

The AAIS Annual Conference  
Sant'Anna Institute - Sorrento, Italy  
6-9 JUNE, 2024

## Event program

### Spotlighted Activities

#### Day one – Thursday, June 6

6:30 pm	Brindisi in the Garden and Opening Remarks
7:30 pm	Screening - <i>The Black Italian Renaissance</i> (Italy, United Kingdom, Germany, 2022)

#### Day two – Friday, June 7

8:15 am – 8:45 am	Breakfast and President's welcome to grad students, ERCs, independent scholars
5 pm	Keynote
	Aperitivo following Keynote

#### Day three – Saturday, June 8

12:15 pm – 1:45 pm	ECCS – Executive Council Conference Series
2:45 pm – 5:15 pm	Writer's Assembly
7:30 pm	Gala Dinner

#### Day four – Sunday, June 9

10:20 am – 11:50 am	Conference Round Up (more details to follow)
---------------------	----------------------------------------------

## Full list of panels & roundtables

8:45 am – 9:15 am | Breakfast

### Room 4 | P1 | Mediterraneo e mercanti

Co-sponsored by the American Boccaccio Association

Description:

Percezioni e rappresentazioni legate al Mediterraneo, il ruolo del mercante in testi di differente natura. Riflessioni e argomenti di varia natura quali, per esempio il commercio di idee, le ipotesi intorno al viaggio, gli itinerari, le rotte marittime o specifiche destinazioni, la Terrasanta, l'Oriente, l'Occidente. Avventure, i resoconti, i diari, le lettere, i viaggi; rappresentazioni e percezioni dello spazio marino e delle isole entro le differenti sponde del Mediterraneo.

Chairs: David P. Bénéteau (Seton Hall University) & Angela Fabris (University of Klagenfurt)

Simona Esposito (Scuola Superiore Meridionale, Napoli)

*L'isola come cronotopo elegiaco nel Decameron. Dal pianto d'amore al 'diurno lamento' di Beritola Caracciolo (Il 6)*

Angela Fabris (University of Klagenfurt)

*Itinerari, rappresentazioni e percezioni marine: scambi di idee e merci nelle novelle mediterranee del Decameron*

David P. Bénéteau (Seton Hall University)

*Codici posseduti dai mercanti dalla Terrasanta a Genova*

### Room 6&7 | P2 | Women Between Art and Science in Late Nineteenth and Early Twentieth-Century Italy

Description:

This panel explores how Italian women, specifically writers, performers, and screenwriters who engaged with positivist anthropology, visual arts, and silent cinema, participated in social and cultural modernization during the late 19th and early 20th centuries. Italian women were the subject of significant discussions about their identities and roles in the fast-changing socio-economic structure. Still, they were also receptive to the cultural and technological changes in literature, art, and silent cinema and made crucial contributions through their writing and professional ties. The participants will approach the topic from different angles and show the complexity of women's role in Liberal Italy.

Chair: Michela Bertossa (Ohio State University)

Cristina Gagnani (Temple University)

*Pseudoscienza e giurisprudenza della prostituzione in due romanzi sociali postunitari*

Ombretta Frau (Mount Holyoke University)

*New men and somber scenery in Deledda's Chiaroscuro*

Katharine Mitchell (University of Strathclyde)

*Italian female screenwriters as a collective force in the late silent film industry*

Michela Bertossa (The Ohio State University)

*Scandalous mothers and eugenic fantasies in Negroni's L'avvoltoio (1912)*

### Room 11 | P3 | Lettere, diari, fanmail. Materiali effimeri per la storia culturale del cinema italiano

Description:

Il panel, sviluppato in seno al progetto "Cinephemera. Materiali effimeri per lo studio del cinema italiano", propone una riflessione circa il ruolo dei materiali effimeri (oggetti, carte, manufatti) quali potenziali fonti storiografiche innovative per lo studio della storia culturale del cinema in Italia. La ricerca fa riferimento agli studi sulla cultura materiale e alla microstoria, per inquadrare gli "ephemera" come oggetti della socialità quotidiana; e ai Fandom e Gender Studies per ricostruire le dinamiche di consumo partecipativo e il modo in cui collaborano alla costruzione di una soggettività di genere.

Chair: Federico Vitella (Università degli Studi di Messina)

Federico Vitella (Università di Messina)

*Auguri Gina! La maternità di Gina Lollobrigida nelle lettere degli ammiratori*

Laura Busetta (Università di Messina)

*Il cinema fra le pagine. Scrittura soggettiva e modelli di genere nel diario intimo*

Stella Scabelli (Università di Firenze)

*La corrispondenza come fonte per la storia (di genere) della critica. La rete di collaboratrici della rivista (Film)*

Day one – Thursday, June 6

9:15 am – 10:45 am

Day one – Thursday, June 6

9:15 am – 10:45 am

Room 14 | P4 | Queer Transnational in Cinema and Literature: Travelling as discovery, joy and pain

Description:

This panel will focus on queer transnationalism in cinema and literature, emphasizing the role that travel plays in relation to family dynamics and social relationships. It explores travel through multiple lenses: as a transformational experience through the discovery of new concepts of enjoyment while maintaining openness and a sense of marvel as well as a painful journey into fragmented identities and the desire to belong somewhere. This panel will also explore how traveling affects mental and physical health.

Organizer: Alessio Ponzio (University of Saskatchewan)

Chair: Matthew Zundel (Miami University)

Claudia Romanelli (The University of Alabama)

*From Portland to Rome in imago Dei: Christian symbolism and iconography in Gus Van Sant's My Own Private Idaho*

Luca Lanzilotta (Dickinson College)

*Inverting the family trend: Robert Ferro and his love affair with Italy*

Elis Kierans (The State University of Pennsylvania)

*Masculinities and mental health in Matteo Bianchi's 'La vita di chi resta'*

Soraya Cipolla (University of Illinois at Urbana Champaign)

*Transnational Black Queerness and monsters in Igiaba Scego's work*

Room 18 | R1 | Roundtable: Media-Based DEIB Strategies in the Italian Language Classroom

Description:

This roundtable discusses a variety of pedagogical frameworks to promote DEIB in the Italian language classroom. Presenters will share their experiences in applying strategies to create content and foster safe environments, while demonstrating how inclusive instruction can accommodate different learning styles.

Chair: Samantha Gillen (University of Georgia)

Samantha Gillen (University of Georgia); Lourdes Contreras (University of Pennsylvania); Rossella Di Rosa (University of Pennsylvania)

10:45 am – 11:15 am | Coffee Break

Day one – Thursday, June 6

11:15 am - 12:45 pm

Room 4 | P5 | Italian Interlocutors in Trans-imperial Spaces: Medieval and Early Modern Perspectives

Description:

The forming of imperial boundary is an ongoing process, often facilitated by those who purport to mediate. This panel investigates the roles of four Italian interlocutors in medieval and early modern trans-imperial relations. From Sicily to Southern China, these Italian interlocutors found their subjecthood—aligned to specific religious and political bonds at home—at odds with the imperative of cultural mediation in foreign lands. A scribe, a monk, a historian, and a priest, all four undertook the translation of culture. How did they make the culture they represented believable, thus imperial authority perceivable, to their audience?

Chair: Yixin Alfred Wang (University of Toronto)

Yixin Alfred Wang (University of Toronto)

*The Good, the Bad, and the Ugly: Michele Ruggieri, Matteo Ricci, and Sino-Jesuit Ethnography, 1580-1610*

Anna D'Ambrosio (Università di Salerno)

*Alla conquista della realtà: il dialogo tra l'Europa e il Giappone nella produzione a stampa dal XVI al XVIII secolo*

John Schechtman-Marko (University of Toronto)

*All the world's a page: Cultural hybridization in the documentary scripts of Norman Sicily 1130-1212*

Jamie Collings (University of Toronto)

*Durable spirituality and worldly involvement: Insular Greek and Benedictine Monastic Syncretism in the development of 12th-century Southern Italian Monasticism.*

Room 6&7 | R2 | Roundtable: Italy is Made: Constructing Diasporic Italian Places

Description:

This roundtable explores interventions onto cultural landscapes and built environments that project the idea of *Italianness* (Italianità) onto physical spaces. The roundtable aims to rethink the contribution of Italian material culture in the construction of Italian transnational identities by focusing on landscapes and the various ways in which humans and more-than-human beings continue to shape them.

Chair: Derek Duncan (University of St. Andrews)

Stephanie Malia Hom (University of California, Santa Barbara); Derek Duncan (University of St Andrews); Lina Insana (University of Pittsburgh); Michele Monserrati (Smith College); Veronica Pecile (University of Lucerne); Marialuisa Stazio (Università di Napoli Federico II)

Room 11 | P6 | Inside and Against Hegemonies

Co-sponsored by the Women's Studies Caucus and the Critical Race, Diasporas, and Migrations Caucus.

Description:

Cultural creators in Italy have responded in various ways to the contexts of neo/fascist, neo/colonial, and neo/liberal politics and economies across the 20th and 21st centuries. They have subscribed to and promoted hegemonic structures of oppression, marginalization, and discrimination, or have been silent about prevailing conditions, or have tackled these structures and conditions implicitly or explicitly. This panel presents analyses of creators who offer critiques of dominant deployments of gender, sexuality, and culture, while existing within hegemonic systems.

Organizer: Sonita Sarker (Macalester College)

Chair: Alessio Ponzio (University of Saskatchewan)

Marta Cerreti (Johns Hopkins University)

*Disobedient women against hegemonic courtrooms: Maria Edgarda Marcucci's Rabbia proteggimi*

Alessio Ponzio (University of Saskatchewan)

*Failed projects and lonely hearts: Der Kreis and the Italian homophiles in the 1950s*

Eleonora Bonazzi (Leopold-Franzens Universität at Innsbruck)

*Reading religious change attempts in Malombra's media legacy*

Room 14 | P7 | The World Upside Down: Theory and Imagination 1

Description:

This is the first of three sessions organized under the aegis of *Annali d'italianistica* and dealing with the metaphor of the world upside down: the condition of an individual, a society, or the world at large, in which such fundamental concepts as goodness, beauty, truth, unity, order, as well as other related notions, are upended, turned around, reversed. Throughout the centuries, the metaphor under scrutiny has taken on countless literary forms, from farce to parody and satire; from the realistic to the fictional; from the grotesque to the burlesque and the carnivalesque.

Organizers: Stefania Porcelli (Hunter College) & Dino S. Cervigni, Emeritus (University of North Carolina at Chapel Hill)

Chair: Stefania Porcelli (Hunter College)

Dino S. Cervigni, Emeritus (University of North Carolina at Chapel Hill)

*The world upside down: Theory and practice*

Filippo Fabbriatore (The Graduate Center CUNY)

*The unfigurable Comedy: Overturings of the human form in Dante's Inferno*

Annalisa Guzzardi (The Graduate Center CUNY)

*The exile inverting the world: Dante interlocutor of Ovidio*

Giulia M. Cipriani (Johns Hopkins University)

*La resistenza del Diavolo tra corpo inverso e linguaggio: gli esempi di Dante, Tasso e Marino*

Room 4 | P18 | (Canonic?) Adoptions and Adaptations 2

Description:

How does an author form their own rhetoric, style, and voice? How is authority generated within a tradition? To what extent are adaptations and adoptions intentional choices? This panel deals with various aspects of the Italian canon, alternative canons, the role of gender and queer interpretations in the construction of a canon, and the impact of 'minor' authors within the literary horizon. Specifically, it explores adaptations and adoptions of literary models, genres, and forms to craft distinctive and original voices.

Organizers: Giulia Cardillo (James Madison University) & Eleonora Buonocore (University of Calgary)

Chair: Eleonora Buonocore (University of Calgary)

Kristen Keach Muyo (James Madison University)

*Mediations on her afterlife: Rachel Owen's illustrations for Dante's Inferno*

Alessandro Giammei (Yale University)

*Adopting the Rinascimento: The Black American myth of Alessandro de'Medici*

Alessia Dalsant (Bentley University)

*The heritage of Commedia dell'Arte in the US*

Room 16 | P9 | Trees in Italian Literature 1

Description:

From Dante's *selva oscura* to Calvino's *Il barone rampante*, Italian literature has offered powerful examples of trees in narrative. Given the turn in scholarship towards Environmental Studies, these texts are being interpreted from new perspectives. What are these authors' attitudes toward the nature described in their works? Is there a new ecological consciousness that we can acquire from the presence of trees in these works? This first panel will focus on trees in medieval Italian literature.

Organizer: Martina Franzini (Johns Hopkins University)

Chair: Giulia Andreoni (College of the Holy Cross)

Martina Franzini (Johns Hopkins University)

*Arboreal symbolism in Dante's Purgatory*

Simona Biancalana (Accademia della Crusca)

*Alberi e piante nella Commedia. Casi di studio dal "Vocabolario Dantesco"*

James F. McMenemy (Dickinson College)

*Petrarch's trees beyond the laurel*

Room 18 | P10 | Teaching Women: Authorship, Mentorship, and Pedagogical Practices in Italian Studies

Description:

This panel explores the variegated aspects of "teaching women" in Italian Studies today. How do we include Italian women authors and artists in our courses? What mentorship practices have we found particularly helpful for female students? What ideas and suggestions do we have for including more women in our Italian courses and syllabi? Interventions may include showcasing a certain teaching activity or unit centered on Italian women authors and artists. This may include strategies we have used in the past as well as ideas we have for new activities and units we'd like to teach in the future.

Chair: Cristin Scalzo Jones (University of California, Merced)

Kristen Keach Muyo (James Madison University)

*Hidden faces in open spaces: the role of women in the arts*

Brenda Rosado (University of California, Berkeley)

*Do premodern women writers have authorships?*

Mariagrazia De Luca (University of California, Berkeley)

*Translingual female novelists: Reimagining and teaching a new Italianness*

Bristin Scalzo Jones (University of California, Merced)

*A group of one's own: Creating spaces for women in academia*

12:45 am – 2:30 pm | LUNCH BREAK

Day one – Thursday, June 6

2:30 pm – 4:00 pm

Room 4 | P11 | (Canonic?) Adoptions and Adaptations 1

Description:

How does an author form their own rhetoric, style, and voice? How is authority generated within a tradition? To what extent are adaptations and adoptions intentional choices? This panel deals with various aspects of the Italian canon, alternative canons, the role of gender and queer interpretations in the construction of a canon, and the impact of 'minor' authors within the literary horizon. Specifically, it explores adaptations and adoptions of literary models, genres, and forms to craft distinctive and original voices.

Organizers: Giulia Cardillo (James Madison University) & Eleonora Buonocore (University of Calgary)

Chair: Pina Palma (Southern Connecticut State University)

Eleonora Buonocore (University of Calgary)

*'Il Santo Inganno': Caterina da Siena's use of dantean images and rhetoric in her epistolary*

Samantha Civitarese (University of Notre Dame)

*Fashioning her widowhood: Vittoria Colonna's original adaptation of Petrarch's lyrical experience*

Giulia Cardillo (James Madison University)

*Chiseling verses: Stampa and Michelangelo on love and sculpture*

Room 6&7 | P12 | Women and Activism in Italy

Organized by the Women's Studies Caucus

Description:

This panel discusses female activism in Italy throughout the centuries. What practices do we consider activist? What goals did women articulate and which ones did they meet? Contributions explore Italian women's activism in diverse areas, including labor struggles, environmental issues, reproductive rights, and racial justice, among others, and from interdisciplinary perspectives.

Organizers: Juliet Guzzetta (Michigan State University), Claudia Karagoz (Saint Louis University), & Anna Marra (Vanderbilt University)

Chair: Anna Marra (Vanderbilt University)

Carmen Guarino (Palermo University and University of Oxford)

*Artist feminisms. Echoes from Le Nemesiache*

Valeria Federici (University of Maryland)

*Agnese Trocchi: Activist, artist, and digital manipulator*

Program continues on the next page. . .

Room 11 | P13 | Performance and the Political 1: Gender and Performance from the 1970s to Contemporary Italy

Description:

This multi-session “Performance and the Political” panel considers how, as acts of collective creation and rhetorical enterprise, performance can exert power, challenge dominant discourses, and construct a sense of community and belonging. This session focuses on queer and feminist performance as a site for reimagining the intersections between gender and political engagement, and it foregrounds the 1970s as a key moment of creative exploration. Placed in conversation, these papers ask how bodies, voices, and historical perspectives can speak to each other and respond to the needs for expression and transformation of communities.

Chair: Emily Antenucci (Vassar College)

Emily Antenucci (Vassar College)

*'Amare da Comunista': Love and revolution in Teatro La Maddalena's Nonostante Gramsci*

Roberta Minnucci (Bibliotheca Hertziana- Max Planck Institute for Art History)

*Performing myth in the outskirts of Naples: A feminist rewriting of Pandora's Box*

Alessandro Ludovico Minucci (University of Chicago)

*Feminist voices in contemporary Italian spoken word*

Alessandra Mulè (New York University)

*Lotta Culana. Camping the left in Kollettivo Teatrale Trousses Merletti Cappuccini e Cappelliere's performance practice*

Room 14 | P14 | The World Upside Down: Theory and Imagination 2

Description:

This is the second of three sessions organized under the aegis of *Annali d'italianistica* and dealing with the metaphor of the world upside down: the condition of an individual, a society, or the world at large, in which such fundamental concepts as goodness, beauty, truth, unity, order, as well as other related notions, are upended, turned around, reversed. Throughout the centuries, the metaphor under scrutiny has taken on countless literary forms, from farce to parody and satire; from the realistic to the fictional; from the grotesque to the burlesque and the carnivalesque.

Organizers: Stefania Porcelli (Hunter College) & Dino S. Cervigni, Emeritus (University of North Carolina at Chapel Hill)

Chair: Valerio Cappozzo (University of Mississippi)

Darren Kusar (The University of Chicago)

*Tasso's Diabolical Amphitheater: Demonic voice and psychological Ssubversion in the Forest of Saron*

Laura Mattioli (Durham University)

*Utopian discourse and the construction of the world upside down in Anton Francesco Doni's Gli spiriti folletti and 'Mondo Savio'*

Cosetta Gaudenzi (The University of Memphis)

*Turning Eighteenth-century British literature and culture upside down through Dante's Inferno*

Andrea Capra (Princeton University)

*Giacomo Leopardi's Garden of Suffering; Or, turning the sublime upside down*

Room 15 | P15 | Voices, Music and Folklore: Calvino and Other Experiences

Chair: Robert A. Rushing (University of California, Los Angeles)

Luca Naponiello (University of Massachusetts, Lowell)

*The roots of an Italian 'Grimm': Italo Calvino between ecology and folklore*

Robert A. Rushing (University of California, Los Angeles)

*Calvino's voice: Falsetto, stuttering, laughter*

Vincenzo Selleri (Farmingdale State College)

*The world of Italian horror*

Emily Meneghin (Penn State University)

*l'italiano vero non si trova a Treccani, nun aje capit, حبييتي*

Day one – Thursday, June 6

2:30 pm – 4:00 pm

Room 16 | P16 | Trees in Italian Literature 2

Description:

From Dante's *selva oscura* to Calvino's *Il barone rampante*, Italian literature has offered powerful examples of trees in narrative. Given the turn in scholarship towards Environmental Studies, these texts are being interpreted from new perspectives. What are these authors' attitudes toward the nature described in their works? Is there a new ecological consciousness that we can acquire from the presence of trees in these works?

Organizer: Martina Franzini (Johns Hopkins University)

Chair: Arielle Saiber (Johns Hopkins University)

Lourdes Contreras (University of Pennsylvania)

*Ciascuno si orizzontava: Uprooted arboreal landscapes in Fausta Cialente's novels and short stories*

Maria Luisa Mura (Aix-Marseille Université)

*I paesaggi arborei di Giuseppe Dessi: memoria storica e ambientale di uno (s)radicamento*

Rossella Di Rosa (University of Pennsylvania)

*What reeds can teach us: Vegetative imaginaries in Fabrizia Ramondino's writings*

Room 18 | P17 | "The Remembering and the Reckoning": Colonizer/Colonized Crossings in Decolonising Italian Diaspora

Description:

This panel explores the uncovering and recovering of Italian diasporic connections and conflicts with First Nations and the Peoples of the Horn of Africa; and the remembering of, and the reckoning with, our Italian colonizer/colonized ancestors and heritages. What role did Italian migrants and their descendants play in influencing and condoning, as well as questioning and confronting, racist and colonialist ideologies on national, community, familial and interpersonal levels?

Did Italian migrants 'import' colonial and racial attitudes and convictions that they had acquired in their homelands and colonies, such as Italian colonies in the Horn of Africa, or did they learn these from host society employers, neighbours, churches, schools and media? How can we draw from our heritages and histories, our contemporary individual projects and our decolonising collaborations as scholars and activists, allies and advocates, to do truth-telling and truth-listening, offer strengths-based directions in healing ongoing tensions, including a re-visioning of migrant historiography, and celebrate the connections between First Nations, Peoples of the Horn of Africa and the Italian diaspora.

Chair: Maria Pallotta-Chiarolli (Deakin University)

Michele Baldaro (University of Venice)

*Colonial intersections and the myth of «Italiani brava gente» in the setting of Mario Tobino's Libya*

Carla Panico (University of Coimbra)

*Italian colonialism and the Southern Diaspora: Amnesias, competitive memories, lintersectional alliances and the deconstruction of a white imagined community*

Maria Pallotta-Chiarolli (Deakin University)

*'Backyard reckonings': Colonizer/Colonized crossings and reckonings in an Italian-Australian backyard*

4:00 pm – 4:30 pm | Coffee Break

Program continues on the next page. . .

Room 4 | P18 | (Canonic?) Adoptions and Adaptations 2

Description:

How does an author form their own rhetoric, style, and voice? How is authority generated within a tradition? To what extent are adaptations and adoptions intentional choices? This panel deals with various aspects of the Italian canon, alternative canons, the role of gender and queer interpretations in the construction of a canon, and the impact of 'minor' authors within the literary horizon. Specifically, it explores adaptations and adoptions of literary models, genres, and forms to craft distinctive and original voices.

Organizers: Giulia Cardillo (James Madison University) & Eleonora Buonocore (University of Calgary)

Chair: Eleonora Buonocore (University of Calgary)

Kristen Keach Muyo (James Madison University)

*Mediations on her afterlife: Rachel Owen's illustrations for Dante's Inferno*

Alessandro Giammei (Yale University)

*Adopting the Rinascimento: The Black American myth of Alessandro de'Medici*

Alessia Dalsant (Bentley University)

*The heritage of Commedia dell'Arte in the US*

Costanza Barchiesi (Yale University)

*Forging a feminist epic of the south: Elena Ferrante's 'Rione'*

Room 6&7 | P19 | Breaking Barriers: Women Pathbreakers 1

Organized by the Women's Studies Caucus

Description:

Pathbreakers push the boundaries of what is known or accepted, leaving a lasting impact on their respective fields and inspiring future generations. This panel aims to shine a spotlight on the remarkable contributions of Italian women in any time period to the fields of medicine, science, politics, education, arts, and literature. It will emphasize their extraordinary journeys, exploring the challenges they faced, the barriers they shattered, and the enduring impact they left on Italian society and beyond.

Organizers: Juliet Guzzetta (Michigan State University), Claudia Karagoz (Saint Louis University), & Anna Marra (Vanderbilt University)

Chair: Claudia Karagoz (St. Louis University)

Anna Marra (Vanderbilt University)

*Redefining Renaissance romance: Exploring queer love through Emilia's eyes*

Patrizia Bettella (University of Alberta)

*A Venetian woman amazes the world by getting a University degree*

Jennifer S. Griffiths (The Umbra Institute)

*Benedetta Futurista in transhistorical feminist contexts*

Francesca Parmeggiani (Fordham University)

*La teologia del quotidiano di Adriana Zarri*

Room 11 | P20 | Performance and the Political 2: Belonging and Transgression across Italian Media

Description:

This multi-session "Performance and the Political" panel considers how, as acts of collective creation and rhetorical enterprise, performance can exert power, challenge dominant discourses, and construct a sense of community. The papers in this session cover performance within a range of Italian media and across time periods, including the hybridities of contemporary rap, scandalous militant cinema, staged civil disobedience, and early modern translations. The panel also offers opportunities to consider the afterlives of a performance once it is filmed, recorded, or written down.

Organizers: Emily Antenucci (Vassar College) & Rachel E. Love (University of Pittsburgh)

Chair: Rachel E. Love (University of Pittsburgh)

Rachel Grasso (University of Toronto)

*Rapping back: Challenging Italianità in the rap and trap music of second-generation Italian artists*

Selby Schwartz (Independent Scholar)

*Performing the white bride: Drag politics in Io sto con la sposa*

Paola De Santo (University of Georgia)

*Editing out isabella: The politics of translation in the case of Isabella Andreini's Lettere (1607)*

Massimiliano L. Delfino (Northwestern University)

*Elio Petri and performance as political satire: The case of Todo Modo and the Cold War*

Room 14 | P21 | [The World Upside Down: Theory and Imagination 3](#)

Description:

This is the third of three sessions organized under the aegis of *Annali d'italianistica* and dealing with the metaphor of the world upside down: the condition of an individual, a society, or the world at large, in which such fundamental concepts as goodness, beauty, truth, unity, order, as well as other related notions, are upended, turned around, reversed. Throughout the centuries, the metaphor under scrutiny has taken on countless literary forms, from farce to parody and satire; from the realistic to the fictional; from the grotesque to the burlesque and the carnivalesque.

Organizers: Stefania Porcelli (Hunter College) & Dino S. Cervigni, Emeritus (University of North Carolina at Chapel Hill)

Chair: Cosetta Gaudenzi (The University of Memphis)

Sara Boezio (University of Notre Dame)

*Fin-de-siècle apocalyptic fears and regenerative dreams: Upside-down world at the end of the century*

Giancarlo Tursi (University of California Santa Barbara)

*"Lu mundu capisutta": Giuseppe De Dominicis' Canti de l'autra vita (1900) as Menippean satire*

Roberto Risso (Clemson University)

*Dissipatio H. G. di Guido Morselli e la terra senza esseri umani: un mondo alla rovescia per l'involontario superstite*

Maria Laura Spanedda (Rutgers University)

*A journey through hell. From the famous Caronte and Flegiàs to the anonymous 'Scafisti'*

Room 15 | P22 | [Diaspora and Apocalypse](#)

Chair: Laura Lori (University of Melbourne)

Elena Schmitt (Southern Connecticut State University) and Anastasia Sorokina (Southern Connecticut State University)

*The Eastern thread in Italian Diaspora: Tapestry of Italian immigration to Russia and Ukraine*

Aleksandra Pogonska-Baranowska (University of Warsaw)

*The uninhabitable Earth: the visions of the future in contemporary post-apocalyptic dystopian novels*

Concetta Maria Sigona (University of Burgos)

*The literary representation of the Istrian-Dalmatian exodus in Italian Canadian writers*

Laura Lori (University of Melbourne)

*Transcultural and diasporic bonds in Ubah Cristina Ali Farah's Le stazioni della luna*

Room 16 | P23 | [Trees in Italian Literature 3](#)

Description:

From Dante's *selva oscura* to Calvino's *Il barone rampante*, Italian literature has offered powerful examples of trees in narrative. Given the turn in scholarship towards Environmental Studies, these texts are being interpreted from new perspectives. What are these authors' attitudes toward the nature described in their works? Is there a new ecological consciousness that we can acquire from the presence of trees in these works?

Organizer: Martina Franzini (Johns Hopkins University)

Chair: Laura Di Bianco (Johns Hopkins University)

Anna Gorini (Università di Siena)

*Oriana Fallaci's trees as a symbol of courage, freedom and regeneration of life*

Paolo Chirumbolo (Louisiana State University)

*Gli alberi e la Calabria, tra inferno e paradiso. Note sulla narrativa calabrese contemporanea*

Eilis Kierans (Penn State University)

*Returning to our roots: Trees in the work of Erri de Luca*

Day one – Thursday, June 6

4:30 pm – 6:00 pm

Room 18 | R3 | Roundtable: Teaching Italian Language and Culture in an AI World

Description:

AI-powered tools can enhance language learning, literary analysis, and cross-cultural exploration both inside and outside of the classroom. Yet the ubiquity of AI presents profound challenges in higher education today, from ensuring the authenticity of student work to keeping student learning firmly rooted in human interaction. This roundtable highlights successful applications of AI in teaching Italian language and culture, with a focus on showcasing specific examples of AI-integrated activities and assessments that enhance student learning.

Chair: Erin Larkin (Southern Connecticut State University)

Sienna Hopkins (California State University); Erin Larkin (Southern Connecticut State University); Ryan Padden (Northeastern University London)

6:30 pm | Brindisi in the Garden and Opening Remarks

7:30 pm | Screening: *The Black Italian Renaissance* | Room 18

8:15 am – 8:45 am | Breakfast and President's welcome to grad students, ERCs, independent scholars

Day two – Friday, June 7

8:45 am – 10:15 am

Room 4 | P24 | (Dis)ability in Medieval Italian Culture 1: Crip Methodologies

Description:

This series of panels explores the multifaceted representations of disability across medieval Italian culture. Drawing on psychology and psychoanalysis (Song), Donna Haraway, Havi Carel, and the notion of prosthesis (Kalus), and crip theory (Campanello), this panel offers a multidisciplinary reading of Dante's works. While Song addresses the notion of 'grounding techniques' in relation to Virgil's role in the *Commedia*, Kalus examines the involvement of non-human materialities in the purification of the human will in *Purgatorio*. Campanello, meanwhile, discusses her translation praxis as a feminist, crip extension of the Dante translation tradition.

Chair: Becky Reilly (University of Cambridge)

Ruoci Song (University of Cambridge)

*Dante's dissociative episode and Virgil's grounding technique: A case study of Inferno XXX*

Frey Kalus (University of Cambridge/Freie Universität Berlin)

*Purgatorial hybridity*

Kimberly Campanello (University of Leeds)

*'They said grave words about my future life': Translating Dante's Commedia in 'Crip Time'*

Room 5 | P25 | Figuring Race in Postwar Italian America

Description:

This panel examines Italian American women's reflections on their place in the American racial imaginary in the second half of the twentieth century, especially in New York City. Looking at the writings of Diane di Prima (1934–2020), Marianna De Marco Torgovnick (1949–), and Maria Laurino (1959–), the panel explores these authors' articulations of the Italian American community's "whitening" in the postwar United States. The papers take an intersectional lens: by focusing on gender and class in dialogue with racialization in Italian America, we examine the co-construction of these concepts.

Organizer: Isabella Livorni (New York University)

Chair: Claudia Sbuttoni (University of New Hampshire)

Isabella Livorni (New York University)

*'do you / admit complicity': Postwar Italian American ethnic and racial identity in Diane di Prima's work*

Elisa Russian (University of Zurich)

*Crossings: Marianna De Marco Torgovnick and the American racial imaginary*

Claudia Sbuttoni (University of New Hampshire)

*'Where do you go when the record is over?': Constructions of 'whiteness' in Maria Laurino's work*

Room 6&7 | P26 | I luoghi della poesia 1

Description:

Following the recent publication of the co-edited issue of *Rivista di studi italiani* entirely devoted to poetry and the environment, this panel aims to extend the conversation to the luoghi della poesia, namely the spaces, places, territories, habitats, and landscapes of poetry—geographical, typographical, imaginary, and virtual. Poetry's visceral rootedness in the world—or, equally significant, its stubborn vagrancy and its being out of joint with time and place—is too often overlooked. This panel features contributions about poetry and its intersections with/or across the following areas: Environment, geography, academia, education, the publishing world, translation, the typed or handwritten page, digital platforms and experimentation, technology, film, photography, theater, music, sound, noise, reproduction, place, space, wilderness, and imaginary landscapes.

Organizer: Serena Ferrando (Arizona State University)

Chair: Julia Pelosi-Thorpe (University of Pennsylvania)

Mauro Distefano (Independent Scholar)

*Spazi bucolici e stranianti nella poesia di Piera Oppezzo*

Julia Pelosi-Thorpe (University of Pennsylvania)

*The Australian environment in the poems of Enoe Raffaelli Di Stefano*

Elisa Donda (Università di Ferrara)

*Il Carso come luogo esistenziale negli scrittori del primo Novecento*

Michele Segretario (University of California, Berkeley)

*Vota Nardo! - Leonardo Vitellaro's vernacular poetry as a tactic of collective resistance*

Room 11 | P27 | Atlante del giallo: storia dei media e cultura popolare in Italia (1954-2020)

Description:

Il panel nasce dall'omonimo progetto PRIN, di cui mira a presentare l'impostazione metodologica generale e alcune linee di ricerca specifiche. *Atlante del giallo* affronta la storia del genere in Italia dal punto di vista intermediale, analizzandone i modi di produzione, le forme e le tematiche nella letteratura, nel cinema, nella televisione e nel fumetto. I quattro interventi di questo panel si concentrano sul giallo televisivo: da un lato, mettono in evidenza le trasformazioni del genere dal periodo del monopolio RAI fino all'epoca della piattaforme streaming; dall'altro analizzano la sua crescente capacità di rappresentare la società italiana nelle sue contraddizioni.

Organizer: Federico Pagello (Università di Chieti Pescara)

Chair: Matteo Pollone (Università del Piemonte Orientale)

Federico Pagello (Università di Chieti Pescara)

*Storicizzare il giallo televisivo: serialità, intermedialità, rappresentazione*

Sara Casoli (Università di Firenze)

*Lo sceneggiato giallo tra letteratura e cinema: Il caso Durbridge*

Arianna Vergari (Link Campus University)

*Per una mappatura della detection femminile nella fiction Rai*

Gianluigi Rossini (Link Campus University)

*Crimine a pagamento: il crime e le piattaforme in Italia*

Room 14 | P28 | Ecologie femministe e multispecie nella letteratura dell'Antropocene

Description:

Il termine Antropocene si è ormai ampiamente diffuso anche nelle scienze umane ed è divenuto un framework teorico e uno strumento narrativo attraverso il quale è possibile interrogarsi sulle più urgenti questioni della contemporaneità. L'analisi culturale della "crisi" ambientale si combina quindi con le questioni del femminismo, del razzismo strutturale, delle relazioni interspecie e del postumano. Questo panel si propone di riflettere sulle rappresentazioni letterarie della "crisi" ambientale e sulla capacità della letteratura di produrre contro-rappresentazioni del rapporto con il pianeta e con gli altri soggetti non umani che lo abitano.

Organizer: Giulia Fabbri (Humboldt Universität zu Berlin)

Chair: Caterina Romeo (Università La Sapienza, Roma)

Chiara Xausa (Università di Bologna)

*Speculative fiction, antispecismo, e femminismo nero: rappresentazioni afrofuturiste del non umano*

Rachele Dionisi (Università La Sapienza, Roma)

*Contro-narrazioni dell'Antropocene. Prospettive post-occidentali e post-antropocentriche nella fantascienza femminista africanfuturista*

Annamaria Elia (Università La Sapienza, Roma)

*Fabulazioni contro la crisi: i racconti di Francesca Matteoni*

Giulia Fabbri (Humboldt Universität zu Berlin)

*(Im)possibili convivenze multispecie nei romanzi di Laura Pugno*

Room 15 | P29 | Translating Identities in Italian Culture

Description:

This panel includes papers looking at translation and identity from several angles with the aim to discuss the important role that the act of interlingual or inter-semiotic translation, the work of translators and the trope of translation had in facilitating intercultural dialogue within texts of authors whose identity is poised between two or more cultural and linguistic spaces. Ultimately, this panel aims to explore how new translational identities are created and represented in the 20th and 21st century Italian literature, including eco-translation as co-creation of identity and meaning through a dialogue between human and nonhuman languages.

Organizer: Enrica Maria Ferrara (Trinity College Dublin)

Chair: Michele Monserrati (Smith College)

Stiliana Milkova Rousseva, (Oberlin College)

*Posing and passing in translation: from Amara Lakhous to Elena Ferrante and Jhumpa Lahiri*

Saskia Ziolkowski (Duke University)

*Translating Yiddish worlds into Italian*

Enrica Maria Ferrara (Trinity College Dublin)

*Eco-translating Italian identity: a more-than-human dialogue*

Room 16 | P30 | Breaking Barriers: Women Pathbreakers 2

Organized by the Women's Studies Caucus

Description:

Pathbreakers push the boundaries of what is known or accepted, leaving a lasting impact on their respective fields and inspiring future generations. This panel aims to shine a spotlight on the remarkable contributions of Italian women in any time period to the fields of medicine, science, politics, education, arts, and literature. It emphasizes their extraordinary journeys, exploring the challenges they faced, the barriers they shattered, and the enduring impact they left on Italian society and beyond.

Organizers: Juliet Guzzetta (Michigan State University), Claudia Karagoz (Saint Louis University), & Anna Marra (Vanderbilt University)

Chair: Selby Wynn Schwartz (Independent Scholar)

Filomena Campus (Royal Central School of Speech and Drama)

*The feminist practices of Italian theatre-maker Franca Rame*

Juliet Guzzetta (Michigan State University)

*Staging women's struggles: Notes on Franca Rame and a few of her characters*

Room 18 | P31 | Leggere non basta: La letteratura Italiana in classe 1

Description:

La lezione di letteratura non può prescindere dal contenuto e dalla lingua del testo letterario, così come non può far a meno di tenere in considerazione il contesto-classe. La definizione di nuove pratiche didattico-divulgative per l'insegnamento della letteratura tenta di rispondere all'esigenza di avere a disposizione contenuti fruibili dai nativi digitali che siano anche funzionali all'obiettivo didattico. Il panel intende discutere gli approcci innovativi in seno alla didattica della letteratura, proponendo casi di studio specifici o esperienze in classe.

Chair: Marco Marino (Sant'Anna Institute)

Giuseppe Falvo (University of Maryland)

*Adapting teaching of Renaissance literary texts to contemporary post-truth politics in America*

Ida Brancaccio (Sant'Anna Institute)

*Letteratura filosofica e didattica della differenza: gli 'Pseudoepigrafi' pitagorici*

Ugo Perolino (Università degli Studi "G. d'Annunzio" di Chieti – Pescara)

*Televisione, narrazioni seriali e didattica della letteratura. Alcune osservazioni su "Esterno notte" di Marco Bellocchio*

Room 4 | P32 | (Dis)ability in Medieval Italian Culture 2: Bodies in Sin

Description:

This series of panels explores the multifaceted representations of disability across medieval Italian culture. Rayson and Kiltinavičiūtė focus on Dante's 'femmina balba', analysing what this character can tell us about the sins of the mouth and stuttering as a mode of writing in the poem (Rayson), as well as Dante's perception of gendered disability (Kiltinavičiūtė). Finally, Reilly examines shifting attitudes toward leprosy through the lives of Angela of Foligno and Catherine of Siena.

Organizer: Fiona Knight (University of Cambridge)

Chair: Frey Kalus (University of Cambridge/Freie Universität Berlin)

George Rayson (University of Cambridge)

*Femmina balba or balbuziando? Dante's poetics of stuttering*

Aisté Kiltinavičiūtė (University College Cork)

*On tales and tails: A reading of Dante's 'dolce sirena'*

Becky Reilly (University of Cambridge)

*The ambivalence of leprosy in the lives of Angela of Foligno and Catherine of Siena*

Room 5 | P33 | The Italian Diaspora in Britain: literary texts and images, 1800s to today

Description:

While the fields of Italian American, Italian Canadian and Italian Australian writing are well established, the same is not true of the writing by Italian immigrants and their descendants in the UK. This panel, featuring established and emerging scholars and focusing on political, interpersonal and linguistic aspects, seeks to deepen knowledge about this branch of Italian migrant writing, from Risorgimento exiles to memoirs of first- and second-generation immigrants and recent works by authors like Claudia Durastanti and Simonetta Agnello Hornby. Topics to be explored include identity formation, relationship to Italy, the representation of language use, and gender.

Organizers: Selena Daly (University College London) and Manuela D'Amore (Università di Catania)

Chair: Raffaella Antinucci (Università Parthenope)

Selena Daly (University College London) and Manuela D'Amore (Università di Catania)

*Are we there yet?: Towards a canon of 'Italian-British literature'*

Andrea Del Cornò (The London Library and Bodleian Libraries, University of Oxford)

*Exile press and Risorgimento: Italian-language periodicals in Victorian England (1840-1860)*

Giuseppe Vitale (Università Parthenope, Naples)

*Picinisco (Lazio) and its Discourses in Italian British Migrant Narratives*

Selene Genovesi (University of Kent)

*Belonging and displacement of 'enemy aliens' in Caterina Soffici's 'Nessuno può fermarmi' (2017)*

Room 6&7 | P34 | Italy's Climate Change Narratives 1

Description:

How do Italian novelists, poets, filmmakers, musicians, and visual artists find ways to frame, employ in place and time, or even perform or sing, what Amitav Ghosh called "the unthinkable"? How do these texts treat everyday life, in the shadow of catastrophe? Which dimensions of global warming are communicated through various media? How is climate change shaping new modes of storytelling, authorship, and aesthetics in Italy? What is distinctively Italian about these narratives? This panel aims to foster interdisciplinary dialogue by exploring works that grapple with these questions.

Organizer: Laura Di Bianco (Johns Hopkins University)

Chair: Daniela Fargione (University of Turin)

Daniela Fargione (University of Turin)

*Italy's natural capital and its multispecies complexities: Biophilic visual narrations of climate change*

Alberto Baracco (University of Basilicata)

*Contemporary Italian cinema between comedy and post-climate: Te l'avevo detto (2023) by Ginevra Elkann*

Enrico Cesaretti (University of Virginia)

*Giorgio Scerbanenco's Lanaconda. Searching for human justice in a plant-ruled world*

Alessandra Vannucci (University of Turin)

*Corpi idrici. Relato di un processo di co-creazione sulle città fluviali*

Day two – Friday, June 7

10:20 am - 11:50 am

Room 18 | R4 | Roundtable: *Violence, Power, and Religion in Marco Bellocchio's Rapito (Kidnapped, 2023)*

Chair: Scott Lerner (Franklin & Marshall College)

Marina Caffiero (Università La Sapienza, Roma); Cosetta Gaudenzi (University of Memphis); Scott Lerner (Franklin and Marshall College); Nicoletta Marini-Maio (Dickinson College); Ignazio Veca (Università degli Studi di Pavia)

Room 11 | P35 | *Donne afrodiscendenti nella letteratura, nel cinema, in TV e nei social media italiani: Un approccio transnazionale e intersezionale*

Description:

This panel invites participants to explore the life and works of Afrodescendant women who contribute to the enrichment of Italian culture as writers, filmmakers, actresses, activists, and influencers in Italy and beyond. Racial and gender biases often become privileged subjects of their activities, and offer a critical site to reflect on the need of further social and political change. Their collective experience is seen in light of a transnational spatial and temporal continuity between people of African descent in Italy and in the diasporic communities around the world. A transnational and intersectional approach and/or study cases are particularly welcome.

Organizer: Anna Paparcone (Bucknell University)

Chair: Eleanor Paynter (Brown University)

Farah Polato (Università degli Studi di Padova)

*Rimodulazioni di paesaggi e memorie: il contributo delle cineaste e dei cineasti afrodiscendenti*

Alessandra Balzani (California State University Long Beach)

*Il ruolo della letteratura postcoloniale nel canone italiano contemporaneo: Il caso di Igiaba Scego*

Giovanna Faleschini-Lerner (Franklin and Marshall College)

*Piantare radici in una terra nuova: un approccio ecocritico a Ibi di Andrea Segre*

Anna Paparcone (Bucknell University)

*Le donne nel cinema afrodiscendente italiano: i ruoli delle attrici tra passato e presente*

Room 14 | P36 | *The Politics of Publishing: Foreign Culture and Translation in Twentieth-Century Italy*

Description:

This panel explores the political dynamics of importing foreign culture in Italy between the 1920s and the 1950s. The three case studies are ordered chronologically, from the arrival of American comics under fascism to the dissemination of social sciences with the return of democracy and the spread of capitalist values during the Cold War. We are concerned with topics like censorship, the influence of the United States, political culture, micro-histories of publishing houses and their staff, funding and the agency of Italian editors.

Chair: Jim Carter (Boston University)

Guido Bonsaver (Oxford University)

*'Americanization' from below: The revolution of KFS Comics in fascist Italy*

Irene Piazzoni and Fabio Guidali (University of Milan)

*Le Nuove Edizioni Ivrea: People, publishing projects and international connections (1942-1946)*

Jim Carter (Boston University)

*The Edizioni di Comunità in the Cold War*

Day two – Friday, June 7

10:20 am - 11:50 am

Room 15 | P37 | Follie muliebri 1

Description:

Il tema della follia al femminile può declinarsi in molti modi e avere molte sfumature, che vanno dall'eccentricità tollerata in determinati contesti, ma giudicata sempre con severità dai più, all'isteria, versione moderna dei "furori uterini" di buona memoria, fino ad arrivare alle forme patologiche più gravi, vere o supposte tali, come quelle che hanno portato a rinchiodare in sinistre strutture delle donne di genio. Le donne che deviavano dal cammino considerato come "naturale" per il loro sesso erano comunque sospette di disturbi mentali e di "anormalità", tanto da aver bisogno di un trattamento che le riconducesse sulla retta via o, se refrattarie, di un allontanamento dalla società (manicomio, convento o carcere).

Il panel analizza le figure delle donne "fuori dagli schemi" in Italia, dal punto di vista letterario (includendo il fumetto), artistico, medico, cinematografico, giornalistico, saggistico, dall'epoca medievale al XXI secolo.

Organizers: Laura Nieddu (Université Lyon) & Antonella Mauri (Université de Lille)

Chair: Laura Nieddu (Université Lyon)

Gianvito Distefano (Università di Cagliari)

*'I più ridicolosi soggetti': le 'femine pazze' di Tomaso Garzoni e i privilegi del lettore-visitatore*

Sienna Hopkins (California State University)

*Donne selvatiche e impazzite: Examples of women going out of their minds in Italian Renaissance biographies*

Elisabetta Orlandi (Independent Scholar)

*Veronesi tuti mati?*

Room 16 | P38 | Leggere non basta: La letteratura Italiana in classe 2

Description:

La lezione di letteratura non può prescindere dal contenuto e dalla lingua del testo letterario, così come non può far a meno di tenere in considerazione il contesto-classe. La definizione di nuove pratiche didattico-divulgative per l'insegnamento della letteratura tenta di rispondere all'esigenza di avere a disposizione contenuti fruibili dai nativi digitali che siano anche funzionali all'obiettivo didattico. Il panel intende discutere gli approcci innovativi in seno alla didattica della letteratura, proponendo casi di studio specifici o esperienze in classe.

Organizer: Marco Marino (Sant'Anna Institute)

Chair: Moira Di Mauro-Jackson (Texas State University)

Laura Lenci (Boston University in Padua)

*Experiencing literature: how the class becomes a reading, writing and discussion workshop*

Moira Di Mauro-Jackson (Texas State University)

*Migration, trauma, and belonging: Understanding Black Italy through film and novels*

Rosina D'Angelo (Ramapo College)

*The integration and awareness of literature as an application of language*

11:50 pm – 12:15 pm | Coffee Break

Program continues on the next page. . .

Room 4 | P39 | (Dis)ability in Medieval Italian Culture 3: Sensory Impairment

Description:

This series of panels explores the multifaceted representations of disability across medieval Italian culture. Examining the figure of Sapia Salvani, Bloomer argues that Dante's sympathetic outlook on disability can be explained through the notion of 'blameless defect' that exonerates those who have impediments limiting their knowledge. Webb investigates what happens to medieval gendered model of vision when sight breaks down, as when Petrarch describes himself as blind in the *Rime sparse*.

Chairs and Organizers: George Rayson (University of Cambridge) & Aistè Kiltinavičiūtė (University College Cork)

Catherine S. Bloomer (Brandeis University)

*Disability in the Commedia: Sapia Salvani and the blindness of envy*

Ann Webb (Yale University)

*'Amor cieco et inerme': Towards a gendered model of sight and blindness in the 'Rime sparse'*

Room 5 | P40 | Rispecchiarsi tra Italia e America Latina: circolazione, mediazione e traduzione 1

Description:

From a historical perspective, much has been written, especially in Italian, Spanish, and Portuguese, about the social conditions of the Italian diasporic communities in Latin America. What is sometimes forgotten is that the presence of these Italian subjects outside the Italian nation-state also stimulated the circulation of cultural productions to and from Latin America and Italy, the mediation of these spaces within each other's national imaginaries, and, last but not least, a profusion of translations. In what ways Italy and Latin America have imagined each other? What can we learn from thinking about the relationship between these two spaces beyond the history of mass migration?

Chair: Giulia Riccò (University of Michigan)

Maria Cecilia Casini (Universidade de São Paulo)

*O meu Dante: fra l'affetto a la fortuna critica di Dante in Brasile*

Patricia Peterle (Universidade Federal de Santa Catarina)

*Transiti e spaesamenti: Eugenio Montale in Brasile*

Alessandrea Vanucci (Università di Torino)

*La quinta colonna. Avventure dei registi italiani in Brasile*

Nicola Fatinghenti (Università per Stranieri di Siena)

*La stampa italiana in Argentina: Presenze letterarie nei fogli etnici dal 1856 ai primi anni del Novecento*

Room 6&7 | P41 | Italy's Climate Change Narratives 2

Description:

How do Italian novelists, poets, filmmakers, musicians, and visual artists find ways to frame, employ in place and time, or even perform or sing, what Amitav Ghosh called "the unthinkable"? How do these texts treat everyday life, in the shadow of catastrophe? Which dimensions of global warming are communicated through various media? How is climate change shaping new modes of storytelling, authorship, and aesthetics in Italy? What is distinctively Italian about these narratives? This panel aims to foster interdisciplinary dialogue by exploring works that grapple with these questions.

Organizer: Laura Di Bianco (Johns Hopkins University)

Chair: Marta Cerreti (Johns Hopkins University)

Giulia Bernuzzi (University College Cork)

*Reimagining the Anthropocene: Literary responses to climate change and urban reshaping*

Teresiana Matarrese (California Polytechnic University)

*Beyond the unthinkable: Taranto creative rebellion*

Magdalena Maria Kubas (University of Turin)

*Italian poetic narratives at the time of climate change*

Room 18 | P42 | Cinema, Campania e giustizia sociale

Description:

Nell'adattamento cinematografico di *Nostalgia*, gli sceneggiatori Mario Martone e Ippolita Di Maio, caratterizzano il rientro di Felice alla Sanità con un incontro del prete Don Luigi, attivamente impegnato ad evitare che la nuova generazione degli abitanti del quartiere eviti il destino di povertà e delinquenza delle generazioni precedenti. Il personaggio di Don Luigi (Francesco Di Leva) è liberamente ispirato a quello di Don Antonio Loffredo, che attraverso l'approccio alle arti e istruzione ha cominciato a riscattare un intero quartiere. In questo panel discuteremo come in Campania, la media literacy e istruzione ai diversi lavori dell'industria cinematografica, siano alla base della politica culturale promossa da artisti e istituzioni per equiparare ingiustizie economiche e sociali.

Chair: Giovanna De Luca (College of Charleston)

Roberto D'Avascio (Istituto Orientale Napoli)

*La passione del cinema: l'esperienza di Arci Movie a Ponticelli*

Giovanna De Luca (College of Charleston)

*Nostalgia di Mario Martone: rinascita e morte nel Rione Sanità*

Massimiliano Gaudiosi (Università Federico II)

*Gran Tour Reloaded: il viaggio napoletano di Posso entrare?'*

Room 11 | P43 | A Girls'-Eye View: Italian Girlhood and Contemporary Media

Description:

In this panel we share further findings from our ethnographic work with over 100 young Italian women, about their media consumption, and how and to what extent they use it to shape their identities.

Chair: Danielle Hipkins (University of Exeter)

Maria Elena Alampi (University of Exeter)

*Mapping Italian girlhood: Media consumption patterns across the Italian landscape*

Leonardo Campagna (Università La Sapienza, Roma)

*Girls' bodies and the social media gaze*

Romana Andò and Camilla Pasqua (Università La Sapienza, Roma)

*Mother and daughters and contemporary screen media*

Danielle Hipkins (University of Exeter)

*Race, girlhood and screen identities*

Room 14 | P44 | Labour Practices in the Italian Film and Television Industries

Description:

The panel examines diverse aspects of the working practices within the Italian film and TV industries in different moments. The papers focus on the problems of locating archival evidence of women's work below the line, the role of the casting director (itself a highly feminized profession), and the importance of trade unions in the post-war relations between the Italian and US film industries. The panel is part of recent research trends which seek to make visible the historically contingent and often obfuscated practices of labor relations with the Italian screen industries.

Chair: Catherine O'Rawe (University of Bristol)

Catherine O'Rawe (University of Bristol)

*Reflections on a "Missing" archive: Women in Italian film studios 1930-60*

Dana Renga (The Ohio State University)

*Mare fuori's "Professional" casting and Marita D'Elia's casting arc*

Paolo Noto (Università di Bologna)

*Trade unions and film relations between Italy and the USA in the post-war period*

Day two – Friday, June 7

12:15 pm – 1:45 pm

Room 15 | P45 | Follie muliebri 2

Description:

Il tema della follia al femminile può declinarsi in molti modi e avere molte sfumature, che vanno dall'eccentricità tollerata in determinati contesti, ma giudicata sempre con severità dai più, all'isteria, versione moderna dei "furori uterini" di buona memoria, fino ad arrivare alle forme patologiche più gravi, vere o supposte tali, come quelle che hanno portato a rinchiodare in sinistre strutture delle donne di genio. Le donne che deviavano dal cammino considerato come "naturale" per il loro sesso erano comunque sospette di disturbi mentali e di "anormalità", tanto da aver bisogno di un trattamento che le riconducesse sulla retta via o, se refrattarie, di un allontanamento dalla società (manicomio, convento o carcere).

Il panel analizza le figure delle donne "fuori dagli schemi" in Italia, dal punto di vista letterario (incluso il fumetto), artistico, medico, cinematografico, giornalistico, saggistico, dall'epoca medievale al XXI secolo.

Chair: Antonella Mauri (Université de Lille)

Diletta Pasetti (Rutgers University)

*The other truth: Opacity as a practice for decolonizing reality in Alda Merini's memoir*

Nicoletta Lepri (Centro di Studi sul Classicismo, Prato)

*Art brut e psicopatologia femminile*

Laura Lenci (Boston University in Padova)

*Il lato oscuro della femminilità: follie e furori nella narrativa del terzo millennio*

Room 16 | P46 | Mamma RAI: New Perspectives on the Golden Age of Italian Public Television

Description:

This panel revisits the golden age of black and white television in Italy through three significant perspectives. Rachel Haworth analyses *Milleluci* as metatelevision, an object of nostalgia featuring two of the most representative figures in Italian showbusiness, Mina and Raffaella Carrà. Matteo Marinello considers the variety show as a field of cultural production through the evolution of comedy in the work of Alighiero Noschese, Sandra Mondaini and Raimondo Vianello, and Renzo Arbore. Giancarlo Lombardi turns to the 'sceneggiato televisivo', focusing instead on the successful crossnational adaptations of gialli authored by John Dickson Carr.

Chair: Giancarlo Lombardi (College of Staten Island/CUNY & The Graduate Center/CUNY)

Rachel Haworth (Independent Scholar)

*Milleluci as television about television in 1974 and 2024*

Matteo Marinello (Università di Bologna)

*The laugh of the nation: Italian television comedy in the 1970s*

Giancarlo Lombardi (College of Staten Island/CUNY & The Graduate Center/CUNY)

*Paura in bianco e nero. Gli adattamenti televisivi dei romanzi gialli di John Dickson Carr*

1:45 pm – 3:00pm | LUNCH BREAK

Program continues on the next page. . .

Room 4 | P47 | Missing Manuscripts: How to “Read” What’s No Longer There

Description:

Much historical research is made up of reading between the lines, seeking sources beyond the obvious, and engaging in creative problem-solving. This panel presents papers which demonstrate courageous archival sleuthing and examples of investigative flexibility in a diverse and rich array of subject areas and time periods pertaining to Italian Studies. It includes stories that illustrate the vicissitudes of archival research and the determination of the researcher. In summary, it provides some answers to the question of what we do when we don’t find what we’re looking for and where that path can lead instead.

Chair: Pierette Kulpa (Kutztown University of Pennsylvania)

Jessica Gritti (Politecnico di Milano)  
*Desperately seeking Filarete*

Pierette Kulpa (Kutztown University of Pennsylvania)  
*Lucantonio Giunti’s missing manuscript of the ‘Memorie di Urbino’*

Alexander McCargar (University of Vienna)  
*Elephants, camels and the tigris at night: Reconstructing Giuseppe Galli Bibiena’s designs for Solimano*

Mathilde Lyons (University of St. Andrews)  
*Writing the history of the Black presence in fascist Italy: Limitations and new approaches*

Room 5 | P48 | Rispecchiarsi tra Italia e America Latina: circolazione, mediazione e traduzione 2

Description:

From a historical perspective, much has been written, especially in Italian, Spanish, and Portuguese, about the social conditions of the Italian diasporic communities in Latin America. What is sometimes forgotten is that the presence of these Italian subjects outside the Italian nation-state also stimulated the circulation of cultural productions to and from Latin America and Italy, the mediation of these spaces within each other’s national imaginaries, and, last but not least, a profusion of translations. In what ways Italy and Latin America have imagined each other? What can we learn from thinking about the relationship between these two spaces beyond the history of mass migration?

Organizer: Giulia Riccò (University of Michigan)

Chair: Alessandra Vannucci (Università di Torino)

Andrea Santurbano (Universidade Federal de Santa Catarina)  
*Risemantizzare immagini e paesaggi, un dialogo tra Italia e Brasile*

Giulia Riccò (University of Michigan)  
*Tutto è italiano: Il Brasile di Gina Lombroso Ferrero*

Zach Aguilar (Yale University)  
*‘Selvaggio bianco’: Gauchos, Garibaldi, and settler colonialism*

Room 6&7 | P49 | Italy’s Climate Change Narratives 3

Description:

How do Italian novelists, poets, filmmakers, musicians, and visual artists find ways to frame, employ in place and time, or even perform or sing, what Amitav Ghosh called “the unthinkable”? How do these texts treat everyday life, in the shadow of catastrophe? Which dimensions of global warming are communicated through various media? How is climate change shaping new modes of storytelling, authorship, and aesthetics in Italy? What is distinctively Italian about these narratives? This panel aims to foster interdisciplinary dialogue by exploring works that grapple with these questions.

Organizer: Laura Di Bianco (Johns Hopkins University)

Chair: Serenella Iovino (University of North Carolina at Chapel Hill)

Laura Di Bianco (Johns Hopkins University)  
*Mourning olive trees: Italian films, Land art, and Xylella fastidiosa*

Danila Cannamela (Colby College)  
*‘Un giorno da ricordare’: Restoring collective memory as a way to face climate change*

Holden Turner (Ca’ Foscari University of Venice)  
*Enclosure in Venice: Narratives after MOSE*

Room 18 | R5 | Roundtable: Crime Italian Style

Chairs: Dana Renga (Ohio State University) & Stephanie Malia Hom (University of California, Santa Barbara)  
Giacomo Di Girolamo (Tp24 and Radio Rmc 101); David Horn (The Ohio State University); Alessandra Montalbano (University of Alabama); Ellen Nerenberg (Wesleyan University); Eleanor Paynter (Brown University); Angelica Pesarini (University of Toronto); Robert Rushing (University of California, Los Angeles)

Room 11 | R6 | Roundtable: Italian Girl Culture

Chair: Danielle Hipkins (University of Exeter)  
Cecilia Brioni (University of Aberdeen); Jessica Harris (St. John's University); Bernadette Luciano (University of Auckland); Aine O'Healy (Loyola Marymount University); Alessia Risi (University of Exeter); Anna Saracino (University of Bari)

Room 14 | P50 | Postwar modes of production of Italian Cinema (1949-76)

Description:

The proposed panel is the fall out of a long investigation carried out by a group of professors from Università Roma Tre who, as part of a research project of national interest (PRIN), reflected on the modes of production of Italian cinema since the post-war period until the end of the seventies, with a special focus on independent and alternative cinema. Conferences, books and documentaries have been held and published, the results of which will be reported at the AAIS Conference. Professor Peter Sarram of John Cabot University in Rome, also joined the Roman unit, adding an original twist to the initial project.

Chair: Chirstian Uva (Università Roma Tre)

Elio Ugenti (Università Roma Tre) and Malvina Giordana (Max Planck Institut per la storia dell'arte)  
*Scenari produttivi del cinema in Italia tra gli anni Cinquanta e gli anni Settanta*

Peter Sarram (John Cabot University)  
*Sounds in search of images: Locating library musics in Italian cinema*

Vito Zagarrio (Independent Scholar)  
*L'eccezione alla regola. Modi di produzione alternativi del cinema italiano dal dopoguerra ai primi anni Ottanta*

Leonardo De Franceschi (Università Roma Tre)  
*Spaghetti Runaways. Incursioni produttive del cinema italiano in Africa*

Room 15 | P51 | Follie muliebri 3

Description:

Il tema della follia al femminile può declinarsi in molti modi e avere molte sfumature, che vanno dall'eccentricità tollerata in determinati contesti, ma giudicata sempre con severità dai più, all'isteria, versione moderna dei "furori uterini" di buona memoria, fino ad arrivare alle forme patologiche più gravi, vere o supposte tali, come quelle che hanno portato a rinchiodere in sinistre strutture delle donne di genio. Le donne che deviavano dal cammino considerato come "naturale" per il loro sesso erano comunque sospette di disturbi mentali e di "anormalità", tanto da aver bisogno di un trattamento che le riconducesse sulla retta via o, se refrattarie, di un allontanamento dalla società (manicomio, convento o carcere).

Il panel analizza le figure delle donne "fuori dagli schemi" in Italia, dal punto di vista letterario (incluso il fumetto), artistico, medico, cinematografico, giornalistico, saggistico, dall'epoca medievale al XXI secolo.

Chair: Laura Lenci (Boton University in Padova)

Antonella Mauri (Université de Lille)  
*Tota mulier in utero*

Irene Lottini (University of Iowa)  
*Follia e resistenza: Ida Dalser secondo Marco Bellocchio*

Laura Nieddu (Université Lyon 2)  
*Pazze di gioia, di noia o per maldicenza: focus su alcune figure femminili messe in scena da Paolo Virzi*

Day two – Friday, June 7

3:00 pm – 4:30 pm

Room 16 | P52 | Diasporic Kitchens

Chair: Grazia Menechella (University of Wisconsin-Madison)

Gabriella Ghermandi (writer and performer)

*Italian-Ethiopian mix kitchen*

Grazia Menechella (University of Wisconsin-Madison)

*Italian-Canadian mix kitchen*

Giovanna Bellesia (Smith College)

*Transnational kitchen*

4:30 pm – 5:00pm | BREAK

5 pm | KEYNOTE: “Diasporic Italies, Diasporic Italians”

Keynote co-presenters in dialogue with this theme and each other: author Claudia Durastanti (*Un giorno verrò a lanciare sassi alla tua finestra, A Chloe, per le ragioni sbagliate, Cleopatra va in prigione, La straniera*) and Ubah Cristina Ali Farah, author of *Madre piccola, Il comandante del fiume, and Le stazioni della luna*.

Location: Teatro Tasso in Piazza Sant'Antonino (Sorrento)

Followed by aperitivo on the terrace of the teatro.

Day three – Saturday, June 8

8:45 am – 10:15 am

8:15 am – 8:45 am | Breakfast

Room 4 | R7 | Roundtable: Love across the Centuries 1

Chair: Monica Calabritto (Hunter College)

Mattia Mossali (Graduate Center-CUNY); Stefania Porcelli (Hunter College-CUNY); Darren Kusar (University of Chicago)

Room 5 | P53 | La Golden Age dell'animazione italiana 1

Description:

Il panel – parte degli output del PRIN (Progetti di Rilevante Interesse Nazionale) dal titolo “La “golden age” dell'animazione italiana. Dal boom economico agli anni di piombo (1957-1977)” di cui è capofila l'Università Roma Tre – intende analizzare l'unico momento storico nel quale l'animazione italiana è riuscita ad assumere lo statuto di un sistema solido e articolato, capace di tenere insieme in modo armonico opera d'artista e prodotto pubblicitario, cortometraggio e lungometraggio, film d'impegno e prodotto di consumo, modo di produzione industriale e creazione artigianale.

Chair: Christian Uva (Università Roma Tre)

Gius Gargiulo (MoDyCo Université Paris Nanterre)

*Il pulcino Calimero o l'animazione della microperipezia*

Stefania Parigi (Università Roma Tre)

*Pino Zac. L'animazione della satira*

Vincenzo Altobelli (Università Roma Tre)

*Amati e animati. Disegni da un matrimonio, coppie di cartone e sexylinee*

Matteo Santandrea (Università Roma Tre)

*Nelle fonti del piacere. Animazioni erotiche nell'Italia degli anni '70 da Gibba a Guido Manuli*

Room 6&7 | P54 | Esiste un gusto partenopeo? La letteratura napoletana, gli scrittori, i poeti che hanno detto e contraddetto Napoli

Description:

Si può parlare di cultura napoletana? Nel Cinque-Seicento ne erano convinti. Sul *Monitore Napolitano* si parla di Repubblica napoletana e l'abate Galiani redige il primo vocabolario di lingua napoletana. Per farlo guarda alle opere di scrittori e intellettuali del calibro di Cortese e Basile; e quando poi parla della cultura napoletana tout court ricorda fieramente Tasso e Marino, anticipando quello spirito che animerà Napoli nobilissima. Eppure Anna Maria Ortese confessa: "Io non so più dove sia Napoli". L'obiettivo di questo panel è proporre uno sguardo che abbraccia autori di ieri (come Basile, Cortese, Tasso, Marino, Di Giacomo) e gli autori di oggi (come per esempio Elena Ferrante, Ortese, Ramondino, La Capria, De Luca) in un mosaico che tenti di inquadrare la città di Partenope nel contesto della cultura letteraria italiana ed europea.

Chair: Tommaso D'Isola (Université de Haute Bretagne Rennes)

Tommaso D'Isola (Université de Haute Bretagne Rennes)

*Il gusto della napoletaneità, dalla tavola alla letteratura nella Napoli Barocca: da Giambattista Basile a Pompeo Sarnelli*

Rachele Fortunato (Accademia Italiana)

*La napoletanità tellurica e tumultuosa che trova la sua pace nel mare: Erri De Luca e il senso di appartenenza alle proprie radici come un amo da pesca sotto pelle*

Marì Santagata (Università di Pisa)

*Il ventre di Napoli e il giornalismo d'inchiesta di Matilde Serao*

Room 11 | P55 | I luoghi della poesia 2

Description:

Following the recent publication of the co-edited issue of *Rivista di studi italiani* entirely devoted to poetry and the environment, this panel aims to extend the conversation to the luoghi della poesia, namely the spaces, places, territories, habitats, and landscapes of poetry—geographical, typographical, imaginary, and virtual. Poetry's visceral rootedness in the world—or, equally significant, its stubborn vagrancy and its being out of joint with time and place—is too often overlooked. This panel features contributions about poetry and its intersections with or across the following areas: Environment, geography, academia, education, the publishing world, translation, the typed or handwritten page, digital platforms and experimentation, technology, film, photography, theater, music, sound, noise, reproduction, place, space, wilderness, and imaginary landscapes.

Organizer: Serena Ferrando (Arizona State University)

Chair: Serena Ferrando (Arizona State University)

Giulia Andreoni (College of the Holy Cross)

*Gaspara Stampa's mythical ecosystem*

Elena Moro (University of Zurich)

*Dentro e fuori: per una poetica della spazialità in Giacomo Leopardi e Giorgio Orelli*

Maria Vittoria Mussio (Independent Scholar)

*'E il naufragar m'è dolce in questo mare': Acqua, poesia ed ecologia*

Monica Fabbri (Università di Ferrara)

*La poesia di Margherita Guidacci tra Dante ed Emily Dickinson: analisi di alcuni testi con il metodo di lettura da "soggetto a soggetto"*

Room 14 | P56 | L'eredità del Tasso nella letteratura, nella musica e nelle arti figurative

Description:

Sulla scia del convegno "Tasso Forever!", tenutosi presso l'Istituto Sant'Anna di Sorrento nel 2023, questa sessione continua la ricognizione e l'analisi di lavori italiani e internazionali ispirati alla figura del poeta e alle sue opere.

Organizers: Laura Benedetti (Georgetown University) & Luca Zipoli (Bryn Mawr College)

Chair: Kate Driscoll (Duke University)

Emiliano Ricciardi (University of Massachusetts Amherst)

*Encoding Torquato Tasso's musical legacy: The Tasso in music project*

Cristina Acucella (Università della Basilicata)

*Dall'èpos alla scena: modi e forme della ricodificazione nell'Armida infuriata di Orazio Persio*

Luca Zipoli (Bryn Mawr College)

*L'epica per celia. Il Canto XVI del Tasso di Alessandro Manzoni*

Corrado Confalonieri (Università di Parma)

*Il cofano e le perle. Carlo Emilio Gadda e la Gerusalemme liberata*

Day three – Saturday, June 8

8:45 am – 10:15 am

Room 15 | P57 | [Italy's "Subversive Seventies" and the Archive 1](#)

Description:

In this four-panel series, scholars of literature, film, theatre & performance, historians and art historians share their pioneering approaches to the 1970s in Italy. In *The Subversive Seventies*, Micheal Hardt refigures Italy's *anni della contestazione* as a laboratory in which students, workers, the unemployed, feminists and queer liberationists challenged societal structures by intertwining politics, theory, and aesthetics. In this panel series, we explore this Italian laboratory and interrogate the making of a new imagination fusing together avant-garde aesthetics, identity politics and class unrest. Specifically, the panel series asks how the archives we work with as scholars are created and studied.

Chair: Serena Bassi (Yale University)

Annalisa Sacchi (Università IUAV di Venezia)

*Interwoven archives: Intimacy and performance in laboratory Italy*

Federica Parodi (Yale University)

*Beyond resolutions: Unraveling gender and revolutionary subjectivity in Biancamaria Frabotta and Patrizia Vicinelli*

Laura Iamurri (Università Roma Tre)

*The political body and its narrative: Gina Pane in pictures*

Room 18 | R8 | [Roundtable: Violence Against Women: Raising Awareness through Journalism, Protest, and Art](#)

Organized by the Women's Studies Caucus

Chair: Francesca Parmeggiani (Fordham University)

Stefano Muneroni (University of Alberta, Canada); Alice Flinta (University of York, UK); Tania Rispoli (Duke University); Selby Wynn Schwartz (Independent Scholar)

Room 16 | P58 | [Literary Anthropologies: Cross-Cultural Imaginaries in Contemporary Italy](#)

Description:

This panel aims to foster discussions on twentieth- and twenty-first-century theoretical intersections between literature and anthropology, ranging from the method of participant observation and the genre of the field diary to the literary construction of cultural otherness. Case studies will focus on a variety of textual artifacts. Panelists will address the Italian reception of a major religious studies work, James Frazer's "The Golden Bough" (1890); examine literary reuses of anthropological categories, including Mary Douglas's "natural symbols" (1970); and delve through artistic media into the long-lasting legacies of Fascist-era colonial ideologies on present-day considerations regarding transnational contacts.

Chair: Elisa Russian (University of Zurich)

Riccardo Castellana (Università di Siena)

*Il ramo d'oro di Frazer e gli scrittori italiani*

Michele Maiolani (University of Cambridge)

*Thinking with Mary Douglas: Italo Calvino and Primo Levi*

Charles Burdett (School of Advanced Study, University of London)

*Uncovering the afterlife of the Italian Empire*

Day three – Saturday, June 8

10:20 am – 11:50 am

Room 4 | R9 | [Roundtable: Love across the Centuries 2](#)

Chair: Eva Del Soldato (University of Pennsylvania)

Monica Calabritto (Hunter College-CUNY); Eva Del Soldato (University of Pennsylvania); Emily Lord-Kambbitsch (Pacifica Graduate Institute); Tomislav Matic (Croatian Institute of History)

Room 5 | P59 | [La 'golden age' dell'animazione italiana 2](#)

Description:

Il panel – parte degli output del PRIN (Progetti di Rilevante Interesse Nazionale) dal titolo “*La "golden age" dell'animazione italiana. Dal boom economico agli anni di piombo (1957-1977)*” di cui è capofila l'Università Roma Tre – intende analizzare l'unico momento storico nel quale l'animazione italiana è riuscita ad assumere lo statuto di un sistema solido e articolato, capace di tenere insieme in modo armonico opera d'artista e prodotto pubblicitario, cortometraggio e lungometraggio, film d'impegno e prodotto di consumo, modo di produzione industriale e creazione artigianale.

Organizer: Christian Uva (Università Roma Tre)

Chair: Giacomo Ravesi (Università Roma Tre)

Christian Uva (Università Roma Tre)

*Animare la Storia: il caso di La lunga calza verde*

Martina Vita (Università Roma Tre)

*Fotogrammi animati. Estetiche e tecnologie nella produzione Gamma Film*

Giacomo Ravesi (Università Roma Tre)

*Punto e contrappunto. L'animazione cosmopolita di Cioni Carpi*

Francesco D'Asero (Università di Bari Aldo Moro)

*Animated credits. Disegnare i titoli di testa nel cinema italiano*

Room 6&7 | P60 | [Imagining Naples in Italian Literature and Culture Across Centuries 1](#)

Description:

This panel considers how Naples - a vibrant urban center - has been portrayed and reimagined by Neapolitans, Italians, and even foreigners, from Petrarch to the contemporary rapper Geolier. Through an analysis of cinema, literature, and popular music, these papers reconsider the terms of the Southern Question and Italy in its global and multicultural context.

Chair: Ciro Incoronato (Duke University)

Achille Castaldo (Emory University)

*The city and its depths: Ortese and Rossellini in Naples*

Lorenza Starace (Duke University)

*The "Porous City": The mythologization of Naples's uneven modernity*

Laura Sarnelli (University of California, Santa Barbara)

*Benjamin a Napoli: Letterature della nuova esposizione universale*

Room 11 | P61 | [A Hundred Years of Goliarda Sapienza: New Critical Approaches 1](#)

Description:

The artistic trajectory of Italian novelist Goliarda Sapienza (1924-1996) has only recently begun to stir academic attention despite the author's long literary career throughout the 20th century. As we mark the centenary of Goliarda Sapienza's birth (1924-2024), questions persist about the posthumous success of *L'arte della gioia* and its author's other intellectual and literary contributions. This panel features papers on new critical approaches to Sapienza's works (including, but not limited to, feminist theories, gender studies, literary and reception theory, and autofiction) to shed light on a still relatively unknown author outside of the academic community.

Chair: Giulio Genovese (Bryn Mawr College)

Beatrice Basile (University of Pennsylvania)

*La narrazione del carcere di Goliarda Sapienza come forma di autocoscienza: una lettura de L'università di Rebibbia*

Carla Panico (University of Coimbra)

*Tutto cambia perché tutto cambi: desiderio di politica e politica del desiderio ne L'arte della gioia*

Bianka Veselovská (Università degli Studi di Napoli L'Orientale)

*Il corpo come sesto senso nell'opera di Goliarda Sapienza*

Room 14 | P62 | I luoghi del Tasso

Description:

Sorrento, Napoli, Roma, Bergamo, Urbino, Pesaro, Venezia, Padova, Bologna, Mantova, Ferrara, Torino, Firenze e di nuovo Roma come ultimo approdo: nel suo inquieto vagabondare, Tasso toccò molte delle capitali culturali del suo tempo, ricevendone formative influenze e contribuendo al loro prestigio. Altri luoghi (da Gerusalemme alle Isole Fortunate e alla selva di Saron) contemplò invece nella sua arte, arricchendone la portata simbolica e consegnandole all'immaginario collettivo. Questo panel ricostruisce il rapporto del poeta con i luoghi, fisici o fittizi, che si trovò ad attraversare o a contemplare.

Organizers: Laura Benedetti (Georgetown University) & Luca Zipoli (Bryn Mawr College)

Chair: Luca Zipoli (Bryn Mawr College)

Domenico Palumbo (Sant'Anna Institute)

*Genius Loci. I luoghi del Tasso a Sorrento, Massa Lubrense e Napoli*

Kate Driscoll (Duke University)

*Accoglienza and renewal in Torquato Tasso's Rome (1592–1595)*

Jason Lawrence (University of Hull)

*"As misfortune has a greater interest for posterity, the cell where Tasso was confined in the hospital of St. Anna attracts a more fixed attention": English literary visitors to Ferrara and Sorrento in the nineteenth century*

Alberto Zuliani (Università di Torino)

*"Piaciavi entrar ne le spelunche ascose...": visitabilità dell'inferno nella Gerusalemme Conquistata*

Room 15 | P63 | Italy's "Subversive Seventies" and the Archive 2

Description:

In this four-panel series, scholars of literature, film, theatre & performance, historians and art historians share their pioneering approaches to the 1970s in Italy. In *The Subversive Seventies*, Micheal Hardt refigures Italy's anni della contestazione as a laboratory in which students, workers, the unemployed, feminists and queer liberationists challenged societal structures by intertwining politics, theory, and aesthetics. In this panel series, we explore this Italian laboratory and interrogate the making of a new imagination fusing together avant-garde aesthetics, identity politics and class unrest. Specifically, the panel series asks how the archives we work with as scholars are created and studied.

Organizer: Serena Bassi (Yale University)

Chair: Federica Parodi (Yale University)

Camilla Paolino (University of Geneva)

*Dissident sexualities and artmaking against social reproduction in 1970s Italy*

Tenley Bick (Florida State University)

*Figures of power, fruits of unions: The lived and staged body in the collaborative work of Michelangelo Pistoletto, 1968–1976*

Carla Subrizi (Università La Sapienza, Roma)

*The photos-of-photos archive: Politics and history in Gianfranco Baruchello's 1970s research*

Room 16 | P64 | The Allied Occupation of Italy

Description:

Nearly eighty years after the end of hostilities, the Second World War continues to reverberate in Italian culture and politics. New historical discoveries, shifting critical perspectives, and innovative critical and theoretical paradigms have in recent years revitalized the study of the war and the post-war period, renewing the scholarly focus on the Allied liberation and occupation of Italy. This panel reconsiders the occupation in history and memory, with a particular focus on issues of race and gender as they intersect in Allied occupied Italy.

Organizers: Charles Leavitt (University of Notre Dame) & Chiara Fantozzi (Università di Pisa)

Chair: Chiara Fantozzi (Università di Pisa)

Erica Mezzoli (Università di Roma Tor Vergata)

*Zone a way of life: Labour, gender and everyday life in the Zone A of the AMG-Venezia Giulia and Free Territory of Trieste (1945-54)*

Fabio Simonetti (Brunel University London)

*Segnorine, tosatori and occupanti: Gender dynamics and the crisis of masculinity in Allied-occupied Italy*

Chiara Fantozzi (Università di Pisa)

*Prostitution and anti-Black racism in the Allied occupation of Italy*

Charles Leavitt (University of Notre Dame)

*Cronaca Nera: The racialization of crime in occupied Italy*

Room 18 | R10 | Roundtable: Transition @ 60: The Black in the Mediterranean Blue

Chair: Alessandra Di Maio (Università di Palermo)

Alessandra Di Maio (Università di Palermo); Gabriella Ghermandi (writer, performer); Pap Khouma (writer, journalist); Gabriella Kuruvilla (painter, writer); Giovanna Bellesia (Smith College)

Room 13 | P65 | The Watery Mediterranean

Description:

As Franco Cassano claims, to “enter the sea” points towards an existential and epistemological domain, where “there is an ancient wisdom, the hint of possibilities of a different era.” In Mediterranean Studies, conventional scholarly attention has been focused on the exchanges of goods, people, and human settlements. This “ground” positionality demonstrates that the conceptual experience of place and space in Western culture often takes the Earth as the point of departure. Many scholars have recently reminded us that the uninhabited seawater evokes more than just death and a sense of unconsciousness, also indicating a radical ground of knowledge production.

Organizer: Qian Liu (University of Michigan)

Chair: Marta Cariello (Università degli Studi della Campania)

Stefano Muneroni (University of Alberta)

*Mediterranean thinking in contemporary Italian drama*

Qian Liu (University of Michigan)

*Seascape epistemology and the ethical paradox of refugee narratives*

Marta Cariello (Università degli Studi della Campania Luigi Vanvitelli)

*Mapping negative space: Crossings in the deeper blue.*

11:50 am – 12:15 pm | Coffee Break

12:15 pm – 1:45 pm | Room 18 | ECCS – Executive Council Conference Series

*Authors Meet Critics: Critical Conversations in Transnational Italian Studies*

Co-organizers and moderators: Serena Bassi (Yale University), Loredana Polezzi (Stony Brook University), Giulia Riccò (University of Michigan)

Second part of the AAIS Giornata di Studio that took place online on 3/29/2024 "Critical Conversations in Transnational Italian Studies." This roundtable will run as follows: six speakers will give five minute flash talks responding to the special issue's critical intervention and simultaneously outlining their own vision for a more transnational, more inclusive, and more diverse Italian Studies. After the short position papers, we will open the floor hoping to instigate a debate on the kind of critical changes we need to reimagine Italian Studies in North American higher education and beyond. The special issue "Critical Issues in Transnational Italian Studies" is available for free. See link on the online program on the AAIS website.

John Gennari (University of Vermont), Kombola Ramadhani Mussa (Cardiff University), Gaoheng Zhang (University of British Columbia), Caterina Romeo (Università La Sapienza), Neelam Srivastava (Newcastle University), Rob Rushing (UCLA)

1:45 pm – 2:45 pm | LUNCH BREAK

Room 4 | P66 | Periodici degli esuli / Esuli nei periodici durante il Risorgimento

Description:

Nel corso dell'Ottocento molti intellettuali, spesso coinvolti nelle reti dell'associazionismo segreto, abbandonano la propria terra natia per contribuire al processo di unificazione nazionale. Il loro impegno si concretizza grazie ai mezzi dell'editoria periodica, che trova un terreno fecondo Oltralpe e nelle aree della penisola meno soggette alla censura. Il panel intende indagare l'attività di chi, trovando ospitalità in riviste o fondandone, si batte affinché l'idea di Italia non resti soltanto una «comunità immaginata» (Anderson 1983). Si darà spazio ad interventi che, anche da una prospettiva transnazionale, facciano luce su autori o periodici che abbiano avuto un ruolo chiave nel processo risorgimentale.

Chair: Marco Borrelli (Università degli Studi di Napoli)

Sofie Barthels (Université libre de Bruxelles, Fonds de la Recherche Scientifique - FNRS)

*'Maria Maddalena' (1867) o l'incontro di due patrioti in esilio. Vicende di una tragedia di Krystyn Ostrowski e Giuseppe Ricciardi*

Rainer Maria Ceci (Università degli Studi Roma Tre)

*Un esule lombardo in Piemonte: pratiche umoristiche di G. A. Cesana nel 'Pasquino'*

Marco Borrelli (Università degli Studi di Napoli L'Orientale)

*Per un Risorgimento giacobino. Le esperienze di Tenca e Buonarroti*

Room 5 | P67 | Transnational Italian Comics Studies

Description:

Transnational Italian Comics Studies is a thriving subfield in Transnational and Transcultural Italian Studies (Comberiati and Spadaro, 2023; Spadaro, 2023). This panel aims to take forward some emerging research questions in the field by foregrounding different methodological perspectives to shed light on authors, characters, productions and readers of transnational Italian comics. The panel will discuss in particular the intersection of classic semiotic approaches in Comics Studies with a Transnational Comics Studies framework (Galofaro) and the development of transatlantic (comics) cultures in the 20th and 21st century through the narrative themes of migration (Pollone) and girlhood (Di Martino).

Chair: Daniele Comberiati (Université de Montpellier III Paul Valéry)

Francesco Garofalo (Università di Milano)

*Transnational superheroines. A semiotic analysis of Milo Manara's and Sara Pichelli's works*

Matteo Pollone (Università del Piemonte Orientale)

*From Dick Fulmine to Nick Falco: First and second generation migrants in Italian popular comics*

Silvia Vari (University of Warwick)

*'Playful' journeys: Analysing the gamification of migrant experiences in Italian comics*

Room 10 | P68 | Imagining Naples in Italian Literature and Culture Across Centuries 2

Description:

This panel considers how Naples - a vibrant urban center - has been portrayed and reimagined by Neapolitans, Italians, and even foreigners, from Petrarch to the contemporary rapper Geolier. Through an analysis of cinema, literature, and popular music, these papers reconsider the terms of the Southern Question and Italy in its global and multicultural context.

Organizers: Ciro Inconato (Duke University) & Alyssa Granacki (Colby College)

Chair: Alyssa Granacki (Colby College)

Ruth Glynn (University of Bristol)

*Reimagining Naples: Cinematic adaptation as cultural memory of the Allied occupation*

Demetrio Antolini (Ohio State University)

*'Nun è Napule,' or is it? Global influences and local traditions in the Naples of Manetti Bros*

Francesco Samarini (Dickinson College)

*A Neapolitan music Renaissance?*

Room 11 | P69 | [A Hundred Years of Goliarda Sapienza: New Critical Approaches 2](#)

Description:

The artistic trajectory of Italian novelist Goliarda Sapienza (1924-1996) has only recently begun to stir academic attention despite the author's long literary career throughout the 20th century. As we mark the centenary of Goliarda Sapienza's birth (1924-2024), questions persist about the posthumous success of *L'arte della gioia* and its author's other intellectual and literary contributions. This panel features papers on new critical approaches to Sapienza's works (including, but not limited to, feminist theories, gender studies, literary and reception theory, and autofiction) to shed light on a still relatively unknown author outside of the academic community.

Chair: Beatrice Basile (University of Pennsylvania)

Giulio Genovese (Bryn Mawr College)

*The Dante function in Goliarda Sapienza's L'arte della gioia*

Maria Morelli (University of London)

*Family by choice: Kinship and ethics of care in Goliarda Sapienza's L'arte della gioia*

Rebecca Walker (Trinity College Dublin)

*Secular selfhood and the sacredness of the other in Sapienza's L'università di Rebibbia and Le certezze del dubbio*

Room 6&7 | R11 | [Roundtable: Pedagogies of the Italian Chivalric Romance Epic](#)

Chair: Eric Nicholson (New York University Florence)

Laura Benedetti (Georgetown University); Corrado Confalonieri (Università di Parma); Kate Driscoll (Duke University);

Julia Hairston (University of California, Rome Study Center); Emilio Russo (Università La Spaienza, Roma); Luca

Zipoli (Bryn Mawr College)

Room 14 | P70 | [Italy's "Subversive Seventies" and the Archive 3](#)

Description:

In this four-panel series, scholars of literature, film, theatre & performance, historians and art historians share their pioneering approaches to the 1970s in Italy. In *The Subversive Seventies*, Micheal Hardt refigures Italy's anni della contestazione as a laboratory in which students, workers, the unemployed, feminists and queer liberationists challenged societal structures by intertwining politics, theory, and aesthetics. In this panel series, we explore this Italian laboratory and interrogate the making of a new imagination fusing together avant-garde aesthetics, identity politics and class unrest. Specifically, the panel series asks how the archives we work with as scholars are created and studied.

Organizer: Serena Bassi (Yale University)

Chair: Giulia Sbaffi (New York University)

Jonathan Mullins (Ohio State University)

*Atmosphere as method: Re-thinking Leftist life in 1970s Italy*

Matthew Zundel (Miami University)

*Revolutionary bodies: Austerity, affect, and perversion between Luciano Parinetto and the PCI*

Serena Bassi (Yale University)

*Queer Marxism? Lea Melandri, Elvio Fachinelli and the undercommons*

Virginia Niri (Università di Modena e Reggio Emilia)

*Valorizzazione reciproca della personalità degli sfruttati: il metodo della parola nell'attività terapeutica popolare*

Room 15 | R12 | [Roundtable: Why Teach Fascism's Cultural Heritage and the Italian Resistance Today 1](#)

Chair: Daniele Biffanti (Northwestern University)

Selena Daly (University College London); Franco Baldasso (Bard College); Charles Leavitt (University of Notre Dame)

Day three – Saturday, June 8

2:45 pm – 4:15 pm

Room 16 | P71 | Divagrafie – le scritture delle attrici italiane.

Description:

Come hanno dimostrato gli studi sul divismo, dalle origini a oggi le dive dello schermo si sono cimentate con la pratica della scrittura, attraverso le narrazioni del sé – autobiografie, memoir o diari pubblici – ma anche romanzi o raccolte poetiche. Il panel presenta, attraverso diversi casi di studio e un focus sulle possibili metodologie legate alle Digital Humanities, il progetto di ricerca DaMA - Drawing a Map of Italian Actresses in Writing - che esplora con un approccio transdisciplinare la produzione di scrittura delle attrici italiane, attraverso un corpus finora mappato di circa 100 testi.

Chair: Anna Papparcone (Bucknell University)

Lucia Cardone (Università di Sassari) and Chiara Tognolotti (Università di Pisa)

*Sfrontatezza e malinconia. Declinazioni della femme fatale nelle scritture di sé di Doris Duranti e Isa Miranda*

Beatrice Seligardi (Università di Sassari)

*Lo spazio della personaggio minore. I ruoli attoriali di Goliarda Sapienza tra pagina e schermo*

Anna Masecchia (Università di Napoli)

*Il personale è politico: Isabella Rossellini star cosmopolita*

Giulia Simi (Università di Sassari)

*Tassonomie di libertà: esperienze di digital humanities per l'analisi dei testi autobiografici delle attrici italiane*

2:45 pm – 5:15 pm | Room 18 | **Writer's Assembly**

Ubah Cristina Ali Farah, Gabriella Ghermandi, Gabriella Kuruville, Espérance Hakuzwimana, Djarah Kan, and Shirin Ramzanali Fazel, *in conversation*.

Respondent: Angelica Pesarini, University of Toronto

Moderator: Emily Antenucci, Vassar College

4:15 pm – 4:40 pm | **Coffee Break**

Day three – Saturday, June 8

4:40 pm – 6:10 pm

Room 4 | P72 | Correspondances and Education between Eighteenth and Nineteenth Centuries

Amedeo Arena (Università degli Studi di Napoli Federico II)

*More than words: Unveiling a deeper correspondence between Gaetano Filangieri and Benjamin Franklin*

Carmela Panarello (Independent Scholar)

*L'editoria scolastica in Firenze capitale*

Room 6&7 | R13 | Roundtable: The Ball Into the Net and Over the Net: Soccer and Tennis in the Italian Film and Television Narrative

Chair: Gius Gargiulo (Université Paris Nanterre)

Gius Gargiulo (Université Paris Nanterre); Christian UVA (Università Roma Tre); Vito Zagario (independent scholar)

Room 5 | P73 | Leaving the City Behind: Naples in the Works of Modern Authors

Description:

The panel explores the ways (emotional, physical, professionally, and politically) in which leaving behind the city of one's youth, affects the characters in the novels examined.

Chair: Pina Palma (Southern Connecticut State University)

Lee Foust (Sant'Anna Institute)

*Anna Maria Ortese's Città Borbonica*

Bernardo Piciché (Virginia Commonwealth University)

*In principio ci fu uno strappo: Erri De Luca tra padre e patria*

Pina Palma (Southern Connecticut State University)

*Finding meanings in rejection: Ferrante's days of abandonment*

Room 11 | P74 | [In ricordo di Fausta Cialente \(1898-1994\)](#)

Description:

A discussion of Fausta Cialente's works and legacy, thirty years after the author's death.

Chair: Laura Benedetti (Georgetown University)

Emmanuela Carbé (Università di Siena)

*Forme brevi nella narrativa di Fausta Cialente*

Andrea Gialloredo (Università degli Studi Gabriele D'Annunzio – Chieti/Pescara)

*Le fughe di Natalia. Segreti e ricordi nel romanzo d'esordio di Fausta Cialente*

Arianna Fognani (University of Pennsylvania)

*Walking the city. Identity and mobility in Fausta Cialente's Egyptian narratives*

Stefano Giannini (Syracuse University)

*Immagini d'Italia e figure della nostalgia nella narrativa di Fausta Cialente*

Room 14 | R14 | [Roundtable: Rethinking "Le Origini": Poetry Across Borders in Medieval Sicily](#)

Chair: Karla Mallette (University of Michigan)

Nicola Carpentieri (University of Padua); Alessia Carrai (University of Padua); Giacomo Corazzol (University of Padua); Alessandro De Blasi (University of Padua); Bianca Facchini (University of Padua)

Room 16 | P75 | [Italy's "Subversive Seventies" and the Archive 4](#)

Description:

In this four-panel series, scholars of literature, film, theatre & performance, historians and art historians share their pioneering approaches to the 1970s in Italy. In *The Subversive Seventies*, Micheal Hardt refigures Italy's *anni della contestazione* as a laboratory in which students, workers, the unemployed, feminists and queer liberationists challenged societal structures by intertwining politics, theory, and aesthetics. In this panel series, we explore this Italian laboratory and interrogate the making of a new imagination fusing together avant-garde aesthetics, identity politics and class unrest. Specifically, the panel series asks how the archives we work with as scholars are created and studied.

Organizer: Serena Bassi (Yale University)

Chair: Virginia Niri (Università di Modena e Reggio Emilia)

Catia Papa (Università della Tuscia)

*Atomo attento arriva il Movimento: Donne, nucleare, ambiente (1977-1981)*

Giulia Sbaffi (New York University)

*Frammentate emersioni impreviste: 1982 and the Long 1970s*

Lucas Ramos (Columbia University)

*The Holy War of the Homosexuals: Queer activism, sexual Liberalism, and the battle against religion in 1970s Italy*

Room 15 | R15 | [Roundtable: Why Teach Fascism's Cultural Heritage and the Italian Resistance Today 2](#)

Chair: Franco Baldasso (Bard College)

Marco Codebò (Long Island University); Hannah Malone (University of Groningen); Daniele Biffanti (Northwestern University)

7:00 pm | [Gala Dinner](#)

8:15 am – 8:45 am | Breakfast

Day four – Sunday, June 9

8:45 am – 10:15 am

Room 4 | P76 | Queer Southern Crossings 1

Description:

As analysed by various scholars (Dickie 1999; Moe 2006; Schneider 1998), the Italian Unification in the nineteenth century heightened a process of othering regarding the *Mezzogiorno*, relegating it to a role of subalternity compared to the more 'advanced' and 'modern' North. Following the footsteps of Franco Cassano's *Southern Thought* (2012), today there is an epistemological change regarding the South and its representations (Ferrante 2019; Polizzi 2022), one that in particular involves forms of non-normative gender identities and sexual orientations across different cultural forms. The sessions explore a variety of perspectives, exploring the intersection between queerness, Southern Italy, and other elements.

Organizers: Alice Parrinello (University of Oxford) & Valentina Amenta (Università La Sapienza, Roma)

Chair: Alice Parrinello (University of Oxford)

Michael Tortorella (Independent Scholar)

*Meridionalità contemporanee: riprendere decisionalità sui nostri territori per autodeterminare i nostri corpi*

Francesca Romana Ammaturo (London Metropolitan)

*Conceptualising meridian sexualities in Southern Italy: Theoretical and methodological challenges*

Room 5 | P77 | Viaggio, paesaggio, romanzo 1

Description:

«Bisogna riconoscere - scriveva Montale in un saggio del 1961 - che oggi il viaggio inteso come esperienza di vita non esiste più». Apparentemente muovendosi sulla falsariga del Levi-Strauss di *Tristi tropici* (la prima edizione italiana è dell'anno precedente), Montale riflette sulla «fine dei viaggi» e, con passaggio immediato, sul destino stesso dell'arte: quella pittorica, nella quale il paesaggio ha perso ormai la sua unità per esplodere, con Kokoshka e Morandi, in una rappresentazione di frammenti. L'evoluzione - o meglio degenerazione - tocca però soprattutto la forma romanzo e, commenta Montale, oggi il viaggio di formazione di Wilhelm Meister sarebbe inconcepibile. E tuttavia, a sei decenni di distanza, le analisi di Levi-Strauss e Montale (tra i molti) sembrano da rivedere, correggere e arricchire: il legame tra viaggio, rappresentazione del paesaggio e romanzo, soprattutto nelle sue forme ibride, sembra infatti oggi saldissimo, tanto da poter pensare al racconto di viaggio come epitome del genere. Basti pensare ad autori quali Bruce Chatwin, Geoff Dyer in area anglosassone, a Giorgio Vasta, Tommaso Pincio, Antonio Franchini in Italia, e molti altri.

Il panel si focalizza sulla letteratura italiana contemporanea e si propone di indagare il legame tra viaggio, romanzo e paesaggio in tutte le sue forme.

Organizers: Dalila Colucci (Università di Siviglia) & Raffaello Palumbo Mosca (Università di Torino)

Chair: Raffaello Palumbo Mosca (Università di Torino)

Dalila Colucci (Università di Siviglia)

*Viaggio, paesaggio, carotaggio: il romanzo di Palermo di Giorgio Vasta da Spaesamento a Come in sogno*

Lorenzo Marchese (Università di Palermo)

*Viaggi della disconoscenza nella Sicilia novecentesca: Bonaviri e Cattafi*

Elena Grazioli (Università Statale di Milano)

*Dal viaggio in Italia di Piovene al paesaggio urbano del boom di Petrucci e Lupo*

Room 6&7 | P78 | [Elemental Politics: Poetics of Skies and Seas 1](#)

Description:

Elements like water and air are so all-encompassing as to elude territorial boundaries, extending well beyond the borders of any one nation-state. And yet, water and air, sky and sea, are integral to political and poetic imaginations. How do we attend to the material and symbolic aspects of these elements, beyond colonial fictions and fantasies of mastery? What are the effects of such fictions and fantasies on these elemental bodies, and how might water and air elude or resist capture by them? How does an elemental politics emerge from within Italian national culture and undermine its many violent enclosures and transgressions?

Chair: Rebecca Falkoff (University of Texas, Austin)

Akash Kumar (University of California, Berkeley)

*Virgil's ocean: An elemental approach to Dante's imperial guide*

Roberto Ferrini (Yale University)

«Di là dal capo». *Sea boundaries and shipwreck in Verga's I Malavoglia*

Federica Soddu (Rutgers University)

*Rain, sand, and bombs. Sardinia's continuing borders in the Trilogy of Bustianu'and Servitù Militari*

Daria Kozhanova (Duke University)

*From the postcolonial shoreline: Sea's waves and translation in the Black Mediterranean*

Room 18 | R16 | [Roundtable: Global and Transnational Issues Impacting Italy](#)

Chair: Eve Darian-Smith (University of California Irvine)

Eve Darian-Smith and Philip C. McCarty (University of California Irvine); Colleen C. Myles (Texas State University);

Chiara Feliciani and Sandra Cavaliere (Graduate Institute of Geneva); Costanza Paolillo (New York University)

Room 14 | P79 | [Early Modern Experiences](#)

Chair: Julie Robarts (University of Melbourne and European University Institute)

Marilyn Migiel (Cornell University)

*What Veronica Franco learned from Ovid*

Julie Robarts (University of Melbourne and European University Institute)

*Sexual slander of male members of the Accademia degli Unisoni, and a newly identified print defense of Barbara Strozzi (1619-1677)*

Cristina Perissinotto (University of Ottawa)

*Utopian thought in Italy between Renaissance and Counterreformation*

Room 15 | P80 | [I luoghi della poesia 3](#)

Description:

Following the recent publication of the co-edited issue of *Rivista di studi italiani* entirely devoted to poetry and the environment, this panel aims to extend the conversation to the luoghi della poesia, namely the spaces, places, territories, habitats, and landscapes of poetry—geographical, typographical, imaginary, and virtual. Poetry's visceral rootedness in the world—or, equally significant, its stubborn vagrancy and its being out of joint with time and place—is too often overlooked. This panel features contributions about poetry and its intersections with or across the following areas: Environment, geography, academia, education, the publishing world, translation, the typed or handwritten page, digital platforms and experimentation, technology, film, photography, theater, music, sound, noise, reproduction, place, space, wilderness, and imaginary landscapes.

Organizer: Serena Ferrando (Arizona State University)

Chair: Alessio Giovane (Florida Atlantic University)

Mariagiorgia Ulbar (University of Malaga)

*Residuo, deriva, vuoto, bosco: l'esplorazione creativa ed ecologica nella lettura e ricezione di poesia*

Serena Ferrando (Arizona State University)

*Spiagge, tronchi d'albero, scrivanie e versi: poesia tra l'umano e il nonumano*

Alessio Giovane (Florida Atlantic University)

*'Poetically Man Dwells': A spatial interpretation of Giovanni Raboni's poems*

Sophia Cartwright (Arizona State University)

*The whole Springtime: Violence in love's garden*

Room 16 | P81 | Cultivating Sacred Vision: Body-Mind Practices and Devotional Art in Early Renaissance Italy

Sponsored by the Italian Art Society

Description:

Recent scholarship has turned to examinations of the role of the body and its senses in the reception and use of art. In this panel, three papers examine ways that body-mind practices shaped and were shaped by the devotional art of early Renaissance Italy. All three papers concern art made for religious orders, where traditional monastic ideals tended toward a distrust of the body as a site of sin. With the rise of the mendicant orders and within a late medieval culture of religious reforms, the body instead became viewed as an appropriate site where the physical allowed for connection to the spiritual. These three studies examine various facets of this turn, from the way art and the body were used *in tandem*, to the idea of poverty and its physical effects, to iconographic innovations intended to encourage new ways of seeing God.

Chair: Holly Flora (Tulane University)

Rebekah Compton (College of Charleston)

*The ascetic body: Alignment and composure in art for the Camaldolese order*

Holly Flora (Tulane University)

*Franciscan poverty and the body in illustrated Manuscripts of Bonaventure's Legenda Maior*

Allie Terry-Fritsch (Bowling Green State University)

*Fra Angelico's Last Judgment and visual touch*

Room 10 | P82 | Baroque 'Hauntologies'

Description:

The panel addresses the resurgence of baroque tropes in Italian art, music, and literature, with a special emphasis on spectral manifestation and a rhetoric of the trace. By drawing on Derrida's definition of hauntology, the panel will illustrate how ghosts can take the form of apparitions, auditory echoes, or literary perceptions.

Chair: Alessandro Giardino (St. Lawrence University)

Italy Sapir (Université du Québec à Montréal)

*Around the fatal instant: Seventeenth-century art haunted by deaths*

Eugenio Refini (New York University)

*Reading (an) Aria, or, an exploration of Baroque memories through sound*

Marcella Salvi (St. Lawrence University)

*Echoes across time: Neapolitan spectres in Caravaggio's literary legacy*

Room 13 | R17 | Roundtable: Mediterraneans

Chair: Claudio Fogu (University of California, Santa Barbara)

Claudio Fogu (University of California, Santa Barbara); Benedetta Cutolo (The Graduate Center - CUNY); Lorenzo Rinelli (Temple University Rome)

Program continues on the next page. . .

Room 4 | P83 | Queer Southern Crossings 2

Description:

As analysed by various scholars (Dickie 1999; Moe 2006; Schneider 1998), the Italian Unification in the nineteenth century heightened a process of othering regarding the *Mezzogiorno*, relegating it to a role of subalternity compared to the more 'advanced' and 'modern' North. Following the footsteps of Franco Cassano's *Southern Thought* (2012), today there is an epistemological change regarding the South and its representations (Ferrante 2019; Polizzi 2022), one that in particular involves forms of non-normative gender identities and sexual orientations across different cultural forms. The sessions explore a variety of perspectives, exploring the intersection between queerness, Southern Italy, and other elements.

Organizers: Alice Parrinello (University of Oxford) & Valentina Amenta (Università La Sapienza, Roma)

Chair: Francesca Romana Ammaturo (London Metropolitan University)

Giusi Russo (Montgomery County Community College)  
*'Fiatnam', Vietnam, and queering Italian internal colonialism*

Claudia Karagoz (Saint Louis University)  
*Unbound: Waterscapes in Christiana de Caldas Brito's writing*

Valentina Amenta (Università La Sapienza, Roma)  
*Transfeminist and Queer Southern Thought: Mapping Political Impulses in Italy*

Alice Parrinello (University of Oxford)  
*Fluid temporality: Queerness and the sea in Emma Dante's Misericordia (2023)*

Room 5 | P84 | Viaggio, paesaggio, romanzo 2

Description:

«Bisogna riconoscere - scriveva Montale in un saggio del 1961 - che oggi il viaggio inteso come esperienza di vita non esiste più». Apparentemente muovendosi sulla falsariga del Levi-Strauss di *Tristi tropici* (la prima edizione italiana è dell'anno precedente), Montale riflette sulla «fine dei viaggi» e, con passaggio immediato, sul destino stesso dell'arte: quella pittorica, nella quale il paesaggio ha perso ormai la sua unità per esplodere, con Kokoshka e Morandi, in una rappresentazione di frammenti. L'evoluzione - o meglio degenerazione - tocca però soprattutto la forma romanzo e, commenta Montale, oggi il viaggio di formazione di Wilhelm Meister sarebbe inconcepibile. E tuttavia, a sei decenni di distanza, le analisi di Levi-Strauss e Montale (tra i molti) sembrano da rivedere, correggere e arricchire: il legame tra viaggio, rappresentazione del paesaggio e romanzo, soprattutto nelle sue forme ibride, sembra infatti oggi saldissimo, tanto da poter pensare al racconto di viaggio come epitome del genere. Basti pensare ad autori quali Bruce Chatwin, Geoff Dyer in area anglosassone, a Giorgio Vasta, Tommaso Pincio, Antonio Franchini in Italia, e molti altri.

Il panel si focalizza sulla letteratura italiana contemporanea e si propone di indagare il legame tra viaggio, romanzo e paesaggio in tutte le sue forme.

Organizers: Dalila Colucci (Università di Siviglia) & Raffaello Palumbo Mosca (Università di Torino)

Chair: Dalila Colucci (Università di Siviglia)

Leonarda Trapassi (Università di Siviglia)  
*Viaggio e 'libri d'esperienza': l'Africa di Maria Rosa Cutrufelli*

Raffaello Palumbo Mosca (Università di Torino)  
*Evoluzione dei viaggi e evoluzione del romanzo: una riflessione*

Emanuele Broccio (Università di Siviglia)  
*Da Moravia a Latronico e Linke: rappresentazioni letterarie dell'Africa tra ieri e oggi*

Room 11 | P85 | Elemental Politics: Poetics of Skies and Seas 2

Description:

Elements like water and air are so all-encompassing as to elude territorial boundaries, extending well beyond the borders of any one nation-state. And yet, water and air, sky and sea, are integral to political and poetic imaginations. How do we attend to the material and symbolic aspects of these elements, beyond colonial fictions and fantasies of mastery? What are the effects of such fictions and fantasies on these elemental bodies, and how might water and air elude or resist capture by them? How does an elemental politics emerge from within Italian national culture and undermine its many violent enclosures and transgressions?

Chair: Rhiannon Welch (University of California, Berkeley)

Claudia Lombardo (University of North Carolina)  
*"Corre sott'acqua, che è alta qualche spanna, una strada": The marsh in Retablo (1987), elemental politics and underwater cultural routes in Sicily*

Nicole Trigg (University of California, Berkeley)  
*Riding on an asteroid in 1980s Naples: The elemental feminist imaginary of Angela Putino*

Lydia Tuan (Yale University)  
*Death by breath: The medium of air in the cinema of Michelangelo Frammartino*

Claudio Fogu (University of California, Santa Barbara)  
*The oscillatory paradigm*

Room 18 | R18 | Roundtable: Natalia Ginzburg's Global Legacies

Co-chairs: Stiliana Milkova Rousseva (Oberlin College and Conservatory) and Saskia Ziolkowski (Duke University)  
Silvia Caserta (Liceo Scientifico Statale Niccolò Copernico, Prato); Teresa Franco (Università di Milano); Giovanna Faleschini Lerner (Franklin and Marshall College); Enrica Ferrara (Trinity College Dublin); Barbara Halla (Duke University)

Room 14 | P86 | Theatre and Rhetoric in Early Modern Italy

Description:

This panel discusses the many entanglements between theatre and rhetoric in early modern Italy. It tackles the subject from three innovative and complementary perspectives: the first paper reconstructs how the use of theatrical metaphors shaped Tesauro's revolutionary theory of rhetoric in *Il Cannocchiale Aristotelico*. The second paper moves from theory to practice. It examines the oratory skills of professional actresses in early modern Italy and shows how they were successfully deployed in non-dramatic contexts. Finally, the last paper focuses on actresses' silent eloquence and advances the hypothesis that their mastery of rhetoric occasionally achieved a mockery of rhetoric itself.

Organizer: Serena Laiena (University College Dublin)

Chair: TBD

Teodoro Katinis (Ghent University)

*Theatre as a rhetorical device in Emanuele Tesauro's Il cannocchiale aristotelico (1670)*

Serena Laiena (University College Dublin)

*Orations, expositions, poems: Actresses' rhetoric beyond the stage*

Eric Nicholson (New York University Florence)

*"S'anco ella tace, più esprime, che parlando altri non face": The silent eloquence of Commedia dell'arte actresses. Gestures, movements, and non-verbal expressions*

Room 15 | P87 | Dis-Placements and Re-Constructions

Sponsored by the Women's Studies Caucus as well as the Critical Race, Diasporas, and Migrations Caucus

Description:

This panel presents a range of responses to dominant structures and conditions of violence and/or erasure against the impoverished, im/migrant, as well as against internally displaced or culturally minoritized peoples, based on race, class, gender, and sexuality. A question that relate to the analyses of creators' identities and works is as follows: How and why is the political and cultural essence of Italy as a nation-state (*Italianità*) implicitly or explicitly gendered, classed, and racialized?

Chair: Sonita Sarker (Macalester College)

Erica Moretti (Fashion Institute of Technology, SUNY)

*Remembering Italian Libya: Narrating repatriations, expulsions, and the end of Empire*

Loredana Di Martino (University of San Diego)

*Building feminist solidarities across borders: The decolonial practices of Transnational Italian Feminism*

Room 16 | P88 | Between Postmodern and Post-Human: Bodily Visions and Visionary Bodies

Description:

This panel addresses any form of literature and cinema by authors and directors with either a postmodern or posthuman point of view which explore the intersection between body and vision.

Organizers: Ioana Larco (University of Kentucky) & Matteo Benassi (University of Kentucky)

Chair: Matteo Benassi (University of Kentucky)

Valentina Graziuso (The University of North Carolina at Chapel Hill)

*«L'iguana» di Anna Maria Ortese. Identità postumana, ontologia relazionale e trascendenza*

Deion Dresser (University of Pennsylvania)

*Bodies in the 'Beyond': Angela Putino's vision of corporeality in the age of massification*

Matteo Benassi (University of Kentucky)

*The post-human body in Gian Maria Annovi's poetic corpus: Autophagy and sadism*

Ioana Larco (University of Kentucky)

*Corporeal visions in Ferzan Özpetek's «Napoli velata»*

*~ End of program ~*