

Programme Overview

MONDAY, 16 DECEMBER 2019	9 – 9.30 am	Registration		
	9.30 – 9.45 am	Conference opening		
		PANEL A: Lecture Theatre 1	PANEL B: Room 2.30	
	9.45 – 11.30 am	1A: Entering 'male' professions Schöneberger-Stepien Pomiès-Maréchal Müller	1B: Cross-cultural appropriation González Cuerva Gardiner & Padmore Maher	
	11.30 – 12 am	Coffee		
	12 – 1 pm	Plenary lecture Diane Wallace, University of South Wales		
	1 – 2 pm	Lunch		
	2 – 3.40 pm	2A: Queering biofiction and film Alden Gillespie Owen	2B: Rethinking the consort Archer Offe-Gorlier Arribas & Valle	
	3.40 – 4 pm	Coffee		
	4 – 5.40 pm	3A: In the shadow of male writers Bergmann Layne Cernat	3B: (Re-)positioning black women Sutherland Kooijman Galpin	
	5.40 – 6.30 pm	Reading and Q&A Patricia Duncker, novelist, University of Manchester		
	6.30 – 7.45 pm	Wine reception & book launch		
	8.00 pm	Conference dinner (pre-booked) Côte Brasserie Covent Garden		
TUESDAY, 17 DECEMBER 2019		PANEL A: Lecture Theatre 1	PANEL B: Room 2.30	
	9.00 – 10.45 am	4A: Agency and re-marginalisation Beller & O'Callaghan Shmydkaya Frühwirth & Güner	4B: Figuring (inter)national politics Fătu-Tutoveanu Salino Warnapala	
	10.45 – 11.15 am	Coffee		
	11.15 – 12.15 am	Plenary lecture Belén Vidal, King's College London		
	12.15 – 1.15 pm	Lunch		
	1.15 – 3 pm	5A: Transgressive women in early c20 Gehmacher & Prager Wieckiewicz Bibby	5B: Self-reflexivity & making-ofs Read Antic Hinterkörner	
	3 – 3.20 pm	Coffee		
	3.20 – 5 pm	6A: Gendering creativity Shachar Nieberle Dabbs	6B: Women on the move Dinter Lusin Varalda	
5 pm	End of conference			

Monday, 16 December 2019

9.45 – 11.30 am

1A Entering 'male' professions

Chair:

- Christina Schönberger-Stepien (University of Augsburg)
Making her case: the dramatised life of Ruth Bader Ginsburg in the biopic *On the Basis of Sex*
- Sylvie Pomiès-Maréchal (University of Orléans)
The enduring influence of female *Special Operations Executive* agent biopics on cultural memory and representations in France and Great Britain
- Christine Müller (University of Bremen)
Between feminist historiography and patriarchal stereotypes: biofictional rewritings of the lives of female scientists

1B Cross-cultural appropriation

Chair:

- Rubén González Cuerva (Spanish National Research Council CSIC)
Early modern royal Spanish women in media: alternative images of power
- Kelly Gardiner and Catherine Padmore (La Trobe University)
Tudor women from Australia and New Zealand: on Antipodean biofictions
- LJ Maher (Monash University)
BURN IT ALL: imagining women's rage through the bane of the Roman Empire

12 – 1 pm

Plenary lecture:

Chair:

- Diane Wallace (University of South Wales)
'Everything is out of place': women and (meta-)historical biofiction

2 – 3.40 pm

2A Queering biographical fiction and film

Chair:

- Natasha Alden (Aberystwyth University)
My coal-mining exploits bring all the girls to the yard: what do we do with Anne Lister?
- Iseult Gillespie (University of Wisconsin–Madison)
Disinterring the subject: towards a necropolitical biography
- Jean Owen (London)
Reimagining Vita and Virginia

2B Rethinking the consort

Chair:

- Bethan Archer (Lancaster University)
Adapting *The Betrayed Wife*: can Philippa Gregory's Catherine of Aragon be screened?
- Alison Offe-Gorlier (Liverpool Hope University/Lille Catholic University)
Jean Plaidy and Philippa Gregory fighting for gender equality through Katherine Parr's narrative
- Sonia Arribas (Pompeu Fabra University) and Irene Valle (University of Granada)
Chronicle of a German woman

4 – 5.40 pm

3A In the shadow of male writers

Chair:

- Ina Bergmann (University of Würzburg)
In Poe's shadow: Frances Sargent Osgood
- Bethany Layne (De Montfort University)
'To be a James and a girl was a contradiction in terms' (Jean Strouse): *The Sister* (2014), the brother, and *The Master* (2004)
- Laura Cernat (KU Leuven)
Fictional futures for a buried past: Lucia Joyce in Annabel Abbs's *The Joyce Girl* and Alex Pheby's *Lucia*

3B (Re-)positioning black women

Chair:

- Kate Sutherland (Osgoode Hall Law School)
Giving voice to a portrait: the intersection of gender, race, and law in *Belle*
- Jaap Kooijman (University of Amsterdam)
'She be Tina Turner and he be Ike': black female tragedy in Angela Bassett's *Whitney*
- Shelley Anne Galpin (University of York)
Belle and the Subversive Potential of Period Drama

5.40 – 6.30 pm

Fictionalising Lives: Reading and Q&A

Chair:

- Patricia Duncker (novelist, University of Manchester)

Tuesday, 17 December 2019

9 – 10.50 am

4A Agency and re-marginalisation

Chair:

- Anne-Marie Beller and Claire O'Callaghan (Loughborough University)
'And thou art like the poisonous tree / that stole my life away': the afterlives of Elizabeth Siddal
- Ksenia Shmydkaya (Tallin University)
Stanisława Przybyszewska: a case of posthumous victimization
- Timo Frühwirth & Elisabeth Güner (University of Vienna)
'For better or for worse, there is history, there is the book and then there's the movie': strategies of visibility and affect in *Hidden Figures* (2016)

4B Figuring (inter)national politics

Chair:

- Andrada Fătu-Tutoveanu (Babeş-Bolyai University)
A star is born. *Darclée* (1960): political discourse and appropriation of famous females in the Cold War Romanian cinema
- Silvia Salino (University of Vienna)
Inter-cultural biography: negotiating femininity and victimhood between China and the West in Anchee Min's *Becoming Madame Mao*
- Kanchanakesi Warnapala (University of Sri Jayewardenepura)
The reluctant wife: *Ginnen Upan Seethala* and gendering Revolution

11.15 – 12.15 am

Plenary lecture:

Chair:

- Belén Vidal (King's College London)
Queering herstor/ies? On projection, performance and creativity in recent women's biopics

1.15 – 3 pm

5A Transgressive women in the early 20th century

Chair:

- Johanna Gehmacher (University of Vienna) and Katharina Prager (Ludwig Boltzmann Institute)
Ida Bauer's *Atout*: a novel of a difficult woman

- Agnieszka Wieckiewicz (University of Warsaw/Sorbonne University)
Sabina Spielrein — rewriting her-story: the mechanism(s) of projection and identification in David Cronenberg's film *Dangerous Method* (2011)
- Leanne Bibby (Teesside University)
Juries of her peers: Edith Thompson and a century of (her) stories

5B Self-reflexivity and making-ofs

Chair:

- Sara Read (Loughborough University)
The Gossips' Choice: drawing on the case notes of midwife Sarah Stone in historical fiction
- Marija Antic (Monash University)
Reclaiming women's histories: the feminine (self-) representation and female authorship in Shirin Neshat's *Looking for Oum Kulthum* (2017)
- Maria Hinterkoerner (Vienna)
Taking dramatic liberties: a screenwriter's perspective on the female biopic and its challenges in the American Film Industry

3.20 – 5 pm

6A Gendering creativity

Chair:

- Hila Shachar (De Montfort University)
Feminine authorial mournings: the female writer on screen and the trauma of the present
- Sigrid Nieberle (Dortmund University)
Every now and then: a gender-sensitive approach to creativity on screen
- Julia Dabbs (University of Minnesota, Morris)
Writing the early modern woman artist, past and present

6B Women on the move

Chair:

- Sandra Dinter (FAU Erlangen-Nuremberg)
The Brontë sisters on foot: the pedestrian motif in Sally Wainwright's *To Walk Invisible* (2016)
- Caroline Lusin (University of Mannheim)
'Up the country' with Emily Eden: imperial female subjectivities in Susanna Moore's *One Last Look* (2003) and Tom Stoppard's *Indian Ink* (1995)
- Elisabetta Varalda (Sapienza University of Rome)
Virginia Woolf resurrected in America