

SIS BIENNIAL CONFERENCE

20–22 APRIL 2022

PROGRAMME OVERVIEW

Welcome!

We are extremely pleased to be welcoming you at Warwick. We hope that the conference will be a fantastic opportunity for people to connect again after a long time, even though things are not yet quite 'normal'. With this in mind, we have tried to give a good amount of space to conversations and exchanges throughout the conference, as well as introducing some exploration of alternative formats to straightforward paper presentations.

You would be welcome to take a look at our new Faculty of Arts Building, just across from the Oculus Building. As part of the School of Modern Languages and Cultures, Italian Studies moved into the building this past January and occupies the fourth floor.

If driving to campus, do allow extra time for roadworks (particularly on the A46) and remember that the university is not in the town of Warwick, but in Coventry (CV4 7AL). Follow signs to Central Campus. For train connections, the most convenient station is Coventry. **Bus 12X** will take you directly to Central Campus: <https://nxbus.co.uk/coventry/services-timetables/12x-coventry-university-of-warwick>

The Organizing Committee (Italian Studies, University of Warwick) wishes to thank:

- the Society for Italian Studies for financial and logistical support
- Warwick's School of Modern Languages and Cultures for clerical and administrative support
- Warwick's Centre for the Study of the Renaissance for financial support
- Warwick Conferences

Please note the following:

All sessions of the in-person conference will take place in the **Ramphal Building**, at the end of Library Road, opposite the Warwick Business School. The online conference will take place on the Zoom platform. Registrants should check their email for a link from Warwick Conferences.

At **Registration** (in the Foyer of the Ramphal Building), participants will be able to pick up their badges and printed programmes. In case there are any changes to the programme after 13 April, these will be reflected in the **latest version**, which can be seen and downloaded from:

<https://warwick.ac.uk/fac/arts/modernlanguages/news/events/>

All participants at the in-person conference are **strongly encouraged to wear face masks** unless they are speaking as part of a panel or in settings where people are eating and drinking. Participants are encouraged to test themselves before coming to the conference.

For those with PowerPoint presentations (or similar): all conference spaces are equipped with facilities for computer projection, but (for security reasons) the machines have no ports for memory sticks. The most straightforward procedure will be to **bring your own laptop** and connect to the computer system through it, using a VGA or HDMI connection. Mac users are reminded of the need to bring special adaptors. The appropriate cables are available. Please **do not expect the organizers to print out your paper or make photocopies** of your handouts; bring these with you.

Panel speakers should **keep to time** and follow the directions of the panel chairs, who will need to ensure that panels finish in a timely manner. Overshooting one's allotted time (typically 20 minutes for a panel with three speakers) unfairly reduces the time that others have to present and respond to questions. Typically questions will be taken at the end of a panel.

In the case of speakers who are unable, for whatever reason, to make it to the conference, the organizers regret that (1) **we do not read papers of absent speakers**, since the conference is meant to be an opportunity to converse and exchange (as much as to present); (2) **we are not equipped to bring speakers in remotely**, since the regular conference spaces are not set up for hybrid format.

Participants (and panel chairs in particular) are asked to note and observe the **code of conduct of the SIS**, available in full here: <http://italianstudies.org.uk/front-page/edi/our-policies/>

In order to leave more space for conversation and questions, panel chairs are encouraged to **introduce speakers** only briefly. This programme's pages include full bios for panel organizers, chairs, and speakers. **Roundtables** have generally been allotted 60 minutes, so it is particularly important that speakers keep their remarks very brief in order to allow time for discussion.

Dinner on Wednesday evening: those not attending the conference dinner might enjoy the new restaurant in the Arts Centre (Benugo Bar & Kitchen) or the nearby The Dirty Duck. Off-campus, the Varsity is a reasonable pub just next to campus (5 minutes' walk from the conference venue). Most of the best options are in Kenilworth: notably, The Indian Edge, Harringtons (bookings recommended), or pubs such as The Queen and Castle and Virgins and Castle. The last three are in the area closest to campus. All can be reached by taking the 11 Bus (National Express, direction Leamington Spa) from the Bus Interchange next to the Arts Centre and alighting either at Abbey Fields (for the last three) or further down and near Sainsburys for the Indian Edge (new part of town: Warwick Road). The bus ride is around 15 minutes.

The **Resonate Festival** (part of the Coventry City of Culture celebrations) will be taking place on campus at the same time as the SIS conference (for a full calendar of events, see

<https://www.resonatefestival.co.uk/>). Those staying over on **Thursday evening** may enjoy the following: James Hodkinson (German Studies, School of Modern Languages and Cultures) and Birmingham Muslim artist Mohammed Ali Aerosol's '**The Art of Visual Storytelling**', **7pm**. The event is free and will be an immersive and interactive evening of film, narrative, and live digital art, which both chronicles how academic and artist have worked and continue to work together and showcases Mohammed's unique use of cutting edge media to bring authentic stories from the heart of migrant communities to the global artistic stage. Places are free and can be booked here:

https://www.resonatefestival.co.uk/campus-festival/the-art-of-visual-storytelling-voices-of-faith-and-migration?fbclid=IwAR35NmCIItgv9FK2PpYpCDKRqFBMF_RBHXRRtjN9iabRoIN2TfloN5g7rtFE

IN-PERSON CONFERENCE

Day 1 (Wednesday, 20 April 2022)

9:30am–: registration desk open; coffee/tea (Ramphal Foyer)

Session I 10:30-12:00

~~**Ramphal 0.12** Tristan Kay (org.), *Looking Back to Look Forward: Dante Centenaries, Then and Now* (chair, Valentina Mele) **panel cancelled**~~

~~Tristan Kay, *1865 and the 'National' Dante*~~

~~Federica Coluzzi, *Monumental Dante (and Beatrice): For a Print History of the Centenaries, 1865(–1890)–1921.*~~

~~Heather Webb, *A Global #Dante700?*~~

Ramphal 0.14 SIS Organizing Committee (org.), *Medieval / Renaissance Culture* (chair, David Lines)

Lorenzo dell'Oso, *On the Shoulders of the Giant: Research Perspectives on Cavalcanti and Dante's Reception of Aristotle*

Jonathan Schiesaro, *Per un nuovo profilo della scrittura privata: identità civica e pratiche della riscrittura nella memorialistica fiorentina della prima età moderna*

Ramphal 1.03 SIS Organizing Committee (org.), *Popular Culture I* (chair, Andrea Brondino)

Cecilia Brioni, *Afro-Italian Identities in Contemporary Italian Popular Culture: Second Generations on YouTube*

~~Rachel Haworth, *Showcasing Popular Music on Italian Television: The Case of varietà in the 1950s*~~

Emma Barron, *Protesting Celebrity: Mass Culture and the 1968 Venice Biennale Protests*

Ramphal 1.04 Irene Ros / Marco Ruggieri (orgs), *Remembering and Forgetting Inter Media: Representations of Italian Collective Memories* (chair, Marco Ruggieri)

Irene Ros, *Liquid Years: Stragismo Remembered*

Anna Maria Lorusso, *On the Cancellation of Collective Memories*

Lunch break, 12:00–1:00pm (Ramphal Foyer)

Plenary I, 1:00–2:00pm (Ramphal Lecture Theatre)

Ann Hallamore Caesar, *Thin Tracks: Migration and Landscape in the Novels and Memoirs of Biamonti, Blackburn and Calvino* (chairing: Alberica Bazzoni)

Coffee break, 2:00–2:10pm (Ramphal Foyer)

Session II 2:10-3:40pm

Ramphal 0.12 Laura Banella (org.), *Dante and the Lyric Between Material Traditions and Theory* (chair, Simon Gilson)

Lachlan Hughes, *Singing Dante's Praises: Laude and Lyric Poetry in Duecento Florence*

Laura Banella, *Materiality and Textuality of Dante's Lyric Poetry and the Authority of a Rimatore*

Respondent: Francesco Giusti

Ramphal 0.14 SIS Organizing Committee (org.), *Popular Culture II* (chair, Emiliano Zappalà)

Alessia Zinnari, *Alda Merini: Stigma and the Struggle for Authority as a Woman Writer*

Stefano Bragato, *Il caso Marchetta: Umberto Notari e la letteratura erotica (1904-1907)*

Stefano Fogarizzu, *Fare e disfare la fantascienza: La fine dei giorni di Alessandro De Roma*

Ramphal 1.03 Jacopo Turini (org.), *Disappearing Lands: Reflections on Anthropocenic Italy* (chair, Dario Galassini)

Jacopo Turini, *Flowing Glaciers. Change and Destruction of the Alpine Borders: The 'Italian Limes' project and Fabio Pusterla*

Roberto Binetti, *Geographies of Domesticity: Rethinking Private Spaces in Contemporary Italian Women's Poetry*

Ramphal 1.04 Guido Bartolini and Stefano Bellin (orgs), *Italy's Multidirectional Amnesia: Narratives, Contested Memories, and Solidarity* (chair, Stefano Bellin; discussant: Charles Burdett)

Guido Bartolini, *'We Did Nothing Wrong': Italy's Self-Absolving Memory of the Axis War as a Multidirectional Framework*

Marina Morani, *Decolonising Counter-Discourse: A Critical Examination of the Cultural Politics of 'Diversity' in Contemporary Italy*

Kombola Ramadhani Mussa, *Collective Memory, Collective Identities: The Experiences of the Italian Zigula*

Session III 3:50-4:50pm

Ramphal 0.12 Valentina Abbatelli and Cecilia Piantanida (orgs), *Intercultural Empathy in the Italian Studies Classroom* (workshop)

Ramphal 1.03 Adele Bardazzi and Roberto Binetti (orgs), *Non solo muse: Contemporary Italian Women Poets in Dialogue* (chair, Roberto Binetti; roundtable participants: Carmen Gallo, Giulia Martini, and Francesca Santucci)

Ramphal 1.04 Jennifer Burns (org.), *What Now? Researching and Teaching Languages and Cultures after 2020* (chair, Mila Milani; roundtable participants: Stefano Bellin, Cecilia Brioni, Clodagh Brook, Charles Burdett, Jennifer Burns, Florian Musgnug)

Plenary II, 5:00-6:00pm (via videolink, Ramphal Lecture Theatre):

T. J. Demos, *Radical Futurisms: Insurgent Universality, Solidarity, and Worlds-to-Come*
(chairing: Cecilia Piantanida)

6:00-7:00pm Reception (Ramphal Foyer)

7:30– Conference dinner (Scarman); by reservation only

Day 2 (Thursday, 21 April 2022)

8:30am– registration desk open (Ramphal Foyer)

Session IV 9:00-10:30am

Ramphal 0.12 Daragh O’Connell et al. (orgs), *Dante Futures I: New Horizons, New Perspectives*
(chair, Daragh O’Connell)

Camilla Bambozzi, ‘*Cantor amoris*’ and ‘*cantor rectitudinis*’ in Dante’s *De vulgari eloquentia*

Leyla M.G. Livraghi, *From Past to Future: Dante, Livy and the Dawn of Humanistic Historiography*

Helena Philips-Robins, *Human–Dvine Relations and the Body of Christ in Dante’s Commedia*

Catherine Keen, *Vita nova: Reliquary Poetics?*

Ramphal 0.14 Laura Banella (org.), *The Double Face of the Lyric: Lyric Authority and Authors in Early Modern Commentaries to Petrarch* (chair, Laura Banella)

Maria Clotilde (Matilde) Camboni, ‘*L’altra schiera di volgari scrittori di quel tempo*’: *Early Vernacular Poets in Petrarch’s Renaissance Exegesis*

Giacomo Comiati, ‘*È modo molto ornato e proprio de’ thoschi*’: *Using Lyric Poets to Teach the Vernacular while Commenting upon the Canzoniere*

Respondent: Simon Gilson

Ramphal 1.03 Emma Bond (org.), *Equality and Diversity in Italian Studies* (chair, Charles Burdett; roundtable participants: Clodagh Brook, Joanne Lee, Alessia Risi)

Ramphal 1.04 Olga Campofreda (org.), *Re-thinking the Coming-of-Age: Transmedial Representation of Youth in Italian Culture (1950s to present)*: Nicoletta Mandolini and Danielle Hipkins in conversation with Olga Campofreda

Coffee break, 10:30-11:00am (Ramphal Foyer)

Session V 11:00-12:30

Ramphal 0.12 Daragh O’Connell et al. (orgs.), *Dante Futures II: New Horizons, New Perspectives* (chair, Federica Coluzzi)

Dario Galassini, *‘Una speranza di Bene’: A Balance on Studies Reading Female/Feminist Appropriations of Dante*

Valentina Mele, *‘A Fraternity of Poets’: The Reception of Dante and the Vita nuova in the San Francisco Renaissance*

Matthew Treherne, *Dante and Interdisciplinarity: Climate, Finance and the Future*

Ramphal 0.14 Karen Burch and Stefano Jossa (orgs), *Letter Writing in the Italian Renaissance: The Case of the Ridolfi Collection* (chair, Jane Everson)

Stefano Jossa and Karen Burch, *Reconstructing Correspondence Networks in Early Modern Italy: The Case of the Ridolfi Collection*

~~Veronica Andreani, *Veronica Gambarà’s Epistolary Work*~~

Ambra Anelotti, *House of Ridolfi*

Ramphal 1.03 SIS Organizing Committee (org.), *Intermediality* (chair, Joanne Lee)

Daniele Lei, *‘Solo quando accetti di specchiarti in altri occhi puoi vedere e misurare te stesso.’ Distributed Subjectivity and Choraliness in Gabriella Ghermandi’s Regina di fiori e di perle*

Marco Bellardi, *Intermediality and Multimodality in Contemporary Italian Literature*

Ramphal 1.04 Luigi Pinton (org.), *Forms of Community and Collective Storytelling in Italian Contemporary Literature (1980-2020)* (chair: Jennifer Burns)

Michele Maiolani, *The Ethnographic Storytelling of Gianni Celati’s Verso la foce*

Anna Borgarello, *‘Il fatto è che tutti noi, a Caserta...’: Narrating the Individual and the Community in La città distratta by Antonio Pascale*

Alberica Bazzoni, *‘Ti chiami Esperia Viola’: Relating Narratives in Donatella Di Pietrantonio’s Mia madre è un fiume*

Lunch break, 12:30–1:30pm (Ramphal Foyer)

Plenary III, 1:30–2:30pm (Ramphal Lecture Theatre)

Vera Gheno in Conversation with Rosalba Biasini (chairing: Federica Coluzzi)

Coffee break, 2:30–2:45pm (Ramphal Foyer)

Session VI 2:45-3:45pm

Ramphal 0.12 SIS Organizing Committee (org.), *Dante: Works and Rereadings* (chair, Simon Gilson)

Domenico Fadda, *Il centenario del 1865 attraverso le riscritture dantesche: un'indagine su materiali inediti*

Gianluca Caccialupi, *Dante, Francesca, and the Lancelot: How an Arthurian Romance Should Not Be Read*

~~Antonio Raschi, *Geothermal Areas as an Inspiration for Inferno XII-XVI*~~

Ramphal 0.14 Cecilia Piantanida and Valentina Abbatelli, *Italian Teaching across Language and Culture: Current Challenges and New Directions* (chair, Valentina Abbatelli; roundtable participants: Silvia Bertoni, Mark Critchley, Claudia Domenici, and Liz Wren-Owens)

Ramphal 1.03 Olivia Santovetti (org.), *Italian Women Readers between Art and Literature* (chair, Jennifer Burns; roundtable participants: ~~Ann Caesar, Stefano Craolici, Ombretta Frau, Laura Lucia Rossi~~, Olivia Santovetti)

ONLINE CONFERENCE (FRIDAY, 22 APRIL 2022)

Session I (9:00-10:30am)

SIS Organizing Committee (org.), *Italian Renaissance Culture* (chair, David Lines)

Cecilia Sideri, *Vernacular Translations of Greek Texts in 15th Century Florence*

Veronica Copello, *I 'Fervori spirituali' di Nicolò Martelli tra religiosità ed encomio*

Valentina Serio, *Theatre as a Metaphor for Truthfulness in Alberti and Bruno*

Liz Wren-Owens (org.), *The Italian South: New Critical Approaches* (chair, Daragh O'Connell)

Ruth Glynn, *Beyond the Southern Other: An Accented Approach to Naples and the Nation*

Goffredo Polizzi, *For a Queer and Decolonial Meridionalismo: The 'Invention of the South' in a Transnational Framework*

Liz Wren-Owens, *Where is Montalbano? Regional, National and Transnational Images of Sicily in Translation*

Sara Boezio (org.), *New Perspectives in Transnational Periodical Studies I* (chair, Federica Coluzzi; roundtable participants: Aurélie Gendrat-Claudé, Fabio Guidali, Kate Mitchell, Andrea Penso, Irene Piazzoni)

10:30-11:00am Coffee break with possibility of conversations in the main room

Session II (11:00-12:00)

SIS Organizing Committee (org.), *Intermediality* (chair, David Lines)

Sara Parisi, *Reading Images: Interartistic Encounters in Leonardo Sciascia's works*

Maria Claudia Petrini, *La natura ibrida di Teorema: un'analisi intermediale tra letteratura e cinema*

Lucia Faienza (org.), *Family Roles and Identity in the Contemporary Italian Novel* (chair, Silvia Cucchi)

Lucia Faienza, *Others Families: The Novel and Disability*

Caterina Verbaro, *Il romanzo contemporaneo a tema familiare: il paradigma della frontiera ne Lo spregio di Alessandro Zaccuri.*

Lara Marrama, *This Story about the Laces Involves All of Us. Get It?*

Erica Bellia / Bianca Rita Cataldi (orgs), *Migration, Labour and the Colonial Past in Italian Culture, 1945–2021* (chair, Elena Past; roundtable participants: Carlo Baghetti, Mohamed Baya, Giulia Fazzi, Luca Peretti, Lydia Tuan)

Serena Vandi, Guido Bartolini, and Silvia Ross (orgs), *Post-Academic Careers* (moved from Sess. V)

Dr Serena Alessi (Italian Cultural Institute of Valletta)

Dr Gemma Hemming (Taylor & Francis Group)

Dr Letizia Vettor (Student Adviser, UCD)

Anna Lanfranchi / John Raimo (orgs), *Transnational Book History & Italy: Perspectives from the Archives* (chair, Mila Milani)

Anna Lanfranchi, *The Archival Jigsaw Puzzle: Mapping 20th-Century Literary Agenting Networks*

John Raimo, '... uno dei nostri maestri di vita e di poesie': *Giulio Einaudi's Bertolt Brecht, 1956-1970*

Lunch Break, 12:00-1:00pm (if you wish, bring your sandwich / converse online!)

Session III (1:00-2:30pm)

Marta Celati and Maria Pavlova (orgs), *Literature and Political Power in Renaissance Italy: Across Genres, Models, and Cultural Centres* (chair, Stefano Jossa)

Marta Celati, *Against the State: Sedition and Obedience in the Theorization of Princely Power in Humanist Political Literature*

Maria Pavlova, 'Chon forza e chonsiglo': *Portrayals of Political and Military Leadership in Leonardo di Francesco Benci's Storia del marchese Ulivieri da Vienna*

Anna Carocci, *Il carisma e la fortuna: Ludovico il Moro nelle guerre in ottava rima*

Programme Overview

Sara Boezio, Simona di Martino, Mattia Petricola (orgs), *Onirismo, visioni e generi dell'immaginario in Italia dall'Ottocento ai giorni nostri* (chair, Claudia Daniotti; roundtable participants: Sara Boezio, Daniele Comberiati, Silvia Contarini, Stefano Lazzarin, Simona Micali, Mattia Petricola)

Cecilia Piantanida (org.), *Mare Nostrum: Sul Mediterraneo come luogo di negoziazioni, non solo simboliche* (chair, Marzia Beltrami; roundtable participants: Marta Carraro, Guido Furci, Albert Göschl, Cecilia Piantanida)

Andrea Brondino and Emiliano Zappalà (orgs), *Italian Literary Criticism: Voices, Tendencies, and the Function of the Critic Now* (chair, Giacomo Raccis; roundtable with Olga Campofreda, Teresa Franco, and Valentina Sturli)

Break, 2:30-2:45pm

Plenary, 2:45–3:45pm

Alison Cornish, *Believing in Dante* (chairing: Simon Gilson)

Break, 3:45-4:00pm

Session IV (4:00-5:00pm)

Federica Coluzzi (org.), *New Perspectives in Transnational Periodical Studies II* (chair, Sara Boezio; roundtable participants: Morena Corradi, Lina Insana, Luca Somigli, Silvia Valisa, David Ward)

Patrizia Sambuco (org.), *Scrittrici e regioni: Nuove tendenze* (chair Katia Pizzi; roundtable participants: Adalgisa Giorgio, Patrizia Sambuco, Gigliola Sulis, Giovanna Summerfield)

Adele Bardazzi (org.), *Weaving Media in Modern and Contemporary Italian Poetry: An Intermedial Perspective* (chair, Clodagh Brook) **expected to end at 5:30pm**

Matilde Manara, *On Eeels and Angels: Amelia Rosselli and Francesca Woodman Between Devotion and Deconstruction of the Traditional Topoi*

Adele Bardazzi, *'Un nodo per ricordare': Autobiography, Corporeality, and Threads in the Intermedial Works of Elisa Biagini and Sabrina Mezzaqui*

Gian Maria Annovi, *A Trembling Line: Andrea Zanzotto's Graphism in Conglomerati*

Emanuela Patti (org.), *60 years after Opera aperta: Theoretical and Methodological Approaches to the Digital and the Arts* (chair, Emanuela Patti; roundtable participants: Giuditta Cernigliaro, Angelica Federici, Valeria Federici, Massimo Riva)

Francesco Chianese (org.), *Where Is Italian Studies Going? A Transnational State of the Art* (chair, Francesco Chianese; roundtable participants: Simone Brioni, Clorinda Donato, Teresa Fiore, Loredana Polezzi)

PROGRAMME, ABSTRACTS, AND BIOS

SIS IN-PERSON CONFERENCE 2022

Day 1 (Wednesday, 20 April 2022)

9:30am–: registration desk open; coffee/tea (Ramphal Foyer)

Session I 10:30-12:00

Ramphal 0.12 Tristan Kay (org.), *Looking Back to Look Forward: Dante Centenaries, Then and Now* (chair, Valentina Mele)

Tristan Kay (University of Bristol), *1865 and the 'National' Dante*

This paper will set the scene for the panel by focusing on the significance and legacy of the 1865 celebrations of the 600th anniversary of Dante's birth, principally in Florence but also in Ravenna, in consecrating the idea of Dante as the poet and symbol of the new nation. Dante on this occasion is not merely an instrument of nationalist discourse; rather, he becomes its very vessel. The paper will reflect upon the distortions inherent in this national appropriation of the Dante, but also upon its power and persistence.

Bio: Tristan Kay is a Senior Lecturer in Italian at the University of Bristol. He is the author of the monograph *Dante's Lyric Redemption: Eros, Salvation, Vernacular Tradition* (OUP, 2016) and co-editor of the volumes *Desire in Dante and the Middle Ages* (Legenda, 2012) and *Dante in Oxford: The Paget Toynbee Lectures* (Legenda, 2011). His current monograph project, *The Poet and the Nation: Dante and the Idea of Italy*, has been sponsored by the Leverhulme Trust and explores the ways in which the figure of Dante has been used and exploited to construct and articulate different forms of Italian national identity since the process of unification in the nineteenth century.

Federica Coluzzi (University of Warwick), *Monumental Dante (and Beatrice): For a Print History of the Centenaries, 1865(-1890)-1921*.

The paper will survey the Dante Centenaries of 1865 and 1921 from the pages of Italian and British periodical print, exploring how this medium conveyed the social, cultural, and political representation of the centenary celebrations to local and foreign readerships. It will discuss how editorials and reports, book reviews and notices not only fostered the canonisation, popularisation, and consumption of Dante's works. They also actively promoted the institutionalisation of Dante Studies and women's participation to processes of critical reception and cultural appropriation. Breaking 'the silence of the historical record' (Barolini, 2000), the paper will reassert the centrality the "Esposizione Beatrice" organised in Florence in 1890 for the six-centenary of Beatrice's death that sought celebrated not just the 'Divina Ispiratrice

di Dante', but the symbol of the 'risorgimento della donna italiana, incoraggiandone e proteggendone il lavoro' (De Gubernatis, 1890) in the creative arts and critical study of the poet.

Bio: Federica Coluzzi is Leverhulme Research Fellow at the University of Warwick. Prior to that she was Irish Research Council Postdoctoral Fellow at University College Cork. Her monograph *Dante Beyond Influence: Rethinking Reception in Victorian Literary Culture* with Manchester University Press has been recently published. She is the co-editor of *Interdisciplinary Perspectives on Translation and Reception History: The Afterlife of Dante's Vita Nova in the Anglophone World* with Jacob Blakesley for Routledge (Spring 2022). Her work is published in *Dante Studies*, *Tre Corone*, *Palgrave Encyclopedia of Victorian Women's Writing*, *Nineteenth Century Prose*, *Studium* and *Strumenti Critici*.

~~Heather Webb (University of Cambridge), *A Global #Dante700?*~~

~~If the centenary celebrations of 1865 and 1921 took a decidedly nationalistic tack on Dante's legacy, 2021 promised new, broader horizons for thinking Dante without borders. This paper examines just how global Dante commemorations were in 2021 and considers the different ways in which this centenary was celebrated in Italy and abroad. Pandemic conditions cut in two directions, limiting movement but liberating virtual participation. In academic and in public spheres, Dante's legacy is articulated as both foreign and domestic beyond Italy. Billed as the poet of patriotism, of hope, of freedom, of human connection, Dante is ever more global and entirely local.~~

~~**Bio:** Heather Webb (PhD Stanford 2004) specialises in medieval Italian literature and culture with a particular interest in poetry, theology, philosophy, and visual culture. She is the author of *The Medieval Heart* (Yale, 2010) and *Dante's Persons: An Ethics of the Transhuman* (Oxford University Press, 2016). With George Corbett, she is editor of *Vertical Readings in Dante's Comedy*, 3 vols (Open Book Publishers, 2015, 2016, 2017). With Pierpaolo Antonello, she is editor of *Mimesis, Desire, and the Novel: René Girard and Literary Criticism* (Michigan State Press, 2015).~~

Ramphal 0.14 SIS Organizing Committee (org.), *Medieval / Renaissance Culture* (chair, David Lines)

Lorenzo Dell'Oso (Trinity College Dublin), *On the Shoulders of the Giant: Research Perspectives on Cavalcanti and Dante's Reception of Aristotle*

Aristotelian thought occupies a prominent position in the work of Guido Cavalcanti and Dante. But what texts by Aristotle were circulating in Florence and Bologna in the late thirteenth century? What were the main channels of diffusion? Which "Aristotles" could have been acquired by these authors? Is it possible to understand how the type of Aristotelian work read by each of them, as well as the places from which Aristotle's thought was transmitted, may have also influenced the poetics of each of these authors? This paper tries to answer these questions by shedding light on some unpublished texts that testify to the oral transmission of Aristotle's thought in Florence and Bologna: some anonymous medical quodlibetal questions held in the Bolognese Studium preserved in the ms Paris, Bibl. Nat. Lat. 6872 (along with some others by Dino del Garbo) and the quodlibetal disputes held in the Florentine Convent of Santa Croce by the Franciscan Peter of Trabibus in the ms BNCF Conv. Soppr. D.VI.359. Through sample analyses I will show how the intellectual contexts frequented by the two authors (the Studium of Bologna and the Florentine schools of the religious orders) will influence not only their respective acquisition of Aristotelian thought as demonstrated by their lexical choices, but also their contrasting

ideas of love that emerge respectively from *Donna me prega* and the *Vita nova*: also the belonging to these different contexts will determine the “dissent” between the two poets.

Bio: Lorenzo Dell’Oso is a Research Fellow in Italian at Trinity College Dublin and Irish Research Council Government of Ireland Postdoctoral Fellow (2021-2023). His current research project “Theology, Aristotelianism, and Poetry in Late-Medieval Italy: Dante’s Intellectual Formation in Florence and Bologna (1283-1307)” aims to provide an extended and interdisciplinary study of knowledge acquisition by lay literates (i.e. those without a formal Latin education) in the late Middle Ages and, more specifically, to analyse the theological and philosophical formation of Dante Alighieri, one of the most influential literates of the Western world. He is currently turning this project into a monograph. He has published articles and book chapters in English and Italian International peer-reviewed journals and volumes. Lorenzo holds a BA in Medieval and Modern Literature (2011) and an MA in Modern Philology as a Fellow of Collegio Ghislieri (Università di Pavia, 2013), a Master’s degree (2015) and a PhD in Italian (University of Notre Dame, 2020). He has been a Postdoctoral Fellow and Teaching Scholar of Italian at the University of Notre Dame (2020-21) and a visiting at the University of California at Berkeley (2013) and the University of Cambridge (2018). From 2023 to 2025, Lorenzo will be an Alexander von Humboldt Postdoctoral Fellow at the University of Göttingen.

Jonathan Schiesaro (University of Zurich), *Per un nuovo profilo della scrittura privata: identità civica e pratiche della riscrittura nella memorialistica fiorentina della prima età moderna*

La preminenza dell’ambiente fiorentino nella produzione memorialistica e di libri di famiglia in Italia a partire dal Tre-Quattrocento è stata ampiamente verificata e documentata. È però solo con la metà del Cinquecento che le scritture private si propongono in misura sempre più capillare come strumento di promozione e di legittimazione gentilizia, nel solco di una tradizione storiografica che ambisce a ricostruire le genealogie, reali o fittizie, delle grandi famiglie fiorentine. Tra i principali modelli e archetipi di questa tradizione occorre certamente includere gli scritti genealogici di Vincenzo Borghini (in particolare il *Discorso intorno al modo di far gli alberi delle famiglie nobili fiorentine*), mentre è necessario comprendere, tra le pratiche erudite che trovano diffuso consenso presso i ceti dirigenti cittadini, tanto la riscrittura e l’interpolazione documentaria quanto il riordino degli archivi privati, nell’ottica di un recupero e di una rielaborazione delle memorie familiari. Il presente contributo si propone di indagare queste tendenze, esaminando le strategie di rielaborazione e trasmissione delle scritture private a Firenze tra Cinque e Seicento, con particolare riguardo ai casi di maggiore interesse filologico.

Bio: After studying at Paris-Sorbonne (now Sorbonne-Université) and graduating at the University of Milan, I have been a doctoral student of the Swiss National Science Foundation at the University of Zurich since October 2019, within the «Ekphrasis» project. My research activity concerns the writings of the Florentine sculptor Baccio Bandinelli, with special focus on Bandinelli’s *Libro del Disegno* and the apocryphal *Memoriale*. I also dealt with Dante studies, with satirical verses against works of art in Sixteenth-century Florence and with the reception of historiographical forgeries in the Accademia Fiorentina.

Chair bio: David Lines is Professor in Italian Studies at Warwick and Director of Warwick’s Centre for the Study of the Renaissance. His research focuses on the intersections of history, literature, and philosophy in the period 1300–1750. In addition to publishing on Renaissance ethics, politics, and natural philosophy, he has been studying the teaching of arts and medicine in the Italian universities (especially Bologna); a monograph on that subject is forthcoming: *The Dynamics of Learning in Early Modern Italy: Arts and Medicine at the University of Bologna* (Harvard University Press). He is Senior Editor of the book series Warwick Studies in Renaissance Thought and Culture (Brepols).

Ramphal 1.03 SIS Organizing Committee (org.), *Popular Culture I* (chair, Andrea Brondino)

Cecilia Brioni (Trinity College Dublin), *Afro-Italian Identities in Contemporary Italian Popular Culture: Second Generations on YouTube*

This paper argues that the increasing opportunities for self-representation in popular culture allowed by the advent of a ‘convergence culture’ (Jenkins 2006) have been central in the process of definition of an ‘Afro-Italian’ identity by Second-Generation Italians of African origin. Indeed, these young people’s collective identity is currently taking shape thanks to popular music (Mahmood, Tommy Kuti, Ghali), popular novels (Antonio Dikele Distefano), and digital platforms like blogs (Afroitalian Souls) and YouTube channels.

One of the crucial aspects affecting Second Generations’ subjectivities and lived experiences is the permanence of Blackness as a signifier of foreignness, and often of a migrant status, in Italian society (Hawthorne 2017). By using self-representations of Afro-Italian beauty and makeup YouTuber Grace On Your Dash (@graceonyourdash) as a case study, I demonstrate that Second Generation Italians online and in popular culture are actively trying to deconstruct this connection. In her videos, Grace On Your Dash offers definitions of Afro-Italianness and promotes Black Italian creators to her audience, thus facilitating a participatory culture within the Afro-Italian community. Moreover, her display of technologies of Black beauty in ‘dark-skin approved’ and Afro hair video tutorials raises awareness about the lack of representation for people with diverse skin tones and hair types in the Italian media and cosmetic industry. By discussing her own experience as a Black Italian person online, and by exposing the artificialness of a normative white Italian beauty, Grace contributes to the construction of an online Afro-Italian community, and offers an inclusive representation of Italian society in popular culture.

Bio: Cecilia Brioni is IRC Postdoctoral Research Fellow in Italian at Trinity College Dublin. Her research explores representations of Italian youth in the 20th and 21st centuries in a variety of popular media, including film, television, print media and social media. Her current research focuses on selfrepresentations of youth, ethnicity, gender and sexuality on the video sharing platform YouTube Italia. Her latest article, ‘Leaving the group: Bologna as an urban mythscape for 1990s Italian youth’, was published in the *Journal of Urban Cultural Studies* in 2021.

Rachel Haworth, *Showcasing Popular Music on Italian Television: The Case of varietà in the 1950s*

On 3 January 1954, a regular television broadcast service began in Italy. In the hands of the then director Sergio Pugliese, television ‘è concepita come un mezzo «innocuo»: certo s’ispira al triplice motto della Bbe di informare [...], educare [...] e intrattenere; ma è pensata soprattutto come un «teatro familiare», un teatro borghese nelle sue differenti articolazioni (la prosa, la rivista, il varietà), o una «radio con le immagini»’ (Seaglioni 2013: 610). It is from this context that the *varietà televisivo* emerged as a popular entertainment programme genre during these early years of television. These *varietà* made use of ‘altri riferimenti culturali, «saccheggiando» generi e repertori della radio, del teatro, del cinema’ (Monteleone 2021: 410). In this paper, I explore the impact of one specific example of these cultural references: that of the inclusion in *varietà* of popular music of the period, and in particular of *canzoni all’italiana*, a

genre particular to Italy which gained popularity during the twentieth century and is most clearly associated with the songs of the Sanremo Festival. I analyse the extent to which the showcasing on television of these popular songs and famous popular music stars contributed to the ongoing codification of the *canzone all'italiana* as something specifically Italian in this period, shedding light on the extent to which Italian television and *varietà* served to establish and reaffirm national popular music tastes during the 1950s.

Bio: Dr Rachel Haworth is a researcher of Italian popular music and culture of the twentieth century. She is interested in particular in questions of gender, performance, stardom, legitimation and value in the Italian media and popular music contexts. She has published books and articles on Italian singer-songwriters of the 1960s, celebrity scandals, and Italian variety television. Her most recent work focused on the significance of the popular music star, Mina: this research is the focus of the forthcoming monograph *The Many Meanings of Mina: Popular Music Stardom in Post-war Italy*, which will be published with Intellect in 2022.

Emma Barron (University of Sydney), *Protesting Celebrity: Mass Culture and the 1968 Venice Biennale Protests*

The paper examines media coverage of the '*Mostra della contestazione*', the protests between June and August at the art exhibition and film festival of Venice's Biennale. The celebrity protesters in Venice's 1968 demonstrations were emblematic of the clash of values between art and mass culture, and in many ways a contradiction of it. Mass culture and the press played a significant role in circulating ideas about the protests. The media created and distributed powerful images and words about the Venice *sessantotto* to national and international audiences: including, the internationally syndicated news photographs by Gianni Berengo Gardin of police violence against artists protesting in Piazza San Marco, or Pier Paolo Pasolini's open letter to the new Prime Minister Giovanni Leone in his *Tempo* magazine column about violence at the film festival, and the images of Cesare Zavattini in Unitelefilm's newsreels. I argue that the role of celebrities and the media in communicating ideas about social change was not only a function of the high media profile of these events and individuals, but one of the earliest examples of celebrity protest.

Bio: Emma Barron is a cultural historian. She completed a history PhD in co-tutelle at the University of Sydney and the University of Bologna in 2016. Her book *Popular High Culture in Italian Media 1950-1970: Mona Lisa Covergirl* (Cham, Switzerland: Palgrave Macmillan, 2018) examines the reception of magazines and television and shows that high culture was integrated into Italy's mass culture boom in distinctive ways. Her work on television audiences was awarded the Association for the Study of Modern Italy (ASMI) Postgraduate Essay Prize. She is an Honorary Research Associate at the Australasian Centre for Italian Studies (ACIS) and teaches European film and history in the Department of History at the University of Sydney. She is a Raleigh Radford Rome Awardee at the British School at Rome (2021-2022) examining celebrity involvement and media coverage of the 1968 protests at the Venice Biennale and film festival.

Ramphal 1.04 Irene Ros / Marco Ruggieri (orgs), *Remembering and Forgetting Inter Media: Re-presentations of Italian Collective Memories* (chair, Marco Ruggieri)

Irene Ros (University of Edinburgh), *Liquid Years: Stragismo Remembered*

During the so-called Years of the Lead (1969-1980), Italy suffered the largest number of terrorist attacks in Europe. Historian John Foot defines Italian collective memory as 'divided'; although the judicial processes often determined who was responsible for the attacks, the identity of the instigators, perpetrators and the motivations behind this political violence are still a reason for dissent. What did contribute to shaping the Italian 'divided' memory? Drawing from interdisciplinary research between Italian studies and Theatre and Performance studies, in this paper I interrogate the model of spectatorship established by Italian live performance in the Seventies, and I ask if this model influenced the way Italian citizens experienced right-wing political violence. My research is informed by a participatory practice, which interrogates the memories of a group of Italian women who were young adults in the Seventies - and have no personal involvement in the attacks - and edit these memories into a multimedia work. The practice supports my project by encompassing under-represented narratives and exploring what media and cultural products helped the participants, in retrospect, to make sense of that period of time. Through which models are collective trauma and collective memory elaborated and how are they transmitted intergenerationally? My practice interrogates the media itself, by asking how moving images can address memory gaps in an ethical and respectful way. If the relationship between an audience and a live performance is interdependent on the relationship between people and society, employing theatre and performance studies can support a better understanding of the functioning of European democracies.

Bio: Irene Ros is a mother of two, a theatre and performance practitioner, and an AHRC-SGSAH funded PhD student with the University of Edinburgh and the University of Strathclyde, Glasgow. Her work has always been inspired by politics, gender equality and the media, with a focus on the results of globalisation on people and places. Her practice includes engaging with small communities, and creating the conditions for empowerment.

She ran the Italian company Ursa Maior between 2002 and 2012, working as artistic director, director and producer, securing support from the National Agency of the EU, Padua University, Rosa Luxemburg Foundation, Women's Centre of Bologna, Italian Cultural Institute of London. She is the co-founder of the charity Cut Moose, a collaboration dedicated to producing thought-provoking performances that highlight under-represented perspectives on contemporary narratives. Cut Moose's projects were presented at the Rich Mix, Tête-à-Tête Opera Festival, CSM (Remember Nature Day).

In the past year, her moving image works were exhibited by Hope University, Liverpool (*Domestic practice in quarantine*, curated by Sarah Black); College Art Association Annual Conference (NY, US), curated by Myrel Chernick and Niku Kashef; Centre for the Less good Idea (Johannesburg, South Africa), curated by Bronwyn Lace; Fabbrica (Treviso, Italy).

Anna Maria Lorusso (University of Bologna), *On the Cancellation of Collective Memories*

In the context of the processes that contribute to shaping collective memories, we would like to focus on one aspect in particular, which has to do with the practices of silencing or erasing memory that seem to be emerging strongly today. In fact, the so-called "cancel culture" is a characteristic phenomenon of our times. Starting from a semiotic framework of the problem of the erasability of memory (where I will mainly refer to Umberto Eco's theory), two types of central cancellation interventions in the contemporary world will be considered: that relating to public monuments (demolition or "aggression" of statues) and the one relating to memories on the Internet. In very different ways, in different discursive spaces, the idea seems to emerge that intentionally erasing collective memories is an element of civilization (a right and a duty).

Bio: Anna Maria Lorusso is Associate professor in the Department of Arts of Bologna University, where she teaches Semiotics, Semiotics of Culture and Analysis of Information. From 2017 until 2021 she was President of the Italian Association of Semiotics. She is in the board of several international journals:

she is vice-director of the semiotic journal VS-Versus. Quaderni di studi semiotici and in the editorial board of the international journals *Nouveaux Actes Sémiotiques*, *Comunicación y medios*, *De signis*. Among her last books in English: *MemoSur/MemoSouth. Memory, Commemoration and Trauma in Post-Dictatorship Argentina and Chile* (eds, along with A. Sharman, M. Grass Kleiner and S. Savoini London, Critical, Cultural and Communications Press, 2017), *Cultural Semiotics* (London, Palgrave-MacMillan, 2016).

Organizer/chair bio: Marco Ruggieri is a final year PhD student at The University of Edinburgh. His doctoral research (John Orr Award 2018) focuses on Umberto Eco's novel *The Mysterious Flame of Queen Loana*, exploring both its theoretical foundations and implications and its depiction of the period in which it is set – the late fascist period. Marco has also published about the relationships between Eco and Gramsci in the framework of Italian Cultural Studies and is a contributor of *Il Manifesto*. He presented at several conferences in the UK and abroad, including the SIS 2019 in Edinburgh, where he co-organised a panel and was a helper of the conference organisation team. He is a member of the SIS since 2019 and is involved in the EDI working group.

Lunch break, 12:00–1:00pm (Ramphal Foyer)

Plenary I, 1:00–2:00pm (Ramphal Lecture Theatre)

Ann Hallamore Caesar, *Thin Tracks: Migration and Landscape in the Novels and Memoirs of Biamonti, Blackburn and Calvino* (chairing: Alberica Bazzoni)

Professor Ann Hallamore Caesar's research has focused on the literary and cultural history of the novel in Italy, from the contemporary novel and the 20th century to the origins of the modern Italian novel in 18th-century Venice. Essays on the development of the novel in post-1945 Italy and on narrative by women in the inter-war period 1919-1939 led into research on readerships and the novel in late nineteenth-century Italy, where her main interest has been on the rise of a female reading public and the development of the domestic novel in Italy in the period immediately after the creation of the nation state. Alongside the novels themselves, Professor Caesar's research has drawn on women's journals, on conduct literature, on letters and autobiographical writings, and on pedagogical writing. In her current work, she explores the emergence of an Italian novel of entertainment in late-18th-century Venice, its borrowings and adaptations from French and English sources, its close links with theatre and the different ways in which the relationship with readers was carefully managed by leading writers of the period.

Coffee break, 2:00-2:10pm (Ramphal Foyer)

Session II 2:10-3:40pm

Ramphal 0.12 Laura Banella (org.), *Dante and the Lyric Between Material Traditions and Theory* (chair, Simon Gilson)

Lachlan Hughes (University of Oxford), *Singing Dante's Praises: Laude and Lyric Poetry in Duecento Florence*

Much invoked by critics, though rarely interrogated in explicitly historicized terms, Dante's development of the 'stilo de la [...] loda' (*Vita nova*, XXVI)—the 'praise style'—marks an important turning point in the history of Italian lyric poetry, at least according to the authoritative literary history which Dante inscribes across many of his works. While critics have increasingly questioned the extent to which we should accept Dante's framing of lyric history at face value, such circumspection, while certainly productive, seldom looks beyond the lyric horizon which Dante's works present. This paper, in contrast, attempts to examine the poetry of Dante's 'stilo de la [...] loda' with fresh eyes. By reading Dante's 'nove rime' (*Purg.* XXIV.50) against the Florentine repertoire of vernacular praise poetry ('laude') which flourished towards the end of the thirteenth century, I show that many of the characteristic elements of Dante's supposedly innovative 'praise style' are in fact already present in this understudied lyric repertoire. Furthermore, I argue that the 'lyric modality' of the lauda, which eschews an expression of individual, subjective experience in favour of communal devotion, is an important precursor (or at least analogue) to Dante's further development of the 'praise style' in chapters XXVI–XXVII of the *Vita nova*.

Bio: Lachlan Hughes is a Clarendon-funded DPhil student at the University of Oxford, a Graduate Prize Scholar at Merton College, and a Stipendiary Lecturer in Italian at St Hilda's College. His doctoral research explores the relationship between Dante's *Commedia* and traditions of musically performed vernacular lyric poetry which preceded and influenced it, including troubadour poetry and Marian devotional song ('laude'). Forthcoming publications include an article on 'Music and Metapoesis in *Inferno* 16' in *Annali d'Italianistica* and a chapter in the edited volume *Re-Reading Dante's 'Vita nova'* (University of Notre Dame Press). Along with Bianca Rita Cataldi and Claudia Dellacasa, he also edits *Notes in Italian Studies*, a postgraduate journal published by the SIS.

Laura Banella (University of Oxford), *Materiality and Textuality of Dante's Lyric Poetry and the Authority of a Rimatore*

Dante's reception and 'canonisation' as an author, as *auctor* and *auctoritas*, have been explored almost exclusively from the point of view of his *Commedia*, its commentaries, and its textual, material, and visual tradition. Refocusing these concerns on Dante as a lyric poet and on the ways in which his authorial persona has been shaped as an authoritative figure through the circulation of his lyric poetry allows for a new understanding of cultural authority and of the role of the diverse actors involved in the circulation of the literary work. What is more, it sheds new light on the ways in which cultural authority is diffracted and diversely constructed in relation to different literary genres (lyric poetry vs the poetry of the *Commedia*), times, and places. Through a selection of peculiar lyric anthologies, ranging from the few elite illuminated codices of Dante's lyric poetry to the many humble collections and up to lyric series found in merchant account books that encompass Dante's lyrics, coming from both dominant cultural centres—like Florence and Venice—and peripheral areas, from Dante's times to the early fifteenth century, the paper investigates the many ways in which Dante's lyric poetry was read and circulated independently from the *Commedia*, thus illuminating how these diverse publics correspond to 'different Dantes'.

Bio: Laura Banella is Marie Skłodowska-Curie Fellow at the University of Oxford, for the project *LyrA-Lyric Authority: Editing and Rewriting Dante's Lyric Poetry (14th–16th c.)*, and research fellow at Wolfson College. She studied at the University of Pisa and at the Scuola Normale Superiore. She earned a Doctorate in Italian Literature from the University of Padova (2014) and a PhD in Romance Studies from Duke University (2018). Her research interests lie in medieval Italian literature and on the history of literary criticism. She has focused on the reception of Boccaccio's and Dante's works, especially between the late Middle Ages and the Renaissance. She has published several articles, and two research

monographs: *La 'Vita nuova' del Boccaccio. Fortuna e tradizione* (Antenore, 2017); *Rime e libri delle rime di Dante tra Medioevo e primo Rinascimento* (Edizioni di storia e letteratura, 2020). She co-edited the volume *Oltre la 'Commedia'. 'L'altro Dante' e il canone antico della lirica (1450-1600)* with Franco Tomasi (Carocci, 2020); and the critical edition Sicco Polenton, *Vite dei moderni. Mussato, Dante, Petrarca, Boccaccio* with Rino Modonutti (CLEUP, 2020).

Respondent: Francesco Giusti (University of Oxford)

Bio: Francesco Giusti is Career Development Fellow in Italian at Christ Church and Associate Lecturer at Worcester College and St John's College, University of Oxford. After completing his PhD at Sapienza University of Rome and the Italian Institute of Human Sciences, he pursued his postdoctoral research on the history and theory of the lyric at the University of York (2013), the Goethe-Universität Frankfurt am Main (2014-2015), and the ICI Berlin Institute for Cultural Inquiry (2016-2018). From 2019 to 2021, he taught comparative literature at Bard College Berlin. He has published two books devoted respectively to the ethics and poetics of mourning and to creative and cognitive desire in lyric poetry: *Canzonieri in morte. Per un'etica poetica del lutto* (2015) and *Il desiderio della lirica. Poesia, creazione, conoscenza* (2016). He co-edited, with Christine Ott and Damiano Frasca, the volume *Poesia e nuovi media* (2018); with Benjamin Lewis Robinson, *The Work of World Literature* (2021); and with Adele Bardazzi and Emanuela Tandello, the forthcoming *A Gaping Wound: Mourning in Italian Poetry* (2022).

Ramphal 0.14 SIS Organizing Committee (org.), *Popular Culture II* (chair, Emiliano Zappalà)

Alessia Zinnari (University of Glasgow), *Alda Merini: Stigma and the Struggle for Authority as a Woman Writer*

In her unpublished letters, Alda Merini reflects on the limitations of being both a woman poet and a former psychiatric patient in a society dominated by misogyny and discrimination. In this essay, I will analyse Merini's later writing, and in particular her letters, to explore the challenges that she faced as a woman writer in 20th century Italy. I will focus on Merini's (re)construction of her authorial self after nearly twenty years of poetic silence, and on her relationship with her literary editors and mentors, Maria Corti and Vanni Scheiwiller – relationships in which Merini struggled to assert her authority. I will argue that Merini used her writing as a tool to negotiate her agency in both the publishing industry and society. Her reappropriation of the figure of the 'madwoman' and her refusal to take an interest in the economic side of publishing are only some examples of her fight for self-determination as an author. This study is particularly timely as 2019 saw the celebrations of the tenth anniversary of Merini's death, which demonstrated that a full re-evaluation of her legacy is still overdue in more formal cultural environments, including academia. This paper will ultimately show that Merini's writing still has a lot to teach us, especially when it comes to investigating the position of lower-class women writers in Italy during the years of the so-called 'second-wave' of the feminist movement.

Bio: Alessia recently completed a PhD in Comparative Literature at the University of Glasgow, where she is currently working as a Lecturer in Italian. Her research focuses on mental illness and women's writing, and on the relationship between creativity, healing and self-determination. Her thesis, entitled 'Mental Illness, Women's Writing and Liminality: A Comparative Study of Leonora Carrington and Alda Merini', is grounded in feminist theory and focuses on the works that the two authors produced as a result of their experiences of hospitalisation in psychiatric institutions. In 2019, Alessia contributed to

the edited collection *Leonora Carrington: Living Legacies* (Vernon Press) with a chapter on Carrington's liminal journey in *Down Below*. In 2021, she published an article on institutional violence and the politicization of illness in Merini's memoir as part of the special issue 'Trauma, Narratives, Institutions: Transdisciplinary Dialogues', *Journal of Trauma & Dissociation* (Routledge).

Stefano Bragato (University of Zurich), *Il caso Marchetta: Umberto Notari e la letteratura erotica (1904-1907)*

L'intervento si sofferma su una serie di romanzi scritti da più autori aventi la stessa protagonista, una prostituta milanese di nome Marchetta. Marchetta compare per la prima volta in *Quelle signore* (1904) di Umberto Notari (1878-1950), che racconta l'ambiente della prostituzione della Milano d'inizio secolo. Sottoposto a processo per oltraggio al pudore, il romanzo ha grande popolarità, tanto da essere ripubblicato in più edizioni e con alte tirature. Nel 1907 Notari replica il successo e lo scandalo di *Quelle signore* con il seguito *Femmina: scene di una grande capitale*, ambientato a Roma, anch'esso sottoposto a processo e ripubblicato più volte.

Il "caso Notari" ha un'eco così ampia che quello stesso anno escono svariati romanzi con protagonista Marchetta, scritti da diversi autori. Dopo una trattazione del "caso Notari" e del tema dello scandalo editoriale, l'intervento analizzerà le successive riscritture del personaggio di Marchetta, soffermandosi sui suoi sviluppi intertestuali, sui contrasti tra gli autori per la sua "proprietà intellettuale" e sul genere erotico a inizio Novecento. Si dimostrerà infine che in quegli anni anche i romanzi di consumo presentavano diverse strategie narrative della coeva letteratura "alta", quali l'abbattimento della barriera autore/personaggio o il ricorso a una pluralità di voci narranti.

Bio: Stefano Bragato is Oberassistent (Lecturer) and Researcher in Italian Literature at the University of Zurich. He taught at the University of Reading (where he obtained his PhD), and held a number of fellowships at different institutions, including the British School at Rome and the Fondazione Giorgio Cini (Venice). His work mainly focuses on avant-garde Italian literature and arts (see *Futurismo in nota: studio sui taccuini di Marinetti*, 2018), fin-de-siècle literature, and cultural relations between Italy and Switzerland in the twentieth century. In Zurich he collaborates with the research project *Fabbricare l'Europa: l'Italia, la Svizzera e l'industrializzazione del mercato culturale europeo (1955-1989)*, funded by the Swiss National Science Foundation.

Stefano Fogarizzu (University of Vienna), *Fare e disfare la fantascienza: La fine dei giorni di Alessandro De Roma*

Il ricordo e la sua perdita sono gli elementi costitutivi della narrazione, sia in senso di contenuto che di processo, e vengono riflettuti in maniera esplicita. La perdita del ricordo e la conseguente perdita della memoria personale, collettiva e comunicativa fungono da catalizzatore per la creazione dell'ambiente distopico. Memoria e ricordo sono trattati sia dal punto di vista del soggetto che della comunità culturale e sociale: il controllo del ricordo (manipolazione del singolo) sfocia nel controllo della memoria ed è il mezzo per manipolare le masse.

La perdita della memoria svolge poi una funzione determinata nella creazione del fantastico, poiché la precarietà dei ricordi di Giovanni rende instabile anche il mondo che lui costruisce rispetto al «paradigma della realtà» (Lugnani 1983). Inoltre, i tratti distopici e apocalittici della Torino di De Roma rimandano al genere fantascientifico: controllo delle masse attraverso lo strumento tecnologico, automazione dell'essere umano oppure pseudo-utopia per il mantenimento dei privilegi, pur modificato profondamente nella sua esteriorità.

Dall'analisi strutturale e formale del romanzo emerge l'innovatività nel riunire elementi di riconosciuta tradizione letteraria (memoria e ricordo, fantastico e fantascienza), mantenendo la narrazione allo stesso tempo sia fuori che dentro i limiti di essi, in un gioco sapiente con i loro caratteri fondanti fino a dare loro una nuova forma e rigenerarli.

Bio: Stefano Fogarizzu è dottore di ricerca, assistente di letteratura italiana e lettore di lingua sarda presso l'Università di Vienna. Il suo campo di ricerca principale riguarda lo spazio culturale e letterario con particolare applicazione alla letteratura contemporanea sarda, tanto in lingua italiana quanto in lingua sarda. Altri suoi interessi accademici sono il fantastico, l'umorismo e la comicità, il plurilinguismo, l'autotraduzione, gli studi culturali e postcoloniali e la teoria della narrativa per lo più applicati alla letteratura italiana moderna e contemporanea. Tra le sue pubblicazioni: *Letteratura italiana in lingua sarda e italiana: appunti per un nuovo approccio*. In *Studi di filologia, linguistica e letteratura della Sardegna* (a cura di Dino Manca); *Ziu Paddori e Bellas mariposas: plurilinguismo e spazio in Efisio Vincenzo Melis e Sergio Atzeni*. In: *Il sardo in movimento* a cura di Eva Maria Remberger, Maurizio Viridis, Birgit Wagner; *Il quadruplo di Alberto Mario DeLogu. Scrivere e autotradurre in quattro lingue*. In: *I confini del saggio. Per un bilancio sui destini della forma saggistica*, Ticontre. Teoria Testo Traduzione, a cura di Federico Bertoni; Simona Carretta; Nicolò Rubbi.

Ramphal 1.03 Jacopo Turini (org.), *Disappearing Lands: Reflections on Anthropocenic Italy* (chair, Dario Galassini)

Jacopo Turini (University College Cork), *Flowing Glaciers. Change and Destruction of the Alpine Borders: The 'Italian Limes' project and Fabio Pusterla*

Contemporary political boundaries in the Alpine Arc are drawn on the basis of watersheds, i.e. river basins. The melting of glaciers, in the short course of climate change, is already, in fact, shifting these boundaries, necessarily imposing their environmental and conceptual rethinking, as represented by *Italian Limes* – a project working on the relationships between history, geography and climate change, and political ecology – in the book *A Moving Border: Alpine Cartographies of Climate Change* (2019). Similarly, for Swiss (eco)poet Fabio Pusterla, Alpine and frontier nature has a necessarily political potential. In Pusterla's poetry, both the border and the erosion are emblematic figures, in the representation of the Swiss-Italian mountain space as well as, globally, in the reflection on history, memory and identity. Melting glaciers, rockfalls and other natural disasters are elements of expression of a geological time, which Pusterla clearly opposes to the human time, in an operation of civil erosion of the sense of closed national borders.

Through *Italian Limes* and especially Pusterla's work, and drawing on the theoretical framework provided by Ecocriticism and Geocriticism, this paper will focus on the ecologically unstable spaces of the Alpine frontier, reflecting on the intersections between territory and politics, and consequently on the conflict between nature and history.

Bio: Jacopo Turini is a PhD student at University College Cork since September 2019. He has received an IRC Government of Ireland scholarship for his research on contemporary Italian literature in the Alpine frontier areas. He completed his undergraduate studies and his MA at the University of Turin, graduating respectively in Irish literature and Italian literature. His research interests involve Geocriticism, Ecocriticism and Border Studies.

Roberto Binetti (University of Oxford), *Geographies of Domesticity: Rethinking Private Spaces in Contemporary Italian Women's Poetry*

According to the most recent book by Giorgio Agamben, the ongoing health crisis has had a profound impact on how we think about public spaces and, above all, contributed to shaping new ways in which we approach private and domestic spaces. Starting from the etymology of the suffix 'eco' deriving from the Greek οἶκος (literally 'house'), the proposed paper aims to reconstruct the relationship between outdoor and indoor spaces in contemporary women's poetry. During the last two years, several Italian women poets have been experimenting with alternative stories about women's intimacy with nature in contrast with the restrictions imposed on the fruition of public spaces. For centuries and within the development of the Italian lyric tradition, women's poetry has been accused of being anchored and, most importantly, limited to the themes of the 'private' and of the 'diaristic'. The second half of the twentieth century has seen the development of a counter movement thanks to the engagement of several women poets with collective history, politics, and feminism.

From this viewpoint, it is interesting to analyse the countermovement that is currently recognisable within some of the most pristine voices of Italian lyric poetry. Drawing on the notion of 'intimacies' and 'inner places' as discussed by Leo Bersani and Adam Phillips, this paper aims to explore how the re-positioning of the dimension of the 'private' advocates for new ecological geographies of domesticity and domestic spaces in women's poetry. In so doing, I will concentrate on three works published in the last two years: Vivian Lamarque's *La finestra sul cortile* (2020), Biancamaria Frabotta's *Assenza* (2020), and Antonella Anedda's *Geografie* (2021).

Bio: Roberto Binetti is a DPhil student in Medieval and Modern Languages (Italian), Graduate Development Scholar and Tutor in Italian at St Anne's College. His doctoral project, titled 'Voices from a Minor Literature', focuses on Italian women's poetry in the 1970s and aims to reassess this literary phenomenon in the light of its stylistic originality and problematic relationship with contemporary history. His research interests include modern and contemporary poetry, literary theory, cultural history, and reception studies.

Ramphal 1.04 Guido Bartolini and Stefano Bellin (orgs), *Italy's Multidirectional Amnesia: Narratives, Contested Memories, and Solidarity* (chair, Stefano Bellin; discussant, Charles Burdett)

Guido Bartolini (University College Cork), *'We Did Nothing Wrong': Italy's Self-Absolving Memory of the Axis War as a Multidirectional Framework*

Throughout the 20th century, Italy's participation in the Fascist war of aggression of World War II was narrated through self-absolving narratives that revolved around the stereotypes of *Italiani brava gente* and German evil and that overlooked the war crimes that the Italians had committed during the military occupations of foreign territories. Literary texts were instrumental in the dissemination of this perspective since they reproduced ideas that dominated public memory by representing the Axis War through self-exculpatory tropes and redemptive narrative structures that downplayed the notions of guilt and responsibility for the past. This paper will argue that this self-absolving framework was not specific to the memory of World War II, but also affected the narrativisation of other segments of Italian 20th century history, and it constitutes, therefore, an unavoidable issue for those who want to reflect on the shortcomings of Italy's memory culture. To develop this argument, the paper will examine the

representation of the Holocaust within the literature of the Axis War. It will show that texts that dismiss the Italian responsibility for the military occupations fail to engage with the deportation of the Jews in ethically productive ways; by contrast, the few texts that address the Italian war crimes also manage to generate textual spaces to reflect on the Holocaust in its complexities.

Bio: Dr Guido Bartolini is a Postdoctoral Fellow at University College Cork where he works on the cultural memory of Italian Fascism in literature and cinema and the idea of responsibility for the past. He studied at University of Florence, University of Oxford, and Royal Holloway University of London. He is the author of the *The Italian Literature of the Axis War: Memories of Self-Absolution and the Quest for Responsibility* (Palgrave Macmillan: 2021). In the academic year 2020-2021, he curated the interdisciplinary seminar series 'Mediated Memories of Responsibility' hosted by the Centre for the Study of Cultural Memory of IMLR. For UCC, he is currently curating the conference 'Cultural Memory of Past Dictatorships: Narratives of Implication in a Global Perspective'.

Marina Morani (Cardiff University), *Decolonising Counter-Discourse: A Critical Examination of the Cultural Politics of 'Diversity' in Contemporary Italy*

The paper critically examines a range of cultural texts about 'cultural diversity' in contemporary Italy that attempt to challenge the dominant regime of representation. A vast body of literature has pointed out how unquestioned ideologies of Italy's colonial past still underpin contemporary discourses perpetuating racialised narratives to legitimise an essentialist view of national identity. Yet limited attention has been paid to the way colonial amnesia also infiltrates the allegedly progressive cultural politics pursued by a range of social actors seeking to promote positive and alternative representations of today's 'culturally diverse' Italy. Therefore, this study draws attention to the wide-ranging influence of an uncritical understanding of colonial history and the way it shapes and hinders the efforts to collectively imagine and construct counter-hegemonic discourses about citizenship, identity, and national belonging.

Drawing on Stuart Hall's extensive work on the politics of representation in postcolonial society, the paper examines a range of texts to illustrate some of the counter-discursive tactics playing out across the progressive spectrum of media, political and advocacy arenas. From the strategic-integrationist category of the 'new Italians' to solidaristic narratives perpetuating voiceless subalternity, I argue that a range of alleged *counter*-discourses about 'cultural diversity' in contemporary Italy still relies on – rather than dismantles – the colonial myth of the 'nation'. Overall, the paper reflects on the limitations of models of representation that strategically and uncritically reproduce hegemonic values and colonising discourses while arguing for the need to decolonise collective efforts towards representational and social change.

Bio: Dr Marina Morani is a Post-doctoral Research Associate at the School of Journalism, Media and Culture at Cardiff University working on the AHRC research project 'Countering disinformation: enhancing journalistic legitimacy in public service media' (2020-2022). Her research interests include media representation of diversity, migration and displacement, alternative media and intercultural discourse, mediated politics and misinformation. She has years of media research experience, having worked as researcher on several projects commissioned by leading organisations including BBC Trust, Ofcom, and UNHCR.

Kombola Ramadhani Mussa (Cardiff University), *Collective Memory, Collective Identities: The Experiences of the Italian Zigula*

In this paper I intend to analyse the role of collaborative remembering within the Zigula who live in Italy. Collective remembering is fundamental for the formation of diasporic identities and the creation of forms of community consciousness. It allows us to reinterpret the past and the present and consequently to look at the future from a different perspective.

The experiences of the Italian Zigula are in many regards different from those of the other Zigula who live in diaspora. They arrived in Italy in the seventies, when they were still children, mainly aged between three and six. They were fostered or adopted by Italian families and grew up in a predominantly white environment. Furthermore, the Zigula is one of the most important ethnic and linguistic groups based at the start of the twentieth century in Somalia where they also experienced Italian colonization. Their arrival in Italy can thus be considered as a postcolonial trajectory.

In recent years, not just in Italy but all over Europe, we have witnessed a rise of far-right parties and an increase in racism and anti-immigration rhetoric. These factors have changed the Italian Zigula's self-perceptions and their conceptions of Italy. They have also caused and accelerated the emergence of a sense of community and the creation of a memory discourse which could represent a starting point in their search for an identity. I will discuss the results of semi-structured interviews with some Italian Zigula to show how they are making sense of their individual and collective story by collectively remembering and sharing memories about their past and their experiences of growing up in Italy.

Bio: Dr Kombola Ramadhani Mussa is Leverhulme Research Fellow at Cardiff University. She holds a PhD in Italian Studies from Reading University. Her PhD thesis examines several of the different forms taken by orality and analyses the relationship between orality and literacy in some migrant writers' work. Her recent research explores the creation of a postcolonial and multicultural Italian identity by focusing on the case study of the Italian Zigula, an ethnic group based in Somalia and Tanzania.

Discussant Bio: Professor Charles Burdett is the director of the Institute of Modern Languages Research. Before joining IMLR, he worked as Professor of Italian Studies at Universities of Cardiff, Bristol, and Durham. His principal areas of research include literary culture under fascism, travel writing, the legacy Italian colonial presence in Libya and East Africa, and the representation of Islam and the Islamic world in recent Italian literature and culture. Over recent years, a large part of his research has revolved around the necessity of reframing approaches to the study of modern languages through the enhancement of transnational and interdisciplinary perspectives. He was the Principal Investigator of the AHRC beacon project Transnationalizing Modern Languages: Mobility, Identity and Translation in Modern Italian Cultures (2014-2017) and Transnationalizing Modern Languages: Global Challenges (2016-17). His publications include *Journeys Through Fascism: Italian Travel Writing between the Wars* (Berghahn, 2010) and *Italy, Islam and the Islamic World: Representations and Reflections from 9/11 to the Arab Uprisings* (Lang, 2016).

Session III 3:50-4:50pm

Ramphal 0.12 Valentina Abbatelli and Cecilia Piantanida (orgs, University of Warwick), *Intercultural Empathy in the Italian Studies Classroom* (workshop)

While escaping systematic theorisation, empathy is a central concept in our lives explored by the humanities and sciences alike, with the most recent contributions to the field underlining its cross-disciplinarity. Despite its very complex nature, empathy can be broadly defined as 'a set of constructs having to do with the responses of one individual to the experiences of another' (Davis 2017). The inherent social character of empathy assumes an intercultural dimension in Calloway -Thomas 2009,

where empathy is defined as ‘the ability “imaginatively” to enter into and participate in the world of the cultural Other cognitively, affectively and behaviorally’ and considered to be the most important sentiment that has ‘the potential to alter what we do interculturally’.

The scholarly debate on learning and teaching as socially situated processes has also highlighted the centrality of empathy in second language acquisition. Empathy has been found to determine learners’ L2 pronunciation aptitudes, as well as effective communication skills, in particular intercultural communication and competence, which are fundamental aspects of current foreign language education, as well as internationalisation strategies and global citizenship agendas in higher education. Research has demonstrated that empathy, respect, and valuing of other cultures are shown when intercultural competence is most developed. A positive approach to intercultural empathy, which considers cultural similarities and shared human experiences over cultural differences, may further enhance teachers’ and learners’ intercultural competence, while also pinpointing that in a heterogeneous social world, the relationship between language and culture is co-constructed through dialogic encounters.

This workshop is open to all colleagues in Italian Studies teaching language and culture and aims to be a space to work together on pedagogic material and reflect on intercultural empathy in three areas: decolonizing the curriculum/practice; YA (and virtual exchange) and confirmation bias; assessment.

Organizer Bios:

Valentina Abbatelli is Assistant Professor and Language Coordinator in Italian Studies at the University of Warwick. She holds a PhD from the University of Rome ‘La Sapienza’ in Historical Linguistics and History of Italian Language (2012) and a second PhD from the University of Warwick in Italian Studies (2017). She has extensive experience of teaching language at all levels and cultural modules on history of publishing and translation, and history of modern Italy. She is very much interested in pedagogy of teaching and learning in modern languages, with a particular focus on the development of intercultural competence and empathy through a transnational and glocal approach. In particular, she presented papers in international conferences on the use of Jhumpa Lahiri's first book in Italian, *In altre parole*, in the multilingual classroom and on the development of intercultural awareness in the Italian writing class through the topic of Black Lives Matter in Italy. She is also invested in digital pedagogy with her two most recent projects consisting in the designing of digital assessments to foster creativity and transferrable skills, and a virtual exchange project for language students. In the past, she co-organised the conference ‘Under Control. Childhood and 20th Century Dictatorships (1917-1991)’ (University of Warwick, 2016) and organised the research day ‘Paratextual Approaches to Retranslation and Rewriting’ (University of Warwick, 2018). She also organised the academic workshop, ‘When Words Become Images’ (University of Warwick, 2016).

Cecilia Piantanida is Teaching Fellow in Italian at the School of Modern Languages and Cultures at the University of Warwick. She previously taught at Durham University and the University of Oxford, where she also obtained her doctorate in Medieval and Modern Languages. Her publications explore narratives of individual and cultural origins from the nineteenth century to the present from comparative and transnational perspectives; key areas of interest include classical reception in modern and contemporary poetry, and transnational identities and migration in contemporary visual culture and literature in Italian. She is also very much invested in pedagogical scholarship and practice related to the teaching and learning of modern languages. Her work in this field focuses on transnational and intercultural approaches to teaching Italian language and literature, the role of creativity in the language class, and issues of diversity and inclusion in higher education. Recent contributions include the article ‘Transnational Perspectives in the Italian Language Class: The Uses of Non-Native Literature to Develop Intercultural Competence’ (2020) and the conference paper ‘Hybridity and Transnationalism in the Modern Language Class’ (IMLR 2021).

Ramphal 1.03 Adele Bardazzi and Roberto Binetti (orgs), *Non solo muse: Contemporary Italian Women Poets in Dialogue* (chair, Roberto Binetti; roundtable participants: Carmen Gallo, Giulia Martini, and Francesca Santucci)

This roundtable results from a research project, *Non solo muse: panorama della poesia femminile contemporanea italiana dal 1970 a oggi*, co-ordinated by Bardazzi and Binetti and funded by the John Fell Fund (University of Oxford). The project aims to examine and problematise the notion of women's writing within the Italian poetic context by interviewing more than fifteen poets, among whom are Antonella Anedda, Elisa Biagini, Maria Borio, Maria Grazia Calandrone, Giovanna Frene, Mariangela Gualtieri, Franca Mancinelli, Dacia Maraini, Gabriella Sica, and Sara Ventroni.

The roundtable aims to propose a better understanding and appreciation of contemporary Italian women's poetry by creating a dialogue with the poets themselves. We aim to problematise the current view on Italian women's poetry by demonstrating the richness and complexity of this literary phenomenon. This goes against the grain of current scholarship, which often tends to identify poetry written by women as not sufficiently engaged with history and society and limited to their personal experience. This characterisation is often problematically designated as 'confessional'.

Discussion points with the poets will include (but will not be limited to):

- their view on 'women's writing' and to what extent, if at all, it is fruitful to identify generic markers of women's writing in contemporary Italian poetry
- their relationship with Italian history and society
- the role of biography in their poetic practice and to what extent their poetry enacts a gesture against a 'confessional', 'diaristic' poetry
- the relationship with the literary canon and the function of translation in the reception of their poetry

Ramphal 1.04 Jennifer Burns (org.), *What Now? Researching and Teaching Languages and Cultures after 2020* (chair, Mila Milani; roundtable participants: Stefano Bellin, Cecilia Brioni, Clodagh Brook, Charles Burdett, Jennifer Burns, Florian Mussgnug)

This discussion will take stock of the impact of the Covid pandemic on our work and thinking as researchers and teachers of languages and cultures, reflecting on the imposed pause to routine practices and the necessarily rapid creation of new ways of working and connecting. Asking 'What now?' will prompt ideas about where we currently find ourselves – paused, at an end, or at a beginning? – and what this means for immediate and longer-term futures in the discipline. The discussion will cover questions including the move to digital and its effects; positionalities in relation to the local and global, national/transnational; the potential to redraw some of the boundaries of our discipline in pedagogical terms; closer engagements with creative practitioners; the future forms of research outputs.

Bios:

Clodagh Brook is Professor of Italian at Trinity College Dublin. She was educated at Oxford University (D.Phil) and at University College, Dublin (BA and MA). She was Reader at the University of Birmingham before taking up her position at Trinity College in 2017. She was PI on Interdisciplinary Italy 1900-2020: Interart/Intermedia, funded by the AHRC. Her publications include: *The Expression of the Inexpressible in Eugenio Montale's Poetry: Metaphor, Negation, and Silence* (OUP, 2002),

Marco Bellocchio: The Cinematic I in the Political Sphere (Toronto University Press, 2010), and with Florian Mussgnug and Giuliana Pieri, *Interart/Intermedia: Italian Arts from Futurism to Digital Convergence* (Legenda, forthcoming in 2022).

Jennifer Burns is a Professor of Italian Studies at the University of Warwick. Her research has engaged with contemporary Italian literature and culture, exploring the role of literature in negotiating ideological doubt or dissidence in late C20th Italy (*Fragments of impegno*, 2001), and later the field of transnational Italian writing and reading, with a focus on migrant, mixed-ethnicity, and postcolonial writers and their engagement with Italian culture and nationhood (*Migrant Imaginaries*, 2013). Both independently and as co-investigator in the collaborative project, ‘Transnationalizing Modern Languages’ (2014-17), her most recent work explores concepts and practices of transnational and multilingual cultural production that challenge the notion of bounded national cultures and reveal the diverse relationality of human experience in subnational as well as transnational spaces. She is an editor of the new series, ‘Transnational Modern Languages’ published by Liverpool University Press, and will publish in 2022 the keynote volume to the series, co-edited with Derek Duncan, *Transnational Modern Languages: A Handbook*.

Florian Mussgnug is Professor of Comparative Literature and Italian Studies at University College London, where he also serves as Vice Dean International in the Faculty of Arts and Humanities. His recent publications include *Dwelling on Grief: Narratives of Mourning across Time and Forms* (2022, with S. Corso and J. Rushworth); *Thinking Through Relation: Encounters in Creative Critical Writing* (2021, with M. Nabugodi and T. Petrou); *Mediating Vulnerability: Comparative Approaches and Questions of Genre* (2021, with A. Masschelein and J. Rushworth); *Human Reproduction and Parental Responsibility: Theories, Narratives, Ethics* (2020, with S. Corso and V. Sanchini); *Rethinking the Animal-Human Relation: New Perspectives in Literature and Theory* (2019, with S. Bellin and K. Inston). He held visiting and honorary positions at the Universities of Rome Sapienza, Siena, Oxford, and Cagliari, and at the British School at Rome and is currently Professor of Literary Criticism and Comparative Literature at Roma Tre University, a part-time appointment that he will hold from 2021 until 2023.

Chair bio: Dr Mila Milani is Associate Professor at the University of Warwick and current Head of Translation and Transcultural Studies in the School of Modern Languages and Cultures. Her research specialism is sociology of translation intertwined with cultural history, particularly Italian post-WWII History of Publishing and Intellectual History. Her most recent publications focus on national and transnational networks of intellectuals in post-war Italy and on poetry translation strategies of key Italian publishers.

Plenary II, 5:00-6:00pm (via videolink, Ramphal Lecture Theatre):

T. J. Demos, *Radical Futurisms: Insurgent Universality, Solidarity, and Worlds-to-Come* (chairing: Cecilia Piantanida)

This presentation addresses current artistic modelings of radical futurisms and worlds-to-come that refuse surrender to capitalist realism, and where radical imagination meets radical praxis is in the material forces of solidarity, the political form of collective belonging, more than ever necessary today in the collective battle against international fascisms and global neoliberalisms, but which also involves a necessary act of dis-belonging to overcome the particularisms of essentialist identity. How can solidarity operate anew on that basis? With reference to three international examples of contemporary art—those of Thirza Jean Cuthand, The Otolith Group, and Black Quantum Futurism—this talk discusses current modelings of radical futurisms and worlds-to-come that refuse surrender to capitalist

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realism. Where radical imagination meets radical praxis is in the material forces of solidarity, the political form of belonging, more than ever necessary today in the collective battle against international fascisms and global neoliberalisms. While acknowledging the bankruptcy of Eurocentric universalisms, this presentation defends approaches to insurgent political formations beyond identitarian fragmentation, including a political aesthetics of decolonization and abolition—ultimately against racial and colonial capitalism.

T. J. Demos is the Patricia and Rowland Rebele Endowed Chair in Art History in the Department of the History of Art and Visual Culture, at University of California, Santa Cruz, and founding Director of its Center for Creative Ecologies. Demos is the author of numerous books, including *Against the Anthropocene: Visual Culture and Environment Today* (Sternberg Press, 2017); *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Sternberg Press, 2016); *The Migrant Image: The Art and Politics of Documentary During Global Crisis* (Duke University Press, 2013) – winner of the College Art Association’s 2014 Frank Jewett Mather Award – and *Return to the Postcolony: Spectres of Colonialism in Contemporary Art* (Sternberg Press, 2013). He recently co-edited *The Routledge Companion on Contemporary Art, Visual Culture, and Climate Change* (2021), was a Getty Research Institute Fellow (Spring 2020), and directed the Mellon-funded Sawyer Seminar research project *Beyond the End of the World* (2019-21). Demos was Chair and Chief Curator of the Climate Collective, providing public programming related to the 2021 *Climate Emergency > Emergence* program at the Museum of Art, Architecture and Technology (Maat) in Lisbon. He is presently completing a new book on radical futurisms.

6:00-7:00pm Reception (Ramphal Foyer)

7:30– Conference dinner (Scarman); by reservation only

Day 2 (Thursday, 21 April 2022)

Session IV 9:00-10:30am

Ramphal 0.12 Daragh O’Connell et al. (orgs), *Dante Futures I: New Horizons, New Perspectives* (chair, Daragh O’Connell)

Camilla Bambozzi (University of Leeds), ‘*Cantor amoris*’ and ‘*cantor rectitudinis*’ in Dante’s *De vulgari eloquentia*

Cino da Pistoia is an important figure in terms of Dante’s developing poetics. The exchange of texts with Cino, started right after the death of Beatrice, is fruitful in terms of building Dante’s identity, as a poet and more broadly. In the *De vulgari eloquentia*, Dante reserves for Cino the role of *cantor amoris*, praised for his poetic skills, while Dante addresses himself, in contrast, as *cantor rectitudinis*. By choosing to label Cino referring to the poetic matter of love, Dante is clearly drawing Cino’s poetic genius within the limits of lyric poetry. On the contrary, Dante, through the term “rectitudo”, stresses the philosophical and moral aspect of his poetry. In the treatise, Cino represents an important element for Dante to define a poetic canon, which concludes with Dante’s self-recognition at the top of this tradition. This contribution aims to show how the figure of Cino is both complementary and contrastive in helping Dante define his poetic identity at the stage of his life and production, which corresponds to the years in which he writes the *De vulgari eloquentia*.

Bio: I obtained my Master’s degree in Italian studies from the University of Bologna, with a thesis in Dantean Literature and Philology on the poetic encounters in the Comedy, Dante Alighieri’s major work. I am currently a PhD candidate in Italian at the University of Leeds. My project is funded by the Arts and Humanities Research Council (WROCAH) and the University of Leeds. My research engages with the relationship between Dante Alighieri and his contemporary, the poet and jurist Cino da Pistoia. I am also a member of the Leeds Centre for Dante Studies.

Leyla M.G. Livraghi (University College Cork), *From Past to Future: Dante, Livy and the Dawn of Humanistic Historiography*

The past consensus has ruled out the possibility that Dante actually read Livy’s work, whose rediscovery in 13th century Italy played a crucial role in the rebirth of historiography, as clearly shown by Petrarch’s *De virus illustribus* and Boccaccio’s *De casibus virorum illustrium* and *De mulieribus claris*. I will argue instead that Dante contributed to the revival of the historiographical sub-genre later developed by Petrarch and Boccaccio — and very successful throughout the Renaissance in literature and most notably figurative art — which is specifically devoted to the history and deeds of illustrious men and women. In addition, I will show how the representation of the illustrious Romans in Dante’s works evolve from the *Convivio*, to the *De Monarchia* and *Paradiso*, thus indicating the emergent influence of Livy.

Bio: I am an IRC postdoctoral researcher at the Italian Department, UCC, and a member of the Centre for Dante Studies in Ireland. At UCC, I am working on a research project entitled: «Livy’s legacy in Dante, Petrarch and Boccaccio: the practice of reading history in Italian culture from the late 13th to the 14th century». I have previously studied and worked at the Universities of Pisa, Cambridge, Notre Dame, Fribourg and Frankfurt, and most recently held a post-doctoral position at the University of Pisa, where I collaborated with national funded project “Hypermedia Dante Network”. My research interests embrace the transmission and transformation of Latin culture and texts from the Middle Ages to the Renaissance, Dante, the early commentators to the *Commedia*

(especially Benvenuto da Imola), Medieval Italian lyric poetry (Cino da Pistoia), Neoclassical art and literature (Foscolo), and the implementation of digital knowledge and resources in the Humanities.

Helena Phillips-Robins (University of Cambridge), *Human–Divine Relations and the Body of Christ in Dante’s Commedia*

One rich area of enquiry in Dante studies concerns Dante’s theology and the lived experience of medieval Christianity. In this paper I will offer some reflections on one aspect of Dante’s exploration of Christ. At the end of *Paradiso* Dante looks on Christ and see ‘nostra effige’. What might it mean, in beholding God, to behold one’s fellow human beings? I will consider Pauline and Augustinian notions of the mystical, or ecclesial, body of Christ. This understanding that Christ was a person of whom humans could be a part – that Christ was ‘not only divine and human, but divine and plurally human’ (Williams, 2016) – was key to medieval Christology. It is also a concept that offers terms for conceiving relationships in ways that go beyond standard person to person relations. I will focus on *Paradiso* 9 and *Paradiso* 14, and will suggest that Dante implicitly casts the blessed as existing in a Christological mode of being. It is a mode of being that is at once singular and shared, in which each person retains their particularity and shares in a capacity for relatedness that exceeds normal spatiotemporal limits.

Bio: Helena Phillips-Robins is a Research Fellow of Selwyn College, University of Cambridge. She specialises in medieval Italian literature and culture with a particular interest in Dante, theology and religious practices, and visual cultures. She is the author of *Liturgical Song and Practice in Dante’s Commedia* (University of Notre Dame Press, 2021).

Catherine Keen (UCL), *Vita nova: Reliquary Poetics?*

The Dante anniversary of 2021 recalled and highlighted some of the paradoxes surrounding the attempt to create conventional monuments and commemorations in Dante’s memory. The exiled poet lacks a secure resting place, with his original tomb and the bones it sheltered lost to later generations. The septcentenary’s commemorative events have taken place largely in dispersion, shifting scholars’ experiences of collegiality and community into the virtual realm. It is a rewarding moment to examine how Dante’s early authorial performances in the *Vita nova* explore community, mediation, and memory around the figure of Beatrice, addressing the challenge of commemoration without burial. This paper explores how readings of the *Vita nova* can benefit from work on reliquary, trace and absence as responses to this task.

Bio: full profile at <https://www.ucl.ac.uk/european-languages-culture/people/catherine-keen>

Chair bio: Daragh O’Connell is Head of Italian at University College Cork, and formerly Head of Research in the School of Languages, UCC. He is also the Director of the Centre for Dante Studies in Ireland. He works across three areas – the poetics of Dante and modes of self-figuration in the *Commedia*, eighteenth century Neapolitan intellectual autobiography and twentieth century Sicilian literature, particularly the narrative poetics of Vincenzo Consolo. Recent publications include: with Jennifer Petrie, *Nature and Art in Dante* (Four Courts, 2013); with Leonarda Trapassi, *Contesti auto-biografici e autobiografismo nella letteratura italiana* (Cesati, 2014); with John C. Barnes, *War and Peace in Dante* (Four Courts); with Michael G. Kelly, *Comparative Becomings: Studies in Transition* (Peter Lang, 2016); with John C. Barnes, *Dante and the Seven Deadly Sins* (Four Courts, 2017).

Ramphal 0.14 Laura Banella (org.), *The Double Face of the Lyric: Lyric Authority and Authors in Early Modern Commentaries to Petrarch* (chair, Laura Banella)

Maria Clotilde Camboni (Sorbonne, Paris), '*L'altra schiera di volgari scrittori di quel tempo*': *Early Vernacular Poets in Petrarch's Renaissance Exegesis*

The repeated mentions of previous vernacular lyrical poets in Petrarch's *Rerum vulgarium fragmenta* and *Triumpho*, as well as some quotations from them in *Rerum vulgarium fragmenta* 70, elicited variable reactions from Petrarch's fifteenth- and sixteenth-century exegetes. In some instances, their identity as poets was not even recognized, while in others extant poems by them were recalled, in a few cases even quoted. While the real depth of the exegetes' knowledge did not always correspond to what it might seem at a first glance, as can be expected their awareness improved with increased availability of information and texts. The publication of the 1527 'Giuntina delle rime' was especially relevant in this regard, with this edition becoming the most obvious source of knowledge about the early vernacular tradition. However, a few Petrarchan commentators drew on other sources. This paper aims at reconsidering the whole range of sources, in a broader attempt to connect this variable knowledge with the commentators' different environments and editorial choices.

Bio: Maria Clotilde Camboni is Research and Teaching Fellow at the Sorbonne Université, Paris. She studied at the University of Pisa (*laurea* and PhD in Italian Studies). Her research interests include the tradition of vernacular medieval Italian literature, the circulation of knowledge during the Middle Ages, Renaissance reception of the medieval Italian vernacular tradition and Renaissance intellectual history. She has published several articles, and two research monographs: *Contesti. Intertestualità e interdiscorsività nella letteratura italiana del Medioevo* (ETS, 2011); *Fine musica. Percezione e concezione delle forme della poesia, dai Siciliani a Petrarca* (Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2017). Between 2019 and 2021 she was Marie Skłodowska-Curie Fellow at the University of Oxford for the project *Between rediscovery and recreation: Renaissance accounts of medieval Italian vernacular literary tradition (1476-1530)*, aiming to provide the first historical reconstruction of the evolution of views on the medieval Italian vernacular literary tradition in Italy during the period that leads to the formation of an established canon of vernacular literary authors. She was previously awarded the 2013-2015 "Marco Praloran" postdoctoral fellowship at the Franceschini Foundation (Florence) and Lausanne University and the Le Studium-Marie Skłodowska-Curie fellowship at the Centre d'Études Supérieures de la Renaissance of Tours (2016-2017).

Giacomo Comiati (University of Padua), '*È modo molto ornato e proprio de' thoschi*': *Using Lyric Poets to Teach the Vernacular while Commenting upon the Canzoniere*

This paper will address how lyric authority was used within the commentary 'I luoghi difficili del Petrarca' by Giovan Battista Castiglione (1532), with a focus on the pedagogical use that Castiglione made of the linguistic authority of Petrarch (as well as Dante) to clarify some aspects of the vernacular language for those who were not native to Tuscany, while commenting upon selected passages of the *Canzoniere*. Indeed, more than a third of Castiglione's remarks (devoted to *circa* sixty Petrarchan poems) include some form of linguistic teaching, all of which validated through the lyric authority of either Petrarch, or Dante, or else (in one case) a Florentine contemporary author (Luigi Pulci). This paper will also investigate the authoritative role that other poets (e.g., Hesiod, Virgil, Horace, Ovid, Juvenal, and Arnaut Daniel) had within the exegetical practice put in place by Castiglione in his commentary.

Bio: Giacomo Comiati is a postdoctoral research fellow at the University of Padua. He did his BA and MA in Padua, while attending the Scuola Galileiana di Studi Superiori, and then obtained a PhD in

Italian Studies from the University of Warwick (2016). He was junior research fellow at the Freie Universität in Berlin, and then research fellow at the University of Warwick and Oxford (2017-2020), where he was also research associate to Corpus Christi College. His research interests include the Renaissance reception of Latin antiquity, early-modern Latin and Italian poetry, Petrarchan works and exegesis.

Respondent, Simon Gilson (University of Oxford)

Bio: Simon Gilson studied Italian and French at Leeds University and took his PhD in Italian Literature at Cambridge University. He was lecturer in Italian at Leeds University (1998-99), and at Warwick University was Professor of Italian (2010-17) where he served as Chair of Italian (2006-09), Chair of the Sub-Faculty of Modern Languages (2012-14) and Chair of the Arts Faculty (2015-17). He has also taught at the Universities of Birmingham, Royal Holloway and at Keio University in Tokyo, Japan. He was the joint Senior Editor of the journal *Italian Studies* (2011-16) and has been an elected council member of the Dante Society of America, Harvard (2005-07). He is currently the General Editor of the monograph series 'Italian Perspectives' (Legenda, 2011-), a nominated honorary member of the Italian Dante Society in Florence (2008-), and is the Chair of the Society for Italian Studies.

Ramphal 1.03 Emma Bond (org.), *Equality and Diversity in Italian Studies* (chair, Charles Burdett; roundtable participants: Clodagh Brook, Joanne Lee, Alessia Risi)

This panel will reflect on the activities of the SIS EDI Working Group to date, and will gather consensus and ideas for future actions going forward. Speakers will discuss specific themes and areas where they themselves have enacted EDI initiatives, and the discussion will be framed within the wider context of Modern Languages as a discipline. Topics to be discussed will include:

- (1) Diversity in teaching: actions towards developing inclusive pedagogy and curriculum content, in terms of both language & culture;
- (2) Diversity in the student body: actions towards widening participation and outreach;
- (3) Diversity in research activities, funding and conferences;
- (4) Diversity in the SIS community: staffing, promotions, casualization and early career researchers.

Bios:

Joanne Lee is Associate Professor in Italian Studies at the University of Warwick where she teaches modules in Italian language, modern Italian history, travel writing and transnational Italy. She has published articles on twentieth and twenty-first century accounts of travel and migration examining questions of belonging, transnational identities and the representation of Italy's colonial past. She is particularly interested in ethical issues of travel including sustainability and ways of decolonizing the practice of travel and travel writing. Her recent contributions to the field include the conference paper 'Decolonizing the Imperial City in the Works of Igiaba Scego' (Hakluyt Society 2021) and the article 'Laura Pariani's Novels of Migration: from Transnational Memory to Cosmopolitan Ethics' (forthcoming in *Italian Culture*). She is a member of the SIS equality, diversity and inclusion working group and is very much interested in questions of decolonizing the curriculum and anti-racist pedagogies in both language and culture teaching.

Alessia Risi is a Lecturer in Italian and Film at the University of Exeter. She holds a PhD from University College Cork. Her research interests are interdisciplinary and span from Italian contemporary literature, with a particular focus on noir fiction and women writing, to Italian cinema, screen and cultural studies. She has published articles on Italian crime and noir fiction, women's writing, reader

response, and visual narratives. Most recently, she has worked on the representation of female friendship in the ongoing HBO/RAI adaptation of Elena Ferrante's *My Brilliant Friend* and aspects of Italian soft power through the analysis of recent Italian visual narratives.

Organizer bio: Emma Bond's full profile is here: <https://www.st-andrews.ac.uk/modern-languages/people/italian/efb>.

Ramphal 1.04 Olga Campofreda (org.), *Re-thinking the Coming-of-Age: Transmedial Representation of Youth in Italian Culture (1950s to present)*: Nicoletta Mandolini and Danielle Hipkins in conversation with Olga Campofreda

Beside literature, the recent attention on youth in cultural products such as TV series and films, made necessary a new, more up-to-date investigation on the ways coming-of-age is represented today in Italian culture. From Paolo Sorrentino's latest autobiographical motion picture *The Hand of God*, to the Netflix series *Baby* and transnational coming-of-age novels such as Durastanti's *La straniera*, the patterns that lead young characters toward maturity have changed since the earliest representations of the genre.

The *Bildungsroman* as a frame for fictional and non-fictional storytelling has been so much entangled in society to result, as a consequence, deeply affected in its structure by social and cultural changes (e.g. Fascism, mass society, feminism, Berlusconi's television). Therefore, what does coming-of-age really mean today? How many stages in its representation can we recognise in contemporary Italian culture (from the 1950s to present)? To what extent does this very representation follow the same patterns when different media are involved?

Bios:

Olga Campofreda is a former visiting research fellow at the Institute of Advanced Studies at UCL, where she also gained her PhD in Italian Studies. In 2020 she published her first monograph, *Dalla generazione all'individuo: giovinezza, identità, impegno nell'opera di Pier Vittorio Tondelli* (Mimesis). She published academic articles on Italian Contemporary Literature, pop culture and youth studies. She is a member of the organising committee of the Festival of Italian Literature in London (FILL) and writes as a contributor for the online literary magazines *Doppiozero* and *la Balena Bianca*. For the Conference of the Association of American Italian Studies 2021 she organised the panel 'Italian Girlhoods and Other Brilliant Friends' in collaboration with Dr Silvia Ross. The contributions presented in that occasion have been collected in the special issue of *Altrelettere* due in 2022 and focussed on the topic of "Italian Girlhoods" (Campofreda and Ceravolo eds).

Dr Nicoletta Mandolini is FCT Junior Researcher at CECS (Centro de Estudos de Comunicação e Sociedade) at Universidade do Minho (Portugal), where she is working on the project *Sketch Her Story and Make It Popular. Using Graphic Narratives in Italian and Lusophone Feminist Activism Against Gender Violence* (<https://www.sketchthatstory.com/>). She worked as FWO Postdoctoral Researcher at KU Leuven (Belgium) and she owns a PhD from University College Cork (Ireland). Funded by the Irish Research Council, her doctorate project focused on the representation of gender-based violence and femicide in contemporary Italy. It resulted in the monograph *Representations of Lethal Gender-Based Violence in Italy Between Journalism and Literature: Femminicidio Narratives* (Routledge 2021). Among other articles on sexist abuse in contemporary Italian literature and media, she co-edited the volume *Rappresentare la violenza di genere. Sguardi femministi tra critica, attivismo e scrittura* (Mimesis 2018). She is an active member of the CASiLaC (Centre for Advanced Studies in Languages and Cultures) research cluster on Violence, Conflict and Gender, that she co-convened from 2016 until 2019. She is founding member of SnIF (Studying'n'Investigating Fumetti).

Danielle Hipkins is Professor of Italian Studies and Film at the University of Exeter. She has written widely on gender representation in postwar Italian cinema. She is now leading the AHRC-funded project

‘A Girls’ Eye-view: Girlhood on the Italian screen since the 1950s’ (2021-2024) together with Romana Andò (Università La Sapienza).

Session V 11:00-12:30

Ramphal 0.12 Daragh O’Connell et al. (orgs.), *Dante Futures II: New Horizons, New Perspectives* (chair, Francesca Coluzzi)

Dario Galassini (University College Cork), *‘Una speranza di Bene’: A Balance on Studies Reading Female/Feminist Appropriations of Dante*

Although recent years have witnessed the flourishing of intertextual readings trying to understand how Dante influenced authors, they have mainly approached the transmission and reception of a male-gendered language from the hypertext to the hypotext, with the result of the utmost exclusion of women. We may be able to justify this tendency by saying that female voices, even in modern and contemporary literature, are fewer if compared to male ones – a problematic statement that would have to necessarily question the nature of the so-called *canone*, a “closet” (Allen, 1996) that stands as a direct consequence of a ruling male-oriented background of a slowly evolving society: as it happens, however, this situation mirrors in scholarly outcomes, which frequently tend to dismiss the appropriation of Dante by women.

This paper aims to investigate the progress that Academia has made in recent years on the topic of female/feminist contemporary appropriations of Dante, focusing particularly on published material from the 2000s to today and on the ongoing research that informs one of the key and crucial aspects of the ‘Dante Futures’.

Bio: I graduated at the Università di Bologna (BA 2017, MA 2020), with two theses on Dante Studies supervised by Prof. Giuseppe Ledda, and at the Conservatorio di Musica “G. B. Martini” (additional BA 2021). In September 2020, I started a PhD at University College Cork, Department of Italian. My research project, entitled «“Poeta che mi guidi”: Dantean Afterlives in the Poetry of Giorgio Caproni, Antonia Pozzi, Vittorio Sereni, and Mario Luzi», is supervised by Dr Daragh O’Connell and has received funding from the Departmental “Eduardo Saccone” Scholarship (Academic Year 2020-2021) and from the Irish Research Council “Government of Ireland Postgraduate Scholarship Programme” (Academic Years 2021-2022 to 2023-2024). I am an official member of the Centre for Dante Studies in Ireland (CDSI), with which I collaborate actively. As a member of the Centre, on the occasion of the seventh centenary of Dante’s death, I co-curated the Online Exhibition “La Commedia Divina: 100 lithographs by Liam Ó Broin” and organised and mediated the Dante Dialogue “Appropriating Dante: female voices re-reading and re-thinking the language of men in Contemporary European Literature”. Since 2020, I participated in international seminars and conferences, and published my first article «La selva, le fiere, la guida: memorie dantesche di Inferno I nella poesia di Giorgio Caproni» in «L’Alighieri. Rassegna dantesca».

Valentina Mele (University College Cork), *‘A Fraternity of Poets’: The Reception of Dante and the Vita nuova in the San Francisco Renaissance*

This paper explores the reception of Dante, his *Vita Nuova*, and the medieval lyric and culture in the poetries and poetics of Robert Duncan, with larger reference to the San Francisco Renaissance movement and the queer poetic coterie from which Duncan emerged. More specifically, this contribute first investigates Dante’s importance to the Berkeley Renaissance, a poetic movement, active from the 1940s, which consisted of former students of the University of California, Berkeley, to which Duncan,

together with Jack Spicer and Robin Blaser, were key figures. Their reception of Dante was indebted of course to the central figures of earlier Anglo-American modernism – Pound, Yeats, and Eliot – but also to the teaching of the Medievalist and Historian Ernest Kantorowicz, under whom Spicer, Duncan, and Blaser studied between 1946 and 1949. The paper suggests that Duncan’s allusions to Dante and his work – Dante’s presence as an intertext in Duncan’s poetry, but also Duncan’s translations and his debt to Dante in his own reflections on poetic practice – raise important questions about lyric subjectivity, and translation. More than just a vehicle to articulate their relationship with the past poetic tradition, the *Vita nuova*, an autobiography, a treatise on poetry and love, and, perhaps most importantly, a book about the invention of a ‘new style’, as the paper argues, is instrumental for Duncan in his articulation of an idea of poetic community, poetic practice, and poetic tradition.

Bio: Valentina Mele is currently Irish Research Council Postdoctoral Fellow at University College Cork, where she is working on her first monograph, which aims to analyse and describe subjectivity in the work of Guido Cavalcanti. Valentina completed a PhD at the University of Cambridge, after spending periods at the universities of Warwick, Oxford, and Notre Dame (IND). She is an official member of the Center for Dante Studies in Ireland and her work mainly focuses on lyric subjectivity and intersections between Italian, English, and American literature, with particular attention to the reception of Dante in twentieth century Anglo-American poetry.

Matthew Treherne (University of Leeds), *Dante and Interdisciplinarity: Climate, Finance and the Future*

Among other things, the Dante celebrations of 2021 demonstrated that Dante studies have been enriched immeasurably by interdisciplinary engagement: readings of Dante’s works are now informed by multiple perspectives from across the humanities and beyond. In this paper, I explore how this interdisciplinarity may be deepened further still, suggesting ways in which Dante studies can play a part in debate, research and innovation relating to two of the most urgent issues of the twenty-first century: the climate crisis and the financialised global economy. In particular, I will draw on my involvement in *The Cultural Life of Money and Finance*, a project which aims to help understand and shape the future of money, financial instruments and the global financial system, by bringing arts and humanities perspectives into dialogue with researchers in economics, sustainability studies, sociology and AI, and stakeholders in finance. I will focus on contemporary discussions of “green finance”, a key focus of the recent COP26 negotiations – to consider the value and the limitations of Dante as an interlocutor in these debates.

Bio: full profile at <https://ahc.leeds.ac.uk/languages/staff/144/professor-matthew-treherne>

Ramphal 0.14 Karen Burch and Stefano Jossa (orgs), *Letter Writing in the Italian Renaissance: The Case of the Ridolfi Collection* (chair, Jane Everson)

Stefano Jossa (Università Niccolò Cusano) and Karen Burch (Royal Holloway), *Reconstructing Correspondence Networks in Early Modern Italy: The Case of the Ridolfi Collection*

The Ridolfi Collection, housed in the Royal Holloway archives, comprises approximately 455 letters, making it one of the most expansive early modern Italian letter collections owned by a British University. These letters were sent to various members of the Ridolfi family and span nearly two centuries from the early 1500s to the late 1600s. However, until very recently, few attempts have been made to thoroughly

catalogue and survey the letters in this collection so that its contents can be fully appreciated and utilized by early modern historians. Beginning in 2020, Stefano Jossa and I launched a project which, with funding from the British Academy, aims to do just that. As of now, all the letters have been transcribed and the translation is fully underway, with our goals being a commented book edition as well as an online database of the letters. Nevertheless, these are only the first steps in understanding the depth and breadth of this Collection. This paper will discuss the history and goals of both the Collection and our project and its importance to current work on the study of early modern letter-writing and networking. Additionally, it will cover some of our reflections on the process of surveying a territory that has gone mostly unexplored for centuries, along with the challenges of reconstructing a family's correspondence network across nearly 200 years. Finally, we will present some examples of what we've unearthed and reflect on how these can speak to studies on correspondence networks today.

Bios:

Karen Burch graduated with a PhD in history from Royal Holloway, University of London in 2020 and currently works there as a postdoctoral research assistant to Professor Stefano Jossa (formerly of the department of Modern Languages, Literatures and Cultures) on a BA/Leverhulme funded research project for the transcription, translation, and publication of Royal Holloway's Ridolfi Collection. Karen's research interests include early Medicean history, early modern Florentine masculinity and sexuality, Laurentian poetry, emotions history, and family letter networks. She has published papers on eroticised poetic exchanges in early Medicean Florence and gender on the deathbed of Lorenzo il Magnifico. Most recently, she took part in the 2021 "Empire of Letters" roundtable at the Istituto Svizzero in Rome, presenting a paper on the Ridolfi Collection entitled "Reconstructing the Self: Correspondence Networks in the Ridolfi Collection."

Stefano Jossa has taught Italian literature and culture at RHUL from 2007 to 2021 and now teaches Italian literature at the Università Niccolò Cusano in Rome (Italy). His research activity concentrates on the culture of Italian Renaissance as well as the construction of Italian national identity as expressed through literature. Many of his publications are listed at:

[https://pure.royalholloway.ac.uk/portal/en/persons/stefano-jossa\(1fc324c0-a4e7-4b79-95f3-ee714f84c221\)/publications.html?pageSize=10&page=1](https://pure.royalholloway.ac.uk/portal/en/persons/stefano-jossa(1fc324c0-a4e7-4b79-95f3-ee714f84c221)/publications.html?pageSize=10&page=1)

Veronica Andreani, *Veronica Gambara's Epistolary Work* **cancelled**

In recent decades, Veronica Gambara's poetic production has increasingly drawn scholarly attention; on the contrary, her epistolary production has been widely overlooked. This lack of attention is somewhat surprising, given both the renewed scholarly interest in the culture of epistolarity as well as Gambara's undeniable historical significance to early modern Italian women's studies.

As a woman, ruler, and literary intellectual, Gambara used epistolary correspondence for a variety of purposes, ranging from the personal to the political-diplomatic, from the domestic to the scholarly. Though the majority of her letters have the status of private papers, some of them were also included in pivotal multi-authored epistolary collections. Worth studying both as historical documents as well as literary outputs, Gambara's extant letters display the dense web of relationships that she cultivated with the cultural and political protagonists of her time. They also show the author in everyday situations, revealing her most profound thoughts, concerns and passions. She corresponded with princes and princesses, cardinals, literary figures and poets, relatives, friends, and servants. Among these interlocutors, there are a few women, such as Caterina de' Medici, Maria Strozzi Ridolfi, and Margherita Paleologo. In this paper I will mostly focus on letters addressed to female recipients and I will discuss the gendered nature of Gambara's correspondence.

Bio: Veronica Andreani holds a Ph.D. in Modern Philology and Linguistics from the Scuola Normale Superiore (2016), where she has also been Postdoctoral Fellow (2018-2019). She is currently reworking her dissertation in order to write a monograph on the poet Gaspara Stampa. Her research interests include women's writing in early modern Italy, vernacular epistolography, Venetian Petrarchism and the relationship between literature and the visual arts. She published essays on peer reviewed journals, collective volumes and conference proceedings. She delivered papers and lectures at national and international academic conferences. She took part in the Edinburgh 2019 SIS Conference co-organizing a panel entitled "Writing and Power in Early Modern Italian Women's Letters". In the same year she co-organized the conference "Scrivere 'a ventura' o 'col compasso': le lettere degli scrittori nel primo Cinquecento" held in Pisa (Scuola Normale Superiore) and Florence (Istituto Nazionale di Studi sul Rinascimento).

Ambra Anelotti (Royal Holloway), *House of Ridolfi*

Comprising over one hundred letters written by and addressed to a variety of people connected with the Ridolfi family, the Ridolfi collection provides valuable insight into Renaissance networking practices and the textual construction of family identity.

Writing letters to gain a specific objective was but one of the important practices that shaped the social image of individuals and families. This paper will focus on a selection of letters that deal with the issue of seeking a spouse. Cementing socially accepted bonds between families, marriages played a crucial role in the social as well as political positioning of the families involved. By analysing the epistolary process of seeking the appropriate spouse, this paper will explore its significance in terms of networking and identity construction and indicate potential areas for further critical investigation.

Bio: Ambra Anelotti earned a PhD in Italian Studies in 2019 from Royal Holloway, University of London. Her field of expertise is Italian Renaissance Studies, with a focus on studies of reception and theoretical formulations of dissemination and adaptation in the early modern period. Her doctoral thesis, for which she has received a high commendation from the British-Italian Society, explores the reception of Ludovico Ariosto's chivalric romance in Southern Italy. Ambra has co-organised with Dr Serena Alessi the one-day Colloquium 'Rewriting the female' at Royal Holloway, has delivered papers at international conferences, and has published papers on the rewriting of Ariosto's characters, particularly in the genre of Ovidian epistles. Ambra is currently the Italian language tutor at Royal Holloway, where she coordinates the teaching of Italian at all levels and her interests have influenced her teaching. She is also reworking her PhD thesis for a future publication.

Ramphal 1.03 SIS Organizing Committee (org.), *Intermediality* (chair, Joanne Lee)

Daniele Lei (Cardiff University), '*Solo quando accetti di specchiarti in altri occhi puoi vedere e misurare te stesso.*' *Distributed Subjectivity and Chorality in Gabriella Ghermandi's Regina di fiori e di perle*

In this paper, I propose a reading of Gabriella Ghermandi's *Regina di Fiori e di Perle* where *the act of listening* is constitutive of the protagonist Mahlet's identity, shaped by the field of *distributed subjectivity* in which she moves. Ghermandi represents an almost unique case study when considering representations of multiple belonging in Italy across creative media. Initially expressing herself through the written medium, her artistic trajectory has moved towards musical projects and stage performance. This interest for the oral and aural media is evident in this novel, which chronicles the growth of the protagonist Mahlet into a *cantora* in her community, tasked with the transmission of its memories.

Before passing them on, Mahlet needs to collect them by listening to the voices around her narrating of Italian colonialism in Ethiopia, the dictatorship of the Derg, of migration into Italy. I argue that Mahlet exemplifies a model of creation of identity directly opposite to that of colonialism. One in which subjectivity is *distributed* because founded on the belief that, as Anahid Kassabian puts it, “identity doesn’t reside within a single subject; rather, it is a flow across a field, which constantly morphs into different shapes and contours, depending on the circumstances”. Scholars have defined *Regina* a *romanzo corale*, employing terms such as harmony and polyphony when describing it. By contextualising these terms, I show how *chorality* can be read as expression of the novel’s field of *distributed subjectivity*, in which the readers themselves participate.

Bio: I am a second-year PhD student at Cardiff University, and I am based in the School of Modern Languages and The School of Music. My thesis focusses on representations of transnational identity in contemporary cultural production in Italy. My project is markedly interdisciplinary, as I look at written work alongside musical texts, sometimes by the same authors, as in the case of Gabriella Ghermandi, focus of the abstract below. My developing methodology reflects this interdisciplinarity. I integrate notions drawn from music scholarship into linguistic and literary analysis in order to explore and propose new directions within the field of transnational studies.

This project is a continuation of the work for my MRes at St Andrews, and stands in continuity with my previous studies in Modern Language and Italian at the University of Bologna.

Marco Bellardi (Trinity College Dublin), *Intermediality and Multimodality in Contemporary Italian Literature*

Over the last twenty years, research methods informed by intermedia and multimodal analysis have allowed us to get a deeper understanding of media products, seen as the products of communicative acts in given social contexts. Recent developments have contributed to reshaping our insight into cultural practices ‘in-between’ or drawing on several medial sources. However, a series of overlapping and, at times, conflicting, critical terms seem to have overcrowded the field; moreover, concepts developed within intermediality or multimodality theories have found fertile ground in specific disciplinary areas and sparked seemingly competing methodologies, despite the fact that a number of analogies can be observed between them.

In this paper I discuss the concepts of plurimediality and intermedial reference (Rajewsky 2005, 2010; Wolf 2005, 2011) against the competing notion of multimodality (Kress 2010) and the genre of ‘multimodal novel’ (Hallet 2009, Gibbons 2012). In so doing, I elaborate on the ideas of ‘overt’ and ‘covert’ multimodality for the assessment of subtle forms of textual hybridization (phototexts, cinematization or musicalization of narrative, multimodal novels), with brief examples from Gualtiero Fabbri’s *Al cinematografo* (1907), Luigi Pirandello’s *Quaderni di Serafino Gubbio operatore* (1925), Elio Vittorini’s 1953 edition of *Conversazione in Sicilia*, Giuseppe Pontiggia’s *L’arte della fuga* (1968), to a few case studies from contemporary Italian literature such as Carlo Lucarelli’s *Almost blue* (1997), Umberto Eco’s *La misteriosa fiamma della regina Loana* (2004), Antonio Tabucchi’s *Racconti con figure* (2011), and Michele Mari’s *Leggenda privata* (2017).

Bio: Marco Bellardi is Visiting Research Fellow in Italian at Trinity College Dublin. He completed his studies in Lettere moderne at the University of Milan and his PhD in Italian Studies at the University of Birmingham. He is the author of *Uno smisurato equilibrio. La narrativa sperimentale di Giuseppe Pontiggia* (Florence: Franco Cesati, 2014) and is currently working on a book on the formal influence of film on literary writing (*The Cinematic Mode in Twentieth-Century Fiction*).

Ramphal 1.04 Luigi Pinton (org.), *Forms of Community and Collective Storytelling in Italian Contemporary Literature (1980-2020)* (chair: Jennifer Burns)

Michele Maiolani (University of Cambridge), *The Ethnographic Storytelling of Gianni Celati's Verso la foce*

During the 1980s, Gianni Celati develops an idea of literature that insists on the collective nature of storytelling. Celati rejects the “I” as the predominant voice and perspective of the author/narrator: observation, description and narration are only meaningful if intended in a relational perspective. In *Narratori delle pianure* (1985), narration is seen as the act of re-telling stories that have been collected in a quasi-ethnographic exploration of the Pianura Padana. Reflecting on the role and perspective of the narrator, he states that “per raccontare una storia bisogna cambiare identità”. His rejection of individuality in favour of an identity which must be intended instead as “collettiva e anonima”, inspired by his anthropological readings, represents a central theme in *Verso la foce* (1989). The four narratives included in the book are transcriptions and rewritings of his ethnographic fieldwork notes, taken during his explorations of Emilia and the Po delta. In the book, Celati observes the rituals of everyday life (“cerimoniali”) from outside – as a foreigner or a tourist –, trying to find the spaces in which communities have not yet been swallowed by the anonymity of a neo-capitalist standardised lifestyle.

Bio: Michele Maiolani is a 4th-year PhD Candidate at Selwyn College (University of Cambridge). In his dissertation, he investigates the relationship between anthropology and literature in the works of Italo Calvino, Primo Levi and Gianni Celati. He has organised the summer school *Primo Levi: Transnational Perspectives* and two international conferences, on *Italian Neomodernism* and *Twice-told Stories in Italian Contemporary Literature*. Michele has also published several articles in books and peer-reviewed journals on Italian modern and contemporary authors, such as Italo Calvino, Primo Levi, Leonardo Sciascia, Luciano Bianciardi, Andrea Camilleri and Dario Fo.

Anna Borgarello (Columbia University), *‘Il fatto è che tutti noi, a Caserta...’: Narrating the Individual and the Community in La città distratta by Antonio Pascale*

In contemporary Italian literature, we witness a proliferation of first-person and ego-centered writings. Some authors, however, explore different solutions. This is what happens, for instance, in *La città distratta* by Antonio Pascale (Donnarumma 2014). The book, published in 1999 and reprinted in 2009 in an augmented edition, is a “reportage popolare” (Pascale 2009) about the author’s hometown, the city of Caserta, its surroundings, and its multilayered community.

In my paper, I would like to show how, through a multifaceted narrative technique, in *La città distratta* Pascale sketches a double, and sometimes ambiguous, geography of belonging: first, in relation to the community of Caserta, in and from which the narrator alternately inserts and detaches himself thanks to a subtle use of I-, we- and impersonal narrations; and second, in relation to the community of readers, to which he ambiguously relates via an “impersonal you” halfway between addressing formula and “inner mumbling” (Tirinzani De Medici 2018). Furthermore, I will also argue that the multifarious treatment of the narrator and of his relation to collective forms of narrations is paralleled by alternate processes of generalization (i.e. substitution of individual characters with social categories: Frasca 2014) and of individualization (i.e. treatment of social categories as individual characters), through which Pascale deals with the social actors composing the community of Caserta.

I will conclude that the outcome of such narrative choices is the representation of a complex relation of the individual with larger and/or collective subjects, which refuses both the “complete reduction of autobiography to sociology” (Marchese 2019) and the hegemony of the “subjective reflection” (Tirinanzi De Medici 2018).

Bio: Anna Borgarello is a PhD student in the Department of Italian and the Institute for Comparative Literature and Society at Columbia University. Previously, she attended the Scuola Normale Superiore di Pisa and the University of Pisa, where she graduated in 2016 with an MA thesis on *Fratelli d'Italia* by Alberto Arbasino. She is currently working on her PhD dissertation, whose provisional title is “Bifocal Narratives. The Self and the Other in Contemporary Literature”, and which addresses the relationship between the self and the other in 21st century Italian, French and Anglo-American literature. She is the author of two articles: “Hemingway e Fenoglio, oltre il dopoguerra” (*Italianistica*, 2014) and “Un romanzo lungo trent’anni. *Fratelli d'Italia* di Alberto Arbasino tra modernismo e postmoderno” (*Allegoria*, 2018).

Alberica Bazzoni (ICI Berlin), *‘Ti chiami Esperia Viola’: Relating Narratives in Donatella Di Pietrantonio’s Mia madre è un fiume*

Mia madre è un fiume (Elliot 2011) is the first novel by Abruzzian writer Donatella Di Pietrantonio (1962). The protagonist’s mother has Alzheimer and is progressively losing her memory. In an attempt to contrast the devastation of memory caused by the illness, the daughter speaks to her mother in the second person, retelling her the episodes of her life: “Ti chiami Esperia Viola, detta Esperina. Come una viola sei nata in venticinque marzo millenovecentoquarantadue, in una casa al confine tra i comuni di Colledara e Tossiccia” (p. 10). The story of the past addressed to the mother alternates with first-person narration in which the protagonist talks about her own present, marking a distance between the two women and between “archaic” and “modern” temporalities. Drawing on Adriana Cavarero’s concept of “relating narratives”, which critiques traditional autobiographical paradigms and argues that a life-story is intrinsically relational, this paper investigates Di Pietrantonio’s original use of second-person narration in the context of a mother-daughter relationship, showing how it serves to reconstruct both subjects’ identities through the shared space of storytelling. By telling her mother’s story to her own mother, the protagonist both appropriates her mother’s past and gives it back to her, using narration to establish a bond in the present.

Bio: Alberica Bazzoni is a Research Fellow at the ICI Berlin Institute for Cultural Inquiry. Prior to this, she was British Academy Postdoctoral Fellow at the University of Warwick (2017-2020), with a project on gender and the literary canon, Lector in Italian at the University of Oxford (2015-2017) and Stipendiary Lecturer in Italian Literature at St. Hugh’s College, Oxford (2018-2019). She is the author of *Writing for Freedom. Body, Identity and Power in Goliarda Sapienza’s Narrative* (Peter Lang 2018), and co-editor of *Gender and Authority across Disciplines, Space and Time* (Palgrave Macmillan 2020) and *Goliarda Sapienza in Context* (Fairleigh Dickinson UP 2016). Her research interests lie in the fields of modern Italian literature, literary theory, gender and sexuality studies, and sociology of culture. Her current research focuses on temporality, trauma and embodiment in literary texts.

Lunch break, 12:30–1:30pm (Ramphal Foyer)

Plenary III, 1:30–2:30pm (Ramphal Lecture Theatre)

Vera Gheno in Conversation with Rosalba Biasini (via video-link) (chairing: Federica Coluzzi)

Bios:

Vera Gheno, sociolinguista, traduttrice dall'ungherese e divulgatrice, ha collaborato per vent'anni con l'Accademia della Crusca e per quattro anni con la casa editrice Zanichelli. Ha insegnato come docente a contratto all'Università di Firenze per 18 anni; da settembre 2021 è ricercatrice di tipo A presso la stessa istituzione. La sua prima monografia è del 2016: *“Guida pratica all'italiano scritto (senza diventare grammarnazi)”*; del 2017 è *“Social-linguistica. Italiano e italiani dei social network”* (entrambi per Franco Cesati Editore). Nel 2018 è stata coautrice di *“Tienilo acceso. Posta, commenta, condividi senza spegnere il cervello”* (Longanesi). Nel 2019 ha dato alle stampe *“Potere alle parole. Perché usarle meglio”* (Einaudi), *“La tesi di laurea. Ricerca, scrittura e revisione per chiudere in bellezza”* (Zanichelli), *“Prima l'italiano. Come scrivere bene, parlare meglio e non fare brutte figure”* (Newton Compton), *“Femminili singolari. Il femminismo è nelle parole”* (EffeQu); è del 28 aprile 2020 l'ebook per Longanesi *“Parole contro la paura. Istantanee dall'isolamento”*. Nel 2021 pubblica *“Trovare le parole. Abbecedario per una comunicazione consapevole”* (con Federico Faloppa, Edizioni Gruppo Abele) e *“Le ragioni del dubbio. L'arte di usare le parole”* (Einaudi).

Rosalba Biasini is a Lecturer in Italian at the University of Liverpool where she has been teaching Italian language and culture at all levels since 2013. She graduated in Lettere Classiche/Classics in Italy (L'Aquila, 2004). She holds an MA in Translation Studies (Manchester, UK, 2005) and a Master ITALS - Didactics of Italian as a Foreign Language (Ca' Foscari, Venezia, Italy, 2013). She completed a D.Phil. in Italian literature (Oxford, UK, 2010) on the presence of the epic mode in “Il partigiano Johnny” (“Johnny the Partisan”) by partisan writer Beppe Fenoglio (1922-1963). Her research interests and publications span from the literature of the Resistance to didactics of Italian as a foreign language, with a focus on the use of translation in foreign language learning.

Her detailed list of publications is available here: <https://www.liverpool.ac.uk/modern-languages-and-cultures/staff/rosalba-biasini/publications/>

Coffee break, 2:30–2:45pm (Ramphal Foyer)

Session VI 2:45-3:45pm

Ramphal 0.12 SIS Organizing Committee (org.), Dante: Works and Rereadings (chair, Simon Gilson)

Domenico Fadda (Perugia, Università per gli Stranieri), *Il centenario del 1865 attraverso le riscritture dantesche: un'indagine su materiali inediti*

Il momento più importante nello sviluppo del culto di Dante nell'Ottocento può essere individuato nel

1865, quando fu celebrato il sesto centenario della nascita del poeta. Numerose opere ne omaggiarono la figura per l'occasione, spesso attraverso delle forme di riscrittura, come nel caso di Bernardo Bellini e Antonio del Bon. Essi rifece integralmente la Divina Commedia grazie alla tecnica delle bouts-rimés, ossia mantenendo inalterate tutte le parole-rima dei versi danteschi. In particolare, Bellini realizzò le riscritture dell'*Inferno* (*L'Inferno della Tirannide*, Torino, Tipografia eredi Botta, 1865) e del Purgatorio (*Il Purgatorio d'Italia*, Torino, Stamperia dell'Unione Tipografico-Editrice, 1865). In queste due opere vengono affrontati diversi momenti della Prima guerra d'indipendenza, anche per mezzo di una visita agli inferi dove l'autore decide di dannare i nemici della causa italiana. Del Bon, invece, si dedicò soltanto al Paradiso (*Il Paradiso di Dante Alighieri*, Firenze, Le Monnier, 1865; a questa va aggiunta la versione manoscritta inedita). Egli immagina di visitare il terzo regno dell'universo dantesco, incontrando non solo personaggi come Raffaello, Leonardo, Giotto e Galileo, ma anche una poetessa dimenticata come Tullia d'Aragona e gli stessi commentatori di Dante.

L'intervento sarebbe suddiviso in tre parti: 1. un'introduzione storica sul centenario del 1865; 2. un approfondimento bio-bibliografico su Bernardo Bellini e Antonio Del Bon; 3. un confronto tra le due riscritture (e tra queste e l'originale dantesco), facendo riferimento, nel caso di Del Bon, anche alla versione manoscritta inedita.

Bio: Domenico Fadda is a Ph.D. student in Italian philology and Literature at the University for Foreigners of Perugia. He obtained the First Level Degree in Humanities in Cagliari (2017) and the Master's Degree in Italian Literature, Philology and Linguistics in Turin (2019). Both qualifications were evaluated Cum Laude and the Master's thesis was awarded the Right of Publication. The theses, as well as several publications in academic journals («Osservatorio Bibliografico della Letteratura Italiana Otto-Novecentesca», «Rivista di Studi Danteschi»), were dedicated to Dante and the influence of the *Divine Comedy* in the 19th century Italian poetry. He spent research periods at the Vittoriale degli Italiani in order to study the unpublished manuscript annotations in the editions of the *Divine Comedy* owned by D'Annunzio's Private Library. He has recently been a speaker at the following conferences: Forging the Myth: Dante in the Long Nineteenth Century (American Association for Italian Studies), Dreams and Visions in the «Tre Corone» (Canadian Association for Italian Studies), Dante's Afterlives (University of Leeds - University of Oxford), Alma Dante 2021 (University of Bologna), Letteratura e potere/i (Associazione degli Italianisti), XV Jornadas Internacionales de Estudios Italianos (Universidad Nacional Autónoma de México).

Gianluca Caccialupi (Trinity College Dublin), *Dante, Francesca, and the Lancelot: How an Arthurian Romance Should Not Be Read*

Dante's encounter with Paolo and Francesca in *Inferno* 5 has been widely interpreted as the poet's moral condemnation of Arthurian literature. This paper aims to challenge this critical view by arguing that *Inferno* 5 provides a concrete example of how Arthurian romances should not be read. Paolo and Francesca discovered their mutual feelings and began their adulterous relationship while reading together the story of Lancelot and Guinevere's first kiss as attested in the French prose romance *Lancelot*, third part of a cycle of five romances known as *Lancelot-Graal*. However, Lancelot and Guinevere's adulterous relationship, which is apparently celebrated in *Lancelot*, is the object of moral and social condemnation in the subsequent romances of the cycle: *La Queste del Saint Graal*, which focuses on the knight's repentance for his sinful relationship with the queen, and *La Mort le Roi Artu*, which ends with Lancelot's conversion to religious life and death in bliss. Dante quotes the epilogue of *La Mort le Roi Artu* and celebrates Lancelot's conversion in the *Convivio*. This explains why Lancelot, unlike Tristan, who never repented for his adulterous relationship with Isolde, is not included among the Lustful of *Inferno* 5. Hence, Dante was certainly aware that the tale that Paolo and Francesca read and imitated, if considered in its entirety, would have offered them a positive model of redemption. It is therefore

clear that the moral responsibility for sin does not lie with the book, but with the readers, who, as Francesca states, ‘did not read further on.’

Bio: Gianluca Caccialupi is a third year PhD student in Italian at Trinity College Dublin. His project, supervised by Dr Igor Candido and funded by the Irish Research Council (2019-2023), focuses on the relationship between the *Divine Comedy* and the French prose romance *La Queste del Saint Graal* and, by providing evidence of a direct relationship between them, aims to challenge the traditional view of Dante’s condemnation of Arthurian literature. Gianluca is also working as Teaching Assistant: he has been teaching undergraduate courses on Dante’s *Purgatorio* and *Paradiso*, on Machiavelli’s *The Prince* and on Castiglione’s *The Book of the Courtier*, and postgraduate classes on the language of Dante’s *Inferno* and on the Sicilian School’s reception and rewriting of Occitan poetry. He has also been School Officer of the first three editions of the successful Dublin Dante Summer School (2019–2021), organized by TCD and UCD. Gianluca holds a Master’s Degree in Italian Studies from the University of Bologna (2018). His Master’s thesis, supervised by Prof. Marco Veglia, was recommended for publication, and he is working to turn it into a monograph, whose provisional title is *Militia Christi e crociata nella Commedia di Dante*. He also holds a joint Bachelor’s degree in Literature (Italian–French) from the University of Bologna and the University of Upper Alsace (2015). His undergraduate thesis, supervised by Prof. Luciano Formisano, focused on Wace’s *Roman de Brut*.

Antonio Raschi (CNR), *Geothermal Areas as an Inspiration for Inferno XII XVI*

Dante’s works were influenced not only by his deep knowledge of the culture of his time, based upon classical authors, but also by his personal observation of physical phenomena and environmental features of the areas he crossed during his travels. Here, I propose a parallel between the Infernal landscape of Canti XII XVI and the landscape of some geothermal areas of Central Italy, that Dante probably visited during his trips to Rome or later during his exile. In some cases, the name of the locations reported by the Poet makes the identification easier; yet, the peculiarities of some of the mentioned environments have been scarcely noticed by commenters, and were object of scientific research only in recent years. This is in particular true for the Suicides’ forest, (If XIII), echoing some geothermal explosions described, among others, by Restoro d’Arezzo, and the Bullicame area, whose features—the vapor extinguishing the flames, the red boiling water, the sands, and others—have been recently studied by ecologists. A comparison between Dante’s text and coeval Authors such as Restoro and Albert the Great can further evidence how his poetry is deeply rooted in natural philosophy, while a comparison with recent scientific texts shows the precision of his descriptions.

Bio: Born in Florence, Italy, Antonio Raschi has been working at CNR since 1982. He was director of the CNR Institute of Biometeorology in the years 2009–2019. His main research interests dealt with plant physiology and ecosystems response to climate change. For many years, he has been investigating the ecology of geothermal areas.

Ramphal 0.14 Cecilia Piantanida and Valentina Abbatelli, *Italian Teaching across Language and Culture: Current Challenges and New Directions* (chair, Valentina Abbatelli; roundtable participants: Silvia Bertoni, Mark Critchley, Claudia Domenici, and Liz Wren-Owens)

The teaching of Italian language and culture in UK Higher Education has been rapidly evolving in the last few years in response to both longstanding and new societal, political, and health-related challenges. Since the last SIS biennial conference (2019), the UK has officially left the European Union, with the Erasmus scheme coming to an end in 2023; the ongoing Covid-19 pandemic has radically changed both

language and culture teaching, driving the move toward blended learning and making increasing demands on instructors and students alike; finally, Black Lives Matter protests across Europe and the recent Cop26 have further stimulated the debate on the review of university curricula. At the same time, student recruitment and widening participation remain key issues for most Italian departments in the UK and beyond. This roundtable will address these issues by mapping the existing challenges of teaching and learning Italian language and culture in Higher Education, considering possible solutions, and suggesting new directions in the field. In a question-and-answer format, the roundtable will discuss five main themes:

1. curriculum review, with a focus on integrating language and culture, and decolonising approaches;
2. blended learning;
3. the Year Abroad after Brexit;
4. student recruitment and widening participation;
5. the sustainability of language teaching, especially in relation to teacher training and development, and the perspective of the professional language teacher in HE (linking to casualisation, contracts, recruitment shortfalls etc.).

Bios:

Silvia Bertoni is currently Teaching Fellow in Italian at the School of Languages, Literatures and Cultural Studies in Trinity College Dublin, where she is also language coordinator (pedagogy) in Italian. She obtained a degree (MA level) in Italian Studies from the University of Rome “La Sapienza” and an MPhil in Applied Linguistics from Trinity College Dublin. For nearly 30 years she has been involved in language teaching at all levels and in a wide range of settings in Italy and in Ireland. She has also been very active in teacher training and mentoring, curriculum development, assessment, outreach activities, and materials development. She has extensive experience in publishing and editing teaching and learning materials for Italian as a first, second and foreign language. Her interests are linked to language teaching and learning in its many facets, including the intersections between language, literature, history and the arts. A strong believer in lifelong learning, she considers herself an eternal student.

Mark Critchley has been Director of the Centre for Foreign Language Study at Durham University since 2013, and is current Chair of the Association of University Language Communities in the UK & Ireland (AULC). Mark’s main area of study has been related to contemporary Latin America. Mark also sits on the Coordinating Committee of CercleS - the confederation of language centres in higher education in Europe. His current roles relate to the promotion, design and delivery of institution wide language programmes offered outside conventional languages degrees. Mark is especially interested in the integration of inter-cultural competence with language learning, the development of impactful scholarship for the teaching of languages, and the promotion of less commonly taught languages. Mark is currently involved in projects to support leadership in language programmes; to cement the role of language education within University internationalisation strategies; and for the optimal use of virtual exchange within the language curriculum.

Claudia Domenici has spent the last two decades teaching Italian language and culture in HE in Britain, co-ordinating the language programme of the Degree in Italian in a number of universities, including Cardiff, Lancaster and Bristol, before being appointed by the University of Cambridge in 2012. Her main areas of research and scholarship include language teaching methodology (with special interest in ab-initio learning), the interaction of language and culture in language teaching, translation studies, language development during and the assessment of the Year Abroad.

Dott. Domenici has been involved in producing Italian language materials in a number of formats. Among her recent projects are the creation of online beginners material in the *Just in Time* series of the University of Cambridge Language Centre Online resources, the design and production of students led video interviews with Italian contemporary authors, and the production and coordination of

outreach material for Italian, including teaching material within the University of Cambridge HE+ Project.

Liz Wren-Owens is Reader in Italian and Translation Studies in the School of Modern Languages at Cardiff University. Her current research project, *Translating Sicily, Adapting Sicily* (LUP, forthcoming), explores the way that Sicily and Sicilianness have been constructed for readers and spectators in Italy and the Anglophone world, and the ways in which acts of translation and adaptation inform our understanding of Sicily as a regional, national, and transnational space.

As Director of Teaching for the School of Modern Languages at Cardiff Dr Wren-Owens led a curriculum review of all the School's teaching from 2016-18, leading to the implementation of a new curriculum across all languages. The new curriculum put the transnational at the heart of student learning and created a coherent and legible learning arc, building cohort identity across all languages by emphasising the way all students develop shared skills in intercultural communication.

She has organised cross-institutional symposia examining curriculum development, most recently 'Transnationalising the Word: A Decolonising Approach to the Teaching and Learning of Languages' (July 2021) and '(Re)creating Modern Languages: Conversations about the Curriculum in UK Higher Education' (March 2020). The latter led to the development of a curriculum toolkit:

<https://university-council-modern-languages.org/2020/09/30/recreating-modern-languages-conversations-about-the-curriculum-in-uk-higher-education/>

Ramphal 1.03 Olivia Santovetti (org.), *Italian Women Readers between Art and Literature* (chair, Jennifer Burns; roundtable participants: Ann Hallamore Caesar, Stefano Cracolici, Ombretta Frau, Laura Lucia Rossi, Olivia Santovetti)

"Is the figure of the woman reader active, as a subject who measures herself against a text? Or is she "passive" insofar as she is subjected to an activity that is not creative, but recreational?". This is the central question of the volume *Lettrici italiane tra arte e letteratura: dall'Ottocento al modernismo* (Roma, Campisano: 2021; <https://www.campisanoeditore.it/index.php/10-collana-storia-dell-arte/304-lettrici-italiane-tra-arte-e-letteratura>). Starting from the lines of investigation opened up over the last thirty years, the volume reconstructs the presence of the woman reader in nineteenth-century Italy from the intersection of literature and painting, while at the same time developing some possible connections with other artistic fields, including sculpture, melodrama, theatre and cinema. The figure of the woman who reads is reassuring when it presents reading as the new bourgeois pastime, to be carried out in the family and alternated with other domestic activities such as sewing, embroidery and children's education; it is disturbing when it alludes to a private, unsupervised activity, linked to the imagination, to an independent subjectivity. The book highlights this ambivalence, taking up Isotta Piazza's invitation to consider the 19th-century woman reader as a "figura emblematica della modernità e concentrato simbolico delle tensioni storiche e culturali".

The aim of the round-table is threefold: to explore the significance of the representations of women reading in 19th century Italian literature and visual arts; to *highlight different aspects, not yet studied, of this popular topos*; and, finally, to reflect on the ways in which this imagery is still relevant today. The five participants will introduce a variety of perspectives: while Ann Hallamore Caesar and Olivia Santovetti will analyse the theme of the woman reader outside and inside the 19th century novel (Caesar looking at the question of women's access to books and modalities of reading in the post-unification period and Santovetti considering the reader-characters as a self-reflexive device which enabled the novel to reflect on itself), Stefano Cracolici and Ombretta Frau will bring the attention to some of the most interesting (also polemical) cases of female readers: the 19th-century Catholic reader (Roman and not Italian) and the fake readers who unmask the rituals and hypocrisy of the bourgeois society of the *fin de siècle* (Frau). With Laura Lucia Rossi we will move beyond the cliché of the 19th-

century woman reader to explore the process of reading in Federico Tozzi: her paper shows that Tozzi's reflections on reading as a transformative activity (in which readers became collaborators with the text) anticipated by decades the theories of aesthetic reception of Iser, Jauss and Barthes.

Bios:

Stefano Cracolici is Professor of Italian art and literature at Durham University. He received a Medical Doctor degree from the Albert-Ludwig University in Freiburg, Germany (1994), a laurea in Italian Literature from the Università degli Studi di Trento (1995), an MA (1996) and PhD in Italian Studies from the University of Toronto (2000). He has joined the School of Modern Languages in 2007, after working as Assistant Professor of Italian (tenure-track) at Dartmouth College (2000-02) and the University of Pennsylvania (2002-06). He has published on Leon Battista Alberti, courtly poetry, the medical and humanistic discourse on love, the Roman Academy of Arcadia, 19th-century art in Europe and the Americas, and Italian cinema. He has been Scholar in Residence at the Getty Research Institute in Los Angeles, visiting professor at the University of São Paulo (Brazil) and UK-Mexico Visiting Chair at the UNAM and the Universidad Iberoamericana (Mexico). His research has been supported by the AHRC, British Academy and Leverhulme Trust. He has been Scholar in Residence at the Getty Research Institute, visiting professor at the University of São Paulo, UK-Mexico Visiting Chair at the UNAM, director of the Zurbarán Centre for Spanish and Latin American Art at Durham University, and, most recently, Francesco De Dombrowski Visiting Professor at the Villa I Tatti, the Harvard Center for Italian Renaissance Studies.

Ombretta Frau holds a PhD in Romance Languages from Harvard. She is the Dorothy Rooke McCulloch Professor of Italian at Mount Holyoke College, in Massachusetts. Frau's research focuses on nineteenth and early twentieth century Italian women and history of Italian culture. Frau authored articles on Pirandello, Aldo Palazzeschi, Vincenzo Cerami, Mantea, Jolanda, Matilde Serao, Annie Vivanti, Dacia Maraini, Sfinge, motherhood, gender violence, the connections between language, gender and violence on the Internet, and the relationship between journalism and fascism. With Cristina Gagnani, she published Luigi Pirandello's *Taccuino di Harvard* (Mondadori, 2002) and *Sottoboschi letterari. Sei case studies fra Otto e Novecento. Mara Antelling, Emma Boghen Conigliani, Evelyn, Anna Franchi, Jolanda, Flavia Steno* (Firenze University Press, 2011). Presently, her research concentrates on the material culture of literature and on the connections between readers in nineteenth century Italian paintings and novels. Her latest publications include articles on Matilde Serao, Contessa Lara and Marchesa Colombi.

Laura Lucia Rossi is a lecturer at the University of Leeds and the University of Manchester, where she teaches Italian and Comparative Literature. Her research and publications focus on phenomenology of reading, reader-response theories, and on the role of narrative and the reader-text interaction in processes of identity building. She has worked on Italian authors such as Gadda, Landolfi, Ortese, Tozzi, and Vittorini. She is one of the managing editors of open access journal *Enthymema*. In 2021 she co-edited with Alessio Mattana a special issue of *Comparative Critical Studies* with the title *The Distinctiveness of the Literary in World Literature*, including essays resulting from the discussions of the research group CompLab@Leeds, which she co-funded and co-run at the University of Leeds (2016-2019). In 2017, she edited a special issue of *Enthymema* dedicated to the legacy of literary theorist Wolfgang Iser on contemporary narratology and literary studies. The issue was titled *Wolfgang Iser, Towards Literary Anthropology* and included interviews with Gerald Prince, Federico Bertoni, Marco Caracciolo and Mark Freeman.

Olivia Santovetti is Associate Professor of Italian at the University of Leeds. Her main fields of research are: theory of the novel, narratology, history of reading. She has published on Elena Ferrante, Calvino, Gadda, Pirandello, De Roberto, Neera, Dossi, Tarchetti and on the reception of Laurence Sterne in Italy (she edited and translated a selection of his *Sermons* for Signorelli). Her publications include: the monograph *Digression: A Narrative Strategy in the Italian Novel* (Italian Modernities Series, Peter Lang, 2007) and two edited volumes *Self-reflection in Italian Literature (The Italianist, 2015)* and *Lettrici*

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italiane tra arte e letteratura: dall'Ottocento al modernismo (Campisano Editore, 2021). Her current research investigates the representation of reading and readers in the nineteenth-century Italian novel; her project, 'The woman reader in Italian literature and visual arts in the fin de siècle period', was funded by a BA/Leverhulme Small Grant.

SIS ONLINE CONFERENCE 2022

(FRIDAY, 22 APRIL 2022)

Session I (9:00-10:30am)

SIS Organizing Committee (org.), *Italian Renaissance Culture* (chair, David Lines)

Cecilia Sideri (University of Verona), *Vernacular Translations of Greek Texts in 15th Century Florence. Contexts of Production and Circulation: Evidences from the Manuscript Tradition*

This paper will provide an overview on a peculiar geo-cultural context of production and diffusion of vernacular translations from Greek texts, that is Florence in second half of the 15th century. As pointed out by the studies of Giuliano Tanturli, the Tuscan city, after being an active centre of vernacular translations from Latin during the 13th-14th centuries, in the first half of the 15th century became a stronghold of Latin Humanism, and a leading centre for the production of translations from Greek into Latin. This determined a marked division between the 'two cultures', vernacular versus Latin-Humanistic. Therefore, in Florence the process of vernacularization of new Greek texts was at first quite slow. However, a crucial turning point occurred thanks to the pioneering initiative of the Neoplatonist philosopher Marsilio Ficino (1433-1499), key figure of the Latin-humanistic front. Starting in the 1460s, Ficino and his Neoplatonic circle seem to have been the main promoters for the production of vernacular translations from Greek, attempting to bridge the fracture between the 'two cultures'. This explains why Florentine translators, compared to other Italian centres, show a marked preference for mythological, philosophical, spiritual and Hermetic texts. The paper will present some case-studies of Florentine vernacular versions of Greek works (*Hermetic Corpus*, *Epistles of Phalaris*, Diodorus Siculus' *Bibliotheca historica*), trying to highlight the peculiar features of their manuscript tradition and, through it, the contexts of their production and circulation.

Bio: After graduating in Italian Philology at Cattolica University in Milan (2015), Cecilia Sideri obtained her PhD in Italian Studies at Ca' Foscari University (2020). She also holds a diploma in Archival and Palaeographical Studies from the States Archives of Milan (2017). Her dissertation (soon to be published with De Gruyter, 2022) explores the reception of Diodorus Siculus' *Bibliotheca historica* in the 14th and 15th centuries, through the study of its Latin and Italian translations. Since 2016 she has been lecturer of Italian Language and Culture for foreign students at Cattolica University in Milan; in the same university she coordinates the activities of the Center of Italian Studies and teaches Italian for Communication within the Faculty of Political and Social Sciences. Since 2020 she has been also adjunct lecturer of Medieval and Renaissance Philology at the University of Verona. In 2021 she was research fellow of the Ludwig Boltzmann Institute for Neo-Latin Studies (Innsbruck) and of the DAAD (German Academic Service) at the Freie Universität in Berlin, where she has researched the Florentine humanist Cristoforo Landino, investigating his knowledge of Greek. She has also been awarded a Bibliographical Society of America Short-Term Fellowship (2021), for a project dedicated to the reconstruction of the manuscript collection that belonged to the 'Pomponian' humanist Marco Antonio Altieri. In 2022 she will be post-doc fellow at the Herzog August Bibliothek in Wolfenbüttel. Her main areas of expertise are the rediscovery of Greek Studies in Renaissance Italy, 15th-16th century versions of Greek texts into Italian vernacular and the history of manuscript circulation and collecting in the Renaissance.

Veronica Copello (Università dell'Insubria), *I 'Fervori spirituali' di Nicolò Martelli tra religiosità ed encomio*

Il poeta fiorentino Nicolò Martelli (1498-1555), in contatto con i più importanti letterati e artisti dell'epoca e noto per le sue rime amorose e burlesche, si dedicò anche alla tematica spirituale. Numerose fra le epistole antologizzate nel *Primo libro delle lettere* (1546), infatti, accennano a sonetti che facevano parte di un raccolta denominata *Fervori spirituali* e che l'autore usava inviare alla spicciolata ai suoi corrispondenti. Per quanto Martelli dovette lavorare per un buon numero di anni ai *Fervori*, dedicandoli ora a uno ora a un altro illustre mecenate, siamo a conoscenza solo di alcuni di questi testi grazie al manoscritto autografo 2862 della Biblioteca Riccardiana di Firenze, che trasmette una «Una parte delli Fervori Spirituali di Nicolò Martelli al Redemptore», con lettera di dedica a Marguerite d'Angoulême, regina di Navarra, datata 31 ottobre 1542. I trenta sonetti presenti nel codice, tuttora inediti, sono dominati da un petraschese senso di pentimento: il «pensiero» del poeta si allontana troppo spesso da Dio, «Sommo bene», per dedicarsi alle «cose terrene». Ne conseguono accorate e insistite richieste di perdono a Dio Padre, o preghiere al Figlio, a Maria Vergine o a santa Lucia, accanto alle quali compaiono temi scottanti del dibattito religioso coevo, come il libero arbitrio e il ruolo salvifico della grazia divina. Dietro a tanto 'fervore spirituale', però, si nascondono anche intenti encomiastici e scopi personali: Martelli intendeva ingraziarsi la regina, ben nota per i suoi interessi religiosi e potenziale intermediaria per una sistemazione del poeta alla corte di Francia.

Bio: Veronica Copello, dopo aver conseguito il dottorato presso l'Università di Pisa in cotutela con l'Université de Genève, è stata post-doc presso l'Université de Fribourg (CH), Italian Fellow all'American Academy in Rome e borsista presso l'Istituto Nazionale di Studi sul Rinascimento di Firenze, ed è ora titolare di un Assegno di Ricerca Senior presso l'Università dell'Insubria. Si occupa soprattutto di poesia italiana del Rinascimento, in particolare di Ariosto («Nuova Rivista di Letteratura Italiana» 2012; «Italianistica» 2013; *Valori e funzioni delle similitudini nell'Orlando furioso*, I Libri di Emil, 2013; «Aevum» 2014; la voce «Ottava» nel *Lessico critico dell'Orlando furioso*, Carocci, 2016) e di Vittoria Colonna, con interesse per le rime spirituali («Archivio italiano per la storia della pietà» 2015; «Italian Studies» 2017; «Schifanoia» 2020; *La raccolta di rime per Michelangelo*, SEF, 2020), per la biografia («Testo» 2017; «Lettere Italiane» 2017), e per il carteggio, di cui sta preparando una nuova edizione commentata («Studi Italiani» 2017; «Schede Umanistiche» 2018; «Nuova Rivista di Letteratura Italiana» 2019; «Rinascimento» 2021; «Testo» 2022).

Valentina Serio (University of Pisa), *Theatre as a Metaphor for Truthfulness in Alberti and Bruno*

Theatre displays great versatility in having driven multiple metaphorical meanings throughout Renaissance literature and philosophy. While it is often associated with moral duplicity and deceit, my paper aims to show how 'theatre' can be evoked on philosophical grounds to represent a sphere of truthfulness within the scope of both ethical and epistemological consideration. To do so, I will analyse some works of Leon Battista Alberti and Giordano. Firstly, I will demonstrate how Alberti's interest in architectural theory affects his metaphorical usage of the theatre itself. As is well known, during the Middle Ages theatres weren't being built anymore, and thus theatrical performance and spectacle were lost as well. Hence, in the fifteenth century, the memory of theatre came to the fore by way of ancient ruins and literary sources, and the theatre became an object of speculation. As I will show, this image of the theatre contributes to and shapes Alberti's idea of the theatre as an emblem of transparency and justice, as the proper dimension of the wise man aware of his inner worth despite the multitude's scorn

(*theatrum conscientiae*). Secondly, in Bruno's writings, theatre symbolizes truthfulness both on an inner and outer level, i.e., as *theatrum conscientiae* and *theatrum mundi*. From an ontological perspective, the stage effectively conveys the dynamics of 'contraries', from which the whole reality spread. From an epistemological perspective, it represents the ideal place where the eye of the mind lucidly explores, free from common opinions and fallacies.

Bio: My research interests concern early modern political thought (especially Niccolò Machiavelli and John Milton), melancholy, and Elizabethan theatre. I received BA and MA degrees in Philosophy at the University of Pisa, and I gained my PhD at Scuola Normale Superiore with a dissertation devoted to the political usage of melancholy and folly in the works of Alberti, Machiavelli and Shakespeare. During my PhD, I was a visiting scholar at REMS, University of California – Berkeley. Thereafter, I was awarded a two-year postdoctoral fellowship at the Istituto Nazionale di Studi sul Rinascimento in Florence.

I have published several scientific articles and book chapters, among which are: «*Other Worlds and Happy Isles*». *Aspetti utopici del Paradiso Perduto di John Milton*, 'Rinascimento', (58, 2018, 467-482); *Melanconia e disincanto in John Marston*, 'Odradek', (IV, 2018, 47-77); *Rappresentazioni tragiche della libertà in Machiavelli e Milton* (within *La filosofia di fronte al tragico*, ed. M. Vero, ETS, 2016). In addition, I have co-edited two books: *Figure della melanconia. Un fil noir tra filosofia, letteratura, scienza e arte*, ed. S. Bassi, M. A. Galanti, V. Serio, Carocci, 2020 and the forthcoming *Leonardo da Vinci e il Novecento. Tra mito e storia*, ed. S. Bassi, A. Sanna, V. Serio, Pisa University Press. I am currently working on a project that focuses on the political use of memory in Machiavelli's writings and, as co-editor, on a book on the role of the passions in the works of Machiavelli.

Liz Wren-Owens (org.), *The Italian South: New Critical Approaches* (chair, Daragh O'Connell)

Ruth Glynn (University of Bristol), *Beyond the Southern Other: An Accented Approach to Naples and the Nation*

Historically viewed as a problem city and occupying an ambiguous place in the discursive construction of the nation, Naples is a privileged vehicle for interrogation of the Italian South as a 'national dissonant subject' (Verdicchio). If the city's perceived alterity with respect to a national norm implicitly identified with the European North has, in the past, produced a stigmatising repertoire of discourses and images, recent critical theorizations have critiqued the ideological underpinnings of the historic repertoire, generating new understandings.

This paper surveys new critical perspectives that re-evaluate Naples and its positioning in relation to the discursive construction of the Italian South in the light of postcolonial theory and cultural production. It identifies the limitations of postcolonial approaches to Naples with respect to the field of cultural production, which remains intensely preoccupied with the city's relationship with Italy. It thus proposes a new approach to Naples, drawing on theories of cultural accentedness and premised upon a reframing of national culture in terms of differently accented practices, discourses and interpretations. This approach is intended to mediate between postcolonial theorization and the national orientation of cultural production, and to facilitate the emergence of new understandings of Naples beyond that of Southern Other.

Bio: Ruth Glynn is Professor of Modern Italian Culture at the University of Bristol. Current research addresses Naples and the role the city plays in the Italian cultural imaginary. Publications on Naples include articles on the gendering of city and nation in cultural representations of the Allied Occupation

in 1943-44, and on critical theory engagements with Naples, from the 1920s to the present. A monograph nearing completion and funded by an AHRC Leadership Fellowship is provisionally entitled *Naples and the Nation: Image, Media and Culture in the Second Republic*. Previous research addressed Italy's experience of political violence in the 1970s, focusing on gender, trauma and the cultural construction of terrorist and victim. Key publications include *Women, Terrorism, and Trauma in Italian Culture* (2013) and the co-edited volumes *Terrorism, Italian Style* (2012) and *Remembering Aldo Moro* (2012). Earlier work focused on postmodernism and the historical novel, resulting in *Contesting the Monument: The Anti-Illusionist Italian Historical Novel* (Northern Universities Press, 2005).

Goffredo Polizzi (CRAAAZI), *For a Queer and Decolonial Meridionalismo: The 'Invention of the South' in a Transnational Framework*

Gender and sexuality have been central but underdiscussed features of the process of the “invention of the South” which, at least since the nineteenth century, has constructed the Italian South as the Other of the North, of the Italian nation and of Europe. They have also been largely absent from the tradition of *meridionalismo*, the long and often problematic debates on the cultural and political marginalization of the *mezzogiorno* starting soon after the Italian Unification. This paper will discuss the role played by gender and sexuality in the “invention of the South”, with the aim of elaborating a theoretical framework for addressing contemporary cultural and political changes in Italian and Southern Italian culture and society in the wake of the phenomenon of contemporary migration to Italy.

Indeed, images of Southern Italy as a place of arrival for migrants of different origins and backgrounds have been in recent years proliferating across Italian media, as well as in contemporary Italian literature and cinema. That presentation represents a major change in the collective imaginary, complicating the longstanding representation of the South as the forever “backward” part of Italy and fostering new engagements with the region's migratory histories. By constructing a framework informed by translation and transnational theory and by decolonial, queer and feminist critique, it becomes possible to update the cultural politics of *meridionalismo* in order to offer useful tools for an urgent reconfiguration of collective and individual identities and for understanding current trends in Italian and Southern Italian cultural production.

Bio: Goffredo Polizzi is a founding member of CRAAAZI - Centro di ricerca e Archivio Autonomo transfemministaqueer 'Alessandro Zigno' (Bologna, Italy), where he is also a Research Fellow. He received a Joint PhD in Italian Studies from the University of Warwick (United Kingdom) and from Monash University (Australia). He has published several articles and book chapters on Postcolonial Theory, Queer and LGBT political cultures in Italy, representations of gender, race and sexuality in contemporary Italian literature and cinema.

Liz Wren-Owens (Cardiff University), *Where is Montalbano? Regional, National and Transnational Images of Sicily in Translation*

This paper is part of a wider research project, *Translating Sicily, Adapting Sicily* (LUP, forthcoming), which examines the ways in which acts of translation and adaptation inform the way Anglophone readers/spectators understand Sicily as a regional, national, and transnational space. This paper focuses on one of the project's case studies, Andrea Camilleri's Inspector Montalbano series. Whilst drawing on some of the written translations and the television adaptations, this paper focuses on the comic *The Devil's Smell*, based on a short story from the 1998 collection *Un mese con Montalbano*. The comic, commissioned by the Italian Cultural Institute in 2020 to celebrate *La Settimana della Lingua*, was curated by Massimo Fenati, who engaged 15 Italian and international artists to each design a page. In

this hybrid production, depictions of characters and setting are in flux throughout the work. The comic was produced in English and Italian versions simultaneously. This paper analyses the way in which this hybrid comic's visual elements and language present Sicily as a regional, national, and transnational space, and locates this representation in wider translations and adaptations of Camilleri's Montalbano series.

Bio: I am Reader in Italian and Translation Studies in the School of Modern Languages at Cardiff University. My current research project, *Translating Sicily, Adapting Sicily* (LUP, forthcoming), explores the way that Sicily and Sicilianness have been constructed for readers and spectators in Italy and the Anglophone world, and the ways in which acts of translation and adaptation inform our understanding of Sicily as a regional, national, and transnational space.

In 2021, in collaboration with the Istituto Italiano di Cultura Londra, I organised the London event of the *Lezioni sciasciane* global series, commemorating the centenary of Leonardo Sciascia's birth. I have previously organised panels at the SIS and AAIS conferences. I have organised cross-institutional symposia, most recently 'Transnationalising the Word: A Decolonising Approach to the Teaching and Learning of Languages' (July 2021) and '(Re)creating Modern Languages: Conversations about the Curriculum in UK Higher Education' (March 2020).

Sara Boezio (org.), *New Perspectives in Transnational Periodical Studies I* (chair, Federica Coluzzi; roundtable participants: Aurélie Gendrat-Claudiel, Fabio Guidali, Kate Mitchell, Andrea Penso, Irene Piazzoni)

The two round tables will carry out a 360-degree exploration of the periodical press. They will focus on the role of Italian and foreign Italian-linked periodicals as epistemological sites of production and transnational exchange of literary, artistic, historical, political and scientific knowledge between the mid-1850s and the early 20th century up to Fascist era. Case-studies presented in 10-minute flash presentations will be used as sources for best practices to be shared rather than only as isolated investigations of single periodical items. The conversation will revolve around research questions linked to past, current and ongoing research of the presenters who will bring to the fore the lessons learnt and the challenges faced in order to create a space for collaboration across disciplines and institutions. The discussants will reflect upon analogue and digital ways of mapping the polycentric flow of information in Europe through literary gazettes, illustrated weeklies, women's magazines and popular newspapers, using the print archive to ponder on the material distinctiveness of the periodical medium. They will also engage with the formation of gender-inclusive readerships and spectatorships and the role that, as intermediaries and critics, women writers' contributions played a significant role in shifting female behaviours and responses to literary and scientific discourses at a time of 'nation-making'. Bridging beyond the Italian dimension, the participants will contemplate how foreign literary cultures were assimilated through periodicals, the role editorial staffs of periodicals played in the selection of literary corpora shaping and moulding the readers' forecasting horizon; and the way translations can be used to assess the presence of national sub-corpora of translated literary and scientific contents. The conversation will ultimately consider how these issues can be brought into the undergraduate and postgraduate classroom to raise greater critical awareness about the fruitful interlacing of quantitative and qualitative analysis to the study of Italian and foreign periodicals.

Bios:

Aurélie Gendrat-Claudiel was associate professor of Italian language and literature at Sorbonne Université from 2006 to 2021; she is now associate professor at l'Université de Nantes, where she is associated to the CRINI (Centre de Recherche sur les Identités, les Nations et l'Interculturalité). Her research interests include nineteenth-century Italian literature, with a particular attention to Manzoni, Tommaseo and De Amicis; translation studies and intercultural relations between France and Italy.

Fabio Guidali is research fellow in Contemporary History at the University of Milan. He gained a joint PhD in Contemporary history at the University of Milan and the Free University in Berlin. He investigates the history of intellectuals and culture in twentieth-century Europe, with particular attention to associations, networks and forms of political commitment. His research also focuses on the history of journalism, on the popular press, and on digital history. He is the author of *Il secolo lungo di Gabriele Mucchi. Una biografia intellettuale e politica* (2012) and *Scrivere con il mondo in testa. Intellettuali europei tra cultura e potere (1898-1956)* (2016). He recently published on Italian periodicals in *History of European Ideas*, *Journal of Modern Periodical Studies*, *Labor History*, and *Journal of European Periodical Studies*. He is a committee member of ESPRit (European Society for Periodical Research) and responsible for its annual postgraduate workshops.

Kate Mitchell is Senior Lecturer in Italian Culture and Gender at the University of Strathclyde. Her most recent monograph is *Gender, Writing, Spectatorships: Evenings at the Theatre, Opera and Silent Screen in Late Nineteenth-Century Italy and Beyond* (Routledge, 2022) and among her co-edited volumes are *Matilde Serao: International Profile, Reception, and Networks* (Classiques Garnier, 2022) and *Women and Gender in Post-Unification Italy: Between Private and Public Spheres* (Peter Lang, 2013).

Andrea Penso is a Postdoctoral Fellow and Assistant Professor in Comparative Literature at the Center for Literary and Intermedial Crossings of the Vrije Universiteit Brussel. His current research focuses on the reception of foreign literature through the periodical press in England, France and Italy during the long 18th century. He obtained his Ph. D. in Linguistics, Philological and Literary Studies at the University of Padua (IT) in 2015. He was a visiting Ph. D. student at the University of Oxford (UK) in 2013, and at the Sorbonne Nouvelle University - Paris 3 (FR) in 2014. He worked as a Italian lecturer at the Grenoble-Alpes University (FR) from 2014 till 2017. In 2018 he was a Visiting Postdoctoral Fellow at the University of Guelph (CA), and in 2019 he was a Visiting Postdoctoral Fellow at the University of Warwick (UK).

Irene Piazzoni is Associate Professor of Contemporary History at the University of Milan, where she teaches History of Contemporary Culture and History of Radio and Television. She is a member of the College of the Research Doctorate in History, culture and theories of society and of the institutions of the same University. She also teaches History of Contemporary Publishing at the Master organized by the Arnaldo and Alberto Mondadori Foundation. She is a member of the scientific committee of the "Storia in Lombardia" series of the Unicopli publishing house and of the "Studies and research in the history of publishing" series of the Franco Angeli publishing house as well as of the board of directors of the magazine "Acme".

10:30-11:00am Coffee break with possibility of conversations in the main room

Session II (11:00-12:00)

SIS Organizing Committee (org.), Intermediality (chair, David Lines)

Sara Parisi (University of Strathclyde), *Reading Images: Interartistic Encounters in Leonardo Sciascia's works*

The aim of this paper is to analyse Leonardo Sciascia's use of visuality as a means of acquiring knowledge and discerning reality. I plan to devote particular attention to the ekphrastic strategies adopted in his novels, as well as to his contributions to catalogues and newspapers over the years. The author's production is indeed full of references to the visual dimension, considered more as an aid to

narration rather than as a less effective media. Images in his novels never have just an ancillary purpose, on the contrary, they intertwine with words in representing reality. My analysis will show how, in Sciascia's works, art ultimately serves the purpose of disclosing truth by spurring the protagonists to read the images, to look beyond appearances and make connections with reality. Ekphrasis is indeed 'designed to produce a viewing subject' (Goldhill, 2007), because it guides the readers' eye and teaches them to become active observers, without passively submitting to the description of an artwork. I will explore the author's deeper subjectivity and ideology which come out from his use of ekphrasis, focusing in particular on his adoption of an intermedial perspective to understand the invisible – political corruption and the figure of God – through the visible pieces of art created by the artists he loved.

Bio: Sara Parisi is a PhD student in Italian Studies and a Language Tutor at the University of Strathclyde, Glasgow. Her research project focuses on the use of ekphrasis in the works of the Italian writer Leonardo Sciascia. In particular, she is analysing the author's activity as an art critic, in order to establish to what extent his art criticism influenced the work of his contemporary painters, sculptors and photographers. She is an Associate Fellow of the Higher Education Academy and a member of the editorial board of the academic journal 'Kepos'.

Maria Claudia Petrini (Università degli Studi dell'Aquila), *La natura ibrida di Teorema: un'analisi intermediale tra letteratura e cinema*

All'interno della vasta ed eterogena produzione pasoliniana mi propongo di indagare il testo pubblicato nel 1968 con il titolo *Teorema*, tenendo conto della natura ibrida di quest'ultimo che, pensato come *piece* teatrale, è diventato poi il film *Teorema* (1968). Nel mio intervento investigherò i differenti mezzi espressivi e i codici con cui Pier Paolo Pasolini ha deciso di raccontare la stessa vicenda, evidenziando come questi si siano influenzati reciprocamente. La mia intenzione è quella di analizzare le peculiarità formali e contenutistiche del romanzo per mostrare, nello specifico, in che modo esso rappresenti un caso particolare di "autonomia di scrittura letteraria e di eteromania di scrittura per un film da farsi" (Santato, 2012). Esaminerò, in primo luogo, i brani del romanzo *Teorema* maggiormente influenzati dal mezzo cinematografico, ossia quelli in cui l'autore descrive i personaggi, i fatti e le atmosfere; in secondo luogo, cercherò di individuare nel film *Teorema* gli elementi che sono stati presi in prestito dalla scrittura letteraria. Lo studio comparativo del romanzo *Teorema* e del film *Teorema* fornisce non solo una nuova interpretazione delle due opere, ma anche e soprattutto indicazioni precise riguardo la loro natura intermediale, che è poi tipica di un'ampia parte della produzione pasoliniana.

Bio: Maria Claudia Petrini è attualmente dottoranda in *Letterature, arti, media: la transcodificazione* presso l'Università degli Studi dell'Aquila con un progetto su Morante e Pasolini (tutor Gianluigi Simonetti). Nel 2020 ha conseguito la Laurea Magistrale in Studi letterari e culturali con una tesi su Elsa Morante dal titolo *Archivi d'autore. "La lettera aperta ai giudici di Braibanti": tra letteratura e impegno politico*.

Lucia Faienza (org.), *Family Roles and Identity in the Contemporary Italian Novel* (chair, Silvia Cucchi) NB: This panel can extend into the lunch break

Lucia Faienza (Università degli Studi dell'Aquila), *Others Families: The Novel and Disability*

This paper will focus on the configuration of the family in the face of disability and on the way of rethinking roles and a gender perspective in the relationship with the sick person. The novels on which the comparison and subsequent reflection will be based are *Manicomio primavera* by Clara Sereni and *Fratelli* by Carmelo Samonà. Through the theme of disability in Italian literature of the second half of the twentieth century, the study aims to investigate how gender representations and those ones linked to motherhood change, as well as how literature deals with the taboo of the sick body. The study will analyse the style and language of the novels, and their relationship to the genre of the family novel - for Samonà - and to the biographical and diary-like tale - for Sereni. The aim is to find elements of innovation in the presence of codified literary models, with respect to the genre and codes of the novel, insofar as the sometimes expressionistic twist of language is functional to the realism of the story.

Bio: Lucia Faienza is research fellow in Italian Contemporary Literature at University of L'Aquila. She obtained a Phd with a thesis on the relationships between Italian noir fiction and non-fiction novel. Her field of studies concerns women writings (in particular the novels of Morante and Ferrante); authors of the second half of the twentieth century such as Pasolini, Penna, Moravia, Arpino. She has organized and curated several conferences at the University of L'Aquila, including one dedicated to Elsa Morante "A sessant'anni dall'isola di Arturo", in 2018; one dedicated to *Gli indifferenti* by Alberto Moravia in 2019; and the international conference "Letteratura e altre scienze. Perspectives of research", at November 10-12, 2022. She published the essay "Dal nero al vero. Figure e temi nella narrativa italiana di non-fiction" (Mimesis, Milano, 2020).

Caterina Verbaro (Lumsa University), *Il romanzo contemporaneo a tema familiare: il paradigma della frontiera ne Lo spregio di Alessandro Zaccuri*.

Starting from space and language, two typically important signification vectors of the family novel, we will analyze the dynamics of fidelity and individual transgression in two recent Italian novels, *Lo spregio* by Alessandro Zaccuri (Venezia, Marsilio, 2016) and *Lingua madre* by Maddalena Fingerle (Roma, Italo Svevo Editore, 2021). In the study of family representation, the concept of boundary by Jurij Lotman will be used as an interpretative paradigm, since it proves to be particularly suitable for investigating the representation of the family as a closed or permeable system of belonging and cultures. We will observe how domestic and environmental spaces and shared language, the "lessico familiare", are represented. The ultimate goal is to identify the triple dynamic between family values, individual *bildung* and the outside world, which is a persistent structure in the family-themed novel.

Bio: Caterina Verbaro is full professor for contemporary literature at the Lumsa University (Rome). She is member of the steering committee of the literary review "Oblio" (Osservatorio bibliografico sulla letteratura italiana dell'Ottocento e Novecento) and director of the research group *The digital text in literature teaching. Resources, recent scientific achievements, e-learning*.

She has been dealing with several themes and authors of the Italian literature produced in the past two centuries, particularly with Lorenzo Calogero (*Le sillabe arcane. Studio sulla poesia di Lorenzo Calogero*, 1988; *I margini del sogno. La poesia di Lorenzo Calogero*, 2011; L. Calogero, *Avaro nel tuo pensiero*, a cura di M. Sechi e C. Verbaro, 2014), Italo Svevo (*Italo Svevo*, 1997), Carlo Emilio Gadda (*La cognizione della pluralità. Letteratura e conoscenza in Carlo Emilio Gadda*, 2005), Pier Paolo Pasolini (*Pasolini. Nel recinto del sacro*, 2017), Amelia Rosselli («*Scrivere è chiedersi come è fatto il mondo*». *Per Amelia Rosselli*, 2008; «*Il gorgo interno chiama chiama*». *Psicoanalisi e letteratura in Amelia Rosselli*, in *Letteratura e psicoanalisi in Italia*, 2019). Her most recent publications include: *Di*

Elsa Morante ho molte parole in testa". *Percorsi di formazione nell'Isola di Arturo e nell'Amica geniale* (in "Contemporanea", 2020), *Al confine del post-umano. Visione e poesia nel realismo terminale* (in "Oblio", 2020); "*Parlava per continuare a uccidere*". *Hate speech e linguaggio disforico ne La paranza dei bambini di Roberto Saviano* (in *Hate speech e hate words. Rappresentazioni, effetti, interventi*, 2021), *Il paesaggio umano. Procedimenti etnografici e demologici nell'opera di Pasolini* (in *Letteratura e antropologia*, 2021).

Lara Marrama (University of Siena and Sorbonne University), *This Story about the Laces Involves All of Us. Get It?*

Starting from this line of dialogue between two brothers about shoelaces, in this paper I aim to discuss some issues about narration and style in one of Domenico Starnone's most intense short novel: *Lacci* (*Ties*, translated by Jhumpa Lahiri). At first *Ties* will be contextualized in Starnone's previous and more recent production, explaining how this novel represents parental relationship in an original way giving back a final effect of alienation and confusion. The main purpose is to identify and analyze narrative strategies used to highlight the many shades and the consequences of a divorce. In *Ties* the deconstruction of parental authority starts from the bare text: the story is composed by three "books" and facts are reported by three different points of view, each of them with a peculiar style. The double twist of the point of view contributes to amplify the complexity of feelings in family bonds. For this reason, it's important to connect the plot and the narrative strategies looking at Starnone's style. The most important goal of the paper is the analysis of how becomes possible in the novel to derstroy the normalized idea of a family.

Bio: Lara Marrama Saccente is a 3rd year PhD candidate at Università degli Studi di Siena and Université Paris-Sorbonne (co-tutelle programme). Her dissertation was discussed in June 2022. Her field of research is italian contemporary novel specifically from a stylistic point of view. With her PhD thesis about Starnone she discusses the work of the author as an exception but also an example of the Italian context. She is currently in Eris Jeunes research group at Sorbonne université. She is a book-reviewer for the online blog *La balena bianca*. She has published *Classico, neostandard e sperimentale*, in *Le costanti e le varianti, letteratura e lunga durata*, a cura di G. Mazzoni, S. Micali, P. Pellini, N. Scaffai, M. Tasca, Del Vecchio Editore – Atti di convegno.

Chair bio: **Silvia Cucchi** is Research Fellow (Assegnista di ricerca) at the University of L'Aquila. She was Italian Lecturer at the Sorbonne Nouvelle University, where she obtained her PhD in 2019 in co-tutorship (cotutela) with the University of L'Aquila. Her research field is the 20th and 21st century Italian literature, with a focus on the relationship between desire and literary genres. She is the author of the book *Una teologia della frustrazione. L'opera letteraria di Walter Siti* (Cesati, 2021). Her articles appeared in international journals (such as "CosMo", "Contemporanea", "Écritures", "Elephant&Castle" "Comparatismi"). She edited the book *Spéctralités dans le roman contemporain. Italy, Spain, Portugal* (2017) and the issue of the journal "Contemporanea" *Estremi Occidenti. Soggetto, conflitto, mutazione in Walter Siti and Michel Houellebecq* (2018). She is member of the scientific committee of the journal "Quaderni del 900".

Erica Bellia / Bianca Rita Cataldi (orgs), Migration, Labour and the Colonial Past in Italian Culture, 1945–2021 (chair, Elena Past; roundtable participants: Carlo Baghetti, Mohamed Baya, Giulia Fazzi, Luca Peretti, Lydia Tuan)

The significance of art dealing with migration in twentieth- and twenty-first-century Italy across different media and genres has been increasingly acknowledged in scholarship, often approaching it from a transnational perspective. The exponential growth of this field across a variety of national and linguistic contexts over the past two decades has required the refinement of its theoretical tools and frameworks. Similarly, the importance of artistic representations of labour has been marked, at a transnational level, by the creation of the OBERT (Observatoire Européen des Récits du Travail) and by the publication of a number of critical contributions that reflect comparatively on such questions (see 'Narrative contemporanee e lavoro in Europa', ed. by C. Baghetti, C. Milanese and E. Zinato, special issue of *Costellazioni*, 12 (2020)).

Labour is one of the crucial relations that migrant subjects establish with their new homelands and, in many cases, it is one of the most profound drivers shaping their trajectories and experiences. Labour is not always thematised as such in migrant narratives: however, it is often there, in the foreground or in the background, as a presence or as an absence, with very different connotations (from exploitation to emancipation), concealed by more powerful tropes and motifs such as home, food, and language (see J. Burns, *Migrant Imaginaries*, Oxford, Peter Lang, 2013). An angle from which artistic representations of labour and migration can be fruitfully looked at is the postcolonial one, as questions of migration and labour are often determined by the heavy heritage of Italian and European colonialism.

Given these coordinates, this roundtable aims to explore the ways in which lived experiences of migration and labour relate to artistic production in terms of both content (i.e., themes) and form (i.e., language and literary devices), considering these questions also from a transnational and postcolonial angle. The roundtable will draw upon research pursued by the OBERT sub-group of research on artistic representations of migration and labour, which the organisers have contributed to founding.

Bios:

Erica Bellia has recently completed a PhD in Italian at the University of Cambridge, with a thesis entitled 'Industrial Writing and Anticolonial Discourse in Italy, 1955–1965'. She currently collaborates with the Italian Section at Cambridge, teaching undergraduate and postgraduate modules. Her research interests include representations of labour in Italian culture, Italian industrial literature, Italian colonialism and anticolonialism, Italian Neomodernism and the reception of African and African American literatures in Italy. She has co-organised several research events in Italian studies, including an international conference 'Defining the Italian Neomodernist Novel', University of Cambridge, March 2020, online; the Italian Research Seminars Programme, University of Cambridge, 2018-2019 and 2019-2020, in person and online; the SIS PG Colloquium 2020, 'Italy at Work: Representations of Labour in Italian Culture', November 2020, online; she has also co-organised a panel on 'Il saggismo degli scrittori' at the 2021 ADI Conference (September 2021).

Bianca Rita Cataldi is a final-year PhD candidate and Italian tutor at the School of Languages, Cultures and Linguistics of University College Dublin. Her research focuses on narratives of work in the Italian context and she has published articles and book chapters on the topic. She is a resident scholar and a member of the Transnationalising the Humanities Research Network at UCD Humanities Institute, and a postgraduate representative at SIS - Society of Italian Studies.

Carlo Baghetti is currently doing a postdoc at Université Aix-Marseille, after having completed his first postdoc at Casa de Velazquez in Madrid. He obtained his PhD in Italian at Université Aix-Marseille in 2019, with a thesis concerning work in Italian fiction after 1994. He is among the founders of the OBERT (Observatoire Européen des Récits du Travail). His research interests focus on literary representations of labour but also include ecocriticism, emotions in literature and Gender Studies, among other fields. He has published extensively on representations of labour in modern and contemporary Italian literature as well as in French and Spanish literature. With Jim Carter and Lorenzo

Marmo, he has recently co-edited the volume *Italian Industrial Literature and Film* (Oxford: Peter Lang, 2021).

Mohamed Baya obtained his PhD in Comparative Literature from Western University, Canada, in 2020. He holds an M.A. in Italian Studies from the University of Montpellier (France), and taught French and Italian in various middle and high schools in Italy, England, Sweden and the United Arab Emirates. He is mainly interested in migrant literatures, with a particular focus on Beur and North African Italoophone literatures.

Giulia Fazzi is a writer from Carpi, Modena. Her first novel, *Ferita di guerra* (Gaffi, 2005), touches on questions of casualisation of labour and mobing. *Ferita di guerra* has been translated into French and published by Gallimard. In 2014, Fazzi published *Per il bene di tutti* (Il Saggiatore), a story of South-North migration in Italy. Short stories by Fazzi have been included in the anthologies *Laboriosi oroscopi* (Ediesse, 2006), *I nostri ponti hanno un'anima, voi no* (Fazi, 2007), *Tutti giù all'inferno* (Perrone, 2009) and in periodicals and literary blogs.

Luca Peretti is a WIRL-COFUND Fellow at the University of Warwick (a British Academy Postdoctoral Fellow from January 2022). He co-edited a volume on terrorism and cinema (in Italian, Postmedia books) and one on Pier Pasolini Pasolini (Bloomsbury Academics). His work has appeared in, among others, *Senses of Cinema*, *The Italianist: Film Issue*, *Journal of Italian Cinema and Media Studies*, *Historical Materialism*, *Comunicazioni Sociali*, *Quest. Issues in Contemporary Jewish History*. He is on the editorial board of *Zapruder World*, *Cinema e Storia*, *L'Avventura* and *Storiografia*. He collaborates with newspapers and magazines.

Lydia Tuan is a PhD student in the Departments of Italian and Film and Media Studies at Yale University. Her research focuses on representations of migration in contemporary Italian cinema, particularly through the films of Gianfranco Rosi and Andrea Segre, as well as the filming of these migratory spaces (such as the sea). She has previously published on the cinematic style of Paolo Sorrentino (*Journal of Italian Cinema and Media Studies*) and written on cinematic representations of southern Italy in the films of Michelangelo Frammartino. Prior to beginning her doctorate, she received her Laurea magistrale in Scienze dello spettacolo from the University of Padua.

Chair bio: **Elena Past** teaches at Wayne State University. Full profile at <https://clasprofiles.wayne.edu/profile/bb0478>.

Serena Vandi, Guido Bartolini, and Silvia Ross (orgs), *Post-Academic Careers*

Discussion with:

Dr Serena Alessi (Italian Cultural Institute of Valletta)

Dr Gemma Hemming (Taylor & Francis Group)

Dr Letizia Vettor (Student Adviser, UCD)

This panel is part of the SIS strategy for the development of career prospects for Early Career Researchers (i.e. doctoral researchers, post-doctoral researchers, early career academics, etc.) and is organized by the ECR reps on the SIS Executive Committee. The panel seeks to open up possibilities for careers beyond academia for those who are pursuing or have obtained doctoral degrees in Italian Studies and wish to explore pathways beyond the more traditional academic trajectory. Given the limited number of positions available in the academic sector, contemplating and preparing for life beyond academia has become a matter of urgency for ECRs and for their supervisors and mentors who seek to advise them. The aim of this session is to explore the richness of careers available to PhD graduates in the Humanities and to reflect on how to prepare for them. Speakers will include PhDs in Italian Studies

and/or Humanities who will talk about their own career trajectory beyond academia. Practical advice on developing cvs for the job market beyond the academic sector will also be provided.

Bios:

Silvia Ross (BA U of Toronto; MA, PhD Johns Hopkins University) is Senior Lecturer and former Head (2018-2021) of the Department of Italian, University College Cork, and was Associate Dean and Head of the Graduate School of the College of Arts, Celtic Studies and Social Sciences from 2011 to 2013. Her research concentrates on the representation of space in modern and contemporary literature, the subject of her monograph, 'Tuscan Spaces: Literary Constructions of Place' (U of Toronto P, 2010) and of her current research project titled 'Subverted Sites: Textual Representations of Conflict in Tuscany'. Her research areas also include Italian women writers, travel writing, ecocriticism and ecofeminism, and questions of conflict, identity and alterity and the text. She has co-edited the special issue of *Annali d'Italianistica* on 'Urban Space and the Body' (2019), and the volumes 'Cross-Disciplinary Approaches to Italian Urban Space' (DIDA Press, 2019); 'Rappresentare la violenza di genere. Sguardi femministi tra critica, attivismo e scrittura' (Mimesis, 2018); 'Identity and Conflict in Tuscany' (Firenze University Press, 2015); 'Mediterranean Travels: Writing Self and Other from the Ancient World to Contemporary Society' (Legenda, 2011) and 'Gendered Contexts: New Perspectives in Italian Cultural Studies' (Peter Lang, 1996). She is currently Senior Co-Editor of the journal *Italian Studies* (for post-1700 submissions). Further details: <http://publish.ucc.ie/researchprofiles/A017/sross>

Serena Vandi is Powys Roberts Research Fellow in European Literature at St Hugh's College, University of Oxford, where she works on Carlo Emilio Gadda's antifascist works and his use of satire, and where she teaches 19th, 20th, and 21st Italian literature, and Dante. Before going to Oxford, Serena was LAHRI Short-Term Postdoctoral Fellow at the University of Leeds, where she obtained her PhD in 2019. Based on her PhD thesis, her first book, *Satura. Varietà per verità in Dante e Gadda*, was published in 2021. She co-organised the international conferences «L'ombra sua torna»: *Dante, the Twentieth Century and Beyond* (Leeds 2017, Madrid 2021) and *Editions, Translations, Transmissions. 'That Awful Mess' of Carlo Emilio Gadda* (Oxford 2022). Before moving to the UK, Serena received her BA and MA in Italian Studies at the University of Bologna, as a student of the Collegio Superiore. Serena is Early Career Academics Representative at the SIS and the Italian representative member in the UCML Early Career Academics Special Interest Group.

Anna Lanfranchi / John Raimo (orgs), *Transnational Book History & Italy: Perspectives from the Archives* (chair, Mila Milani)

Anna Lanfranchi (University of Manchester), *The Archival Jigsaw Puzzle: Mapping 20th-Century Literary Agenting Networks*

Between the late 19th and the first half of the 20th century, the Italian translation market experienced a quantitative and qualitative expansion. Supported by the creation of a nation-wide book market and by the industrialisation of publishing, the demand for foreign material to be issued in Italian prompted the development of agenting practices aiming to channel copyright texts to publishing houses. Fully expressed by the rise of the professional literary agent, this quest involved intellectuals, authors, and translators alike. By cross-referencing the archival material of publishers and literary agents who were active in the blooming Italian copyright market, this paper explores how archival records that have so far been under-researched may react with publishers' correspondence to help us mapping informal and professional literary agenting networks. Sharing Philip Brooks' claim that "hardly any substantial topic can be studied on the basis of one kind of materials alone" (Brooks 1969), this paper demonstrates how

the diverse provenance of archival records allows for a better understanding of the deeply transnational origin of the Italian contemporary book trade.

Bio: Anna Lanfranchi is an ECR working on transnational Book and Copyright History. She holds a doctorate in Translation and Intercultural Studies from the University of Manchester, where she completed an AHRC-funded project on ‘Negotiating Italian translation rights across Anglo-American and Italian publishing (1900-1947)’. This research reassessed the development of the Italian translation industry by exploring the negotiation of translation rights to British and US works over the first half of the 20th century, as well as the transnational networks of authors, publishers, translators, authors’ societies, and literary agents fostering the development of the Italian market for translated texts. She has published on the propaganda role of intellectual property in modern wartime, on translation rights in early 20th-century Italy, and on the editorial experience of Cesare Pavese. Her next project will focus on translations as a means of cultural diplomacy during the Cold War (1946-1978). She has presented to international events such as the SHARP and the SIS conferences, while participating in the organisation of conferences, research networks, and workshops on translation and archival research. Formerly a Research Administrator, Digital Humanities Fellow, and Teaching Assistant at the University of Manchester, she is Editorial Assistant to *Modern Italy*.

John Raimo (New York University), ‘...uno dei nostri maestri di vita e di poesie’: Giulio Einaudi’s Bertolt Brecht, 1956-1970

Bertolt Brecht’s death in 1956 saw his canonization into European letters. Preparation began immediately for the publication of Brecht’s complete works in German, the establishment of his archives in Berlin, and productions of his plays across European stages. A coordinated effort emerged between publishing houses to publish Brecht’s œuvre in several European languages. The publisher Giulio Einaudi secured the Italian rights to Brecht’s corpus and quickly moved forward with the project. This paper draws upon archival materials from the Archivio di Stato di Torino and the Deutsches Literaturarchiv Marbach to explore the collaboration of Einaudi’s editors and three key translators of Brecht into Italian, namely the poet Franco Fortini, his wife Ruth, and Emilio Castellani. Together they navigated a standing Italian reception in flux, a competing version of Brecht emerging at the Piccolo Teatro di Milano, and external deadlines to complete a full collected edition. This paper accordingly argues for an archival history stretching from the sale of foreign rights to the individual translators’ strategies to understand Brecht as both an international and an Italian figure for both the editors and readers of the Einaudi edition.

Bio: John Raimo is a PhD candidate in Modern European History at New York University. His work focuses on Czech, French, German, and Italian Cultural and Intellectual History, in particular culture transfers as well as the History of the Book, Publishing, and Reading. He has studied Literature and History in France, Germany, the United Kingdom, and the United States while also working as an invited researcher at École normale supérieure and École des hautes études en sciences sociales (Paris), the Akademie der Künste (Berlin), and the Deutsches Literaturarchiv (Marbach am Neckar). His dissertation, “Republic of Readers: Politics of Reading and Publishing Across Postwar Europe, 1945-1970,” traces a common intellectual and cultural landscape of books across France, the divided Germanies, Italy, and communist Czechoslovakia from World War II to the aftermaths of 1968.

Lunch Break, 12:00-1:00pm (if you wish, bring your sandwich / converse online!)

Session III (1:00-2:30pm)

Marta Celati and Maria Pavlova (orgs), *Literature and Political Power in Renaissance Italy: Across Genres, Models, and Cultural Centres* (chair, Stefano Jossa)

Marta Celati (Università degli Studi di Pisa), *Against the State: Sedition and Obedience in the Theorization of Princely Power in Humanist Political Literature*

My paper aims to analyse the role played by the complementary and interconnected topics of rebellion and obedience in humanist political literature, with a focus on treatises devoted to princely power in early Renaissance Italy. In particular, in fifteenth century Italy, the practice of conspiracy became the main way through which insubordination to central authorities was carried out; moreover, the theme of political plot also acquires a key position in humanist political theory, more specifically in important literary works that are aimed at defining the figure of the ideal prince and presenting a new model of the monarchical state, with a significant interplay between historiography and political speculation. This analysis focuses on two significant case studies: Giovanni Pontano's historical and political works, in particular his *De bello Neapolitano*, and his treatises on princely rulership and on the social relationships within the state, *De principe* and *De obedientia*; and Giuniano Maio's *De maiestate*, the first pre-Machiavellian treatise in the vernacular completely devoted to the theorization of the key political concept of majesty.

Bio: Marta Celati is Senior Researcher in Medieval and Humanist Literature at the University of Pisa: she has been awarded this position in the Programme Rita Levi Montalcini of the Italian Ministry of University and Research (MIUR) and she is working on the research project funded by the MIUR 'The Mirror of History: The Prince and the Tyrant in Italian Renaissance Literature between Political Theory and Historiography'. Before this appointment, she has worked as Leverhulme Research Fellow at the University of Warwick, Centre for the Study of the Renaissance (Oct. 2018 - June 2021), where she is now Honorary Research Fellow. Moreover, she has worked as Part-time Lecturer at the University of Oxford (from 2014 and 2020) and in 2018 she was Frances Yates Short-term Fellow at the Warburg Institute (London). She was awarded a PhD in Italian Studies from the University of Oxford and a doctorate in Medieval and Humanist Philology from the University of Pisa. Her main research field is Italian Humanism and Renaissance, in particular political and historical literature. She has published a monograph with Oxford University Press, *Conspiracy Literature in Early Renaissance Italy: Historiography and Princely Ideology* (2021), a complete edition of Poliziano's *Coniurationis commentarium* (Edizioni dell'Orso, 2015), and numerous articles on various authors and topics, such as the classical legacy in humanist works, the art of printing in Renaissance Italy, and the interaction between literature and visual culture.

Maria Pavlova (Villa I Tatti), '*Chon forza e chonsiglo*': *Portrayals of Political and Military Leadership in Leonardo di Francesco Benci's Storia del marchese Ulivieri da Vienna*

This paper examines portrayals of political and military leadership in Leonardo di Francesco Benci's prose romance *Storia del marchese Ulivieri da Vienna*, which was composed in Florence at the end of the fifteenth century and has come down to us in two manuscript versions. Benci's work has to-date received scant scholarly attention, but it is a remarkable example of the inherent malleability and heterogeneity of the chivalric genre and in particular of its openness towards humanist literature. A romance masquerading as a historical narrative, *Storia del marchese Ulivieri da Vienna* is replete with references to ancient history, and a clear pedagogical intent can be sensed behind its complex portrayals of rulers and military commanders and its detailed and nuanced examinations of their successes and failures. This paper aims to show how Benci creates a tension between traditional knightly virtues and virtues associated with political and military leadership; in so doing, it considers the ways in which he

engages with and appropriates ideas from humanist texts, such as Leonardo Bruni's *De Militia* and his oration for Niccolò da Tolentino.

Bio: Maria Pavlova is a Deborah Loeb Brice Fellow at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies. She has a BA, an MSt, and a D.Phil. in Modern Languages from the University of Oxford. From October 2018 to July 2021 she was a Leverhulme Early Career Fellow at the University of Warwick, SMLC. Prior to that, she held a Randall MacIver Junior Research Fellow at St Hugh's College, Oxford. Her first monograph, *Saracens and their World in Boiardo and Ariosto* (2020), explores the figure of the religious and cultural Other in fifteenth- and sixteenth-century Italian chivalric texts, focusing in particular on Boiardo's *Inamoramento de Orlando* and Ariosto's *Orlando furioso*. Her other publications include *'Dreaming again on things already dreamed'. 500 Years of 'Orlando Furioso' (1516-2016)*, a volume that she co-edited with Marco Dorigatti in 2019, as well as articles and book chapters on different aspects of Italian narrative poetry from fifteenth-century anonymous *cantari* to Torquato Tasso's *Gerusalemme liberata*.

Anna Carocci (Università degli Studi Roma Tre), *Il carisma e la fortuna: Ludovico il Moro nelle guerre in ottava rima*

Ludovico il Moro è al centro di un vasto numero di componimenti della cosiddetta letteratura "popolare", di ampia circolazione e largo consumo: sonetti, cronache, poemetti in ottava rima, che testimoniano la fascinazione esercitata da questa figura. Concentrandosi in particolare sulle guerre in ottava rima, che riscrivono la storia contemporanea in forma romanzesca, l'intervento si propone di ripercorrere questa produzione, esaminando il cambiamento nella raffigurazione del Moro tra testi antecedenti e posteriori alla discesa in Italia di Luigi XII: se in precedenza il Moro è una figura non priva di ambiguità, ma nobile e valorosa, dopo questo spartiacque storico gli autori sono pressoché unanimi nel condannarlo come esempio di crudeltà e ingiustizia. Ci si soffermerà in particolare sul ricorrente ritratto del Moro come regnante che sfida la fortuna, e sul rapporto tra fortuna e potere che costituisce un tratto fondamentale del pensiero politico rinascimentale.

Bio: Anna Carocci is Researcher in "Letteratura Italiana" at the Department of "Studi Umanistici", Università degli Studi Roma Tre. Her research focuses on Italian Renaissance chivalric romance, history of the book, and Sicilian puppet theatre. She has published numerous articles on Matteo Maria Boiardo and his continuators as well as on her other research interests. She collaborates in the realization of the critical edition of *Mambriano* by Cieco da Ferrara. She is the author of the following books: *La lezione di Boiardo. Il poema cavalleresco dopo l'Inamoramento de Orlando (1483-1521)* (2018); *Il poema che cammina. La letteratura cavalleresca nell'opera dei pupi* (2019); *Stile d'autore. Forme e funzioni del Mambriano*, 2021.

Sara Boezio, Simona di Martino, Mattia Petricola (orgs), *Onirismo, visioni e generi dell'immaginario in Italia dall'Ottocento ai giorni nostri* (chair, Claudia Daniotti; roundtable participants: Sara Boezio, Daniele Comberiati, Silvia Contarini, Stefano Lazzarin, Simona Micali, Mattia Petricola)

Questa tavola rotonda intende offrire un'occasione per discutere lo stato attuale degli studi sui generi dell'immaginario—dal fantastico al soprannaturale, dal gotico al weird, dal fantasy alla fantascienza—in Italia in prospettiva intermediale e interdisciplinare. Si cercherà inoltre, più in generale, di comprendere come i metodi e gli strumenti per lo studio dei generi dell'immaginario possano essere applicati ad altri tipi di narrazione—si pensi a topoi e dispositivi narrativi come il sogno, la visione o l'allucinazione, che permettono di inserire elementi fantastici o anti-realistici in narrazioni altrimenti realistiche. Nello

specifico, Stefano Lazzarin e Simona Micali presenteranno vari cantieri di ricerca per il futuro degli studi sul fantastico e sulla speculative fiction italiani; Daniele Comberiati esplorerà il campo del fumetto di fantascienza italiano dagli anni '70 ad oggi, con particolare attenzione a Ranxerox (Tamburini), Nathan Never (Serra-Messa-Vigna) e Orfani (Recchioni-Mammucari); Silvia Contarini e Sara Boezio soffermandosi, rispettivamente, sull'opera narrativa e teatrale di D'Annunzio mostreranno come allucinazioni, apparizioni fantasmagoriche, idee fisse e forme di sonnambulismo fungano da 'device' per aprire una porta sull'inconscio e sull'indagine psicologica del sé; Mattia Petricola presenterà le sue ricerche in corso relative alle rappresentazioni di stati intermedi, residuali o anomali tra vita e morte nei generi dell'immaginario in Italia, in particolare nelle opere di Savinio, Landolfi e Giacomo Papi.

Bios:

Dr Sara Boezio (B.A. and M.A. Scuola Normale Superiore in Pisa) is Modern Humanities Research Association (MHRA) Fellow at the University of Warwick, where she has completed her PhD in Italian. She has been a Visiting Fellow at the École Normale Supérieure in Paris and in Lyon, at the University of Toronto, at CUNY - New York and at Harvard. She is interested in the comparative history of ideas, literature and culture of the late 19th century and is working on the book manuscript of her thesis, *Italy and the European Fin de Siècle: The Century's Turn in the Printed Media of the 1890s-1900s*. Her most recent contributions have appeared in the edited volumes: *Figure, temi e politiche del giornalismo italiano dell'Ottocento* (Milan: FrancoAngeli), *The Poetics of Decadence in Fin-de-siècle Italy* (Oxford: Peter Lang), and *The Archeology of the Unconscious* (New York-London: Routledge). She is an Associate Teaching Fellow of the Higher Education Academy (now Advance HE). She is also a specialist of Periodical Studies: she is a founding member of the *European Society for Periodical Research (ESPRit)* and has co-organised the HRC conference *Literary Journalism in Times of Crisis and Transition, 1870-1970* (University of Warwick). She has presented at international conferences, such as AAIS, CAIS, MLA, NeMLA, and SIS and has convened several panels, namely at the SIS and at the CAIS annual conventions. She has also co-organised the conference *Milan: Crossroad of Cultures* (a joint venture between the University of Warwick, the University of Birmingham and the University of Milan).

Daniele Comberiati è professore associato in Italianistica all'Université Paul-Valéry Montpellier 3. Si occupa di postcolonialismo italiano, romanzo grafico, fantascienza e letteratura italiana moderna e contemporanea. Ha pubblicato un saggio sul fumetto di fantascienza italiano e, con Simone Brioni, *Italian Science Fiction. The Other in Literature and Film* (2019) *Ideologia e rappresentazione. Percorsi attraverso la fantascienza italiana* (2020).

Silvia Contarini si occupa di letteratura e storia della cultura dal Sette al Novecento, con particolare interesse per i contesti medico-scientifici e i problemi di *transfert* culturale. Ha al suo attivo varie curatele e pubblicazioni in volume e su riviste specializzate, fra cui le monografie «*Il mistero della macchina sensibile*». *Teorie delle passioni da Descartes a Alfieri*, Pisa, Pacini, 1997; *Una retorica degli affetti. Dall'epos al romanzo*, Pisa, Pacini, 2006; *La coscienza prima di Zeno. Ideologie scientifiche e discorso letterario in Svevo*, Firenze, Cesati, 2018. Ha inoltre messo a punto il commento al *Discorso sull'indole del piacere e del dolore* di P. Verri (*I "Discorsi" e altri scritti degli anni Settanta*, a cura di G. Panizza, Roma, Edizioni di Storia e letteratura, 2004), e dello stesso Verri ha curato le *Osservazioni sulla tortura* (Milano, Rizzoli, 2006 e 2011). Per la collana dei Classici Ricciardi ha curato l'introduzione e il commento al *Barone di Nicastro* e alla *Storia filosofica dei secoli futuri* per il secondo volume delle *Opere* di Ippolito Nievo (2015). Dirige il Progetto PRIN 2017 *Nievo e la cultura letteraria del Risorgimento: contesti, paradigmi e riscritture (1850-1870)*. Di recente ha curato (con Rudolf Behrens, François Bouchard, Claudia Murru e Giulia Perosa) il numero monografico di «Between» *Forms and metamorphosis of "non conscious" before and after Freud: "scientific ideologies" and literary representations* (vol. 11, 2021), primo esito di un progetto di ricerca in corso.

Simona Di Martino is a final-year PhD student in Italian Studies at the University of Warwick. Her research tackles the representations of death, human bodies, and ghosts in late eighteenth- and early nineteenth-century Italian poems. She participated in several international conferences, such as AAIS, AIPI, SIS, recently the Annual Society for Pirandello Studies Conference (September 2021), and finally the conference “Women in Sardinia: Creativity and Self-Expression” University of Cambridge (September 2021). She co-organised panels for CAIS and ADI, the SMLC Symposium and the PGR SIS Colloquium (forthcoming). Simona also organised a one-day interdisciplinary conference funded by HRC (Warwick) in parallel sessions, in 2021. Among her publications, a chapter on the Italian family novel “‘Questo è il libro per cui sono venuto al mondo’. L’epopea storico-familiare in Antonio Pennacchi’s *Canale Mussolini*” (Pisa University Press, 2020); and two journal articles entitled “The Figure of the Wet Nurse from Vittorelli to Pirandello” in *Notes in Italian Studies* (2021) and “‘Orecchie rose e labbra mozze’ and Other Bodily Suffering in Alfonso Varano. Dantean Reminiscences in Eighteenth-Century Sepulchral Poetry”, in *Bibliotheca Dantesca* (2021). She is currently the editor of a special issue of *Quaderni d’Italianistica* on the theme of the night in Italian literature from the eighteenth century to the present day.

Stefano Lazzarin è *maître de conférences d’italien* all’Université Jean Monnet di Saint-Étienne (Francia). È autore di *Il modo fantastico* (Laterza 2000), *L’ombre et la forme. Du fantastique italien au XXe siècle* (Presses Universitaires de Caen 2004), *Fantasmismi antichi e moderni. Tecnologia e perturbante in Buzzati e nella letteratura fantastica otto-novecentesca* (Fabrizio Serra 2008), *Il Buzzati ‘secondo’. Saggio sui fattori di letterarietà nell’opera buzzatiana* (Vecchiarelli 2008). È il supervisore del manuale enciclopedico *Il fantastico italiano. Bilancio critico e bibliografia commentata (dal 1980 a oggi)* (Mondadori Education-Le Monnier Università 2016).

Simona Micali is Associate Professor of Comparative Literature at the University of Siena (Arezzo). She is member of the Teaching Board for the undergraduate program in Modern Languages and Literatures (‘Lingue per la comunicazione interculturale e d’impresa’) and vice-director for the Doctoral Program in “Filologia e critica”. Her recent publications include, among others, *Towards a Posthuman Imagination in Literature and Media: Monsters, Mutants, Aliens, Artificial Beings* (Peter Lang 2019), *La letteratura e le pandemie: dal paradigma apocalittico al "virus senza qualità"* (in *Storia e Problemi Contemporanei*, 2020), *Sogni, illusioni, realtà virtuali: i mondi possibili della science fiction* (in *Between*, 2019).

Mattia Petricola is *cultore della materia* in English and Comparative Literature at the University of Pisa. He received his PhD in 2019 from the University of Bologna and has been a postdoc research fellow in Comparative Literature at the University of L’Aquila (Italy). His research interests sit at the crossroads of thanatology, speculative fiction, intermedial studies, and queer theory. He has published articles on Philip K. Dick, Peter Greenaway, the notion of spectrality in media studies, and queer hermeneutics. In 2021 he edited a dossier entitled *What do we Talk about when we Talk about Queer Death?* for *Whatever. A Transdisciplinary Journal of Queer Theories and Studies*. Together with Simona Di Martino, he organized the panel *Mapping Italian Death Cultures from the Late Eighteenth Century until Today* for the 2021 CAIS conference. He is the Italian ambassador of the Association for the Study of Death and Society (ASDS).

Chair bio: Claudia Daniotti is a Leverhulme Early Career Fellow in Warwick’s Centre for the Study of the Renaissance. Full profile at <https://warwick.ac.uk/fac/arts/ren/centrestaff/daniotti/>.

Cecilia Piantanida (org.), Mare Nostrum: Sul Mediterraneo come luogo di negoziazioni, non solo simboliche (chair, Marzia Beltrami; roundtable participants: Marta Carraro, Guido Furci, Albert Göschl, Cecilia Piantanida)

Come ci ricorda Merleau-Ponty (1945) ‘per vedere il mondo e coglierlo quale paradosso occorre negare la nostra familiarità con esso’, ovvero descriverne la complessità tramite un’estetica non dominante e delle categorie interpretative di rottura. A ben guardare, la recente crisi migratoria nel Mediterraneo sembra problematizzare questa affermazione, per certi versi ovvia: il *mare nostrum* tradizionalmente associato all’incontro pacifico fra culture, agli scambi commerciali, e al viaggio come scoperta dell’altro e di sé, si è nel ventunesimo secolo progressivamente trasformato in una piattaforma di negoziazione tanto metaforica quanto reale. Se questo scarto semantico non è certo tra i più radicali – il Mediterraneo è da sempre una zona di scambio ma anche di conflitti –, è pur vero che, in tempi recenti, l’evoluzione dei fragili rapporti tra le società capitalistiche che si affacciano sul bacino mediterraneo e l’inaspirarsi dei rapporti tra il “Nord” e il “Sud” del mondo hanno avuto inevitabili conseguenze su un fenomeno sempre più tematizzato dall’arte e dalla letteratura contemporanea, in una duplice prospettiva, diacronica e transnazionale. È quanto questa tavola rotonda tenterà di approfondire, prestando particolare attenzione alle produzioni desunte dal contesto italiano e italofono.

I nostri spunti per la ricerca e l’analisi includeranno e problematizzeranno i seguenti quesiti :

1. Quali e quanti “Mediterranei” emergono dalle rappresentazioni contemporanee in letteratura (e.g. Massimo Carlotto, Erminia dell’Oro, Kossi Komla-Ebri, Toni Maraini, Laura Pariani, Igiaba Scego) e nelle arti plastiche e figurative (e.g. Marco Tullio Giordana, Gianfranco Rosi, Jonas Carpignano, Alessandro Sanna)?
2. In che misura o tramite quali strategie le rappresentazioni metaforiche, simboliche e allogoriche dell’oggi permettono di ‘rompere la nostra familiarità’ con il Mediterraneo e di trasmetterne la complessità in quanto luogo di soggettività plurali e di scontri/confronti identitari?
3. Quali rapporti tendono a stabilirsi fra rappresentazioni finzionali o metaforiche ed espressioni presumibilmente più attendibili di testimonianza, quali il documentario o l’autobiografia? Che tipo di “posizionamento” suscitano le diverse modalità di rappresentazione/narrazione nelle persone a cui si rivolgono?

Bios:

Marta Carraro - Dopo una laurea in Lingue, letterature e culture dell’Eurasia e del Mediterraneo (ebraico e arabo) presso l’Università Ca’ Foscari (Venezia), ha proseguito i suoi studi in Francia. Qui ha conseguito una laurea (Master 1) in Lingue e civiltà ebraiche (INALCO, Parigi), una laurea (Master 2) in Traduzione francese, inglese e italiana (ESIT – Université Sorbonne Nouvelle, Parigi) e una laurea (Master 2) In Letteratura generale e comparata. Quindi, ha intrapreso un dottorato in supervisione congiunta tra l’Université Sorbonne Nouvelle e l’Université de Montréal. La sua tesi verte sulla poesia di quattro autrici e analizza la loro scrittura ibrida come espressione di una protesta contro i sistemi oppressivi di stampo patriarcale (titolo: “Polyphonies féminines: exister et résister à travers l’hybridité poétique et sa traduction. Amelia Rosselli, Toni Maraini, Dahlia Ravikovitch, Yona Wallach”).

Guido Furci ha studiato all’Università di Siena e all’Università Paris 3 – Sorbonne Nouvelle. È stato allievo della Selezione Internazionale dell’Ecole Normale Supérieure (section “Lettres et Sciences Humaines”). Dopo aver lavorato in qualità di assegnista di ricerca al dipartimento di letteratura comparata dell’Università di Ginevra, nella sezione di Studi Ebraici della Johns Hopkins University (Baltimora) e alla School for Modern Languages dell’Università di Durham (Regno Unito) è stato nominato Maître de conférences (Associate Professor) in letteratura generale e comparata a Paris 3, dove dallo scorso anno dirige il collettivo MHIC-Lab (Medical Humanities in Context). I suoi contributi vertono principalmente sulla storia della tradizione ebraica d’Europa orientale, su fenomeni migratori e produzioni culturali desunte da contesti di tipo diasporico, e sulla nozione di montaggio, in letteratura e nelle arti figurative, prima dell’avvento del cinema, e in particolar modo tra Naturalismo e Simbolismo.

Albert Göschl is a researcher at the Department of Romance Languages, University of Graz (Austria). He studied romance studies and philosophy at the Universities of Graz and Siena (Italy). He is now working on his research project “Utopographies — The Poiesis of Space in Early Modern Utopias”, which deals with the literary construction of social counter-spaces in the paradigmatic genre of utopia, particularly literary strategies of spatiality and how fictional space is presented in relation to contemporary space theory. He is co-editor of the volume “Towards a Theory of Mediterranean Literature” which will soon be published open access at De Gruyter.

Cecilia Piantanida (see above).

Chair bio: Marzia Beltrami is a Research Fellow in Comparative Literature at the University of Tartu (Estonia). Full profile at <https://ut-ee.academia.edu/MarziaBeltrami/CurriculumVitae> .

Andrea Brondino and Emiliano Zappalà (orgs), Italian Literary Criticism: Voices, Tendencies, and the Function of the Critic Now (chair, Giacomo Raccis; roundtable participants: Olga Campofreda, Teresa Franco, and Valentina Sturli)

Il dibattito sulla funzione della critica letteraria in Italia si prolunga languendo da decenni. Facili dicotomie lo hanno caratterizzato e continuano a connotarlo, soprattutto nelle sue espressioni più note e influenti: da una parte, i teorici della crisi della critica (e della letteratura contemporanea, solitamente); dall'altra, i sostenitori dogmatici della bontà dell'esistente e del sempre più evanescente ruolo del critico contemporaneo come, al massimo, benevolo recensore di novità editoriali. Questa rappresentazione in parte caricaturale, in parte non troppo lontana dalla realtà, del campo della critica italiana contemporanea non prende consapevolmente in considerazione ramificazioni ulteriori del dibattito, che possono aprire potenziali terze vie rispetto al polo, opposto e identico, degli apocalittici e degli integrati nella critica letteraria italiana di oggi.

Questo panel, dal taglio necessariamente militante e sperimentale, intende problematizzare il dibattito sulla critica letteraria italiana odierna. La convinzione che lo ispira è che la retorica dei poli contrapposti sopra menzionata possa essere scongiurata e che, al tempo stesso, le questioni aperte dal dibattito sulla funzione della critica siano ancora degne di essere discusse e per nulla scontate. Temi e prospettive attraverso cui affrontare il problema comprendono, ma non si limitano a:

- riflessioni critiche su e ricezione di interventi recenti nel dibattito sulla critica letteraria contemporanea (esempi tra i tanti possono essere *Contro l'impegno* di Walter Siti, *Velo pietoso* di Edoardo Albinati, *Postcritica* di Mariano Croce);

- prospettive e teorie sulla funzione del critico in epoca contemporanea;
- l'emergere di nuove voci e tendenze nella critica letteraria su blog, quotidiani, riviste;
- la necessità di (o assenza di) una funzione mediatrice tra editoria e lettori;
- ruolo dell'Università e degli accademici;
- comparazioni tra la condizione della critica in ambito italiano e in ambito estero;
- problematiche generazionali e di genere nella composizione e funzione della critica italiana contemporanea.

Bios:

Olga Campofreda (see above).

Teresa Franco studied Italian Literature at the University of Rome, La Sapienza, and completed a D.Phil. in Medieval and Modern Languages at the University of Oxford in 2013. She is Lecturer in Italian at the University of Oxford a contributing writer for the cultural supplement of the Italian newspaper *Il Sole 24 Ore*. She is the author of a monograph on the poet Giovanni Giudici and his vast activity as a translator of English literature. Her research interests span from literary translation, to the Italian reception of foreign texts, and women's authorship. Her recent project examines the female force behind translation and publishing in Italy from 1930s to 1980s.

Valentina Sturli formatasi alla Scuola Normale Superiore di Pisa e all'Università di Padova, è docente a contratto di lingua e letteratura italiane presso l'UFR d'Études Italiennes di Sorbonne Université. Si occupa di letteratura italiana contemporanea e letterature comparate. È tra i curatori del volume postumo di F. Orlando, *Il soprannaturale letterario* (Einaudi 2017) e di *Vecchi maestri e nuovi mostri. Tendenze e prospettive della narrativa horror all'inizio del nuovo millennio* (Mimesis 2019).

Organizer bios:

Andrea Brondino is a PhD candidate in Italian Studies at the University of Warwick. He is working with Prof. Jennifer Burns and Dr. Marina Spunta (University of Leicester) on a project titled "Irony and Its Discontents: Theory and Practice of History-Writing in Umberto Eco, Carlo Ginzburg, and Wu Ming". His research analyses the different literary practices of irony displayed in contemporary Italian historical novels, as well as in the theory behind them. The aim of the thesis is to provide an understanding of what is meant with the word 'irony' in the present literary debate, as well as to assess the extent to which the political and the aesthetical are intertwined in recent developments of the Italian historical novel.

Brondino publishes peer-reviewed articles in journals such as *Contemporanea* (Jan 22), *Pirandello Studies* (Nov 2020), *Griseldaonline* (Dec 2019), *Chiasmo* (Nov 18), and *Literary Encyclopedia* (entries "Italian Postmodernism", Dec 18, and "Umberto Eco", Aug 19). Together with Luca Chiurchiù and Lorenzo Marchese, Brondino has been the editor of the first 2022 issue of the journal *Contemporanea*, dedicated to the investigation of Luca Rastello as a writer. He has presented his research and papers at the Universities of St. Andrews (Nov 18), Padua and Bergamo (Apr 19), Kassel (Oct 2019), IMLR in London (Oct 2019). He organized the Society of Italian Studies PG Colloquium in Feb 22. He is a blind reviewer for *Cosmo* and *La Rete delle Idee*. He writes book reviews for *La Balena Bianca*, and has written for *Doppiozero*, *L'indice dei Libri del Mese* and *Orbit: A Journal of American Literature*.

Emiliano Zappalà is currently a fourth year PhD student at the University of Warwick, where he recently submitted a thesis on political commitment in contemporary Italian narrative in the age of post-truth, produced under the supervision of Prof. Jennifer Burns. He previously graduated (MA) in 'Modern Languages and Cultures' at the University College London, with a dissertation on political *impegno* in contemporary literature, under the supervision of Dr. Florian Mussgnug. In 2012 he graduated in 'Modern Philology' at the University of Catania, with a dissertation on postmodern novel, under the supervision of Prof. Rosalba Galvagno.

Chair bio: Giacomo Raccis è assegnista di ricerca presso l'Università di Bergamo. Ha studiato l'opera di Emilio Tadini, di cui ha curato la raccolta *Quando l'orologio si ferma. Scritti 1958-1970* (il Mulino 2017) e su cui ha pubblicato *Una nuova sintassi per il mondo* (Quodlibet 2018). Tra i fondatori della Balena Bianca, ha collaborato anche con Doppiozero, Orlando Esplorazioni, Nuova Prosa e L'Indice dei libri del mese. Oltre a portare avanti studi sul rapporto tra scrittura letteraria e arti visive, si occupa di romanzo storico, di letteratura italiana degli anni Zero e di racconto breve, tema sul quale da sei anni coordina un seminario permanente insieme a Nunzia Palmieri. Ha pubblicato *La trama* (Carocci, 2018). È redattore della rivista online *La Balena Bianca*.

Break, 2:30-2:45pm

Plenary, 2:45–3:45pm

Alison Cornish, *Believing in Dante* (chairing: David Lines)

One of the things that distances Dante from the modern secular world is his medieval religiosity, his faith. T. S. Eliot epitomized the modernist solution to this problem by proposing that all that was necessary was the reader's momentary assent to the poet's beliefs, exactly the way we might willingly suspend our disbelief whenever we enter any fictive universe of novels, films, video-games, or any other work of the imagination. But belief cannot be side-lined, because belief (comprising faith, trust, promises, covenants) is thematic to the *Divine Comedy* in a most fundamental way.

Alison Cornish is currently Professor and Chair of Italian Studies at New York University and President of the Dante Society of America. She is the author of *Reading Dante's Stars* (Yale, 2000), *Vernacular Translation in Dante's Italy: Illiterate Literature* (Cambridge, 2011) and a commentary on Dante's *Paradiso*, translated by Stanley Lombardo (Hackett, 2017), as well as a number of essays. Her latest book, *Believing in Dante*, is due out from Cambridge later this year. During the seventh centenary of the poet's death, she organized a crowd-sourced podcast series of conversations between members of the Dante Society of America, entitled *Canto per Canto: Conversations with Dante in Our Time*, available [here](#).

Break, 3:45-4:00pm

Session IV (4:00-5:00pm)

Federica Coluzzi (org.), *New Perspectives in Transnational Periodical Studies II* (chair, Sara Boezio; roundtable participants: Morena Corradi, Lina Insana, Luca Somigli, Silvia Valisa, David Ward)

(for abstract, see the first of these two panels, above)

Bios:

Morena Corradi is Associate Professor of Italian at Queens College. She holds a Laurea in Modern Languages and Literatures from the University of Bologna, a MA in Italian from the University of Washington, and a PhD in Italian Studies from Brown University. Her research interests are 19th-century fantastic literature and theory, nationalism, cultural studies, 19th-century printed media, narrative theory. Her teaching areas include 19th and 20th century Italian literature, contemporary Italian culture and society, nation-building. She is the author of articles on the Milanese Scapigliatura, and on post-unification political and literary journals. She has published the monograph *Spettri d'Italia: scenari del fantastico nell'Italia postunitaria* (Longo Editore, 2016).

Lina Insana is Associate Professor of Italian at the University of Pittsburgh, where she teaches post-Unification Italian culture; Holocaust literature and film; Italian Fascism and resistance; Italian American screen studies; and translation studies. Insana's current work—in teaching, research, mentored research, and experiential learning—aims to put Italian and Italian Diaspora studies in direct dialogue. She is the author of *Arduous Tasks: Primo Levi, Translation, and the Transmission of Holocaust Testimony*, as well as various studies on Italian Shoah post-memory. Her current book in progress is a geocritical cultural history of Sicily (*Charting the Island: Sicilian Position and Belonging from Unification to the European Union*), which traces the different forms of belonging Sicily's cultural production has shaped for it over time, including diasporic forms.

Luca Somigli is Professor of Italian Studies at the University of Toronto. He has published extensively on various aspects of Italian and European modernism and avant-garde, including the volumes *Legitimizing the Artist. Manifesto Writing* and *European Modernism, 1885-1915* (2003) and *Italian Modernism: Italian Culture between Decadentism and Avant-Garde*, edited with Mario Moroni (2004), and essays on Marinetti, Pirandello, Savinio, Bontempelli, and Primo Conti. His research on contemporary narrative, and genre fiction, includes numerous essays and the edited volume *Negli archivi e per le strade. Il ritorno alla realtà nella narrativa di inizio millennio* (2013). His latest publications are the co-edited volumes *Futurism: A Microhistory* (2017) and *Oltre il canone: problemi, autori, opere del modernismo italiano* (2019).

Silvia Valisa is Associate Professor of Italian Studies. She holds a laurea in lettere moderne from the Università di Pavia, Italy, a D.E.A in French literature from the Sorbonne Nouvelle, France, and a Ph.D. in Italian Studies from the University of California, Berkeley (2007). She was a post-doctoral scholar at Brown University, RI (Cogut Center for the Humanities, 2009) and has held a research fellowship from the Newberry Library, Chicago (2017). She is currently part of the inaugural class of faculty fellows of FSU's Demos Institute for Humanities Data, 2019-2020.

David Ward is Professor of Italian in the Department of Italian Studies and Affiliated Faculty Member in the Program in Comparative Literary Studies. He is author of five books: four in English, *A Poetics of Resistance: Narrative and the Writings of Pier Paolo Pasolini* (Madison, NJ and London: Fairleigh Dickinson University Press, 1995); *Antifascisms: Cultural Politics in Italy, 1943-46 Benedetto Croce and the Liberals, Carlo Levi and the Actionists* (Madison, NJ and London: Fairleigh Dickinson University Press, 1996); *Piero Gobetti's New World: Antifascism, Liberalism, Writing* (Toronto: University of Toronto Press, 2010); *Contemporary Italian Narrative and 1970s Terrorism: Stranger than Fact* (London: Palgrave-MacMillan, 2017); and one in Italian, *Carlo Levi: Gli italiani e la paura della libertà* (Milan: Rizzoli/Nuova Italia, 2002). He is also co-editor, with Sciltian Gastaldi, of a volume of essays on the writings of the children and relatives of the victims of terrorism, entitled *Era mio padre: Italian Terrorism of the Anni di Piombo in the Postmemorials of Victims' Relatives*, published in the *Italian Modernities* series by Peter Lang in 2018.

Patrizia Sambuco (org.), Scrittrici e regioni: Nuove tendenze (chair, Katia Pizzi; roundtable participants: Adalgisa Giorgio, Patrizia Sambuco, Gigliola Sulis, Giovanna Summerfield)

Assieme al crescente interesse per la letteratura e cultura migrante e transnazionale, nel panorama culturale italiano del nuovo millennio si è delineata una chiara attenzione a produzioni letterarie di carattere regionale o locale. Così come le scrittrici sono molto presenti nella scrittura migrante del nuovo millennio, lo sono nella scrittura di carattere regionale. Una produzione letteraria non solo evidente nella sua quantità ma pregiata nelle scelte letterarie, con premi letterari a opere che hanno rappresentato l'Abruzzo (Donatella Di Pietrantonio, Premio Campiello 2017, Premio Napoli 2017, Premio Alassio 2017, Premio Brancati, 2014), la Sicilia (Veronica Galletta, Premio Campiello Opera Prima 2020), la Sardegna (Michela Murgia, Premio Campiello 2010, Premio Mondello 2010, Premio Dessì 2009), solo per citarne alcune. Numerose sono le voci femminili più o meno conosciute, da Milena Agus a Savina Dolores Massa, all'interno della ricca letteratura sarda, la cui ultima produzione non rappresenta più il limitato spazio arcaico della letteratura precedente (Sulis, 2017). *L'Atlante delle scrittrici piemontesi*, pubblicato nel 2007, ha iniziato un lavoro di sistematizzazione della cospicua produzione letteraria delle scrittrici della regione Piemonte. Come in Piemonte, altre aree ad alta scolarizzazione femminile, hanno visto una fiorente letteratura femminile. Trieste è sede di una secolare letteratura femminile che si è distinta per il consapevole uso del tratto linguistico e culturale locale (Pizzi, 2018). In Friuli, nella metà dell'Ottocento, Caterina Percoto scriveva in friulano per rappresentare la vita dei contadini, mentre oggi la contemporanea Nelvia Del Monte usa il friulano per scrivere della storia globale (Noacco, 2020).

Questa tavola rotonda si prefigge di discutere le attuali tendenze della scrittura a carattere regionale delle donne oggi. Per questo riunisce esperte di letteratura, ognuna delle quali discuterà le tendenze e le caratteristiche delle scrittrici di una singola regione, aprendo poi il dibattito a una comparazione e sintesi delle varie posizioni.

Bios:

Adalgisa Giorgio holds an Honorary Lectureship in Italian Studies at the University of Bath after recently retiring from an Associate Professorship in the same university. She is a member of the Steering Committee of the Centre for the Study of Women's Writing (CCWW) of the IMLR. Her main areas of research are: post-1968 Italian women's writing, especially Fabrizia Ramondino and Marosia Castaldi, with a focus on motherhood and the mother-daughter bond; post-1993 narratives on Naples; and Italian migration to New Zealand. Her recent publications ensued from the activities of the AHRC-funded 'Motherhood in post-1968 European Literature Network' of the CCWW: a co-edited special section of *Women's Studies International Forum* (2015) on mothering and migration in Europe; a special section of the *Journal of Romance Studies* (2015) on motherhood and work in Italy; the co-edited volume *Motherhood in Literature and Culture: Interdisciplinary Perspectives from Europe* (Routledge 2018). Her articles on Māori-Italian identities have appeared in the *New Zealand Journal of Psychology* (2019) and *Social Identities* (2020).

Patrizia Sambuco ha appena concluso la sua seconda monografia, che analizza il valore del cibo nella cultura delle donne e nell'immaginario delle scrittrici nel periodo che va dal Fascismo al terzo millennio. In questo lavoro Patrizia porta avanti la teorizzazione della corporeità iniziata nella sua prima monografia *Corporeal Bonds: The Daughter-Mother Relationship in Twentieth-Century Italian Women's Writing* (UTP 2012). È la curatrice dei due volumi: *Italian Women Writers 1800-2000* (FDUP 2015) e *Transmissions of Memory: Echoes, Traumas, and Nostalgia in Post-WWII Italian Culture* (FDUP 2018). Ha organizzato tre convegni internazionali: "The Diasporic Plate: Food in the Contemporary Diasporic World in Times of Crisis", IMLR/London, 27 November – 11 December 2020; "The Taste of War: Values and Meanings of Food in WWII Italy and France", IMLR/London, 5 July 2019; "Borders and Boundaries: Women Writers of the 19th, 20th and 21st century", University of St Andrews, 21-22 March 2011. Ha fondato e organizzato una serie di seminari di ricerca di italianistica che riunivano le otto università di Melbourne, e il pubblico generale dell'Istituto italiano di cultura locale (2013-2016). All'università di St Andrews è stata tra le fondatrici della serie di seminari di ricerca "Gender Forum". Ha organizzato la sessione "Gendered Revisions" al convegno AATI, 22-26 Giugno 2016.

Gigliola Sulis is Associate Professor and director of research in Italian, as well as 'grant champion' in the School of Languages, Cultures and Societies at the University of Leeds. Her main research interests are: multilingual literature (from its theoretical underpinnings to the poetics and ideology of individual authors, especially in relation to the modern novel); regional literatures (esp. from the main islands, Sicily and Sardinia); cultural and artistic representations of Italian polycentrism and of the tension between local and national dimension (esp. from a postcolonial critical perspective). Her research approach integrates stylistics, narratology, and problems of identity raised by multicultural diversity. She has published on multilingual literature, the language and style of contemporary Italian writers (e.g. Luigi Meneghello, Andrea Camilleri, Joyce Lussu, Laura Pariani, Sergio Atzeni, Marcello Fois), the literary canon, modern dialect poetry, Sardinian literature, and twentieth-century women's writing.

Giovanna Summerfield is Professor of Italian and French at Auburn University, where she also served as Associate Dean in the College of Liberal Arts. She received her PhD in Romance languages and literatures with a minor in European and Mediterranean history from the University of Florida. She has published and presented extensively on the long eighteenth-century (1660-1830) French and Italian literature (emphasis on Sicilian writers), religious and philosophical movements, film studies, Mediterranean studies, and women's studies. She is the author of *Sicily on Screen: Representations of*

the Island and Its Culture (2020), “Le donne del Settecento siciliano così rispondono: lettere e poesie di Grimaldi, Bongiovanni e Galiani.” *Rivista di Studi italiani*, numero monografico *La Sicilia a firma femminile: uno sguardo diacronico e sincronico dal XV al XXI secolo*, edited by Milagro Martín Clavijo, Serena Todesco, Daniela Bombara. Anno XXXVIII, no.1, aprile 2020. 60-87, “Peppa la Cannoniera: Citizenship in Action” in *Sisters in Arms: Italian Women at War since the Risorgimento* (2016), *Sicily and the Mediterranean: Migration, Exchange, Reinvention* (2015), *Le Siciliane: Così sono se vi pare* (2011) and *New Perspectives on the European Bildungsroman* (co-authored, 2010). She is also a short story writer and a poet (*Remembering Sicily*, 2009).

Chair bio: Among other responsibilities, **Dr Katia Pizzi** directs the Italian Cultural Institute in London. Her full CV is at <https://sas.academia.edu/KatiaPizzi/CurriculumVitae> .

Adele Bardazzi (org.), *Weaving Media in Modern and Contemporary Italian Poetry: An Intermedial Perspective* (chair, Clodagh Brook)

Matilde Manara, *On Eels and Angels: Amelia Rosselli and Francesca Woodman Between Devotion and Deconstruction of the Traditional Topoi*

By bringing into dialogue the poet Amelia Rosselli and the artist Francesca Woodman, this paper will focus on how an intermedial and comparative methodological framework can bring a better understanding of both poetic texts and visual arts. The aim of this paper is to reflect on the conflict between devotion and defection of a given media tradition (photography on the one hand, poetry on the other) by analyzing some figures shared by Woodman and Rosselli: the visiting angel and the eel. Such a comparison will allow us to ask ourselves whether the two artists' texts and photographs are as 'feminin' as they appear at first sight.

Rosselli's poetry takes up certain *topoi* of the lyric genre: above all, the apostrophe of a male 'I', whose voice is hyper-present in the text, to a mute or absent female 'You'. By reversing the pronominal relationship between these two speakers, Rosselli succeeds at the same time in appropriating the *topos* and in criticizing it. As Rosselli does with the stereotypes of the lyric genre, Woodman engages in an ambivalent relationship with the commonplaces of the feminine. In both cases, the conquering of the body involves both rejection and the desire to show it off to others. Each in her own way, Rosselli and Woodman deny themselves to their audience, who find themselves obliged to reassemble the female image piece by piece, and often without success.

Bio: Matilde Manara has studied Modern Literature at the University of Siena. Her bachelor's thesis, focused on Franco Fortini's role as a translator from German, is currently being published by Quodlibet Press (*Così anche noi in un'eco. Il carteggio Fortini-Enzensberger*). Her master's thesis investigated Andrea Zanzotto's critical writings and is currently being published by Pacini Press (*Diplopie, sovrimpressioni. Poesia e critica in Andrea Zanzotto*). Since 2017, she is both a PhD Student in Comparative Literature at Sorbonne Nouvelle University - Paris 3 and a Marie Curie Fellow. Her doctoral dissertation deals with the interferences between lyrical and essayistic modes of utterance in Modernist poetry (*Le lyrisme de la pensée. Poésie et essai chez Paul Valéry, Rainer Maria Rilke, Eugenio Montale and Wallace Stevens*). Her main fields of research are Literary Genres Studies, 20th and 21st Centuries Western Poetry, Italian Philology and Translation Studies.

Adele Bardazzi (Trinity College Dublin), *'Un nodo per ricordare': Autobiography, Corporeality, and Threads in the Intermedial Works of Elisa Biagini and Sabrina Mezzaqui*

By looking at intermedial works of the poet Elisa Biagini and the artist Sabrina Mezzaqui as well as their most recent collaboration for the Galleria Continua's exhibition 'c'è qui nell'aria la parola-ramo', this paper investigates the relationship between poetic texts and textiles. The 'intra-action', to use the feminist physicist Karen Barad's term, between the language of poetry and that of textile emerges through a paradigm of entanglements that expands the semantic capacity of both words and textiles. The verses displayed by Biagini in Mezzaqui's installations belong to *Da una crepa* (2014), which weaves imaginary dialogues with Emily Dickinson and Paul Celan. *Da una crepa* will be central to this paper's investigation together with *Le ossa non sono poi così solide* exhibited at Museo della Specola in 2010 and poems from Biagini's most recent work, significantly entitled *Filamenti* (2020). In this collection, the thread emerges as a key tool not only to recompose a body that is represented as fragmented and disjointed, but also as a 'filo memoria' that can re-constitute an identity understood in highly corporeal terms (especially in the section 'Moto perpetuo (un'autobiografia)'). A reflection on identity and autobiography is also central to Mezzaqui's practice, especially in *Appunti per autobiografia del rosso* (2017-2018), where through 33 woven and decorated books, she attempts to weave an autobiography. In both Biagini's and Mezzaqui's intermedial textile poems, the viewer/reader engages with a thread endowed with a strong vitalistic, almost biological power able to weave together identity, biography, and memory.

Bio: Adele Bardazzi is Irish Research Council Postdoctoral Research Fellow at Trinity College Dublin and Honorary Faculty Research Fellow at the University of Oxford. Prior to this, she was Laming Junior Research Fellow at The Queen's College, Oxford, working on a project on the contemporary Italian poet Antonella Anedda. She holds a DPhil in Italian from Christ Church, Oxford. Her research focuses on modern and contemporary poetry, with a series of cross-disciplinary, comparative, and gender-orientated foci. In particular, her research interests are lyric poetry (with an emphasis on elegy), discourses of mourning and loss, issues of translation and self-translation, and the cross-fertilisation between the verbal and the visual. Among her recent publications are: the edited volume *Gender and Authority Across Disciplines, Space and Time* with Alberica Bazzoni (Palgrave Macmillan, 2020); the monograph *Eugenio Montale: A Poetics of Mourning* (Peter Lang, forthcoming 2022) and edited volume *A Gaping Wound: Mourning in Italian Poetry* with Francesco Giusti and Emanuela Tandello (Legenda, forthcoming 2022). She is co-founder and co-ordinator of *Italian Poetry Today*.

Gian Maria Annovi, *A Trembling Line: Andrea Zanzotto's Graphism in Conglomerati*

Within Andrea Zanzotto's astonishing poetic corpus, a veritable verbal universe, an important constellation of non-verbal signs has yet to be fully explored. Zanzotto's pictorial body includes a variety of illustrative drawings placed within his poetic texts, but also several abstract signs or scribbles, which still puzzle readers and critics. This paper discusses, for the first time, the significance of these abstract signs in Zanzotto's final poetic collection, *Conglomerati*, and interprets them as a visual symptom of trauma. Specifically, the trauma generated by the perception of the tension between the temporality of human existence and the geological time of the natural world. In this paper, Zanzotto's concern for geology and human finitude is discussed through the notion of tremor or tremble, which brings together nature's seismic creative force and the fragility of the aging poet's dissipating body.

Bio: Gian Maria Annovi is Associate Professor of Italian and Comparative Literature at University of Southern California. He is the author of *Altri corpi: poesia e corporeità negli anni Sessanta* (Gedit, 2008) on the relationship between de-centred subjectivity and corporeality in the poetry of prominent Italian authors such as Rosselli, Zanzotto, Sanguineti Porta, and Pasolini. In 2017, he published his second book *Pier Paolo Pasolini: Performing Authorship* (Columbia University Press), which received the Howard R. Marraro Prize from the Modern Language Association, and the International Flaiano

Prize for Italian Studies. He is the editor of four volumes and the authors of numerous book chapters and articles on Italian poetry, the Italian Neo-avant-garde, and Pier Paolo Pasolini.

Emanuela Patti (org.), 60 years after *Opera aperta: Theoretical and Methodological Approaches to the Digital and the Arts* (chair, Emanuela Patti; roundtable participants: Giuditta Cirnigliaro, Angelica Federici, Valeria Federici, Massimo Riva)

In 1962, Umberto Eco published *Opera aperta. Forma e indeterminazione nelle poetiche contemporanee* which reflects on a number of artistic questions that lie at the intersection of different social and technological theories, such as cybernetics, system theory, pragmatism, and Marxism, examining how artists have responded to a number of cultural ideas resulting from modern scientific knowledge, such as chaos, indeterminacy, probability, ambiguity, discontinuity and polyvalence. The same year, together with Bruno Munari, he edited a special issue of the *Almanacco Bompiani* titled *Grafiche programmate con criteri cibernetici*, edited by Eco and Munari, which focused on the question of how to apply electronic computers and programming to moral sciences and literature. In 1964, in *Understanding Media: The Extensions of Man*, Marshall McLuhan affirms that “the content of a medium is always another medium” reverberating the openness of a multimedia scenario highlighted by Eco that came to characterize all aspects of human knowledge and culture production. Despite Eco’s and McLuhan’s early conceptualization of an interdisciplinary and varied creative work and environment, the theoretical frame to investigate such work has remained confined within separate fields of study.

In this roundtable we present a number of theoretical and methodological approaches to hybrid works of art where electronic media and digital technologies intersect with literary and artistic forms. In addition, we explore the possibilities of analyzing these works through the tools with which they are made or their simulation. The practicality of working with digital tools is brought to the fore through collaborative processes that stem from a transformed and ubiquitous digital landscape. The goals of this roundtable are to re-assess Eco’s contribution to the discussion in the light of a number of more recent publications, as well as to discuss the possibility to create an interdisciplinary theoretical framework for humanistic methodologies in the digital realm. Recent publications that are part of this investigation include Jay David Bolter and Richard Grusin’s *Remediation: Understanding New Media* (1999), Lev Manovich’s *The Language of New Media* (2001), Henry Jenkins’ *Convergence Culture. When Old and New Media Collide* (2006), Katherine N. Hayles’ *Electronic literature. New Horizons for the Literary* (2008), Massimo Riva’s *The Literary Work of Art in the Age of its Digital [Re]production* (2011), Joseph Tabbi’s *The Bloomsbury Handbook of Electronic Literature* (2017), Scott Rettberg’s *Electronic Literature* (2019) and Claire Taylor’s *Electronic Literature in Latin America: From Text to Hypertext* (2019), Taina Bucher’s *If...Then. Algorithmic Power and Politics* (2018), Johanna Drucker’s *Visualization and Interpretation. Humanistic approaches to display* (2020).

Bios:

Giuditta Cirnigliaro is a postdoctoral fellow at Roma Tre University, working on a project for the digital edition of Leonardo’s literary writings and drawings. She holds a Ph.D. in Italian Studies with a concentration in Art History from Rutgers University, and a Laurea degree in Humanities (summa cum laude) from the University of Milan. She received her B.A. in Fine Arts Painting (summa cum laude) from the Academy of Fine Arts of Brera and her M.A. in Fine Arts (with Distinction) from the Glasgow

School of Arts in 2010. Her research focuses on the relationship between words and images in Leonardo da Vinci's work, and she also analyzes recurrent patterns in the production of contemporary creative projects and the digital humanities. She has published her research on peer reviewed journals, such as *Rivista di Letteratura Italiana* and *L'Illustrazione* (2019), has recently curated the edition of Leonardo's fables and prophecies with Carlo Vecce (Garzanti 2019), and is currently working on a book project on the sources of Leonardo's *Fables*. Cirnigliaro has taught and organized High Formation courses, workshops and Summer Schools at Rutgers University (2013-2017), the Catholic University of Milan, Roma Tre University (2018-2019) and the University of Geneva (2019-2020). She has curated cultural events across academic and museum institutions, presented at conferences in Italy, Germany, the UK, and the United States, and has received various scholarly awards, including the Baden-Württemberg-Stipendium, the Andrew W. Mellon and the Rutgers Center for Cultural Analysis Fellowships.

Angelica Federici is Digital Humanities research fellow at Roma Tre University with the project Digital Humanities: monastic life in Rome 1200-1400. The monumental complex of S. Agnese fuori le mura in Virtual reality. VR Sant'Agnese combines established tools of scholarly enquiry including but not limited to archival research, empirical display of extant objects, and meticulous study of building structures with photogrammetry/point cloud, CAD modelling and virtual reality. This project aims to reconstruct the medieval guise of the monastery of Sant'Agnese fuori le mura in Rome, in an integrated study of architecture, liturgical furnishing and painting, aspiring to a precise spatial analysis that goes beyond the descriptive limit of photographic reproductions Before joining Roma Tre Angelica obtained her PhD from the University of Cambridge ('Convents, Clausura and Cloisters: Female Religious patronage in late medieval Rome and Latium') under the supervision of Dr Donal Cooper.

Valeria Federici received her Ph.D. in Italian Studies and an MA in History of Art and Architecture from Brown University in 2019. Before joining the University of Maryland, Dr. Federici was a Postdoctoral Research Associate at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. As a multidisciplinary scholar, her research interests revolve around themes of art, information technology, sovereignty, relational space, social movements, cultural identity, and the digital humanities. In the field of digital humanities, Dr. Federici worked as a research associate at Brown University on the digital project "The Garibaldi and the Risorgimento." Also, at Brown University, in collaboration with the Center for Digital Scholarship, she completed a digital interface ("The Garibaldi Explorer") that investigates the relationships between the Garibaldi Panorama and the visual and textual materials collected in the Harvard Risorgimento Preservation Collection. Dr. Federici's past and current research has resulted in academic publications on several topics, among which: teaching with technology; contemporary art theories and practices; the visual representation of women in Italian cinema and television in the 1950s, and the history of modern Italy

Emanuela Patti (MA Comparative Literature (UCL); PhD Italian Studies (University of Birmingham)) is Lecturer in Italian at the University of Edinburgh. She holds an MA in Comparative Literature from UCL and a Ph.D. in Italian Studies from the University of Birmingham. After her doctoral studies, she was Senior Research Fellow for the collaborative AHRC-funded research project 'Interdisciplinary Italy 1900-2020: interart/intermedia'. Before joining the University of Edinburgh in 2021, she held teaching appointments in Italian language and culture at the University of Exeter, University of Wales, University of Cagliari, School of Advanced Study (University of London), University of Birmingham and Royal Holloway. She is an Honorary Research Associate, Royal Holloway, University of London (2019-2022) and Member of the Executive Committee (Digital Strategy Portfolio Holder), Society for Italian Studies, 2019-.

Emanuela has published extensively on Dante and Pasolini, modern and contemporary Italian culture, experimental literature, digital culture and digital humanities. A significant part of her research has explored how themes, characters and stories metamorphose across the arts and cultures. She has also contributed to a number of projects exploring linguistic and geocultural diversity in digital knowledge infrastructures, as well as critical digital pedagogies in Modern Languages.

Massimo Riva has taught at Brown University since 1990. He has held visiting positions at the University of Bologna, the Universidad Nacional Autonoma de Mexico, the University of London, the

École des Hautes Études in Paris, and the University of Sydney, Australia. In recognition of his research-based teaching, he was nominated Royce Family Professor of Teaching Excellence. He has published several books on literary maladies and national identity, post-humanism and the hyper-novel, and literature in the digital age. He was the recipient of major grants from the National Endowment for the Humanities and the American Council of Learned Society, in support of various digital projects, now part of the Virtual Humanities Lab. He has recently completed a digital monograph, a project of the Brown Digital Publications Initiative funded by a grant of the Andrew W. Mellon Foundation, entitled *Shadow Plays: Virtual Realities in an Analog World*, forthcoming in June 2022 with Stanford University Press.

Francesco Chianese (org.), *Where Is Italian Studies Going? A Transnational State of the Art* (chair, Francesco Chianese; roundtable participants: Simone Brioni, Clorinda Donato, Teresa Fiore, Loredana Polezzi)

A few years have passed since 2014, when Emma Bond's ground-breaking article announced a "transnational turn" in Italian studies while the team of scholars gathered around the AHRC-funded *Transnationalizing Modern Languages* project started investigating the possibilities of exploring Italian culture along a wider transnational trajectory and in dialogue with other cultures within Europe and beyond. The impact of their meditation on the reconfiguration of departments of modern languages across the UK, US, Canada and Australia has translated today into research and teaching by an expanding network of scholars aiming to promote a more open and inclusive concept of Italianness worldwide. Organised in the context of the Marie Skłodowska-Curie Fellowship funded *TransIT – Many Diasporas from One Transnational Italy*, this roundtable invites international scholars from different contexts where the transnational framework has become an established practice to discuss the state of the art, the goals accomplished and the work which is still needed to disseminate more widely this broader concept of Italian culture.

Bios:

Simone Brioni is Associate Professor in Postcolonial Theory and Migration Studies in the English Department, Stony Brook University. Full profile: <https://www.stonybrook.edu/commcms/english/people/Brioni.php#Biography>

Clorinda Donato is Professor of Italian and French and Director and Program Coordinator of the Clorinda Donato Center for Global Romance Languages and Translation Studies, California State University Long Beach. Full profile: <https://www.csulb.edu/george-l-graziadio-center-for-italian-studies/clorinda-donato>

Teresa Fiore is Professor and Inserra Chair in Italian and Italian American Studies, World Languages and Cultures, Montclair State University. Full profile: https://www.montclair.edu/profilepages/view_profile.php?username=fiorete

Loredana Polezzi is Professor and Alfonse M. D'Amato Endowed Chair in Italian American and Italian Studies, Stony Brook University, Full profile: <https://www.stonybrook.edu/commcms/eurolangs/people/Loredana-Polezzi.php#ResearchInterests>

Organizer/chair bio: Francesco Chianese is a Marie Skłodowska-Curie Research Fellow (2020-22) at Cardiff University and California State University, Long Beach. He taught Italian Literature at the University of Turin (2019-20) and Italian and Italian American literature and culture at California State University, Long Beach, where he was Fulbright Scholar-in-Residence (2018-19). He holds an MA in Contemporary Italian Literature from the University of Naples Federico II and a PhD in Comparative

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Literature from the University of Naples L'Orientale. He has published a book on Pasolini, "*Mio padre si sta facendo un individuo problematico*": *Padri e figli nell'ultimo Pasolini (1966-75)* (Milan: 2018) and written on Italian literature and culture, Italian American literature and culture and on the representation of the Italian diaspora in several journals and volumes.