

The Writer on Film: Screening Literary Authorship

a one-day international conference, 25th March 2010

The Berrick Saul Building, University of York Heslington campus

Conference Programme

9:30 – 9:55 Registration and tealcoffee (foyer)

9:55 – 10:00 Welcome (Bowland Auditorium)

10:00 – 10:40 Plenary 1 (Bowland Auditorium)
Geoff Wall (York): 'Primal scenes: what do we see when we try to see the creative moment?'

10:40 – 11:00 Coffee and tea (foyer)

11:00 – 12:15 Panel Session 1

	Configuring acts of composition <i>Chair: Andrew Higson Venue: Seminar Room 1</i>	Cinema's gendering of authorship? <i>Chair: Pamela Church Gibson Venue: Seminar Room 2</i>
11:00 – 11:20	Ian Hunter (de Montfort): 'Exposé (1975) and the horror of writing'	Emma Short (Newcastle): 'A 'Doomed, Fey, Mad Victim': Reconstructing the Modern Female Author in <i>Sylvia</i> (2003) and <i>The Hours</i> (2002)'
11:20 – 11:40	Robert Furze (Dublin City University): "Borrowed Flesh", Real Life: Viewing Burroughs' <i>Interzone</i> through the lens of Cronenberg's <i>Naked Lunch</i> (1991)'	Sonia Haiduc (University of Barcelona): 'Re-writing the woman author on screen in <i>Julia</i> (1977), <i>My Brilliant Career</i> (1979), <i>Miss Potter</i> (2006) and <i>Becoming Jane</i> (2007)'
11:40 – 12:00	Judith Buchanan (York): 'Documentary li(v)es: writing falsehoods, righting wrongs in <i>The Lives of Others</i> (von Donnersmarck, 2006)'	Siân Harris (Newcastle): "Mad, bad and dangerous to know": reading the masculinity of the male author on film in <i>Sylvia</i> (2003) and <i>The Edge of Love</i> (2008)'
12:00 – 12:15	Questions	Questions

12:20 – 13:00 Plenary 2 (Bowland Auditorium)
Deborah Cartmell (de Montfort): 'Pride and Prejudice, the biopic and the adaptation genre'

13:00 – 14:05 Lunch (upstairs in 'The Treehouse')

14:10 – 15:25 Panel Session 2

	Bright Star (2009) <i>Chair: Erica Sheen Venue: Seminar Room 1</i>	Shakespeare and Henry James: filmable and unfilmable lives? <i>Chair: Geoff Wall Venue: Seminar Room 2</i>
14:10 – 14:30	Pamela Church Gibson (LCF): 'Bright Star: the writer and his muse as partners?'	Emily Blewitt (ex York): "What's in a name?": Shakespeare, "Shakespeare" and <i>Shakespeare in Love</i> (1998)'
14:30 – 14:50	Neasa Hardiman (TCD): 'Sonnets and bonnets: poetry and convention in Jane Campion's <i>Bright Star</i> '	Megan Murray-Pepper (KCL): 'The "Tables of Memory": Shakespeare and the writing desk in cinema'
14:50 – 15:10	Julian North (Leicester): 'Romantic genius on screen: Jane Campion's <i>Bright Star</i> '	Bethany Layne (Leeds): "The Curse of Henry James?": what are the requirements of a filmable "life"?'
15:10 – 15:25	Questions	Questions

15:25 – 15:55 Coffee and tea (foyer)

16:00 – 16:55 Panel Session 3

	The post-war real and imaginary <i>Chair: Ian Hunter Venue: Seminar Room 1</i>	Letters on film <i>Chair: Deborah Cartmell Venue: Seminar Room 2</i>
16:00 – 16:20	Larry Gray (Jacksonville State University, Alabama): 'Somerset Maugham versus David O. Selznick: Re-Defining the Post-World War II Film Audience'	Clara Rowland (University of Lisbon): 'Deliveries of absence: epistolary structures in classical cinema' [Case-studies Ophuls' <i>Letter from an Unknown Woman</i> (1948) and Mankiewicz's <i>Letter to Three Wives</i> (1949)]
16:20 – 16:40	Erica Sheen (York): 'Best kept secrets: writing imaginary films in Cold War cinema'	Belén Vidal (KCL): 'Melodrama and the Scene of Writing in <i>Atonement</i> (Joe Wright, 2007)'
16:40 – 16:55	Questions	Questions

17:00 – 17:40 Plenary 3 (Bowland Auditorium)
Andrew Higson (York): 'Brit lit bio-pics, 1990-2010'

17:40 – 18:00 Plenary panel (Bowland Auditorium):
Geoff Wall, Deborah Cartmell, Andrew Higson
Chair: Judith Buchanan
Questions/comments to all plenary speakers

18:00 – 18:50 End-of-conference drinks reception (upstairs in 'The Treehouse')