

CLAM 2020 Conference program

DAY 1

9:00 – 9:30	Conference opening
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9:30 – 10:30	KEYNOTE Sean Cubitt (University of Melbourne) <i>Dissonance, Anachronism</i>
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10:30 – 11:00	Break
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11:00 – 13:00 SESSION 1

1A Literary Transcodifications/1	Sandra Bermann (Princeton University) <i>Transfigurations in Time: René Char and Georges Braque</i>
	Sarah M.T. Goeth (University of Hamburg) <i>The Iconic Turn as a Pioneer of Modern Transmedialism</i>

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	<p>Vincenzo Maggitti (Independent Researcher) <i>Terms of Visual and Trans-Medial Debate in Nathaniel West's The Day of the Locust</i></p>
	<p>Helena Von Praet (Free University of Brussels) <i>From Print to Digital and Back Again: Network Aesthetics in Anne Carson's Float</i></p>
<p>1B Baroque/Neobaroque</p>	<p>Carmen Dell'Aversano (University of Pisa) <i>Doubting Thomas: An Intermedial Journey Through the Exegesis of John 20:24-29</i></p>
	<p>Simone Arcagni (University of Palermo) and Donata Pesenti Campagnoni (National Museum of Cinema -Turin) <i>Digital Baroque. Seeing and Computing</i></p>
	<p>Mattia Petricola (University of L'Aquila) <i>Peter Greenaway and the (Neo)Baroque</i></p>
<p>1C Comics and Sequential Narrative/1</p>	<p>Mattia Arioli (University of Bologna) <i>Framing Memories: Intercode Adaptation of Iconic Photographs of the Vietnam War</i></p>
	<p>Giorgio Busi Rizzi (University of Ghent) <i>It's a Bird... It's a Plane... It's a Videogame... It's a Digital Comic: Homestuck and the Irresistible Appeal of Retro-remediation</i></p>
	<p>Stefan Buchenberger (Kanagawa University) <i>Trying to Describe the Non-describable: H.P. Lovecraft's Cthulhu-Mythos and Its Adaptations in Alan Moore's Graphic Novels</i></p>
	<p>Federico Zecca (University of Bari) <i>From Strip to Screen. Notes on the Intermedial Translation of Comics into Film</i></p>

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<p>1D Theories and Philosophies of Transcodification/1</p>	<p>Raffaele Chiarulli (Catholic University of the Sacred Heart, Milan) <i>“Various are the incidents in one man’s life which cannot be reduced to unity”. First Aristotelian Lesson on Transcodification</i></p>
	<p>Matthew Reynolds (Oxford University) <i>‘I’ as a Picture</i></p>
	<p>Soo-Young Nam (Korea National University of Arts) <i>The Purloined Codes: Media (Techniques) as Cryptology</i></p>
	<p>Gabriele Čepulytė (University of Paris-Nanterre) <i>Recombining Screens: About the Plasticity of Space-Time Relationships & the Narrative</i></p>
<p>1E Transcoding books, transcoding magazines</p>	<p>Katherine Reischl (Princeton University) <i>Russian Color Pedagogies: Training Chromatic Judgment</i></p>
	<p>Stefan Helgesson (Stockholm University) <i>The Little Magazine as Intermedial Form: African Inflections</i></p>
	<p>Tonguç Ibrahim Sezen (Teesside University) <i>Epistolary Paratexts as Transcodifications of Media Franchises</i></p>
	<p>Ehte Puhang (University of Tartu) <i>How to Sell a Book: Visual Representations of a text</i></p>
<p>1F</p>	<p>Alessandro Grilli (University of Pisa) <i>The Intermedial Reception of Myth in Ancient Greece</i></p>

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Transcoding The Ancient World/1	Kathleen L. Komar (UCLA) <i>The House of Atreus in Cyberspace: Transmediality of Classical Materials</i>
	Tamar Tarkhnishvili (Tbilisi State University) <i>Iphigenia's Sacrifice in the Tragedy of Euripides and the Antique Art</i>
	Xue Rongzhen (Trinity College Dublin) <i>The Conception and Reaction of Hamartia in a Horizon of Ancient Greek and Chinese</i>

13:00 – 14:00	Lunch
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14:00 – 15:00	KEYNOTE Christopher Johnson (Arizona State University) TBA
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15:15 – 17:15	SESSION 2
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2A Literary Transcodifications/2	Tiffany Hong (Earlham College, Indiana) <i>The Murakamiverse</i>
	Alice Balestrino (University of Illinois) <i>"I'm Not the Hero Type." Marvel's Infinity Saga as Chivalric Romance</i>
	Thirthankar Chakraborty (Indian Institute of Technology, Bhilai) <i>Dæmonizing Affect: Philip Pullman's Fantastic World of Ecological Crises</i>

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<p>2B Transcoding Media/1 Digital Media Practices</p>	<p>Lushetich Natasha (University of Dundee) <i>Be Here. Cultural and Personal Memory in the Age of Global Informationalism</i></p>
	<p>Barman Tanushri (Ambedkar University, New Delhi) <i>TBA</i></p>
	<p>McPhearson Jess (Spa University of Bath) <i>Girl Swarm: Performing Post-Internet Female Identity</i></p>
	<p>Marie Thérèse Abdelmessih (Cairo University) <i>The Egyptian 'Enigma' in New Media Art</i></p>
<p>2C Comics and Sequential Narrative/2</p>	<p>Davide Carnevale (University of Rome La Sapienza) <i>"A Ghastly And Inappropriate Splendour": The Fantastic In Dino Battaglia's Comic Adaptations</i></p>
	<p>Noriko Hiraishi (University of Tsukuba) <i>Hybrid Language in Graphic Narratives: Onomatopoeia in the Digital Age</i></p>
	<p>Francesco Floris (University of Pisa) <i>Morrison and Burnham's Nameless: A Case of Cosmic Horror Remediation</i></p>
	<p>Umberto Rossi (Independent Researcher) <i>A for Anarchy, S for Spleen: About the Movie Transcodification of Moore & Lloyd's V for Vendetta</i></p>
<p>2D Transcoding The Ancient World/2</p>	<p>Tsanava Anna (Tbilisi State University) <i>Re-telling the Tragedy: Cinematic Vision of the Myth of Iphigenia in The Killing of a Sacred Deer by Yorgos Lanthimos</i></p>

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	<p>Róbert Gáfrik (Trnava University) <i>Transcoding the Upanishads. The Interpretation of Ancient Texts Between Orality and Literacy</i></p> <p>Salvatore Renna (University of L'Aquila/Freie Universität) <i>"That would be a tragedy". Yorgos Lanthimos' Cinema Between Metamorphosis and Sacrifice</i></p> <p>Andrea Valori (Independent Researcher) <i>Classical Greece Becomes Modern: From Archaic Tales to Magic Mythology</i></p>
<p>2E Cinematic Transcodifications /2</p>	<p>Alvarez Aurora Gedra Ruiz (Mackenzie Presbyterian University) <i>Transcoding Painting into Animation: Processes and Reception</i></p> <p>Helga Mitterbauer (Free University of Brussels) <i>Kafka's Country Doctor Amplified: Koji Yamamura's Anime Adaptation</i></p> <p>Wuggening Julia (University of Stuttgart) <i>Intermediality: Film vs. Painting</i></p> <p>Márcia Arbex-Enrico (Federal University of Minas Gerais) <i>The Survival of Painting: Literary and Cinematic Tableaux-Vivants</i></p>
<p>2F Transcoding Japan</p>	<p>Takayuki Yokota-Murakami (Osaka University) <i>Transcodification of Critical Terms: Character/seikaku/xingge from Chinese Classical Writings via Modern Japanese Literature to Contemporary "Light Novels"</i></p> <p>Toshiko Ellis (University of Tokyo) <i>Opening Canonical Texts: Quotation, Retelling and Potential Criticality</i></p>

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	Laura Treglia (SOAS University of London) <i>Lady Snowblood or the Cross-media and Transnational Appeal of the Angry Woman Tale: An Early Example of Transcodification Politics and Practices of the Japanese “Media Mix”</i>
	Francesco-Alessio Ursini (Sun Yat-sen University) <i>Japanese Space Opera and Intermediality</i>

17:30 – 19:00	ROUND TABLE 1
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Evening	EVENING EVENT Conference Dinner
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DAY 2

9:30 – 10:30	KEYNOTE Agnes Pethő (Sapientia University of Cluj-Napoca) <i>TBA</i>
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10:30 – 11:00	Break
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11:00 – 13:00	Session 3
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3A Literary Transcodifications/3	Katia Trifirò (University of Messina) <i>From Improvisation to Writing: the Radio Drama Intervista aziendale (Primo Levi e Carlo Quartucci, 1968)</i>
	Laura Lori (University of Melbourne) <i>From Homeward Bound to La danza dell'orice: Transcoding in Ubx Cristina Ali Farah's Writing</i>
	Michela Meschini (University of Macerata) <i>Interrogating Images: Some Notes on the Affective Turn of Tabucchi's 'Iconic Temptation'</i>
	Elena Carletti (University of Sydney) <i>Rethinking Italian Neo-Avant-Garde Poetry: An Intermedial Perspective on Asyntactism</i>

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<p>3B Transcoding Media /2 Digital storytelling</p>	<p>Li Mujie (University of Sussex) <i>The Logic of Making Sense: Media of Transcoding and Writing Machine</i></p>
	<p>Bartosz Lutostański (University of Warsaw) <i>Birth of a New Medium? The Case of App-Driven Fiction</i></p>
	<p>Aleš Vaupotič, Ana Toroš, Narvika Bovcon (University of Nova Gorica) <i>Encoding Literary Culture as Augmented Reality</i></p>
	<p>Mirko Lino (University of L'Aquila) <i>Augmented Literature. The Transcodification of Die Nächte der Tino von Bagdad by Else Lasker-Schüler</i></p>
<p>3C Theories and philosophies of transcodification/2</p>	<p>Aleksandr Fadeev (University of Tartu) <i>Inner Speech as Semiotic Mediation of Multimodal Artistic Languages</i></p>
	<p>Dario Tomasello (University of Messina) <i>The Impossible Transcodification. What If Performance Does Not Deal with Mediascape?</i></p>
	<p>Abderrahim Trebak (Hassan II, University of Casablanca) <i>Philosophies of Transcodification: The Concept of “Meditation” and “Mediation” By Gadamer’s Ontology of the Work of Art and Its Hermeneutic Significance</i></p>
	<p>Fabrizio Deriu (University of Teramo) <i>Transcodification Between Electracy And Performance. An Insight Into Gregory Ulmer’s “Applied Grammatology”</i></p>
<p>3D Contemporary ekphrasis</p>	<p>Thais Kuperman Lancman (Mackenzie Presbyterian University) <i>Contemporary Ekphrasis: New Categories for a New Context</i></p>

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	<p>Silvia Kurr (University of Tartu) <i>Ekphrastic Reflections on the Nude in Pedro Almodóvar's The Skin I Live In and A.S. Byatt's Medusa's Ankles</i></p> <p>Nataliya Gorbina (Technical University of Dortmund) <i>"The Iconography of Sports Jackets": Towards (De-)mystification of Art-historical and Art-theoretical Modes of Seeing in British Postmodern Fiction</i></p> <p>Miriam Vieira (Federal University of São João del-Rei) <i>Ekphrastic Layers in How to Be Both, By Ali Smith</i></p>
<p>3E Cinematic Transcodifications /3</p>	<p>Grossi Angelo (University of Ca 'Foscari, Venice) <i>A Calendar of Eye-Pod Poems: Jonas Mekas and the 365 Day Project</i></p> <p>Tripathi Saumya Mani (Aminity University of Nodia) <i>The Many Lives of AZAADI. Performing the Idea of Freedom in Indian Resistance Movements</i></p> <p>Józwiak Karol (University of Lodz) <i>WWII Trauma Transcodified in Cinema: The Case of Michał Waszyński's Italian Films</i></p> <p>Tongiani Sara (University of Genoa) <i>The Trans-medial Perspective of Metamorphosis</i></p>
<p>3F Politics of transcodification</p>	<p>Márcio Seligmann-Silva (UNICAMP) <i>The New Art of Memory in the Digital Age: The Cases of Harun Farocki and Aline Motta</i></p> <p>Ipshita Chanda (English and Foreign Languages University, Hyderabad) <i>Unclothing the Emperor: Remediation and Resistance</i></p>

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	<p>E.V. Ramakrishnan (Central University of Gujarat) <i>Trial as Spectacle, Woman as the Missing Subject: Performing Gender in Times of Transgression</i></p> <p>Chandra Mohan (Central University of Gujarat) <i>Politics of Transcoding the Ramayana</i></p>
13:00 – 14:00	Lunch
14:00 – 15:00	<p style="text-align: center;">KEYNOTE Marie-Laure Ryan (University of Colorado) <i>TBA</i></p>
15:15 – 17:15	Session 4
4A Literary Transcodifications/4	<p>Lucia Esposito (University of Teramo) <i>Hag-seed. The Tempest Retold: A Creative Rewriting Lesson by Margaret Atwood</i></p> <p>Oana Fotache Dubălaru (University of Bucharest) <i>From Ekphrasis to Worldmaking. On Painting in Mircea Cărtărescu's novels</i></p> <p>Prachi Priyanka (Sharda University) <i>Transmedia Storytelling: Convergences Between Narrative Painting and Victorian Poetry</i></p> <p>Beata Migut (University of Edinburgh) <i>Setting Words and Images in Motion in Vladimir Nabokov's Laughter in the Dark and Speak, Memory: An Autobiography Revisited</i></p>

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<p>4B Transcoding Media /3 Digital storytelling</p>	<p>Maria Cecilia Reyes (CNR-ITD) <i>Virtual Reality's Media Evolution: Towards the Post-Symbolic Communication</i></p>
	<p>Federico Biggio (University of Turin) <i>Genres of Invisibility. Documentary Storytelling in Augmented Reality</i></p>
	<p>Ana Falcon (Estonian Academy of Music and Theater) <i>Developing an Artistic Meseach Methodology to Evaluate Writing Format Possibilities for Cinematic Virtual Reality Scenarios</i></p>
	<p>Steven Stergar (University of Udine) <i>TBA</i></p>
<p>4C Transcoding opera and musical theatre</p>	<p>Serena Guarracino (University of L'Aquila) <i>Transcodification as Hantise: Opera's Queer Temporality in Derek Jarman and Isaac Julien?</i></p>
	<p>Bogumil-Notz Sieghild (Ruhr-University Bochum) <i>Turandot – A Feminist Heroine Crossing and Defying the Media</i></p>
	<p>Massimo Fusillo (University of L'Aquila) <i>Harmonic Voices, Tragic Identifications. On Opera's Transcodifications</i></p>
	<p>Robert Dean (University of Lincoln) <i>The Transcodification of Grieg's 'Mountain King' meme</i></p>
<p>4D Cinematic Transcodification/1</p>	<p>Silvia Barbotto (University of Turin) <i>Translation and Regeneration of an Archived Face. Case study: A Cinema Prayer of A. A. Tarkovskij</i></p>
	<p>Anna Bocci (University of Pisa) <i>Intermedial References to Classical Art in Luca Guadagnino's Call Me by Your Name</i></p>

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	<p>Markova Lora (Edge Hill University) <i>Cultural and Creative Transcoding in European Transmedia Art Projects</i></p>
<p>4E Adaptation and Transcodification 1: Screen / Stage</p>	<p>Bernadette Cochrane (University of Queensland) <i>From Screen to Stage and Back Again: The Lossy Compression of All About Eve</i></p>
	<p>Marc Maufort (Université Libre de Bruxelles) <i>Intermedial Strategies in Contemporary Indigenous Playwriting</i></p>
	<p>Jan Creutzenberg (Ewha Womans University, Seoul) <i>Performative Re-mediations of Tradition. Korean Singing-Storytelling Pansori in the Movie Seopyeonje and its Stage Adaptations</i></p>
	<p>Bianca Friedman (University of Pisa) <i>From Novel, to Stage, to Big Screen: the Intermedial Experience of War Horse Audiences</i></p>
<p>4F Transcoding the Artist's Life</p>	<p>Silvia Albertazzi (University of Bologna) <i>Nostalgia of the Present: Pauline Boty from the Swinging Sixties to Post-Brexit UK</i></p>
	<p>Antonio Mercuri (University of Pisa) <i>Life is a Cabaret: Reality, Fiction, and Intermediality from Isherwood to Fosse</i></p>
	<p>Beatrice Seligardi (University of Parma) <i>From Femicide to Art Criticism: Remediating Francesca Alinovi's Icon</i></p>
<p>17:30 – 19:00</p>	<p>ROUND TABLE 2</p>
<p>Evening</p>	<p>EVENING EVENT Remix the Cinema by Action 30</p>

DAY 3

9:30 – 10:30	KEYNOTE Marina Grishakova (University of Tartu) TBA
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10:30 – 11:00	Break
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11:00 – 13:00	Session 5
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5A Literary Transcodifications/5	Ingrida Eglė Žindžiuvienė (Vytautas Magnus University) <i>Transcodification of a Literary Character in Fiction</i>
	Vera Cantoni (University of Pavia) <i>Dramatising Orwell's Footnote: Reflections on the Transcodification of Literary Ambiguity</i>
	Laurence Riu-Comut (University of Pau) <i>Recycling Film genres: Trans-codification of the Film Noir in the Contemporary French and Anglo-American Novel</i>
	Rosa Coppola (University of Naples L'Orientale) <i>Writing the Sound of Voices: On Hubert Fichte's Poetical Ethnography</i>

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<p>5B From page to stage, and in between</p>	<p>Bernadette Cronin (University College Cork) <i>Killing Stella: Translation and/as Transcodification</i></p>
	<p>Anna Suwalska-Kołecka (Mazovian State University) <i>This Is Not Magritte. On Intermedial References in T. Stoppard's After Magritte and C. Churchill's This is a Chair</i></p>
	<p>Alessandra Ruggiero (University of Teramo) <i>Language, Music, Adaptation in Brian Friel's Plays</i></p>
	<p>Irene Pipicelli (CROSS Project) <i>Material Entanglements in Displacement: Intermediality, Fiction and Storytelling in Walid Raad's Art Practice</i></p>
<p>5C Adaptation and Transcodification 2: Intermedialities</p>	<p>Angela Albanese (University of Modena and Reggio Emilia) <i>Intermedial Narrations: Gatta Cenerentola in Gomorra Sauce</i></p>
	<p>Davide Burgio (Scuola Normale Superiore - Pisa) <i>Medial Transposition in The Handmaiden</i></p>
	<p>Donata Meneghelli (University of Bologna) <i>From Adaptation to Novelization and Beyond: Whit Stillman's Love & Friendship</i></p>
	<p>Martina Pfeiler (Ruhr-University) <i>Transcoding Moby-Dick: Historicizing Herman Melville's Global Popularity</i></p>
<p>5D Transcoding Television</p>	<p>Emanuela Piga Bruni, (Universitas Mercatorum of Rome) <i>From Cyberpunk to Posthuman: Re-mediations of the Conscious Robot</i></p>

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	<p>Carlo Tirinanzi De Medici (University of Trento), <i>Balzac on the Sidewalk. Narrative Techniques in Contemporary TV Series</i></p>
	<p>Mike Clarke (University of Roehampton) <i>TBA</i></p>
	<p>Paolo d’Urbano (Chester University) <i>Uomini&Donne and the Making of True Love™</i></p>
<p>5E Performance, dance and theatricality</p>	<p>Rebecca Stancliffe (Trinity Laban Conservatoire of Music and Dance) <i>Transcodification: Towards Interpassivity in Dance Viewing</i></p>
	<p>Anna Chiara Corradino (University of L’Aquila) <i>“Look down ye orbs and see a new divinity”:</i> Mark Morris Dance Adaptation of Henry Purcell’s Dido and Aeneas</p>
	<p>Ester Fuoco (Catholic University of the Sacred Heart of Milan) <i>Transmedia Performance: A Dramaturgy of Gaze Through Technology</i></p>
	<p>Scarlato Chiara (G. D’Annunzio University of Chieti – Pescara) <i>Re-tracing the Body, Re-mediating the Space. Notes on 3x3x6 by Shu Lea Cheang</i></p>
<p>5F Transcoding Media/4</p>	<p>Kim Youngmin (Dongguk University) <i>Converging Transmedia, Digital Humanities, and World Literature: The Poetics of Database and Transcodification</i></p>
	<p>Mario Tirino (University of Salerno) <i>The Same Film or Another One? Fansubbing as Resistant Transcodification Practice in the Post-Cinema Age</i></p>

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	<p>Gianluigi Rossini (University of L'Aquila) <i>TBA</i></p> <p>Giovanna Santaera (University of Catania) <i>Bandersnatch and/as Intermedial Performativity Through Tv Series, Cinema and the Digital Transcodification.</i></p>
13:00 – 14:00	Lunch
14:00 – 15:00	<p style="text-align: center;">KEYNOTE</p> <p style="text-align: center;">Rebecca Schneider (Brown University) <i>Limb on Limb: Media Jumping in Geologic Time</i></p>
15:15 – 17:15	Session 6
<p style="text-align: center;">6A Adaptation and Transcodification 3: Television and Literature</p>	<p>David Anderson (Queen Mary University of London), <i>Adaptation and Authenticity from Novel to Television Aeries: Berlin Alexanderplatz, Brideshead Revisited and Anglo-German Cultures of Memory in the 1980s</i></p> <p>Emanuele Broccio (University of Paris Nanterre) <i>My Brilliant Friend: from the Novel to the TV Show, a Process of Mainstreaming</i></p> <p>Zahra Nazemi (University of Kermanshah/Universidad de Cordoba) <i>Revitalization of Othello in the Iranian Shahrzad Series</i></p>

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<p>6B Literary Transcodifications/6</p>	<p>Sangjin Park (Busan University of Foreign Studies) <i>Humans before the Gates of Hell: Haunting Specters of Dante</i></p>
	<p>Liedeke Plate (Radboud University) <i>Interviewing as Transcodification: The Migrant's Tale in Dina Nayeri's The Ungrateful Refugee</i></p>
	<p>Anne Tomiche (University Paris-Sorbonne) <i>Transcodifying the Trans: from Virginia Woolf's Orlando to Katie Mitchell's</i></p>
<p>6C Videogames, Narration, and War</p>	<p>Cecília Nazaré de Lima (University of Minas Gerais) <i>The Scramble for Africa In New Interpretations: Poetry, Video Game And Music</i></p>
	<p>Yorimitsu Hashimoto (Osaka University) <i>Suspended or Suspenseful Torture? A History of Rat Torture and Its Transmedial Representations</i></p>
	<p>Giuseppe Previtali (University of Bergamo) <i>The Gamification of Terror: The Imaginary of Videogames in the Islamic State's Media Production</i></p>
	<p>Marina Zagidullina (Chelyabinsk State University) <i>Narration Under Multi-Setting Conditions: Transcoding in Hybrid Media-Forms</i></p>
<p>6D Transcodification in/of the modern world</p>	<p>Helena Buescu (University of Lisboa) <i>A Case of Transcodification in Medieval Galician-Portuguese Lyrical Poetry</i></p>
	<p>Paolo Pizzimento (University of Messina) <i>Liturgy and Theater at the Gates of Dis (Inf. VII, IX). The Divine Comedy as a Transcodification of Medieval Theater</i></p>
	<p>David Sargent (University of Oxford) <i>Versions of Virgil: The Spectrum of Translation in Sixteenth-Century France</i></p>

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	Jessy Simonini (University of Nantes) <i>Filming the Arthurian Imaginary: Rohmer's Perceval Le Gallois</i>
6E Avant-garde and artist's books	Yara Augusto (Federal University of Minas Gerais) <i>The Playful Creation Process of O perfeito cozinheiro das almas deste mundo, Diary of Oswald de Andrade's Garçonnière</i>
	Ana Laguna Martínez (University Granada) <i>Brecht's Kriegsfiebel: A Semiotic Study</i>
	Sirshendu Majumdar (University of Burdwan) <i>Word into Picture: Doodles of Rabindranath Tagore</i>
	Magdalena Sikorska (Kazimierz Wielki University) <i>The Texture of Stories – The Multiple Use of Fabric and Embroidery in Contemporary Crossover Picturebooks</i>
6F Transcoding music and sound	Yael Balaban, Naphtali Wagner (Beit Berl College/Hebrew University) <i>Musical Metaphors as Intermedial References</i>
	Giulia Bigongiari (University of L'Aquila) <i>On Song Performance Scenes in Non-Musical Films</i>
	Elena Porciani (Univeristy of Campania Luigi Vanvitelli) <i>Literary Fiction and Popular Music. A Thematic Approach to an Intermedial Relationship</i>
	Doriana Legge (University of L'Aquila) <i>A Performance of Sound for an Immersive Theatre</i>
17:30	CLOSING REMARKS