Wednesday, 7th June

9.30 – 10.30 am: Registration and coffee

10.30- 11.30am: **Keynote: Professor Kristen Warner, Cornell University**

11.40 – 12.55

**Panel 1 – Fidelity**

Xuelin Zhou, University of Auckland, ‘Ideology and the politics of fidelity’

Yi Li, University of Auckland, ‘Authenticity and fidelity, adapting Ba Jin for Hong Kong cinema’

Larry Gray, Jacksonville State University, ‘Its hour come round at last?: The Passion of the Christ’

Bashabi Gogoi, Tezpur University, ‘The Game Always Wins’: The Politics of fidelity in Vikram Chandra's Sacred Games and its Screen Adaptation

Panel 2 – Contemporary approaches to Shakespeare & Adaptation

Ronan Hatfull, University of Warwick, ‘Heavy is the head that wears the crown’: Authenticity, Pleasure and Responsibility in Hip-Hop Shakespeare

Gemma Allred, University of Neuchatel, ‘The thing is, you’re a douche’: Fourth Wave Feminist Representations of Shakespeare in Emilia and & Juliet


Julie Thompson, Burman University, ‘Assemble Ye, Avengers! – A Shakespearean Adaptation of the Marvel Cinematic Universe’

**12.55 -1.40pm: Lunch**
1.40–2.55pm

**Panel 3 – Television and adaptation (I)**

Louise Coopey, University of Birmingham, ‘Reframing the narrative: Television adaptation through alternative perspectives’

Monika Wozniak, University of Rome, ‘Where did The Witcher go? Authenticity versus cultural appropriation in Netflix’s adaptation of Andrzej Sapkowski’s fantasy saga’

Isadora Avis, Universitat Internacional de Cataluna, ‘From TV ad to TV series: Developing Character Identity in Ted Lasso’

**Panel 4 – Literary adaptations**

Erica Moulton, University of Wisconsin, ‘Making Tragic Heroes out of corrupted criminals - Motley's sociological novels’

Safia Benia, University of Limerick, ‘Adapting Darlington Hall: Reframing the Country House in The Remains of the Day’

Andrew Watts, University of Birmingham, ‘Keeping it (too?) real: authenticity and (mis)remembering the canon in adaptations of Mark Twain’s Adventures of Huckleberry Finn’

Alice Payne, De Montfort University, ‘Penelope, Circe and the contemporary reader’

2.55–3.10: Coffee break

3.10–4.25pm

**Panel 5 – Television and adaptation (II)**

Clarissa Miranda, Antonio Meneghetti Faculdade, ‘Brazilian Novels Adapted to TV’

Armando Fumagalli, Universita Cattolica del Sacro Cuore, ‘Authenticity in transnational adaptation of a TV series: From Hjem til jul to Odio il Natale’

Christina Wilkins, University of Birmingham, ‘Truth, Selfhood and Adaptation in Westworld’

Kyle Meikle, University of Baltimore, ‘The Multi-Season Adaptation’

**Panel 6 – Adapting identities**

Will Stanford Abiss, Victoria University of Wellington, ‘Identity in Adaptation: Giving Voice to the Marginalised in Watchmen and Great Expectations’

Brittany Tang, Chinese University of Hong Kong, ‘Displaced authenticity and cultural identity: Akira Kurosawa’s adaptation of Macbeth’
Matthew Leggatt, University of Winchester, ‘Daughters of the Dust – Rephrasing the African American experience in Julie Dash’s movie and novel of the same name’

Nicole Ong, Nanyang Technological University, ‘Stories Entangled with the Faith of my Father: Identity, Adaptations, and Holocaust Memoirs’

4.35 – 5.50pm

Panel 7 – Writing and authenticity

Maria Crupi, University of Rome, ‘Reclaiming a classic: the case of Nise Murasaki inaka Genji’

Cordula Böcking, Maynooth University, ‘Blasphemous authenticity? Georg Kaiser’s Gilles und Jeanne (1923) and Friedrich Schiller’s Jungfrau von Orleans (1801)’

Silvia Ghiardelli, University of Sheffield, ‘Reframing Margaret Garner: Adaptation and Rememory in Toni Morrison’s Beloved (1987)’

Panel 8 – Biography, originality, and culture


Pim Verhulst, University of Oxford, ‘The Handmaid’s Tape: Brokering Authenticity in BBC Radio 3’s Adaptation of Margaret Atwood’s Dystopian Novel’

Dafydd Sills-Jones and Roger Owen, Auckland University of Technology and University of Aberystwyth, ‘Adapting Cafflogion: authenticity and originality in the digital adaptation of a Welsh novella’

Barbara Braid, University of Szczecin, ‘Biographemes in post-authentic biofiction: the case of Edgar Allen Poe’

6pm: Drinks reception

Thursday, 8th June

9.10 – 10.25am

Panel 9 – Theory and authenticity

Kamilla Elliott, Lancaster University, ‘Authentic Adaptation’

Allen Redmon, Texas A&M University Central Texas, ‘The Authentic cinematic index of adaptation in The Return’
Joakim Hermansson, Dalarna University, ‘For the love of it: authentic appropriations’

Liam Burke, Swinburne University of Technology, ‘Inauthentic adaptations: Vernacular, Industrial, and Unofficial adaptations in contemporary popular culture’

Panel 10 – Shakespeare strikes back

Emma Harper, Hannes Rall, Nanyang Technological University, ‘Through Shylock’s Eyes: historical authenticity and textual fidelity in an adaptation of Shakespeare’s “The Merchant of Venice” for immersive fulldome cinema,”

Daniel Varndell, University of Winchester, ‘Mercutio in Love: Queering Romeo and Juliet’

Amy Bromilow, University of Nottingham, ‘Not suitable for those with a disposition towards fragile masculinity’: Reclaiming Lady Macbeth for a rape-revenge narrative in Hannah Capin’s Foul is Fair’.

Benjamin Broadribb, University of Birmingham, ‘Returning depth and affect to King Lear in The King is Alive and Lear’s Shadow’

10.35 – 11.50am

Panel 11 – Animation, comic books, and adaptation

Giulia Cavazza, Universita Cattolica del Sacro Cuore, ‘Disney live-action remakes of classical animated movies and the change of perspective’

Maria Della Chiara, Universita Cattolic del Sacro Cuore, ‘Grave of the Fireflies: the intimate anime adaptation of an obscure Japanese tragedy during second world war’

Emma Balint, University of Szeged, ‘Comic books and video games’

Chris Grosvenor, University of Exeter, ‘Secret Origins: The Disavowal of the comics medium within the promotional rhetoric of film promotion’

Panel 12 – Place and adaptation

Amber Dunai, Texas A&M University, ‘Place as process in Troilus & Criseyde and A Ghost Story’

Izabela Rudnicka, University of Manchester, ‘Shipwrecked comedy and boundaries of adaptation’

Maria Chiara, Universita Cattolica del Sacro Cuore, ‘World Classics Made in Japan: How Anime Reframed Children’s Literature’

Linda Willem, Butler University, ‘Layers of Authenticity: Rosa, Rosae 2021 Film Short by Carlos Saura’
11.50 – 12.05: Coffee Break

12.05 – 1.20pm

Panel 13 – Gender and authenticity

Christine Geraghty, University of Glasgow, ‘Tales of Girlhood and authenticity in The Wonder (2022) and Aftersun (2022)’

Samar Abdel-Raman, Kings College London, ‘Feminism reworked: I Refuse to Live Under my Father's Will’

Gareth Smith, Cardiff University, ‘Adapting Anger: class, masculinity and sexuality in Room At the Top and Look Back in Anger’

Ashley Polasek, Independent Scholar, ‘From Tenor to Soprano: adapting gender on stage’

Panel 14 – Media/medium and adaptation

Gillian McIver, Central St Martins, ‘Journalism into Film: adapting the Baader Meinhof Complex’

Megen deBruin Mole, University of Southampton, ‘Reauthenticating the Canon: Authenticity, Remix, and Revolution in Palgrave Macmillan’s ‘Remixed Classics’ Books (2022-present)

Colleen Kennedy-Karpat, Bilkent University, ‘Medieval Poetry in Motion Pictures’

Ari Ofengenden, Tulane University, ‘Schnitzler's Dream Novel and Kubrick's adaptation Eyes Wide Shut, From 1900's Vienna to 1990's New York’

1.20- 2pm: Lunch

2 – 3.15pm

Panel 15 – YA and children’s adaptation

Ola Al-Refae, Illinois State University, ‘Understanding Remakes and their Authenticity: Using Disney’s Aladdin as an example’

Catherine Lester, University of Birmingham, ‘Not-so-bloody bunnies: Adapting Watership Down for children’s television’

Anna Blackwell, University of Nottingham, ‘Harry Potter and the Non-authorised spin-off: material culture and adaptation’

Panel 16 – Theatre and adaptation
Chris Horn, Independent Scholar, ‘Authenticity and Fidelity in Robert Altman's 1980 theatrical adaptations’

Greg Nussen, New York University, ‘Chekov and Actors’

Suphi Keskin, Ulster University, ‘Chekov and Adaptation’

Deb Chatterjee, University of Illinois at Urbana-Champaign, ‘Satyajit Ray’s Ganashatru (1989), or an Indian afterlife of Henrik Ibsen in the wake of Hindutva and Globalization’

3.15 – 3.30pm Coffee Break

3.30- 4.45

Panel 17 – Acting, Bodies, and Space

John Sanders, Reed College, ‘Adapting the racial imaginary in Revisionist Role Playing Games’

Julie Grossman, LeMoyne College, ‘Liminalities in Smooth Talk’

James Slattery, University of Manchester, ‘From ‘Realness’ to ‘Authenticity’: Pose and the return to history’

Jonathan Bignell, University of Reading, ‘Animals, acting and authenticity’

Panel 18 – 19th Century to today: Austen and Bronte

Ana Coelho, University of Lisbon, ‘Bridgerton, or the Austen that never was’

Anna Gutowska, University of Kielce, ‘Appropriating the Brontes: post authenticity and character-centred narrative in Emily (2022)’

Srijani Ghosh, Berkeley University, ‘Diversity Sells: Uzma Jalaluddin’s Muslim Adaptation of Pride and Prejudice’

Armelle Parey, Université de Caen-Normandie, “‘Picking up the baton” from Jane Austen in Laura Wade’s The Watsons (2018)

Conference Dinner 7pm, venue tbc.

Friday, 9th June

9 – 10.15

Panel 19 – Shakespeare: revenge of the bard
Polina Rybina, Lomonosov Moscow State University, ‘(In)authentic Memories of Lady Macbeth: William Oldroyd, Roman Balayan, and Andrzej Wajda’
Erin Sullivan, University of Birmingham, ‘Remixing the Classics: Reflections on Digital Adaptation and Ideas of Canon’

Annamaria Fabian, ‘Fragmented Authenticity: Shakespeare’s tragedy’

Paulomi Sharma, University of Minnesota, ‘Purging Bollywood: Two Modern Indian Reimagininations of Shakespeare’s Romeo & Juliet’

Panel 20 – The state of contemporary adaptations

Ahmet Atay, College of Wooster, ‘Colliding Visions of Three Versions of Agatha Christie’s Murder on the Orient Express: Authenticity and the Role of Contemporary Audience’

Marta Frago, University of Navarra, ‘Gerwig’s Little Women: adaptation, remake and autobiography through Jo March’s character.’

Eckart Voigts, TU Braunschweig, ‘Authenticity, adaptability, and TV cloning: Medea re-formatted in transcultural adaptation’

Thomas Leitch, University of Delaware, ‘The last word? The paradox of the definitive adaptation’

10.15 – 10.30: Coffee Break

10.30 – 11.45

Panel 21 – Trans/intercultural adaptations

Shyam Sundar, Indian Institute of Technology Indore, ‘Cultural authenticity in transcultural adaptation: A study of Satyajit Ray’s filmic adaptation (Ganashatru, 1989) of Henrik Ibsen’s play An Enemy of the People (1882)’

Debora Nakanishi, Independent Scholar, ‘The Intercultural adaptation: an anthropological perspective’

Anna Boginskaya, University of Wroclaw, ‘Cultural authenticity in transcultural film adaptation’

Margaret Culkins, Berkshire School, ‘Cultural Adaptation and Education through African Literature’

Panel 22 – Controversy, cultural touchpoints, and adaptation

Katrijn Bekers, University of Antwerp, ‘The #metoo literary biopic: reframing women writers’ life stories in times of #metoo’

Ryan Borochovitz, University of Toronto, ‘Some of which actually happened: legacies of the James Frey controversy’

Rebecca Connor, City University of New York, ‘Mormon novels and authenticity’
Hayley Rae, Independent Scholar, ‘Post-Shoah’

11.55 – 1.10

Panel 23 – Screening Authenticity

James Taylor, University of Warwick, ‘In pursuit of the authentic Lovecraftian image on screen’

Vivek Sachdeva, GGSIP University, ‘Representation, image and authenticity in partition-based films’

David McGowan, University of the Arts London, ‘“If I Can Change”: Franchise Management, Re-Adaptation, and the Director’s Cut of Rocky IV (1985; 2021)’

Yosr Dridi, University of Tunis, ‘Beyond Historicity: Authenticity in Cinematic Adaptations of Non-/Anti-Realist Fiction’

Claire Monk, De Montfort University, ‘The Case of My Policeman’

Panel 24 – Conceptualising adaptation

John Milton, Universidade de Sao Paulo, ‘Adaptation as Shadow, the Netflix Adaptation of Maurice Leblanc’s Arsène Lupin, Gentleman Cambrioleur, Lupin, à l’Ombre d’Arsène’

Matthew Page, Independent Scholar, "Rumours of Things Going Astray": Identifying and Reversing Inherited Inauthenticity in Key Cultural Narratives’

Da Seul Lee, Waseda University, ‘Approaching Authenticity: Revisiting Bazinian Fidelity and Imaginative Interpretation’

Beatrice Festa, University of Bari, ‘William Faulkner, Cinema and the Challenge to Irrepresentability: Adapting The Sound and the Fury (2014) between Originality and Authenticity’

1.10 – 1.50: Lunch

1.50 – 3: Roundtable and closing remarks

3 – 4.30: AGM

Conference finish