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CHRONICLE 2008-2009

Staffing matters

The year has seen some prominent figures retire, and there have been some promotions.

Judith Bryce has taken early retirement but remains active as Emeritus Professor and Senior Research Fellow. She will move from being Vice-Chair to Chair of the Society for Renaissance Studies for three years from May 2010.

Jon Usher has retired from Edinburgh.

At Strathclyde, Andrew Wilkin has retired.

Simona Storchi has left Swansea to take up a Lectureship at Leicester.

At Warwick, Ann Caesar has been appointed as Pro-Vice-Chancellor for five years, Joanne Lee has been appointed as Teaching Fellow for three years, and Annunziata Videtta has been appointed as a Postdoctoral Research Fellow for one year.

Danielle Hipkins has been promoted to a Senior Lectureship at Exeter.

Claire Honess is temporarily Acting Chair of the School of Modern Languages at Leeds, and Matthew Treherne has been promoted to a Senior Lectureship.

At Cambridge, Abigail Brundin has been promoted to a Senior Lectureship.

Diego Zancani at Oxford has now retired from his university post, but he remains as Praefectus of Holywell Manor (Balliol College's Graduate Centre).

Awards

At Cambridge, Helena Sanson was one of the 2008 winners of the British Academy Postdoctoral Fellowship Monographs Competition across the Field of Humanities and Social Sciences. As a result, Dr Sanson has been offered a contract with the British Academy and Oxford University Press for the publication of her monograph entitled *Women, Language and Grammar: Italy 1500-1900*. In 2009, she was also awarded one of the prestigious Philip Leverhulme Prizes in recognition of her research achievements.

Abigail Brundin (Cambridge) was awarded the Harvard I Tatti Fellowship from September 2009 to June 2010.

Also at Cambridge, Natalie Fullwood was awarded the Society for Italian Studies Postgraduate Prize for 2008 for her outstanding MPhil essay entitled 'The gendering of space in three films by Antonio Pietrangeli'.

CONFERENCE AND SEMINAR SERIES REPORTS, 2008-2009

The Society for Italian Studies Biennial Conference Royal Holloway, University of London, 16-19 April 2009

The 2009 biennial conference of the Society for Italian Studies was held at Royal Holloway, University of London, on 16 to 19 April. The event was attended by over 150 delegates from Ireland, Italy, the Low Countries, Spain, the USA and the UK.

We were also pleased to welcome Dr Mary Cowling, Curator of Pictures at Royal Holloway, as plenary speaker. Dr Cowling gave an illustrated lecture on the formation of Thomas Holloway collection, which was much appreciated.

The one hundred and forty papers given at the conference were organized in four parallel sessions over three days, and covered a wide range of topics. The topics of the various sessions included: three panels on Dante focusing on theology, his early reception in Italy and England, as well as in modern drama, media and cinema; five panels on the Renaissance dealing with the question of tradition, translation, theatre, reformation and cultural fashions; two panels organized by colleagues from the Low Countries on both early modern and modern Italy; two panels on women studies and one on post-feminism and cinema; two panels on psychoanalysis and Italian Studies; three panels on modernism and one on postmodernism; two panels on precarity at large; two panels on history and literature; two panels on the New Italian Epic. Other panels covered the following areas: the cult of Mussolini; Anglo-Italian relations; war and culture; love and culture; literary realism; cross-cultural interactions; Leopardi; the *neoavanguardia*; language and linguistics; inter-semiotic relations; lyric poetry; cinema and TV; fetishism and commodification; modern Italian theatre; transmissions and appropriations of literature.

The wide range of themes covered, as well as the high quality of the papers presented, reflects the dynamism of Italian Studies both in the UK and around the globe. The participation of several postgraduates and the quality of their papers also testifies to the vigour of current research on Italian subjects. All sessions proved lively and presented innovative research. Moreover, panel sessions such as the one on Dante's theology and that on the cult of Mussolini, presented samples of research projects currently being carried out in the UK. Other sessions, such as those on cross-cultural interactions and the New Italian Epic, presented some of the newest areas of research in Italian Studies.

A book exhibition presenting treasures from the College library and archives, and from the library of Honorary Research Fellow, Dr Letizia Panizza, highlighted Royal Holloway's Italian links. Included in the exhibition were letters from sixteenth-century members of the Ridolfi family, letters by Elizabeth Reid, Principal of Bedford College, and the original drawings by Fucigna for the decorative reliefs and chapel frescoes of the Founders Building, including a bust of Dante. The Picture Gallery was also the venue for a remarkable concert of Italian music by vocal ensemble 'Il Suono' and the instrumental duo 'Eclipse Duo'. The concert, divided into three parts, featured pieces from Gabrieli, Marenzio, Corteccia and Monteverdi, as well as arias from Donizetti, Verdi and Bellini's operas, and other baroque and late Renaissance musical pieces. The concert was followed by a gala dinner in the College's historic dining hall.

Sponsorship for the conference was received from the Italian department at Royal Holloway, the Faculty of Arts, Royal Holloway University of London, the Society for Italian Studies, and the Italian Cultural Institute, London. We were honoured by the presence at the concert and conference dinner of Minister Brauzzi and his wife, and representatives of the Italian Cultural Institute. Sincere thanks are due to all those who helped to make the conference such a success, not least to the speakers for the high quality of the papers delivered.

Fabrizio DeDonno
Jane Everson
Royal Holloway University of London

**The Society for Italian Studies Postgraduate Colloquium
University of Oxford, 23 May 2009**

The 2009 SIS PG Colloquium, hosted by the Sub-Faculty of Italian at the University of Oxford, was held at the Taylor Institution, Oxford.

The Call for Papers yielded nearly 40 proposals from which 25 papers were selected. Chairs from the Universities of Oxford, Cambridge and Reading led the eight parallel sessions in which a wide range of topics was covered. The breadth of subjects was reflected in the titles of the panels: 'Twentieth-Century Poetry', 'Film Studies', 'Women Writers', 'Comparative Approaches', 'Medieval Studies', 'Italian History', 'Beyond Italian Borders', 'Modern Italian Narrative' and 'Visual Culture'.

This year's popular event was attended by over 45 people, who came from as far afield as Cameroon and Croatia, as well as Italy and the UK. Members of staff from the Oxford department were in attendance, including Prof McLaughlin (Chairman of the SIS Executive Committee), who also made a welcome speech to delegates.

The day's convivial atmosphere was extended in a closing wine reception and dinner held at a local Italian restaurant, which 30 delegates attended and during which we had the opportunity to reflect on the day's proceedings.

Since the Colloquium, we have received some very positive feedback, both from postgraduates and from the teaching staff in the Oxford department. Some commented on the open and friendly nature of the event, which of course aims to foster a sense of community amongst young researchers—an aspect which was mirrored in the detailed list of contacts and research interests which was circulated to all participants. Others noted the event's professionalism and high quality of papers.

We would like to thank the SIS and the Faculty of Medieval and Modern Languages at Oxford for generous financial assistance, the staff of the Taylor and the Faculty for administrative and technical support, and Dr Mark Chu for IT support. Thanks also are due to Rachel Haworth for her help with committee liaison and to previous organizers, among them the teams from Reading, Glasgow and Dr Kate Mitchell, whose experience and advice were invaluable. Finally, we wish to thank the postgraduates and staff of the Oxford Sub-Faculty of Italian for their enthusiasm and commitment, and the SIS for giving us the opportunity to host this exciting and important event for postgraduates in Italian Studies.

Tristan Kay, Eleanor Parker and Katrin Wehling-Giorgi
2009 Post-graduate Colloquium Organizers
University of Oxford

**Languages at Play: Theatre Translation as Cultural Transfer
University of Warwick, 31 May 2008**

A multidisciplinary one-day colloquium on theatre translation, organized by Alessandra De Martino Cappuccio and Silvija Jestrovic, was held at the University of Warwick, involving the Italian Department and the School of Theatre Studies. The event was very successful with more than 40 delegates, including a large number of students, attending from all parts of the UK. The Colloquium focused on cultural transfer in translation, analyzing on the one hand the reception of foreign plays in Great Britain and on the other the process of transposing drama onto the stage. The

fruitful interaction between academics and playwrights highlighted various aspects of theatre writing, from conception to translation and adaptation.

The event began with a workshop led by Paul Sirret, who carried out various practical activities involving delegates who benefited from active involvement in the translation of different genres. This was followed by a session dedicated to academic discussion. Prof Joseph Farrell's paper, 'Translating Dario Fo: Variation on a Theme', illustrated translations of the contemporary author/actor's plays, addressing problems associated with the rendering of political themes. In her paper 'The Translation of Dialect in the Theatre: Some implications', Manuela Perteghella discussed various strategies to translate dialect and their implications from a cross-cultural viewpoint. Alessandra De Martino's paper, 'Translating Neapolitan Dialect: from Language to Culture', looked at different aspects of cultural transfer with reference to English translations of Neapolitan dialect in selected works by Eduardo De Filippo.

In the afternoon session, Prof Jim Davis interviewed the three playwrights David Edgar, Goran Stefanowski and Timberlake Wertenbaker, who talked about their experiences both as writers and translators, discussing topics such as the portrayal of different cultures, the use of English by non-English writers, and translation of dialect theatre. The discussion was very lively, with a wealth of questions coming from the audience. The playwrights were very engaging, and the discussion highlighted a series of interesting issues concerning the representation of foreign cultures in theatre.

The third session brought together academics and playwrights in a roundtable discussion, led by Prof Janelle Reinelt, on the theme 'Negotiating Translation: from Text to Context'. Among the academics were Prof Ann Hallamore Caesar, Maureen Freely, Prof Joseph Farrell and Hazem Azmy. The discussion was very stimulating, and the organizers were pleased with the contribution to the discussion. The roundtable would have carried on for much longer, but unfortunately it had to be stopped due to time limitations. The overall success of the colloquium was enhanced by the fantastic location. Thanks to the Capital Centre and the School of Theatre Studies, we could utilize three different rooms which accommodated the different phases of the event. The morning presentations were held in the Theatre Studio, providing a perfect background for the speakers. Particularly noticeable was the Writers' Room, where the roundtable took place, offering a bright and comfortable setting for discussion.

The day finished with a wine reception offered by the organizers, held in a separate lounge, which created an opportunity for further discussion and planning of future collaborations. The organizers would like to thank the Capital Centre, the Society for Italian Studies, the School of Theatre Studies, the Italian Department and the Centre for Translation and Comparative Culture Studies for their financial contributions. We would also like to thank the students who offered their help to run the event throughout the day.

Alessandra De Martino Cappuccio
University of Warwick

Into Italy and Out of Italy: The Language and Culture of Migrants
Italian Institute of Culture in London, 14-15 November 2008

The aim of the conference, organized by Adam Ledgeway (Cambridge) and Anna Laura Lepschy (UCL & Cambridge) and supported by the generous support of the Society for Italian Studies, was to bring together, for the first time, two different but related strands of research surrounding the language and culture of migration within the Italian context. The first concerns the mass emigration of circa 26 million Italians (Haller 1997) out of Italy during the late 19th century and the first half of the 20th century to such countries as the UK, Germany, USA, Canada, Latin America and Australia. The second involves the more recent phenomenon of immigration into Italy from, for example, former eastern European communist states and North Africa. In both cases, there arise significant questions about the cultural and, in particular, linguistic integration of such immigrant communities in their host country.

Key in this respect is the issue of national identity, which, especially in subsequent generations, is increasingly defined by linguistic competence in the migrant language (characterized by growing attrition and hybridism; Gonzo & Saltarelli 1989) and in that of the host country (characterized by ever greater competence). This leads to complex and often unstable and shifting concepts of native language or mother tongue, which can vary greatly across the different generations of the migrant community. The papers delivered at the conference therefore examined these issues from two distinct but complementary perspectives, bringing together leading (socio)linguists in the field and a number of scholars working on migrant Italian literatures.

The former provided both general overviews and in-depth case studies of the structural and social development of Italian varieties spoken in representative immigrant Italian communities around the world, whereas the latter introduced and explored issues and themes that specifically characterize Italian migrant literature and film (e.g. national and linguistic identity, cultural conflict, integration), as well as presenting detailed studies of some of the most influential literary figures in the field. Particularly important in this respect were the parallels that can be drawn from a historical perspective between the use of Italian as a literary language in previous centuries by authors whose mother tongue was one of the many dialects of Italy (relevant also for the *Questione della lingua*) and the use of Italian by modern migrant writers, both in and out of Italy, for whom (standard) Italian might not be their mother language.

To reinforce this integrated approach to the study of the language and culture of migration, which, to date, has been characterized by little, if any, collaboration between linguistic and literary scholars, the conference included not only a number of individual conference papers, but also a series of roundtable discussions involving both groups of scholars and a number of scholar-led interviews with a selection of modern migrant authors, including T. Lamri (Algeria, now in Ravenna), C. Ali-Faah (Somalia, now in Rome), Laura Pariani (Argentina, now Milan), E. Palandri (London, now in Venice). Given the themes of the conference and its integration into the events of the annual 'Settimana della lingua italiana', which aims to raise the profile of Italian language and culture among the general public, the conference was of interest not only to researchers, postgraduates and teachers of Italian, but also to the general public and, in particular, the large Italian immigrant community in the UK. Both the conference presentations and the roundtable discussions were based on the expertise and research of the various contributors, whereas the interviews with

migrant authors offered the possibility to explore and test directly new ideas and hypotheses about recent linguistic and literary developments in a number of migrant communities in and out of Italy.

The conference organizers are currently in the final stages of editing the proceedings of the conference, which will be published during the course of 2010 by Guerra (Perugia).

Adam Ledgeway
University of Cambridge

**Women in Ottocento Italy: New Perspectives
University of Cambridge, 7 March 2009**

This one-day symposium, organized by Helena Sanson and Kate Mitchell, focused on contributions made by women to nineteenth-century culture in Italy and the forging of the nation state. It brought together specialists in the field to discuss new developments in light of recent scholarship.

Speakers looked at a range of artistic practices that included women writers, actors, artists, journalists and musicians, and at the role of women as readers, spectators and consumers of contemporary culture. Drawing on, among others, women's studies, gender studies, cultural studies, history of the book, linguistics and historiography, the symposium offered a forum for the dissemination and discussion of new work in this field.

The symposium was very well attended with approximately 30 delegates comprising postgraduates and scholars from the UK, Ireland and Italy. There were nine presentations from distinguished and early-career scholars on actress-managers (Julie Dashwood), opera heroines (Susan Rutherford), female spectatorship (Kate Mitchell), women in paintings (Penny Wickson), women writers (Ann Hallamore Caesar, Ursula Fanning, Sharon Wood), and language (Laura Lepschy and Helena Sanson). The day was characterized by much lively discussion and debate. The organizers closed the symposium with general remarks which included a summary of the topics and issues raised.

The organizers wish to thank the Department of Italian at Cambridge, and the Society for Italian Studies for their generous financial support.

Kate Mitchell
Helena Sanson
University of Cambridge

**Enlightening Encounters: Italian Literature and Photography Through Time
Department of Italian, University of Warwick, 13-14 March 2009**

This conference was organized jointly by Giorgia Alù (Italian Studies, Sydney) and Jenny Burns (Italian, Warwick), and was generously supported by these two departments, by the Humanities Research Centre at Warwick, and by the SIS, which funded five postgraduate bursaries as well as contributing to invited speakers' expenses. With around twenty-one papers, four plenary addresses, and a film screening, the programme was rich. A core aim of the conference was to expose and

explore a range of methodological, historical, and theoretical perspectives on the relationship between the written or printed text and the photographic image in Italian cultural history, and the wide variety of disciplinary backgrounds from which speakers emerged was testimony to the validity of this aim. Scholars in the fields of Italian literary and screen studies, philosophy, English studies, and history of art participated, alongside practitioners of photography and other professionals working in the field. Notable also was the geographic coverage of the conference, with delegates attending from the UK, Italy, Poland, USA, Canada, and Australia.

The keynote speakers between themselves mapped out eloquently the intellectual range of the conference. Millicent Marcus, Professor of Italian Film Studies at Yale University, opened with a penetrating analysis of the use of still photography in three Italian films, directed by Antonioni, the Taviani brothers, and Giordana. This address—arguing the case for identifying a return to referentiality in recent Italian cinema—set in motion a number of the thematic and theoretical forces which drove the conference discussion throughout. Questions of referentiality and the real, of memory and memorialization, activity and stillness, immortality and death, viewing and spectatorship, were explored by Professor Marcus, developed by the respondent to her address, Derek Duncan (Italian, Bristol), and subsequently elaborated in a variety of contexts by speakers over the two days. Parallel sessions of papers were punctuated by further plenary sessions. On Friday, Cesare Colombo, a photographer who has interrogated the relationship between the representation of socio-cultural change and the construction of national identities in Italy, presented and commentated a series of his photographs. On Saturday, Giorgia Alù delivered a presentation with photographs on behalf of Giovanni Giovannetti, who has documented post-war Italian literary history in photographic form. Finally, Diego Mormorio offered an account of the role of photography as an agent in cultural change during the economic boom in Italy in the 1950s-1960s.

Further plenary sessions included a highly stimulating presentation by Dawn Phillips (Philosophy, Warwick), who outlined current questions of aesthetics explored by philosophers engaging with photography. Lastly, a screening at the close of Friday's sessions of a film created by contemporary Italian writer Gianni Celati, and photographer Luigi Ghirri, and presented by Marina Spunta (Italian, Leicester), allowed delegates immediate insight into the interaction between writing and the visual image, and particularly the processes of audience response.

The closing round table discussion elucidated the principal strands of thinking which emerged from the conference sessions, drawing attention to the need for further comparative enquiry into issues related to the theoretical status and the alternative histories of photography in Italian culture. Plans were sketched to organize further meetings to push forward research being undertaken across a range of disciplines and professions. This alone indicates the conference's achievement of its aims. We are delighted that, with the generous support of our sponsors, we were able to be instrumental in taking the measure of current research in an important area, and look forward to participating in developing this initiative.

Jenny Burns
University of Warwick

Teaching Film in Modern Languages
Department of Italian, University of Bristol, 19 June 2009

This one-day symposium followed up on the work carried out at the Teaching Film in Modern Languages day held in June 2008. Organized by Catherine O'Rawe and colleagues from the Departments of French and Italian at the University of Bristol, and sponsored by the Subject Centre for Languages, Linguistics and Area Studies, the event brought together scholars interested in the teaching of film from departments of modern languages and departments of film studies in order to share good practice and move on debates in key areas. These areas included: a) Helping students to work with material artefacts and using these in assessment; b) Teaching 'minor' cinemas; c) New approaches to formal analysis; d) Teaching non-feature films: eg. documentary, short films, animation. Speakers came from both modern languages departments and from film studies, and engaged with many different questions arising from the teaching of film within modern languages, in panels on 'New issues in national cinemas', 'Bringing theory and practice together', and 'Issues in the use of material artefacts'.

Derek Duncan
Catherine O'Rawe
University of Bristol

Con(tra)vention: Crime and the Boundaries of Genre
University College Cork, 26-27 June 2009

This interdisciplinary conference, the third organized by the Crime Genre Research Group of the Atlantic Alliance of Universities (NUI Galway, University of Limerick, University College Cork), focused on issues of contamination, cross-fertilization or hybridization of the crime genre, in its literary and screen manifestations, by other narrative forms, such as historical narrative, social and/or political commentary, science fiction, 'true crime', computer games, etc.

The strong Italianist representation in the programme can be attributed in part to the participation of Italian writers Nicoletta Vallorani and Simone Sarasso as keynote speakers (with Katharina Hall of the German Department at Swansea) and to the lead role in the organization of the Department of Italian, but is also indicative of the status of the crime genre in Italian literature and film. Barbara Pezzotti (Victoria U of Wellington) considered the contamination of the genre by journalism, while Laura Rorato (Bangor) and Mirko Tavosanis (Pisa) explored the art crime thriller and cross-fertilization between comics and crime fiction respectively. Elena Borelli (Rutgers) and Flavia Laviosa (Wellesley College) analysed Tornatore's *Una pura formalità* and Infascelli's *Il vestito da sposa*, each focusing on the representation of trauma in the films. Inge Lanslots (Antwerp) provided an analysis of Carlo Fruttero's revisiting of the crime genre in *Donne informate sui fatti*, Mark Chu (UCC) examined elements of social critique in Camilleri's Montalbano novels, and Silvia Ross (UCC) assessed the negotiation of boundaries between 'true crime' and crime fiction in textual accounts of the murders attributed to the 'Mostro di Firenze'. Nicoletta Di Ciolla (Manchester Metropolitan) investigated the narrative of crime from the perspective of former judge Domenico Cacopardo, while Marta Forno (Nice) compared the fictional and non-fictional writings of Carlo Lucarelli and Gianrico

Carofiglio, and Jane Dunnett (Swansea) illustrated propagandistic uses of the crime genre in some wartime detective fiction.

Writer and academic Nicoletta Vallorani was the subject of papers by Monica Jansen (Utrecht) and Irish Research Council for the Humanities and Social Sciences PhD Scholar, Alessia Risi (UCC), while her own paper looked at 'Lady Macbeth, Derek Raymond and the Genealogy of Blood in Contemporary European Crime Fiction. Simone Sarasso spoke on transmediality, while the representation of recent Italian history in his debut novel, *Confine di Stato*, was addressed by Marco Amici (UCC), also an IRCHSS Scholar. Both Vallorani and Sarasso gave readings from their own works at a reception, and non-Italianist participants were introduced to the authors through readings in translation. The full programme and abstracts are at <http://www.ucc.ie/en/italian/Conferences/crime/Programme/>.

The conference received generous support from the Society for Italian Studies and the Conference Fund of the College of Arts, Celtic Studies and Social Sciences, UCC.

Mark Chu
University College Cork

Apocalissi: Eschatological Imagination in Italian Culture, from Dante to the Present

Department of Italian, University of Cambridge, 9-10 October 2009

Visions of the End—of death and desolation, salvation and fulfillment—have left an enduring mark on Italian culture, literature, and thought. This conference, held at CRASSH (Centre for Research in the Arts, Social Sciences and Humanities) and supported by CRASSH, the University of Cambridge, The British Academy, and Imitatio, explored the richness and variety of apocalyptic thought and imagery from the fourteenth century to the present. Eighteen speakers from a broad range of disciplinary backgrounds gave talks to a lively audience, engaging in discussion of issues ranging from apocalyptic images in medieval frescos to the literature of the Counter-Reformation to the Italian exploitation film.

The conference began with some opening remarks by the organizers, Pierpaolo Antonello (Cambridge), Florian Mussgnug (UCL), and Heather Webb (Ohio State), who set out theoretical and methodological threads to be pursued in the following discussions. The first day was dedicated to medieval and Early Modern thought. Ron Herzman (SUNY), John Took (UCL), and Maria Stella Barberi (Messina), discussed eschatological imagery in Dante and, in Herzman's case, in the frescos of the Church of Santi Quattro Coronati. Giuseppe Fornari (Bergamo) focused on Boccaccio's *Decameron*. Anne Derbes (Hood College) presented work coauthored with Mark Sandona on the Apocalypse fresco cycle in the Baptistery of Padua. Jessica Goethals (NYU) spoke on responses to the Sack of Rome. Michele Cometa (Palermo) discussed the 'Triumph of Death' fresco in Palermo on a panel with Armando Maggi, who spoke of images of Jerusalem in Tasso and Manuele Gragnolati, who began the work of bridging the two days with a paper that addressed both Dante and Giorgio Pressburger's recent novel.

The second day focused on modern apocalyptic visions. Florian Mussgnug (UCL) and Allison Cooper (Colby) both discussed Svevo, drawing comparisons with Schreber and Freud, and with Marinetti, respectively. Bruno Pischedda (Milan) and

Roberto Farneti (Bolzano) focused their remarks on the decade 1970-1980, with emphasis on literature in Pischedda's paper and philosophy in Farneti's. Elizabeth Leake (Rutgers) spoke on Guido Morselli, while Gillian Ania (Salford) gave an overview of contemporary Italian literature. Simona Micali (Arezzo) was unable to be present, but her paper on Italian Science Fiction was read. Dana Renga (Ohio State) presented on the Italian Exploitation Film, and Alan O'Leary (Leeds) discussed counterfactuals in contemporary Italian cinema.

The conference concluded with a general discussion led by Robert Gordon (Cambridge) and Florian Mussnug, in which the entire span of papers and discussions over the two days was considered. Participants reflected upon continuities and discontinuities between medieval and Early Modern visions and modern and contemporary ones, as well as diverging modes of understanding and imagining apocalypse in Italian culture.

Pierpaolo Antonello
University of Cambridge
Florian Mussnug
University College London
Heather Webb
University of Ohio State

Leonardo Sciascia: vent'anni dopo
Department of Italian, University College Cork, 23-24 October 2009

To mark the twentieth anniversary of the death of Leonardo Sciascia, the Department of Italian, University College Cork, hosted an international two-day interdisciplinary conference dedicated to Sciascia's works and legacy. Organized by Daragh O'Connell and Mark Chu, the conference brought together international scholars of Sciascia, twentieth-century narrative and film studies in order to open new directions in the study of Sciascia's texts and legacy.

In the first session Alessandro Di Prima (NUI Galway) offered a linguistic analysis of *Recitazione della controversia lipartiana dedicata ad A.D.*, and this was followed by Glenda Dollo's historical reconstruction of Sicilian literature. Alan O'Leary (Leeds) interrogated the paradigm of power in Francesco Rosi's Sciascia-inspired *Cadaveri eccellenti*.

The first keynote lecture was delivered by the Italian writer Vincenzo Consolo. Entitled 'Dal buio della zolfara alla luce dell'*agorà*: Leonardo Sciascia', the lecture examined the fundamental role of Sciascia's socio-historical experiences in the conception of his narratives. Consolo also recounted movingly some episodes from their friendship. The first day's events were concluded by readings from some of Sciascia's texts by postgraduates of the Department of Italian at UCC.

Session two contained three very different papers: Giuliana Adamo (TCD) examined the contemporary poet and novelist Maria Attanasio as a true heir to Sciascia; Serena Todesco (UCC) analyzed the religious component in Sciascia's oeuvre, especially in *Dalle parti degli infedeli*, and Marco Codebò (Long Island University) gave an excellent Foucaultian reading of *Il Consiglio d'Egitto*. In the third session, Maximiliana Henze (University of Toronto) re-evaluated Sciascia's 'gialli' in light of postcolonial theory, while Nicolò Messina (University of Girona) offered a historical-philological reading of *Gli zii di Sicilia*. The session was completed by

Professor Joseph Farrell (University of Strathclyde), who presented an invigorating analysis of Rizzotto and Sciascia's theatrical texts, *I Mafiusi* and *I Mafiosi* respectively.

The second keynote lecture was delivered by Professor Claude Ambroise (University of Grenoble), entitled 'La condizione mortifera'. It was a fascinating account of a decades-long critical engagement with Sciascia's texts by one of his foremost scholars. The conference concluded with a roundtable debate on Sciascia's legacy led by Mark Chu, Claude Ambroise, Vincenzo Consolo and Joseph Farrell.

The organizers gratefully acknowledge the financial support of the College of Arts, Celtic Studies and Social Sciences Conference Fund, UCC, the Society for Italian Studies and the Istituto Italiano di Cultura in Dublin. Conference website: <http://www.ucc.ie/en/italian/Conferences/LeonardoSciasciaventannidopo/>.

Daragh O'Connell
University College Cork

Research activities and seminars at Oxford

In October 2008, Italian Studies at Oxford (ISO) held a two day symposium at Magdalen College and Pembroke College, Oxford, entitled, 'Technologies for Cultural Heritage: Leonardo and Beyond', together with the Italian Embassy in London, and in collaboration with the History of Art Department at the University of Oxford and the Oxford e-Research Centre. The symposium welcomed speakers from the U.K., Italy and beyond, and focused on three main areas: new technologies, public engagement and education.

In February 2009, ISO held a one-day workshop at the Said Business School, Oxford, as the first meeting of participants in its current 'Migrating Italy' research project. The title of the workshop was 'Media and Narrative Representations of Immigration in Contemporary Italy', and saw speakers from the U.K. and abroad give papers on all aspects of representations of migration, from media to literature and cinema.

In May 2009, ISO held a two-day conference at St. Edmund Hall and Pembroke College, Oxford as part of its research programme, 'History: Italy as a Migration Crossroad'. The conference was entitled, 'Migrating Italy: An Interdisciplinary Study of Migration Into and Out of Italy'. The aim of the conference was to unite top scholars working on aspects of historical migration to and from Italy, and to flesh out plans for a future publication to be presented at a major conference to be held in Oxford in 2010.

For more information on any of the above research projects, or for details of upcoming ISO events, please visit: <http://www.italianstudies.ox.ac.uk/>.

Martin McLaughlin
University of Oxford

National, Transnational, Cosmopolitan: The Locations of World Cinemas Seminar Series held at the University of Leeds, 2008-09

This short seminar series was organized by Alan O'Leary for the Centre for World Cinemas at Leeds with support from the World Universities Network (WUN). Audiences at other universities part of the WUN, including Bristol, Southampton and Sheffield, as well as institutions in North America, were invited to participate remotely by videolink (two of the speakers presented from Leeds, and two from their own universities). The series was of interest to Italianists because of the theme of the place of the national in an international cultural industry, and especially because of Catherine O'Rawe's controversial paper on Neorealism's relationship with Hollywood.

The first session (October 2008), presented by Chris Perriam (Manchester), was entitled 'Javier Bardem: Costume, Crime, and Commitment'. Perriam explored the ways in which Spanish actor Javier Bardem's performances of criminal impassivity—most famously in *No Country for Old Men* (Joel and Ethan Coen, 2007)—align him with questions of national destiny, ethics, and responsibility. Star studies has been one of the most exciting areas of scholarship on the cinema in recent years, and Perriam's paper built on his key contribution to the field in his book *Stars and Masculinities in Spanish Cinema* (OUP, 2003).

Catherine O'Rawe (Bristol) presented the second session (November 2008) with her paper entitled 'Italian Neorealism between Hollywood and Nation', discussing the extent to which Neorealism was shaped by the influence of Hollywood. She challenged the critical consensus that configures Neorealism as an Italian 'national' cinema and sole inspiration and model for all subsequent Italian filmmakers. O'Rawe took as a case study American producer David Selznick's collaboration with Vittorio De Sica in *Stazione Termini* (1953), starring Montgomery Clift and Jennifer Jones. She demonstrated how the analysis of performance styles, and attention to the shaping power of genre on such styles could complicate the long-standing critical opposition between melodrama and realism, which has resulted in Bazin's 'demon of melodrama' being expunged from histories of Neorealism. She finished on an even more polemical note, arguing that Neorealism, like Film Noir, might be seen as a critical construction; it might be argued, in other words, not to have existed at all. The strong reaction to O'Rawe's paper was symptomatic of the persistence of the myths and clichés she was trying to challenge. It seems that even if Neorealism did not exist, it remains an unshakeable article of faith for many in Italian cinema studies and beyond.

The third session (January 2009) was presented by probably the world's best known film scholar David Bordwell (Wisconsin-Madison). His 'Adjusting to Hollywood Style: International trends in the 1910s and 1920s' used copious illustration from early films to argue that filmmakers in Europe and Asia soon accepted an approach to editing and the choreography of performance that had been established in Hollywood. It was intriguing to observe an evaluative or even a nostalgic tone emerge from a brilliant 'scientific' presentation. Bordwell has lamented in his blog (<http://www.davidbordwell.net/blog/>) what he sees as the downgrading of the choreography of performers in contemporary cinema; much time in this paper was devoted to the analysis, even celebration, of the tableau-style theatrical choreography of actors in front of a static or at least patient camera in the early cinema.

If Bordwell's approach could be considered film-philology (*filmologia* in Lino Micciché's phrase), then the fourth session (April 2009) was a more frankly political contribution to our understanding of film. Scott MacKenzie (Toronto) spoke on 'Transnationalism and Terror: Rethinking Transnational Cinemas in the Face of the Other', arguing that the positive take on the idea of the transnational in the humanities has to be measured against that which is implied by the 'war on terror'. MacKenzie discussed several very different films as responses to atrocity and responsibility, including the austere political drama *Tell Me Lies* (Peter Brook, 1968) as well as recent feature films like *Caché* (Michael Haneke, 2005) and *Redacted* (Brian De Palma, 2007). His key point was that the ethical response may not be to represent or speak on behalf of the other, but to represent *oneself* in relation to events and circumstances which may well be geographically distant.

The annual Centre for World Cinemas/WUN seminar series continues, and more information can be found at <http://www.wun.ac.uk/worldcinema/index.html>.

Alan O'Leary
University of Leeds

Research Activities at University College Cork

The Italian Research Seminar in Cork began in October with a seminar by architect Paola Piffaretti on 'S. Maria del Giglio a Venezia, il racconto in pietra dell'architetto Giuseppe Sardi', sponsored by the Embassy of Switzerland as part of the *Settimana della lingua italiana nel mondo*. Still in October, Deanna Shemek (University of California, Santa Cruz) spoke on 'Hearing Voices in Isabella d'Este's Correspondence'. The following month, Giuliana Minghelli (Harvard) gave a paper on 'L'occhio di Verga. La pratica fotografica nel Verismo italiano' and, in December, Tullio Pagano (Dickinson College) spoke on 'The Dark Side of Mediterranean Landscape', with a particular focus on Giorgio Caproni. UCC's newly-appointed Professor of Romance Studies, Brendan Dooley, travelled in February 'From Venice to Damascus in Eighty Days: Texts in Transit in the Early Modern World'. In March, Elisabetta Mondello (La Sapienza), Visiting Fellow sponsored through a grant to Mark Chu by the Irish Research Council for the Humanities and Social Sciences as part of its Research Development Initiative, gave the final paper of the series, on 'Realismo e finzione narrativa nel *noir* contemporaneo: *querelles* e questioni'.

A one-day Graduate Conference in Italian Studies (21 February 2009), preceded by a *Serata Futurista*, drew 23 speakers from Ireland, Britain, Italy, France and the United States. Topics addressed included linguistics and hypertexts for teaching, literature from Dante to contemporary authors, and cinema and art, as well as Italian psychiatric reform. The full programme and abstracts are at <http://www.ucc.ie/en/italian/news/bodytext,65219,en.html>. The third Cork Graduate Conference will take place on 6 March 2010: details can be found at <http://www.ucc.ie/en/italian>.

Separate reports are given for the interdisciplinary conference on 'Con(tra)vention: Crime and the Boundaries of Genre' (26-27 June) and for the conference on 'Leonardo Sciascia, vent'anni dopo' (23-24 October 2009).

Silvia Ross
University College Cork

RESEARCH ACTIVITIES AND FORTHCOMING EVENTS, 2009-2010

Research activities and seminars at Manchester

2 December 2009: Dacia Maraini in Manchester: 'Hurried Steps'. Performed by New Shoes Theatre followed by discussion panel with Dacia Maraini. In conjunction with MMU, at Manchester Lecture Theatre, MMU, All Saints Building, 6:00pm.

8 December 2009: Dr Adam Ledgeway (University of Cambridge) will deliver a talk entitled 'The grammaticalisation of progressive and andative aspects in the dialects of Apulia' in the seminar series of the Institute for Linguistics and Language Studies (SLLC, UoM), Samuel Alexander Building, Room A115, 4.15 pm.

4 March 2010: 'Fascism and its Images'. Jeffrey Schnapp (Stanford) and Roger Griffin (Oxford Brookes) in conversation on cultural policy and practice in the fascist dictatorships of Italy and Germany. To be followed by a one-day workshop 'Fascism and its Images: dealing with the legacy today'. Speakers include: Stefan Boness (Ipon Photography, Berlin), Derek Duncan (University of Bristol), Rachel Knight (Head of Exhibitions Imperial War Museum North) and Gregory Maertz (St John's College, New York). Date TBC.

27 April 2010: Prof. David Wallace (University of Pennsylvania) will deliver a Lecture entitled 'Regeneration: A Literary History of Europe 1348-1400' in the medieval seminar series of the Centre for Transnational Studies (SLLC, UoM), Samuel Alexander Building. Time and room TBC.

4 May 2010: Prof. Hans Ulrich Gumbrecht (Stanford University) will deliver a Lecture entitled 'Why Medieval Literatures?' in the medieval seminar series of the Centre for Transnational Studies (SLLC, UoM), Samuel Alexander Building. Time and room TBC.

5 May 2010: Prof. Peter Stallybrass (University of Pennsylvania) will deliver a Lecture entitled 'The Materiality of Writing' in the Materials/materiality seminar series of the Centre for Interdisciplinary Research in the Arts (SAHC, UoM), John Casken Lecture Theatre, Martin Harris Building, 5:00-6:30pm. Respondent Prof. Stephen Milner.

15 May 2010: 'The Venetian Seminar' will meet at the John Rylands Library in Deansgate. Programme to follow.

18 May 2010: Prof. Mary Wood (Birkbeck) will deliver a Lecture on Zeffirelli and International Cinema in the Transnational Cinema lecture series of the Institute for Transnational Studies, UoM. Samuel Alexander Building, 5:00-6:00pm.

Research Activities at Leeds

The Department of Italian at the University of Leeds organizes a Research Seminar Series, reflecting the research interests of members of staff. In 2009-2010, speakers include: Matthew Treherne (Leeds) and Tamara Pollack (DePauw University; BA

Visiting Fellow in Leeds) on *Reviewing Dante's Theology* (9/12/2009); David Ward (Wellesley College), on *Pietro Gobetti and Vittorio Alfieri. A twentieth-century antifascist reads an eighteenth-century patriot* (19/01/2010); Carlotta Farese (Bologna) in conversation with Olivia Santovetti (Leeds) on *Novelistic Illusion, Bovaryism and the Female Reader in the Nineteenth-century Novel* (03/03/2010); Anna Baldini (Siena; BA Visiting Fellow in Leeds) on *Expatriation and Marginality in Italian Literature. The Case of Luigi Meneghelli* (17/03/2009); Francesca Billiani (Manchester) and Daniela La Penna (Reading) on *A Precarious Internationalism: Italy-Europe Before and After the Second World War* (05/05/2010). The series also includes a postgraduate research roundtable (13/01/2010). For information, contact g.sulis@leeds.ac.uk, or visit: <http://www.leeds.ac.uk/italian/research/researchseminars0910.htm>

Italian Writers in Leeds is a series of events launched in 2007 by the Department of Italian at the University of Leeds, in collaboration with the Italian Consulate in Manchester. The aim of the series is to increase awareness of contemporary Italian writers in the UK and at the same time to bring these writers to the North of England, reflecting the interest in Italian issues in the region. Each year a writer is invited to visit the Department and to give a lecture or lead a discussion, followed by questions. After Marcello Fois (2007), Giancarlo De Cataldo (2008) and Massimo Carlotto (2008), the fourth guest was Giorgio Faletti (27/10/2009). His lively talk attracted a wide audience of students, staff, and general public. An account of the Italian writers' visits to Leeds will be published under the 'Writer's Desktop' rubric, in the journal *The Italianist*. For information, contact g.sulis@leeds.ac.uk.

Professor Brian Richardson (Leeds), in collaboration with Filippo De Vivo (Birkbeck College, London), has organized 'Scribal culture in Italy, 1450-1650'. This is a series of interdisciplinary workshops funded by the Arts and Humanities Research Council, devoted to the manuscript transmission of culture in Italy in the early modern period. For further details of the programme, see: <http://www.bbk.ac.uk/hca/about/conferences/scribalculture/details>.

The Department of Italian at the University of Leeds presents a **Symposium on Dante and Boccaccio** on Friday 20th November from 11am until 2.30pm at Hillary Place SR (G.18), University of Leeds.

Speakers:

Heather Webb (University of Ohio, Visiting Scholar, University of Cambridge) 'Dante and Boccaccio's notions of the role the heart plays in physiology and poetics'.

Guyda Armstrong (University of Manchester) 'Boccaccio in English: A History in Books'.

Tamara Pollack (Depauw University, Visiting Scholar, University of Leeds) 'From Visions of Beatitude to Beatifying Vision in Dante's *Paradiso*'.

Cristina Rios and Ruth Chester (University of Leeds) 'Perspectives on Storytelling in Boccaccio and Dante'.

Refreshments will be provided.

Colleagues are warmly invited to a season of public events entitled **Discovering Dante** organized by the Leeds Centre for Dante Studies in the Department of Italian at the University of Leeds.

Full details of the programme of the LCDS for 2009-10 are available at <http://www.leeds.ac.uk/italian/cdsprogramme.htm>. In addition to these public events, this year the programme includes:

- an international conference on 'Dante in France', to be held at Leeds on 25-26 March 2010 (co-organized with Prof. Russell Goulbourne of the Department of French at the University of Leeds);
- a British Academy Visiting Fellowship from Dr Tamara Pollack (DePauw University), who will work on a project on 'Dante and the Beatific Vision' (September-December 2009);
- a continuing programme of work with undergraduates, including national study days on Dante and Politics, held in Leeds and at University College Cork .

For more information on the Leeds Centre for Dante Studies, see <http://www.leeds.ac.uk/italian/centrefordantestudies.htm>.

Discovering Dante: An Evening of Music, Poetry and Art

7.30 p.m., Wednesday 7th October 2009; bar open from 6.30 p.m.

The Howard Assembly Room, Leeds Grand Theatre

In the magnificent surroundings of the recently restored Howard Assembly Room at Leeds Grand Theatre, the *Comedy* is brought to life in this evening of music, art and poetry.

Short readings from the poem (with surtitled translations) reveal the power and drama of Dante's Italian, while lavish projected illustrations show how the poem has inspired artists from Botticelli to Dalì. Bringing a musical dimension to our experience of the poem, members of Leeds Cathedral Choir will perform settings of the hymns and prayers described in Dante's poem.

Tickets cost £4 (£3 concessions), and will be available shortly from the Leeds Grand Theatre (0844 848 2706). If you would like us to let you know when these tickets are available, please do so by sending a reply to Matthew Treherne (m.treherne@leeds.ac.uk). For directions to the theatre, please visit http://www.leedsgrandtheatre.com/your_visit_unid51fd_page.aspx.

Public lectures: Art and Literature in Dante's Tuscany

This series of public lectures offers an accessible introduction to aspects of Tuscan art and literature in the late thirteenth and early fourteenth century. Illustrated with images and music, and requiring no knowledge of Italian, the lectures explore Dante's Divine Comedy, and the art of Duccio di Buoninsegna and of Giotto di Bondone. A map of the University campus showing the venue is at <http://www.leeds.ac.uk/timetable/assets/map/confaud.htm>. The lectures will be given by Claire Honess and Matthew Treherne.

Wednesday, 14 October 2009. 6-7 p.m.
Public Lecture (i): Introduction to Dante
Conference Auditorium, University of Leeds

Wednesday, 21 October 2009. 6-7 p.m.
Public Lecture (ii): Duccio and the Flowering of Sienese Art
Conference Auditorium, University of Leeds

Wednesday, 28 October 2009. 6-7 p.m.
Public Lecture (iii): Giotto di Bondone and Florentine Narrative Painting
Conference Auditorium, University of Leeds

Wednesday, 4 November 2009. 6-7 p.m.
Public Lecture (iv): Dante and the Vision of Paradise
Conference Auditorium, University of Leeds

Discovering Dante: Translating, Editing and Illustrating the *Divine Comedy* from the Renaissance to Today

Display of works in the Special Collections of the Brotherton Library
12 October-20 November, 2009

The Brotherton Library of the University of Leeds includes a rich collection of editions of Dante's *Divine Comedy* dating back to 1481. This display shows some of the many ways in which Dante's vivid imagination has been presented in print since the Renaissance.

Public Workshop: Translations, Editions and Illustrations of the *Divine Comedy* from the Renaissance to Today

A Public Workshop; Brotherton Library, University of Leeds

Saturday, 21 November 2009, 10.30 am-12 pm

This workshop provides the opportunity to examine closely examples of the editions, illustrations and translations of Dante held in the Brotherton Library. The workshop will be led by Prof. Brian Richardson. Numbers are limited; please register for this event by contacting Matthew Treherne (m.treherne@leeds.ac.uk; 0113 3437846).

This season of events is supported by a University of Leeds Faculty of Arts Enterprise Knowledge Transfer Grant. The use of the Howard Assembly Room for the event on 7 October is made possible through the DARE collaboration between the University of Leeds and Opera North (<http://www.dareyou.org.uk/>).

Those attending this season of public events might also be interested in the following event, organized by the School of English in association with the Diocese of Wakefield:

Wednesday, 30 September 2009. 5.15 p.m.

Goldsmith Lecture, 2009

A.N. Wilson: *Dante in Love*

Rupert Beckett Lecture Theatre, University of Leeds

For more details, please contact Francis O'Gorman (f.j.o'gorman@leeds.ac.uk)

Institute of Germanic and Romance Studies

Events

17 October 2009, 10am, Stewart House (ST274/5). Conference. Clothing the Naked: Pirandello and Pirandellismo. Annual conference of the Society for Pirandello Studies

26 October, 6pm, Stewart House (ST 274/5). Reading. Stefano Benni, the renowned author of *Bar Sport* (1976), *Il bar sotto il mare* (1987) and *Elianto* (1996), will read excerpts from his recent work

29 October, 6.30pm, Stewart House (ST 274/5). Book launch. Manuele Gagnolati and Sara Fortuna (eds) will launch their volume *The Power of Disturbance: Elsa Morante's Aracoeli*

20 November, Stewart House (STB 3-6). Conference. Italian Immigrant Communities in the UK: The Case of Bedford. The first of a series of conferences investigating the social history, culture and language of Italian immigrants in the UK

27-28 November, 10am, Stewart House (ST 274/5). Conference. Annual conference of ASMI (Association for the Study of Modern Italy)

4 December, 11am, Stewart House (ST 274). Seminar. Italian Postgraduate Research Training Seminar.

4 December, 5pm, Stewart House (ST274/5). Reading. Prize-winning poet Antonella Anedda-Angioy will read from her work in conversation with translator and author Jamie McKendrick

15-16 January 2010, 10am, Stewart House (ST 274/5). Conference. Fabrizia Ramondino (1936-2008)

4-6 February, 10am, Stewart House (ST B3/6 and 274/5). Conference. Transcultural Memory. A three-day event to celebrate the launch of the Centre for the Study of Cultural Memory Studies (CCM)

5 March, 10am, Stewart House (ST 274). Seminar. Italian Postgraduate Research Training Seminar

5 March, 5.30pm, Stewart House (ST 274/5). Lecture. Professor Franco Moretti (Stanford University) will give a talk at the IGRS.

20 May, 6pm, Stewart House (ST 273). Film Screening. *Mio fratello è figlio unico* (Daniele Luchetti; 2007). Dr Jordan Lancaster, English translator of the novel, will introduce the film.

Association for the Study of Modern Italy (ASMI) Annual Conference 2009

ITALY AND THE EMOTIONS

PERSPECTIVES FROM THE 18TH CENTURY TO THE PRESENT

Institute for Germanic and Romance Studies, University of London

27-28 November 2009

Keynote speakers: Professor Alberto Mario Banti (University of Pisa), Professor

Luisa Passerini (University of Turin).

Special Guest: Natalia Aspesi, journalist, La Repubblica

Starting from the premise that emotions are historically and culturally conditioned, this conference focuses on emotions in historical perspective in Italy – an area whose modes of social interaction and cultural production have long had an influential role in shaping ideas about emotions well beyond its own geographical borders. Among the themes examined by over 65 speakers will be:

- Emotions, politics and public life
- The emotions of war, colonial conquest, victory and defeat
- Emotion in Italian art, music, literature and cinema
- Fascism as a politics of emotion
- The gendering of emotions
- Religion and the emotional imagination
- Italy's international influence on concepts of emotion

The conference is the first of its kind, and as the range of themes suggests, it offers valuable potential for interdisciplinary exchange. The keynote speakers are internationally pioneering scholars whose work on the emotions has led the way in re-thinking major areas of research such as politics and war. As well as bringing together established scholars from Europe, the USA, and Australasia, the conference also provides a forum for younger researchers to contribute to an approach that places emotions at the forefront of humanities research rather than seeing them as a by-product of other historical processes.

As the whole western world is increasingly forced to re-evaluate its unsustainable addiction to consumption as the basis of happiness, this focus on human emotions in historical perspective is particularly timely. The conference therefore aims not only to develop new ways of approaching research in its own subject areas, but also to contribute to a broader process of reflection about the trajectories – past, present and future – of western society.

The conference organizers are:

Penny Morris (University of Glasgow)

Francesco Ricatti (University of the Sunshine Coast, Australia)

Mark Seymour (University of Otago, New Zealand).

Research events at UCL

TRIESTE'S BORDER IDENTITIES: CONSTRUCTION OR VOCATION?

Matteo Colombi (Leipzig) "Trieste: Everybody's Colony?"

Katia Pizzi (IGRS) "Trieste: A Dissident Port"

Chair: Florian Mussgnug (UCL)

Wednesday, 21st October, Foster Court 351, 5.00 - 7.00 pm

BOOK LAUNCH: SALVATORE LUPO "HISTORY OF THE MAFIA"

Salvatore Lupo (Palermo) in conversation with John Dickie (UCL)

Thursday, 5th November, Foster Court 351, 5.00 - 7.00 pm

MEDIEVAL DESIRES: BODIES AND SOULS

Paola Nasti (Reading) "Narratives of Desire: biblical paradigms and vernacular actualizations"

Heather Webb (Ohio State / CRASSH) "Dante's Cardiocentrism"

Chair: Catherine Keen (UCL)

Wednesday, 25th November, Foster Court 351, 5.00 - 7.00 pm

Professor Luciano Segreto (Florence) Italy in the credit crunch (provisional title)

Wednesday 17 March 2010, Time: 16.00 -18.00, Venue: Italian Seminar Room, Foster Court 351

Conference announcement:

Language, Space and Otherness in Italy Since 1861

International conference, British School at Rome, 24-25 June 2010

The aim of the conference is to identify and investigate the main rhetorical strategies and devices used in Italy since Unification to define "others" and those used to resist such definitions. How have different types of discourse and media produced certain "marked" categories of people – for example the poor, sexual deviants, prostitutes, colonized subjects, gypsies, illegal immigrants, persons with disability or with mental illness? What happens when some of these people react with their own discourses, counter-definitions and actions? How do definitions of difference and otherness work across space, for instance by drawing boundaries or constructing oppositions: core/periphery, metropolitan centre/colony, straight/bent, inside/outside, high/low, clean/dirty? Why have maps, borders and coastlines acquired such strong significance at certain historical moments? Participants are invited to examine these processes in written and printed texts, oral life stories, songs, photographs, radio and moving image media.

Confirmed speakers so far include John Agnew, Ruth Ben Ghiat, Charles Burdett, Derek Duncan, John Foot, Mia Fuller, Robert Gordon, and Alessandro Portelli. The conference will take place at the British School at Rome, in Valle Giulia. It will coincide with the opening of an exhibition of still and moving images illustrating selected historical cases of otherness.

For more information, contact the conference organizer, David Forgacs (d.forgacs@bsrome.it)

Research at Warwick

Medieval/ Italian Seminar

Weds. 18th November 2009

Dr. Tamara Pollack (DePauw University)

'From Visions of Beatitude to Beatific Vision in Dante's *Paradiso*'

Respondent: Dr. Simon Gilson

Humanities Building, H4.03 from 5.30pm onwards

Conference announcement:

Da 'Sodoma' a 'Gomorra': Framing Crisis and Rebirth in Italian Cinema

University of Warwick, 22-24 January 2010

From the 1970s, when Pier Paolo Pasolini shocked the world with his scandalous *Salò o le 120 giornate di Sodoma*, Italian cinema has been tagged by labels of crisis and a deadlocked stasis, yet contrastingly apotheosized through public recognition and allusions to rebirth. Never has this been more evident than in the last decade when simultaneously with polemical debates in the Italian press which have described the national cinema as suffering from a 'crisi d'identità' (E. G. della Loggia, 2007), films like Matteo Garrone's *Gomorra* have triggered hope in the form of 'il riscatto italiano' (N. Aspesi, 2008).

In an attempt to bring synthesis to this polarizing tendency, a wavering image of the national cinema has emerged, marked by what Nanni Moretti refers to as 'il vizio di stabilire, due o tre volte all'anno, lo stato di salute del cinema.' Scholars have responded to the need to re-evaluate the role of Italian cinema from an international perspective through collaboratively re-envisioning methodological approaches and proposing a 'more robust theoretical debate' (C. O'Rawe and A. O'Leary, 2008). To mark the emergence of this focus of academic enquiry, the Department of Italian at the University of Warwick will host a conference which aims to contextualize and interrogate the notion of crisis and rebirth of contemporary Italian cinema.

The conference seeks to address the following key questions:

- § In what ways has the Italian socio-historical context informed the trends of national cinema over the last forty years?
- § To what extent can the crisis of Italian cinema be investigated in terms of mutating ideologies?
- § How has the engagement with and the identification of the spectator changed over the last four decades?
- § After *auteur*ssuch as Fellini, Antonioni, Bertolucci, and Pasolini, has Italian cinema exhausted the stylistic possibilities of a 'linguaggio del cinema'?
- § With digital filmmaking constantly gaining popularity, how has recent cinema engaged with new technologies, and what is the scope for new generation of filmmakers to emerge?

For further information, please contact the conference organizers Dominic Holdaway (D.F.G.Holdaway@warwick.ac.uk), or Mariarita Martino

(Mariarita.Martino@warwick.ac.uk), and see
<http://dasodomaagomorra.wordpress.com>

University of Cambridge, Italian Research Seminars and Activities

8-9 October, CRASSH, 17 Mill Lane, 9.30 to 17.30
International two-day conference: Apocalissi: Escatological Imagination in Italian Culture from Dante to the Present
<http://www.crassh.cam.ac.uk/events/953/>

12 October, CRASSH, 17 Mill Lane, 17.30
Dr Maria Salazkina (Colgate University), 'Encounters in political modernism: Road map Moscow - Rome - Havana'

14 October, Leslie Stephen Room, Trinity Hall, 2.00pm-3.30pm
Emila Wilton-Godberfforde and Katie Rees (Cambridge):
Early Modern Drama (Title T.B.C.)

Friday, 6 November 2009, 9am to 4pm, Faculty of Modern and Medieval Languages (room TBC)
REVIEWING DANTE'S THEOLOGY. A Workshop

November 11th, Leslie Stephen Room, Trinity Hall, 2.00pm-3.30pm
Christiane Esche-Ramshorn, History of Art, Cambridge: 'Oriental Christians in Renaissance Rome and Venice: dilemmas of intolerance and cultural transfer with the Middle East and Northeast Africa'

Monday 30th, November, 5:15, Fisher Building, St John's College
Professor Heather Webb (Ohio State University, Columbus, USA)
'The Medieval Heart'

University of Birmingham

European Research Institute
Dept. of Italian Studies/Graduate Centre for Europe
Cross-College Europe Seminar

'Democracy and Its Opponents in Contemporary Europe'

With contributions from Daniele Albertazzi (Italian Studies), Duncan McDonnell (Italian Studies/Turin), Tim Haughton and David White (CREES) and Karin Bottom (INLOGOV)

Monday 30 November
13:30-17:00
ERI Conference Room (G51)
All Welcome - Buffet Lunch provided

The Department of Italian Studies is delighted to announce two events with Dacia Maraini on Tuesday 1 December:

4pm: Un incontro con Dacia Maraini

Strathcona Lecture Room 4

The internationally-acclaimed Italian author, journalist and playwright will give a talk, in Italian, about her recent work.

6.30pm: Performance of 'Hurried Steps', followed by a panel discussion with Dacia Maraini

Arts Main Lecture Theatre (*please note change of venue*)

Sponsored by the College of Arts and Law Graduate School, the Graduate Centre for Europe and Birmingham City Council Arts Fund.

University of Edinburgh Italian Research Seminar Series

Dr Simone Brunetti, Teatro della Fortuna, Fano

"Figlia impura di Bolena". The impossible encounter between Mary Stuart and Elizabeth I

29 October, Chrystal McMillan, Room 4

Dr Florian Mussgnug, University College London

Explosive Earth: Zeno's Apocalypse in European context

19 November, DHT Faculty Room North

Dr Giuseppe Episcopo, Edinburgh University

L'elemento prospettico e il romanzo tecnomorfo nel passaggio dal modernismo al postmodernismo

26 November, DHT Faculty Room North

Professor Hanna Serkowska, Warsaw University

Sulla vecchiaia nella letteratura contemporanea

14 January, DHT Faculty Room North

Matteo Brera, Edinburgh University

"Dicesi specialmente di tutto ciò che da uno stato florido comincia a venir meno".

Decadence and Decadentismo: A History of Ideas.

21 January, DHT Conference Room

Dr Carlo Pirozzi, Edinburgh University

"Add to Basket". Proposte di lettura sul contemporaneo letterario italiano

18 February, DHT Conference Room

Dr Stefano Jossa, Royal Holloway

Shaping the Community. Dante, Petrarch, Boccaccio and the Foundation of Italian Literature

4 March, DHT Faculty Room North

Professor Ferdinando Amigoni, Bologna University

Guardando la prosa del mondo. Luigi Ghirri e Gianni Celati

25 March, DHT Conference Room

George Sq – variable venues

Thursdays 5.30pm

For further information contact the series organizer Professor Federica G. Pedriali
f.pedriali@ed.ac.uk

University of Bristol

Workshop on Popular Italian Cinema

7th December 2-4pm, 19 Woodland Road

Alan O'Leary (Leeds): 'Masculinity and Metropolis Envy: Terrorism and the 1970s *poliziottesco*'

Catherine O'Rawe (Bristol): 'Riccardo Scamarcio and Italian Star Studies'

All welcome. Please contact Catherine O'Rawe if you wish to attend
c.g.orawe@bristol.ac.uk

Italian Studies at Oxford (ISO)

Italian Studies at Oxford in collaboration with the Sub-Faculty of Italian

"Migrating Italy" Seminar Series 2009-10

Tuesday 24th November, 5 p.m.

Mary Hide Eccles Room, Pembroke College, Oxford

ORNELA VORPSI

Author of *Il paese dove non si muore mai* (Einaudi: 2005, Premio Grinzane Cavour opera prima; Premio Viareggio Culture europee; Premio Vittorini opera prima), *Vetri rosa* (Nottetempo: 2006) & *La mano che non mordi* (Einaudi: 2007).

In conversation with:

Dr Emma Bond (Oxford)

Dr Jenny Burns (Warwick)

Dr Maria Cristina Mauceri (Sydney; Birmingham)

Research Activities at University College Cork

Thursday, 10 December 2009, 5.00 p.m., ORB 2.55

'(Dante...Bruno).Vico..Joyce[Beckett]. The *Scienza nuova* revisited'

Daragh O'Connell (UCC)

Tuesday, 12 January 2010, 12.00 p.m., ORB 1.24

'Writing a Region: Tozzi, Tuscan Space, and Legendary Psychasthenia'

Silvia Ross (UCC)

Thursday, 28 January 2010, 5.00 p.m., ORB 2.55
'Masculinity, Otherness and the Cinema of *Impegno*'
Catherine O'Rawe (University of Bristol)

Thursday, 4 February 2010, 5.00 p.m., ORB G.41
"‘*Hanno ammazzato compare Turiddu...!*’ Violence, Murder and the (De)construction
of the *Fait-Divers* in Verga's *Novelle*'
Mark Chu (UCC)

Tuesday, 23 February 2010, 12.00 p.m., ORB 1.24
'Fashioning modernity: *Blow Up*, Objectuality, 1960s Antonioni'
Laura Rascaroli (UCC)

Saturday, 27 February 2010. Programme and venues TBC
Graduate Conference in Italian Studies
See <http://www.ucc.ie/en/italian/>

Friday, 5 March 2010, 3.00 p.m., ORB 1.56
'Dante and the Poetics of Politics'
Clare Honess (University of Leeds)

Friday, 12 March 2010, 3.00 p.m., ORB 1.56
'The notion of suspension and the thingness of art: Caproni and Antonioni'
Paolo Bartoloni (National University of Ireland, Galway)

Monday, 22 March 2010, 3.00 p.m., ORB 1.23
'The Debate on Migration Literature in Contemporary Italy'
Margherita Ganeri (Università della Calabria)

Tuesday, 23 March 2010, 12.00 p.m., ORB 1.23
'Lo statuto del romanzo storico: problemi di definizione teorica e ipotesi per un
canone del Novecento'
Margherita Ganeri (Università della Calabria)

NOTICES

At Birmingham, three members of the department (Daniele Albertazzi as research lead, Clodagh Brook and Charlotte Ross) have been involved with a project financed by British Academy that has now been completed: "Resisting the Tide: Cultures of Opposition Under Berlusconi (2001-2006)". A book, with the same title, has been published with Continuum this year.

Guyda Armstrong's Manchester Digital Dante Project, which is creating digital surrogate editions of three culturally significant incunabular editions of Dante's *Commedia*, is now underway. The British Academy-funded project is due for completion in August 2010; for news and updates, see the project blog at <http://manchesterdante.wordpress.com>

Italian Language outreach at Manchester: MentorE is an innovative lingua-cultural project aimed at increasing awareness of Higher Education in school pupils studying Italian in the Sixth-form. The project recruits Italian Studies finalist students and assigns them a small number of pupils at Greenhead College, our partnering institution in Huddersfield. The university students will teach-mentor pupils on selected aspects of Italian culture across two semesters, both in person and through a series of virtual 'webinars'. At the end of the project, pupils will have gained an insight into learning at university level and it is hoped that they will want to continue studying Italian at degree level. For further information on outreach activities and Manchester's involvement with 'Routes into Languages' and the COLT project contact Dr. Elena Polisca: Elena.polisca@manchester.ac.uk or see <http://www.llc.manchester.ac.uk/subjects/italian/projects/>

PLIDA at Manchester: PLIDA (Progetto Lingua Italiana Dante Alighieri) The Plida Certificate is an official Diploma issued by the Società Dante Alighieri under an agreement with the Italian Ministry of Foreign Affairs. It is recognised by the Italian Ministry of Labour and Social Policies and by the Italian Ministry of University and Research as a qualification for the proficiency in the Italian language for foreigners. The PLIDA certificates attest proficiency in Italian as a foreign language on a 6-level scale according to the parameters established by the Common European Framework for Languages (A1, A2, B1, B2, C1, C2).

The PLIDA certificates do not require attending specific language courses in schools/colleges/universities. The Syllabus and many other materials e.g. admission tests to verify the level of proficiency in Italian and trial exams are available online on the PLIDA webpage.

The University of Manchester is the first and only Certifying Centre in the UK and holds two exam sessions every year (in November and May) for levels C1 and C2 of the Plida Certificate and one session every year (in June) for the levels B1, B2 and C1 of the Plida Commerciale (Business PLIDA) which is intended for those who study and use Italian in the business and finance world. For more details contact Dr. Monica Facchinello: Monica.Facchinello@manchester.ac.uk

CALL FOR PAPERS

The Politics of Sexuality in Contemporary Italy

Guest Editors: Isabel Crowhurst (Birkbeck, University of London), Giovanni Porfido (University of Birmingham), and Chiara Bertone (Università del Piemonte Orientale).

The aim of this special issue is to discuss the politics of sexuality in contemporary Italian cultural and social life. The analysis of how sexuality may articulate citizenship, social inclusion/exclusion, belonging and participation, racial, class and gender relations (Lister 2007, Bell and Binnie 2000, Weeks 1998; Seidman 1997; Rubin 1982) is still a relatively under-researched area of study in the Italian context. Nevertheless, recent heated debates and troubling events in Italian public life, including the increase in homophobic violence, disputes over same-sex partnerships and a new prostitution law, suggest that a rigorous critical engagement with these issues is much needed.

Key questions to be explored include: Which sexualities are constructed and treated as privileged and which are minoritized or/and stigmatized? What accounts for these distinctions (sexual orientation, 'race', ethnicity, disability, gender)? How/Do these differentiations map out onto policies and social practices? What are the tensions between and within dominant normative sexualities and minoritized ones?

Potential contributions might address the following issues and topics: sexuality and 'the family'; heterosexual normativity; social and legal recognition of same-sex relationships; the regulation of sexual practices; reproductive rights; transgender recognition; sex work and prostitution; sexuality and politics; sexuality and religion; sexuality and migration; sexuality and the constructions of 'the nation'; sexual rights; sexuality and the welfare agenda.

The editors of *Modern Italy* have expressed a strong interest in dedicating the early 2013 issue of the journal to this theme. We therefore invite proposals for high-quality interdisciplinary articles from different theoretical and methodological approaches exploring the proposed theme, with a view to further developing an understanding of sexual policies, politics and practices in contemporary Italy.

Expressions of interest in the form of 400-500 word abstracts and a brief CV should be sent to the guest-editors: i.crowhurst@bbk.ac.uk; g.porfido@bham.ac.uk and chiara.bertone@sp.unipmn.it by 15th January 2010. We plan to notify authors whether their abstracts have been accepted by early February 2010. To discuss ideas for submission in advance, or for further questions, please send an email to: i.crowhurst@bbk.ac.uk.

SUBMISSIONS TO THE SIS WEBSITE AND STAFF LIST (2010)

In an effort to facilitate the gathering of information for the SIS website, the schedule for the submission of material which has traditionally appeared in the *Bulletin* has been retained. All material may be in either Italian or English and should normally be sent in the body of an e-mail message. Attachments (formatted Word 2000 or above) may be used for longer documents. Submissions may be edited slightly for publication on the website.

Dr Federico Faloppa
Dept of Italian Studies, School of Languages and European Studies,
University of Reading, Whiteknights, Reading RG6 6AA
Email: f.faloppa@reading.ac.uk

Submissions are requested on the following topics, and may be sent throughout the year to Dr Faloppa:

- **Conference Reports:** reports (500-800 words) are welcomed from conference organizers or participants on Italian Studies conferences, and on interdisciplinary and other conferences of interest to Italianists.
- **Staffing Matters:** news on departmental appointments, promotions and retirements.

- **Honours and Awards:** news on distinctions achieved by members of departments, and on grants and awards.
- **Research Activities and Seminars:** news of department-based seminars, workshops, lecture series and local research-related activities (100-200 words on individual events).
- **Reports or notices of collaborative ventures and Italian-related events** from departments and other sources are also welcome.

STAFF LIST

Submissions are requested for the updating of the SIS Staff List for 2009-2010, which will from appear as usual in printed as well as electronic form. Details for the academic year 2009-2010 should be sent to Dr Joanne Lee at the address below by **Friday 27 August 2010**.

Dr Joanne Lee
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Coventry CV4 7AL
Email: jo.lee@warwick.ac.uk