

## Call for Papers

Invito a partecipare/proporre interventi

Demande de communications

Annual Conference of the Canadian Society for Italian Studies

At the “Ateneo Veneto”

Venice, Italy – June 24-26, 2011

Participants from all countries are invited to participate at the Annual Conference of the Canadian Society for Italian Studies. The conference papers should be 15-20-minute long, and may be presented in Italian, English or French. The title, with a 125-word abstract should be sent, along with a brief bio, to the session organizer/s indicated below **not later than March 1st, 2011**. Offers to chair sessions are also welcome. **The call for papers is also posted on the CSIS website:**

**<http://canadiansocietyforitalianstudies.camp7.org/>**

**Presenters, organizers and chairs must be members in good standing of the CSIS and have paid the conference fee at the latest by May 1<sup>st</sup>.**

- **Deadline to submit papers to the organizers is March 1st 2011.**
- **Deadline for organizers to submit their full session/s (to the Vice-President, Paola Basile [pbasile@lec.edu](mailto:pbasile@lec.edu) and to the Secretary, Elena Benelli, [ebenelli@alcor.concordia.ca](mailto:ebenelli@alcor.concordia.ca)) is March 15th 2011.**

## General Sessions:

1) **Italian Medieval Studies**: Papers are sought in the field of Medieval Studies: research from all areas of medieval studies is welcome, including literature, history, language, art and philosophy. **Organizer: Cristina Perissinotto**

cperissi@uottawa.ca.

2) **Italian Renaissance Studies**: Papers are sought in the field of the Italian Renaissance, broadly defined: any aspect of Renaissance culture in literature, visual arts, religion, philosophy, language, during that period. **Organizer: Cristina Perissinotto cperissi@uottawa.ca.**

3) **Seventeenth & Eighteenth Centuries / Sei-Settecento**: Papers are sought in the field of the Italian Studies of the Seventeenth and Eighteenth centuries.  
**Organizer: Sarah Rolfe, sarah.rolfe@utoronto.ca**

4) **Romanticism to 'verismo' / Dal romanticismo al verismo**

**Organizer: Filippo Salvatore, salvatorefilippo@hotmail.com**

5) **Modern & Contemporary Italian Literature & Culture / Letteratura e cultura italiana moderna e contemporanea**: Papers are sought in the field of Italian Modern & Contemporary Studies including literature, history, philosophy, art, audio-visual arts, politics... **Organizer: Paola Basile PBasile@lec.edu**

6) **Italian Cinema / Cinema italiano**

**Organizer: Patrizia Bettella, patrizia.bettella@ualberta.ca**

7) **Theoretical and Applied Linguistics / Linguistica teorica e applicata**:  
**Organizer: Morena Svaldi, msvaldi@mtholyoke.edu**

8) **The Teaching of Italian as a Second Language / Didattica dell'italiano come lingua seconda**:

**Organizers: Livia Cattaneo & Gabriella Lodi, livia.cattaneo@umontreal.ca  
gabriella.lodi@umontreal.ca**

9) **Italian Canadian History, Literature, Film, Art / Storia, Letteratura, Cinema, Arte italo-canadesi**

**Organizer: Filippo Salvatore, salvatorefilippo@hotmail.com**

## **Special Sessions:**

10) **Theater and the City**. From the Renaissance to the Baroque, from the 18<sup>th</sup> century to nowadays, the Italian cities, alongside with the representation of urban spaces and identities, played an important role in the Italian theater, both sacred and profane. Proposals are invited for papers focusing on the relationship between theater and the city under different aspects: text, set design, language and/or dialect, local politics and other aspects of the Italian theater related to the city. **Organizer: Gianni Cicali,**

gc227@georgetown.edu

**11) Rereading Dante's Paradiso:** For my session I would like to ask for abstracts of new readings of Dante's Paradiso whether of the cantiche in general or of single cantos.

Abstracts that challenged or disproved some or all of my analyses in *The poetics of Dante's Paradiso* are welcome! **Organizer: Massimo Verdicchio, Massimo.verdicchio@ualberta.ca**

**12) Metaphors of Identity:** The present session intends to investigate individual and collective metaphors of identity of Italian natives, immigrants and emigrants, as these are expressed throughout history in various media (cinema, literature, fine arts, political/philosophical treatises, etc.), popular and learned. Expressions of identity that are self-created or projected from without are welcome. The discourse need not be limited to pointedly geopolitical considerations, and may include such topics as gender, religious and professional identity. The purpose of discussion will be to explore, and perhaps cull from the past, near or distant, archetypes of identity that might serve as interpretive frameworks and/or fonts of wisdom applicable to the quickly shifting socio-cultural reality of Italy and of Italians abroad. **Organizer: Sarah Melanie Rolfe, sarah.rolfe@utoronto.ca.**

**13) New Trends in Italian Cinema: "New"-Neorealism:** Just when it seemed that the Italian cinema was on the verge of an inevitable collapse, it was able to 're-invent' itself and breathe new life into the art of film-making. This panel welcomes papers dealing with all the different genres, (filoni), of the Italian cinema from the "giallo" to the "documentary-style" films, which became very prominent in the last few years.

**Organizer: Carmela Scala, scalac@stjohns.edu**

**14) Partenze e approdi ; ritorni e non: autori in movimento:** L'uomo che si guarda allo specchio vede se stesso diverso, così come l'autore che rilegge le sue prime opere le sente a volta superate . Il percorso artistico di un autore, pur seguendo lo stesso filo conduttore, che è la natura della sua poetica, è fatto anche di interruzioni e riprese, nuove partenze e ripensati approdi . Si invitano contributi che analizzino il percorso intellettuale e la crescita di un autore nell'ambito della letteratura italiana. **Organizers: Annalisa Saccà & Carmela Scala, scalac@stjohns.edu**

**15) Reflecting on the Threshold: Liminal Dimension in Italian Fiction, Drama and Film:**

Whether we refer to the discourse of the sciences (mathematics, chemistry, astrophysics, etc.) or that of the humanities (literary criticism, literature, anthropology) we come across either explicit or implicit references to the liminal. Italian literature and drama from Modernism to Neo-realism right down to Postmodernism is rich in the thematic of the liminal. Pirandello, Svevo, Montale, Pavese, Bassani, Moravia, Calvino, Volponi, Eco, Manganelli, Tabucchi and a host of more contemporary writers have challenged the aesthetic and ideological assumptions of their time by thematizing the liminal Other – a discourse, a person, a condition existing outside hierarchical and cognitive classification - in their imaginative and theoretical writings. Papers are invited that draw on the motif of "threshold-crossing" in 20<sup>th</sup> and 21<sup>st</sup> century Italian literature and drama, underscoring how the evolution of the literary representation of the liminal threshold and the degree to which it is used in various genres (novels, short stories, drama, films), in theoretical discourse (poetics) and periods, reflects the ideological and historical context of the period. Liminal genres and modes include, but are not limited to: supernatural fiction, science fiction, historiographic meta-fiction, fantasy narratives, parodies, counter-factual histories, literary self-reflexive narratives, Italian detective novels (gialli), meta-drama,

theoretical discourse, such as treatises on culture, mass media, poetics, Italo-Canadian and/or Italo-American writing, etc. **Organizer: John Mastrogianakos, liminality2009@hotmail.com**

**16) Ottocento, allora:** Il panel si propone di analizzare le opere degli autori di media fortuna dell'Ottocento, escludendo dunque sia i grandi classici sia la ricerca di un "Ottocento sommerso", ossia di autori sconosciuti; vorremmo soffermarci sulle opere di quegli scrittori ottocenteschi che, pur importanti, tendono a essere schiacciati nei curricula d'Italiano dai nomi di Manzoni, Leopardi, Foscolo, Verga, Carducci. In questo senso, ci sono due autori emblematici: Pellegrino Artusi e il suo *La scienza in cucina* (1881) tradotto in 75 lingue, e Federico de Roberto, autore di quel *I vicerè* (1894) assai più stratificato e polifonico del più famoso *Gattopardo*, eppure entrambi autori poco studiati e poco offerti al giorno d'oggi. Altri nomi possibili per questo panel, che include prosa, lirica e saggistica, sono: Carlo Collodi (soprattutto per le opere minori), Vincenzo Cuoco, Antonia Acciani, Marino Berengo, Antonio Césari, Graziadio Isaia Ascoli, Luigi Capuana, Cesare Correnti, Cesare Cantù, Francesco De Sanctis, Giuseppe Mazzini, Vittorio Gioberti, Carlo Cattaneo, Carlo Pisacane, Niccolò Tommaseo, Massimo d'Azeglio, Silvio Pellico, Ippolito Nievo, Carlo Dossi, Carlo Porta, Giuseppe Gioacchino Belli, Giovanni Prati, Emilio Praga. **Organizer: Sciltian Gastaldi, s.gastaldi@utoronto.ca**

**17) Italian Women Authors and Depictions of Space in Contemporary Fiction:** Interpreted either literally in a Woolf-ian sense or figuratively, as illustrated by Hipkins (2007) in her book on women and the fantastic, space is a topic which offers a tool for discussing texts by women. Some possible questions are: 1) Has the depiction of space changed in Italian women's literature since the 1970s? 2) How can space be an indicator of marginality? 3) Is the geography of the place in which the text is situated depicted in a particular way? 4) Is there a politic of space? **Organizer: Shirley Ann Smith ssmith@skidmore.edu.**

**18) Greater Venice:** Coloro che visitano Venezia (in particolar modo gli stranieri), conoscono il "palcoscenico" della città, cioè il centro storico, apprezzano la sua unicità urbanistica e i prodotti culturali che offre. In un certo senso, vogliono che non affondi ma anche, allo stesso tempo, che non cambi. Lo scopo di questa sessione è mettere in evidenza, in una prospettiva interdisciplinare, la varietà e vitalità culturale di "Greater Venice," che comprendo, oltre al centro storico, l'entroterra (di cui Mestre e Marghera sono i poli più importanti) e la laguna. Le presentazioni possono essere in italiano o in inglese. Visitors to and appreciators of Venice (particularly foreign ones) are usually familiar with the city's "main stage," i.e., the historical center, its urban uniqueness and the cultural products it offers. They don't want it to drown but, at the same time, they don't want it to change. The purpose of its session is to bring to light, in a cross-disciplinary perspective, the cultural variety and vitality of "Greater Venice," which embraces, in addition to the historical center, the city's hinterland (Mestre, Marghera) and the lagoon. Papers in Italian and in English are welcome. **Organizer: Rita Cavigioli, CavigioliR@missouri.edu**

**19) L'italiano una "lingua musicale": pronuncia, fonetica, morfologia e semantica:** I invite proposals for contributions that analyze methodologies and strategies aimed at the teaching of pronunciation, phonetics, morphology and semantics for Anglophone students. In particular, the session is focused on investigating and discussing strictly pedagogical aspects in language courses at the elementary, intermediate and advanced levels that have special emphasis on pronunciation, phonetics, morphology and semantics. Furthermore, the session intends to investigate

how the Italian language is changing: due to influence of dialects and changes related to socio-cultural factors as well as the media, for example. **Organizer: Morena Svaldi, [msvaldi@mtholyoke.edu](mailto:msvaldi@mtholyoke.edu)**

**20) Scrittori veneti contemporanei:** This session will examine the work of five successful living authors from the Veneto--Marco Paolini, Giuseppe O. Longo, Tiziano Scarpa, Vitaliano Trevisan, and Paolo Spirito--to consider the effects of the geography and history of the region on their writings, especially those from the new millennium. **Organizer: Charles Klopp, [klopp.2@osu.edu](mailto:klopp.2@osu.edu)**

**21) Italo Svevo:** The goal of this session is to explore the wide range of connections between Italo Svevo (or Ettore Schmitz) and the English speaking world: Svevo and his encounter with James Joyce; Svevo and his experience in England; Svevo's reading of English literature and its influence on his writing; Svevo and his English translators, from Beryl de Zoete and Archibald Colquhoun to William Weaver and Beth Archer Brombert; the influence of Svevo on writers working in English, such as J.M. Coetzee. Naturally, these topics do not exhaust the possibilities; all proposal that respond to the general theme will be considered. **Organizer: Carmine Di Biase, [cdibiase@jsu.edu](mailto:cdibiase@jsu.edu)**

**22) Children in Italian Literature and Film:** This sessions seeks proposal for papers examining the figure of the child in Italian literature (particularly, but not limited to the period from the *Ottocento* onwards) and in Italian film, including films produced for cinema and for television. The papers may look at film adaptations of literary texts, or simply focus on Italian children literature, or on literary texts, or film where children figure prominently. What is the role of the child in such works? **Organizer: Patrizia Bettella, [patrizia.bettella@ualberta.ca](mailto:patrizia.bettella@ualberta.ca)**

**23) Masculinity, Italian Style:** This panel examines permutations of masculinity and the so-called "crisis of masculinity" in the cultural productions of modern and contemporary Italy. The goal is to offer a critical reappraisal of prevailing and emergent models of masculinity in Italian culture. Possible topics include: the cultural production of masculinity in relation to debates about gender and genre; the "new man" and the "new woman" as salient figures in the modernist context; war-time masculinities; the recasting of masculinity in post-fascist Italy; and permutations of masculinity in contemporary Italian literature and cinema. **Organizer: Cinzia Blum, [cinzia-blum@uiowa.edu](mailto:cinzia-blum@uiowa.edu)**

**24) Insegnare la lingua italiana a stranieri: nuovi strumenti, nuovi scenari, nuove prospettive:** L'insegnamento della lingua italiana a studenti stranieri è da tempo una realtà consolidata nella didattica linguistica; negli ultimi anni, tuttavia, si aprono nuove possibilità e innovazioni nella didattica dell'italiano, complici le nuove tecnologie a disposizione dell'insegnante, i nuovi scenari educativi che permettono agli studenti di essere totalmente immersi nella lingua di studio, le nuove prospettive educative che connettono virtualmente la comunità di studio mondiale. **Organizer: Alessandra Giglio, [alessandra.giglio@unige.it](mailto:alessandra.giglio@unige.it)**

**25) CLIL: A European Overview in Teaching Italian as a Second Language:** Content and Language Integrated Learning (CLIL) has become a focus of attention in recent years in many European countries. The goal of this panel is to present the CLIL methodology applied in teaching Italian as a second language. Panelists should talk about their experience and studies related to CLIL, present cross-curricular projects/examples in which content is taught through the medium of Italian. **Organizer: Lucy Delogu,**

I.delogu@aur.edu

**26) In the Shadow of History: the role of Anna Banti in the Italian historical novel:** In Anna Banti's fiction and essays the history is an important theme. This panel will accept papers that will investigate the historical dimension in the writing of this Florentine author. Aspects of interest are: the relationship (or lack thereof) between Anna Banti and the Italian historical novel; the role of her female characters in history; the historical novels *La camicia bruciata* and *Noi credevamo*. **Organizer: Lucy Delogu, I.delogu@aur.edu**

**27) Politics in Italian Cinema: New Perspectives:** Film critics Jacques Rancière and Martin O' Shaughnessy recently argued that contemporary political cinema can no longer be conceived in the same terms as classical political cinema. The dramaturgy of overtly explicit political struggle that characterized early Italian political films, like Pontecorvo's *La Battaglia di Algeri* or Petri's *La classe operaia va in Paradiso* should no longer be considered a valid paradigmatic model of cultural ideology. The previous focus on the oppression of already formed social groups should shift to the discussion of individual stories; the representation of the loud organized protests against oppression should give way to the amplification of the marginalized voices that are waiting to be made audible. This session will therefore analyze the narrative strategies in contemporary or past Italian cinema that cannot simply be read in terms of developed "celluloid activism" or as social-realist inspired frescoes, but whose political dimension is instead to be found in the aesthetic of fragment, in the more microscopic branches of film. **Organizer: Giuseppe Natale, giuseppe.natale@unlv.edu**

**28) Corpi femminili in cerca d'identità nel cinema italiano: dal neorealismo ai giorni nostri:** Negli anni '40 la cinematografia italiana mostra una nuova figura di donna, agli antipodi rispetto ai principi dello *star system* americano: il corpo, così centrale nell'iconologia delle dive del muto, riconquista un ruolo più sfaccettato e complesso. Si assiste inoltre alla frantumazione dello spazio da cui si osserva il personaggio femminile, che si muove all'interno di un paesaggio sempre più urbanizzato e cittadino. Già a partire dagli anni '50 il cinema registra una notevole varietà di identità "nuove" che, con modalità differenti, indagano la problematicità della condizione femminile (da Antonioni a Fellini). Anche il cinema contemporaneo narra di corpi femminili deragliati, scarnificati, in attesa di una rilocazione (Mario Martone, Matteo Garrone, Alina Marazzi). Si invitano contributi legati a questo tema che permettano di riflettere sulle diverse declinazioni in cui il corpo produce significativi "ritratti di donna". **Organizers: Silvia Vincis & Meris Nicoletto, silvia.vincis@unipd.it meris\_nicoletto@libero.it**

**29) I luoghi dell'utopia:** Scopo di questa sessione è fornire uno spazio a interventi che analizzino le forme e le modalità attraverso le quali la letteratura, il cinema, la saggistica dal dopoguerra ad oggi hanno assunto, nella cultura italiana del periodo in questione, la funzione di luoghi di riflessione e critica della categoria dell'utopia. Nel sollecitare proposte su come l'utopia è stata pensata e rappresentata da poeti, narratori, cineasti, filosofi, intendiamo fare il punto sul valore e la funzione che le sono stati attribuiti e, allo stesso tempo, interrogarci sulla sua attualità/inattualità come categoria del pensiero. **Organizers: Luca Poggi & Pietro Pirani, lpoggi@uwo.ca and ppirani2@uwo.ca**

**30) Nuove prospettive sul d'Annunzio:** The "rehabilitation" of this most controversial of Italian authors has continued throughout the postwar period, as critics have come to explore the expressive power of his works without inordinate concern for issues of politics or morality. D'Annunzio is a fitting subject for a conference set in Venice, since the city provides an evocative setting for several of the author's works, including those

of the introspective and autobiographical “notturno” period which reflect his experiences as a resident of Venice and combatant during the First World War. This session welcomes papers dealing with any aspect of d'Annunzio studies. **Organizer: Christopher Nissen, [cnissen@niu.edu](mailto:cnissen@niu.edu)**

**31) Descrivere il Nord: la cultura italiana e il mondo boreale:** Nonostante il ruolo di primo piano avuto dall'Italia nella scoperta e nell'esplorazione del Nord, il rapporto tra la cultura italiana e il mondo boreale è sempre stato complesso, tanto sul piano culturale (ambientale, culinario) quanto su quello linguistico (i nomi per descrivere le realtà antiche arrivano all'italiano solo tra il tardo Settecento e l'Ottocento). Si invitano contributi legati a questo tema che si interessino agli aspetti letterari, linguistici e lessicali di questo contatto. **Organizer: Giulio Vaccaro, [vaccaro@ovi.cnr.it](mailto:vaccaro@ovi.cnr.it)**

**32) Intermedial Performances and Queer Revisionings in Italian Theatre, Film and Digital Media Across the Ages:** This session invites papers that address ways in which intermedial performances across different periods of media technology "inflect the attention from the real worlds of the message created by the performance, towards the very reality of media, mediation and the performance itself" (Boenisch, 115). Applying Boenisch's definition of intermediality as an effect of performance which disrupts and resists universalized meanings to the re/presentation of conventional sexualized identities, it welcomes papers that address uses of intermediality which "queer" normative sex/gender categories by opening up gaps, fissures, inconsistencies and contradictions that disturb transparent viewing conventions on the part of the spectators. **Organizer: Rosalind Kerr, [rosalind.kerr@ualberta.ca](mailto:rosalind.kerr@ualberta.ca)**

**33) Narrating Migrants in Italy: Literature, Cinema, and Discourse:** In recent decades, immigration has been a topic of intense concern in Italy. During the 1970s and 1980s, Italy changed from being a country of emigrants to a receiver of immigrants. On the one hand, this new and increased flow of immigrants has affected Italian self-perceptions of national culture and identity, and has led to new forms of strong anti-immigration legislation, supported especially by the influential Lega Nord political party. On the other hand, perhaps to counter these anti-immigrant discourses, a new wave of narratives by and about migrants has emerged. This panel explores these new migrant voices in Italy through a range of narrative forms, from narratives in conversational discourse to film to literary narratives in texts. The purpose of the session is to use narratives extracted from these diverse sites and media as a window onto Italy's new multiculturalism. We approach these discursive artifacts not as elements of a single, monolithic discourse or social movement, but as textual fragments of large-scale debates over cultural difference that take place in various media. Papers from all disciplines are welcome. **Organizer: Sabina Perrino, [sperrino@umich.edu](mailto:sperrino@umich.edu)**

**34) Italian Comedy Films:** The “commedia all'italiana,” has served for many years as a national cinematographic patrimony as well as the principal economic strength of Italian cinema. Internationally known when it comes down to filmmakers such as Mario Monicelli, or Dino Risi, the genre revealed and confirmed many acting talents with picturesque icons, all of them depicting the Italian emblem in the most idiosyncratic manner. Cynicism, irony, malevolence and cruelty, all composed a series of devices - mostly employed in dramas- which however in the Italian comedies seemed to trigger just the opposite: humor. This session has for objective to discuss the diverse functions of Italian satirical comedies with respect to their recurrent and influential undertone evoking cultural and historical traditions, breaking with the conventions of the postwar era comedies. This session include films from the silent era to the present. **Organizer: Rémi**

Lanzoni, lanzoni@wfu.edu

**35) Universal Expressions, Universal Ideals: The Law of Nature in the Tradition of Italian Culture**: This session seeks papers addressing the presence and influence of the law of nature - a non-material system rooted in principles, values, and truths that are universally valid - in its various manifestations in Italian culture throughout the ages until its repudiation in the postmodern cultural climate. Proposals may address, but are not limited to, the following topics: How has natural law been interpreted throughout the ages and from what perspectives (religious, lay, etc.)? Do certain genres facilitate the expression of universals? How does natural law manifest itself in the production of the arts? Does natural law still emerge in the contemporary arts despite the alleged crisis of universals? **Organizers Filomena Calabrese, filomena.calabrese@utoronto.ca, and Lucia Ghezzi, lucia.ghezzi@utoronto.ca**

**36) Evolution of Italian Foodways in time and space**: Food is perceived in Italy as part of our culture, creativity, memory, passion and sense; as a collective emotion that shapes and informs the life of the country. This panel will describe how food can be at the same time a content full of meaning, a practice well radicated in the real life and a tool which aims to communicate with the others (through literature, cinema, poems, and more). Food in Italy is the key to a more complete understanding of its culture, history and way of life as well belonging to one of the greatest cultural traditions. This session welcomes papers that examine cultural, social and representation, and consumption of food from a variety of disciplines and critical perspectives. **Organizer: Sonia Massari, sonia.massari@unifi.it**

**37) Dino Buzzati: an author from the Veneto region**: In twentieth-century Italian literature, Dino Buzzati (1906-72) represents one of the most important writers. Although best known as the author of *Il deserto dei Tartari* (*The Tartar Steppe*, 1941), Buzzati wrote many short stories, most of which belong to the genre of fantastic literature. This session welcomes papers proposing an analytical interpretation of Dino Buzzati's vision in the field of short narratives and novel. Buzzati's short stories are generally associated with the fantastic genre due to the prominence of science fiction and supernatural elements, but many other literary components are also present in his narratives. **Organizer: Rémi Lanzoni, lanzoni@wfu.edu**

**38) LA canzone d'autore italiana: Using Songs to Teach Italian as a Second Language**: This session seeks papers that explore the features of Italian songs, and the way they represent popular culture. We invite submissions that examine how to use these songs in the teaching of Italian as a second language. Papers might include songs written by authors of the 70s-80s (Battisti, De André, Cocciante, De Gregori..) or works by more recent ones (Ferro, Baccini, Ligabue, Antonacci..). **Organizer: Cristina Oddone, cristina.oddone@alice.it.**

**39) Percorsi didattici tra il cinema e la letteratura a cavallo del III millennio**: Nella sessione proposta potranno essere presentati contributi che descrivano la progettazione e/o la sperimentazione di percorsi didattici di italiano L2 realizzati a partire da testi letterari dell'ultimo ventennio che abbiano avuto una trasposizione cinematografica: l'obiettivo è quello di esemplificare lo sfruttamento didattico integrato di letteratura e cinema mettendone in luce le potenzialità e gli eventuali limiti. **Organizer: Emanuela Cotroneo, emanuela.cotroneo@gmail.com**



**40) Lesbianism and Desire in Contemporary Italian Women's Writing and Film:**

Lesbianism in contemporary Italian culture, and more specifically in literature and in film, has not received much scholarly attention. Although interest in this issue is growing amongst Italian Studies scholars, as evidenced by recent conferences and calls for paper on alternative sexualities, scholarship on representations of lesbianism in Italian Studies lags the critical advances made in related fields, such as English, Hispanic, French and German Studies, over the past several decades. This session wishes to promote scholarship on lesbianism and welcomes papers addressing lesbianism in contemporary Italian women's literature, film, and theory. **Organizer: Tommasina Gabriele, [tgabriel@wheatonma.edu](mailto:tgabriel@wheatonma.edu)**

**41) Post-National and Trans-National Italian Cinema:** After the fall of the Berlin Wall, Italian films have started to exceed the previously privileged space of the nation, in order to explore the transnational sites where cultures intertwine and crisscross. Recording the complexities of a renewed socio-political and cultural context, contemporary Italian cinema is marked by an ever growing process of investigation, problematization, and negotiation of national identities and communities. This session focuses on films of the last two decades. **Organizer: Fulvio Orsitto, [orsitto@gmail.com](mailto:orsitto@gmail.com) or [forsitto@csuchico.edu](mailto:forsitto@csuchico.edu).**

**42) Female Sexuality in Italian Culture:** This interdisciplinary session welcomes papers addressing representations of female sexuality in Italian literature and in the visual and performing arts. Particularly welcome are presentations analyzing non-normative articulations of women's sexuality throughout the ages as well as contributions informed by feminist theory. Papers concentrating on works by Venetian authors and artists are also especially encouraged. **Organizer: Claudia Karagoz, [ckaragoz@slu.edu](mailto:ckaragoz@slu.edu)**

**43) La corte di Roma tra Cinque e Seicento:** Considerata modello di ogni altra corte, passionale teatro del mondo della politica europea, cuore della Controriforma. Corte, nelle parole del cardinale Giovanni Francesco Commendone, *dunque è una compagnia d'uomini che servono ad uno o più signori con intenzione d'accrescere*. Si ricercano interventi sulla cultura politica e sociale, sul progressivo declino della corte tra Cinque e Seicento, non sull'evoluzione della struttura della corte romana. Il "progressivo declino", visto come trasformazione del ceto intellettuale: il letterato da gentiluomo al servizio del principe a semplice segretario. **Organizer: Erika Papagni [erikapapagni@gmail.com](mailto:erikapapagni@gmail.com)**

**44) Canadian & Italian Perspectives of Italian Canadian History:** This session is dedicated to the theme of Italian Canadian Studies for those interested in historical perspectives. Themes may include municipal, regional, and/or national conditions for Italian Canadian immigration/emigration. **Organizers: Gabriele Scardellato, [gpscar@yorku.ca](mailto:gpscar@yorku.ca) & Gabriella Colussi Arthur, [gcolussi@yorku.ca](mailto:gcolussi@yorku.ca)**

**45) Italian Literature: From The Twentieth Century Into The New Millennium:** The last 20 years have seen the birth and development of several interesting and ground-breaking authors and currents that have shaped the Italian cultural and artistic scene. This panel invites papers delving into the analysis of these new movements, tracing their origins, studying their most significant features and considering their real values in a future perspective, too. **Organizer: Giovanni Migliara, [galiba@hotmail.com](mailto:galiba@hotmail.com)**

**46) Esiste ancora l'alterità? / Is the "Other" still possible?** Debbie Lisle in *The Global Politics of Travel Writing* insiste sull'influenza degli scritti di viaggio contemporanei in quanto "contemporary travel writing engages most profoundly with the wider debates of global politics through its structuring tension between colonial and cosmopolitan vision". Il valore dell'odeporica, quindi, non diminuisce in conseguenza

dell'aumentata conoscenza della superficie terrestre; ad essere cambiato, piuttosto, è l'oggetto attorno al quale le narrazioni si sviluppano. Non è più la scoperta dell'esistenza della diversità, della presenza dell'altro, che interessa, ma capire come gestire la relazione con l'alterità. Questo panel si propone di investigare il problema della relazione con l'altro durante il viaggio - ma non solo - nel XXI secolo. È ancora necessario viaggiare per incontrare l'altro? O basta invece recarsi in uno dei tanti quartieri-ghetto che stanno diventando sempre più numerosi anche in Italia? Si invitano interventi sia su scrittori italiani che viaggiano all'estero, sia su scrittori - anche stranieri - che viaggiano in Italia. **Organizers: Silvia Ross & Cristiana Furlan; [SRoss@italian.ucc.ie](mailto:SRoss@italian.ucc.ie), [cfurlan@ubishops.ca](mailto:cfurlan@ubishops.ca)**

**47) Letteratura e geografia: incontri interdisciplinari e casi di studio nella narrativa italiana contemporanea:** Lo spatial turn che ha attraversato negli ultimi anni le scienze sociali e le materie umanistiche ha portato ad un rinnovato interesse per le ricerche interdisciplinari che vedono convergere sui testi letterari le prospettive di indagine della critica letteraria e della geografia. La sessione si propone di raccogliere contributi in questa direzione (sia teorici di inquadramento epistemologico, sia metodologici relativi alle tecniche di ricerca, sia relativi a casi di studio riguardanti la narrativa italiana degli ultimi quindici-venti anni), per proporre alcuni punti di vista sul "contenuto geografico" dei testi letterari contemporanei. **Organizer: Davide Papotti, [davide.papotti@unipr.it](mailto:davide.papotti@unipr.it)**

**48) Una nuova corona per l'eroe: traduzione, commento e parodia:** La presente sessione affronterà il tema della ricezione dei classici (sia greco-latini, sia italiani, sia stranieri) nella letteratura italiana e in quelle dialettali. Gli interventi si svolgeranno nell'ottica della teoria della ricezione e dell'autorialità a partire dal ruolo ricoperto dai traduttori letterari, dai commentatori e dagli autori di parodie di opere famose, con un interesse particolare verso le comunità intellettuali riunitesi attorno a determinati testi. **Organizer: Dario Brancato, [d.brancato@concordia.ca](mailto:d.brancato@concordia.ca)**

**49) Emotion in Late Medieval and Early Modern Italian Culture:** This panel will focus on competing notions of emotion in Early Modern Italy. Following certain classical and religious traditions, some authors continued to condemn emotion as the opposite of reason while others represented emotion as an important aspect of humanity and civil society. Papers in this panel will examine different aspects of this debate and, in particular, how material and economic concerns in Italy might have affected it. **Organizer: Juliann Vitullo, [juliann.vitullo@asu.edu](mailto:juliann.vitullo@asu.edu)**

**50) Language(s) and Politics of Italian Theatre:** This panel focuses on the verbal as well as non-verbal languages Italian playwrights and librettists in the past five centuries have used to comment on the politics of their time. Directorial choices in the XX and XXI centuries have made relevant past political concerns. Papers that show the relationship between text, staging, and politics in theatre and opera are welcome. **Organizer: Gloria Pastorino [gloria.pastorino@gmail.com](mailto:gloria.pastorino@gmail.com)**

**51) Figure di realta` retorica e potere in Giovanni Boccaccio:** This panel proposes to explore the relation between language of power and power of language in Giovanni Boccaccio's works. It invites papers investigating rhetorical artifice, in language and images, as associated to Boccaccio's artistic play between reality and appearance and focusing on the representation of power in its various forms: political, social, economic, intellectual, artistic, and related to gender. **Organizer: Susanna Barsella, [sbcarlafelice@gmail.com](mailto:sbcarlafelice@gmail.com)**

**52) Why Literature?:** In the era we are living, the Humanities have fallen into crisis and, as Mark William Roche has recently argued, there seems to be a loss of our sense of intrinsic value. Literature seems to be dismissed and removed from the core of our educational systems. But literature acquires sense as it explores emotions, and offers a wider spectrum of perspectives tracing the complexities of the soul. This session proposes to question why literature offers a fundamental connection to the meaning of our human existence. Does it reveal an essential aspect of our nature? Why is it important today to keep reading, and to read better? **Organizer: Francesca Seaman, fseaman@depauw.edu**

