



**UNIVERSITÀ
DEGLI STUDI
DELL'AQUILA**

First Conference of the ICLA Research Committee
on Literatures/Arts/Media (CLAM)

Transcodification: Literatures - Arts - Media

Department of Humanities – Excellence Program 2018-2022

July 1-3, 2020 – University of L'Aquila

+++ Deadline extended until February 23, 2020 +++



Call for Papers

The transition of narratives, characters, themes and iconic elements from one code of representation to another represents one of the most fundamental processes through which the literary and artistic fields evolve, transform, and expand within a given culture. These same processes of *transcodification* also play a vital role in how different cultures interact across time and space. In the classical world, mythical narratives were disseminated through the Homeric epic, the theatrical genre of tragedy and the visual arts. From the onset of Christianity to the late modern age, the history of European art has been driven by the adaptation of episodes from the Bible and other religious texts across a number of media, from painting to sculpture, from medieval plays to *sacre rappresentazioni*, from musical texts to folkloric practices. Fables have moved from orality to the written form; at the same time, written narratives have been circulating through oral transmission. Medieval and early modern manuscripts were illuminated; modern and contemporary texts are illustrated. From antiquity to the contemporary media franchise, transcodification is ubiquitous.

Today, mass media and the digital revolution have changed—and are still changing—the notions of author, text, public, intellectual property and medium that were inherited from the 20th century's critical traditions. Literature, cinema, theatre and television are now facing the multisensory logic of the contemporary mediascape, a logic based on inclusion, acceleration, simultaneity and hyper-mediation. The idea of text has expanded into that of hypertext, while narration is becoming more and more pluralistic, polycentric and antihierarchical: as proposed by Lev Manovich (2010), narratives are becoming more and more like *softwares* that can be endlessly rewritten and reused. Cinema is being re-articulated in the forms of the so-called postcinema, in which films become part of a larger system of converging media and cinema can be relocated outside its traditional and institutional spaces. This medium's formal structures are being disseminated in urban spaces, thus giving birth to new forms of visibility like videomapping and media façade installations. Media may quote and thematize other media, according to the well-known concept of re-mediation coined by Bolter and Grusin (1999), thus generating what Irina Rajewsky (2002) defined as “intermedia references”. The interactivity and immersivity of videogames, augmented reality and virtual reality, as well as the transmedia and crossmedia organization of storytelling (especially in the case of TV series), also suggest a deep sense of engagement towards media hybridization and the exploration of innovative forms of textuality. Finally, the question has arisen, and is still being debated, whether it is appropriate to consider the theatre as part of the cluster of forms which, since the middle of the 20th century, have been subsumed under the general label “media”.

Given these premises, the first CLAM conference *Transcodification: Literatures – Arts - Media* represents an invitation to investigate the principles and practices of transcodification across time and space, as well as to discuss re-mediation as an aesthetic category which implies fluidity, fragmentation and pluralization. The conference's main purpose is to offer an intermedial perspective on fiction and the arts taking as a starting point the insights provided by the most recent developments in comparative literature. More specifically, such an inquiry's aim is twofold:

- historicizing transcodification, re-mediation and intermediality as both a set of practices and a set of philosophical notions;
- exploring transcodification in the contemporary (post-WWII) age and examining the new roles and configurations of literature in the global polymorphic imagination.

We encourage contributions addressing any of the following areas:

- Transcodification, adaptation and intermediality, from antiquity to today;
- Literatures and the arts;
- Transmedia narratology/transmedia storytelling;
- Philosophies of transcodification;
- Literary transcodifications: new perspectives in comparative literature;
- The dissemination of literary techniques (narration, empathy, point of view, etc.) in every aspect of contemporary culture;
- Cinema/TV series and intermediality: theoretical frameworks;
- Postcinema and new digital technologies;
- TV series and transmedia television
- Baroque/Neo-Baroque: theories, aesthetics and technologies;
- Performance, performativity and theatricality;
- Digital Art: aesthetics, environments and historical perspectives;
- Inter-art studies;
- Inter/trans/crossmedial approaches to comics and graphic novels;
- Transcodification in/of videogames;
- Hybrid forms of mediality: musical theatre, video art, video clips, advertising, webseries, videomapping, media façade, etc.

Confirmed Keynotes:

Sean Cubitt, University of Melbourne / **Marina Grishakova**, University of Tartu / **Christopher Johnson**, Arizona State University / **Ágnes Pethő**, Sapientia University of Cluj-Napoca / **Marie-Laure Ryan**, University of Colorado / **Rebecca Schneider**, Brown University

We invite you to send paper proposals to clam2020conference@gmail.com

Proposals should include an **abstract** (300 words max), **five keywords** and a short **biographical note** (10 lines max).

The working language of the conference will be English.

The extended deadline for abstracts submission is February 23, 2020.

Participants will be notified of acceptance by **March 15, 2020**.

The conference will **not** have a registration fee.

The conference venue is the **Department of Humanities, Viale Nizza, 14, L'Aquila**.

Further information about accommodation and how to reach the conference venue will be published at www.clam-icla.com (the website is currently under construction).

Scientific Committee:

Massimo Fusillo, University of L'Aquila, Italy / **Marina Grishakova**, University of Tartu, Estonia / **Hans-Joachim Backe**, IT University of Copenhagen, Denmark / **Jan Baetens**, KU Leuven, Belgium / **Bart Van Den Bossche**, KU Leuven, Belgium / **Kiene Brillenburg Wurth**, University of Utrecht, Netherlands / **Jörgen Bruhn**, Linnaeus University, Sweden / **Philippe Despoix**, University of Montréal, Canada / **Caroline Fischer**, Université de Pau, France / **Yorimitsu Hashimoto**, University of Osaka, Japan / **Karin Kukkonen**, University of Oslo, Norway / **Christina Ljungberg**, University of Zurich, Switzerland / **Kai Mikkonen**, University of Helsinki, Finland / **Nam Soo-Young**, Korea National University of Arts, Korea / **Haun Saussy**, University of Chicago, USA / **Márcio Seligmann-Silva**, State University of Campinas, UNICAMP, Brazil

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