PANEL 1A: The Eighteenth Century Today

Chair: Jakub Lipski

1. **Anna Paluchowska-Messing: "The Yahoo and Blackface – the Problem of Race Representation in the Krakow 'Stary' Theatre's Adaptation of *Gulliver's Travels*"**

   Anna Paluchowska-Messing teaches English literature at the Institute of English Studies at the Jagiellonian University in Kraków, Poland. Her research interests include eighteenth-century fiction and culture, as well as adaptation studies. She is the author of *Frances Burney and Her Readers. The Negotiated Image* (2020) and co-editor (with Monika Coghen) of *Romantic Dialogues and Afterlives* (2020). She has also published a number of articles on eighteenth-century English literature.

2. **Joanna Maciulewicz: "Adapting Eighteenth-Century Scraps of Historical Records for Twenty-First-Century Fiction"**

   Joanna Maciulewicz is University Professor at the Faculty of English, Adam Mickiewicz University in Poznań, Poland. She is the author of *Representations of Book Culture in Eighteenth-Century English Imaginative Writing* (Palgrave, 2018) and co-editor (with Jakub Lipski) of *Neo-Georgian Fiction Reimagining the Eighteenth Century in the Contemporary Historical Novel* (Routledge, 2021). Her research interests include eighteenth-century literature and culture, transatlantic history of early modern fiction, theories of the rise of the novel and Anglo-Spanish literary relations.

3. **Aleksandra Jarecka: "*Black Sails* and Its Reintroduction of Female Characters into Pirate Stories"**

   Aleksandra Jarecka is a second-year PhD student of Literary Studies at Kazimierz Wielki University in Bydgoszcz. She received a master's degree in English philology from Kazimierz Wielki University in Bydgoszcz. Her research interests include eighteenth-century adventure literature and its adaptations, especially works focused on or inspired by the Golden Age of Piracy.

PANEL 1B: Adapting and appropriating *Hamlet*

Chair: Agnieszka Rasmus

1. **Ronan Hatfull: "'Brevity is the soul of wit': The Comedy of *Hamlet! (a prequel)*"**

   Dr Ronan Hatfull is Teaching Fellow in Theatre of Performance at the University of Warwick. He also teaches in Warwick's English Department and the Institute of Advanced Teaching and Learning, as well as lecturing at NYU London. Ronan is scholar of Shakespeare, adaptation and performance and has published widely on the playwright's cultural legacy, including *All Is True, Bill, Doctor Who, Game of Thrones, Thor and Upstart Crow*. Ronan is currently working on *Shakespeare in the Theatre: Reduced Shakespeare Company* (Bloomsbury Arden Shakespeare, 2025), a monograph based on his doctoral thesis, and co-edited *Shakespeare and Biofiction on the Contemporary Stage and Screen* (Bloomsbury Arden Shakespeare, 2023) with Dr Edel Semple. Ronan is also an actor, director, dramaturg and musician. He is co-founder and artistic director of theatre company Partners Rapt, whose work includes two funded new plays written by Hatfull, and three productions at the Royal Shakespeare Company's Dell Festival.

2. **Maria Szafrańska-Chmielarz: "*Hamlet* in Wuxia - Adapting Shakespeare in China"**

   Maria Szafrańska-Chmielarz is an independent scholar, working within the *From Queen Anne to Queen Victoria* research group. Her PhD thesis discussed the representations of British monarchs in contemporary British fantasy and now she is mostly analysing Chinese adaptations of Western classics, as well as the representation of historical events in the national propaganda cinematography. She remains interested in all things steampunk, Korean literature and Japanese anime, searching for new, interesting adaptations and reworkings.

3. **Emma de Beus: "Adapting with Light: A Spectrum of *Hamlet*"**

   Emma de Beus is undertaking her PhD at Queen's University Belfast. Her research focus is contemporary adaptation of Shakespeare. She holds postgraduate degrees from Columbia University and The Shakespeare Institute. Her work has been published in the peer-reviewed *Humanities* and *LEA – Lingue e Letterature d Oriente e d Occidente*. She has presented her work at meetings of the Shakespeare Association of America, the British Shakespeare Association, the Society for Literature, Science, and the Arts, the British Society for Literature and Science, and at the Folger Shakespeare Library.

PANEL 1C: Transnational adaptation

Chair: Sylwia Hałub

1. **Katarzyna Świętochowska: "The Swedish Idiosyncrasy in English-Language Remakes – Adapting Swedish Crime Stories"**

   Katarzyna Świętochowska is a PhD student at Doctoral School of Humanities at the University of Lodz. She is a graduate of Psychology (University of Lodz) and English Philology (Academy of Management), a psychologist, a Swedish language teacher and a beginning researcher in Swedish and global contemporary culture, especially referring to gender portrayal. Her academic interests include gender, film, adaptation, and landscape.

2. **Fay Winfield: "*Squid Game*: The Challenge – Transnational and Cross-Genre Adaptation in the Age of Streaming"**

   Fay Winfield's PhD thesis (University of Manchester) investigates representations of Empire in BBC adaptations of Victorian novels from the early 2000s. Alongside working on her PhD part time, she has also worked in the non-scripted/factual television industry for seven years working her way up to producer level. Her primary research interest is television adaptation and she is particularly interested in generic conventions and exploring the ways that adaptations signal the concerns of the time in which they are produced.

3. **Sahar Hamzah: "Adapting *Sesame Street* for the Middle East and North Africa (MENA): Cultural Nuances, Linguistic Innovation, and Technological Adaptation in *Iftah Ya Simsim* and *Ahlan Simsim*"**

   Dr. Sahar R. Hamzah is an Assistant Professor of Innovation and Technology Management at the Arabian Gulf University in the Kingdom of Bahrain. Dr. Hamzah was previously an Assistant Professor of Media Production at the University of Houston in Houston, Texas, teaching courses such as screenwriting, cinema history, and editing. She is a Blackmagic Design Ambassador and DaVinci Resolve Trainer. Dr. Hamzah received her PhD in Media and Communication in 2017 from Queen Margaret University in Edinburgh, UK, in film adaptation. Her areas of research include adaptation, the adaptations of Kenneth Branagh, teaching pedagogies for digital media, and media innovation.

PANEL 1D: Biofiction and biopic as spatiotemporal palimpsest

Chair: Anna Gutowska

1. **Ana Manuela Viegas: "Screening Manto and Neruda: Adaptation, Transnational Appropriation, and the Literary Biopic Genre"**

   Ana Manuella Viegas is a PhD researcher in the Department of English and Cultural Studies at Christ University, India. She holds a Master's degree in English with Communication Studies and an MPhil in Film Studies. She has previously worked as an Assistant Professor of English at KLE College, Bangalore, India. Her doctoral work focuses on literary authorship and the literary biopic genre in the context of world cinema. Her research output includes the journal article: "Film, Memory and Women's Recovery: Analysing *Woman in Gold* (2015) and *Wild Nights with Emily* (2018) as Cine-Memory" published in Quarterly Review of Film and Video, and a forthcoming book chapter on Indian filmmaker P. Padmarajan, to be published by Edinburgh University Press. Her research interests include history-on-film, intersectionality in representation, and adaptation studies.

2. **Magdalena Wleklik: "Author's Perspective: the Crisis of Historicism, the 'Secularization' of Biography and the Creation of a 'Fake Hero'"**

   Magdalena Wleklik is an experienced film, tv and radio screenwriter. She is currently a second-year PhD student at the Polish National Film School in Lodz. Previously, she graduated there from the Screenwriting at the Directing Department in 2009 and from the Television Realization at the Cinematography Department at 2014. She is co-founder of the Polish Film Scenarios Library. She is the Chair of the Screenwriters 'Circle of the Polish Filmmakers Association. She has won several competitions for screenplays of historical biographies. In 2023, she was a resident of the Cultural Dialogue Forum at Villa Decius as part of the Polish-German scholarship program for screenwriters. Author's website: wleklik.com.

3. **Barbara Braid: "Adapting Domestic Spaces in Neo-Victorian Biofiction: *Gentleman Jack, To Walk Invisible* and *Dickinson*"**

   Dr Barbara Braid is Assistant Professor of English at the Institute of Literature and New Media, University of Szczecin, Poland. Her research interests include neo-Victorian literature, film and television, Gothicism and horror, and queer studies. Her most recent publication is a chapter on crime biofiction in *The Palgrave Handbook to Neo-Victorianism* (2024) and an article "Queering the Female Writer in Screen Biofictions: *Daphne* (2007) and *Shirley* (2020)" (*Neohelicon* 2024). Some of her forthcoming publications include a paper co-written with Dr Anna Gutowska on recent biofictions of Emily Dickinson, soon to be published in *Neo-Victorian Studies*. She is currently working on an article on Edgar Allan Poe in comic book biofictions.

PANEL 2A: STERNEWS: Sterneana in Eighteenth Century Newspapers and Magazines

Chair: Joanna Maciulewicz

1. **Mary Newbould: "Adapting Sternean Sentiment: Anti-Slavery Discourse in the Newspapers"**

   Mary Newbould is an Assistant Professor at Kazimierz Wielki University, Bydgoszcz, where she is currently PI on an NCN-funded project investigating Laurence Sterne's reception in 18th-century newspapers and magazines. She's published widely on Sterne and adaptation, and on 18th-century literature and visual culture. *A Companion to the Eighteenth-Century British Novel and the Arts*, a multi-authored essay collection co-edited with Jakub Lipski, will be published by Edinburgh University Press in July 2024.

2. **Jakub Lipski: "Sterne's Influence on Fielding: German Reviews of Johann Joachim Christoph Bode's Translations of Sterne and Fielding"**

   Jakub Lipski is University Professor in the Department of Anglophone Literatures at Kazimierz Wielki University in Bydgoszcz, Poland. His research areas include eighteenth-century fiction and culture, word and image crossovers, as well as reception and adaptation studies. He is the author of *Castaway Bodies in the Eighteenth-Century English Robinsonade* (2024), *Re-Reading the Eighteenth-Century Novel: Studies in Reception* (2021), *Painting the Novel: Pictorial Discourse in Eighteenth-Century English Fiction* (2018) and *In Quest of the Self: Masquerade and Travel in the Eighteenth-Century Novel* (2014).

PANEL 2B: Visual spaces

Chair: Krystian Marcin Grądz

1. **Susie Beckham: "Frederick Sandys's *A Nightmare* (1857): Artistic, Linguistic and Temporal Adaptation"**

   Susie Beckham is a PhD candidate in the History of Art department at the University of York, having completed her undergraduate studies at the University of Glasgow and Masters degree at Birkbeck, University of London. Her doctoral research is focused upon a re-evaluation of the Pre-Raphaelite label and its temporal sensitivity, exploring its origins, evolution, and reception from the mid-nineteenth century to the present day. She is particularly interested in the relationship between text and image, pictures-within-pictures, metalepsis, and the visualisation of time in nineteenth-century art. She was awarded a Doctoral Fellowship at the Humanities Research Centre, University of York (2022-23) in recognition of her achievements in her doctoral research and for her capacity to communicate her work clearly and engagingly to a non-specialist audience. Her research on the Belgian-British artist Anna Alma-Tadema (1867–1943) has been published in The British Art Journal.

2. **John Milton: "Photography and Adaptation Studies"**

   John Milton, Birmingham, UK, 1956, is Titular Professor in Translation Studies at the Universidade de São Paulo, Brazil, and also helped establish the Postgraduate Program in Translation Studies. His recent interests have moved from literary translation to the history and sociology translation, adaptation studies, and thence to photography and memory studies. Among publications are *Agents of Translation* (John Benjamins, 2009), ed. with Paul Bandia, and *Um País de Faz com Tradutores e Traduções: a Importância da tradução e da Adaptação na obra de Monteiro Lobato* (2019); *Fotografias de Intérpretes: em Busca de Vidas Perdidas* (2022), to be published in the UK as *Photographs of Interpreters: In Search of Lost Lives by Cambridge Scholars; and Translation, Adaptation and Digital Media, with Silvia Cobelo* (Routledge 2023).

PANEL 2C: Spatial and temporal re-orientations

Chair: Sylvia Cobelo

1. **Ewa Rychter**: **"Decaffeinated vs Hard-Core Christianity. Michel Faber's *The Book of Strange New Things* (2014) as a Twenty-First Century Fictional Transfiguration of Jesus"**

   Ewa Rychter holds a post-doctoral degree in contemporary fiction, a PhD in literary theory and a post-diploma degree in Biblical Studies. She is the author of two monographs: *The Echoing Myth. British Biblical Rewritings in Context, 1980s-2010s* (Katowice 2021), and *(Un)Saying the Other* (Frankfurt 2004). She is also editor of a volume of essays on post-theory (in Polish, *Po(granicza) teorii*, 2010); editor of *Beyond 2000: The Recent Novel in English* (2011), co-editor of a scholarly journal *Orbis Linguarum* (Dresden, Wrocław 2014). She published more than thirty articles on contemporary British fiction, the Bible in contemporary culture, literary theory, and contemporary philosophy.

2. **Larry Gray**: **"Rohmer Teaches Adaptation in Time and Space: *La boulangère de Monceau* (1963)"**

   Larry Gray, Professor of English at Jacksonville State University (Alabama, USA), has delivered papers at most of the previous AAS conferences from 2009-2023, including "Hollywood Shrugged: Ayn Rand's Impossible Epic" which was published in the AAS journal *Adaptation* (March 2011). Other publications have appeared in the *Henry James Review* and in *Notes on Contemporary Literature*.

PANEL 2D: Adapting the past, facing the present

Chair: Lucyna Krawczyk-Żywko

1. **Joanna Szymańska: "Streamed Stories, Altered Spaces: *Operation Hyacinth* and the New Dynamics of Historical Adaptation"**

   Producer and development executive and industry activist, Joanna Szymańska is a graduate of Film Studies and Law. She is also an alumna of international workshops including EAVE, ACE and Torino Script Lab (Story Editing). In her 15+ years career she produced numerous shorts, feature-length fiction films and international co-productions. She is a Deputy Chairperson of European Film Academy Board as well as a founding member of Polish Producers Guild. In 2022 she started her PhD studies at Lodz Film School, where she is also a guest lecturer.

2. **Vanessa Fisher: "Historical Adaptation, Anachronism, & Appropriation: Functioning Outside of Chronology"**

   Vanessa Fisher is a PhD researcher at the University of West London pursuing a doctorate in creative writing, accompanied by a thesis on history-as-adaptation. Prior to this, she obtained her Master of Fine Arts degree in creative writing when the COVID-19 pandemic was rampant and politics in the United States were at a fever pitch. During this time, she was hooked by the notion of "fake news" and how that concept differed over the eras, which led her to the forefront of her PhD artefact (a novel), where the goal is to incorporate documented sources into a fictionalised account. This offers a chance to deliberate the creative affordances, possibilities, and limitations available to authors, and adapters of history, when creating a narrative work that utilises history as a springboard for invention. By doing so, Vanessa has found a correlation between palimpsests and oscillation as her protagonist straddles life between present-day and the Victorian era.

PANEL 3A: Transtemporalities and fantasyscapes

Chair: Julie Grossman

1. **Taylor Morris: "Musubi's Transmedial Dimensions: Anime's Adaptation Fantasyscape"**

   T. A. Morris is a doctoral student in the English Department at the University of Florida and Book Reviews Editor for the comics and intermedia journal *ImageTexT*. He has a Bachelor's degree in physics from Sewanee: The University of the South, and a Master's in Film and Media Studies from Columbia University, where his thesis focused on adaptation in a number of films from Polish auteurs. His multidisciplinary research interests include adaptation studies and modernism, anime and manga, Polish cinema and literature, and crusading against the errors of relativism and determinism. He is very excited to be able to participate in this conference and better integrate himself into the adaptation studies community. You can find his work in whatever academic journals and other mediums they will someday appear in. Until then, and always, Go Gators!

2. **Cordula Böcking: "A Joan of Arc for the 21st Century: Adapting Schiller in Nikolas Darnstädt's *Jeanne Dark* (2022)"**

   Cordula Böcking is Assistant Professor and Head of German Studies at Maynooth University (National University of Ireland). Her research focuses on questions of gender, alterity, and nationhood across a broad spectrum of German-language culture, ranging from the medieval to the contemporary. She is currently working on representations of Joan of Arc in German-language text and film.

3. **Olga Kopylova: "Loops and Linkages: Time Travel and Gamelike Logic in the *Erased* Franchise"**

   Olga Kopylova got her BA in translation (Japanese, English) at Irkutsk State Linguistic University and defended her PhD thesis on media mix and adaptations at the Graduate School of Manga Studies at Kyoto Seika University. She is currently employed as a translator and a lecturer at Tohoku University Graduate School of Arts and Letters (with courses on contemporary Japanese popular culture). Her research interests include comparative media studies, fandom studies, adaptation studies and narratology of popular media texts. Furthermore, she regularly engages with Japanese manga as a reader, researcher and official translator. Selected publications include: "Manga Production, Anime Consumption: The EVA Franchise and its Fandom" (in *Anime Studies: Media-Specific Approaches to Neon Genesis Evangelion*, 2021); "Drawing Works Together: Anime Media Mix and Graphic Style as a Shared Cultural Resource" (in *Mechademia: Second Arc*, Vol. 16.1: *Media Mix*, 2023), "Transformations of Style in Manga-To-Anime Adaptations: A Formal Analysis" (in *Comics Forum 2019 Conference Proceedings*, 2024).

PANEL 3B: Expanding the borders of adaptation studies

Chair: Christina Wilkins

1. **Megen de Bruin-Molé: "'The Point Where Narrative Failed': Adaptation and/as Salvage"**
   Dr Megen de Bruin-Molé (@MegenJM, she/her) is a Lecturer in Digital Media Practice at the University of Southampton. She specialises in 'monstrous 'historical fiction, adaptation, and contemporary remix culture, in particular the identity politics of mashup and transmedia franchises. Her book *Gothic Remixed* (Bloomsbury 2020) examines popular remix culture through the lens of monster studies. Her newest project looks at the afterlives and appropriations of historical archives and objects through the metaphor of salvage. Read more about Megen's work on her blog: frankenfiction.com.
2. **Eckart Voigts: "The Right Space, the Right Time? Towards a General Ethics of Adaptation and Appropriation"**
   Eckart Voigts is Professor of English Literature at TU Braunschweig, Germany. He has written, edited and coedited numerous books and articles, such as *Janespotting and Beyond: British Heritage Retrovisions since the Mid-1990s* (Narr 2005), the special issue of *Adaptation* (vol. 6.2, 2013) on transmedia storytelling, *Reflecting on Darwin* (Ashgate 2014), *Dystopia, Science Fiction, Post-Apocalypse* (WVT 2015), *Companion to Adaptation Studies* (Routledge 2018, with Dennis Cutchins and Katja Krebs) and *Companion to British-Jewish Theatre* (Bloomsbury 2021, with Jeanette Malkin and Sarah J. Ablett). Since 2020, he has been co-heading the interdisciplinary research group "Automated Creativity" (funded by NMWK) His project "Transcultural Adaptation und Appropriation: East-West-West-East" (with Heebon Park-Finch) was co-funded by the German Research Foundation (DFG) and the National Research Foundation of Korea NRF in 2023. Their jointly-written paper "TV Cloning as Transcultural Adaptation: The Reformatting of the Medea Myth via Doctor Foster" has just been published in *Adaptation* (OUP).
3. **Kamilla Elliot: "Time and Space in Adaptation"**
   Kamilla Elliott is Professor of Literature and Media in the Department of English and Creative Writing at Lancaster University. Her principal interests lie in relations between literature of the long nineteenth century and other media (painting, illustration, theatre, photography, passports, film, television, and new media). Author of *Rethinking the Novel/Film Debate* (Cambridge, 2003), *Portraiture and British Gothic Fiction: The Rise of Picture Identification, 1764-1835* (Johns Hopkins, 2012), and *Theorizing Adaptation* (Oxford, 2020), she is working on a sequel to her 2012 monograph, continuing the study to 1918, whilst also continuing research on adaptation.

PANEL 3C: Timescapes of memory

Chair: Maria Szafrańska-Chmielarz

1. **Yeqi Zhu: "A Heterotopianization of Wenyipian: "Cult Adaptations" in 1980s-90s Mainland Chinese Cinema"**

   Dr Yeqi Zhu, is a Lecturer in Comparative Literature at Ningbo University, China, and currently Visiting Researcher of Film Studies at University of Birmingham, UK. Her works include *The Realm of Allegory: A Study of Stanley Kubrick s Film Adaptations* (Fudan University Press, 2022) and several articles on adaptation studies, transnational cinema, cult cinema, and the works of Stanley Kubrick.

2. **Carmen Perez Riu: "Making sense of memories: *The Sense of an Ending* (Barnes 2011/Batra 2017)"**

   Dr Carmen Pérez Ríu is a lecturer at the University of Oviedo (Spain). She specializes in film and adaptation studies, with especial attention to feminist film and media analysis in general. She has published a monograph on *Victorian Women in film adaptations of neo-Victorian novels* (Universidad de Oviedo, 2000) and has edited the book *Romantic Escapes*, on popular romance fiction (Peter Lang 2021). Her publications also comprise articles in collective works and in academic journals including *Atlantis, Literature/Film Quarterly, Continuum, EJES, Brontë Studies,* and *Adaptation*. She is currently coordinator of the Degree in English Studies of the University of Oviedo.

3. **James Taylor: "The Temporality of Grief and the Film Sequel: Reconstructing Memories in *The Souvenir Part II*"**

   James C. Taylor is a teaching fellow in Film and Television Studies at the University of Warwick, and has presented at various previous Association of Adaptation Studies conferences. His forthcoming book, *The Superhero Blockbuster: Adaptation, Style, and Meaning*, is under contract with the University Press of Mississippi.

PANEL 3D: De-centring and diversity in transcultural adaptations

Chair: Jacek Fabiszak

1. **Vidya Ravi**: **“Erase and Revise: Diversity Adaptations in the Streaming Era”**

   Vidya Ravi (she/her) holds a PhD in English literary studies and worked in the field for some time, examining iterations of the pastoral mode in contemporary literature. She recently shifted gears to teach communication at the Lucerne School of Business and is always looking for ways to incorporate the teaching of humanities in business education. She is also a writer, and a part of her creative practice is in exploring what it means to adapt a geographical place into a narrative setting.

2. **Elisa Ricci: “Reviving the Past: *Bridgerton* 's Contemporary Adaptation”**

   Elisa Ricci is a PhD student in Linguistic Sciences at the Università Cattolica del Sacro Cuore in Milan. She specializes in adaptations, from novels to TV series, of historical genre. She attended a master's program in International Screenwriting and Production in 2021 and worked as an assistant to the creative producer at Cross Productions, a production company in Rome. Her interests include cinema, TV series, adaptations, historical and fantasy novels, history and literature.

3. **Srijani Ghosh**: **“Love in Hijab: Uzma Jalaluddin's Muslim Adaptations of Popular Romance Narratives”**

   Srijani Ghosh is a Continuing Lecturer at the University of California, Berkeley. Her research focuses on popular women’s fiction and her work has appeared in *The Journal of Popular Culture, Popular Culture Review, Women s Studies, English Studies*, and *South Asian Popular Culture*.

PANEL 4A: New approaches to Shakespeare on screen

Chair: Katarzyna Jaworska-Biskup

1. **Jacek Fabiszak: "Filmic Theatricality in Joel Coen's *Macbeth*"**

   Jacek Fabiszak teaches theatre history, drama in English, and Shakespeare at the Faculty of English, Adam Mickiewicz University, Poznań, Poland. He has published on English Renaissance theatre and drama and their stage, televisual and filmic transpositions (*Polish Televised Shakespeares*). He also wrote on Christopher Marlowe, both on his plays (focusing on imagery) and their screen versions (especially *Edward II*). He guest co-edited (with Ewa Kębłowska-Ławniczak) a special issue of *Journal of Adaptation in Film and Performance* (vol. 14, No. 1, 2021). He is head of the Department of Studies in Culture at the Faculty of English, Adam Mickiewicz University in Poznań.

2. **Magdalena Cieślak: "Sword and Chainmail: Adapting History and Shakespeare in David Michôd's *The King*"**

   Magdalena Cieślak is Professor in the Department of English Studies in Drama, Theatre and Film at the Institute of English Studies at the University of Lodz, Poland. She specializes in Renaissance drama, especially Shakespeare, and the relationships between literature and contemporary popular media in the context of cultural studies. She works in the areas of cultural materialism, feminism, gender studies, queer theory and posthumanism, and researches the intersections of literature and media in those theoretical contexts. She is the author of *Screening Gender in Shakespeare s Comedies* (Rowman & Littlefield, 2019).

3. **Annamária Fábián: "From Star-Crossed Banality to a Not So Happily-Ever-After: Reloading Time and Space in Erik Novak's Sequel for *Romeo and Juliet*"**

   Annamária Fábián has been teaching and researching at ELTE since September 2018. She is most interested in drama adaptations (mainly rewritings of Shakespeare's plays), especially rewritings with an authorial and a canonical position of their own, and the consequent development of the Shakespeare reception and canon with the cultural-historical mechanisms that may underlie these adaptations. She is currently researching Shakespeare in the contemporary Hungarian setting; she also focuses on prequel and sequel texts in general, which prove to be very exciting and particularly accessible for students as well, due to the pop cultural significance of the genre. She also ventures sometimes to research and write about the teaching methodology of Shakespeare's texts (both for secondary-school and BA-MA university students).

PANEL 4B: Detectives, Killers, and Chronotopes

Chair: Megen de Bruin-Molé

1. **Sylwia Hałub: "Court Space in Legal and Film Narratives: The Case of Jeffrey Dahmer"**

   Sylwia Hałub is a second year MA student of English Philology at the University of Szczecin. Her current MA research focuses on the Jeffrey Dahmer's case, its 1992 court representation, and its various media adaptations such as literary, movie, music or podcast version. She has defended her first MA thesis in literary studies in 2021. She is the head of the Law and Literature Student's Society at the University of Szczecin, which she represented at national and international conferences and symposiums, speaking on the topics of law, adaptation, and sexuality. She hopes to further explore the topics of sexuality and literature in her PhD. Privately, she spends her time reading, or building dinosaur models.

2. **Lucyna Krawczyk-Żywko**: **"Navigating the Versus Chronotope"**

   Lucyna Krawczyk-Żywko is Assistant Professor at the Institute of English Studies, University of Warsaw, Poland. She coordinates the research group From Queen Anne to Queen Victoria, which is examining both period culture and literature as well as their contemporary rewritings. In 2022 she initiated the Changing Narratives conference series on (Serial) Killing. Her research combines neo-Victorian, crime fiction, and adaptation studies and revolves around the transformations of Victorian villains and detectives. She has published articles in, e.g., *Humanities, Victoriographies, or Neo-Victorian Studies*, co-edited a collection of essays entitled *We the Neo-Victorians: Perspectives on Literature and Culture* (2013), and edited a collection on *Victorian Detectives in Contemporary Culture: Beyond Sherlock Holmes* (Palgrave Macmillan 2017). Her interest in the characters of Sherlock Holmes and Jack the Ripper resulted in a monograph titled *Holmes and the Ripper: Versus Narratives* (Palgrave Macmillan 2024).

3. **Yuqing Wang**: **"How Has Fandom Influenced the Development of Post-2010 Sherlock Holmes Adaptations in Global Screen Culture?"**

   Yuqing Wang is a full-time international student, who graduated from Tianjin Medical University with a Bachelor of Arts degree in Medical English in 2020, and in 2021 received her master degree in MSc Film Studies from the University of Edinburgh. Her PhD dissertation topic is: "From Holmes to Sherlock: Intertextuality in post-2010 Sherlock Holmes Adaptations." She co-authored a paper on "Application of Image Thinking to the Nomenclature of Medical Terminology". She is now studying for her PhD research degree and with her supervisor Professor Benjamin Poore and co-supervisor Dr Nick Jones. She is a huge Sherlock Holmes fan, and hopes to complete research on this topic to fill the gap in Chinese women's research on the subject of Sherlock Holmes adaptation.

PANEL 4C: Peregrinations and Transformations

Chair: Carmen Perez Riu

1. **Stephanie Gajewski: "High Flânerie: Retracing and Wandering Adaptation and Television Paths in Hulu's *High Fidelity*"**

   Stephanie Gajewski is a PhD candidate at the Australian National University, where she received her undergraduate and honours degrees, achieving first class honours. Her PhD examines the adaptation of middlebrow novels into works of quality television and their ensuing network. Her research interests include adaptation, middlebrow television, women's and feminist culture, celebrity, and authorship.

2. **Jianxin Zhu: "Chronotopes in Transition: Analyzing Adaptation Dynamics Through *Blossoms Shanghai* (2023)"**

   Zhu Jianxin (PhD) is Associate Professor of English Literature and Film Studies at English Department of Fudan University, Shanghai. He teaches English literature, film adaptation, Chinese cinema and Nordic cinema. His major research interests are adaptation studies, cultural studies and film history. He has published articles on film adaptation and literary studies.

3. **Ilham Melit: "The Spatial Representations in *Life of Pi*: Between Text and Movie"**

   Ilham Melin is an Algerian researcher who is through her final PhD year with a topic of *Spatial Dimensions of Identity in Contemporary Fiction*. She has been teaching at the University of Mohammed Essedik Benyahia of Jijel, Algeria as a full time assistant professor of English literature and criticism for more than five years. She is interested in contemporary literature, spatial theory, and identity studies. Her current interest is largely related to how space and place shape human identity and experiences. Representation of spatial practices have been especially relevant further in our digital age; therefore, she is a space enthusiast with a potential to examine issues within spatial theory.

PANEL 4D: Uncanny Times, Spaces and Monsters

Chair: Jacqueline V. Woroniec

1. **Tymon Adamczewski: "The Eerie on Screen: On Temporal and Spatial Dimensions of Adaptation in *Under the Skin* (2013) and *Annihilation* (2018)"**

   Tymon Adamczewski is university professor at the Department of Anglophone Literatures of Kazimierz Wielki University in Bydgoszcz, Poland, where he teaches literary and cultural studies. He has recently edited a monograph entitled *All Along Bob Dylan: America and the World* (Routledge 2020) and is the author of *Following the Textual Revolution: The Standardization of Radical Critical Theories of the 1960s* (McFarland 2016), as well as a number of articles published in various international academic venues (e.g., JPMS, AVANT, Image [&] Narrative, NJES).

2. **Anna Ronewicz: "Let the Flesh Instruct the Mind': Race and Sexuality in AMC's *Interview with the Vampire* (2022)"**

   Anna Maria Ronewicz is an MA student at the University of Szczecin. Having obtained her BA in English philology in 2022, she is now studying towards MA in Literary and translation studies in English philology, and in French philology. With her BA dissertation focusing on queerness and religion and MA on queerness and horror, her academic focus lies within the fields of queer studies, religious literature, and horror literature — the intersection of which she aims to explore in her PhD studies. Privately, she is an aficionado of role playing games and a mother of seven (allegedly) haunted clown dolls.

3. **Agnieszka Rasmus: "*The Dead Don t Die* (dir. Jarmusch, 2019) and Zombies Don't Run – Adapting the Zombie Apocalypse to Slow Cinema"**

   Dr Agnieszka Rasmus teaches literature and film in the Department of Studies in English Drama, Theatre and Film, University of Łódź, Poland. She is author of *Hollywood Remakes of Iconic British Films: Class, Gender and Stardom* (Edinburgh University Press, 2022), which won The Janovics Center Award for Outstanding Humanities Research in Transnational Film and Theatre Studies in 2023, and *Filming Shakespeare, From Metatheatre to Metacinema (*Peter Lang, 2008). She has published widely on Shakespeare, popular cinema, adaptation, remakes and seriality.

PANEL 5A: Adaptation and activism

Chair: Liam Burke

1. **Firenze Leem: "Adaptation in Media Activism: 'Media-Entangled Activism' between Film, International Film Festival, and Social Media of *Joyland* (2022)"**

   Firenze Leem completed Bachelor at the University of Sydney in Australia, majoring Cultural Studies and minoring Diversity Studies. Being affiliated at Heidelberg University as a Master's student in Transcultural Studies in Germany, she has focused on diverse media - screen narratives, film festivals and social media - and the concept of contact, collision, belonging, mobility, gender and identity in transcultural and decolonial lens. She has accumulated professional experiences in art, culture, film and festival industries like Busan International Film Festival in Korea and Australia.

2. **Yang Lu: "Adapting *The Legend of Zhen Huan* (2011): Product, Process, and Reception"**

   Yang Lu is a PhD candidate in the Modern Language department at Exeter University, specialising in film and cultural studies. Her research interests encompass adaptation and feminism in contemporary cinema and TV series and film co-production. Yang Lu is also a screenwriter of the critically acclaimed Chinese drama series 加油！妈妈 *Wow! Mom* (2022), which achieved over 1.1% viewership rating during CCTV 8's prime time slot and won the honour of 'Outstanding TV Drama of the Year'. She was also involved in the promotional campaign for 谁说我结不了婚 *Who Says I Can t Get Married* (2020). Her experience as a screenwriter has enabled her understanding of the global film industry, allowing her to approach research from a multidisciplinary perspective.

PANEL 5B: Adapting the Nineteenth Century and Beyond

Chair: Vanessa Fisher

1. **Leslie Wong: "Adapting the Graeco-Roman and Victorian Classics in the Far East – A Comparative Case Study"**

   Leslie Wong is a third-year doctoral candidate in Comparative Literature at King's College London who works on the adaptation of what might broadly be construed as the "Western" canon in contemporary Asian novels, comics and video games. The basic premise of his thesis is that there should be an understanding of postcolonial adaptation practices beyond the paradigms of mimicry or "writing back". His research is funded by a three-year UK Research and Innovation studentship via the London Arts and Humanities Partnership. He was born and raised in the island nation of Singapore.

2. **Armando Fumagalli: "*The Portrait of a Lady* (1996) by Jane Campion: Small Changes in Time and Space for a Big Change in Meaning"**

   Armando Fumagalli is full professor and Director of the Master Program in International Screenwriting and Production at the Università Cattolica del Sacro Cuore in Milan, a program that has trained a new generation of successful writers and producers in Italy. He also teaches "History and Industry of International Cinema" and "Writing and Producing for Animation" at the M.A. in "The Art and Industry of Narration: from Literature to Cinema and TV" in the same University. Since 1999, he is a script consultant for the International projects of Lux vide, like the three seasons of *Medici*. *Masters of Florence* (Rai- Netflix) and the Tv series *Leonardo* (2021, Rai – Sony Pictures Television). His last books are *L adattamento da letteratura a cinema, 2 vols.* (2020) and an essay collection edited with Cassandra Albani and Paolo Braga, *Storia delle serie TV*, 2 vols. (2021).

PANEL 5C: Music and Motion in Adaptation

Chair: Kinga Nerlicka

1. **Yeogeun Kim: "*Daechwita*: Adaptation of a Korean Song Lyric to a Narrative Moving Image"**

   Yeogeun Kim holds a PhD from the University of Oxford and explores transmedia translations in Korean culture; her research interests include reception theory, media studies, and visual culture. Having taught at Oxford in the UK and at Dartmouth in the US, she is currently teaching at Kyungpook National University. Her recent publications include "Performed Intermediality and Beyond in the BTS Music Video Idol: K-Pop idol identities in contemporary Hallyu" in *East Asian Journal of Popular Culture* 6.2 (2020).

2. **Monika Mazurek: "Page to Screen to the Ice Rink: Piper Gilles and Paul Poirier's *Wuthering Heights* Ice Dance Programme"**

   Monika Mazurek is a Reader in English Literature at the University of the National Education Commission in Kraków, Poland. Her research interests include Victorian literature, religious experience in literature, and the Victorian historical novel, with a particular focus on the narratives of the English Civil War. Her recent publications include articles on George MacDonald's only historical novel, *St George and St Michael*, and on the depictions of the Ritualist revival of Anglican auricular confession in the Victorian novel.

3. **Julie Grossman: "*Some Like It Hot*: Film to Musical Stage, Sixty-Three Years Later"**

   Julie Grossman is professor of English at Le Moyne College. Her book monographs include *Rethinking the Femme Fatale in Film Noir: Ready for Her Close-Up* (2009), *Literature, Film, and Their Hideous Progeny: Adaptation and ElasTEXTity* (2015), and *The Femme Fatale* (2020). She is co-author (with Therese Grisham) of *Ida Lupino, Director* (2017) and co-author (with Will Scheibel) of Wayne State UP's TV Milestones volume *Twin Peaks* (2020). Former co-chair (with Kamilla Elliott) of the Association of Adaptation Studies, she is the founding co-editor (with R. Barton Palmer) of the Palgrave book series *Adaptation and Visual Culture*, for which she has co-edited *Adaptation in Visual Culture: Images, Texts, and Their Multiple Worlds* (with R. Barton Palmer, 2017), *Screening Contemporary Irish Fiction and Drama* (with Marc C. Conner and R. Barton Palmer, 2022), and *Penny Dreadful and Adaptation: Reanimating and Transforming the Monster* (with Will Scheibel, 2023).

PANEL 5D: Again adapting... adapting again

Chair: Barbara Braid

1. **Christina Wilkins: "The work of Adaptation, or Time Travelling Between Texts"**

   Christina Wilkins is a researcher in literature, film, and TV. She has written on identity, mental health and adaptation. Her most recent book, *Embodying Adaptation*, thought through the importance of the physical in adaptation. She is a trustee of the Association for Adaptation Studies, Co-Convenor of the BAFTSS Adaptation SIG and currently teaches at the University of Birmingham.

2. **Anna Gutowska: "2023 The Year of Wonder: Recent Repeated Adaptations in Polish Cinema Landscape and their Reception"**

   Dr Anna Gutowska works as Assistant Professor of English Literature at the University of Kielce. In 2017-2019 she held a Marie Skłodowska-Curie Individual Fellowship at the Linnaeus University Centre of Intermedial and Multimodal Studies in Växjö, Sweden, where she conducted research on the portrayal of female characters in screen adaptations of nineteenth century British novels. Gutowska is one of the co-authors of the new open access handbook to intermediality studies titled *Intermedial Studies: An Introduction to Meaning Across Media* (Routledge 2021). Dr Gutowska's academic interests include neo-Victorian film and television, film adaptations of Jane Austen, and biographical films of 19th century subjects. Since 2021, apart from her academic role she has also pursued a film industry career, working as a development executive at the WFDiF, Poland's oldest and largest film studio, where she is responsible for commissioning new film projects.

3. **Colleen Kennedy-Karpat: "Relational Geometries in *Our Grand Despair* (2011) and *Jules et Jim* (1962)"**

   Colleen Kennedy-Karpat is an Associate Editor of the journal *Adaptation* and co-editor of the volumes *Adaptation, Awards Culture, and the Value of Prestige* (2017) and *The Sustainable Legacy of Agnès Varda* (2022). Her monograph *Rogues, Romance, and Exoticism in French Cinema of the 1930s* (2013) won the Northeast Modern Language Association Book Award. Other work has appeared in *Open Screens, MAI: Feminism and Visual Culture, Camera Obscura, Journal of Popular Film and Television, Short Film Studies,* and a number of edited volumes. She holds a PhD in French from Rutgers University and teaches film studies at Bilkent University in Ankara, Türkiye.

PANEL 6A: Meta-Adaptations

Chair: David Pellegrini

1. **Silvia Cobelo: "*Down Quixote* - a Brazilian Film Adaptation"**

   Silvia Cobelo (Buenos Aires, 1960) is a translator, screenwriter (UCLA) and teaches courses and extension courses at the Faculty of Arts (FFLCH-USP) on topics such as: Cervantes/Siglo de Oro; Translation/Adaptation Studies; Transmedia and Digital Media. She coordinates, with Professor John Milton, the Adaptation and Translation Studies research group, GREAT (FFLCH-USP/CNPq). Recent publications include *Translation, Adaptation and Digital Media* (Routledge 2023), cowritten with Milton; book chapters: "Mundos del hispanismo - una cartografía para el siglo XXI" (Iberoamericana/Vervuert, 2022); "Monteiro Lobato: Homem e Livros" (Oxalá Editora & Mainz: Gutenberg Lehrkolleg, 2021); "Cervantes Plural" (Humanitas 2020); "Metacritical Cervantes: Early and Modern Contexts" (Juan de la Cuesta, 2018) and "Translators Have Their Say? - Translation and power of agency" (LIT Verlag, 2014). Cobelo has also published in the journal *TradTerm* (2021 and 2023) and written prefaces for translations of works by Roberto Arlt (2022); Mario de Andrade (2022) and Miguel de Cervantes (2021).

2. **Yosr Dridi: "Diegetic (In)Fidelity: Wes Anderson's 'Literal 'Netflix Adaptations of Roald Dahl's Short Stories"**

   Dr Yosr Dridi is an assistant professor and researcher at Université Paris 1 Panthéon-Sorbonne. She previously taught Anglo-American literature and civilization as a professeure agrégée at the University of Tunis. Her research areas include literature and film studies, adaptation studies, science fiction studies, postclassical narratology, and postmodern metafiction. Her recently published work appears in *Adaptation, Studies in the Literary Imagination*, and *Film International*.

3. **William Mooney: "Time and Adaptation in Abbas Kiarostami's *Close-Up* (1990)"**

   Bill Mooney is professor of Film and Media at the Fashion Institute of Technology (SUNY) in New York. His publications include *Dashiell Hammett and the Movies* (Rutgers UP, 2014) and *Adaptation and the New Art Film* (Palgrave Macmillan, 2021).

PANEL 6B: Post-Literary Adaptation

Chair: Magdalena Skrzyńska

1. **Thomas Leitch**: **"Adapting the News"**

   Thomas Leitch holds the Unidel Andrew B. Kirkpatrick Chair in Writing at the University of Delaware, where he teaches undergraduate courses in film and graduate courses in literary and cultural theory. His most recent books are *The History of American Literature on Film* and the edited collection *The Scandal of Adaptation.* He is currently working on *Engagements with Adaptation*, a textbook in adaptation studies.

2. **Liam Burke**: **"'The Snozzberries Taste Like Snozzberries!': Analysing Food and Cooking as Adaptation"**

   Associate Professor Liam Burke is the Screen Studies discipline leader at Swinburne University of Technology. Liam has published widely on comic books and adaptation. His books include *The Comic Book Film Adaptation: Exploring Modern Hollywood s Leading Genre, Superhero Movies,* and the edited collections *Fan Phenomena Batman, The Superhero Symbol, and Superheroes Beyond*. Liam is a chief investigator of the Australian Children's Television Cultures research group, which is supported by the Australian Children's Television Foundation (ACTF).

3. **Péter Kristóf Makai**: **"The Pirate Nexus: Books, Rides, Films and Games in *The Pirates of the Caribbean* Franchise and Beyond"**

   Péter Kristóf Makai is an Assistant Professsor in Game Studies at Kazimierz Wielki University in Bydgoszcz. He received his PhD at the University of Szeged, writing his dissertation on autism in literatue and literary theory. In 2022, he has been a Landhaus Fellow at the Rachel Carson Center for Environment and Society in München. In 2021, he has been a KWI International Fellow at the Kulturwissenschaftliches Institut in Essen, studying how theming and theme parks are adapted in board and computer games. Between 2018-2020, he has been the Crafoord Postdoctoral Fellow in Intermedial in Multimedial Studies at Linnaeus University in Växjö. His most recent publications include chapters on virtual theme park games in *Virtual Interiorities* (eds. Dave Gottwald, Gregory Turner Rahman and Vahid Vahdat), and a contribution on climate change video games in *Ecogames* (eds. Joost Raessens, Gerald Farca, Laura op de Beke and Stefan Werning, Amsterdam: AUP, 2023).

PANEL 6C: Ecoadaptation: Landscape and (Deep) Time

Chair: Tymon Adamczewski

1. **Pamela Demory: "Of Time and Landscape: Nature Writing as Adaptation of the Natural World"**

   Pamela Demory, PhD, is Lecturer Emerita from the University of California at Davis. Her writing and research interests include adaptation studies and queer cinema. She has published articles and book chapters on Queer Adaptation, Dickinson, *Moonlight, Hedwig and the Angry Inch, Queer as Folk, Twilight, Pride and Prejudice, Wise Blood,* and *Apocalypse Now*. She is on the editorial board of *The Journal of Popular Culture and Adaptation*, and she has edited two volumes of critical essays: *Queer Love in Film and Television* (with Christopher Pullen, 2013) and *Queer/Adaptation* (2019). Her current writing projects include explorations of nature writing and adaptation, and love and adaptation.

2. **Hilary Duffield: "Apocalyptic Discovery & Negative Environmental Agency: Planet of the Apes as an adaptation of Pierre Boulle's novel *La planète des singes*"**

   Hilary Duffield is emeritus professor of English Literature at the University of Trier. Her current research focuses on invasion narratives and representations of environmental crisis & interspecies conflict. She has published articles in journals including *Poetics Today, Narrative, Current Writing, Journal of Postcolonial Writing, Interventions* and *Sprachkunst*. Her book *Coincidence and Counterfactuality: Plotting Time and Space in Narrative Fiction* (published as Hilary Dannenberg) won the Perkins award for the most significant contribution to the study of narrative in 2010. Her most recent publication is: "Cognitive Challenge in Complex Science Fiction" (*Puzzling Stories*, eds. Steven Willemsen & Miklós Kiss, Berghahn, 2022).

3. **Tomas Elliott: "Adapting Deep Time: Evolutionary Pasts and Recursive Futures in Hollywood Cinema"**

   Tomas Elliott is Assistant Professor in English at Northeastern University London. His teaching and research specialisms include the history of European film and theatre, European modernism, and adaptation in world cinema. He has published articles on Shakespearean adaptation in *Humanities* and *Adaptation*, and he is currently working on a monograph that traces the influence of Darwinian theories of evolution and biological adaptation on the idea of cultural evolution in twentieth-century literature and film. He also works as a translator, and his translation of *The Limit of the Useful* by French philosopher Georges Bataille was recently published by MIT Press.

PANEL 6D: Screening: Videoessay

Marta Miquel-Baldellou: "'Let Those Who Come to Play with Me Have No Heart': Updating and Relocating Oscar Wilde's 'The Birthday of the Infanta' in Alejandro Amenábar's Tesis"

In her seminal book on the theory of adaptation, Linda Hutcheon claims that, "an adaptation, like the work it adapts, is always framed in a context — a time and a place" (2006: 142). In a particularly metafictional scene from Alejandro Amenábar's film *Tesis* (1996), which offers a critical insight into the contemporary industry of audiovisual entertainment from a postmodern perspective, one of the characters makes explicit reference to the plot of Oscar Wilde's "The Birthday of the Infanta" (1891), in which a series of cruel performances are arranged to entertain the princess and her courtiers. This direct quotation from Wilde's tale, as a manifest display of intertextuality, to use Gérard Genette's term, paves the way for envisioning Amenábar's film as an adaptation of Wilde's tale and, in particular, as a paradigm of Hutcheon's third typology of adaptation responding to "an extended intertextual engagement with the adapted work" (2006: 8). Even though Wilde's tale is set in a castle in medieval Spain, whereas most of the story in Amenábar's film is located in a Spanish university in a contemporary context, both works offer a Nietzschean notion of the semiotics of cruelty and pleasure, which has prevailed from the past to the present in Western culture as a tool of civilisation to address the hedonist instincts of society. The aim of this video essay is to approach Amenábar's film as an adaptation of Wilde's tale, paying close attention to time and space, but also to the identification of the manifold parallelisms that both narratives present in terms of plot, characters, tropes, and discourses.

Dr Marta Miquel-Baldellou holds an International PhD in Comparative Literature. She also holds a Postgraduate Degree in Literary Studies with a Specialisation in Literary Theory and Comparative Literature. As a member of the Centre of Literatures and Cultures in English at the University of Lleida (Catalonia, Spain), she is now taking part in a government-funded project in relation to literary studies. She has been granted a postdoctoral scholarship to work on narratology and myth criticism. Her main areas of research are comparative studies, Gothic fiction, Victorian literature, and cinema studies. The results of her research have been published in collections edited by international publishing houses like Brill/Rodopi, Peter Lang, Cambridge Scholars Publishing, and Fairleigh Dickinson University Press.

Should you have any questions or comments regarding the videoessay, please email the author: marta.miquel@udl.cat

TIME AND SPACE IN ADAPTATION
05-07.06.2024

PANEL 7A: Mise-En-Scène in Adaptation

Chair: Beata Zawadka

1. **Jonathan Bignell**: **"Heritage and Innovation: Colour Television and the BBC Adaptation of *Vanity Fair*"** Jonathan Bignell is Professor of Television and Film at the University of Reading. His writing focuses mainly on British and American television fiction and he is a Series Editor of the *Moments in Television* books in Manchester University Press's *Television Series*. He co-edited *Beckett s Afterlives: Adaptation, Remediation, Appropriation* and he has published extensively about Samuel Beckett's screen dramas. His articles include contributions to the journals *Adaptation, Screen, Critical Studies in Television, Humanities*, *the Historical Journal of Film, Radio and Television* and *Media History*. Jonathan has managed teams of researchers on a series of large-scale collaborative projects, most recently a three-year study of Harold Pinter's work for television, cinema, radio and theatre which was funded by the UK's Arts and Humanities Research Council.
2. **Friedrich von Petersdorff**: "***Rope* – The Play and The Film"** Friedrich von Petersdorff studied philosophy, history, and media. He obtained his M.A. (Magister Artium) in Marburg, Germany, and is now an independent scholar. His research is mainly focused on the epistemological and theoretical questions regarding historiography. His aim is to achieve a better understanding of the procedures and the underlying structures involved in historical research and in historical writing. Therefore, he analyses not only the methodological requirements of historiography but foremost the epistemological and temporal aspects involved. He has presented various papers on these topics and has published on Paul Ricœur (2004), Theodor Lessing (2006), Nietzsche and Hitchcock (2009), Karl Popper (2017) and Mental Time Travel (2018).
3. **Damien Tomaselli: "A Comparative Analysis of Cinematic Density between Eastern and Western Film"** Dr Damien Tomaselli is an Assistant Professor in Cinematography at The University of Nottingham, Ningbo China. His areas of research concentrate on multiple forms of visual narratives which are lodged within a cinematic anchor. He has authored various journal articles and book chapters on topics such as spatial and temporal aspects of film, semiotics of virtual reality. He is a multi discipline visual storyteller and academic. He has also worked on motion books, virtual reality experiences, and augmented reality comics. Dr Tomaselli is a research associate at VIAD (Visual Identities & Design) at The University of Johannesburg and is a fellow of The International Communicology Institute, as well as a Early Career Scholar Chair for the International Association of Semiotic Studies (IASS). Dr. Tomaselli has a trans-media portfolio of engagements with creative work as a director, screenwriter, cinematographer, editor, actor in fields of theatre, film, comic books. He has also been involved in motion books, virtual reality experiences, and augmented reality comics. His work has been exhibited at events such as San Diego Comic- Con, Comic Con Africa, and Rage Gaming Expo, and he has presented his research at various international conferences. His filmography includes several award-winning short films.

PANEL 7B: Palimpsestuous Adaptation

Chair: Colleen Kennedy-Karpat

1. **Massimiliano Morandi**: **"The revisitation of the "film adaptation" according to Wes Anderson"**

   Massimiliano Morandi studied at the University of Bologna where he graduated with a thesis in history of philosophy on Spinoza. He completed his university studies in Parma, graduating with a thesis in Philosophical Anthropology. He then obtained a Master's degree in "International Screenwriting and Production" at Università Cattolica del Sacro Cuore. Today he is a PhD student in Semiotics at Università Statale di Milano and continues his research in the field of dramaturgical theory at Università Cattolica del Sacro Cuore in the working group of professor Armando Fumagalli.

2. **Anna Boginskaya**: **"National Adaptation and Appropriation: Aleksander Proshkin's Film Adaptations of Boris Pasternak's novel *Doctor Zhivago*"**

   Anna Boginskaya, Assistant Professor at the University of Wroclaw (the Institute of Slavic Studies), Poland; has published a monograph *Three Fragments about Love (Love Discourse in Polish and Russian Fiction of the 1970s)* (2019). Her research interests include contemporary Polish, Russian, and American literature, comparative literature, film adaptations of Russian literature, and imagology.

3. **Christina Parker-Flynn**: "Palimpsestuous Cinema: Adaptation as Respiration in de Quincey, Argento, and Guadagnino"

   Christina Parker-Flynn is Associate Professor of Film & Literature at Florida State University and the author of *Artificial Generation: Photogenic French Literature and the Prehistory of Cinematic Modernity*.

PANEL 7C: Adapting History

Chair: Thomas Leitch

1. **Kristopher Mecholsky: "Adaptation, Complexity, and Historical–Poetic Interpolation"**

   Kristopher Mecholsky is a scholar of the history of crime narratives and their adaptation, particularly regarding the relationship between theories of narrative, genre, and personal and cultural identities. He graduated from the Catholic University of America and received his master's in literature from Marymount before he earned his doctorate in English in 2012 at Louisiana State University. He is a professor of English at the Savannah College of Art & Design. He has attended conferences on crime narratives and adaptation for the past fifteen years (e.g., with the Literature/Film Association, the Association of Adaptation Studies at the South Atlantic Modern Language Association, the Crime Fiction Group at the American Literature Association, the Society for the Study of Southern Literature, and more) and in that same time has published with *The Faulkner Journal, The Baker Street Journal,* Routledge, Palgrave Macmillan, and more.

2. **Philip Novak: "Spike Lee and the Adaptation of History"**

   Phillip Novak is associate professor in the English department and the department of communication and film studies at Le Moyne College, Syracuse, New York. His work on both film and literature has appeared in *PMLA, Criticism, Journal of Film and Video*, and elsewhere. He is the author of *Interpretation and Film Studies: Movie Made Meanings* (Palgrave Macmillan, 2020). He is currently working on book about Spike Lee and American history.

3. **Anna Paula Pujena: "Autobiographical Adaptations in Latvian Cinema, 2018-2023"**

   Anna Paula Pujēna (bc. art., 1995) will graduate Latvian Academy of Culture's master's program of Audiovisual and Performing Art in 2024. Her primary area of research is and has always been adaptation studies, with the addition of themes of history and culture theory. She specializes in adaptations from literature to film but is also interested in wider transformation processes from one medium to another as well as how adaptation as a phenomenon interacts with art and culture in general, for example, researching variations of the Big Brother theme. In 2023 she took part in the international conference Culture Crossroads with a *research Double adaptation in the film Soviet Milk: historicity and adaptation for screen*. Additionally, in 2024 she presented a paper about Latvian writer and artist Anšlavs Eglītis (1906-1993) and his work in relation to cinema. Her paper delves into Eglītis's role as a film reviewer in Hollywood and explores two Latvian movies adapted from his novels.

PANEL 7D: Queer Temporalities

Chair: Jacqueline V. Woroniec

1. **David Greven**: **"The Double's Endurance: *Strangers on a Train*, Race, and Queer Temporality"**
   David Greven is Professor of English at the University of South Carolina. He publishes in the fields of nineteenth-century American literature and film studies. His books include a volume on the Merchant-Ivory film *Maurice* (1987) for the revived Queer Film Classics series edited by Thomas Waugh and Matthew Hays (McGill-Queens University Press, 2023); *Ryan Murphy's Queer America*, co-edited with Brenda Weber (Routledge, 2022); *Intimate Violence: Hitchcock, Sex, and Queer Theory* (Oxford UP, 2017), *Queering the Terminator* (Bloomsbury, 2017), and *Ghost Faces: Hollywood and Post-Millennial Masculinity* (SUNY Press, 2016). His essays on film have appeared in journals such as *Screen, Quarterly Review of Film and Video, JCMS, Genders, Studies in Gender and Sexuality, Postmodern Culture, The Hitchcock Annual, Film International, Flow, Jump Cut, Refractory: A Journal of Entertainment Media, CineAction,* and *Cineaste*, and in critical collections such as *The Cambridge Companion to Alfred Hitchcock, Close-Up: Great Cinematic Performances, Patricia Highsmith on Screen, Reading Sex and the City, Action Chicks,* and *Reading the Bromance: Homosocial Relationships in Film and Television*. He is currently writing a book on Hitchcock's 1950s films and the American Gothic that is under contract with Oxford University Press.
2. **David Pellegrini**: **"Retracing Our Steps: Queer Adaptations of *Fellow Travelers*"**
   David Pellegrini is a Professor of Theatre in the Department of Communication, Film and Theatre at Eastern Connecticut State University. Recent publications include articles in *Literature/Film Quarterly, Text and Presentation, The Routledge Companion to Global Literary Adaptations in the Twenty-First Century,* and *Adaptation*. He also served as Book Review Editor for the *New England Theatre Journal* for nine years, and regularly contributes book and performance reviews to Theatre Journal, Modern Drama, and The Journal of American Drama and Theatre. He also directs, adapts, and creates devised performances; recent productions include Fassbinder's *Blood on a Cat s Neck*; an environmental adaptation of Strindberg's *To Damascus*; Philip Barry's *Hotel Universe*; and *Acting is Believing*—an intermedial adaptation of works by Lope de Vega, Sam Shepard, John Cassavetes, and Joseph Mankiewicz.
3. **Małgorzata Mączko**: **"Celie's New Clothes – Steven Spielberg's Second Take on *The Color Purple*"**
   Małgorzata Mączko is a PhD candidate at the Jagiellonian University Doctoral School in the Humanities in the Studies on Arts program. She is interested in minority representation in film, and her doctoral research focuses on depictions of racism and racial rhetoric in contemporary American cinema. She graduated from Film and New Media Studies at the Jagiellonian University in Kraków, Poland, and works as a film educator.