|  |
| --- |
| **IGNCC 2024 In-Person Schedule** |
| **Wednesday** |
| **Time** | **Room** | **Panel and Presenters** | **Chair** |
| 9.00-10.00 | FOYER | REGISTRATION AND WELCOME |  |
|  |  | PANEL 1 |  |
| 10.00-11.30 | 0.01 | 1a RACE AND TECHNOLOGY**James Bacon** The changing face of *Banshee***Aanchal Vij** “But we were Wakanda… we were supposed to be exceptional”: Nostalgia and Afrofuturism in Black Panther’s Speculative Fiction**Kay Kavyta** Comics in Colour: Graphic Novels and Racial Literacy in British Educational Settings | Ernesto Priego |
| 10.00-11.30 | 0.07 | 1b NEGOTIATING SPACES AND TECHNOLOGY **Alex Fitch** Mapping hypercomics onto architectural spaces**Silvia Vari** ‘Playful’ Journeys: Analysing the Gamification of Migrant Experiences in Comics**Varsha Singh** Body Matters: Aesth(ethics) of Hyper-modern ‘Sci-Graphiction’  | Geraint D’Arcy |
| 10.00-11.30 | 0.06 | 1c TIME, TECHNOLOGY AND COMICS **Neal Curtis** Telling Time: Temporality in Comics by Brain Tumour Patients.**Stella Oh** Strange Temporalities: Commodification, Adoption, and Futurity in Jeremy Holt’s *Made in Korea***Jonathan Macho** Time and Relative Dimensions on the Page – The Power of Doctor Who Comics | Peter Wilkins |
| 11.30-12.00 | FOYER | COFFEE/COMFORT BREAK |  |
|  |  | PANEL 2 |  |
| 12.00-13.00 | 0.01 | 2a MANGA, MANWHE, ANIME**Wilhelm Haydt Richter** The Postmodern Cowboy: *Cowboy Bebop*, Anime as Art**Ron Stewart** Technology and Formal Changes in Early Manga: focus on Kitazawa Rakuten | Yiqi Zhang  |
| 12.00-13.00 | 0.07 | 2b CREATIVITY AI/AR**Subir Dey** The effectiveness of Augmented Reality (AR) comics: A case study of AR comics and their prospects in India**Giorgio Busi** **Rizzi** “AgAInst? Comics creation, cultural capital, participatory cultures, and stakeholders | Jonathan Macho |
| 1200-1300 | 0.06 | 2c AUTHORSHIP**Sylvain Lesarge and Irène Le Roy Ladurie** Bande dessinée colourists and the quest for artistic authorship**Sidney Singh** Syona Books Inc: The Trials and Tribulations of Creating a Publishing Press in the 21st century | Ian Hague |
| 13.00-14.00 | FOYER | LUNCH |  |
|  |  |  |  |
|  |  | **PANEL 3 - CURATED PANELS AND ROUNDTABLES** |  |
| 14.00-15.30 | 0.01 | 3a DIGITAL COMICS**Ian Hague** Closing ComiXology: Fragility in the Digital Comics Ecosystem**Thomas Gebhart** Putting the X in Comix: social media platforms, creation, and remediation in Quarantine Comix and Nap Comix**Yiqi Zhang** Verticality and/or Horizontality? A Cross-cultural Envisioning of the Digital Comics Form |  |
| 14.00-15.30 | 0.07 | 3b RESISTING LOGOCENTRISM: EXPLORING THE TECHNOLOGIES OF COMICS BEYOND READING **Ernesto Priego, Hailey Austin, Peter Wilkins** |  |
| 14.00-15.30 | 0.06 | 3c *Beep-ksssshhhhhhk-vrooop*: SOUNDS OF THE FUTURE**Elizabeth Allyn Woock** Soundscapes that flash forward, flash back.**Brian Fagence** Sounds of Entropy: Science Fiction, Technology and Authentic Worlds **Geraint D’Arcy** (Mise en scéne, acting, and space) . . . AND WORDS (and voice) in comics |  |
|  |  |  |  |
| 15.30-16.00 | FOYER | COFFEE/COMFORT BREAK |  |
|  |  | PANEL 4 |  |
| 16.00-17.30 | 0.01 | 4a HAND DRAWN: VIRTUAL/MATERIALITY**Paul Davies** Sketchnoting, Analogue and Digital**Logan Scott** Square Eyes and Why Materiality Still Matters**Linda Berube** The Future Is Post Digital? UK Digital Comics Creators, Publishers, and Readers Creating the Comics Ecosystem | Julia Round |
| 16.00-17.30 | 0.07 | 4b GENDER, ADAPTATION, TRANSFORMATION**Draga Alexandru** Ecologies of a Mediatized Cityscape: Bhagwati Prasad and Amitabh Kumar’s *Tinker.Solder.Tap. A Graphic Novel***Nick Stember** Redrawing Old Iron Arm: The Adaptation and Reception of Osamu Tezuka’s *Astro Boy* in China the Early 1980s**Paul Noguerol** Pulp science fiction and superhero fiction as an allegory of transgender experience in Leo de Sousa’s *Teen Trans* | Nicola Streeten |
| 16.00-17.30 | 0.06 | 4c COMICS AND CULTURAL ROLES**Mike Nguyen** Establishing the Educational Role of Comic Books: An Opportunity for Diversity, Equity, and Inclusion**Nishtha Dev and Dhrupadi Chattopadhyay** Abol Tabol and a hundred years of technology-speak in Image-Text: Re-situating the Graphic Fiction in India**Adina Zemanek** Are comics a serious matter? Mediality, Remediation and Status of Comics in Taiwan | Shuchita Mishra  |
| 16.00-17.30 | 0.02 | 4d READERSHIP**Cassia Hayward-Fitch** “Third Spaces”, Digital Reading Communities, and Reader Interaction in Alison Bechdel’s dykestowatchoutfor.com**Partha Battacharjee** “Oh my God! I feel so objectified!”: Decoding the Discrimination, Discomfort, and Disgust through Comics in Ayesha Tariq’s *Sarah***Derek Novosad** Prisms of Fidelity and Change in Relation to the Hyper-Spectator: How Narrative is Negotiated in the Serial Adaptation *The Walking Dead*. | Zu Dominiak |
|  |  |  |  |
| 1800 | Vista | Buffet Dinner |  |
|  |  |  |  |

|  |
| --- |
| **THURSDAY** |
| **Time** | **Room** | **Event/Panel and Presenters** | **Chair** |
|  |  | PANEL 5 |  |
| 0900-1000 | 0.01 | 5a REPLACEMENTS, RELATIONS, REFUGEE COMICS AND DIGITAL TECHNOLOGY **Dominic Davies** “Don’t Shoot!” Witnessing the Fabric of War in Hamid Sulaiman’s Freedom Hospital**Candida Rifkind** “Do You Want to Replace the Sky?” Matt Huynh’s Interactive Comicsand the Refugee Artist | Giorgio Busi Rizzi |
| 09.00-10.00 | 0.07 | 5b GENDER**Amira Rihab Saidi** Technology and Masculinity: Exploring Hegemonic Masculinity Dynamics in Film through Batman and the Joker**River Seager** Exploring Queered Mecha Embodiments | Paul Noguerol |
| 09.00-10.00 | 0.06 | 5c TECHNOLOGY AND RESEARCH**Jesse Prevoo** Universal Comics-studies Repository: A Thematic Repository for Comics-studies, enabling and streamlining co-operation and the exchange of ideas and knowledge in the Comics Scholars Community**Meher Shiblee** Using Social Media as a Research Tool | Gareth Brookes |
| 1000-1030 |  | COFFEE / COMFORT BREAK |  |
|  |  | PANEL 6 |  |
| 10.30- 1200 | 0.01 | 6a AI and AR**Tasos Anastasiades** Navigating the Artistic Journey Through 3D Tech, Digital Design, and AI**Miriam Kent** Artificial Ink: Creativity, Convergence and AI in Contemporary Comics**Gareth Brookes** The Auteur as Algorithm – Subjectivity, Trace and Automation in Comics Self-Publishing Practice. | Alison Mandaville |
| 10.30- 1200 | 0.07 | 6b PRODUCTION TECHNOLOGY AND EDITING**Nicholas Lebarre** Moebius’s digital work, between curation and remediation**Julia Round** Editing Practices in Twentieth-Century British Comics**Zu Dominiak** Born of Earth and Fire: making comics using ancient technology | Elizabeth Allyn Woock |
| 10.30- 1200 | 0.06 | 6c VIOLENCE, WAR AND MEDIA **Shawna Browarsky-Quigley** “Roger that?” The Importance of the Radio in Rwandan Genocide Comics**Rituparna Mondal** Nature vs Development: An ecocritical reading of Orijit Sen’s *River of Stories***Harriet Earle** The Most Photographed War: The Camera in Comics of the Vietnam War. | Dragoș Manea |
| 10.30- 1200 | 0.02 | 6d FEMINISM, RESISTANCE AND CREATIVITY**Nicola Streeten** I’d rather be a cyborg than a goddess: LDCOMICS, Technology and Comics Culture**Gulbahar Shah** Women, Art and Protest: Multiple Axes of Marginalization in Kashmir**Shuchita Mishra** Technological Leverage for Comic Artists | Joan Ormrod |
|  |  |  |  |
| 12.00-13.00 | Foyer | LUNCH |  |
|  |  |  |  |
|  |  | **PANEL 7 - WORKSHOPS** |  |
| 13-00-1430 | 0.01 | 7a WHISKEY TECH (WORKSHOP) Shamanising the Scotch: a Comic Critique of Industrial Whisky Tech **Rachel McNeill and Melanie Hughes** |  |
| 13-00-1430 | 0.07 | 7b SLOW TECH (WORKSHOP)A Playful and Participatory Workshop on the Whys and Hows of using paper and crayons in your comics scholarship and teaching**Alison Mandaville** |  |
| 13-00-1430 | 0.06 | 7c COMICS AS REFLECTIVE PRACTICE (WORKSHOP)**Rachel Branham** |  |
| 1430-1500 | FOYER | COFFEE Comfort Break |  |
|  |  |  |  |
|  |  | **PANEL 8 - MENTORING PUBLISHING WORKING GROUPS** |  |
| 1500-1630 | LECTURE THEATRE | 8a PUBLISHING PANEL |  |
| 1500-1630 | Foyer | 8b MENTORING |  |
| 1500-1630 | 0.01 | 8c Performance and comics inaugural meet-up. |  |
|  |  |  |  |
| 1630-1700 | LECTURE THEATRE | **SABIN AWARD** |  |
| 17.00-1800 | LECTURE THEATRE | KEYNOTE |  |
|  |  |  |  |
| 19.00 | SAINSBURY CENTRE | CONFERENCE DINNER/ BUFFET |  |
|  |  |  |  |

|  |
| --- |
| **FRIDAY** |
| **Time** | **Room** | **Panel and Presenters** | **Chair** |
| 0930-1000 | FOYER | MORNING COFFEES |  |
|  |  | Panel 9 |  |
| 10.00-11.00 | 0.01 | 9a FANDOM AND ONLINE COMICS CULTURE **Ian Horton and Mark Hibbett** Digital Databases and Donald Duck Weekblad (or Double Data Entry is Double Dutch to Me)**Bálint Szántó** The Curious Case of the Unofficial *Star Wars* Comic Adaptations: A Case Study of Fandom, Collecting, and Alternate Canons | Alex Fitch |
| 10.00-11.00 | 0.07 | 9b WAR AND TECHNOLOGY**Svitlana Stupak** Through the Looking Glass: Re-imagining Domestic and Military Technologies in Ukrainian War Comics**Ibrahim Mertcam** **Alcinkaya** “Us vs. What/Whoever”: Technology as (Para)Military Extremism in the post-9/11 American Comic Books | Partha Bhattacharjee |
| 10.00-11.00 | 0.06 | 9c MANGA, MANWHE AND ANIME**Sarah Jessica Darley** Ordering Off-Menu: Otome Game Play and the Quest for Survival in Gwon Gyeoeul and SUOL’s *Villains are Destined to Die* (2020-Present)**Meriel Dhanowa** Feelings of the Uncanny: Robot Representation in Manga through Osamu Tezuka’s and Naoki Urasawa’s *Pluto* | Hailey Austin |
|  |  |  |  |
| **11.00-12.00** | LECTURE THEATRE | KEYNOTE |  |
|  |  |  |  |
| 12.00-13.00 | FOYER | LUNCH  |  |
| 12.00-13.00 | 0.02 | CLOSED: IGNCC COMMITTEE MEETING |  |
|  |  | PANEL 10 |  |
| 13.00-14.30 | 0.01 | 10a INVENTION, INVENTORS AND TECHNOLOGY**Adam Twycross** Harry Guy Bartholomew: Innovator, Inventor, Cartoonist**Mihaela Precup** “As practical as an icebox in an igloo and twice as funny!”: Humor, Cultural Memory and Modern Technology in Rube Goldberg’s Inventions**Jonathan Bass** Stripped Bare: Rube Goldberg, New York Dada, and the Mobilized Object | Melanie Hughes |
| 13.00-14.30 | 0.07 | 10b HISTORICAL TECHNOLOGY**Simon Grennan** Visual journalism, image technology and the business of periodical print in 1870s London.**Guy Lawley** Mr Töpffer goes to America; the role of a forgotten print technology**Aaron Goodman** Comics, Oral History & The Opioid Overdose Crisis | Sylvain Lesage |
| 13.00-14.30 | 0.06 | 10c DIVINITY/ MONSTROSITY AND THE OTHER**Sindhoora Pemmaraju** Beauty and the Beasts: The representation of the Racial Other(s)in Korean webtoons**Dragoș Manea** “They made Grendel possible”: Monstrosity and Technological Transformation in David Hutchison’s *Beowulf* (2006) and Santiago García and David Rubin’s *Beowulf* (2017) | Wilhelm Haydt Richter |
|  |  |  |  |
| **14.45** | **LECTURE THEATRE /****ONLINE** | **PLENARY, FAREWELLS ANNOUNCEMENT OF NEXT YEAR’S CONFERENCE** |  |