

A Brief Listing
on
**CONFERENCES AND JOURNALS
EXPLORING INTERSECTIONALITY**
of
**NARRATIVE IN LITERATURE, CINEMA & NEW MEDIA
COMMUNICATION**

Fall 2021 - Summer 2022

Feminist Awakenings in Multiethnic Literature -- MELUS 2022 Panel (MELUS 2022)

<https://melus2020.wpcostaging.com>

20th-21st century **women's awakenings in literature and film**; women's reinterpretations of awakenings in other cultures, ages, and media; speculative awakenings; and other subjects.

Travelling, Transmission and Transgression - 2nd International Interdisciplinary Conference (online conference) Gdansk. Organization: InMind Support

<https://www.inmindsupport.com/tra-conference>

Travelling, in its both literal and metaphorical meaning, has much to do with transmission and transgression as it enables crossing the geographical, physical, cultural, social, and psychological borders. We also want to devote considerable attention to **how they appear in artistic practices: literature, film, theatre, or visual arts.**

The Shapes of Adaptation – Padova - Italy

Organization: University of Padua

<https://www.unipd.it/en/disll>

'Adaptation' and 'non-adaptation' are terms that have to be conceived here as the ability of **a fictional character, a textual form, or a linguistic process to conform to – or deviate from – a canon explicitly or implicitly imposed.** The International Doctoral Conference in Linguistic, Philological and Literary Studies of the University of Padua, now in its fourth edition, joins this year the rich range of different initiatives and projects aimed at celebrating the 800th anniversary of the foundation of the University of Padua.

SHAPING TIME. Photography and the artistic construction of the contemporary.

(Archivo Papers Journal) Organization: ARCHIVO PLATFORM

<https://www.archivoplatform.com/cfp2022>

ARCHIVO PAPERS JOURNAL welcomes papers for its next 2022 volume guest-edited by Dr. Paula Ribeiro Lobo (IHA, NOVA University of Lisbon, Portugal).

When thinking of **images**, we have come to realize that time can be considered through other qualities such as **movement, narrative**, metaphor, memory, repetition, processuality and **performativity**, to name a few possibilities.

(Virtual) International Conference on Arts, Humanities and Social Sciences – Langkawi, Malaysia: Institute for Educational Research Development (IFERD)

<http://iferd.epizy.com/icahs-feb-1-2022/>

International Academic Conference **promote international dissemination of knowledge** and development of cross-national academic fraternity. The participants come **from different backgrounds and countries.** They share their research, experiences and informally create long-lasting bonds. The organizing committee invites Postgraduate candidates Master and PhD to submit Abstract/Full papers to ICAHS 2022.

Bridges and Borders: Crossings in Language and Culture (Virtual)

Organization: Carnegie Mellon University English Graduate Student Colloquia
<https://www.cmu.edu/dietrich/english/research-and-publications/bridges-and-borders.html>

What can we, as humanists, do in response to these national and cultural divisions that continue to marginalize? How do we **interrogate literary and cultural representations** of how borders shape understandings of nations, race, and gender? We invite graduate students from a wide range of disciplines including, but not limited to, **literary studies**, rhetoric and **composition**, cultural studies, **communications**, and **creative writing**.

Total Modernism: Continuity, Discontinuity, and the Experimental Turn – Torino (Italy)

Organization: Centro Studi
<http://centroartidellamodernita.it/>

This conference seeks contributions addressing these decisive **aspects of modernism in its golden year of 1922**, a year in which, as Jean-Michel Rabaté has suggested, “one might be tempted to replace ‘high modernism’ with ‘total modernism’” or argue that the main problematic “object of high modernism is totality just before it turns into totalitarianism” (Rabaté 2015). This conference is committed to examine, exploring the ways in which “one sees a metamorphosis of the Wagnerian Gesamtkunstwerk into an artistic totality that combines all media (music, poetry, painting, **staging**, dancing, and **film**) and, moreover, superimposes the most experimental and the most popular” (Rabaté 2015).

Call for book chapters: Queer Visuals: Gender, Sexuality and Indian Cinema

srija.sanyal@roninstitute.org

How society represents its gender and sexual minorities, and whether the **visual media** should, at all, bear the responsibility of fair and equal representation, form two crucial discourses for a broader discussion in the field of **gender studies** at present. However, the Indian society, as a whole, attempted to engage in constant historical, social and political struggles, the result of which was the decriminalization of the Act 377 terming it as ‘unconstitutional’ in 2018 by the Supreme Court of India.

Gender Research Workshop: “The Female Gaze in Cinema” (Online)

Organization: London Centre for Interdisciplinary Research and Academic LAB
<https://genderstudies.lcir.co.uk/gender-research-workshop-female-gaze>

Film has long been a male-dominated industry, but for decades female directors against all odds have made an indelible mark on cinema. There will be an opportunity to collectively discuss the **ways in which cinema can evolve** in order to more authentically depict female desire, fears and subjectivity. The following films will be discussed (advance viewing is optional):

A Girl Walks Home Alone at Night (2014) by Ana Lily Amirpour, *Risk* (2016) by Laura Poitras, *Romance* (1999) by Catherine Breillat, *Augustine* (2012) by Alice Winocour, *Lost in Translation* (2003) by Sofia Coppola, and *The Wolfpack* (2015) by Crystal Moselle

Mary Wild is the creator of the PROJECTION lecture series at Freud Museum London, applying psychoanalysis to film interpretation.

Global Crisis(es) between Image, Language and Time: On the Fantastic in Contemporary Films and Series

Organization: University of Bremen

Conference languages are German, English, French and Spanish.

Please send your abstract (max. 350 words), March 03-05 2022
joaquin.valenzuela@uni-bremen.de and pwilson@uni-bremen.de

The aim of the conference is, thus, to bring together **Todorov's reflections** on the interdependence **of fantastic literature and language** (2004) with Fredric Jameson's concept of the political unconscious (1981, 1992) and Roland Barthes's theses on the rhetoric of the image and on the interweaving of language, speech act, and republic (1982, 1985). The question of the nature and cause of the social crisis negotiated beneath the surface in the new fantastic productions is central.

Volume 10.2 of Culture and Dialogue will focus on the theme of Cross-Cultural Encounters.

<https://brill.com/page/PublishinginaBrillJournal/publishing-in-a-brill-journal>

2022 marks the twentieth anniversary of the passing away of Hans-Georg Gadamer (1900-2002). What a better opportunity to reflect on the nature of cross-cultural dialogue in all its forms? Culture and Dialogue provides a forum for researchers from philosophy as well as other disciplines who study **cultural formations dialogically, through comparative analysis**, or within the tradition of hermeneutics. The journal publishes one volume of two issues each year. The first issue welcomes manuscripts that consider the arts and culture of the dialogue, namely the broad theme of "Culture and Dialogue" in all its forms, from all perspectives, and through all methods. The second issue seeks to bring manuscripts together with a common denominator such as "Philosophy and the Dialogue," **"Art in Conversation," "Comparing Cultures,"** or "Dialogical Ethics."

We welcome contributions from any areas of cross-cultural humanities and the arts that explore in one way or another one of the following topics:

- Dialogical encounters: theories and practices
- **Cultures of sameness and otherness from a variety of perspectives** (Eastern, African, Western, Indian etc.)
- Reflections on **cross-cultural formations within a particular field** (philosophical, **artistic**, anthropological, social, religious, political, psychological, scientific etc.)
- Critique of the idea of **cross-cultural thought** from within the traditions of **interpretive or analytic philosophies**

Submissions to: irgcd@mail.com

Notes for Authors: irgcd@mail.com Gerald Cipriani

https://brill.com/fileasset/downloads_products/Author_Instructions/CAD.pdf

Deadline: 1st June 2022

Call for Papers for Inaugural Issue of COMPENDIUM : Organization - University of Lisbon

<http://compendium.letras.ulisboa.pt/index.php/compendium>

COMPENDIUM: World Literature and the Circulation of Art

Editors of this issue: Amândio Reis (University of Lisbon) Stefano Evangelista (Oxford University) Amândio Reis compendium.cecomp@gmail.com

<http://compendium.letras.ulisboa.pt/index.php/compendium>

Compendium invites submissions for the inaugural issue of the journal on the theme of World Literature and the Circulation of Art from 1800 to the present. This special issue welcomes essays that explore world literature as an inter-art phenomenon which connects the literary sphere with other **manifestations of art and culture, thus challenging the boundaries of interpretation and text.**

Prospective authors are invited to look into the different ways in which works of art of all forms and media travel throughout the globe, and in this process contribute to the definition and formation of world literature, allowing it to look beyond the hegemonic centres and safeguarding diversity. They are encouraged to discuss the material or ghostly presence of artifacts and art works in literature, as well as the **role of world literature in the international circulation of artistic cultures.**

Some of the topics we hope to explore in this issue include:

the role of intermediality in **comparative and world literature;**
the impact of art and material culture in the global circulation of literature;
aestheticism, exoticism, and modern definitions of art;
artistic cosmopolitanism and/or regionalism from the nineteenth century to today;
art, sex and the genders of world literature;
world literature and practices of collecting, connoisseurship, and international travel;
showing and telling in film, photography, short fiction, ekphrastic poetry;
world literature as visual culture: illustration, adaptation, manga;
commercial, imperial and (post)colonial routes in the **circulation of art and literature.**

We especially encourage submissions on topics that reach beyond Western cultures, as well as submissions from doctoral students and early-career researchers. Submitted articles may be written in English, Portuguese, Spanish, or French, and should range between 6,000 and 8,000 words, including notes, references, an abstract of 150 to 250 words, as well as 4 to 6 keywords. Authors must follow the formatting guidelines listed in the Submissions section under “Author Guidelines” on the journal’s website.

Online submission: to register and submit your article for peer review, please follow the hyperlink “Make a Submission” on the Compendium homepage before the 30th of May 2022.

Memory, Forgetting and Creating - 5th International Interdisciplinary Conference (online) Poland. Organization: InMind Support. Conference online (via Zoom platform)

<https://www.inmindsupport.com/memory-forgetting-and-creating-conference>

In our increasingly fast-paced societies, where information is abundant and its reception is superficial, human memory appears to be an endangered phenomenon. This is why we would like to take a closer look at the complex **processes of memory**. These include forgetting, neglecting, negation, and detachment, along with **creating**, recollecting, remembering, regaining memories, and **reconstructing** one's relationship with the past. We are deeply interested in examples and consequences of altered memories: invention, fabrication, deception, indoctrination or propaganda. We invite reflection on mutual **relations between memory and imagination**, **fantasising** and **manipulating**, forgetting and creating.

We would like all these problems to be contextualised as broadly as possible, with reference to historical, social, religious, cultural, psychological, artistic and other factors. Different forms of presentations are encouraged, including case studies, theoretical investigations, problem-oriented arguments, and **comparative analyses**.

The conference is intended as an interdisciplinary event. Hence, we invite researchers representing various academic disciplines: anthropology, history, sociology, philosophy, psychology, psychoanalysis, neurophysiology, **literary studies, theatre studies, film studies**, memory studies, consciousness studies, dream studies, **gender studies**, postcolonial studies, animal studies, medical sciences, psychiatry, social policy, cognitive sciences and others.

We will be happy to hear from both experienced scholars and **young academics at the start of their careers, as well as doctoral and graduate students**. We also invite all persons interested in participating in the conference as listeners, without giving a presentation. We hope that due to its interdisciplinary nature, the conference will bring many interesting observations on and discussions about the role of memory in the past and in the present-day world.

Please submit abstracts (no longer than 300 words) of your proposed 20-minute presentations, together with a short biographical note, by 29 December 2021 to: conferencememory@gmail.com. The conference language is English. Note: As our online conference will be international, we will consider the different time zones of our Participants. Different forms of presentations (also posters) are available.

The Velvet Light Trap #91: Digital Storytelling Organization: The Velvet Light Trap
<https://utpress.utexas.edu/journals/the-velvet-light-trap>
velvetlighttrap.austin@gmail.com, Rusty Hatchell

The Velvet Light Trap attempts to map out a broader and more comprehensive snapshot of digital storytelling. This issue welcomes submissions that connect concerns within the technology industries to the texts produced and distributed within the parameters of digital storytelling in the 21st century. The integration of technology and text can open up new discussions of contemporary storytelling while also recontextualizing older bifurcated studies with a more comprehensive lens. Traditional forms of media storytelling have been largely controlled by institutionalized major media companies who own the means to produce and distribute media. In television's case, linear transmission, scheduling, and the advertising model have led to formulaic storytelling models that have shaped the ways various genres and forms of television storytelling are produced with audiences in mind. However, the digital era has seen these types of institutional barriers broken down, expanding the ways in which stories can be told and diversifying who tells them. While certain limitations within the developments of technology and digital media have received scholarly criticism, this issue wishes to explore the expanding field of digital storytelling as an articulation of the democratizing effect of the digital revolution as well as a site for critical engagement in issues focused on algorithms, surveillance, platform capitalism, and other digitally-forward concerns.

The Velvet Light Trap #91 seeks a variety of topics and approaches which include but are not limited to media industries, production culture, participatory culture, textual analysis, paratextual analysis, authorship studies, transmedia storytelling, media convergences, and contextual culture in analyzing storytelling within its respective digital environment. We welcome submissions that explore the shifting or newly emerging trends in storytelling in the broader media ecology, especially those that push the boundaries of formulaic legacy media storytelling and contextualize the changing modes of narratives within the new media environment, as well as any submissions that explore any of the following themes:

Histories of digital storytelling, particularly on precedents of today's digital media ecology and practices

Algorithm-based storytelling

Binge-watching and its effects on episodic structures, seasonal structures, and seriality

Storytelling in social media spaces such as Facebook and Instagram or in digital content spaces such as YouTube and TikTok

Shifts and evolutions in transmedia storytelling

Convergent gaming spaces, such as Fortnite

Cyberspace, virtual reality, metaverse, and other emergent forms of digital storytelling

Regulation in relation to digital storytelling, including digital copyright, creative commons, and intellectual property law

Advancement in production technology, particularly in mobile media production, including GoPro, camera drones, and iPhones

Analysis of short form and newer/alternative genres within the digital media environment

Textual or genre analysis of particular programming or content within the digital media environment

Industry strategies in relation to audience enticement and retention, including subscriptions to streaming content platforms, such as HBO Max, and specialty content services, such as OnlyFans

Digital and social media marketing, including branded content in social media spaces

Influences of participatory culture in online spaces on new modes of storytelling as well as its reverse effect on legacy media

Influences of media convergence in legacy media and social media spaces on cultural storytelling

Shifts in financing in relation to production shifts, particularly from legacy media to streaming and technology-based platforms

Audience and fan studies in relation to the convergence of theater, television, gaming, and other cultural and media forms

Changes and/or continuities in relation to computer graphics, animation, virtual effects, and other digital effects and the advancement of realistic or aesthetic expression

About the Journal

TVLT is a scholarly, peer-reviewed journal of film, television, and new media. The journal draws on a variety of theoretical and historiographical approaches from the humanities and social sciences and welcomes any effort that will help foster the ongoing processes of evaluation and negotiation in media history and criticism. While TVLT maintains its traditional commitment to the study of American film, it also expands its scope to television and other media, to adjacent institutions, and to other nations' media. The journal encourages both approaches and objects of study that have been neglected or excluded in past scholarship.

Anti-Racism (The Humanities Center at Texas Tech Annual Conference in the Humanities) Lubbock, TX, Organization: The Humanities Center at Texas Tech
The Humanities Center at Texas Tech Annual Conference 2022: "Anti-Racism"
April 22-23, 2022 Keynote Speaker: Dr. Keeanga-Yamahtta Taylor, Professor, African American Studies, Princeton University. 2021 MacArthur Foundation Fellow
2021 Guggenheim Fellowship Recipient. Author of *The Race for Profit: How Banks and the Real Estate Industry, Undermined Black Home Ownership* (2019) & *From #BlackLivesMatter to Black Liberation* (2016) Contributing Writer, *New Yorker* magazine
Founder, Kameleon Productions (kameleonproductions.org) & Brown University Arts Institute Artists-in-Residence

<http://humanitiescenter.ttu.edu>, humanitiescenter@ttu.edu - Michael Borshuk

The Humanities Center at Texas Tech University (Lubbock, Texas) announces its call for papers for our Annual Conference in the Humanities. We are interested in papers that embody anti-racism scholarship in its myriad forms and across any of the following disciplines: art, literature, rhetoric, communication, history, film and media, music, philosophy, law, digital humanities, museum and/or archival studies, critical race studies, ethnic studies, women's and gender studies, design, and education. This list, in keeping with the Humanities Center's expansive mission, is open-ended.

The Center's vision of the humanities is a broad one and we encourage presentations and panels that rethink disciplinary boundaries and traditional academic research. That said, we also welcome work that reflects a comprehensive historical scope. The conference aims to bring together an international group of scholars to consider as fully as we can the

relationship between conceptualizations of racism, anti-racist activism, and social justice scholarship through time and across modes of inquiry in the humanities.

The TTU Humanities Center welcomes abstracts for individual papers as well as proposals for fully formed panels that address these or other related issues. Potential speakers should send an abstract of 300 words and a brief CV (no more than 2 pages) highlighting work relevant to the topic at hand. Scholars proposing a panel should provide an abstract of no more than 500 words and include a list of contributors (with the titles of their papers) as well as brief CVs (no more than 2 pages) for each. We will make decisions as soon as possible after that in order to ensure sufficient time for participants to make travel arrangements.

DARKNESS, Perspective : actualité en histoire de l'art, no. 2023 – 1, Organization: Institut national d'histoire de l'art

<https://www.inha.fr/fr/recherche/appels/appels-a-contributions/appels-en-cours/perspective-obscurites-no-2023-1.html>, Marine Kisiel, Matthieu Légise revue-perspective@inha.fr,

As a discipline based on the study of the visible, art history has necessarily to engage with what is illuminated and can be seen. Thus, consciously or in spite of ourselves, from our origin myths to contemporary positivism, from biblical narratives to the constitution of human sciences as academic disciplines, we are the heirs of a polarisation between darkness and light. Brightness becomes a virtue: clarity, lucidity, brilliance, carry a positive charge while their opposites are associated with negative qualities of obscurity and even evil.

For its 2023 – 1 issue, coordinated with the Indian art historian Kavita Singh, the journal *Perspective* turns towards darkness as a theme to question our largely habitual and reflexive association of light with knowledge, positivity, clarity, and, on the other hand, of darkness with non-knowledge, negativity, obscurity. It invites reflections on the discipline of art history through the prism of shadows. The theme of “darkness in art history” can be elaborated along three axes:

1. We ask: can we, first of all, think of darkness as an entity to be experienced within the visual field?
2. The notion of obscurity can, moreover, allow us to reflect on the blind and dark spots in the history of art. What is it that the discipline is unwilling or unable to see, both from a plastic and a methodological point of view?
3. Finally, the theme of darkness invites us to confront the question of skin colour—dark skins, black skins. Through the months of the pandemic in India, the oximeter became a vital piece of equipment needed in every home. These devices, that read blood oxygen levels by sending out pulses of light and measuring the amount absorbed and the amount returned, could not give accurate readings on dark bodies. In an earlier era, film emulsions too were unable to register contrast on black skin. These technologies of “vision” are calibrated to a “normal” that is white. What of art history’s own oximeter readings? How has it seen and registered and contended with or left in the shadows the presence and darkness of people? In *How to See a Work of Art in Total Darkness* (2007), Darby English questions the way “black art” is entirely constituted by its “difference”: is blackness thus condemned to represent only blackness? What interpretive frameworks do we use to read race in the arts

of the present and the past? How do we deal with the question of obscure dialectics and semantic shifts between colours, tones and moral predicates?

Inviting explorations along these lines, this issue of Perspective wishes to ask what it means to look at **darkness in art history**, but also at the darkness of art history itself. These axes can be approached from a variety of vantage points, provided that the analysis is situated within a **historiographical perspective** addressing the creation and **reception of art from the origins to the present day**. For this reason, specific case studies bearing on iconographic analyses will not be accepted unless they raise broader critical questions.

Perspective : Actualité en Histoire de l'art, published by the Institut national d'histoire de l'art (INHA) since 2006. It bears witness to the historiographical debates within the field, while remaining in continuous relation with the images and works of art themselves, **updating their interpretations**, and thus **fostering global, intra- and interdisciplinary reflection**. The journal publishes scholarly texts which offer innovative perspectives on a given theme. These may be situated within a wide range, yet without ever losing sight of their larger objective: going beyond any given case study in order to interrogate the discipline, its methods, history and limitations, while relating these questions to topical issues from art history and neighboring disciplines that speak to each of us as citizens.

Perspective invites contributors to update their historiographical material and the theoretical questionings from which they draw their work, to think from and around the starting point of a precise question, an assessment that will be considered an epistemological tool rather than a goal in itself. Each article thus calls for a **new approach creating links with the great societal and intellectual debates of our time**.

Perspective is conceived as a disciplinary crossroads aiming **to encourage dialogue between art history and other fields of research**, the humanities in particular, and put into action the "law of the good neighbor" developed by Aby Warburg. All geographical areas, periods, and media are welcome.

Editors: Marine Kisiel (INHA) and Matthieu Léglise (INHA)
Issue coordinated with Kavita Singh (Jawaharlal Nehru University, School of Arts & Aesthetics)

Proposals will be examined by the issue's editorial board regardless of language (articles accepted for publication will be translated by Perspective). The authors of the pre-selected proposals will be informed of the board's decision by February 2022. The complete articles (25,000 or 45,000 characters/ 4,500 or 7,500 words depending on the project) must be submitted by June 1st, 2022. These will be definitively accepted after the journal's anonymous peer-review process.

Communication, Conflict and Peace (Online Conference) Organization: Liverpool Hope University, Archbishop Desmond Tutu Centre for War and Peace Studies

<http://tutu.hope.ac.uk/events/annualinternationalconference/>

Global transformations fostered by the **decentralization of communications from mainstream media** and governance institutions to a plural range of socioeconomic actors and stakeholders have shaken the foundations of social consensus, truth and objectivity in the construction of public spheres. Such transformation has posed unprecedented challenges to conflict management and peacebuilding, multiplying risks of instability and war, but also the **spaces for the construction of collective meanings and the voices shaping them**.

As the international community struggles to find consensus and challenges to peace and security risks multiply, the aim of this event is to explore the relationship between communication broadly conceived, and the challenges and possibilities for peace. We will receive papers from scholars, practitioners and activists on all the dimensions of communication and conflict including, among others:

Dynamics of miscommunication, propaganda and persuasion

Historical and contemporary perspectives

The role of communication technologies, formats (speed, scope, use)

The role of communication and media in prevention, management of conflict

Communication, Human Rights and International Humanitarian Law

Public Diplomacy

Documentation and representation of war, conflict and peace in a variety of formats including photography, film, radio, TV, magazines, social media, videogames, etc.

News media, journalism in conflict and peace

The role of representation and language in conflict and peacebuilding

Please send abstracts of maximum 300 words (word format) for presentations lasting no more than 20 minutes, together with a maximum of 5 keywords and a biography of 150 words including name, title, institutional affiliation, contact information and technical requirements where applicable to tutu@hope.ac.uk by April 1, 2022. Registration free of charge for the Conference will open soon after the call for papers have been closed.

For all enquiries, please contact tutu@hope.ac.uk, Dr Catalina Montoya

“Over the Horizon: Comparative Perspectives on Literature” International Conference,

Organization: London Centre for Interdisciplinary Research

Selected papers will be published in a post-conference volume with an ISBN.

<https://comparativeliterature.lcir.co.uk>

As Sarah Lawall stated in her essay, the world-literature perspective is not one, but multiple. By looking at literature comparatively, we can enrich our understanding of the historical and cultural context of the literary works, to look over the horizon of our own tradition and to see how cultures interact.

The conference will consider the **theory and the practice of comparative literature** and will discuss the **transformations and travels of literary genres and texts across time and space**. It will explore the connections of literature with history, philosophy, politics, and literary theory, and **study the intersections of literature with other cultural forms such as film, visual arts, music and media**.

Download the paper proposal form on our website: <https://comparativeliterature.lcir.co.uk.comparative.literature@lcir.co.uk>, Dr. Olena Lytovka

14th Screenwriting Research Network International Conference: Globalizing Screenwriting (Conference) Vienna. Organization: Screenwriting Research Network
Department of Theatre, Film and Media Studies, University of Vienna, Vienna, Austria
UZA II-Rotunde, Althanstraße 14, 1090 Wien
<https://srn2020.com>

Submissions via email and contact: stephanie.schwarz@univie.ac.at

For more information, please visit our website: <http://screenwritingresearch.com>

The SRN is comprised of scholars, writers, and **practice-based researchers**. Started in 2006, the network has achieved a substantial critical mass over the years – currently counting **700 members from 50+ countries**. The aim of the annual International Conference is to continue, and expand, discussions around the screenplay and to strengthen a rapidly emerging, and global, research network. So far, they have taken place in Leeds (2008), Helsinki (2009), Copenhagen (2010), Brussels (2011), Sydney (2012), Madison-Wisconsin (2013), Potsdam-Babelsberg (2014), London (2015), Leeds (2016), Dunedin (2017), Milan (2018) and Porto (2019) and due to pandemic online, organized by Oxford Brookes in 2021.

Theme: Globalizing screenwriting

Throughout the long and troubled history of Europe, **migration and immigration** influenced the continent. European filmmakers began to leave for Hollywood. Their enduring impact on American cinema cannot be overrated and lingers to this day. Vice versa migration into Europe has had an enormous effect on European film production, both historically speaking and even more so in recent times.

The **specific mixture of storytelling modes in diasporic cinema, or what Hamid Naficy calls “accented cinema”** is a major point of investigation for screenwriting studies. Taking these simple facts as starting points the conference wants to discuss the conditions of screenwriting in a globalized world. The dominance of “western” paradigms as well as the influence of modes of narration from the Global South, both historically and recently are the main topics of the conference.

These mutually influences should be discussed on personal, structural, theoretical and practical levels. We are thus particularly interested in abstracts for presentations on (but not limited to) the following topics:

- Is there a **universality of screenwriting and storytelling**?
- **How does Europe/Hollywood/the Global South tell (its) stories?** Are there a different or similar way of screenwriting?
- **How does migrant filmmaking and screenwriting change the narrative structure of films?**
- Where can the influence of European screenwriters be detected beyond Hollywood? (India, North Africa, South America etc.)

- How does Hollywood's mode of storytelling repress other modes?
- How toxic is the doxa? Paradigms of screenwriting and their global hegemony
- Should screenwriting be de-colonized? What would that mean?
- How does international public film funding influence modes of storytelling und screenwriting?
- **How does transnational cinema change screenwriting?**
- Diasporic cinema and its modes of screenwriting
- Screenwriting teachers "gurus" and their influence around the globe
- Multiple language screenplays
- The influence of international festivals on the establishment of screenwriting conventions
- Historical migration of screenwriters and screenwriting teachers

However, the above is not intended to be prescriptive and proposals for presentations beyond the theme of the conference are also welcome. The aim of the SRN being to **foster research that rethinks the screenplay in relation to its histories, theories, values and creative practices**, any proposal underpinned by such research will be considered.

Submission of abstracts/proposals

Proposals/Abstracts can be sent as either a Word or PDF document: please indicate "yourname_PROPOSALTYPE" (i.e. paper, panel, or **video essay**; see below) clearly in the file title and in the subject heading of your submission.

Format of presentations/abstracts

After the cancelling of the 2020 conference and the online seminar series we are planning a face-to face conference, the first since Porto 2019. All presentations, regardless of format, must therefore be delivered in person (i.e. no pre-recorded presentations), in English, and be underpinned by original research work being conducted by the presenter (i.e. no recycling/repetitions from previous SRN or other conferences). Multiple presenters (max. 2) for co-written papers are allowed.

We accept proposals for presentations in the following formats: Individual papers and Proposals for traditional 20-minute papers, followed by Q&A. Proposals for pre-constituted panels can be submitted by any of the presenters or the Chair of the panel. Abstracts should follow the guidelines for individual papers as above and include short bios and contact details of both the speakers and the panel Chair. If a proposal for a pre-constituted panel does not include a Chair, the Conference Committee will appoint one. Audiovisual essay proposals are invited to present an audiovisual essay of 15 minutes maximum, in which the presenter(s) express a position on one of the above topics. It should NOT be a recording of a traditional paper presentation nor an experimental film; rather, it is an audiovisual discourse on a theoretical position.

Shortlisting

We warmly recommend that the abstracts be as well-drafted as possible with a well-defined research question, a clear focus, and a short summary of the intended content of the presentation at the time of submission. We aim to notify acceptance/rejection of proposals by the end of January 2022.

Website and registration

The Website for the Vienna conference will include a wealth of useful information (e.g., registration, travel arrangements, accommodation options, Covid rules), as well as all the updates and the program leading up to the Conference. Registration will have the usual phased deadlines (early-bird, regular, late-premium, student concession); the conference fee is expected to be in the region of 100 Euro.

Please address any query regarding abstracts, registration, program, etc. to claus.tieber@univie.ac.at, stephanie.schwarz@univie.ac.at

Claus Tieber University of Vienna, FWF-Project (Organizer)
Stephanie Schwarz University of Vienna, FWF-Project (Co-Organizer)
Claudia Walkensteiner-Preschl, Film Academy Vienna (Co-Organizer)

Department of Theatre, Film and Media Studies, University of Vienna
UZA II-Rotunde, Althanstraße 14, 1090 Wien, Film Academy Vienna,
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Call for Articles | STEM in US Popular Culture: Assessing Gender Discourse, Stereotypes and Mainstreaming. Organization: REDEN academic journal
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<https://erevistas.publicaciones.uah.es/ojs/index.php/reden>

The Age of Enlightenment saw the emergence and development of science fiction as a way of imagining different futures and of making sense of the world and humanity through scientific and technological advances. This **macro genre** not only explores imagined (dys/u)topias but also reflects the **current ideologies** that instigate them and, at the same time, provides **a space for marginalized communities and minorities to represent their realities**. Despite the success of this type of genre fiction in US popular culture with people from diverse backgrounds and identities, the persistent **gender inequality** in STEM-related fields tends to prevail in fiction. This has been widely discussed both in **scholarly work and in the public sphere**. The fight for equality and gender mainstreaming has been included in numerous political agendas and discourses (national and international), along with pedagogical interventions and science dissemination programs. However, popular culture is still in further need of **critical explorations that interrogate the ideologies that can either perpetuate or challenge patriarchal heteronormative representations of gender** in connection to science and technology.

Topics of interest include, but are not limited to:

Interrelationship between STEM, gender, and popular culture: the portrayal of masculine, feminine, and gender-nonconforming individuals in STEM-centered popular media narratives
Representation of STEM in popular culture: specifically those texts aimed at women and/or prominently featuring female protagonists

How popular culture representations of STEM and gender operate within the struggle for power among culture, ideology, and subculture

Othered bodies: marginalization versus intersectionality in science and technology dissemination

Race/Ethnicity and STEM with a gender perspective: Afro(Latinx), Indigenous, and Chicanx popular culture, minority perspectives, borderland spaces, and Afrofuturism

Representations of women, non-binary people, and non-normative gender explorations in sci-fi

Pedagogy and education: STEM dissemination in popular culture, deconstructing the existing gendered challenges within the field and working toward equality

Digital technology and virtual realities as safe spaces for marginalized groups

The use of science and technology in depictions of the future as critiques or reevaluations of current realities: tech-noir and sci-fi utopias, dystopias, post/apocalyptic scenarios, and retrofuturism

Cyborgs, AI, and the human: representations, conflicts, and horrific developments

Representation of health issues and technological advancement: care robots and the representation of disabilities, human aging, biomedical issues

The gender gap through the science and technology behind superhero narratives

Relevance of gender representation and STEM in hybrid genre narratives

We will publish two separate dossiers with two different deadlines and publication dates, each focusing on the representation of gender and STEM in different mediums:

Deadline for submission: April 15, 2022 | to be published in vol 4 no 1 (Nov. 2022)

For this first deadline, we are interested in papers that seek to engage with questions of intersectionality and STEM in US popular culture, prominently focusing on gender representation, spanning from cultural products aimed at dissemination and debate on STEM to Science Fiction texts such as films, TV series, comics and graphic novels, and genre fiction.

Deadline for submission: October 15, 2022 | DIGITAL MEDIA | to be published in vol 4 no 2 (May 2023) For this second deadline, we are interested in papers that explore these same questions of gender representation in STEM-related **products within US popular culture, in texts such as video games, new media narratives (i.e.: twitter threads, meme accounts...), YouTube channels, and other productions within the digital realm.**

REDEN (Revista Española de Estudios Norteamericanos, ISSN: 2695-4168) is an open access interdisciplinary, academic, double blind peer-reviewed journal. In 2021 it was relaunched focusing on the study of the US popular culture manifestations and the representations of the United States in popular culture.

NeMLA 2022 Panel: The Reflection of the Self in French and Francophone Women's Writing and Art (NeMLA's 53rd CONVENTION Baltimore, MD) Organization: NeMLA

<https://www.cfplist.com/nemla/Home/CFP>, Mina Khavandi mk1307@french.rutgers.edu

Narratives of the self and works reflecting upon what it means to be a woman have occupied a central place in the creations by **French and Francophone female authors who have contributed to various forms of art & literature, at any historical period.** There is an increased

presence of women of letters on the French and Francophone literary scenes, especially in the second half of the twentieth century. The **texts, images, and other productions present their audience with a form of aesthetics that reclaims the female voice and the female body.** Writing and creating art that centralizes the self then becomes a recurrence among these authors. We then reflect and ask: **What are the different variations of self-narration for women emerging** from different Francophone cultures? What is their influence? What impulses do we witness in their writing and other works of art? **What is their impact in creating and redefining categories in text, film,** and other forms of art? We welcome interdisciplinary perspectives on this inherently complex area and encourage proposals from scholars of **literary studies, film and other media studies, women and gender studies, race studies, art history, cinematography, critical theory,** philosophy, sociology, and psychoanalysis.

Thirteenth International Conference on The Image (A Blended Conference)
(Conference (Blended) The University of Texas at Austin, Austin, TX, USA (A Blended Conference) Organization: Common Ground Research Networks

<https://ontheimage.com/2022-conference/call-for-papers>

Founded in 2010, The Image Research Network is brought together around a shared interest in the nature and function of image making and images. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries. As a Research Network, we are defined by our scope and concerns and motivated to build strategies for action framed by our shared themes and tensions. The Thirteenth International Conference on The Image calls for research addressing the following annual themes and special focus:

Here Comes the Metaverse: Designing the Virtual and the Real

Theme 1: The Form of The Image

Theme 2: **Image Work**

Theme 3: The Image in Society

Interdisciplinary Studies include: Multidisciplinary Studies, Arts, Art History, Popular Culture, Film Studies, Communications and Media, Images, Archives, Photography, Memory, Creativity, Social Sciences, Philosophy, Politics

support@cgnetworks.org, Tamsyn Gilbert

'Dreams, Visions, and Mindscapes' Exclamation 6th ed. Organization: Journal

Postgraduate submissions are now being sought for the sixth issue of Exclamation, to be published in the summer of 2022. The focus for this sixth issue is 'Dreams, Visions, and Mindscapes', and **we welcome English Literature, Film Studies, or Creative Writing responses that engage with any aspect and interpretation of this theme.**

<https://humanities.exeter.ac.uk/english/research/publications/exclamation/>

Or follow us at: <https://twitter.com/ExclamationAJJ>, or, exclamation@exeter.ac.uk

Topics of interest might include, but are not restricted to:

- Positive Psychology and Human Flourishing
- History of Mental Health Care
- Psychoanalysis and the Interpretation of Dreams
- Hypnosis, Mesmerism, and the Unconscious
- Past, Present, and Future
- Temporalities
- Predictions, Omens, and Portents
- Occult, Horror and the Supernatural
- Hauntology
- Bioengineering and Biopolitics
- Dystopias and Eutopias
- Science and Belief
- Future-planning, Future-proof Technology, Futures Markets

We would be delighted to consider long English Lit or Film Studies articles (5,000-8,000 words), short articles (3,000-5,000 words), short stories (3,000-5,000 words including critical commentary), and poetry (up to 100 lines + critical commentary).

Submission Guidelines: All submissions must be the original, previously unpublished, work of the author and must adhere to the following:

- Authors must be enrolled on a Postgraduate programme of study.
- All word limits must include footnotes and bibliography
- Submissions must have permission for the use of images.
- References must use MHRA referencing (www.mhra.org.uk/style)
- Submissions should be in 12 point Times New Roman and single spaced.
- Submissions should use British spelling; alternative forms are permissible in direct quotations.

Submissions along with a 100-word biography should be sent to: exclamation@exeter.ac.uk

We are also keen to hear from anyone interested in acting as peer reviewer for the journal. Please email us at the above address with details regarding your discipline and specialism.

International Conference on Film Studies: "Identity and Otherness in Film" (Online Conference). Organization: London Centre for Interdisciplinary Research

<https://film.lcir.co.uk/>, email: film@lcir.co.uk

Over the course of the 20th century and into the 21st, cinema, television, and related media have become increasingly central both to individual lives and to the lives of peoples, groups, and nations. Cinema has become a major form of cultural expression and films both reflect and influence the attitudes and behaviour of people, representing their tensions and

anxieties, hopes and desires and incarnating social and cultural determinants of the era in which they were made.

Cinema as a whole has historically offered a rich setting for understanding cultural interaction, however it functions within certain political and ideological limits. It offers fascinating source material for an examination of what, in the modern world, we understand as "otherness", the cinematic "Other" being constructed in terms of race, ethnicity, class, religion, gender or sexual orientation.

This conference aims to consider film studies from a variety of critical, theoretical, and analytical approaches and to focus on how "self-other" relations are represented.

Papers are invited on topics related, but not limited, to:

Post-colonial discourses in the cinema
Representations of femininity and masculinity
Nationalism and multiculturalism
Inclusiveness and belonging
Orientalism vs globalisation
Cinematic representation of the exotic
Horror films and depiction of the supernatural
Portrayal of homelessness and poverty
Depicting environmental otherness

*Selected papers will be published in the next issue of IDEA Journal.

Connecting Characters in Modern and Contemporary French-Language Fiction

(NeMLA 2022) Baltimore, MD. Organization: NeMLA/Johns Hopkins University

<https://www.cfplist.com/nemla/Home/S/19248>

Creators of fiction develop characters in and across complex networks, foregrounding them as fundamentally interconnected entities. Connecting 'care' and character, this panel will explore character relations and interdependency in French-language fiction as an intra- and intertextual phenomenon. Intratextually, characters come into impactful connection as a result of everyday contexts (Balzac, *Le père Goriot*; Perec, *La Vie mode d'emploi*; Laclavatine, *Matins bleus*) as well as extraordinary events (Verne, *Vingt mille lieues sous les mers*; Condé, *Traversée de la Mangrove*; Kerangal, *Réparer les vivants*). Intertextually, they can be adapted between authors (e.g. Poe and Verne) and across media (novel to film; literary work to video game; etc.); some even blur the boundary between fiction and non-fiction (Glissant's *Mathieu Beluse*). From the serial novels of Balzac and Zola to the multi-perspectival fictions of the contemporary moment, characters recur and cross paths, their voices echoing in unison—or clashing in discord—as their plotlines come together to forge a larger story. **We seek papers that explore character interdependency in literature as well as in transmedia adaptations, and welcome reflections on the impacts of socio-cultural and/or politico-historical contexts on character connections.** By adopting a **transhistorical and transmedia approach**, "Connecting Characters in Modern and Contemporary

French-Language Fiction” aims to interrogate how **interdependency among characters shapes narrative meaning** intra- as well as intertextually, across time periods, genres, and media types.

Themes of inquiry may include, but are not limited to:

- Recurring characters
- Characters in adaptation
- Causality and influence between characters and plotlines
- Character interdependency in multi-perspectival works
- Character connections and their relation to the everyday, to realism
- Character relations and group identities, among dominant and non-dominant groups
- Impacts of political and social contexts on character relationships

For questions, please contact Rebecca Grenouilleau-Loescher, rloescher001@gmail.com or Kat Haklin, khaklin@coloradocollege.edu

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Categories: Postcolonial, Hispanic & Latino, Interdisciplinary, Popular Culture, Gender & Sexuality, World Literatures, Aesthetics, Anthropology/Sociology, Classical Studies, Cultural Studies, Environmental Studies, Film, TV, & Media, Food Studies, History, Philosophy, African & African Diasporas, Asian & Asian Diasporas, Australian Literature, Canadian Literature, Caribbean & Caribbean Diasporas, Indian Subcontinent, Eastern European, Mediterranean, Middle East, Native American, Scandinavian, Pacific Literature, Miscellaneous