**IN-PERSON SCHEDULE**

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| **IGNCC 2024 In-Person Schedule****Wednesday 10 July** |
| **Time** | **Room** | **Panel and Presenters** | **Chair** |
| 9.00-9.30 | FOYER | REGISTRATION AND WELCOME |  |
| 9.30-9.45 | LECTURE THEATRE | WELCOME | Geraint D’Arcy |
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|  |  | 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**Kavyta Kay** 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 | 0.02 | 1c TIME, TECHNOLOGY AND COMICS **Neal Curtis** Telling Time: Temporality in Comics by Brain Tumour Patients**Jonathan Macho** Time and Relative Dimensions on the Page – The Power of Doctor Who Comics | Juliacurtis Round |
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| 11.30-12.00 | FOYER | COFFEE/COMFORT BREAK |  |
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|  |  | PANEL 2 |  |
| 12.00-13.00 | 0.01 | 2a MANGA, MANHWA, 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 | 0.02 | 2c COMICS CREATION**Irène Le Roy Ladurie** Bande dessinée colourists and the quest for artistic authorship**Richard Conyngham** From dust to data to drawing – Archival research and emerging technologies in the creation of graphic history | Ian Hague |
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| 13.00-14.00 | FOYER | LUNCH |  |
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|  |  | PANEL 3 |  |
| 14.00-15.30 | 0.01 | 3a DIGITAL ENVIRONMENTS**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**Linda Berube** The Future Is Post Digital? UK Digital Comics Creators, Publishers, and Readers Creating the Comics Ecosystem | Giorgio Busi Rizzi |
| 14.00-15.30 | 0.07 | 3b RESISTING LOGOCENTRISM: EXPLORING THE TECHNOLOGIES OF COMICS BEYOND READING – Roundtable **Ernesto Priego, Hailey Austin, Peter Wilkins** | Ian Horton |
| 14.00-15.30 | 0.02 | 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 | Jonathan Macho |
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| 15.30-16.00 | FOYER | COFFEE/COMFORT BREAK |  |
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|  |  | PANEL 4 |  |
| 16.00-17.30 | 0.01 | 4a VIRTUAL/MATERIAL CREATION AND CONSUMPTION**Yiqi Zhang** Verticality and/or Horizontality? A Cross-cultural Envisioning of the Digital Comics Form**Paul Fisher Davies** Sketchnoting, Analogue and Digital**Logan Scott** Square Eyes and Why Materiality Still Matters | Alex Fitch |
| 16.00-17.30 | 0.07 | 4b GENDER, ADAPTATION, TRANSFORMATION**Maria-Sabina 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 | 0.02 | 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 | Shuchita Mishra  |
| 16.00-17.30 | 0.03 | 4d READERSHIP**Cassia Hayward-Fitch** “Third Spaces”, Digital Reading Communities, and Reader Interaction in Alison Bechdel’s dykestowatchoutfor.com**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 |
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| 18.00 | VISTA | Buffet Dinner |  |
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| **IGNCC 2024 In-Person Schedule****Thursday 11 July** |
| **Time** | **Room** | **Event/Panel and Presenters** | **Chair** |
|  |  | PANEL 5 |  |
| 09.00-10.00 | 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 | Gareth Brookes |
| 09.00-10.00 | 0.07 | 5b 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 | Paul Noguerol |
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| 10.00-10.30 | FOYER | COFFEE/COMFORT BREAK |  |
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|  |  | PANEL 6 |  |
| 10.30-12.00 | 0.01 | 6a AI AND AR IN CREATIVE PRACTICE**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**Giorgio Busi** **Rizzi** AgAInst? Comics creation, cultural capital, participatory cultures, and stakeholders | Alison Mandaville |
| 10.30-12.00 | 0.07 | 6b PRODUCTION TECHNOLOGY AND EDITING**Nicolas Labarre** Moebius’s digital work, between curation and remediation**Julia Round** **and Jim O’Brien** Editing Practices in Twentieth-Century British Comics**Zu Dominiak** Born of Earth and Fire: making comics using ancient technology | Elizabeth Allyn Woock |
| 10.30-12.00 | 0.02 | 6c VIOLENCE AND MONSTERS **Shawna Browarsky-Quigley** “Roger that?” The Importance of the Radio in Rwandan Genocide Comics**Svitlana Stupak** Through the Looking Glass: Re-imagining Domestic and Military Technologies in Ukrainian War Comics**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 |
| 10.30-12.00 | 0.03 | 6d GENDER, RESISTANCE AND CREATIVITY**Nicola Streeten** I’d rather be a cyborg than a goddess: LDCOMICS, Technology and Comics Culture**Shuchita Mishra** Technological Leverage for Comic Artists**Amira Rihab Saidi** Technology and Masculinity: Exploring Hegemonic Masculinity Dynamics in Film through Batman and the Joker | Joan Ormrod |
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| 12.00-13.00 | FOYER | LUNCH |  |
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|  |  | PANEL 7 - WORKSHOPS |  |
| 13.00-14.30 | 0.01 | 7a WHISKY TECH (WORKSHOP) Shamanising the Scotch: A Comic Critique of Industrial Whisky Tech **Rachel MacNeill and Melanie Hughes** |  |
| 13.00-14.30 | 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** |  |
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| 14.30-15.00 | FOYER | COMFORT BREAK |  |
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|  |  | PANEL 8  |  |
| 15.00-16.00 | LECTURE THEATRE/ONLINE  | 8a PUBLISHING PANELQ&A with Intellect, Palgrave, Routledge, The Comics Grid, and more! | Julia Round |
| 15.00-16.00 | 0.01 | 8b Performance and Comics inaugural meet-up |  |
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| 16.00-16.30 | FOYER | MENTORING | Adam Twycross |
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| 16.30-17.00 | LECTURE THEATRE/ONLINE | SABIN AWARD | Roger Sabin |
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| 17.00-18.00 | LECTURE THEATRE/ ONLINE | KEYNOTE **Darnel Degand** ([www.darneldegand.com](http://www.darneldegand.com)) From Golden Legacies to Afrofutures: The common themes in how Black cartoonists use communications technologies | David Huxley |
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| 19.00 | SAINSBURY CENTRE | CONFERENCE DINNER/ BUFFET |  |
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| **IGNCC 2024 In-Person Schedule****Friday 12 July**  |
| **Time** | **Room** | **Panel and Presenters** | **Chair** |
| 09.30-10.00 | FOYER | MORNING REGISTRATION |  |
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|  |  | 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 MANGA, MANHWA 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 |
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| 11.00-12.00 | LECTURE THEATRE/ONLINE | KEYNOTE**Karrie Fransman** ([www.karriefransman.com](http://www.karriefransman.com)) Experimenting with Comics | Joan Ormrod |
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| 12.00-13.00 | FOYER | LUNCH  |  |
| 12.00-13.00 | 0.02 | CLOSED: IGNCC COMMITTEE MEETING |  |
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|  |  | 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 | Julia Round |
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| 14.45-15.00 | LECTURE THEATRE/ONLINE | PLENARY, FAREWELLS, ANNOUNCEMENT OF NEXT YEAR’S CONFERENCE | Geraint D’Arcy |