AAIS | AMERICAN ASSOCIATION FOR ITALIAN STUDIES

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# The AAIS Annual Conference

**University of Sassari (Sardegna)**
June 3-5, 2026

# Conference Program

The AAIS is grateful to the following organizations for their sponsorship of this year's conference:

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# The AAIS Annual Conference

University of Sassari (Sardegna)

June 3-5, 2026

Because of the overwhelming success of this conference (over 140 panels, roundtables, and special events), we were obliged to make use of an *orario continuo* — there is no dedicated lunch break, so attendees will need to make use of the coffee service provided, equip themselves with food to go in advance from a nearby café, or make other arrangements (this will also ease the strain on Sassari's restaurants).

All regular sessions are in the same building, via Roma 151. Pissarello A & B are on the *piano terra*; Baldacci and Rabitti, the *sottopiano*; Satta, Deledda, Shakespeare, Toso and Cervantes, the *primo piano*, and Dostoevskij and Lessing, the *secondo piano*.

## Spotlighted Activities

### TUESDAY, JUNE 2

Doors open at 19:30, Show begins at 20:30
Drag Show: $5 to reserve ticket
Location: Tical Music Club (@tical_music_pub), Via Maurizio Zanfarino, 33A
Purchase ticket **here** (click for link)

### WEDNESDAY, JUNE 3

19:30–20:30
Location: Teatro Verdi
***Occorre difenderla ora per ora, la libertà.***
***Voci di donne prima e dopo il 2 giugno 1946***
By Isabella Ragonese — ingresso libero

### THURSDAY, JUNE 4

preceded by a *brindisi*
21:00
Location: Teatro Verdi, Via Politeama, 8
*Queen of Flower and Pearls: A Choreopoem*
by Gabriella Ghermandi

### FRIDAY, JUNE 5

10:45 – 12:15
*From Oblivion to Memory*:
Yekatit 12 and the Descendants of Ethiopian Prisoners Of War in Asinara
Location: Lessing (Aula Magna)
Plenary Roundtable
Organizers: Giulia Riccò and Gabriella Ghermandi
Chair: Loredana Polezzi
Participants: Sarah Nouvellon; Meqdes Mesfin; Yitna Firdyiwek; Wassy Tesfà

20:00
**Gala Dinner**
(must purchase ticket)
Location: Orti di San Pietro (piazza S. Pietro)

**See last page for a preview of AAIS 2027!**

# **Day One**: June 3 (Wednesday)

Registration and Check-in starting at 8:00

## **A Sessions**: 9:00 – 10:30

**A1**

**Across the Adriatic: Italian-Croatian Contacts in the Middle Ages**
**Room**: Deledda
**Organizer**: Tomislav Matić (Croatian Institute of History, Zagreb)
**Chair**: Eva Del Soldato (University of Pennsylvania)

**Description**: By focusing on examples from Dubrovnik and Slavonia, this panel examines Italo-Croatian exchanges in the Medieval period, highlighting the relevance of Adriatic worlds in pre-modern Europe. The didactic value of wine, the preservation of genealogies, and the unique story of the De Surdis family offer insights into these complex intellectual and political networks.

**Speakers**: Dr. Gordan Ravančić (Croatian Institute of History, Zagreb), "Image of Wine in Chronicles, Philosophical and Didactic Literature, and in Normative Sources in the Late Medieval Dubrovnik (14th-16th c.)"
Dr. Zrinka Pešorda (Croatian Institute of History), "Zagreb Networks of Care Across the Adriatic: Ragusan Cittadini, Southern Italy, and Navigating Precarity in the Late Medieval Mediterranean"
Dr. Tomislav Matić (Croatian Institute of History, Zagreb), "The Italian Lords of Medieval Lipovac - A Slice of Italy in Late Medieval Slavonia"

**A2**

**Bottom-Up Memories in Contemporary Italy: Unconventional Sources, Informal Practices, and Hybrid Subjectivities (I)**
**Room**: Pisarello A
**Organizers**: Nike Francesca Del Quercio (Università di Bologna), Costanza Paolillo (New York University)
**Chair**: Nike Francesca Del Quercio (Università di Bologna)

**Description**: This panel examines "bottom-up" memories in contemporary Italy through unconventional sources, informal practices, and hybrid subjectivities. Bringing together studies of private and community archives, migration narratives, amateur cinema, oral histories, street art, and marginalized testimonies, the panel foregrounds how affect, cultural consumption, and participation shape collective memory beyond institutional frameworks. Across analog and digital media, the contributions explore how memory emerges in liminal spaces—between private and public, silence and narration, resistance and consumption—revealing polyphonic, contested, and often overlooked modes through which Italian memory and identity have been produced over the past century.

**Speakers**: Martino Marazzi (Università degli Studi Milano Statale), "The unbelievable and the unexpected. Italian immigrants' words, narratives and images from the archives"
Gabriele Guerrieri (Università La Sapienza di Roma), "Suturing Family Memory: Private Archives, Migration, and Identity in Contemporary Italian Cinema"
Giulia Sbaffi (University of Stirling), "Fragmented Memory: AIDS/HIV Female Narratives in Italian Provinces"

**A3**

**Framing Dissent: Photography, Bodies, and Visual Power**
**Room**: Pisarello B
**Organizers**: Daria Bozzato (University of Richmond)
**Chair**: Daria Bozzato (University of Richmond)

**Description**: Photography has long shaped how reality is seen, understood, and contested. Beyond representation, it operates as a visual regime that renders bodies, movement, desire, and violence legible while structuring relations of power and knowledge. This panel examines photography as a site of aesthetic experimentation, cultural mediation,

and political intervention, exploring how images negotiate realism and abstraction, visibility and opacity, and normativity and dissent. Bringing together historical and contemporary perspectives, this panel considers how photographic practices frame social experience, challenge dominant visual narratives, and open critical spaces for rethinking identity, embodiment, and authority.

**Speakers**: Kahlua Tsunoda (The University of Tokyo), "Making Reality Legible: Photographic Realism and Futurist Debates on Movement"
Biagio Castaldo (Università degli Studi dell'Aquila), "Uniforms of Desire: Sailors in 20th-Century Queer Photographic Aesthetics"
Daria Bozzato (University of Richmond), "A Female Gaze Against Patriarchal Violence: Letizia Battaglia's Photographic Battle"

## A4

**Il New-New Italian Cinema dalla realtà alle metafore**
**Room**: Toso
**Organizers**: Vito Zagarrio (Università Roma Tre)
**Chair**: Peter Sarram (John Cabot University)

**Description**: Il panel intende riflettere sul cinema italiano del nuovo millennio, e in particolare su alcuni registi come Sorrentino, Martone, Maresco, Rosi, Di Costanzo, Marcello e altri Autori che ben rappresentano il forte rinnovamento del film nazionale e alcune sue importanti tendenze. Un fenomeno interessante pare essere il passaggio, o se vogliamo un "ponte" tra il cosiddetto "cinema del reale" e un cinema più legato alla finzione e al divismo. "Cinema italiano dalla realtà alle metafore", si potrebbe dire parafrasando un antico libro di Bruno Torri sui fratelli Taviani. Ma il documentario resta importante sullo sfondo, come fenomeno attento a fotografare il Paese.

**Speakers**: Vito Zagarrio (Università Roma Tre), "I 'magnifici 5' di Venezia: Maresco, Sorrentino, Marcello, Rosi, Di Costanzo"
Federica Capoferri (John Cabot University), "Tre film in cerca d'autore: *Belluscone - Una storia siciliana*, *La mafia non è più quella di una volta* e *Un film fatto per Bene* di Franco Maresco"
Gius Gargiulo (MoDyCo/CNRS Université Paris Nanterre), "Napoli e riflessione sulla napoletanità in *È stata la mano di Dio* e *Parthenope* di Paolo Sorrentino"
Giovanna De Luca (College of Charleston), "Observing the Observers: An Alternative Treatment of Historical Figures in Martone's *Fuori* and Marcello's *Duse*"

## A5

**Literature of Imprisonment from the Renaissance to the Present**
**Room**: Shakespeare
**Organizers**: Giovanni Vito Distefano (I Tatti – The Harvard Center for Italian Renaissance Studies), Emma Pavan (University of Cagliari)
**Chair**: Emma Pavan (University of Cagliari)

**Description**: The panel examines literary works that, from the Renaissance to the present, have accompanied the emergence and consolidation of practices of confinement across diverse socio-anthropological and institutional contexts. Its aim is to investigate literature's contribution to the modern and contemporary imaginary of confinement, identifying long-term continuities and key turning points in its historical evolution. The contributions deploy a broad methodological toolkit to foreground the multiple referential and metaphorical resources of literary writing, showing how literature not only reflects historical realities but also imaginatively articulates narrative models, moral frameworks, spatial logics, and anthropological assumptions underpinning practices of imprisonment.

**Speakers**: Giovanni Vito Distefano (I Tatti – The Harvard Center for Italian Renaissance Studies), "L'immaginario letterario e la formazione del paradigma carcerario moderno. Note di metodo ed esempi nella letteratura italiana tra Cinque e Seicento"
Giada Guassardo (I Tatti – The Harvard Center for Italian Renaissance Studies), "Il servizio di corte come 'cattività' nella letteratura del Rinascimento"
Emma Pavan (University of Cagliari), "Forme e immagini della prigionia nella poesia del Novecento"

Stefano Volta (University of Verona), "'Qui dentro, in questo carcere abbagliante…'. Reclusione domestica e prigionia metafisica nel Luzi di *Primizie del deserto* e *Onore del vero*"

## A6

**Racconti dal margine. Memorie e narrazioni dei mutamenti della Sardegna contemporanea**
**Room**: Cervantes
**Organizers**: Luisa Cutzu (Università degli Studi di Sassari)
**Chair**: Alessandro Cadoni (Università degli Studi di Sassari)

**Description**: In Sardegna la rappresentazione degli spazi e delle attività che hanno contribuito a organizzarli nel recente passato, così come emerge dalle memorie orali contemporanee, contribuisce a raccontare la grande trasformazione che ha attraversato l'isola dagli anni '50 in poi. Il panel intende riflettere su questo processo che ha coinvolto ampie porzioni della società sarda e che si è determinata attraverso pratiche di potere asimmetriche, spesso sbilanciate oltre lo spazio dell'Isola. La riflessione prende spunto dalla letteratura postcoloniale prodotta in Sardegna e dal confronto fra memorie, racconti della tradizione e immagini d'archivio da cui emergono narrazioni inattese che restituiscono il significato del cambiamento vissuto da soggetti storicamente marginalizzati.

**Speakers**: Luisa Cutzu (Università degli Studi di Sassari), "Memorie rizomatiche. L'archivio come dispositivo di racconto del territorio"
Simone Azzu (Università degli Studi di Sassari), "Narrazioni del cambiamento: la Sardegna postcoloniale e gli altri orizzonti del margine"
Paolo D'Ascanio (Studioso indipendente), "Dal personale al collettivo: film di famiglia e costruzione della memoria condivisa"

## A7

**Silence and the Unsaid in Italian Literature from the Nineteenth Century to the Present**
**Room**: Rabitti
**Organizers**: Irene Bulla (University of Lisbon)
**Chair**: Irene Bulla (University of Lisbon)

**Description**: This panel reflects on how authors grapple with what cannot, or should not, be said, and on the rhetorical, aesthetic, ethical, and political functions of silence and reticence. The session explores Italian literary texts across genres from the nineteenth century to the present.

**Speakers**: Greta Pia Parla (Yale University), "'The Hills / Where Blood Was Shed': Death Between Silence, Presence, and Ethical Dilemma in Cesare Pavese's *La casa in collina* (1948)"
Sonia Cani (Indiana University Bloomington), "'M'avete fucilato / la bocca': silence and words in Giorgio Caproni's poetry"
Carlo Arrigoni (University of Lisbon), "The Silence of the Novel: Reticence in Manzoni and Verga"
Irene Bulla (University of Lisbon), "Hollowed-Out Language and Literary Heritage in Primo Levi's *Storie naturali"*

## A8

**The Courage of Transgression**
**Room**: Baldacci
**Organizers**: Annalisa Sacca (St. John's University)
**Chair**: Annalisa Sacca (St. John's University)

**Description**: Throughout history, women's transgression has rarely been rebellion for its own sake. Rather, it has served as a strategy of liberation—a means of asserting identity, dignity, and freedom within systems designed to restrict them. This panel explores how certain women in different time periods defied gender expectations by engaging in fields such as philosophy, military leadership, and theology. Their actions challenged the deeply rooted belief that women should remain silent or submissive, even when such defiance exposed them to punishment or persecution.

**Speakers**: Maria Angela Patrizia Ielo (Università Nazionale e Capodistriaca di Atene), "Cura, potere e libertà nel medioevo delle donne: sante, regine ed il monachesimo femminile"

Annalisa Saccà (St. John's University), "Dal convento a garibaldina: la peculiare storia di Enrichetta Caracciolo"
Carmen Klohe (St. John's University), "The Nun of Monza: Transgression or Free Will"

**A9**

**Open Session: Italian Pedagogy**
**Room**: Satta
**Organizers: AAIS**
**Chair**: Kora E. Battig von Wittelsbach (Cornell University)

**Description**: This open session panel looks at pedagogy

**Speakers**: ~~Sofia Galli (The American University of Florence), "Stories of Identity, Oppression, and Desire in Italy: A Methodological Approach to Teaching Italian Socio-Political Realities in the Global Classroom"~~
Francesca Marino (Ohio University), "Beyond the L2 Italian Classroom: Exploring Culture Through VR"
Kora E. Battig von Wittelsbach (Cornell University), "Evaluating Community-Based Service-Learning for Undergraduate Students in Italy: Standards and Guidelines"

**A10**

**Beyond the Human: Italian Ecological Philosophy and the Question of Animality**
**Room**: Dostoevskij
**Organizers**: Amanda Minervini (Colorado College, International Society of Zooanthropology)
**Chair**: Amanda Minervini

**Description**: In recent decades, Italian philosophy has made significant contributions to the global rethinking of ecology, animality, and the posthuman condition. Thinkers such as Roberto Marchesini, with his theory of post-humanist zooanthropology, and Rosi Braidotti, with her affirmative posthuman ethics, have articulated new conceptual frameworks for understanding life beyond anthropocentrism. The ecological politics emerging from thinkers like Emanuele Coccia, Leonardo Caffo, and Luigi Pellizzoni, the Italian posthumanist tradition offers powerful conceptual tools for thinking the planetary present.

**Speakers**: Manuela Marchesini (Texas A&M), "Creaturely Correlatives: Animal Epiphany and Posthuman Form in Antonio Moresco's *Giochi dell'eternità*"
Alessio Giovene (Florida Atlantic University), "Beyond Boundaries: A Posthuman Consideration of the Human/Nonhuman Divide in Alda Teodorani's *Belve*"
Teresa Fiore (Montclair State University), "Ecoculture Della Scala Dei Turchi: Una mappa spessa multispecie"

# B Sessions: 10:45 – 12:15

## B1

**A Toast to Dario Fo and Franca Rame, on the Occasion of Fo's Centennial**
**Room**: Rabitti
**Organizer**: Juliet Guzzetta (Michigan State University)
**Chair**: Juliet Guzzetta

**Description**: This panel seeks to understand the legacy of Fo and Rame in terms of politics, theater, and/or teaching. How do we remember their work today? To what extent can it serve as a model in our current climate? Which artists (or politicians?) do we read as carrying forth their work? How might we engage their legacy?

**Speakers**: Domenico Argirò (Università di Siviglia e Università Cattolica del Sacro Cuore di Milano), "I Fo-Rame riscrivono Boccaccio. Questione femminile, riabilitazione dei perdenti e autorialità nei manoscritti dell'opera"
Rachel E. Love (University of Pittsburgh), "Ci ragiono e canto (1966) and Fo's Turn Towards the Proletariat"
Juliet Guzzetta (Michigan State University), "Franca Rame 1968-1973, Characters and Concerns"

## B2

**Monumental Shifts: The Changing Politics of Memorials and Local Memorywork in Italy & Beyond**
**Room**: Shakespeare
**Organizers**: Victoria Witkowski (University of Southern Denmark)
**Chair**: Sean Wyer (University of Oxford)

**Description**: This panel addresses the shifting landscape of contested memorialisations of Italian history in Italy and the United States, mapping new forms of memory work that both reinforce triumphalist narratives of empire and, conversely, localised practices that seek to recontextualize dominant narratives of settler colonialism and imperial violence. These papers engage a transnational framework of enquiry that connects disparate sites of contemporary memory work and contestation.

**Speakers**: Marla Stone (Occidental College), "Donald Trump and the Redemption of Christopher Columbus"
Emma Bond (University of Oxford), "Co-Creating a 'Decolonial' Walk in Pavia"
Victoria Witkowski (University of Southern Denmark), "Contesting Colonial Memory in Contemporary Rome"

## B3

**Pasolini, Theorist & Theorized**
**Room**: Deledda
**Organizers**: Filippo Trentin (University of Pennsylvania)
**Chair**: Alessandra Montalbano (University of Alabama)

**Description**: This panel invites papers that reconsider Pier Paolo Pasolini's contributions as a theorist—within film theory and across broader cultural discourse—and that explore how his multidisciplinary oeuvre has itself come to function as theory. Despite Pasolini's canonical status in Italian Studies, his film theory remains insufficiently examined. Following the publication of *Empirismo eretico* (1972), semioticians such as Umberto Eco and Christian Metz challenged his destabilization of structuralist distinctions between nature and culture. From the late 1980s onward, scholars including Giuliana Bruno and Teresa de Lauretis revisited Pasolini from poststructuralist perspectives, reading his emphasis on gesture and embodiment as a challenge to linguistic models of cinema. Yet these engagements remain fragmentary, and the broader implications of Pasolini's theoretical interventions have not been fully explored. Addressing this critical lacuna, the panel also asks how Pasolini—his writings, films, thought, and even persona—has come to operate as theory: a conceptual figure or "thought object" through which contemporary debates, methodologies, and modes of critique are articulated.

**Speakers**: Gian-Maria Annovi (University of Southern California), "Effetto *Teorema*: appunti per una teoria transnazionale e transmediale"
Chiara Caradonna (Hebrew University of Jerusalem), "'Più partecipi della vita del mare e del cielo.' Pasolini's Political Ecology"
Filippo Trentin (University of Pennsylvania), ""Pasolini's Queer Theory"

## B4

**Femminismi subalterni (I)**
**Room**: Baldacci
**Organizers**: Loredana Di Martino (University of San Diego), Clarissa Clò (SDSU)
**Chair**: Evelyn Ferraro (Santa Clara University)

**Description**: This panel brings together feminist voices and experiences that have emerged outside dominant, institutional feminist spaces. By centering practices that have often been marginalized, the roundtable opens up new ways of imagining feminisms both locally and globally beyond.

**Speakers**: Medhin Paolos (Princeton University), "Archives of Justice: Immigrant Stories of Postcoloniality and Belonging in the Diaspora"
Alessandra Marianelli in arte Luchadora (Independent Scholar), "Tra politica, storia e strade: Come si uniscono l'illustrazione e il femminismo oggi"
Clarissa Clò (SDSU), "Partigiane ieri e oggi."

## B5

**Italy's Queer Archives (I)**
**Room:** Toso
**Organizers**: Matthew Zundel (Miami University of Ohio), Alessio Ponzio (MacEwan University), Giulia Sbaffi (University of Stirling)
**Chair**: Giulia Sbaffi (University of Sterling)

**Description**: This is the first in a series of three panels that examine critical issues regarding the historical development and practices of queer archives in Italy in the 20th and 21st centuries. "Italy's Queer Archives I" is focused on some of the more well-known archives and their emergence in the major metropolitan activist spaces of Bologna and Rome.

**Speakers**: Cora Benetti (University of Urbino), "Preserving Collective Memory: The Flavia Madaschi Documentation Center and Queer Heritage in Italy"
Martina Gabrielli (University of Milan), "Bodies, Struggles, Archives: Traces of Lesbian Feminism in Bologna"
Gabriella Romano (University of London), "Lost & [Rarely] Found"

## B6

**Precarious Frontiers, Liquid Mediations (I)**
**Room**: Dostoevskij
**Organizers**: Alessandro Brunazzo (University of Oslo), Giacomo Tagliani (Università di Modena e Reggio Emilia)
**Chair**: Alessandro Brunazzo (University of Oslo)

**Description**: As a peninsula that juts into the sea and is crisscrossed by more than a thousand rivers, Italy is a country inextricably linked to water. Within the framework of the Blue Humanities (Neimanis 2017; Opperman 2022; Jue 2021; Helmreich 2023; Mentz 2024; Alaimo 2025), this panel examines water's materiality and the various forms through which it is mediated—and, in turn, mediates—specific Italian environments. The contributors to this transdisciplinary panel reflect on how multiple forms of water (saltwater, brackish water, freshwater) interact with the Italian environment and/or its histories of exploitation, labor, and discrimination

**Speakers**: Sara Massafra (University of Basel), "Liminal Waters from Spaces of Flux to Spaces of Place: The Po Delta through Celati's *Verso la foce*"
Virginia Jewiss (Johns Hopkins University), "Water and War in *L'Agnese va a morire*"
Carlo Ugolotti (University of Parma), "Argini del desiderio: paesaggio fluviale ed erotismo nel cinema italiano"

## B7

**Rebellion, Revolt, Revolution: Radical Contestation in Italy from Unification to the Present (I)**
**Room**: Cervantes
**Organizers**: Judith Tauber (Cornell University), Sergio Ferrarese (William & Mary)
**Chair**: Judith Tauber

**Description**: This first session of three panels explores Italian radical contestation from unification to the present, be it in the form of an individual rebellion, a short-lived local revolt, or widespread decades-long activism. We investigate radical contestation in which individuals questioned the very roots, moral/ideological frameworks, or social/economic/political structures of society. What ideas, events, actors, and processes of Italian radical contestation remain understudied and/or little known? What forms of backlash has radical contestation faced, and to what extent was it able to change the very roots of society? How has radical contestation been retold and how might we add to or challenge these narratives?

**Speakers**: Marco Manfredi (Università di Pisa), "Dalla provincia alla Russia dei Soviet. Cultura popolare, violenza e politica nell'Italia del primo dopoguerra"
Eros Francescangeli (Sapienza Università di Roma), "'Camerata basco nero, il tuo posto è al cimitero.' Teoria e pratica dell'antifascismo militante nel lungo 1977 italiano"
Sergio Ferrarese (William & Mary), "L'antileninismo e la rivoluzione orizzontale del gruppo Gramsci"

## B8

**Replanting the Family Tree: Reconfiguration of Kinship in the Family Novel after 1968 (I): Genealogie femminili dalla seconda metà del Novecento**
**Room**: Pissarello B
**Organizers**: Lourdes Contreras (University of Pennsylvania), Laura Pergola (Università di Torino), Beatrice Basile (University of Pennsylvania)
**Chair**: Beatrice Basile (University of Pennsylvania)

**Description**: This panel reexamines the family novel beyond narrowly defined generic frameworks centered on genealogy, continuity, and tradition. Focusing on the Italian literary context, it explores how the genre has negotiated temporality, kinship, and power, while adapting to social and cultural change. Drawing on postcolonial, diasporic, ecocritical, and care-centered perspectives, the panel highlights alternative configurations of family, community, and relationality that challenge conservative readings of the genre. It argues for more fluid and inclusive models of the family novel, capable of fostering equity, community formation, and emancipatory visions of kinship.

**Speakers**: Silvia Cercarelli (University of Oxford), "Redefining Kinship in de Céspedes and Ferrante, or on the Need for Feminist Genealogies"
~~Federica Roncati (Istituto per la storia della Resistenza e della società contemporanea in provincia di Alessandria "Carlo Gilardenghi" (ISRAL)), "Tra vento e sabbia: ridefinizione dei legami familiari in Fausta Cialente"~~
Elisa Attanasio (Università di Bologna), "Alice Ceresa e Goliarda Sapienza tra genealogia e disobbedienza"

## B9

**Seaward Epistemologies: Premodern Islands and the Literatures of World-Making (Sponsored by the AAIS Critical Race, Diasporas, and Migrations Caucus)**
**Room**: Pissarello A
**Organizers**: Kate Driscoll (Duke University), Akash Kumar (University of California, Berkeley), Beatrice Fazio (University of Chicago)
**Chair**: Beatrice Fazio (University of Chicago)

**Description**: This session foregrounds islands as premodern laboratories of knowledge, where geography, text, and power converge. Travers examines medieval vernacular poetry and geography to show how mainland Italian writers imagined Sardinia as a nexus of Mediterranean exchange and a moralized warning about maritime ambition. Coleman traces 15th and 16th century *isolari* to reconstruct premodern pathways of information circulation linking Italian and Ottoman worlds through composite cartographic–literary forms. Daniele turns to 17th century court spectacle, arguing that staged islands such as Trinidad and Cyprus operated as premodern epistemic devices—bounded spaces where sovereignty and territorial desire could be visualized and tested in performance.

**Speakers**: Kate Travers (Warwick University), "The View from the Mainland: Imagining Sardinia in Italy's Medieval Vernacular Poetry"
James Coleman (University of Pittsburgh), "Information Exchange and Early Modern Books of Islands"
Elisa Antonietta Daniele (Università di Bologna), "Staging Insular Worlds in Early Modern Italian Court Spectacle"

**B10**

**The Valley Worlds of Italy**
**Room**: Satta
**Organizers**: Emiliano Guaraldo (University of St. Gallen), Jacopo Turini (University of Cork, Trinity College Dublin)
**Chair**: Emiliano Guaraldo (University of St. Gallen)

**Description**: This panel proposes the valley as a unit of analysis for Italian environmental humanities. Geosocial formations shaped by tectonic uplift, erosion, and water flow, and equally defined by industrialization, extraction, infrastructure, and retreat, valleys figure a plural, bioregional world where sediment, stories, and waste accumulate across scales, and where distinct forms of inhabitation persist. Some valleys have sustained ecological diversity for centuries; others have become sacrifice zones where industrial contamination and toxicity connect local landscapes to planetary flows of waste; still others exist as marginalized *aree interne*, marked by depopulation and institutional neglect.

**Speakers**: Maria Luisa Mura (Aix-Marseille Université), "Nurra: ipotesi di costituzione di un osservatorio narrativo per lo studio e la contestazione dei conflitti socio-ambientali locali"
Enrico Cesaretti (University of Virginia), "Thinking With a Mediterranean Mountain: Affective Wanderings in Mauro Francesco Minervino's *Viaggio al monte analogo. Monte Cocuzzo. La montagna-arca*"
Jacopo Turini (Trinity College Dublin), "Deadly Minerals: Extractivism and the Geologic Imagination in Italian Valleys"
Emiliano Guaraldo (University of St. Gallen), "Mourning a Dead River: Disenfranchised Grief in Italy's Bormida Valley"

# C Sessions: 12:45 – 14:15

## C1

**In famiglia tutto bene? (I)**
**Room**: Dostoevskij
**Organizer**: Tatiana Crivelli (University of Zurich)
**Chair**: Tatiana Crivelli (University of Zurich)

**Description**: Nella letteratura italiana del Novecento la famiglia emerge come una forma insieme persistente e instabile della modernità: da spazio di sicurezza a luogo di crisi, da istituzione normativa a scena di vulnerabilità, si configura come un dispositivo privilegiato per esplorare le tensioni tra precarietà, cura e liberazione. La trasformazione dei ruoli di genere, la crisi dell'autorità patriarcale e la ridefinizione delle genealogie ne fanno un laboratorio simbolico e politico, in cui le soggettività si formano e si disfano e l'intimità si intreccia alla violenza. La sessione intende interrogare la famiglia come categoria critica e scena discorsiva, in cui la letteratura agisce come forma di pensiero ed elaborazione affettiva.

**Speakers**: Giulia Scialpi (Université Toulouse–Jean Jaurès), "La famiglia borghese alla prova degli anni Settanta nella narrativa di Luisella Fiumi"
Francesca Nieddu (University College Cork), "'Per aprirsi alla chioma non è necessario tagliar via tronco e radici': narrazioni di famiglia in *Casalinghitudine* e nel *Gioco dei regni* di Clara Sereni"
Eleonora Norcini ed Eva Vanacore (University of Zurich), "Dis-identificarsi dalla madre: il rifiuto dell'eredità femminile in *Eloise* di Alice Ceresa"
Valentina Timpani (Université de Poitiers-Università di Siena), "Un mondo matriarcale: genealogie femminili e nuclei famigliari alternativi nell'opera di Fabrizia Ramondino"

## C2

**Economics and Italian Literature**
**Room**: Shakespeare
**Organizers**: Jo Ann Cavallo (Columbia University)
**Chair**: Jo Ann Cavallo (Columbia University)

**Description**: This session examines how Italian authors from the Middle Ages to modernity have engaged with economic matters, interrogating concepts such as value, circulation, and moral risk in their fiction.

**Speakers**: Filippo Petricca (Indiana University), "Virtuous Avarice? Brunetto's *Tesoretto*"
Alexander Schmid (Louisiana State University), "Dante's Economics, Usury, and the Problem of Infernal Deformations"
Sama Mammadova (Harvard University), "Dante's Usurers in Context: Legal, Religious, and Visual Forms of Atonement in Late Medieval Italy"
Salvatore Taibi (Rutgers University), "They Rise and Fall with the Tide: An Economic Analysis of Verga's *I Malavoglia*"

## C3

**Amphibians: Premodern Italy Between Water and Land**
**Room**: Satta
**Organizers**: Dr Aistė Kiltinavičiūtė (Vilnius University), Dr Frey Kalus (University of Cambridge)
**Chair**: Prof. Giuseppe Ledda (University of Bologna)

**Description**: Derived from the Greek *amphibios* ("both kinds of life"), amphibians inhabit both water and land, making them apt symbols for the liminal geography of the Italian peninsula at the heart of the Mediterranean. This panel explores amphibians and their representation in medieval and early modern Italian literature, where they function both as material creatures and rich metaphors. Appearing across the Tre Corone, amphibians provide unique insight into the affective, theological, and ecological significance of animals in premodern Italy more generally.

**Speakers**: Dr Alessia Carrai and Dr Aistė Kiltinavičiūtė (University of Padova and Vilnius University), "'Salamandrato': Salamander Imagery and the Poetics of Unconsumable Love in Medieval Italian Poetry"
Dr Frey Kalus (University of Cambridge), "Dante's Frogs: Amphibiousness in Hell"
Dr J.C. Wiles (Chronicle Theatre Company), "(Th)Warted Love: Boccaccio's Toad and the Metamorphoses of Genre"

Gaia Marziale (Sapienza University of Rome), "Amphibious Bodies, Amphibious Narratives: Mermaids and the Construction of Neapolitan Identity in Premodern Italy"

## C4

**Femminismi subalterni (II)**
**Room**: Cervantes
**Organizers**: Loredana Di Martino (University of San Diego), Clarissa Clò (SDSU)
**Chair**: Clarissa Clò (SDSU)

**Description**: This panel brings together feminist voices and experiences that have emerged outside dominant, institutional feminist spaces. By centering practices that have often been marginalized, the roundtable opens up new ways of imagining feminisms both locally and globally beyond traditionally middle-class, white, heteronormative, and Northern-focused frameworks.

**Speakers**: Claudia Fauzia, (Independent Scholar), "Pratiche femministe subalterne tra precarietà e liberazione: il Sud come spazio politico"
Loredana Di Martino (University of San Diego), "From the Fields of Calabria to the NO TAV Movement in Piedmont and Beyond: Reconstructing the Southern Roots of (Subaltern) Feminism."
Evelyn Ferraro (Santa Clara University), "Traiettorie di sguardi: Black Women's Life Writing on Race and Belonging in Tembi Locke, Kym Ragusa, and Geneviève Makaping"

## C5

**Italy's Queer Archives (II)**
**Room**: Toso
**Organizers: Organizers**: Matthew Zundel (Miami University of Ohio), Alessio Ponzio (MacEwan University), Giulia Sbaffi (University of Stirling)
**Chair**: Matthew Zundel (Miami University of Ohio)

**Description**: This is the second in a series of three panels that examine critical issues regarding the historical development and practices of queer archives in Italy in the 20th and 21st centuries. "Italy's Queer Archives II" tackles questions of queer intellectualism and public vs private in the establishment of the archives of major and minor queer figures.

**Speakers**: Gianmaria Colpani (Utrecht University), "A Fabulous Archive: Preliminary Notes on Queer Intellectual Labor through the Archive of Porpora Marcasciano"
Graziana Marziliano (University of Piemonte Orientale), "Political Ephemera and the Disorganic Intellectual: on Liana Borghi's Queer Archive"
Emanuele Carlenzi (IMT School for Advanced Studies, Lucca), "Embodying Deviances: The Fiore de Henriquez Archive and the Private Dimensions of an Intersex Artist (1921–2004)"

## C6

**Open Session: Histories of Italian Literature**
**Room**: Deledda
**Organizers**: AAIS
**Chair**: Ilaria Strocchia (University of Illinois, Urbana-Champaign)

**Description**: This open session panel addresses Italian literature.

**Speakers**: Annunziata Zevola (University of Toronto), "Ritratto di un'autrice inesistente. Ines Bellessa come parodia della scrittura al femminile"
Elia Bressanello (University of Auckland, New Zealand), "The Ethics of Complexity: Cognitive Yield and Hermeneutic Entropy in Gadda's *Meditazione milanese*"
Ilaria Strocchia (University of Illinois, Urbana-Champaign), "Wet Ontologies and Urban Precarity in Nicola Pugliese's *Malacqua* (1977)"
Carolina Borin (University of Udine (joint program with the University of Trieste)), "La pubblicistica come forma d'impegno civile femminile: la voce di Natalia Ginzburg"

## C7

**Dante the Politician, Dante Politicized (I)**
**Sponsored by the Dante Society of America (DSA)**
**Room**: Baldacci
**Organizers**: Eva Del Soldato (University of Pennsylvania)
**Chair**: Giancarlo Tursi (UC Santa Barbara)

**Description**: Politics played a crucial role in Dante's biography, which is reflected in his writings through a range of variations and oscillations. However, the reception of Dante has also been often political, with the sommo poeta being recovered, exploited, and at times even ventriloquized to serve the most disparate agendas in any sort of media. This panel aims to foster a dialogue between contributions on Dante as a politician, particularly on his theoretical sources, and contributions on the political uses of Dante. Our purpose is to bring together medievalists and reception scholars to compare different methodologies and tools while approaching Dante in a transhistorical perspective.

**Speakers**: Sherry Roush (Pennsylvania State University), "Why Exactly is Dante Censuring Walter Duke of Athens?"
Claudia Graniero (University of Toronto), "In difesa di Enea padre dell'Impero: Dante e la proditio Troiae"
Andrea Celli (University of Connecticut), "An Un-American Reading? Dante through the Lenses of Social Justice"

## C8

**Feminae agentes: re-esistenza e resilienza al femminile (I)**
**Room**: Pissarello A
**Organizer**: Beatrice Mosca (Università eCampus, UCM)
**Chair**: Beatrice Mosca (Università eCampus, UCM)

**Description**: Il panel analizza le forme e le strategie attraverso cui il discorso femminile, nelle sue espressioni letterarie, artistiche e mediali, si configura come spazio di resistenza ed elaborazione critica. In un arco storico che va dalle origini alla contemporaneità, e in contesti segnati dalla marginalizzazione della voce delle donne, il prendere parola assume un valore politico ed epistemico, come gesto di autoaffermazione e di sovversione dei codici dominanti. Attraverso un approccio interdisciplinare, il panel indaga precarietà, memoria e corpo come luoghi di resilienza, in cui la vulnerabilità si trasforma in forza rigeneratrice e in via di liberazione.

**Speakers**: Francesca Cozzitorto (Università degli Studi di Torino), "'Pecché so' nata femmena': il canto femminista di La Niña"
Elisabetta Tonello (Università di Salerno), "Storie di donne. Genere e identità nelle canzoni di Gianna Nannini"
Rosa Angela Alberga (Ricercatrice Indipendente), Carlo Emilio Tortarolo (Conservatorio "F.A. Bonporti" di Trento), "Fare musica in uno spazio ambiguo. Agency, coping e re-esistenza nel percorso di Tamaki Miura"
Federica Maria Giallombardo (Università eCampus, Université de Lousanne), "'Sacra Bellezza'. Riletture ed esegesi letterarie nei testi di Maria Antonietta"

## C9

**Michela Murgia: Feminism, Care, and Dissent**
**Room:** Pissarello B
**Organizers**: Claudia Karagoz (Saint Louis University), Tania Rispoli (Duke University)
**Chair**: Alessandro Giammei (Yale University)

**Description**: Michela Murgia remains one of the most lucid and radical feminist voices in contemporary Italian culture. Her work unsettles the boundaries between literature and politics, religion and dissent, care and control. This panel reflects on Murgia's work where care, illness, kinship, and reproductive politics meet feminist, decolonial, and queer thought. Her writing questions normative motherhood and the hierarchies that regulate forms of belonging and dependency. This panel explores how Murgia's texts confront power at its most intimate scales—from the management of life and death to the control of speech, from theology to family and nation.

**Speakers**: Claudia Karagoz (Saint Louis University), "Maternality, According to Michela Murgia"
Tania Rispoli (Duke University), "Beyond the Family: Michela Murgia and the Politics of Care"
James Taylor (Yale University), "Cis Drag: Careless Cross-Dressing in Michela Murgia's *Re di Venere*"

**C10**

**Unstable Spaces, Resilient Bodies: Female Figures in Italian Cinema, 1930s-1960s**
**Room:** Rabitti
**Organizers**: Chiara Tognolotti (Università di Pisa)
**Chair**: Simona Busni (Università di Catania)

**Description**: This panel engages with Italian cinema as a critical site of negotiation between vulnerability and agency, foregrounding female figures who navigated moments of profound historical and cultural instability through the articulation of practices of resistance. Taken together, the contributions demonstrate how Italian cinema, through emblematic star trajectories, has historically operated as a cultural space in which practices of resilience and imaginaries of personal liberation emerge, circulate, and intervene in public discourse, giving expression to broader social and ideological tensions.

**Speakers**: Lucia Cardone (University of Sassari), "Adventurous Italian Women. Actresses and Writers in Cinema During the Fascist Era"
Chiara Tognolotti (University of Pisa), "'Attualità vulcanica'. Anna Magnani's cinema between public and private (1948-1950)"
Angela Bianca Saponari (University of Bari), "Social conditioning and resistance strategies in Virna Lisi's acting career"

# D Sessions: 14:30 – 16:00

## D1

**Orthodox/Heterodox in Early Modern Italy (1400-1750) (Roundtable I)**
**Room:** Satta
**Organizers**: Monica Calabritto (Hunter College, CUNY), Eva Del Soldato (University of Pennsylvania)
**Chair**: Monica Calabritto (Hunter College, CUNY)

**Description**: When we use the words “orthodox” and “heterodox," we usually think of a religious context, as was the case with Richard Pecock around 1454 in his text, *The Follower of the Donet*. However, in the seventeenth century, the use of both terms was extended to mean, respectively, “in accordance with views, attitudes, beliefs, or practices prevalent or established in a particular society, field, profession, party, etc.; conventional,” and “the quality or character of being heterodox; deviation from what is considered to be orthodox.” (*OED*) With this roundtable, we aim to explore a broader cultural spectrum of the terms “orthodox" and “heterodox," which are not limited to the religious sphere but also extend to the political, philosophical/intellectual, and medical spheres. Dmitri Levitin has recently pointed out that the portrait of orthodoxy should not be seen as a monolithic entity, but rather as a pluralistic and complex one. He also argued that the condemnation of heterodoxies was not the result of the all-seeing panopticon, but of local political and ideological conflicts. Since both terms are connected to belief systems, we can also say that as beliefs change over time, the heterodoxies of one period may become the orthodoxy of the next.

**Speakers**: Ida Caiazza (NYU), Beatrice Fuga (Université d’Angers), Meredith Ray (Johns Hopkins University), Valerio Sanzotta (Unipegaso)

## D2

**Disabling Italy: New Perspectives on Disability, Debility, and Non-Normative Bodily Assemblages in Italian Culture (I)**
**Room:** Dostoevskij
**Organizers**: Alessio Giovene (Florida Atlantic University), Samuele Capanna (Brown University)
**Chair**: Alessio Giovene (Florida Atlantic University)

**Description**: Representations of disabled bodies in literature, film, and the visual arts have historically reinforced cultural stereotypes aimed at condemning otherness. In this sense, disabled bodies have embodied the anxieties of a society that has persistently stigmatized difference as a form of inferiority. This panel seeks instead to reflect on those artistic and literary practices that elicit a redefinition of disability and illness as means of reaffirming one’s identity within Italian literature and culture.

**Speakers**: Arianna Salomon (Florida Atlantic University), “Achille crip: Disabilità Sfacciata in Stefano Benni”
Puma Valentina Scricciolo (Università degli Studi di Perugia), “Maternità e disabilità psichiatrica. Diario di una diversa di Alda Merini e le narrazioni di altre scrittrici italiane psichiatriche o caregivers a confronto”
Mauro Di Stefano (Independent Scholar), “Narrazioni del limite. Il corpo tra malattia e degenza in due romanzi di Lalla Romano”
Victoria Ioannidou (Università Aristotele di Salonicco, Visiting Researcher, Department of Political Science, University of the Peloponnese (PEDIS)), “Corpi che non reggono: malattia, crisi della norma e fallimento dell’identità in Bufalino e Labbate”

## D3

**Italy and the Racialized “Other” (I)**
**Room:** Cervantes
**Organizers**: Kevin Martín (University of California, Berkeley)
**Chair**: Kevin Martín (University of California, Berkeley)

**Description**: In recent decades, scholars of Italian culture have reframed “italianità” within a global framework, exploring the extent to which “Italianness” rests on the concept of a non-Italian racial and cultural “Other.” This panel examines such questions through a transdisciplinary and transhistorical approach, centering traditionally marginalized voices and challenging the nationalistic idea of a fixed Italian identity. At stake is the development of a cross-disciplinary understanding of how race is mobilized to establish conditions of vulnerability for certain groups. This session will address the early modern period (late 15th-18th century).

**Speakers**: Paula Gaither (Stanford University), "Constructing the Black Body: "Incognita Negra" in the Museo Archeologico di Firenze"
Sally Tucker (University of California, Berkeley), "Performing Race in Early Modern Naples: Cosmetic Blackness and Commodification in Giambattista Della Porta's *La carbonaria* (1606)"
Margo Weitzman (Rutgers University), "Mediated Imaginaries: Projecting the Indian 'Other' through Texts and Images in 1580s Rome"
Sandra Parmegiani (University of Guelph), "From the Dalmatian Morlachs to the Labrador Inuit: Alberto Fortis and Eighteenth-Century Venetian Reflections on Otherness"

**D4**

**Femminismi subalterni in dialogo (Roundtable I)**
**Room:** Pissarello A
**Organizers**: Loredana Di Martino (University of San Diego), Clarissa Clò (SDSU), Evelyn Ferraro (Santa Clara University), Stephanie Jed (UCSD), Barbara Ofosu-Somuah (Duke University)
**Chair**: Loredana Di Martino (University of San Diego)

**Description**: This roundtable brings together feminist voices and experiences that have emerged outside dominant, institutional feminist spaces. By centering practices that have often been marginalized, the roundtable opens up new ways of imagining feminisms both locally and globally beyond traditionally middle-class, white, heteronormative, Western- and Northern-focused frameworks.

**Speakers**: Irene Villa (Università di Pisa), Barbara Halla (Duke University), Claudia Fauzia (Independent Scholar), Alessandra Marianelli in arte Luchadora (Independent Scholar), Medhin Paolos (Princeton University)

**D5**

**Italy's Queer Archives (III)**
**Room**: Toso
**Organizers: Organizers**: Matthew Zundel (Miami University of Ohio), Alessio Ponzio (MacEwan University), Giulia Sbaffi (University of Stirling)
**Chair:** Alessio Ponzio (MacEwan University)

**Description:** This is the third in a series of three panels that examine critical issues regarding the historical development and practices of queer archives in Italy in the 20th and 21st centuries. "Italy's Queer Archives III" considers questions of archive and community beyond the typical narratives of Italy's queer political movements with a view from activist and religious communities in Sicily and the Alps.

**Speakers**: Matthew Zundel (Miami University of Ohio), "Parinetto's Trace"
María Emilia Munoz (University of Campania, Luigi Vanvitelli), "Queer Activism as an Alternative Archival Practice: The Case of Arcigay Catania"
Lucas Renè Ramos (Columbia University), "The Queer Archive on the Ecumenical Mountaintop: Waldensians, Internationalism, and Religious Political Ethics, 1978-1985"

**D6**

**Medieval Vulnerability and the Ethics of Care**
**Room**: Rabitti
**Organizers**: Martina Franzini (Johns Hopkins University), Paolo Scartoni (Washington University in St. Louis)
**Chair**: Martina Franzini (Johns Hopkins University)

**Description**: Far from viewing fragility merely as a weakness, medieval thinkers and poets often treated it as a starting point for reflections on moral growth, spiritual well-being, and communal resilience. In dialogue with the 2026 AAIS theme, this panel explores how medieval texts reflect on vulnerability, precariousness, and care as defining conditions of human existence. Submissions draw from fields such as the environmental humanities, post/decolonial perspectives, gender studies, or the history of emotions to examine how representations of vulnerability, illness, exile, interspecies as well as interpersonal relationships, and practices of care shaped medieval understandings of the self and the world.

**Speakers**: Filippo Fabbricatore (CUNY Graduate Center), "The Usual Suspects: Infamy as Vulnerability in Dante's *Inferno*"
Adriana Merenda (New York University), "From 'la voce di tutto un popolo' to a meditative experience: the affective reception of the medieval liturgical drama"
Lorenzo D'Agostino (The University of North Carolina at Chapel Hill), "Forests of Precariousness: Dante, Nastagio, and Renzo"
Paolo Scartoni (Washington University in St. Louis), "Cura, curiositas, obscuritas in Antepurgatory"

## D7

**La satira come spazio letterario di riflessione e resilienza: forme, temi, generi (I)**
**Room:** Baldacci
**Organizer:** Federica Cifariello (Università degli Studi della Campania Luigi Vanvitelli, University of Basel)
**Chair:** Federica Cifariello (Università degli Studi della Campania Luigi Vanvitelli, University of Basel)

**Description:** In diversi momenti la satira si configura come forma di scrittura nata da una condizione di marginalità, in cui la vulnerabilità dello speaker diventa principio generativo e strutturante della riflessione etica. Attraverso un linguaggio obliquo, ironico e autocritico, e mediante una precisa definizione dei propri interlocutori, l'io satirico trasforma la crisi della parola in strumento di resilienza. Il panel intende indagare le molteplici declinazioni della satira, considerate nella loro evoluzione storica e nelle trasformazioni stilistiche e ideologiche: dagli esperimenti medievali al paradigma ariostesco, fino alle forme moderne e contemporanee, in cui il registro satirico interpreta la funzione della comunicazione letteraria.

**Speakers**: Simona Manuela Manzella (Università degli Studi della Campania, Luigi Vanvitelli), "Satura tota nostra... anatomia di un genere inquieto"
Marco Grimaldi (Università degli Studi di Roma, "La Sapienza"), "La satira romanza da Dante ai trovatori"
Pablo Borgialli (Technische Universität Dresden), "Il posto della satira nell'opera latina di Francesco Petrarca"
Ciro Perna (Università degli Studi della Campania, Luigi Vanvitelli), "Romano Alberti: satire e burleschi"

## D8

**Ottocentismi - L'Ottocento italiano: letteratura, scienza e modernità (I)**
**Room:** Deledda
**Organizers**: Gabriella Romani (Seton Hall University), Enrica Leydi (University of Warwick)
**Chair**: Martina Piperno (Sapienza Università di Roma)

**Description**: Il panel si propone come uno spazio di riflessione e confronto su approcci e ricerche dedicate al XIX secolo italiano, in una prospettiva di ampio dialogo interdisciplinare. L'Ottocento emerge come un secolo attraversato da profonde trasformazioni politiche, sociali, estetiche, scientifiche e linguistiche, decisive per la definizione dell'identità moderna dell'Italia. Il panel intende esplorare tali trasformazioni attraverso l'analisi di figure, testi e pratiche culturali in una prospettiva storica e transnazionale, mettendo in dialogo letteratura, storia culturale e studi sulla sensibilità.

**Speakers**: Enrica Leydi (University of Warwick), "The Failed Two-World Hero. Christopher Columbus in the Italian Revolving Century (1750-1850)"
Andrea del Cornò (The London Library, Taylor Institution Library), "Exile, Identity and Book Collecting: Count Carlo Angiolini Clericetti (1806-1888) and His Library in Victorian Brighton"
Sabrina Ferri (Independent Scholar), "A fior di pelle. Il rossore nel romanzo dell'Ottocento"

## D9

**Fare cinema insieme: sorellanza e seconda ondata femminista nei media italiani**
**Room**: Pissarello B
**Organizers**: Coraline Refort (Università degli Studi di Sassari, Université la Sorbonne Nouvelle)
**Chair**: Chiara Tognolotti (Università di Pisa)

**Description**: Questo panel si propone di esplorare le forme concrete e le problematiche della sorellanza nel contesto della produzione cinematografica e mediale italiana degli anni Settanta e Ottanta, intesa come risposta collettiva a condizioni di precarietà professionale, invisibilizzazione e marginalizzazione all'interno dell'industria culturale.

Attraverso l'analisi di casi di studio specifici – dal Collettivo femminista Alice Guy alla trasmissione televisiva "Si dice donna", fino al set di "Io sono mia" – il panel interroga le modalità attraverso cui la sorellanza si è espressa non soltanto come ideale teorico, ma come pratica di cura reciproca, strategia di riappropriazione del medium e spazio di solidarietà politica. In che modo le donne hanno tradotto le istanze del femminismo in gesti creativi, in modalità di organizzazione del lavoro e in forme di riconoscimento e sostegno reciproco? In quale misura queste esperienze collettive hanno negoziato, contestato o trasformato le strutture gerarchiche dell'industria culturale, aprendo spazi di emancipazione e liberazione simbolica e materiale? Incrociando archivi, testimonianze, analisi filmiche e fonti mediatiche, il panel intende restituire la complessità di alcune pratiche sororali, interrogandone i limiti, le contraddizioni e l'eredità storiografica nel contesto italiano e oltre.

**Speakers**: Coraline Refort (Università degli Studi di Sassari, Université la Sorbonne), "Alice Guy e la sorellanza italiana: memoria, mito e militanza cinematografica"
Benedetta Valdesalici (Università degli Studi di Sassari), "Televisione, militanza femminista e pratiche di sorellanza on air: il caso di *Si dice donna* (1977 - 1981)"
Irene Caravita (Università di Sassari, Sapienza Università di Roma), "Un film di sole donne: *Io sono mia* (1978)"

**D10**

**In Precarious Times We Remind Ourselves of Our Humanity (Roundtable I)**
**Room**: Shakespeare
**Organizers**: Sherry Roush (Liberal Arts Professor of Italian, Penn State University, University Park)
**Chair**: Fiona M. Stewart (Pepperdine University)

**Description**: Who are our transhistorical "influencers" today? During the most trying circumstances, so many authors have recalled the enduring words of their predecessors. Machiavelli's famous passage in a 1513 letter of communing with "antiqui huomini" for intellectual sustenance or Primo Levi's struggle in Auschwitz to recall the verses of Dante's canto of Ulysses and remember his humanity will persist as long as human beings feel. Which timeless words offer the advice, consolation, or inspiration we need most today? Four panelists share their passages and insights in this audience-engaging roundtable focused on the power and uplift of reading literature (fiction and non-fiction).

**Speakers**: Jane Tylus, (Andrew Downey Orrick Professor of Italian and Professor of Comparative Literature and of Divinity at Yale), Mary Ann McDonald Carolan (Professor of Modern Languages and Literatures at Fairfield University), Johanna Rossi Wagner (Dean of New College West at Princeton University), James Coleman (Associate Professor of Italian at the University of Pittsburgh)

# E Sessions: 16:15 – 17:45

## E1

**Voci sotto controllo: la canzone pop italiana tra censura, cura e vulnerabilità (I)**
**Room**: Baldacci
**Organizers**: Gaspare A. Trapani (Universidade Católica Portuguesa, Universidade de Lisboa), Giuliano Scala (Éducation nationale, Marseille)
**Chair**: Giuliano Scala (Éducation nationale, Marseille)

**Description**: Negli ultimi decenni la canzone pop italiana si configura come spazio di tensione tra libertà espressiva e controllo, autenticità e vincoli morali, politici e di mercato. Dalla censura del dopoguerra alle attuali forme di autocensura e moderazione algoritmica, la parola cantata resta fragile ma generativa. Da De André a Rettore, la canzone emerge come luogo di precarietà e resistenza. In dialogo con Precarity / Care / Liberation, la sessione propone di leggerla come laboratorio politico e creativo, in cui vulnerabilità, corpo e voce diventano risorse di cura e liberazione.

**Speakers**: Nunzia De Falco (Conservatorio "Giuseppe Martucci") and Alfredo De Falco (Conservatorio "Stanislao Giacomantonio"), "Voci sorvegliate. Musica a Napoli, censura simbolica e gerarchie culturali nel presente"
Nunzio Ruggiero (Università degli Studi Suor Orsola Benincasa, Napoli), "The Archive as Counter-Censorship: The Durante Collection and the Recovery of the Forgotten Voices of Neapolitan Song in America"
Clifton Boyd (New York University), "Nero a metà, in realtà: Black-Italian Musicians Sounding the Italian South"
Giuliano Scala (Éducation nationale, Marseille), "Dire tutto dicendo il peggio: gli Squallor e l'economia della censura nel pop italiano"

## E2

**The Vulnerable Body: Narrating and Contesting Embodied Experience (I)**
**Room**: Shakespeare
**Organizers**: Elettra Solignani (Brown University), Irene Fiducia (Brown University)
**Chair**: Elettra Solignani (Brown University)

**Description**: In a cultural context that celebrates conformity and the myth of the "perfect" body, corporeal materiality becomes unspeakable and censored. Shaped by discipline and new forms of Body Fascism, the body exposes tensions between normativity and stigmatization, emerging as a site of contradiction and vulnerability. The visceral and the abject—fluids, illness, desire, transformation—are unavoidable aspects of embodied life, particularly for female bodies, simultaneously sacralized and commodified. Through literature, cinema, visual arts, and cultural theory, this panel explores how bodies are represented, controlled, and made public discourse, and how their unruly materiality claims recognition beyond normative standards.

**Speakers**: Emily Lord-Kambitsch (Pacifica Graduate Institute), "Hyper-maternity and Bodily Transformation in Ovid and Cavarero"
Beatrice Fiducia (University of Iceland), "'Dio Madre': God's Maternal and Menstruating Body from the Middle Ages to Michela Murgia"
Noreen Kane (University College Cork), "Transgenerational Trauma and Embodied Knowledge in Ubah Cristina Ali Farah's *Madre piccola* (2007)"

## E3

**Carte Lontane. Distance, Reception, and Memory in Italian Literary Archives Abroad**
**Room:** Dostoevskij
**Organizers**: Beatrice Bruno (University of Toronto), Eloisa Morra (University of Toronto)
**Chair**: Beatrice Bruno (University of Toronto)

**Description**: This panel investigates twentieth-century Italian literary archives located in geographical or institutional contexts distant from traditional centers of cultural production and legitimation. Authors' papers, literary journals, and publishing archives preserved abroad or in decentralized sites are examined as active agents in shaping literary memory, critical reception, and canon formation. Distance is conceptualized not as a logistical contingency but as a structural condition influencing access, archival organization, and interpretive frameworks. By foregrounding transnational and displaced archival contexts, the panel explores how practices of preservation, self-representation,

and archival structuring contribute to critical re-readings, historiographical revisions, and the reconfiguration of Italian literary history.

**Speakers**: Cristina Gragnani (Temple University), "Peripheral Archival Affect: Anna Franchi from Divorce to War and Back"
Francesco Castagna (Università di Verona), "Tra Stati Uniti e Svizzera (e Italia): alcune note sul carteggio inedito tra Giuseppe Prezzolini e Glauco Cambon"
Valentina Monateri (Università di Padova), "An Intellectual in Exile: Poggioli's Archives between Memory and Dispersion"
Gaia Litrico (Fondazione Giorgio Bassani), Brigitta Loconte (Sorbonne Université), Giulia Sanguin (Università Sapienza) and Angela Siciliano (Università di Parma), "L'archivio Giorgio Bassani di Parigi"

## E4

**Femminismi subalterni in dialogo (Roundtable II)**
**Sponsored by the Women Studies Caucus**
**Room:** Pissarello A
**Organizers**: Clarissa Clò (SDSU), Stephanie Jed (UCSD), Evelyn Ferraro (Santa Clara University), Loredana Di Martino (University of San Diego), Barbara Ofosu-Somuah (Duke University)
**Chair**: Loredana Di Martino (University of San Diego)

**Description**: This roundtable brings together feminist voices and experiences that have emerged outside dominant, institutional feminist spaces. By centering practices that have often been marginalized, the roundtable opens up new ways of imagining feminisms both locally and globally beyond traditionally middle-class, white, heteronormative, Western- and Northern-focused frameworks.

**Speakers**: Angelica Pesarini (University of Toronto), Gabriella Ghermandi (Independent scholar), Caterina Romeo (Sapienza University, Rome), Teresa Fiore (Montclair State University)

## E5

**The Mediterranean as a Site of Precarity and Liberation in Contemporary Italian Literature, Cinema, and Documentaries**
**Room:** Rabitti
**Organizers**: Giuseppina Gemboni (Carnegie Mellon University), Angela Fabris (University of Klagenfurt)
**Chair**: Angela Fabris (University of Klagenfurt)

**Description**: This panel explores the precarity, caring, and also the liberating forces that this sea has in the Italian landscape. How is the Mediterranean represented? What is its role in contemporary literature, cinema, and documentaries? In what cases does the Mediterranean take on a decisive role, and what does this reveal about the text and current discourses that surround this area?

**Speakers**: Alberto Baracco (University of Torino), "The Mediterranean as Posthuman Agent. Precarity, Care, and Nomadic Subjectivities in Contemporary Cinema"
Angela Fabris (University of Klagenfurt), "Da *Mediterranea* a *Io capitano*: tracce di empatia e forme di precarietà ed esclusione fra spazi domestici e spazi altri"
Giuseppina Gemboni (Carnegie Mellon University), "Narratives of Care and Liberation in Valeria Parrella's Naples"

## E6

**Open Session: The Map & the Journey**
**Room:** Satta
**Organizers**: AAIS
**Chair**: Erin Larkin (Southern Connecticut State University)

**Description**: This open session panel focuses on the motif of the map and the journey in Italian history and culture

**Speakers**: Erin Larkin (Southern Connecticut State University), "Mapping Memory through GIS Technology: La Colonia Digital Archive and Spatial Preservation of New Haven's Italian Community"

Stephen P. McCormick (Washington & Lee University), "Maps and Textual Description of the Maghreb Coast in Goro Dati's *La Sfera*"
Grazia Menechella (University of Wisconsin-Madison), "Gabriella Kuruvilla: Bridging Narrative and Visual Art between India and Italy"
Sean Wyer (University of Oxford), "Smuggled, Measured, then Forgotten: The Postcolonial Afterlives of an Anatomical Collection"

## E7

**Archival Ecologies: Streaming, Submerging, Synthesizing**
**Room:** Pissarello B
**Organizers**: Rebecca Falkoff (UT Austin), Laura Di Bianco (Johns Hopkins University)
**Chair**: Rhiannon Noel Welch (UC Berkeley)

**Description**: How do aesthetic practices foster ecological modes of vulnerability, grievability, and co-implication? How does thinking elementally–with and through elements such as water and earth–draw out the multiple contingencies of the archive? How are forms of interrelation generated through aesthetic practices–whether streaming, submerging, or synthesizing–to engage materially and symbolically with elements? We look at aesthetic objects (contemporary experimental and mainstream films) that reconfigure violent social and technological infrastructures (colonial borders, chemical factories, mines, internet cables, dams and embankments), enable ecological thinking and generate alternate forms of relationality. Drawing together feminist, material ecocritical, and post/decolonial frameworks, these papers engage with works of found footage, the aesthetics of ruin and ruination, and saturated media.

**Speakers**: Rhiannon Noel Welch (UC Berkeley), "Aesthetic Reverberations in Elisa Strinna's *The Upwelling*"
Rebecca Falkoff (UT Austin), "Strange Remains: Industrial Afterlives and Cinematic Ruins in Papigno"
Laura Di Bianco (Johns Hopkins University), "Unarchivable Losses: Virginia Eluteri Serpieri's *Amor*"

## E8

**Dante's Collective Virtues**
**Room**: Deledda
**Organizers**: Heather Webb (Yale University)
**Chair**: Heather Webb (Yale University)

**Description**: The "exam" cantos of Dante's *Paradiso* (24-26) have often been treated as an assessment of Dante's individual understanding and possession of the theological virtues: faith, hope, and charity. This panel examines instead the emphasis that the poem places on thinking each of these virtues as potentially collective ones. Faith, for Dante, is rooted in the moment of entering into the community of the faithful through the rite of baptism; hope emerges as the cohesive force of the *ecclesia*, binding believers in their shared desire for eternal life; love or charity becomes inextricable from eclipse, the world-rending event of the crucifixion that transfigures heavenly and earthly atmospheres across time and space.

**Speakers**: Heather Webb (Yale University), "Love's eclipse: Dante's transfigured atmospheres"
Giuseppe Ledda (University of Bologna), "'La fede mia': Faith in Dante's Self-Representation, between Models and Transgression"
Paolo Borsa (University of Fribourg), "Sanza speme vivemo in disio"

## E9

**Diasporic Visions: Mapping the Real and Imagined Worlds of Italy and Latin America**
**Room**: Toso
**Organizers**: Tullio Pagano (Dickinson College)
**Chair**: Francesca Parmeggiani (Fordham University)

**Description**: This panel examines the socio-political aspects of the Italian diaspora in Latin America, from the nineteenth century to the present.

**Speakers**: María Teresa Sanhueza (Wake Forest University), "Mapping Fear, Faith, and Labor: Emotional Landscapes in the Letters of Lucía Grandi de Racca"

Zachary Penati Aguilar (Yale University), "Inno alla dinamite: The anarchist imaginings of Severino Di Giovanni in Buenos Aires"
Giulia Riccò (University of Michigan), "Non solo anarchici. Il Brasile come laboratorio transnazionale del conservatorismo italiano"

**E10**

**Women at Work in Italian Cinema: Labor Politics, Institutions, and the Industry (Roundtable)**
**Sponsored by the Film and Media Studies Caucus**
**Room**: Cervantes
**Organizers**: Nicoletta Marini-Maio (Dickinson College), Giulia Simi (Università di Sassari), Malvina Giordana (Bibliotheca Hertziana – Max Planck Institute for Art History)
**Chair**: Giulia Simi (Università di Sassari)

**Description**: This roundtable addresses labor as a political and material reality within the Italian film industry, foregrounding an intersectional analysis of women's working conditions, professional trajectories, and forms of collective organization. Moving beyond representation, participants examine how labor hierarchies are structured by gender, race, class, migration status, and sexuality across on- and off-set work. Topics include precarity, access and exclusion, unions, policy frameworks, and institutional power within Italian cinema. How are different groups of women positioned within the industry's labor structures, and how have these positions shifted historically? By centering labor politics rather than filmic texts, the discussion highlights the economic, institutional, and political forces shaping women's work in Italian cinema today and in the recent past.

**Speakers**: Romana Andò (Sapienza Università di Roma), Giulia Camba (Filmmaker), Mariagrazia Fanchi (Università Cattolica del Sacro Cuore / Fondazione Lombardia Film Commission), Anna Paparcone (Bucknell University), Rossana Rubiu (Sardegna Film Commission)

19:30-20:30

## Special Live Performance con Isabella Ragonese

***Occorre difenderla ora per ora, la libertà.***
***Voci di donne prima e dopo il 2 giugno 1946***

Mercoledì 3 Giugno 2026
Teatro Verdi
Ingresso libero

Descrizione: «Lunghissima attesa davanti ai seggi. Stringiamo le schede come biglietti d'amore.» Isabella Ragonese dà voce alle parole della giornalista Anna Garofalo e al cammino di autodeterminazione delle donne italiane, dal voto del 2 giugno 1946 alla Carta Costituzionale. Un reading con montaggio d'archivio di film di famiglia e cinegiornali, e una sonorizzazione live.

Reading: Isabella Ragonese
Montaggio d'archivio: Agnese Garbari
Musiche: Martino Corrias
A cura di Lucia Cardone e Giulia Simi

# **Day Two**: June 4 (Thursday)

## **F Sessions**: 9:00 – 10:30

### F1

**STS Approaches in Italian Studies (I)**
**Room**: Cervantes
**Organizers**: Rebecca Falkoff (University of Texas at Austin)
**Chair**: Rebecca Falkoff (University of Texas at Austin)

**Description**: This panel examines how scientific knowledge, metaphors, and modes of observation have shaped Italian cultural production from the nineteenth century through the early twentieth century—and how Italian texts and media, in turn, have tested the limits of scientific authority. Bringing together work in literature, intellectual history, and cinema, the papers trace debates about life, vitality, degeneration, and recuperation across political, literary, and visual forms. Taken together, these papers argue for Italian Studies as a critical site for STS scholarship attentive to representation, power, and the politics of life. This panel is one of two panels organized under the theme "Science and Culture: STS Approaches in Italian Studies."

**Speakers**: David Horn (The Ohio State University), "'Disvulnerable' Others: Toward a Prehistory of 'Resilience' in Italian Human Sciences"
Gianna Albaum (Smith College), "How to Wake the Dead: Electricity, Animation, and Risorgimento Politics"
Michela Bertossa (Coastal Carolina University), "Body as Evidence: Medical Gaze and Degeneration in Perego's *La storia di una donna* (1920)"

### F2

**Bottom-Up Memories in Contemporary Italy: Unconventional Sources, Informal Practices, and Hybrid Subjectivities (II)**
**Room**: Pissarello A
**Organizers**: Nike Francesca Del Quercio (Università di Bologna), Costanza Paolillo (New York University)
**Chair**: Martino Marazzi (Università degli Studi di Milano Statale)

**Description**: This panel examines "bottom-up" memories in contemporary Italy through unconventional sources, informal practices, and hybrid subjectivities. Bringing together studies of private and community archives, migration narratives, amateur cinema, oral histories, street art, and marginalized testimonies, the panel foregrounds how affect, cultural consumption, and participation shape collective memory beyond institutional frameworks. Across analog and digital media, the contributions explore how memory emerges in liminal spaces—between private and public, silence and narration, resistance and consumption—revealing polyphonic, contested, and often overlooked modes through which Italian memory and identity have been produced over the past century.

**Speakers**: Gioia Zurlo (Università di Udine), "Amateur cinema remembered: multiple paths for a history of cine-amateur practices"
Nike F. Del Quercio (Università di Bologna) and Costanza Paolillo (New York University), "Voice, memory, and cultural consumption in digitized oral history archives"
Ari Gizzi (UC Berkeley), "'Ora e sempre': One-Dimensional Antifascism? Street Art and Cultures of Memory and Resistance in Bologna"

### F3

**Who's Afraid of Gender in Italy? (I)**
**Room:** Dostoevskij
**Organizers**: Alessandra Montalbano (University of Alabama), Irene Villa (University of Verona)
**Chair**: Alessandro Giammei (Yale University)

**Description**: This panel engages with the Italian debate on gender and sexual difference in its historical, cultural, and political dimensions. Panelists reconstruct the genealogy of these concepts, analyze their appropriation in media and political discourse, and interrogate the conditions that have made Italy one of the European countries most resistant to gender studies. We explore why gender provokes anxiety across ideological lines, including within certain feminist

traditions, and consider how genealogical and practice-based perspectives can help move beyond theoretical impasses. The panel frames feminist, queer, and transfeminist practices as shared forms of resistance within a fragile democracy increasingly challenged by authoritarian and reactionary forces.

**Speakers**: Paolo Gusmeroli (University of Padova), "Feminist and Queer Activism in Italian Trade Unions in Times of Anti-Gender Politics"
Alessandra Montalbano (University of Alabama), "'Watch Out, Girls!': When Italian Feminism Fears 'Woke' Queerness"
Irene Villa (University of Verona), "Protecting Lesbianism? Moral Panic and the Anti-Trans Turn within Gender-Critical Italian Feminist Discourses: A Genealogical Perspective"

## F4

**Epic Narratives in Contemporary Italian Cultures (I)**
**Room**: Rabitti
**Organizers**: Luciano Parisi (University of Exeter)
**Chair**: Rosanna Morace (Università di Sassari)

**Description**: Frederick Turner, in *Epic: Form, Content, and History*, notes that scholars of various disciplines identify epics with "the grand narrative of oppression, essentialism and the marginalization of the subaltern." In order to detach the epic genre from nationalist or imperialist associations, he theorizes the existence of a planetary or 'human-race' epic at the root of all individual epics. While acknowledging the universality and continued vitality of epic narratives despite their proclaimed demise, this panel takes a different approach by contextualizing epic narratives developed within Italy that are all non-national, deriving from regional or political subcultures.

**Speakers**: Jo Ann Cavallo (Columbia University), "Folk Epic Theater in the Emilian Apennines: Maggio Epico Scripts by Contemporary Poets (2000-2025)"
~~Corrado Confalonieri (Chapman University), "Epic and Ecology: Reimagining the Po River in Italian Literature"~~
Luciano Parisi (University of Exeter), "Epica e commedia nell'Italia contemporanea: *54* di Wu Ming"

## F5

**Open Session: Italian Film & Television**
**Room**: Deledda
**Organizers**: AAIS
**Chair**: Flavia Sorbo (University of Turin)

**Description**: This open session panel addresses Italian film and television.

**Speakers**: Flavia Sorbo (University of Turin), "Which national public cinema? Visibility spaces of contemporary women's cinema in Italy"
Daniela Treveri Gennari and Silvia Dibeltulo (Oxford Brookes University), "Archival and Oral Histories in Feminist Film Research: Women in Italian Cinema"
Alan Lisko (Yale University), "'Io protesto!': Envisioning Giacomo Matteotti and Italian Anti-Fascism Onscreen"

## F6

**Critical Approaches to Italian Territories I**
**Room**: Baldacci
**Organizers**: Lydia Tuan (Yale University), Qian Mauro Liu (The Ohio State University)
**Chair**: Lydia Tuan (Yale University)

**Description**: Positioned at the intersection of postcolonial studies and the environmental humanities, this panel foregrounds the transnational analytical valence of "territory" beyond its usage as a geographical and economic term in reference to Italy's regional borders. What methodological possibilities emerge from engaging with an environmentally, politically, and geographically significant term such as "territory," and what limitations do we encounter? How might we rethink the significance of "territory" with respect to material elements – such as land, water, and shoals – and the realities of displaced human bodies, as well as natural resource extraction? First of a two-session panel.

**Speakers**: Luigi Pinton (University of Oxford), "Territories of Care and Exclusion: Borders, Humanitarianism, and Narrative Responsibility in Contemporary Italian Literature"

Veronica Giannello (Graduate Center CUNY), "Autonomy and Border Narratives: Serial Mediation of Trentino–Alto Adige/Südtirol in Brennero"
Eleonora Bonazzi (University of Innsbruck), "The Cursed Land"

## F7

**Interdisciplinary Pathways into Italian Children's Studies**
**Room**: Shakespeare
**Organizers**: ICONICs - Italian Collective of Narratives in Interdisciplinary Children's Studies (ILCS, University of London; University of Cambridge; University of L'Aquila; University of Stockholm)
**Co-chairs**: Marco Ceravolo (ILCS, University of London); Pablo a Marca (Brown University)

**Description**: This two-session panel, organized by ICONICs (Italian Collective of Narratives in Interdisciplinary Children's Studies), explores new critical approaches to Italian children's and young adult literature and media, with a particular focus on gender, memory and ecology. The panel brings together scholars from Italian and international institutions to investigate how contemporary and historical narratives for children engage with the current cultural panorama. Combining literary, visual and media studies, the sessions offer an interdisciplinary dialogue on Italian childhood imaginaries.

**Speakers**: Marilina Ciaco, University of Bologna, "La fanciulla tra mondi. Un archetipo femminile/femminista nella poesia italiana contemporanea"
Anna Travagliati, Université Clermont Auvergne, "Unconventional Heroines in Catholic Comics: Female Characters in Il Giornalino at the Turn of the Millennium (1999-2000)"
Valentina Baeli, University of Catania, "The Right to Be Wild: Girlhood, Agency, and Unconventional Femininity in ND Stevenson's Graphic Novels"

## F8

**Fragile Histories and Precarious Justice: Media, Memory, and Knowledge in Contemporary Italian Screen Culture (I)**
**Room**: Toso
**Organizers**: Annachiara Mariani (The University of Tennessee, Knoxville)
**Chair**: Annachiara Mariani (The University of Tennessee, Knoxville)

**Description**: This panel examines how Italian media—across fictional television, documentary film, and televised news—constructs and constrains gendered subjectivities and shapes collective memory. It explores how genre conventions, media spectacle, and narrative framing operate as mechanisms of both visibility and control, especially in relation to female representation and cultural trauma. Italian film, television, and digital platforms have emerged as critical spaces where the nation negotiates instability, reimagines care, and stages new ethical and emotional responses to crisis. Contemporary screen narratives simultaneously revisit the past and interrogate the precarities of the present, offering viewers nuanced ways of understanding what it means to live—and to care—within fractured social, political, and affective landscapes. Together, these papers interrogate the screen as a site of moral judgment, gendered storytelling, and contested memory in 21st-century Italian culture.

**Speakers**: Annachiara Mariani (The University of Tennessee, Knoxville), "Precarious Justice, Gendered Memory: Trial by Media in Contemporary Italian Screen Culture"
Julia Heim (The University of Pennsylvania), "Fiction as Moral Alibi in Contemporary Italian Television Drama"
Paola Gambarota (Rutgers University), "Is Knowledge Enough? History, Memory, and Knowledge in Patierno's Documentary *Naples 1944*"

## F9

**Italian Television in Circulation: Platforms, Publics, and Transnational Mediation**
**Room**: Pissarello B
**Organizers**: Romana Andò (Università di Roma La Sapienza), Nicoletta Marini-Maio (Dickinson College)
**Chair**: Romana Andò (Università di Roma La Sapienza)

**Description**: This panel examines contemporary Italian television through the lenses of positionality, reception, and mediation, focusing on how recent series circulate across platforms, publics, and borders in the streaming era. Through three case studies—*M. Il figlio del secolo* (MUBI, 2025), *Maschi veri* (Netflix, 2024), and *Il Mostro* (Netflix,

2025)—the panel explores how Italian serial storytelling reframes national history, social experience, and collective memory for transnational audiences.

**Speakers**: Giancarlo Lombardi (College of Staten Island/CUNY, The Graduate Center CUNY), "Streaming as Curation: Positionality as Paratext in *M – Son of the Century* on MUBI US"
Romana Andò (Università di Roma La Sapienza) and Nicoletta Marini-Maio (Dickinson College), "Negotiating Masculinities within and beyond Patriarchy: A Focus-Group Study of *Maschi veri* Reception"
Myriam Mereu (Università di Cagliari), "Globalizing the Local Monster: Mediation, Ethics, and Memory in Netflix's *Il Mostro*"

**F10**

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# G Sessions: 10:45 – 12:15

## G1

**Technologies of Authorship and Identity: Assemblage, Theft, and Regeneration (I)**
**Room**: Deledda
**Organizers**: Emily Antenucci (Vassar College), K. Travers (University of Warwick)
**Chair**: Emily Antenucci

**Description**: This panel asks: what role does technology play in mediating the relationship between author and text in the twentieth and twenty-first centuries? For Walter Benjamin, technologies of mechanical reproduction lacked the 'unique existence' of the original art piece. Yet, reproduction, re-assemblage, and imitation provide mechanisms of shaping authorial and artistic identity. Today, technology impersonates the author, inviting us to look again at Barthes' claim that the author is dead. This panel considers the boundaries and histories of "authorship" in Italian Studies by asking who, or what, it includes and excludes.

**Speakers**: ~~Giulia Carrapa (University of Lisbon), "Epistola's Archive: How Volponi Rewrites the Author After the End"~~
Francesca Luppino (University of Warwick), "'Che galleria di crepati": autopoiesis, hyperlinks, and technologies of authorship in Patrizia Valduga's sonnets"
Giovanni Miglianti (Colby College), "Is ChatGPT an Author? Generative AI in the Italian Studies Classroom"

## G2

**Special Screening: *Anime galleggianti***
**Room**: Lessing (Aula Magna)
**Organizers**: Federico Pacchioni (Chapman University)
**Chair**: Introduced by the director, Maria Giménez Cavallo

**Description**: *Anime galleggianti* (2024), Maria Giménez Cavallo's debut feature film, reinterprets Ovid's *Metamorphoses* through Sardinian culture and tradition, creating a poetic dialogue between myth and local culture. Blending documentary and fiction, reality and imagination, the film emerged from a deep collaboration with Sardinian artisans, musicians, and communities, whose presence and craft are as integral as the mythic figures themselves. Followed by the roundtable "*Anime galleggianti*: Cinema dell'anima in Sardinia" in session H2.

## G3

**Who's Afraid of Gender in Italy? (II)**
**Room**: Dostoevskij
**Organizers:** Alessandra Montalbano (University of Alabama), Irene Villa (University of Verona)
**Chair:** Alessandra Montalbano (University of Alabama)

**Description:** This panel engages with the Italian debate on gender and sexual difference in its historical, cultural, and political dimensions. Panelists reconstruct the genealogy of these concepts, analyze their appropriation in media and political discourse, and interrogate the conditions that have made Italy one of the European countries most resistant to gender studies. We explore why gender provokes anxiety across ideological lines, including within certain feminist traditions, and consider how genealogical and practice-based perspectives can help move beyond theoretical impasses. The panel frames feminist, queer, and transfeminist practices as shared forms of resistance within a fragile democracy increasingly challenged by authoritarian and reactionary forces.

**Speakers**: Silvia Vari (University of Warwick), "Intersectionality Goes Graphic: Unsettling Gender and Italianness in Afro-Italian Comics"
Andrea Ierna and Elisa Venturini (University of Verona), "Anasuromai, or the Scandalous Superpower of the Pudenda's Exposure: Feminist and Queer Transfeminist Perspectives of the Sexual Binary"
Anna Saracino (University of Bari), "Trans Fear in Italian Media: the Marrazzo scandal, Transfeminist Critique and the Cultural Politics of Anti-Gender Discourse"
Elisa Virgili (University of Milano Bicocca), "Beyond the Binary: Moral Panic, Science, and the Racialization of Trans Athletes in the Italian Sports Debate"

## G4

**Gender and Geography in Early Modern Italy**
**Room**: Shakespeare
**Organizers**: Kate Driscoll (Duke University), Beatrice Fazio (University of Chicago)
**Chair**: Kate Driscoll (Duke University)

**Description**: The conference location on a Mediterranean island frames this panel's discussion of gender and geography in early modern Italian literature, the topic of the participants' edited-collection-in-progress. This panel foregrounds how spatial imaginaries shape gendered voices, identities, and affiliations.

**Speakers**: Paola De Santo (University of Georgia), "Gender in Translation: Isabella Andreini's *Lettere* (1607) in Seventeenth-Century France"
Beatrice Fazio (University of Chicago), "Epic Across Oceans: Rewriting Tasso in Grandi's *Tancredi*"
Anna Wainwright (University of New Hampshire), "Geography, Gender, and Race in Lucrezia Marinella's *L'Enrico, overo Bisanzio acquistato* (1635)"

## G5

**Donne, nevrosi e libertà: dalla sofferenza ai nuovi immaginari del vivente**
**Room**: Rabitti
**Organizers**: Giulia Simi (Università di Sassari)
**Chair**: Farah Polato (Università di Padova)

**Description**: Tra anni '50 e '70, nell'Italia del boom economico, sullo sfondo della guerra fredda e del nodo ancora vivo di patriarcato e oscurantismo cattolico, i corpi delle donne iniziano a manifestare la loro inadattabilità ai ruoli imposti e a trovare forme di attrito con la realtà. Alle soglie e con l'esplosione del Femminismo della seconda ondata, le donne parlano la lingua della libertà attraverso la frattura con l'ambiente che le circonda. La loro è una lingua della sofferenza, un alfabeto della nevrosi che offre spazio al desiderio di cambiamento e include una relazione aperta con il vivente. Il panel analizza esperienze all'intreccio di fotografia, cinema, performance, letteratura, dove la visione si apre alla molteplicità dei sensi e del tempo, immaginando nuovi soggetti per nuovi mondi.

**Speakers**: Giulia Simi (Università di Sassari), "Passo doppio, tra sguardo, corpo e silenzio: Monica Vitti, Marinella Pirelli"
Beatrice Seligardi (Università di Bologna), "Tessiture di una memoria scomposta: nevrosi e libertà femminile nella letteratura sperimentale degli anni '60 e '70"
Simona Busni (Università di Catania), "Dopo la caduta: donne sull'orlo dell'intra-catastrofe"
Giulia Carluccio (Università di Torino) e Stefania Rimini (Università di Catania), "Un occhio che taglia… Nevrosi e libertà nella fotografia di Carla Cerati"

## G6

**Precarious Frontiers, Liquid Mediations (II)**
**Room**: Toso
**Organizers**: Alessandro Brunazzo (University of Oslo), Giacomo Tagliani (Università di Modena e Reggio Emilia)
**Chair**: Giacomo Tagliani (Università di Modena e Reggio Emilia)

**Description**: As a peninsula that juts into the sea and is crisscrossed by more than a thousand rivers, Italy is a country inextricably linked to water. Within the framework of the Blue Humanities (Neimanis 2017; Opperman 2022; Jue 2021; Helmreich 2023; Mentz 2024; Alaimo 2025), this panel examines water's materiality and the various forms through which it is mediated—and, in turn, mediates—specific Italian environments. The contributors to this transdisciplinary panel reflect on how multiple forms of water (saltwater, brackish water, freshwater) interact with the Italian environment and/or its histories of exploitation, labor, and discrimination.

**Speakers**: Alessandro Brunazzo (University of Oslo), "Bodies of Water, Bodies of Land: Frontier Making and Resurfacing Imaginaries in the Po Delta"
Alessandra Vannucci (University of Turin), "'Narratives of Water'. Report on two co-creation processes on river cities"
Holden Turner (Johns Hopkins University), "The scomenzèra principle: "blue" thinking in the Venetian coastal zone"

## G7

**Rebellion, Revolt, Revolution: Radical Contestation in Italy from Unification to the Present (II)**
**Room**: Cervantes
**Organizers**: Judith Tauber (Cornell University), Sergio Ferrarese (William & Mary)
**Chair**: Eros Francescangeli (Sapienza Università di Roma)

**Description**: This second session of three panels explores Italian radical contestation from unification to the present, be it in the form of an individual rebellion, a short-lived local revolt, or widespread decades-long activism. We investigate radical contestation in which individuals questioned the very roots, moral/ideological frameworks, or social/economic/political structures of society. What ideas, events, actors, and processes of Italian radical contestation remain understudied and/or little known? What forms of backlash has radical contestation faced, and to what extent was it able to change the very roots of society? How has radical contestation been retold and how might we add to or challenge these narratives?

**Speakers**: Beatrice Toti (Università degli Studi di Parma), "The Forgotten Letters. Lettere a Lotta Continua (1978-1982)"
Markus Merin (University of Michigan, Ann Arbor), "An April 25th against the Red Brigades: the Commissione problemi dello stato and the Italian Communist Party's Fight Against the Far Left"
Judith Tauber (Cornell University), "Militant Memory? Topic Modeling Ex-Activists' Accounts of the Long 1968"
Delia Palmigiano (Independent scholar), "La Sicilia avamposto di pace e legalità: l'intuizione di una necessaria congiuntura tra antimafia sociale e movimento antimilitarista negli anni Ottanta"

## G8

**Replanting the Family Tree; Reconfiguration of Kinship in the Family Novel after 1968 (II): La famiglia nel tempo della contestazione**
**Room**: Pissarello B
**Organizers:** Lourdes Contreras (University of Pennsylvania), Laura Pergola (Università di Torino), Beatrice Basile (University of Pennsylvania)
**Chair:** Beatrice Basile (University of Pennsylvania)

**Description**: This panel reexamines the family novel beyond narrowly defined generic frameworks centered on genealogy, continuity, and tradition. Focusing on the Italian literary context, it explores how the genre has negotiated temporality, kinship, and power, while adapting to social and cultural change. Drawing on postcolonial, diasporic, ecocritical, and care-centered perspectives, the panel highlights alternative configurations of family, community, and relationality that challenge conservative readings of the genre. It argues for more fluid and inclusive models of the family novel, capable of fostering equity, community formation, and emancipatory visions of kinship.

**Speakers**: Isabella David (Università di Giessen), "Corpi agiti nella quotidianità familiare: persuasione e manipolazione emotiva in *Mio marito* di Dacia Maraini"
Biagio Mazzella (Brown University), "The Handbooks for a Perfect Family: Aldo Busi's manualistica"
Luce Berta (Università di Torino), "La materia della memoria familiare nell'*Arte della gioia* di Goliarda Sapienza"

## G9

**Representations of Work in Literature and/or Film (I)**
**Room**: Pissarello A
**Organizers**: Paola Sica (Connecticut College), Barbara Meazzi (Université Côte d'Azur)
**Chair**: Paola Sica (Connecticut College)

**Description**: Work plays a crucial role in shaping people's lives, offering meaning and identity for some, while remaining a source of alienation for others. Sociologists, anthropologists, psychologists and critics of literature and film have grappled with analyses of work from different perspectives. In the field of Italian Studies, there has been a renewed interest in the topic recently (e.g. Contarini, Chirumbolo, Baghetti, Carter, Ceteroni, Spinelli, Cataldi, etc). Building on this debate, the panel explores literary and cinematic representations of work — especially women's work in Italy. It addresses a variety of related themes including contingent employment, unions and migrations.

**Speakers**: Rebecca Bauman (Fashion Institute of Technology, SUNY), "Affect and Agency: The Domestic Worker in Italian Cinema"
Giovanna Faleschini Lerner (Franklin & Marshall College), "Work as Imprisonment in *Nella colonia penale* (2025)"

Barbara Meazzi (Université Côte d'Azur), "In the Rice Fields with the *Mondariso*"

**G10**

**Braving the Elements**
**Room**: Baldacci
**Organizers**: Deborah Amberson (University of Florida), Elena Past (Wayne State)
**Chair**: Lydia Tuan (Yale University)

**Description**: In their introduction to *Elemental Ecocriticism* (2015), Jeffrey Jerome Cohen and Lowell Duckert underscore the defining instability of the elements, describing elemental matter as "inherently creative, motile, experimental, impure" (3). As "apprehensible environmental agents" (Cohen and Duckert, 4), the elements draw us back to the material earth and ground our ecological thinking in a realm that is sensorial and imaginative, metaphorical and literal. This panel brings together contributions that engage with the creativity, instability, tangibility, and even hostility of the elements from a range of theoretical perspectives and time periods

**Speakers**: Deborah Amberson (University of Florida), "Fire, Air, and the Matter of Aldo Palazzeschi's *Perelà*"
Rossella Di Rosa (University of Pennsylvania), "Elemental Encounters and Shared Elementality in Ada Negri's *Stella mattutina*"
Marina Spunta (University of Leicester), "'Both Gethsemane and Eden': Celebrating Earth in Pia Pera's Works"

# **H Sessions**: 12:45 – 14:15

## H1

**In famiglia tutto bene? (II)**
**Room**: Rabitti
**Organizers**: Tatiana Crivelli (University of Zurich)
**Chair**: Elisa Russian (University of Zurich)

**Description**: Nella letteratura italiana del Novecento la famiglia emerge come una forma insieme persistente e instabile della modernità: da spazio di sicurezza a luogo di crisi, da istituzione normativa a scena di vulnerabilità, si configura come un dispositivo privilegiato per esplorare le tensioni tra precarietà, cura e liberazione. La trasformazione dei ruoli di genere, la crisi dell'autorità patriarcale e la ridefinizione delle genealogie ne fanno un laboratorio simbolico e politico, in cui le soggettività si formano e si disfano e l'intimità si intreccia alla violenza. La sessione intende interrogare la famiglia come categoria critica e scena discorsiva, in cui la letteratura agisce come forma di pensiero ed elaborazione affettiva.

**Speakers**: Cecilia Schwartz (Stockholm University), "Unhappy Objects: Affect Aliens and the Italian Family Novel"
Aurora Sturli (Cambridge University), "La famiglia come spazio di formazione in *Dalla parte di lei* di Alba de Céspedes (1949)"
Ilenia De Bernardis (IULM-Milano), "Rottura e riconciliazione: dinamiche di libertà nella relazione madre-figlia in *Quaderno proibito*"

## H2

***Anime galleggianti*: Cinema dell'anima in Sardinia (Roundtable)**
**Room**: Lessing (Aula Magna)
**Organizers**: Federico Pacchioni (Chapman University)
**Chair**: Federico Pacchioni (Chapman University)

**Description**: *Anime galleggianti* (2024), Maria Giménez Cavallo's debut feature film, reinterprets Ovid's *Metamorphoses* through Sardinian culture and tradition, creating a poetic dialogue between myth and local culture. Blending documentary and fiction, reality and imagination, the film emerged from a deep collaboration with Sardinian artisans, musicians, and communities, whose presence and craft are as integral as the mythic figures themselves. Each episode brings together classical myth and Sardinian popular tradition, weaving threads across the Mediterranean. The local mask of Sa Filonzana, for example, evokes the ancient Greek figure of Fate. Carnival masks undergo a metamorphosis – neither human nor animal but almost divine, physically and visually transcending the boundaries of the natural world. The film is thus both a cinematic and ethnographic journey, revealing the invisible threads that connect myth, landscape, and living folklore across time. *Anime galleggianti* is considered part of the *cinema dell'anima* movement, as coined by Cavallo and explored alongside scholars Federico Pacchioni and Russell Kilbourn in their forthcoming volume *Cinema dell'anima: A New Shared Vision in Italian Cinema*. This roundtable is an occasion to analyze the film and to present the movement to a wider audience. Preceded by a screening of *Anime galleggianti* in session G2.

**Speakers**: Federico Pacchioni (Chapman University), Maria Giménez Cavallo (Independent Filmmaker), Russell Kilbourn (Wilfrid Laurier University), Lydia Tuan (Yale University), Alessandro Giammei (Yale University), Jo Ann Cavallo (Columbia University)

## H3

**Who's Afraid of Gender in Italy? (III)**
**Room**: Dostoevskij
**Organizers:** Alessandra Montalbano (University of Alabama), Irene Villa (University of Verona)
**Chair:** Irene Villa (University of Verona)

**Description:** This panel engages with the Italian debate on gender and sexual difference in its historical, cultural, and political dimensions. Panelists reconstruct the genealogy of these concepts, analyze their appropriation in media and political discourse, and interrogate the conditions that have made Italy one of the European countries most resistant to gender studies. We explore why gender provokes anxiety across ideological lines, including within certain feminist traditions, and consider how genealogical and practice-based perspectives can help move beyond theoretical

impasses. The panel frames feminist, queer, and transfeminist practices as shared forms of resistance within a fragile democracy increasingly challenged by authoritarian and reactionary forces.

**Speakers**: Michela Baldo (Birmingham University), "Who's Afraid of Gender Inclusive Language? Some Italian Translation Scenarios"
Lucrezia Fortuna and Erika Magarelli (University of Bari), "La maternità escludente: un'analisi giuridico-discorsiva della costruzione della 'madre' nelle politiche del governo Meloni"
Teresa Valentini (University of Toronto), "A diminishing 'I': Toward a Different Philosophical Genealogy with Angela Putino"

## H4

**Mediterranean Blue(s), Black and White, or Multicolor? (I)**
**Room**: Pissarello B
**Organizers**: Claudio Fogu (UCSB), Federica Morelli (Bruno Kessler Foundation (ISIG-FBK))
**Chair**: Claudio Fogu (UCSB)

**Description**: In recent years, several theoretical paradigms have been mobilized to contextualize Italian history, arts, and culture within a Mediterranean framework of reference. The Black Mediterranean, post-and decolonial theory, metageography. Southern Thought, island studies, ocean studies, and environmental humanities are among the most prominent. Yet, despite their common geographical referent the "Mediterranean", however conceived, researchers have struggled to put their different theoretical orientations in dialogue with each other. This panel aims to start the conversation by calling on scholars exploring the relationship between Italy and the Mediterranean to present specific applications of different theoretical paradigms to their research.

**Speakers**: Benedetta Chizzolini (Tel Aviv University,) "Mediterranean Blackness: Sub-Saharan Africans and Baptismal Records in Naples (16th-17th centuries)"
Stephanie Malia Hom (University of California Santa Barbara), "Geographies of Power in a Transnational Mediterranean: Slavery, Colonialism, Italy"
Erica Moretti (Fashion Institute of Technology, SUNY), "Intimate Politics: Families, Mobility, and the Afterlife of Empire in the Mediterranean"

## H5

**Narrating Vulnerability: Naples and its Representations (I)**
**Room**: Deledda
**Organizers**: Cosetta Seno (University of Colorado, Boulder)
**Chair**: Cosetta Seno (University of Colorado, Boulder)

**Description**: This panel examines the literary, cinematic, and media representations of Naples from Italian unification to the present, with an emphasis on vulnerability and instability as defining features of urban life. How do stories of Naples illuminate broader questions of displacement, resistance, and affective belonging? How might they reshape our understanding of the city as both a lived space and a symbolic terrain?

**Speakers**: Sole Anatrone (Vassar College), "Amore dentro *Mare fuori*"
Angela Gatto (University of North Carolina at Chapel Hill), "Virtue, Misery, and the City: Post-Unification Naples in Mastriani's Popular Narrative"
Stefano Serafini (University of Padova, Georgetown University), "Dark Labyrinths: Naples from Mastriani to *Gomorra"*

## H6

**New Directions in Early Modern Women's Writing: Tradition and Translation (I)**
**Room**: Shakespeare
**Organizers**: Ida Caiazza (New York University), Kate Driscoll (Duke University)
**Chair**: Ida Caiazza (New York University)

**Description**: Framed by the conference's attention to precarity, care, and liberation, this panel examines how early modern women writers engaged tradition through translation, adaptation, and formal experimentation. The papers ask how women reshaped authoritative genres—sacred translation, romance, and epic allegory—to assert interpretive agency, ethical judgment, and intellectual authorship. The panel highlights women's writing as a dynamic space of literary negotiation and cultural intervention.

**Speakers**: Jane Tylus (Yale University), "Translating the Sacred: How Early Modern Women Engaged with the Bible"
Anna Marra (Vanderbilt University), "Rewriting Romance: Gender, Knowledge, and Authorial Agency in Giulia Bigolina's *Urania*"
Janet E. Gomez (New York University), "From Eros to Caritas: Marinella's Response to Dante's *Inferno* V"

## H7

**Dante the Politician, Dante Politicized (II)**
**Sponsored by the Dante Society of America (DSA)**
**Room**: Baldacci
**Organizers**: Eva Del Soldato (University of Pennsylvania)
**Chair**: Cosetta Gaudenzi (University of Memphis)

**Description**: Politics played a crucial role in Dante's biography, which is reflected in his writings through a range of variations and oscillations. However, the reception of Dante has also been often political, with the sommo poeta being recovered, exploited, and at times even ventriloquized to serve the most disparate agendas in any sort of media. This panel aims to foster a dialogue between contributions on Dante as a politician, particularly on his theoretical sources, and contributions on the political uses of Dante. Our purpose is to bring together medievalists and reception scholars to compare different methodologies and tools while approaching Dante in a transhistorical perspective.

**Speakers**: Cosetta Gaudenzi (University of Memphis), "Dante's Voice Today: A Political Reading of Ric Burns' *Dante: Inferno to Paradise*"
Giancarlo Tursi (UC Santa Barbara) "Dante, Prophet of Fascism"
Giulio Genovese (Pennsylvania State University) "Dante after Dante: Poetic Reuses of the *Commedia* around 1968"

## H8

**Feminae agentes: re-esistenza e resilienza al femminile (II)**
**Room**: Pissarello A
**Organizer:** Beatrice Mosca (Università eCampus, UCM)
**Chair:** Beatrice Mosca (Università eCampus, UCM)

**Description:** Il panel analizza le forme e le strategie attraverso cui il discorso femminile, nelle sue espressioni letterarie, artistiche e mediali, si configura come spazio di resistenza ed elaborazione critica. In un arco storico che va dalle origini alla contemporaneità, e in contesti segnati dalla marginalizzazione della voce delle donne, il prendere parola assume un valore politico ed epistemico, come gesto di autoaffermazione e di sovversione dei codici dominanti. Attraverso un approccio interdisciplinare, il panel indaga precarietà, memoria e corpo come luoghi di resilienza, in cui la vulnerabilità si trasforma in forza rigeneratrice e in via di liberazione.

**Speakers**: Alessandra Abate (New York University), "Caro fratello: Pier Paolo Pasolini through Women's Epistolary Writing"
Sandra Paola Bonequi Gonzalez (University of California, Berkeley), "For Whom Is a Diary Written? Subjectivity in the 'space-off' and Techie Gender Math"
Alessia Farci (Università di Cagliari), "'Cercavo le avventure solo per poterle raccontare': la poetica 'politico-letteraria' di Joyce Lussu tra *Fronti e frontiere* (1945) e *Tradurre poesia* (1967)"
Alba Grazioli (Università degli Studi di Bari Aldo Moro), "Voci oltre il margine: corpo, identità e resistenza nei memoir 'spatriati' di Claudia Durastanti e Giorgia Tolfo"

## H9

**Michela Murgia: Literary and Political Kinships**
**Room**: Cervantes
**Organizers**: Ellen Nerenberg (Wesleyan University), Alessandro Giammei (Yale University)
**Chair**: Ellen Nerenberg (Wesleyan University)

**Description**: This is the second of three panels exploring the work, works, and activism of Michela Murgia.

**Speakers**: Anna Di Giusto (Università degli Studi di Firenze), "Counter-Hegemonic Genealogies. Michela Murgia in Transhistorical Perspective"
Giulia Muraglia (University of Rome, La Sapienza), "Murgia's Narrative within Gramsci's Conception of Intellectuality"

Ellen Nerenberg (Wesleyan): “Trans, Strands, and Filaments: The Platforms and Networks of Morgana”

**H10**

**Stardom and Performance in Contemporary Italian Television and Film**
**Room**: Toso
**Organizer**: Jacqueline Reich (Marist University)
**Chair**: Dana Renga (The Ohio State University)

**Description**: This panel explores Italian screen culture in light of casting, non-professional acting, and celebrity in the age of streaming. Acting and embodiment are considered across different production contexts, from emerging talent to more established screen traditions within the context of traditional performance culture and the rapidly changing circulation of Italian film and television today.

**Speakers**: Catherine O’Rawe (University of Bristol), “The Non-Professional Boy Actor: a Video Essay"
Dana Renga (The Ohio State University), “Casting and Performance in Netflix’s *The Leopard*"
Jacqueline Reich (Marist University), “Casting, Stardom, and Celebrity in the Age of Streaming”

# I Sessions: 14:30 – 16:00

## I1

**Orthodox/Heterodox in Early Modern Italy (1400-1750) (Roundtable II)**
**Room**: Satta
**Organizers**: Monica Calabritto (Hunter College, CUNY), Eva Del Soldato (University of Pennsylvania)
**Chair**: Meredith Ray (Johns Hopkins University)

**Description**: When we use the words "orthodox" and "heterodox," we usually think of a religious context, as was the case with Richard Pecock around 1454 in his text, *The Follower of the Donet*. However, in the seventeenth century, the use of both terms was extended to mean, respectively, "in accordance with views, attitudes, beliefs, or practices prevalent or established in a particular society, field, profession, party, etc.; conventional," and "the quality or character of being heterodox; deviation from what is considered to be orthodox." (*OED*) With this roundtable, we aim to explore a broader cultural spectrum of the terms "orthodox" and "heterodox," which are not limited to the religious sphere but also extend to the political, philosophical/intellectual, and medical spheres. Dmitri Levitin has recently pointed out that the portrait of orthodoxy should not be seen as a monolithic entity, but rather as a pluralistic and complex one. He also argued that the condemnation of heterodoxies was not the result of the all-seeing panopticon, but of local political and ideological conflicts. Since both terms are connected to belief systems, we can also say that as beliefs change over time, the heterodoxies of one period may become the orthodoxy of the next.

**Speakers**: Tomislav Matić (Croatian Institute of History), Luca Zipoli (Bryn Mawr College), Monica Calabritto (Hunter College, CUNY), and Eva Del Soldato (University of Pennsylvania)

## I2

**Disabling Italy: New Perspectives on Disability, Debility, and Non-Normative Bodily Assemblages in Italian Culture (II)**
**Room**: Dostoevskij
**Organizers**: Alessio Giovene (Florida Atlantic University), Samuele Capanna (Brown University)
**Chair**: Samuele Capanna (Brown University)

**Description**: Representations of disabled bodies in literature, film, and the visual arts have historically reinforced cultural stereotypes aimed at condemning otherness. In this sense, disabled bodies have embodied the anxieties of a society that has persistently stigmatized difference as a form of inferiority. This panel seeks instead to reflect on those artistic and literary practices that elicit a redefinition of disability and illness as means of reaffirming one's identity within Italian literature and culture.

**Speakers**: Salvatore Francesco Lattarulo (Università degli Studi di Bari Aldo Moro), "Ridare le gambe agli zoppi e la vista ai ciechi: malattia e disabilità nella *Giornata di uno scrutatore* di Italo Calvino"
Tommaso De Rosa (Independent Scholar), "Analisi del personaggio dello stolto nelle fiabe di Giovan Battista Basile"
Josefa García Infantes (Universidad Complutense di Madrid), "Ritratti instabili: corpo, identità e debilità biopolitica in *Uno, nessuno e centomila* e nel ritratto moderno di Modigliani"
Ludovica Schifano (Università di Roma Tre), "Il varco della resilienza: la narrazione "laterale" della disabilità nelle opere della letteratura e cultura italiana del Novecento"

## I3

**Italy and the Racialized Other (II)**
**Room**: Cervantes
**Organizers**: Paula Gaither (Stanford University)
**Chair**: Paula Gaither (Stanford University)

**Description**: In recent decades, scholars of Italian culture have reframed "italianità" within a global framework, exploring the extent to which "Italianness" rests on the concept of a non-Italian racial and cultural "Other." This panel examines such questions through a transdisciplinary and transhistorical approach, centering traditionally marginalized voices and challenging the nationalistic idea of a fixed Italian identity. At stake is the development of a cross-disciplinary understanding of how race is mobilized to establish conditions of vulnerability for certain groups. This session will address topics ranging from the 19th century to the Fascist *ventennio*.

**Speakers**: Scott Lerner (Franklin & Marshall College), "Remapping the 'Other' in the New Italy (1847-1848)"
Daisy Ament (UC Berkeley), "Swampy Modernity: Internal Othering in the Campagna Romana";
Kevin Martin (UC Berkeley), "Lo studio degli 'idiomi negri': A Critical History of Italian Colonial Linguistics"

## I4

**Mediterranean Blue(s), Black and White, or Multicolor? (II)**
**Room**: Pissarello B
**Organizers**: Claudio Fogu (UCSB), Federica Morelli (Bruno Kessler Foundation (ISIG-FBK))
**Chair**: Federica Morelli (Bruno Kessler Foundation (ISIG-FBK))

**Description**: In recent years, several theoretical paradigms have been mobilized to contextualize Italian history, arts, and culture within a Mediterranean framework of reference. The Black Mediterranean, post-and decolonial theory, metageography. Southern Thought, island studies, ocean studies, and environmental humanities are among the most prominent. Yet, despite their common geographical referent the "Mediterranean", however conceived, researchers have struggled to put their different theoretical orientations in dialogue with each other. This panel aims to start the conversation by calling on scholars exploring the relationship between Italy and the Mediterranean to present specific applications of different theoretical paradigms to their research.

**Speakers**: Valerie McGuire, (University of Texas, Austin), "Italians in the Maghrebi Archipelago: Between Isolation and Integration in French North Africa"
Federica Morelli (Bruno Kessler Foundation (ISIG-FBK)), "The Italian Peninsula and the Atlantic Slave Trade: A Different Perspective on the Black Mediterranean"
Stefano Muneroni (Università of Alberta, Canada), "Beyond and Beneath the Surface: A Volumetric Approach to Mediterranean Migration"

## I5

**Noisy Histories: Listening to Italy's Reverb**
**Room**: Baldacci
**Organizers**: Mac Tygh (Johns Hopkins University)
**Chair**: Kate C. Driscoll (Duke University)

**Description**: This panel foregrounds sound as a primary site of symbolic and material significance within Italian culture, attending to "reverberation" as a framework for thinking about how sound acquires meaning across time, space, and media. Drawing on approaches from sound studies, media studies, performance theory, musicology, and literary criticism, this panel asks how key Italian texts and sonic artifacts have activated particular modes of listening and, from there, inflected Italian culture at home and abroad. By listening to the transhistorical echoes of late medieval poetry, early modern opera, and the modern novel, we sound out new approaches to Italy's pasts.

**Speakers**: Mac Tygh (Johns Hopkins University), "Listening for Creation's Toll: Clockwork in *Paradiso* 10"
Jessica Gabriel Peritz (Yale University), "Opera, History, and Other Virtual Realities"
Robert Rushing (UCLA), "Echoes of Calvino: *La distanza della Luna* (2015)"

## I6

**Ruins and Rubble in Postwar Italy (Roundtable)**
**Room**: Toso
**Organizer**: Silvia Ross (University College Cork)
**Chair**: Charles Leavitt (University of Notre Dame)

**Description**: *Ruins and Rubble in Postwar Italy* is a forthcoming book, co-edited by Leavitt, Ross & Seger. The roundtable gathers editors and contributing authors to discuss the project and explore its implications for Italian Studies. The panel will examine the significance of material remains—both the wreckage of the WWII and the relics of earlier civilizations—within modern and contemporary Italy. The critical approaches informing the various contributions draw on geocriticism, environmental humanities, ecocriticism, trauma and memory studies, conflict theory, and spatial humanities. Together, they argue for the importance of ruins and rubble as key objects in the study of modernity.

**Speakers**: Charles Burdett (School of Advanced Study, University of London); Silvia Ross (University College Cork); Franco Baldasso (Bard College); Angelica Pesarini (University of Toronto)

## I7

**La satira come spazio letterario di riflessione e resilienza: forme, temi, generi (II)**
**Room**: Rabitti
**Organizers:** Federica Cifariello (Università degli Studi della Campania Luigi Vanvitelli, University of Basel)
**Chair:** Federica Cifariello (Università degli Studi della Campania Luigi Vanvitelli, University of Basel)

**Description:** In diversi momenti la satira si configura come forma di scrittura nata da una condizione di marginalità, in cui la vulnerabilità dello speaker diventa principio generativo e strutturante della riflessione etica. Attraverso un linguaggio obliquo, ironico e autocritico, e mediante una precisa definizione dei propri interlocutori, l'io satirico trasforma la crisi della parola in strumento di resilienza. Il panel intende indagare le molteplici declinazioni della satira, considerate nella loro evoluzione storica e nelle trasformazioni stilistiche e ideologiche: dagli esperimenti medievali al paradigma ariostesco, fino alle forme moderne e contemporanee, in cui il registro satirico interpreta la funzione della comunicazione letteraria.

**Speakers**: Angelo Raffaele Caliendo (Università degli Studi di Napoli, Federico II), "La medietas di Luigi Tansillo tra Ariosto e Orazio"
Carlo Pantaleo (Università degli Studi di Roma "La Sapienza"), "La satira secentesca tra modelli classici e nuove istanze: il viaggio ultramondano di Settano"
Patrizia Farinelli (University of Ljubljana), "Con la satira oltre la satira: il riso nelle *Operette morali* di Leopardi"
Francesco Saccà (Società Internazionale di Linguistica e Filologia Italiana (SILFI)), "Filmo, overtura e altri vocaboli: la satira del Bertoldo sulla politica linguistica del fascismo"

## I8

**Ottocentismi - L'Ottocento italiano: letteratura, scienza e modernità (II)**
**Room**: Deledda
**Organizers**: Gabriella Romani (Seton Hall University), Martina Piperno (Sapienza Università di Roma)
**Chair**: Enrica Leydi (University of Warwick)

**Description**: Il panel si propone come uno spazio di riflessione e confronto su approcci e ricerche dedicate al XIX secolo italiano, in una prospettiva di ampio dialogo interdisciplinare. L'Ottocento emerge come un secolo attraversato da profonde trasformazioni politiche, sociali, estetiche, scientifiche e linguistiche, decisive per la definizione dell'identità moderna dell'Italia. Il panel intende esplorare tali trasformazioni attraverso l'analisi di pratiche discorsive, infrastrutture culturali e forme di produzione letteraria nell'Italia risorgimentale e postunitaria, mettendo in dialogo letteratura, storia, scienze sociali e studi culturali.

**Speakers**: Maria Silvia Marini (Sapienza Università di Roma), "La questione femminile come chiave della modernità: Franceschi Ferrucci, Leopardi e le contraddizioni del pensiero risorgimentale"
Bruno Crevato-Selvaggi (Istituto di Studi Storici Postali "Aldo Cecchi"), "La posta: comunicazioni, politica e società nell'Italia postunitaria"
Agnese Martini (University of St Andrews), "'Una distrazione a tavolino'? La raccolta di alghe di Vittoria Toscanelli e l'accesso femminile alla scienza nell'Italia del secondo Ottocento"
Rainer Maria Ceci (Università di Roma Tre), "Dalla parte dell'ideale: la *Gazzetta Letteraria* e le nuove forme della poesia postunitaria"

## I9

**Women at Work on the Italian Screen: Representation, Bodies, and Visual Regimes (Roundtable sponsored by the Film and Media Studies Caucus)**
**Room**: Pissarello A
**Organizers**: Nicoletta Marini-Maio (Dickinson College), Giulia Simi (Università di Sassari), Malvina Giordana (Bibliotheca Hertziana – Max Planck Institute for Art History)
**Chair**: Malvina Giordana (Bibliotheca Hertziana – Max Planck Institute for Art History)

**Description**: From early cinema to the present, labor as a narrative device has conveyed symbolic meanings deeply tied to socio-historical issues. This roundtable examines how Italian cinema represents women's labor, with particular attention to gendered, racialized, and sexualized workplace dynamics. How do these representations engage with or challenge structural relationships between bodies, work, and spaces traditionally associated with women? What do

they reveal about the intersection of labor, identity, and power? Bringing together historical, cultural, and gendered perspectives, the discussion explores labor's broader socio-cultural implications as they emerge through cinematic representation over time.

**Speakers**: Maria Elena D'Amelio (Università degli Studi della Repubblica di San Marino), Miriam De Rosa (Università Ca' Foscari Venezia), Lorenzo Marmo (Università degli Studi Roma Tre), Farah Polato (Università degli Studi di Padova), Chiara Tognolotti (Università di Pisa)

**I10**

**In Precarious Times We Remind Ourselves of Our Humanity (Roundtable II)**
**Room**: Shakespeare
**Organizers**: Sherry Roush (Liberal Arts Professor of Italian, Penn State University, University Park)
**Chair**: Sherry Roush (Liberal Arts Professor of Italian, Penn State University, University Park)

**Description**: Who are our transhistorical "influencers" today? During the most trying circumstances, so many authors have recalled the enduring words of their predecessors. Machiavelli's famous passage in a 1513 letter of communing with "antiqui huomini" for intellectual sustenance or Primo Levi's struggle in Auschwitz to recall the verses of Dante's canto of Ulysses and remember his humanity will persist as long as human beings feel. Which timeless words offer the advice, consolation, or inspiration we need most today? Four panelists share their passages and insights in this audience-engaging roundtable focused on the power and uplift of reading literature (fiction and non-fiction).

**Speakers**: Barbara Alfano (Associate Dean of Advising and First-Year Forum at Bennington College), Michael Sherberg (Professor Emeritus of Italian, Washington University), and Fiona M. Stewart (Associate Dean of International Programs, Academics, and Associate Professor of Italian Studies, Pepperdine University)

## **J Sessions**: 16:15 – 17:45

### J1

**Voci sotto controllo: la canzone pop italiana tra censura, cura e vulnerabilità (II)**
**Room**: Baldacci
**Organizers**: Gaspare A. Trapani (Universidade Católica Portuguesa, Universidade de Lisboa), Giuliano Scala (Éducation nationale, Marseille)
**Chair**: Giuliano Scala (Éducation nationale, Marseille)

**Description**: Negli ultimi decenni la canzone pop italiana si configura come spazio di tensione tra libertà espressiva e controllo, autenticità e vincoli morali, politici e di mercato. Dalla censura del dopoguerra alle attuali forme di autocensura e moderazione algoritmica, la parola cantata resta fragile ma generativa. Da De André a Rettore, la canzone emerge come luogo di precarietà e resistenza. In dialogo con Precarity / Care / Liberation, la sessione propone di leggerla come laboratorio politico e creativo, in cui vulnerabilità, corpo e voce diventano risorse di cura e liberazione.

**Speakers**: Elizaveta Prokopovich-Mikucka (Università Jagellonica di Cracovia), "Cantare la vulnerabilità sotto controllo: la prima raccolta ufficiale della canzone pop italiana nell'URSS"
Elisa Tonani (Università di Genova), "'Qui nella penombra ora invento parole.' La canzone pop e il racconto del disagio psico-fisico"
Gaspare Trapani (Universidade Catòlica Portuguesa, Universidade de Lisboa), "Cantare troppo. Da Mina a Rettore: donne, pop e ansie della censura televisiva"

### J2

**The Vulnerable Body: Narrating and Contesting Embodied Experience (II)**
**Room**: Shakespeare
**Organizers:** Elettra Solignani (Brown University), Irene Fiducia (Brown University)
**Chair:** Irene Fiducia

**Description:** In a cultural context that celebrates conformity and the myth of the "perfect" body, corporeal materiality becomes unspeakable and censored. Shaped by discipline and new forms of Body Fascism, the body exposes tensions between normativity and stigmatization, emerging as a site of contradiction and vulnerability. The visceral and the abject—fluids, illness, desire, transformation—are unavoidable aspects of embodied life, particularly for female bodies, simultaneously sacralized and commodified. Through literature, cinema, visual arts, and cultural theory, this panel explores how bodies are represented, controlled, and made public discourse, and how their unruly materiality claims recognition beyond normative standards.

**Speakers**: Stefani Scimeca (Ohio State University), "Situating Embodied Vulnerability as a Feminist Aesthetic in *La merda*"
Giulia Gliozzi (University of Notre Dame), "When the Body Speaks but the Canon Resists: *Questo povero corpo* and Women's Holocaust Testimony in Postwar Italy"
Roberto Viviani (McGill University), "Pasolini and the Body: The Flesh as Contested Site"

### J3

**Italian Studies in Conversation: Publishing, Visibility, and the Future of the Field (Roundtable)**
**Room**: Toso
**Organizers**: Women's Studies Caucus; Critical Race, Diaspora and Migration Caucus; Film and Media Studies Caucus; Queer Studies Caucus
**Chair**: Tania Rispoli (Duke University)

**Description**: "Italian Studies in Conversation: Publishing, Visibility, and the Future of the Field" brings together editors and publishers to reflect on the current state of Italian Studies and its possible futures. The panel explores the role of journals and presses in shaping the field, supporting emerging scholars, and expanding visibility across feminist, queer, race, and media studies. Speakers will offer practical insights into navigating the publishing landscape at early career stages, including peer review, editorial strategies, and evaluation frameworks such as ANVUR, while reflecting on broader transformations within Italian Studies today.

**Speakers**: Giovanna Summerfield (*Italica*), Sandy Waters (*Other Voices of Italy* and *Italian Quarterly*), Nicoletta Marini-Maio (*gender/sexuality/Italy*), Lorenzo Fabbri (*Italian Culture*), Lucia Cardone (*L'Avventura*), Emma Bond (*Transnational Italian Cultures*, Liverpool U Press)

## J4

**Open Session: Italian Politics**
**Room**: Satta
**Organizers**: Raimondo (Brown University)
**Chair**: Raimondo Vanitelli (Brown University)

**Description**: This open session panel addresses questions in Italian politics.

**Speakers**: ~~Marco Martino (Scuola Normale Superiore, Pisa), "Living through the Crisis: Human Experiences and the End of the Italian Communist Party, 1989-1991"~~
David Pellegrini (Eastern Connecticut State University), "Immigrant Art and Labor: The Public Murals of Alfred C Crimi (1900-1994)"
Raimondo Vanitelli (Brown University), "The Gospel of Silvio Or, the Televangelical Narration of Italian National Sense"

## J5

**Il fumetto italiano tra Paese disegnato e nuvole vaganti: raccontare e raccontarsi senza fare tante storie**
**Room**: Deledda
**Organizers**: Stefania Gatta (Escola Superior de Hotelaria e Turismo do Estoril (ESHTE))
**Chair**: Stefania Gatta (Escola Superior de Hotelaria e Turismo do Estoril (ESHTE))

**Description**: Il fumetto, fin dalle origini, si configura come linguaggio ibrido capace di riflettere e modellare l'immaginario collettivo. In Italia, da prodotto per l'infanzia e di massa, esso ha conosciuto una progressiva emancipazione culturale, affermandosi come forma d'arte autonoma e strumento critico. Dalle prime esperienze editoriali alle figure iconiche del fumetto popolare e d'autore, il medium ha accompagnato le trasformazioni sociali e politiche dell'Italia. Nel secondo Novecento diventa laboratorio di sperimentazione estetica e politica. Oggi, il fumetto si consolida come mezzo di analisi della realtà, di riflessione civile e di dialogo con la letteratura e il cinema.

**Speakers**: Alessio Aletta (University College Cork), "Le contro-biografie di Altan"
Francesca Valentini (Università Ca' Foscari Venezia), "Disegnati con l'oro nero: il caso Matteotti e il delitto Pasolini presentati dalla casa editrice BeccoGiallo"
Luca Spini (SICL), "Graphic novel e cinema: un confronto tra *Poema a fumetti* (1969) di Dino Buzzati e *Orfeo* (2025) di Virgilio Villoresi"
Stefania Gatta (ESHTE), "Gipi: quando raccontarsi diventa uno strumento di riflessione politica"

## J6

**L'educazione sessuo-affettiva nelle scuole italiane nell'era del populismo anti-gender (Roundtable sponsored by the Queer Caucus)**
**Room**: Pissarello A
**Organizers**: Alessio Ponzio
**Chair**: Alessio Ponzio (Director of the Centre for Sexual and Gender Diversity - MacEwan University)

**Description**: La tavola rotonda, sponsorizzata dal Queer Caucus, riunisce attivisti ed esperti per discutere il valore dell'educazione sessuo-affettiva nelle scuole. L'incontro coinvolge rappresentanti del Movimento Omosessuale Sardo e del suo Gruppo Scuola, del Coro LGBTQIA+ Komos di Bologna. L'obiettivo è mostrare come la scuola possa e debba svolgere un ruolo essenziale per prevenire bullismo, violenza di genere, omolesbobitransfobia, promuovere il rispetto delle differenze e tutelare le nuove generazioni dalla disinformazione e dalle derive discriminatorie alimentate dai populismi contemporanei. Nel contesto delle attuali dinamiche politiche di governo, il futuro di tali iniziative risulta essere sempre più pericolosamente incerto.

**Speakers**: Alessandro Tampieri (regista e autore freelance, presidente di Komos), Anna Laura Tocco (insegnante della scuola secondaria, coordinatrice del Gruppo Scuola del Movimento Omosessuale Sardo), Simone Sanna Venerdini (presidente del Movimento Omosessuale Sardo)

## J7

**STS Approaches in Italian Studies: Methods and Objects (Roundtable)**
**Room**: Cervantes
**Organizer**: Andrea Capra (New York University)
**Chair**: Andrea Capra (New York University)

**Description**: This roundtable brings together scholars working at the intersection of Italian Studies and Science and Technology Studies (STS) to reflect on interdisciplinary methods and objects of inquiry. The discussion centers on shared methodological questions: how STS reframes objects of analysis, how its concepts travel into Italian contexts, and how Italian archives, texts, and cultural formations complicate or reconfigure dominant STS paradigms. The roundtable seeks to foster cross-disciplinary dialogue and to identify emerging directions for STS-based research in Italian Studies.

**Speakers**: Rebecca Falkoff (University of Texas at Austin), Rhiannon Welch (University of California, Berkeley), Gianna Albaum (Smith College), Catherine Freddo (College of the Holy Cross), and Andrea Capra (New York University)

## J8

**Voci dal margine: Jewish Subjectivity and Intellectual Paths in Fascist Italy (Roundtable)**
**Room**: Pissarello B
**Organizers**: Felice Ferraro (Hebrew University of Jerusalem), Maddalena Tosi (Scuola Normale di Pisa)
**Chair**: Felice Ferraro (Hebrew University of Jerusalem)

**Description**: This roundtable investigates how Italian Jews constructed and negotiated their identities during the Fascist period, a time of escalating political repression and social vulnerability. Focusing on responses to Fascist indoctrination and the 1938 Racial Laws, the roundtable examines strategies of adaptation, resilience, and resistance. Particular attention is given to ego-documents—such as diaries, letters, memoirs—read alongside political and intellectual writings, in order to explore the intersections between personal experience, intellectual trajectories, and broader social and political contexts. Adopting an interdisciplinary approach, we seek to offer new insights into Italian Jewish subjectivity and minority-state relations under Fascism.

**Speakers**: Serena Minniti (Hebrew University of Jerusalem), Saverio Colacicco (Università degli Studi di Milano), Felice Ferraro (Hebrew University of Jerusalem), Maddalena Tosi (Scuola Normale di Pisa), Riccardo A. Correggia (Scuola Normale Superiore)

## J9

**Laura Pariani's Transnational Narrative. Perspectives on Language, Nature, Gender and Migration, Featuring an Interview with the Author**
**Room**: Dostoevskij
**Organizers**: Tullio Pagano (Dickinson College)
**Chair**: Giulia Riccò (University of Michigan)

**Description**: This panel examines the socio-political aspects of the Italian diaspora in Latin America, from the nineteenth century to the present.

**Speakers**: Francesca Parmeggiani (Fordham University), "Quella oscuridad era il vuoto del mundo': la natura nell'immaginario di Laura Pariani"
Tullio Pagano (Dickinson College), "Il misterioso silenzio di Suor Assunta, missionaria in Patagonia"
Laura Pariani, "Intervista"

## J10

**Con-structure: making relations in the Italian canon**
**Room**: Rabitti
**Organizers**: Holden Turner (Johns Hopkins University), Giordana De Rossi (Johns Hopkins University)
**Chair**: Holden Turner

**Description**: In moments of fragmentation, what strategies might be recovered for actively connecting, constructing, or composing strong relations? This panel will feature Italian-language authors (Dante, Umberto Saba, and a selection of contemporary writers) who configure architectures of linkage between beings and the worlds they inhabit. Inspired

by Donna Haraway's (2016) term *sympoiesis* ("a word for worlding-with… sympoiesis enfolds autopoiesis and generatively unfurls and extends it"), the panel explores how literature may to respond to recurrent challenges of co-existence in a pluralistic reality.

**Speakers**: Giordana De Rossi (Johns Hopkins University), "Dante's favella. The construction of the poetic complex"
Paolo Gonnelli (Cornell University), "Writing the self into the canon. An analysis of Saba's *Autobiografia*"
Tobia Ragni (Ca' Foscari Università di Venezia), "Wu Ming: ecological composition of the Italian epic"

## Plenary Event:
## Queen of Flower and Pearls: A Choreopoem

Performance by Gabriella Ghermandi

(preceded by a *brindisi*, details TBD)
Time: 21:00
Location: Teatro Verdi, Via Politeama, 8

Based on Gabriella Ghermandi's acclaimed novel *Regina di fiori e di perle* (Queen of Flowers and Pearls), this narrative talk begins with the Ethiopian culture of storytelling, and continues the journey over time from Ethiopia to Italy. This event centers stories of Ethiopian resistance in the struggle against Italian colonial expansion under Fascism, and features readings, monologues, and songs performed by Ghermandi.

**Gabriella Ghermandi** is a singer, performer, novelist and short-story writer, who uses storytelling and live performance to reach diverse audiences and foster mutual empathy. She was born and raised in Addis Ababa to an Italian father and Ethiopian mother. She later relocated to Bologna, Italy. Ghermandi is also the creator and lead singer of The Atse Tewodros Project, an artistic collaboration between Ethiopian and Italian musicians.

# **Day Three**: June 5 (Friday)

## **K Sessions**: 9:00 – 10:30

### K1

**STS Approaches in Italian Studies (II)**
**Room**: Cervantes
**Organizers**: Andrea Capra (New York University)
**Chair**: Andrea Capra (New York University)

**Description**: This panel examines how scientific knowledge circulates across medical, religious, media, and translational contexts, shaping forms of authority, embodiment, and subjectivity from the early modern period to the present. Bringing together work in the history of medicine, cultural history, media studies, and translation, the papers investigate how scientific discourse becomes legible to broader publics—and how it is contested, appropriated, or reworked by those it seeks to describe or govern. Together, these papers position Italian contexts as critical sites for rethinking science, expertise, and the politics of knowledge. This panel is one of two panels organized under the theme "Science and Culture: STS Approaches in Italian Studies."

**Speakers**: Catherine Freddo (College of the Holy Cross), "Furfuracco Fever: Ergot and the Epistemic Limits of Early Modern Italian Medicine"
Avery McGraw (University of Connecticut), "'Operazione Donna': Pop Medicine and Transgender Identity in 1970s Italy"
Sophia Barry Gordon (University of Birmingham), "Translating the Unspeakable: Voice, Trauma, and Trans Embodiment in *Romanzi espliciti*"

### K2

**La Storia Animata: Politica, Società E Immaginari Nel Cartoon Italiano Dagli Anni '60 A Oggi (I)**
**Room**: Toso
**Organizer**: Christian Uva (Università degli Studi Roma Tre)
**Chair**: Gius Gargiulo (Modyco Université Paris Nanterre)

**Description**: Le due sessioni del panel (K2 e L2) esplorano le modalità in cui l'animazione italiana, dagli anni Sessanta a oggi, ha rappresentato memoria storica, tensioni politiche e trasformazioni sociali. Dalle rielaborazioni del secondo conflitto mondiale ai cortometraggi civili di Gomas e Manfredi, dalle visualità ribelli del Sessantotto alle metamorfosi immaginarie della Pimpa, fino alle distopie contemporanee e agli sconfinamenti del cartoon nel cinema, gli interventi indagano l'animazione come spazio critico capace di dare forma a immaginari collettivi, conflitti generazionali e nuove modalità di lettura del presente.

**Speakers**: Martina Vita (Università degli Studi Roma Tre), "Animare la memoria. Il secondo conflitto mondiale nell'animazione italiana"
Giacomo Ravesi (Università degli Studi Roma Tre), "Per un'animazione civile e di denuncia sociale. I cortometraggi animati di Guido Gomas e Manfredo Manfredi (1965-1968)"
Vincenzo Altobelli (Università eCampus), "Linee in rivolta. L'animazione italiana e l'inconscio visivo del Sessantotto"

### K3

**La letteratura comparata e l'italianistica**
**Room**: Satta
**Organizers**: Sara Marzioli (University of Nebraska at Omaha), Franco Baldasso (Bard College, NY)
**Chair**: Sara Marzioli (University of Nebraska at Omaha)

**Description**: Il panel esplora la teoria e la prassi della letteratura comparata e critica letteraria in Italia, con particolare attenzione al rapporto con l'italianistica, le elaborazioni teoriche della disciplina, l'analisi di fonti primarie, l'apertura a prassi di cultura visiva, o l'interazione con pratiche museali e del patrimonio. Alcune questioni affrontate sono: - il suo rapporto con gli Studi Postcoloniali, i Cultural Studies, e gli Studi Transnazionali; - il posizionamento di testi italiani nella pratica della Letteratura Mondiale; - il rapporto della disciplina con l'assetto istituzionale della produzione del sapere, con uno sguardo in particolare alla cultura visiva, materiale, e del patrimonio.

**Speakers**: Franco Baldasso (Bard College, NY). "Tra Documento e Monumento: Letteratura come memoria e eredità culturale"
Sara Marzioli (University of Nebraska, Omaha), "Uneven Poetics and Unsettled Geographies in TiNoune Moïse's *Terra! Ma nessuna patria*"
Cristina Lombardi-Diop (Loyola University, Chicago), "Smuovere il centro: l'italianistica e la teoria postcoloniale"

## K4

**Epic Narratives in Contemporary Italian Cultures (II)**
**Room:** Rabitti
**Organizers:** Luciano Parisi (University of Exeter)
**Chair:** Manuela Marchesini (Texas A&M University)

**Description:** Frederick Turner, in *Epic: Form, Content, and History*, notes that scholars of various disciplines identify epics with "the grand narrative of oppression, essentialism and the marginalization of the subaltern." In order to detach the epic genre from nationalist or imperialist associations, he theorizes the existence of a planetary or 'human-race' epic at the root of all individual epics. While acknowledging the universality and continued vitality of epic narratives despite their proclaimed demise, this panel takes a different approach by contextualizing epic narratives developed within Italy that are all non-national, deriving from regional or political subcultures.

**Speakers**: Rosanna Morace (Università di Sassari), "L'epica di fondazione nella letteratura italiana translingue"
Roberto Puggioni (Università di Cagliari), "La 'performance epica' nel teatro contemporaneo"
Luca Zipoli (Bryn Mawr College), "Epic on Air: The Radio Adaptations of Chivalric Poems in Post-Modern Italy"

## K5

**Sicily In/And The World (I): Global Migrations**
**Room**: Shakespeare
**Organizers**: Valerie McGuire (University of Texas Austin), Amanda Pascali (University of Texas Austin)
**Chair**: Valerie McGuire (University of Texas, Austin)

**Description**: This session (along with L5) explores the multifaceted nature of Sicilianness and its expression both on the island and across the globe. We welcome studies on the Sicilian diaspora, transnational cultural production, and the historical or contemporary impact of Sicilian mobilities as well as on the presence of other diasporas in Sicily. Papers may address topics such as the construction of identity within local, national, and international frameworks, the role of Sicilian language and dialects, the representation of Sicilianità in global media, and the complex interplay between regional culture and global processes. We aim to assess how Sicily is anything but insular in the conventional sense of the word; and yet still requires—and benefits from—analyzing its many diasporas on terms distinct from the broader Italian experience.

**Speakers**: Suzane Uttaro Samuels (Independent Scholar), "Diasporic Sicilitudine: Reimagining Sicilian Identity Across Borders in Seeds of the Pomegranate"
Michael Brown (Rochester Institute of Technology), "Being Sicilian in 'Smugtown, USA.'"
Giuliano Fleri (Columbia University), "'Italian, My Way': Relations and Convergences between *Sicilianità* and *Italianità* in Colonial Tunisia."

## K6

**Critical Approaches to Italian Territories II**
**Room**: Baldacci
**Organizers**: Lydia Tuan (Yale University), Qian Mauro Liu (The Ohio State University)
**Chair**: Qian Mauro Liu (The Ohio State University)

**Description**: Positioned at the intersection of postcolonial studies and the environmental humanities, this panel foregrounds the transnational analytical valence of "territory" beyond its usage as a geographical and economic term in reference to Italy's regional borders. What methodological possibilities emerge from engaging with an environmentally, politically, and geographically significant term such as "territory," and what limitations do we encounter? How might we rethink the significance of "territory" with respect to material elements – such as land, water, and shoals – and the realities of displaced human bodies, as well as natural resource extraction? Second of a two-session panel.

**Speakers**: Caterina Romeo (Sapienza Università di Roma), "Global Narratives from the Italian South: Coloniality, Migrations and Environmental Catastrophes in Claudia Durastanti's *La straniera* and *Missitalia*"
Claudio Fogu (University of California, Santa Barbara), "Risorgimento as Territorialization"
Lydia Tuan (Yale University), "Reclaiming Unfinishedness: L'incompiuto as National Identity"

## K7

**Interdisciplinary Pathways into Italian Children's Studies (II)**
**Room**: Dostoevskij
**Organizers**: ICONICs - Italian Collective of Narratives in Interdisciplinary Children's Studies
**Chair**: Anna Finozzi (University of Stockholm)

**Description**: This panel, organized by ICONICs (Italian Collective of Narratives in Interdisciplinary Children's Studies), explores new critical approaches to Italian children's and young adult literature and media, with a particular focus on gender, memory and ecology. Combining literary, visual and media studies, the session offers an interdisciplinary dialogue on Italian childhood imaginaries.

**Speakers**: Elena Sottilotta (University of Cambridge), "Silver Talismans and Half-Worlds: Grazia Deledda, Maria Lai and the (Re)Weaving of Sardinian Wonder Tales"
Clotilde Brandone (University of Genova), "'La repubblica delle farfalle'. Un'indagine storico-culturale sulla memoria della Shoah nella letteratura per l'infanzia in Italia (1988-2018)"
Dalila Forni (University of L'Aquila), "Dai boschi agli astri: identità 'selvatiche' e resistenza politica in *L'inverno delle stelle* di Nicoletta Verna"

## K8

**Fragile Histories and Precarious Justice:**
**Media, Memory, and Knowledge in Contemporary Italian Screen Culture (I)**
**Room**: Pissarello A
**Organizers**: Annachiara Mariani (The University of Tennessee, Knoxville)
**Chair**: Annachiara Mariani (The University of Tennessee, Knoxville)

**Description**: This panel investigates how contemporary Italian cultural production engages with silence, memory, and the archive to unsettle dominant historical narratives and reclaim marginalized voices. Through memoir, unrealized film projects, and experimental visual installations, the papers explore how authors and artists resist the epistemic violence of colonial, patriarchal, and nationalist discourses. Foregrounding themes of opacity, refusal, and fragmentation, the panel highlights silence not as absence but as a powerful narrative and political strategy. It examines how memory—personal, intergenerational, and institutional—is shaped by historical trauma, postcolonial displacement, and the politics of representation. From diasporic memoirs to archival counter-histories and diffractive visual practices, these works reframe the unsaid as a form of care, critique, and liberation. Together, the presentations demonstrate how alternative archives and aesthetic forms offer new pathways for ethical witnessing and cultural reckoning in contemporary Italy.

**Speakers**: Dora Labate (Rutgers University), "Narrating the Unsaid: Silence as Resistance in DeSalvo, Ragusa, and Scego's Memoirs"
Leonardo Campaner (New York University) "Gillo Pontecorvo's Unrealized Projects on Magic and the South"
Ruth Glynn (The University of Bristol), "Theo Eshetu's *The Return of the Axum Obelisk* (2009): Diffractive Reading as Liberatory Screen Practice"

## K9

**Beyond Human Hegemony: Narratives of Precarity, Care, and Liberation**
**Room**: Pissarello B
**Organizers**: Valentina Graziuso (UNC, Chapel Hill), Angela Gatto (UNC, Chapel Hill)
**Chair**: Valentina Graziuso (UNC, Chapel Hill)

**Description**: This panel examines how literary imagination from medieval to contemporary time has represented the complex, often conflictual relationships between humans and nonhuman agents, while creating a space for ethical reflection, care, and liberation from various forms of oppression.

**Speakers**: Russell J. A. Kilbourn (Wilfrid Laurier University), "Italy's *Cinema dell'anima*: Towards a Posthumanist Ethics in Cinematic Practice"
Giulia Fabbri (Sapienza University of Rome), "Posthuman Kinships in Eco-Dystopian Futures: A Comparative Analysis of Clelia Farris's *I Vegumani* and Wanuri Kahiu's *Pumzi*"
Marco Ceravolo (Centre for the Study of Contemporary Women's Writing, ILCS, University of London), "Bare Childhoods: Dehumanisation and Posthuman Becoming in *Bambini bonsai* by Paolo Zanotti"
Miriam Ladu (University of Sassari), "Anna Maria Ortese e l'alleanza multispecie. Ontologia, necropolitica e cosmopacifismo"

**K10**

**Jewish-Italian Literature: Voices and Questions**
**Room**: Deledda
**Organizers**: Alberto Gelmi (Vassar College), Ori Kinberg (Hebrew University of Jerusalem)
**Chair**: Eva Del Soldato (University of Pennsylvania)

**Description**: The expanse of Jewish-Italian literature – stretching from the Middle Ages to the present day across a variety of genres and languages – is a virtually untapped treasure for Italianists, especially for earlier periods. This panel showcases ongoing research that bridges across disciplines and academic divisions along three lines of inquiry: 1. Presenting well-known and understudied voices of Jewish-Italian literature in their connection with the larger literary system of the peninsula; 2. Defining the scope of the field through a specific case study; 3. Showcasing instances of mono- and bi-directional exchange and reception between otherwise customarily independent fields of study.

**Speakers**: Alberto Gelmi (Vassar College), "Dante and Immanuel of Rome on Last-Minute Repentance"
Ori Kinberg (Hebrew University of Jerusalem), "Poetic Initiations: Learning to Write Hebrew Poetry in 15th-Century Italy"
Erica Baricci (Università dell'Insubria), "The Female Figure in Leone de' Sommi's *A Comedy of Betrothal* (*Tzahut Bedihutha deQiddushin*)"
Gur Zak (Hebrew University of Jerusalem), "Dante and Modern Hebrew Literature: Preliminary Reflections"

## **L Session**: 10:45 – 12:15

## Plenary Roundtable:
## *From Oblivion to Memory*:
## Yekatit 12 and the Descendants of Ethiopian Prisoners Of War in Asinara
## Location: Lessing (Aula Magna)

Organized and Sponsored by the Critical Race, Diaspora and Migrations Caucus

**Organizers**: Giulia Riccò and Gabriella Ghermandi
**Chair**: Loredana Polezzi
**Speakers**: Gabriella Ghermandi; Sarah Nouvellon; Meqdes Mesfin; Yitna Firdyiwek; Wassy Tesfà

This plenary roundtable illuminates the intertwined memories of the Yekatit 12 massacre, the deportation of Ethiopian prisoners to the island of Asinara and their histories of resilience. The event creates an unprecedented space where archival research, intergenerational testimony, and place-based memory meet.

Participants include four descendants whose families lived the violence of Yekatit 12 and its aftermath: **Sarah Nouvellon**, whose family's search in Sassari rekindled public awareness of the deportations; **Meqdes Mesfin**, bearer of a lineage scarred by imprisonment, torture, and survival; **Yitna Firdyiwek**, translator of his grandfather's diary from Asinara; and **Wassy Tesfà**, whose ancestor endured deportation under extreme physical duress.

# M Sessions: 12:45 – 14:15

## M1

**Technologies of Authorship and Identity: Sound, Materiality, and Transcription (II)**
**Room**: Rabitti
**Organizers**: Emily Antenucci (Vassar College), K. Travers (University of Warwick)
**Chair**: K. Travers

**Description**: This cross-temporal panel asks: what role does technology play in making an author or artist? How do authors and artists themselves respond to changing technologies? This panel reflects on how technologies of writing and recording shape the material transmission of texts, informing notions of authorship and voice from the emergence of the vernacular author, to modern print culture, and the rise of mass media.

**Speakers**: George Rayson (University College Cork), "Dante's 'risma' (*Inf.* XXVIII. 39): a ream or a rhyme?"
Isabella Livorni (New York University), "Writing machines: the typewriter and feminized labor in midcentury Italian poetics (Elio Pagliarani and Amelia Rosselli)"
Milan Reynolds (Rutgers University), "Social Reelism: Tape, Voice, and the Left in Italy's *lungo '68"*

## M2

**La Storia Animata: Politica, Società E Immaginari Nel Cartoon Italiano Dagli Anni '60 A Oggi (II)**
**Room**: Toso
**Organizer**: Christian Uva (Università degli Studi Roma Tre)
**Chair**: Christian Uva (Università degli Studi Roma Tre)

**Description**: Le due sessioni del panel (K2 e L2) esplorano le modalità in cui l'animazione italiana, dagli anni Sessanta a oggi, ha rappresentato memoria storica, tensioni politiche e trasformazioni sociali. Dalle rielaborazioni del secondo conflitto mondiale ai cortometraggi civili di Gomas e Manfredi, dalle visualità ribelli del Sessantotto alle metamorfosi immaginarie della Pimpa, fino alle distopie contemporanee e agli sconfinamenti del cartoon nel cinema, gli interventi indagano l'animazione come spazio critico capace di dare forma a immaginari collettivi, conflitti generazionali e nuove modalità di lettura del presente.

**Speakers**: Alice Sagrati (Università degli Studi Roma Tre), "*Pimpa*, *Barbapapà* e l'animazione italiana nel decennio della trasformazione (1975-1985)"
Matteo Santandrea (Bibliotheca Hertziana - Max Planck Institute for Art History), "Disegnare il collasso. Distopia e critica del presente nell'animazione italiana contemporanea"
Francesco D'Asero (Università degli Studi di Bari "Aldo Moro"), "Eccedenze animate. Le interferenze del cartoon nel cinema italiano tra storia, costume e identità"

## M3

**Italian Culture and Care: Confronting Catastrophic Thinking**
**Room**: Baldacci
**Organizers**: Kristen Keach (University of Nevada, Las Vegas)
**Chair**: Kristen Keach (University of Nevada, Las Vegas)

**Description**: Constant disaster news fosters "catastrophic thinking," rendering the present seemingly apocalyptic. This panel examines Italian cultural legacies as tools for navigating such precarity. We begin with 1348's bubonic plague, analyzing how Boccaccio, Petrarch, and the Triumph of Death iconography transformed trauma into an episteme of care. We then trace intercultural resonances in Goethe and Foscolo, exploring civilizational collapse as a precursor to twentieth-century horrors. Finally, using Venice's Santa Maria della Salute as a model of (self)care, we demonstrate how artistic creation processes collective trauma. By "thinking through" catastrophe, we find liberation from the trappings of modern anxiety.

**Speakers**: Kristen Keach (University of Nevada, Las Vegas), "Beyond the Plague: Intermedial Allegories of Death as Tools for Collective Liberation"
Matthew Childs (Wake Forest University), "A Tradition of Catastrophe, or a Catastrophic Tradition? German and Italian Intercultural Preoccupations with the End of the World"

Cynthia Briggs (Walden University), "Monuments of Resilience: Processing Trauma and Emotional Care in Artistic Practice"

## M4

**Early Modern Street Art: Public Statements, Ornament, Fragility, and Memory**
**Room**: Deledda
**Organizers**: Federica Caneparo (University of Chicago), Anna Swartwood House (University of South Carolina)
**Chair**: Alexis Culotta (Tulane University)

**Description**: The streets of early modern Italy were sites of dynamic interplay between permanence and transience, where architecture, ornament, and performance converged to shape civic and devotional experience. From frescoes to triumphal arches, processional structures, and temporary installations, such interventions infused the urban fabric with theatricality and meaning while embracing material fragility and impermanence. This panel explores material designed to be permanent but in practice unable to survive intact through the passing of time, from mural paintings to sgraffiti, as well as material designed to be transitory, but that nevertheless shaped the rhythms and patterns of both quotidian and extraordinary events.

**Speakers**: Alexis Culotta (Tulane University), "Painting Architecture, Performing Antiquity: Polidoro da Caravaggio's All'Antica Façades in the Early Modern Roman Street"
Anna Swartwood House (University of South Carolina), "Tabula Rasa: The Erasure of Frescoed Facades in Text and Image"
Emily Hyatt (Yale University), "'Hic Terminus Hæret': Reading between Facture and Fantasy in Elisabetta Sirani's 1665 Funerary Apparati"
Federica Caneparo (University of Chicago), "Fragments of Stories: Ariosto's *Orlando Furioso* on Palaces' Façades"

## M5

**Sicily In/And The World (II): Internal Narratives and Perspectives**
**Room**: Shakespeare
**Organizers**: Valerie McGuire (University of Texas Austin), Amanda Pascali (University of Texas Austin)
**Chair**: Amanda Pascali (University of Texas Austin)

**Description**: This session (along with K5) explores the multifaceted nature of Sicilianness and its expression both on the island and across the globe. Papers address the construction of identity within local, national, and international frameworks, the role of Sicilian language and dialects, the representation of Sicilianità in global media, and the complex interplay between regional culture and global processes. We aim to assess how Sicily is anything but insular in the conventional sense of the word; and yet still requires—and benefits from—analyzing its many diasporas on terms distinct from the broader Italian experience.

**Speakers**: Irene Lottini (University of Iowa), "A Sicilian Story: Caravaggio, Sciascia, Andò"
Amanda Pascali (University of Texas at Austin), "Translating a Sicilian Requiem: Rosa Balistreri's Forty-Minute Protest Song and the Global Fight Against Femicide"
Lina Insana (University of Pittsburgh), "The Colonized City: Disaster Capitalism, Familiar Strangers, and Messina's Eternal *Clandestini*"
Teresa Fiore (Montclair State University), "Local and U.S. Food in Sicily After the 1943 Allied Landing: A Literary Perspective"

## M6

**Precarious Frontiers, Liquid Mediations (III)**
**Room**: Dostoevskij
**Organizers**: Alessandro Brunazzo (University of Oslo), Giacomo Tagliani (Università di Modena e Reggio Emilia)
**Chair**: Laura Di Bianco (Johns Hopkins University)

**Description**: As a peninsula that juts into the sea and is crisscrossed by more than a thousand rivers, Italy is a country inextricably linked to water. Within the framework of the Blue Humanities (Neimanis 2017; Opperman 2022; Jue 2021; Helmreich 2023; Mentz 2024; Alaimo 2025), this panel examines water's materiality and the various forms through which it is mediated—and, in turn, mediates—specific Italian environments. The contributors to this

transdisciplinary panel reflect on how multiple forms of water (saltwater, brackish water, freshwater) interact with the Italian environment and/or its histories of exploitation, labor, and discrimination.

**Speakers**: Simona Arillotta (IUAV, University of Venice), "A sea 'in between'. The Strait of Messina as a medium"
Miriam Tola (John Cabot University), "The Unruly Waters of Rome's Urban Lake"
Giacomo Tagliani (University of Modena and Reggio Emilia), "The Shape of Water. Hydroelectric Imaginaries of the Italian Economic Miracle"
Joshua Stein (Woodbury University), "Sediment as Cultural Heritage"

**M7**

**Rebellion, Revolt, Revolution: Radical Contestation in Italy from Unification to the Present (III)**
**Room**: Pissarello A
**Organizers**: Judith Tauber (Cornell University), Sergio Ferrarese (William & Mary)
**Chair**: Sergio Ferrarese (William and Mary)

**Description**: This 3-session panel explores Italian radical contestation from unification to the present, be it in the form of an individual rebellion, a short-lived local revolt, or widespread decades-long activism. We investigate radical contestation in which individuals questioned the very roots, moral/ideological frameworks, or social/economic/political structures of society. What ideas, events, actors, and processes of Italian radical contestation remain understudied and/or little known? What forms of backlash has radical contestation faced, and to what extent was it able to change the very roots of society? How has radical contestation been retold and how might we add to or challenge these narratives?

**Speakers**: Marco Gualtieri (Università degli Studi di Urbino, Carlo Bo), "Gli anni Settanta e i suoi scontenti. Crisi della militanza e rappresentazioni pubbliche del disimpegno nell'Italia del dopo-boom"
Marco Labbate (Università degli Studi di Urbino, Carlo Bo), "Pacifismo, obiezione di coscienza e modelli di genere"
Alessandro Barile (Istituto di Studi Politici "S. Pio V"), "Genova dopo Genova. Continuità e oltrepassamenti del movimento no global tra Grenova e l'Onda (2001-2009)"
Carmela Panarello (MIUR), "La rugiada e il Sole: l'affermazione della dignità del lavoro femminile"

**M8**

**Replanting the Family Tree; Reconfiguration of Kinship in the Family Novel after 1968 (III): Il family novel dagli anni Duemila in poi**
**Room**: Satta
**Organizers:** Lourdes Contreras (University of Pennsylvania), Laura Pergola (Università di Torino), Beatrice Basile (University of Pennsylvania)
**Chair:** Beatrice Basile (University of Pennsylvania)

**Description**: This panel reexamines the family novel beyond narrowly defined generic frameworks centered on genealogy, continuity, and tradition. Focusing on the Italian literary context, it explores how the genre has negotiated temporality, kinship, and power, while adapting to social and cultural change. Drawing on postcolonial, diasporic, ecocritical, and care-centered perspectives, the panel highlights alternative configurations of family, community, and relationality that challenge conservative readings of the genre. It argues for more fluid and inclusive models of the family novel, capable of fostering equity, community formation, and emancipatory visions of kinship.

**Speakers**: Sonia Glauser (Université de Lausanne), "Legami familiari: voci dal panorama sardo degli anni Duemila"
Sara Gambella (Università di Granada), "Il romanzo di famiglia iper-contemporaneo tra autofiction e Bildungsroman: i casi di Veronica Raimo e Teresa Ciabatti"
Gina Bellomo (Università di Bologna, Sorbonne Université), "Replanting the family island: correspondences between family and Sicily in Emma Dante's theatre writing"

**M9**

**Representations of Work in Literature and/or Film (II)**
**Room**: Pissarello B
**Organizers**: Paola Sica (Connecticut College), Barbara Meazzi (Université Côte d'Azur)
**Chair**: Barbara Meazzi (Université Côte d'Azur)

**Description**: Work plays a crucial role in shaping people's lives, offering meaning and identity for some, while remaining a source of alienation for others. Sociologists, anthropologists, psychologists and critics of literature and film have grappled with analyses of work from different perspectives. In the field of Italian Studies, there has been a renewed interest in the topic recently (e.g. Contarini, Chirumbolo, Baghetti, Carter, Ceteroni, Spinelli, Cataldi, etc). Building on this debate, the panel explores literary and cinematic representations of work — especially women's work in Italy. It addresses a variety of related themes including contingent employment, unions and migrations.

**Speakers**: Marta Cerreti (Johns Hopkins University), "Reclaiming Animality in the Age of Anthropomorphic Capital: Literary Responses to Precarious Labor"
Paola Sica (Connecticut College), "Lilia Bicec: From Journalist in Moldova to Domestic Worker and Writer in Italy"
Paola Bonifazio (The University of Texas at Austin), "In and Out of Fiction: Cattle Farming in Italian Films Under Fascism"

**M10**

**Are Italian Studies Ready for Female-Identifying Early-Researchers? A Girl's Guide to Surviving Academia (Roundtable sponsored by the Women's Studies Caucus)**
**Room**: Cervantes
**Organizers:** Irene Fiducia (Brown University), Elettra Solignani (Brown University)
**Chair:** Irene Fiducia (Brown University), Elettra Solignani (Brown University)

**Description:** This roundtable explores the challenges early-career researchers—especially gender-marginalized and minoritized ones—face within academic environments still marked by exclusion and unequal recognition. It also reflects on how solidarity, mentorship, and friendship can counter isolation and foster more inclusive and healthy ways of inhabiting academic life. Scholars at all career stages and from all backgrounds are invited to participate in an open-floor discussion on structural barriers and alternative forms of scholarly belonging, promoting a respectful and constructive dialogue.

**Speakers:** Irene Fiducia (Brown University), Elettra Solignani (Brown University), Simona Di Martino (UT Austin), Serena Bassi (Yale University) Qian Mauro Liu (Ohio State University), Agnese Martini (University of St Andrews), Giulia Sbaffi (University of Stirling)

# **N Sessions**: 14:30 – 16:00

## N1

**In famiglia tutto bene? (III)**
**Room**: Rabitti
**Organizers**: Tatiana Crivelli (University of Zurich)
**Chair**: Ilenia De Bernardis (IULM-Milano)

**Description**: Nella letteratura italiana del Novecento la famiglia emerge come una forma insieme persistente e instabile della modernità: da spazio di sicurezza a luogo di crisi, da istituzione normativa a scena di vulnerabilità, si configura come un dispositivo privilegiato per esplorare le tensioni tra precarietà, cura e liberazione. La trasformazione dei ruoli di genere, la crisi dell'autorità patriarcale e la ridefinizione delle genealogie ne fanno un laboratorio simbolico e politico, in cui le soggettività si formano e si disfano e l'intimità si intreccia alla violenza. La sessione intende interrogare la famiglia come categoria critica e scena discorsiva, in cui la letteratura agisce come forma di pensiero ed elaborazione affettiva.

**Speakers**: Mattia Mossali (Wesleyan University), "Autobiographical Death and Paternal Legacy: Family and Betrayal in Edoardo Albinati"
Daniela Palmeri (Universitat Autònoma de Barcelona), "Genealogie femminili e vulnerabilità nella rappresentazione della famiglia di Lucia Calamaro"
Elisa Russian (University of Zurich), "Grammatica affettiva e formazione queer in Tommaso Giartosio";
Stefania Lucamante (Università degli Studi di Cagliari), "'Una saga familiare': l'emigrazione interna raccontata da Giorgio Fontana in *Prima di noi*"

## N2

**Mediterranean Blue(s), Black and White, or Multicolor? (III)**
**Room**: Dostoevskij
**Organizers**: Claudio Fogu (UCSB), Federica Morelli (Bruno Kessler Foundation (ISIG-FBK))
**Chair**: Federica Morelli (Bruno Kessler Foundation (ISIG-FBK))

**Description**: In recent years, several theoretical paradigms have been mobilized to contextualize Italian history, arts, and culture within a Mediterranean framework of reference. The Black Mediterranean, post-and decolonial theory, metageography. Southern Thought, island studies, ocean studies, and environmental humanities are among the most prominent. Yet, despite their common geographical referent the "Mediterranean", however conceived, researchers have struggled to put their different theoretical orientations in dialogue with each other. This panel aims to start the conversation by calling on scholars exploring the relationship between Italy and the Mediterranean to present specific applications of different theoretical paradigms to their research.

**Speakers**: Lorenzo Fabbri (University of Minnesota), "The White Mediterranean: Power, Race, and Melodrama in the *Mare Nostrum*"
Laura Sarnelli (UCSB), "Sexing the Mediterranean: Views from Naples"
Jennifer Scappettone (University of Chicago), "Geopoetics of the Mediterranean: Emilio Villa's *Idrologie* and the Rejection of 'Europe'"

## N3

**Ottocentismi - L'Ottocento italiano: letteratura, scienza e modernità (III)**
**Room**: Baldacci
**Organizers**: Katharine Mitchell (University of Strathclyde, Glasgow)
**Chair**: Katharine Mitchell (University of Strathclyde, Glasgow)

**Description**: This panel explores the influence and legacies of writers and performers who contributed to the success of Italy's entertainment industry — intended in its broadest sense to encompass all forms of media — at the turn of the twentieth century, including the early Italian film industry. Particular focus will be on transnational stardom and celebrity 'texts' (Dyer, 1979) of minority groups, including women and migrants, and texts that were produced, consumed and circulating in the South of the peninsular.

**Speakers**: Ombretta Frau (Mount Holyoke College), "Funeral as performance. Wagner's death in Venice, from Jolanda to D'Annunzio"
Chiara Tolomei (University of Pisa), "Gothic, Popular and Feminine: Reassessing Carolina Invernizio's Writing"
Katharine Mitchell (University of Strathclyde, Glasgow), "Tracing a Genealogy of Italian Female (Screen)Writers and Performers for the Women Film Pioneers of the 1910s"

## N4

**Ultime spiagge**
**Room**: Shakespeare
**Organizers**: Pierpaolo Antonello (Yale University), Antonella Camarda (University of Sassari)
**Chair**: Pierpaolo Antonello (Yale University)

**Description**: Beaches are among the most significant transitional spaces of modernity. Defined by Rieucau and Lageiste as heterotopic spaces, beaches function as liminal zones of social polyvalence and instability: sites of human spectacle, hubs of social and artistic reinvention and experimentation, and terrains for gendered and queer re-imaginings. They prompt breaks with conventional forms of movement, perception, and sociability, while also foregrounding questions of ecological disturbance and multispecies gathering. In global theory, beaches also operate as frontiers of colonial arrival and departure, and as borders of migration and displacement. As masterfully explored by Christian Uva in his book *L'ultima spiaggia*, particularly in relation to cinema, in the Italian context they have become sites for the actualization of national self-definition through multiple configurations of social transformation. This panel seeks to expand these suggestions and investigate artistic forms, visual cultures, and narrative representations through which these multifaceted dimensions intersect, overlap, and become culturally legible.

**Speakers**: Christian Uva (Roma Tre), "Corpi, identità e immaginario nazionale: la spiaggia come topos del cinema italiano"
Antonella Camarda (University of Sassari), "Beyond Leisure: The Italian Beach as a Site of Power in Paparazzi by Armin Linke and Corrado Calvo"
Giuliana Altea (University of Sassari), "The Beach as a Liminal Space in Bona de Mandiargues' Early Work"
Pierpaolo Antonello (Yale University), "The Littoral of Perception: Vision and Alienation in Antonioni and Calvino"

## N5

**Narrating Vulnerability: Naples and its Representations (II)**
**Room**: Pissarello B
**Organizers**: Cosetta Seno (University of Colorado, Boulder)
**Chair**: Stefano Serafini (University of Padova, Georgetown University)

**Description**: This panel examines the literary, cinematic, and media representations of Naples from Italian unification to the present, with an emphasis on vulnerability and instability as defining features of urban life. How do stories of Naples illuminate broader questions of displacement, resistance, and affective belonging? How might they reshape our understanding of the city as both a lived space and a symbolic terrain?

**Speakers**: Aine O'Healy (Loyola Marymount University), "Screening the Fragilities and Ferocity of Neapolitan Boyhoods from 1992 to 2022"
Valentina Graziuso (University of North Carolina at Chapel Hill), "Napoli come spazio etico di vulnerabilità e giustizia sociale nell'opera di Anna Maria Ortese"
Cosetta Seno (University of Colorado, Boulder), "Seeing Naples Bare: *Napoli a occhio nudo* by Renato Fucini and the Storytelling of Urban Fragility"

## N6

**New Directions in Early Modern Women's Writing: Affect and Relationality (II)**
**Room**: Satta
**Organizers**: Ida Caiazza (New York University), Kate Driscoll (Duke University)
**Chair**: Jane Tylus (Yale University)

**Description**: Informed by the conference's themes of precarity, care, and liberation, this panel explores how early modern women's writing conceptualizes affect and relationality. The papers ask how emotions are generated, negotiated, and sustained within intellectual and social bonds.

**Speakers**: Rossella Pescatori (El Camino College), "Decentering Literary Authority: Tullia d'Aragona's Dialogic Innovation in Early Modern Italy"
Ida Caiazza (New York University), "Literary Objects and Affective Materiality in Renaissance Women's Love Letters"
Kate Driscoll (Duke University), "Courting Immortality in Arcadia: Triangular Patronage between Maddalena Campiglia, Isabella Pallavicino Lupi, and Torquato Tasso"
Giulia Caleò (Johns Hopkins University), "The Unicorn Fable in Moderata Fonte's *Il merito delle donne*"

## N7

**Dante the Politician, Dante Politicized (III)**
**Sponsored by the Dante Society of America (DSA)**
**Room**: Toso
**Organizers**: Eva Del Soldato (University of Pennsylvania)
**Chair**: Giulio Genovese (Pennsylvania State University)

**Description**: Politics played a crucial role in Dante's biography, which is reflected in his writings through a range of variations and oscillations. However, the reception of Dante has also been often political, with the sommo poeta being recovered, exploited, and at times even ventriloquized to serve the most disparate agendas in any sort of media. This panel aims to foster a dialogue between contributions on Dante as a politician, particularly on his theoretical sources, and contributions on the political uses of Dante. Our purpose is to bring together medievalists and reception scholars to compare different methodologies and tools while approaching Dante in a transhistorical perspective.

**Speakers**: Carlos D. Fernandez (Brooklyn College), "Dante Mambí: Politicizing Dante in Nineteenth-Century Cuban Independence"
Yuyang Zhang (University of Chicago), "Dante the Capitalist: Reading Dante During the Era of Class Conflict in China (1957-1978)"
Annalisa Guzzardi (The Graduate Center, CUNY), "'Nos autem, cui mundus est patria velut piscibus equor': l'esilio di Dante tra Ovidio e la tradizione novecentesca"

## N8

**Feminae agentes: re-esistenza e resilienza al femminile (III)**
**Room**: Pissarello A
**Organizer:** Beatrice Mosca (Università eCampus, UCM)
**Chair:** Beatrice Mosca (Università eCampus, UCM)

**Description**: All'interno della tematica della AAIS Conference 2026, il panel analizza le forme e le strategie attraverso cui il discorso femminile, nelle sue espressioni letterarie, artistiche e mediali, si configura come spazio di resistenza ed elaborazione critica. In un arco storico che va dalle origini alla contemporaneità, e in contesti segnati dalla marginalizzazione della voce delle donne, il prendere parola assume un valore politico ed epistemico, come gesto di autoaffermazione e di sovversione dei codici dominanti. Attraverso un approccio interdisciplinare, il panel indaga precarietà, memoria e corpo come luoghi di resilienza, in cui la vulnerabilità si trasforma in forza rigeneratrice e in via di liberazione.

**Speakers**: Giovanni Luca Montanino (Université d'Aix-Marseille), "Identità velate: la performatività del corpo femminile tra resistenza e mistero negli sceneggiati Rai"
Tanja Habrle (Università Juraj Dobrila di Pola), "Memoria seriale e voce femminile: 'Varietas' come archivio dinamico di resistenza culturale"
Carolina Borin (Università degli Studi di Trieste): "La pubblicistica come forma d'impegno civile femminile: la voce di Natalia Ginzburg"

## N9

**Michela Murgia: God Save the Queer**
**Room**: Deledda
**Organizers**: Claudia Karagoz (Saint Louis University), Tania Rispoli (Duke University)
**Chair**: Claudia Karagoz (Saint Louis University)

**Description**: Michela Murgia remains one of the most lucid and radical feminist voices in contemporary Italian culture. Her work unsettles the boundaries between literature and politics, religion and dissent, care and control. This panel reflects on Murgia's work where care, illness, kinship, and reproductive politics meet feminist, decolonial, and

queer thought. Her writing questions normative motherhood and the hierarchies that regulate forms of belonging and dependency. This panel explores how Murgia's texts confront power at its most intimate scales—from the management of life and death to the control of speech, from theology to family and nation.

**Speakers**: Alessandro Giammei (Yale University), "The Social Network. Michela Murgia's Relational Poetics in the Light of Maria Lai"
Diletta Pasetti (Rutgers University), "Una Femminista della Madonna: *Ave Mary* and Michela Murgia's Feminist Rereading of the Virgin's Tale"
Clara Stella (Università degli studi di Padova), "Figure di santità e scrittura delle donne: genealogie del dissenso dalla *Querelle des femmes* a Michela Murgia"

**N10**

**What Now? Where Are We? Italian Studies After DEI**
**(Roundtable sponsored by the Critical Race, Diasporas, and Migrations Caucus)**
**Room**: Cervantes
**Organizers**: Qian Mauro Liu (The Ohio State University), Giulia Riccò (University of Michigan)
**Chair**: Qian Mauro Liu (The Ohio State University)

**Description**: This roundtable seeks to assess how—and whether—the field in the past five years has heeded the call put forth in the summer of 2020 and to chart directions for its future growth by exploring how to sustain this work within today's increasingly polarized political climate. We are asking participants to prepare short flash talks (5 - 7 minutes) that highlight how their research, teaching, and/or service address the need to study, teach, and think about race and racism in Italian Studies today.

**Speakers**: Amir Issaa (artist and activist), Charles Leavitt (University of Notre Dame), Cristina Lombardi-Diop (Loyola University Chicago), Stefano Muneroni (University of Alberta), and Carmela Scala (Rutgers University)

# O Sessions: 16:15 – 17:45

## O1

**Precarious Archives: Memory, Care, and More-than-Human Diasporic and Migrant Cultures (Roundtable sponsored by the Critical Race, Diasporas, and Migrations Caucus)**
**Room**: Dostoevskij
**Organizers**: Michele Monserrati (Smith College), Daria Kozhanova (Duke University)
**Chair**: Michele Monserrati (Smith College), Daria Kozhanova (Duke University)

**Description**: Drawing upon Joseph Pugliese's concept of "more-than-human diasporas," this roundtable examines non-textual forms of remembrance and transmission of Italian diasporic and migrant cultures through material, embodied, and ecological practices (oral histories, artifacts, and non-human objects). It explores how these non-canonical precarious archives, produced by human and non-human agents, resonate with and challenge dominant nationalist and institutional discourses about cultural, ethnic, and racial identities of diasporic/migrant groups. The participants will discuss diverse case studies, from the legacies of mid-20th-century Italian American community in the Bronx and Calabrian agropastoral migrations to Australia to a photographic exhibitions about the 2023 Cutro shipwreck.

**Speakers**: Kathleen LaPenta (Fordham University), Aurora Moxon (University College Cork), Claudia Sbuttoni (University of Gastronomic Sciences), Yongnan Zhang (Ohio State University), Saroj Kumar Rath (University of Delhi)

## O2

**Disabling Italy: New Perspectives on Disability, Debility, and Non-Normative Bodily Assemblages in Italian Culture (III)**
**Room**: Toso
**Organizers**: Alessio Giovene (Florida Atlantic University), Samuele Capanna (Brown University)
**Chair:** Samuele Capanna (Brown University)

**Description:** Representations of disabled bodies in literature, film, and the visual arts have historically reinforced cultural stereotypes aimed at condemning otherness. In this sense, disabled bodies have embodied the anxieties of a society that has persistently stigmatized difference as a form of inferiority. This panel seeks instead to reflect on those artistic and literary practices that elicit a redefinition of disability and illness as means of reaffirming one's identity within Italian literature and culture.

**Speakers**: Chiara Rauli (Independent Scholar), "Crip Aesthetics Made in Italy. Teatro Patologico e Atelier dell'Errore come pratiche artistiche anti-abiliste in Italia"
Nunzia Soglia (Università degli Studi di Salerno), "Marianna Ucrìa, il silenzio come resistenza"
Cecilia Soresina (Università della Svizzera Italiana), "L'oculocentrismo narrativo: i personaggi ciechi e le scene di lettura nella narrativa italiana"

## O3

**Italy and the Racialized Other (II)**
**Room**: Pissarello B
**Organizers**: Sally Tucker (University of California, Berkeley)
**Chair**: Sally Tucker (University of California, Berkeley)

**Description**: In recent decades, scholars of Italian culture have reframed "italianità" within a global framework, exploring the extent to which "Italianness" rests on the concept of a non-Italian racial and cultural "Other." This panel examines such questions through a transdisciplinary and transhistorical approach, centering traditionally marginalized voices and challenging the nationalistic idea of a fixed Italian identity. At stake is the development of a cross-disciplinary understanding of how race is mobilized to establish conditions of vulnerability for certain groups. This session will address topics ranging from the end of the Second World War to the contemporary era.

**Speakers**: Charles L. Leavitt (University of Notre Dame), "'Il perdono per la razza dei più forti?' Race on the Radio in Post-War Italy"
Tenley Bick (Florida State University), "'Visualizzare una rappresentazione di soggetti neri all'interno del territorio italiano': On Italian Landscape, Race, and Environmental Vision in the Work of Silvia Rosi"

Rachele Dionisi (Università degli Studi di Roma "La Sapienza"), "Reframing Italianità through Afrofuturist Feminist Imaginaries: The cases of Karima 2G and Igiaba Scego's *Future*"
Emily Meneghin (Pennsylvania State University), "Il volto familiare di un estraneo: l'italianità ridefinita da Ghali a Sanremo 2024"

## O4

**Neofascist Neofeminism (Roundtable)**
**Room**: Cervantes
**Organizers**: Juliet Guzzetta (Michigan State University), Ombretta Frau (Mount Holyoke College)
**Chair**: Juliet Guzzetta (Michigan State University)

**Description**: With the rise of Italian Prime Minister Giorgia Meloni and the relative stability of her government, the concept of "conservative feminism" has gained increasing popularity. Along with Meloni, Italian politicians such as Eugenia Roccella, Daniela Santanchè, Marina Terragni, and even Alessandra Mussolini present themselves as successful examples of womanhood and, some might say, of feminism, too. Sexual difference theory, after all, was founded in difference: if we continue to follow this model, do we need to make room for different feminisms that might incorporate right-wing perspectives and values?

**Speakers**: Serena Bassi (Yale University), Ombretta Frau (Mount Holyoke College), Nicoletta Marini-Maio (Dickinson College), Diletta Pasetti (Rutgers University)

## O5

**Etica e filosofia del congedo. Tracce, allegorie e persistenze tra precarietà e liberazione**
**Room**: Deledda
**Organizers**: Alessandro Cadoni (Università degli studi di Sassari)
**Chair**: Alessandro Cadoni (Università degli studi di Sassari)

**Description**: Il congedo è un atto di negoziazione estrema tra soggetto e mondo. Il panel esplora il distacco – esistenziale, geografico o identitario – come soglia di radicale vulnerabilità. Attraverso quattro prospettive, si analizzeranno: il legame misterioso tra artisti e i loro luoghi di morte; il testamento letterario di Giulio Angioni come spazio di ricomposizione comunitaria, in seguito a un "grado zero" identitario; le cartografie della perdita e del distacco coloniale in Igiaba Scego tra Italia e Somalia; infine, gli apologhi di Gramsci come strumenti di liberazione dal baratro. In questo scenario, il congedo si fa pratica di cura e testimonianza politica necessaria.

**Speakers**: Massimo Onofri (Università degli studi di Sassari), "Artisti: geografia del congedo"
Duilio Caocci (Università degli studi di Cagliari), "Sulla faccia della terra. Il testamento letterario di Giulio Angioni"
Corinne Pontillo (Università eCampus), "Mappe, immagini, erranze. Cartografie della perdita nella narrativa di Igiaba Scego"
Alessandro Cadoni (Università degli studi di Sassari), "Naufragi e approdi. Apologhi di resistenza nelle *Lettere dal carcere* di Antonio Gramsci"

## O6

**Generi «sui generis». Corpi, miti e modalità del racconto nel cinema di genere italiano (anni 50–80) attraverso narrazione, temi e regìa, tra industria culturale e immaginario collettivo (Roundtable)**
**Room:** Baldacci
**Organizers**: Gius Gargiulo (Modyco Université Paris Nanterre)
**Chair**: Gius Gargiulo (Modyco Université Paris Nanterre)

**Description**: La tavola rotonda intende esplorare le caratteristiche narrative, tematiche e registiche del cinema di genere italiano tra gli anni Cinquanta e Ottanta, con particolare attenzione a generi mitologico e peplum, western all'italiana, poliziottesco, cinema erotico e porno soft italiano. Si tratta di osservare questi generi complessi (sui generis) di elaborazione simbolica, come laboratorio narrativo e formale nella continuità tra mito, archetipi e modernità discutendo il ruolo della regìa e delle strategie stilistiche in relazione alla funzione culturale e politica implicita dei generi e riflettere sul rapporto tra corpo, violenza, desiderio e potere nell'immaginario cinematografico italiano del dopoguerra.

**Speakers**: Gius Gargiulo (Modyco Université Paris Nanterre), Christian Uva (Università Roma 3), Martina Vita (Università Roma 3), Vito Zagarrio (John Cabot University)

## O7

**La satira come spazio letterario di riflessione e resilienza: forme, temi, generi (III)**
**Room**: Rabitti
**Organizers:** Federica Cifariello (Università degli Studi della Campania Luigi Vanvitelli, University of Basel)
**Chair**: Federica Cifariello (Università degli Studi della Campania Luigi Vanvitelli, University of Basel)

**Description**: In diversi momenti la satira si configura come forma di scrittura nata da una condizione di marginalità, in cui la vulnerabilità dello speaker diventa principio generativo e strutturante della riflessione etica. Attraverso un linguaggio obliquo, ironico e autocritico, e mediante una precisa definizione dei propri interlocutori, l'io satirico trasforma la crisi della parola in strumento di resilienza. Il panel intende indagare le molteplici declinazioni della satira, considerate nella loro evoluzione storica e nelle trasformazioni stilistiche e ideologiche: dagli esperimenti medievali al paradigma ariostesco, fino alle forme moderne e contemporanee, in cui il registro satirico interpreta la funzione della comunicazione letteraria.

**Speakers**: Giuseppe Pardini, (Istituto Centrale degli Archivi (ICAR)), "Per una storia della satira politica nell'Italia del dopoguerra: le riviste (1945-1950)"
Maria Luisa Jacobitti (Universidad de Salamanca), "Da *Roma, peligro para caminantes* a *La dolce vita*: visioni della satira sociale dopo il boom economico"
Marco Tirrito (Universität Zürich), "*Satura* (1971) di Eugenio Montale: la satira fra genere letterario e modello di stile"
Rosalia Maria Lo Bue (Universidad de Salamanca), "La satira di genere in *7 uomini 7* e *L'albero di Giuda* di Silvana Grasso"

## O8

**Care, Domestic Labor, and Precarity: Women's Hidden Economies in Italy and the Italian Diaspora Roundtable**
**Room**: Shakespeare
**Organizers**: Suzanne Uttaro Samuels (Author and Independent Researcher)
**Chair**: Suzanne Uttaro Samuels (Author and Independent Researcher)

**Description**: This roundtable examines women's domestic and creative labor as hidden economies shaped by precarity, care, and unequal power relations in Italy and the Italian diaspora. Bringing together perspectives from literary analysis, film and media studies, and feminist art history, the session explores caregiving, craft, and informal work as essential yet undervalued economic practices. The discussion considers cinematic representations of domestic workers, postwar Sardinian weaving in the context of industrialization, and women's informal and illicit labor linking Sicily and immigrant New York. Together, the roundtable foregrounds care as a critical lens for understanding gender, labor, and agency within Italian and Italian-diasporic contexts.

**Speakers**: Rebecca Bauman, Ph.D (Fashion Institute of Technology, SUNY), Suzanne Uttaro Samuels, J.D., Ph.D. (Author and Independent Researcher), Rodolphe Pauvert, Senior Associate Professor (Université de Poitiers)

## O9

**Open Session: Feeling & Sensing**
**Room**: Satta
**Organizers**: AAIS
**Chair**: James Pellerito (Emory University)

**Description**: This open session addresses questions of feeling and sensing in Italian culture

**Speakers**: Agata Nipitella (Brown University), "Italianità as an Affective Formation: Emotion, Mobility, and the Transnational Re-Making of Italian Identity"
~~Benedetta Colasanti (Università degli Studi di Firenze), "The Sensing Body: Fragility and Citizenship in the Gesture of Virgilio Sieni"~~
James Pellerito (Emory University), "Audiencing Botticelli's Venere as Italian Cultural Ambassador and Social Media Influencer"

**O10**

**Voci sotto controllo: la canzone pop italiana tra censura, cura e vulnerabilità (III: Roundtable)**
**Room**: Pissarello A
**Organizers**: Gaspare A. Trapani (CECC/FCH/UCP e FLUL Ulisboa - Lisbona), Giuliano Scala (Education National - Marseille)
**Chair**: Gaspare A. Trapani (CECC/FCH/UCP e FLUL Ulisboa - Lisbona)

**Description**: Negli ultimi decenni la canzone pop italiana si configura come spazio di tensione tra libertà espressiva e controllo, autenticità e vincoli morali, politici e di mercato. Dalla censura del dopoguerra alle attuali forme di autocensura e moderazione algoritmica, la parola cantata resta fragile ma generativa. Da De André a Rettore, la canzone emerge come luogo di precarietà e resistenza. In dialogo con Precarity / Care / Liberation, la sessione propone di leggerla come laboratorio politico e creativo, in cui vulnerabilità, corpo e voce diventano risorse di cura e liberazione.

**Speakers**: Nicola Tallarini (Universität Klagenfurt), Maria Panetta (Università La Sapienza - Roma), Leandra Tortorella (Centro Interculturale - CPIA 3 Torino), Patrizia Di Luca (Università degli studi della Repubblica di San Marino)

# Gala Dinner

## 20:00

## Location: Gli Orti di San Pietro (Piazza San Pietro)

Book Prize winners will be announced!

# The AAIS Annual Conference **2027**

## Hosted by the University of California, Santa Barbara

March 19-21, 2027

Conference Theme: Ars, technica, natura: Navigating Italian Studies in the Age of AI

Italy has long been a laboratory for defining the human—from Dante's pilgrim through Leonardo's anatomical sketches to Lombroso's criminal subjects. Today, as we face the dual pressures of climate change and the rapid expansion of generative AI, the time is ripe to examine how we conceive of what is "human" and what is "intelligence," and how to imagine the relationships that take form between them. This conference explores the articulations between Italian Studies, artificial intelligence, and environmental studies, asking how Italy's history of critical inquiry into what it means to be human can inform a sustainable future in a tech-impacted world.

Keynote: Maurizio Ferraris (Full Professor of Theoretical Philosophy, University of Turin; President, Labont – Center for Ontology, University of Turin; President, "Scienza Nuova" Institute for Advanced Studies)

Submission timeline:

- **Late August/early September**: Formal Conference Call for Submissions
- **October 1:** open call for panels and roundtables (not pre-constituted panels or roundtables) must be posted directly to the dedicated page on the AAIS website
- **November 1:** All abstract proposals due to panel and roundtable organizers with title, brief abstract (150-200 words), and short bio.
- **November 15:** All completed panels and roundtables due to AAIS
- **December 15:** Organizers will receive notification of panel acceptances

**UCSB AAIS Organizing Committee**
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