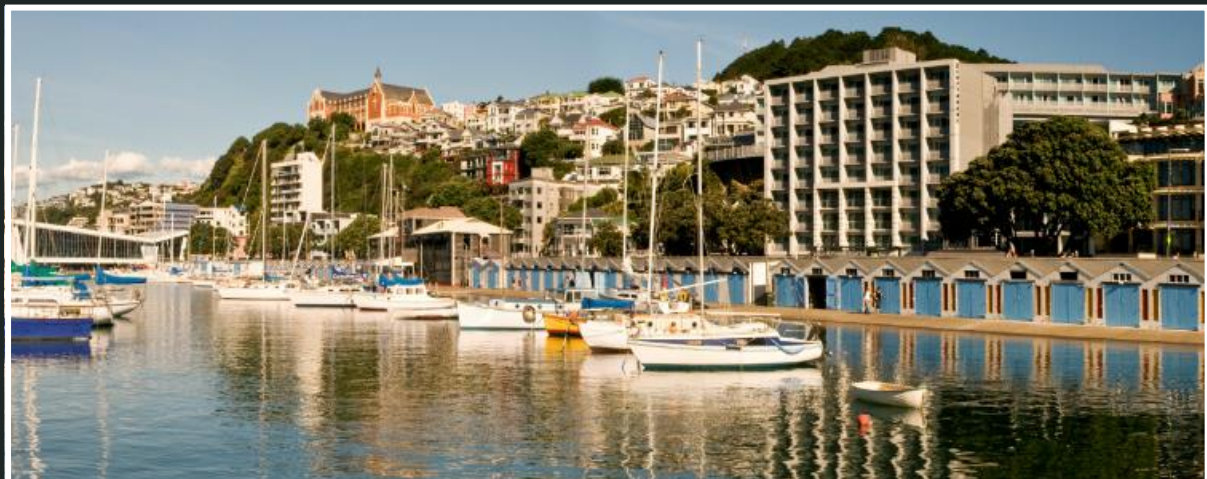




10th ACIS Biennial Conference
Victoria University of Wellington
7 – 10 February 2019

Navigazioni possibili: Italies Lost and Found

Conference Programme



We would like to thank the following organisations for their support:



We are also grateful to:



Book exhibition by:



Catering by:



And a very special thank you to:

Lagi Aukusitino, Russell Bryant-Fischer, Nina Cuccurullo, Karen Foote, Ida Li, Lisa Lowe, Rory McKenzie, Caroline Nebel, Anton Pagalilawan, Marco Sonzogni, Paddy Twigg

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General Information

Conference Organisers:

Dr Claudia Bernardi (claudia.bernardi@vuw.ac.nz)

Dr Sally Hill (sally.hill@vuw.ac.nz)

Email: acis@vuw.ac.nz

Website: <https://cms.victoria.ac.nz/slc/about/events/navigazioni-possibili>

Emergency Contacts:

Campus Security: [+64-4-463 9999](tel:+6444639999)

Internal Emergency Number: [0800 VIC 8888](tel:0800VIC8888)

Police, Fire, Ambulance: [111](tel:111)

Useful information:

Wi-Fi

For guest access to Wi-Fi:

1. Connect to 'Victoria' Wi-Fi
2. Open a web browser and navigate to the internet
3. Upon redirection to the Victoria Wireless Portal page, press 'Don't have an account?'
4. Enter your email address and after reading the terms and conditions, tick the 'agree' box
5. Press 'Register', and then 'Sign On' to complete the sign in process
6. The screen will then display temporary login credentials which you can use on a maximum of 5 devices concurrently if you wish
7. Guest access will expire after 24 hours, but can be initiated again at any time

AV, Technical Support and Printing

If you plan to use a PowerPoint presentation, please bring this on a USB stick and transfer it to the main computer in your conference room in the break before your session.

If you have difficulties with the equipment, please speak to one of our student volunteers.

If you need any handouts printed, please send the file to the administrators of the School of Languages and Cultures at slc@vuw.ac.nz specifying how many copies you need and by when. You can collect your printing from the SLC administration desk on level 6 of the von Zedlitz Building (the red tower block on Kelburn Parade). Please note that the School Office is closed in the weekend.

Emergency Instructions

EMERGENCY INSTRUCTIONS

DIAL 8888 (0800 VIC 8888)

PERSONAL EMERGENCY PLANNING

It is understood that before staff can commit to remedial actions at the University, it is vital they know that their families are safe and well. To assist in achieving this it is important that you have a Home Emergency Plan.

COMMUNICATIONS

Make arrangements for how to contact your partner, who will collect the kids from school and where you will all meet.

PREPARATIONS

You will need to be self-sufficient for 3-5 days.

HAVE A WORKPLACE EMERGENCY KIT

- Essential medication
- 3-5 days supply of water and non-perishable foods
- Alternative lighting (torch, spare batteries, lightsticks)
- Warm waterproof clothing and strong walking shoes
- Battery operated radio
- Contact details for family

FIRE

IF YOU DISCOVER A FIRE

- Operate the nearest fire alarm call point by breaking the glass and pressing the switch down
- Dial 8888 (0800 VIC 8888) and advise Campus Security
- Dial 1-111 and ask for the Fire Service
- Use fire fighting equipment only if you are confident and it is safe to do so

IF YOU HEAR CONTINUOUS SOUNDING OF THE FIRE ALARM

- DON'T linger, leave the building as quickly as possible
- DON'T attempt to return to your room
- DON'T run—keep calm
- DON'T use lifts—keep left on stairs
- DON'T return to the building until the all-clear is given
- ASSEMBLE at your assembly point and keep well clear of the building

EARTHQUAKE

DURING AN EARTHQUAKE:

- Act quickly—**DROP** to the ground, get under **COVER** and **HOLD** until the shaking stops
- If there is no cover, crouch on your knees on the floor away from windows, put your arms over your head and neck to protect them

AFTER AN EARTHQUAKE:

- Stay inside, gather everyone in one place until it is safe to exit
- If you are in a multi-storey building, check the stairs before making your way to lower floors
- If you are in the stairwells, use emergency door release buttons to exit
- If your building is unsafe, evacuate. Take your belongings, beware of falling debris and make your way to a large open space

TSUNAMI

Know where the nearest high ground is and how you will reach it. Plan to get as high up or as far inland as you can.

IF YOU ARE NEAR THE SEA AND:

- feel a strong earthquake that makes it hard to stand up, or a weak rolling earthquake that lasts a minute or more
 - see a sudden rise or fall in sea level
 - hear loud and unusual noises from the sea
- move immediately to the nearest high ground or as far inland as you can. If evacuation maps are present, follow the routes shown.

SEVERE WEATHER

- Ensure all windows and doors are closed
- If you have to move outdoors be aware of flying debris
- Report any damage or flooding to Campus Security on 8888 (0800 VIC 8888)

MEDICAL EMERGENCY

- Dial 8888 (0800 VIC 8888) and advise Campus Security
- Dial 1-111 and ask for the Ambulance
- Apply first aid if you are confident and it is safe to do so

ACTS OF VIOLENCE

- Dial 8888 (0800 VIC 8888) and advise Campus Security
- Remove yourself to a place of safety where possible
- Campus Security will notify emergency services as required

SUSPICIOUS PERSONS

- Dial 8888 (0800 VIC 8888) and advise Campus Security
- Ensure your personal safety
- Provide description, location and direction of travel of suspicious person(s)
- Campus Security will investigate

UTILITIES FAILURE

- Dial 8888 (0800 VIC 8888) and advise Campus Security

TERRORISM/BOMB THREAT

- Dial 8888 (0800 VIC 8888) and advise Campus Security who will contact the Emergency Services
- Seek personal safety and security
- Campus Security and/or the Police will advise



Guide to conference locations

Thursday

Registration will open at **2.15pm** on Thursday 7th February in the **Murphy Building Foyer** at the University's Kelburn campus. This will be followed by gathering at 3.00 for a pōwhiri (tradition Māori welcome ceremony) at Te Herenga Waka Marae just up the road. The keynote address will be held on the Marae itself, with the reception to be held across the road in the Hunter Common Room.

Friday, Saturday and Sunday

The sessions for the rest of the conference will take place in the Old Government buildings (GB) at the downtown Pipitea campus. On Friday and Saturday, registration will open at **8.30am**, on Sunday registration will open at **9.00am** this will take place in GB05. Please note that the **lunch and tea will be served in the mezzanine of Rutherford House**, the building across the road from where the presentations are taking place. The rooms in which presentations/panels will take place are the following, we will make sure to signpost exactly where you need to go for each session:

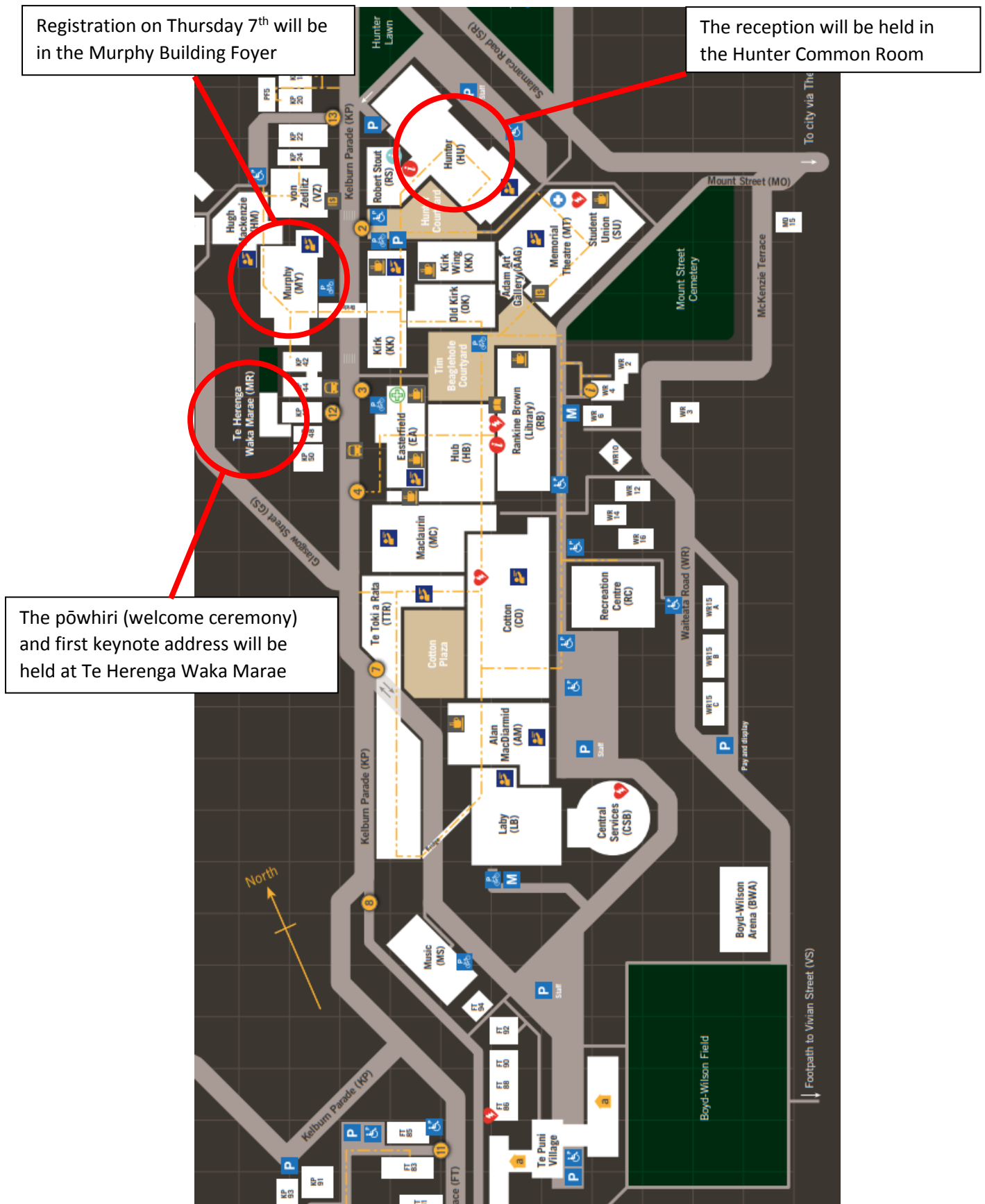
- **GBLT1**
- **GBLT2**
- **GBLT3**
- **GBLT4**
- **GB04**
- **GB07**
- **GB117**

The Kelburn Campus is situated on a hill above the city centre. People with moderate fitness can walk from the centre to the campus in 15-20 minutes. The campus can also be reached by bus (18e, 21, 22), cable car (from Lambton Quay), Uber or taxi.

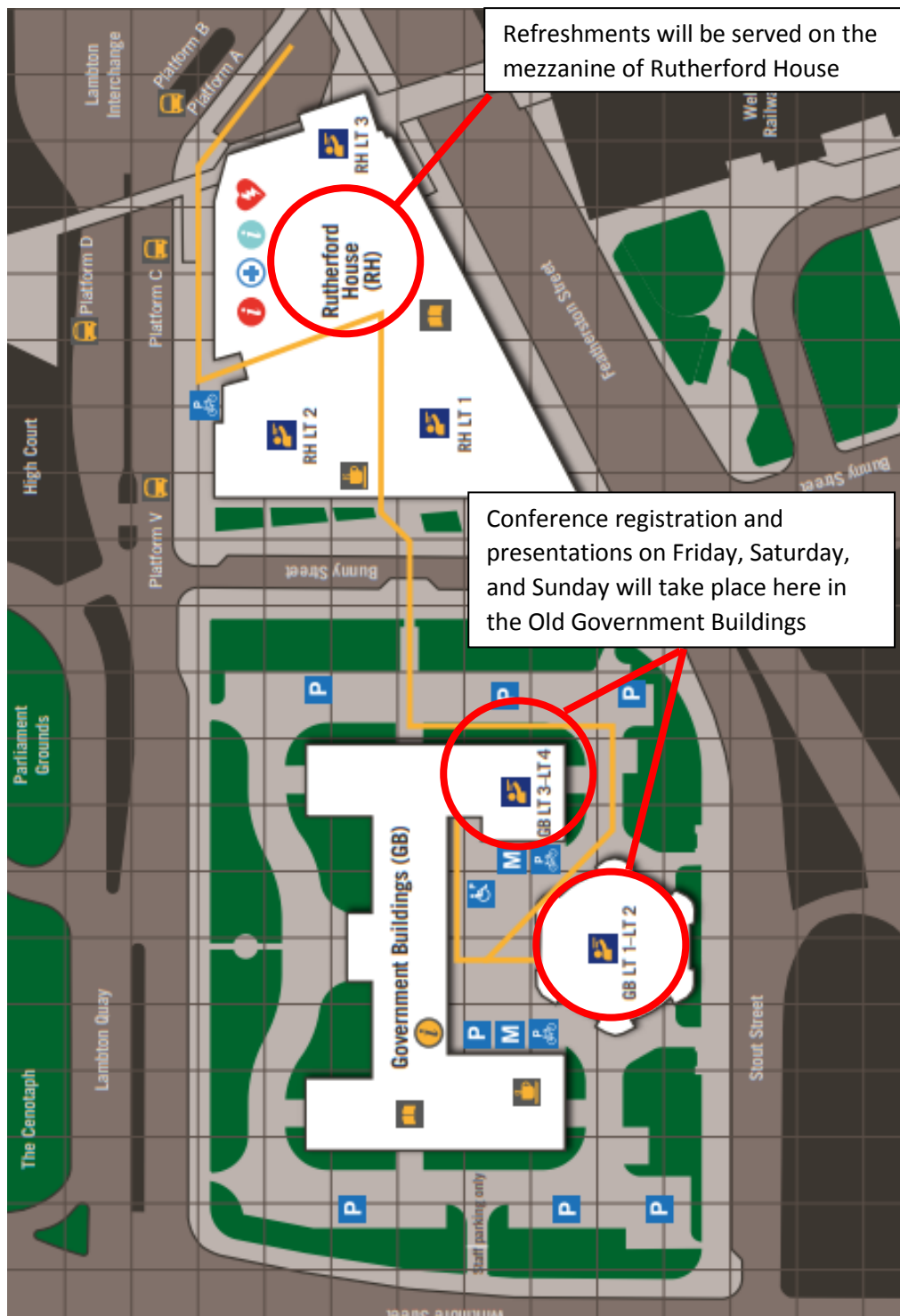
The Pipitea Campus is located opposite Government buildings, near the Wellington train station, at the Northern end of Lambton Quay. If walking from town, the walk will be flat for its duration.

- Pedestrian shortcuts: <https://www.victoria.ac.nz/students/campus/public-transport>.
- Bus: <https://www.metlink.org.nz/getting-around/getting-to-victoria-universitys-kelburn-campus/>
- Cable Car: <https://www.wellingtoncablecar.co.nz/English/Home>
- To and from the airport: <https://www.wellingtonairport.co.nz/transport/>
- Wider public transport network: <https://www.metlink.org.nz/>
- Taxis: (04) 384 4444 / 0800 GO GREEN (0800 46 47336) / (04) 389 9999

Kelburn Campus Map



Pipitea Campus Map



Pōwhiri

Following registration, the conference will begin with a **pōwhiri**. A pōwhiri is a Māori ceremony of encounter, where the hosts (**tangata whenua**) welcome visitors (**manuhiri**) onto the **marae** (meeting place). As part of our opening ceremony, you will be welcomed onto Te Herenga Waka Marae in a pōwhiri and will become one with the tangata whenua.

The pōwhiri will begin at 3.15 pm. We will start assembling at the marae entrance at **3 pm**. Please be punctual because it is considered impolite to enter a marae once a pōwhiri is underway. We should walk onto the marae as a group with women at the front and men at the back.

There are protocols (**kawa**) and rules (**tikanga**) which guests to the marae are required to follow. The basic rules are:

- Remove shoes before entering the **whare** (meeting house)
- The only language spoken during the pōwhiri is **te reo Māori** (the Māori language)
- No food or drink to be consumed in the whare or during the pōwhiri process
- Please switch off mobile phones during the ceremony

The main stages of the pōwhiri are **karanga** (words of welcome), **whaikorero** (speeches), **waiata** (songs), **hongi** (pressing noses) and shared **kai** (food). For details on each stage, see pp. 4-6 in the booklet *Tikanga Māori at Victoria* (<https://www.victoria.ac.nz/documents/publications/tikanga-at-victoria.pdf>).

At the conclusion of their whaikorero, the hosts will sing their waiata. We as visitors will then reply with our whaikorero and waiata.

The waiata we will sing is called *Te Aroha*. Please listen to the song (<https://www.youtube.com/watch?v=uefJdSckzPo>) and practice singing it!

Te reo Māori	English	Italiano
Te aroha Te whakapono Me te rangimarie Tatou, tatou e	Love, Hope, Peace, For us all	Amore Speranza Pace Per tutti noi

After singing our waiata, we will press noses with our hosts (hongi).

At the end of the pōwhiri, we will be called in for food in the dining room (**wharekai**). Please wait until a grace (**karakia**) has been given before eating.

Conference Program

10th Biennial ACIS Conference
Navigazioni possibili: Italies Lost and Found
Victoria University of Wellington, 7-10 February 2019

Sponsored by:

Australasian Centre for Italian Studies (ACIS)

Faculty of Humanities and Social Sciences of Victoria University of Wellington,

School of Culture, Languages and Linguistics of the University of Auckland

Embassy of Italy in New Zealand, Istituto Italiano di Cultura, Sydney

Thursday 7 February (Kelburn Campus, Kelburn Parade)

14.15-15.00	Registration <i>Murphy Building Foyer, Kelburn Parade</i>
15.00-15.15	Assemble for Pōwhiri <i>Gateway to Te Herenga Waka Marae, Kelburn Parade</i>
15.15-16.15	Pōwhiri (traditional Māori welcome) and afternoon tea
16.15-16.45	Welcome from Prof. Sarah Leggott, Dean of the Faculty of Humanities and Social Sciences (VUW), His Excellency Fabrizio Marcelli, Ambassador of Italy in New Zealand, and Catherine Kovesi, President of ACIS
16.45-17.45	Keynote address [<i>Te Herenga Waka Marae</i>] Elizabeth Horodowich (New Mexico State University) Amerasia: Marco Polo and Italian Consciousness in the First Global Age (Chair: Andrea Rizzi)
18.00-20.00	Opening reception <i>Hunter Common Room, Hunter Building, Kelburn Parade</i>

Friday 8 February (Old Government Building and Rutherford House, Pipitea Campus, Lambton Quay)

Registration: 8.30am-12.30pm [GB05]			
Session 1	GBLT3	GB07	GB117
9.00-11.00	Italian Cinema and Beyond I (Chair: Flavia Laviosa) <ul style="list-style-type: none"> • Vallury, Stendhal's Italy and Bertolucci's France: What do Aesthetics and Politics Have to Do with One and/or the Other? • Lichtner, Navigazioni (quasi) impossibili: The Geometries of Holocaust Cinema • Bernardi, Italians "of discretion": History, Memory and Romance in Luca Guadagnino's <i>Call Me By Your Name</i> (2017) • Luciano, Navigating the Real in Contemporary Italian Cinema 	Memories and Journeys in Poetry (Chair: Christopher Hogarth) <ul style="list-style-type: none"> • Viselli, (A)mimetic Mnemonic Music: From Ezra Pound's <i>uccelli</i> in <i>contrappunto</i> to Alexandre Amprimoz's "Sonata of the Birds" • Sonzogni, "Quel poco che ancora resiste": Memory as Muse in Montale's Poetry • Carletti, Interdisciplinary Navigations: Writing and Photography in Amelia Rosselli's <i>Spazi metrici</i> • Loda, Crossing in contemporary Italoophone poetry 	The Italian Gaze on Asia (Organiser and Chair: Stefano Bona) <ul style="list-style-type: none"> • Basilone, On the inexistence of Chinese utopia: Italian travel narratives of disbelief, disenchantment and nostalgia (1978-1989) • Bona, Riding the Dragonda: Giuliano Montaldo's <i>Marco Polo</i> (1982) and the beginning of Chinese-foreign co-productions • Silapavithayadilok, Tiziano Terzani's gaze toward Southeast Asia • Das, Find/Found-ing India: Through the eyes of the exploring Italian narrators
11.00-11.30	Coffee break and Italian Publishers' Exhibit by Jillian Symons from Intext, Melbourne <i>Mezzanine, Rutherford House, Pipitea Campus</i>		
11.30-12.30	Keynote presentation [GBLT3] Mark Seymour (University of Otago) Navigating Emotions: From Australasia to Nineteenth-Century Italy (Chair: Giacomo Lichtner)		
12.30-13.30	Lunch and Italian Publishers' Exhibit by Jillian Symons from Intext, Melbourne <i>Mezzanine, Rutherford House, Pipitea Campus</i>		
Session 2	GBLT3	GB07	GB04
13.30-15.00	Violence against Women I (Organiser: Luciana d'Arcangeli; Chair: Laura Lori) <ul style="list-style-type: none"> • d'Arcangeli, Franca Rame e i monologhi "Lo stupro e "Maria" (2001), ossia "Stuprata da un 'ragazzo per bene'" • Pramstrahler, Femicidio: la ricaduta sui bambini sopravvissuti • Robustelli, Linguaggio e violenza di genere nella società contemporanea 	Navigating Learning and Teaching I (Chair: Josh Brown) <ul style="list-style-type: none"> • McKenzie, Subtitling as a tool for language learning: <i>Il secondo tragico Fantozzi</i> • Hajek & Absalom, Italian in Australia's universities – where are we at and why? • D'Orazi, Can we reclaim the motivation lost? 	Practices of Trust in Italian History (Organisers: Nick Eckstein and Andrea Rizzi; Chair: Elizabeth Horodowich) <ul style="list-style-type: none"> • Català, Mistrust in the Kitchen: The Franco Italian Household of Renée de France and Ercole II d'Este at the Court of Ferrara • Rizzi, Strangers and Trust in the Renaissance city • Eckstein, A Picnic and a Plague: Time, Space and Emergency Statecraft in Early-Modern Italy
15.00-15.30	Coffee break and Italian Publishers' Exhibit by Jillian Symons from Intext, Melbourne <i>Mezzanine, Rutherford House, Pipitea Campus</i>		

Session 3	GBLT3	GB07	GB04
15.30-17.00	Negotiating Gender in Italian Media (Chair: Mark Seymour) <ul style="list-style-type: none"> ● Barron, The Modern Woman in 1960s Italian Magazines: or, the Psychological Dangers of Women in the Office ● Hill, Women behind the Camera: Niccolai's <i>Il grande angolo</i> and Janeczek's <i>La ragazza con la Leica</i> ● Fabbri, Visualizzare la vittima. La negazione dell'<i>agency</i> nelle rappresentazioni visuali delle donne nere nell'Italia contemporanea. 	Navigating Learning and Teaching II (Chair: John Hajek) <ul style="list-style-type: none"> ● Absalom & Carter, Giving students the tools: Looking at teaching and learning using corpora ● Amorati, Learning and teaching Italian in transcultural geographies of <i>italianità</i>: Selected findings from a study on the motivations of university learners of Italian in Melbourne ● Walker, The performance of written apologies by learners of Italian 	Translating Languages and Cultures (Chair: Rory McKenzie) <ul style="list-style-type: none"> ● Afarinasadi, Italies Lost and Found in Localization: Two Case Studies from Football Club Websites ● Hanczakowski, Connecting Cultures Through Translation Practice and Theory ● Sonzogni, <i>A riveder le stelle</i>: Primo Levi's translational narratives of return
Workshops	GBLT3		GBLT4
17.00-18.30	Postgraduate/Early Career Researcher Workshop Organisers: Josh Brown (Chair; Australian National University), Margherita Angelucci (Monash University), Linetto Basilone (University of Auckland), Rory McKenzie (Victoria University of Wellington), Allira Hanczakowski (La Trobe University), in collaboration with the ACIS Research Group on Literature, Culture and Communication. Discussants: Josh Brown (Australian National University), Stefano Bona (University of Adelaide), Luigi Gussago (Monash University), Barbara Pezzotti (Monash University), Agnese Bresin (University of Melbourne).		ACIS online workshop: Learning to be modern Organiser and Chair: Emma Barron (to access papers and discussion threads email emma.barron@sydney.edu.au) <ul style="list-style-type: none"> ● Louis Bayman (University of Southampton), Michelangelo Antonioni and the popular: neorealism, genre cinema and the affluent society ● Penny Morris (University of Glasgow) ● Luca Barra (University of Bologna), First Steps. Italian Television's Early Years and the Negotiation between National Identity, Europe and the US (1954-1958) ● Emma Barron (University of Sydney), Forgetting Carosello: audience responses to television advertising in 1960s Italy

Saturday 9 February (Old Government Building and Rutherford House, Pipitea Campus, Lambton Quay)

Registration from 8.30am [GB05]				
Session 4	GBLT2	GBLT3	GBLT4	GB117
9.00-11.00	Legacies of Fascism (Chair: Giacomo Lichtner) <ul style="list-style-type: none"> • Lee & Kennedy, Mobility, Transnational Identity and Modernity: Lessons from Francesco De Pinedo's 1925 Aviation Diary • Cauli, "Italian airmen reach Australia": An account of Francesco De Pinedo and Ernesto Campanelli's daring flight in the Australian press (1925) • Carter & Marcello, "The Long-Awaited Return of the Axum Obelisk: The End of Italy's Colonial Legacy?" 	Crime on Screen: New Trends in Italian TV Series (Organiser: Barbara Pezzotti; Chair: Laura Lori) <ul style="list-style-type: none"> • Martelli, Reificazione e medicalizzazione del cadavere nella crime fiction italiana contemporanea • Anderson & Miranda, The Female Detective in Italian TV Series: The Case of <i>Squadra Criminale</i> • Pezzotti, Localism and Globalisation in <i>La mafia uccide solo d'estate</i> TV Series • Leotta, Naples for Crime Voy(ag)eurs: The Representation of Urban Space in <i>Gomorra</i> the Series 	Negotiating Identities through Languages and Cultures (Chair: Marco Sonzogni) <ul style="list-style-type: none"> • Brown, On the existence of a Mediterranean lingua franca and the persistence of language myths • Hajek & Bresin, Addressing the family in Tuscany and the Veneto: A case of regional variation in Italian pragmatics • Marino, Emotions in practice. An ethnographic study on the relevance of <i>nonni</i> in constructing ethnic identity. Cultural transmission among three Australian families originating from Calabria. 	Migrations and Diasporas I (Chair: Mark Seymour) <ul style="list-style-type: none"> • Moehrle, Topography in movement: Trieste's Geographic and Political Upheavals in the First Half of the 20th Century • Lazzarich & Cariello, Constructions of <i>italianità</i> in the diaspora from Istria, Fiume and Dalmatia • De Angelis, Teaching the History of Italian Immigration through the Tale of Two Cities • Rapone, How do descendants of Italian migrants identify? A longitudinal study across three settler countries
11.00-11.30	Coffee break and Italian Publishers' Exhibit by Jillian Symons from Intext, Melbourne <i>Mezzanine, Rutherford House, Pipitea Campus</i>			
11.30-12.30	Keynote presentation [GBLT1] Adalgisa Giorgio (University of Bath) Antipodean Navigations: Transitions and Transformations among the Italian Community in Wellington (Chair: Claudia Bernardi)			
12.30-13.30	Lunch and Italian Publishers' Exhibit by Jillian Symons from Intext, Melbourne <i>Mezzanine, Rutherford House, Pipitea Campus</i>			

Session 5	GBLT2	GBLT3	GBLT4	GB117
13.30-15.00	Italian Cinema and Beyond II (Chair: Sally Hill) <ul style="list-style-type: none">● Bonelli, From Rome to Wellington: Antipodean Narratives of Urban Dystopia in <i>N.U.</i> (Antonioni, 1948) and <i>Dustie</i> (Mangin, 1971)● Nicholls, Visconti, Fellini and the Arts in La Seconda Madre● Mazzola, Da <i>Lamerica</i> a <i>Fuocoammare</i>: la crisi del concetto d'identità attraverso l'immigrazione	Music and Multicultural Identities (Chair: Caterina Romeo) <ul style="list-style-type: none">● Hogarth, Geographies of <i>afroitalianità</i>: Investigating the Multifacetedness of a Disputed Category● Angelucci, A New Way of Being Italian through the Lens of Hip Hop● Scarparo, Music as Message: the Politics of Cultural and Linguistic Marginality in Sardinia	Textiles, Trade, and Meaning at the Court of Isabella D'Este: Digital Humanities and a Contribution to the Isabella D'Este Archive Project (Organiser: Catherine Kovesi; Chair: John Gagné) <ul style="list-style-type: none">● Shemek, The Isabella D'Este Archive (IDEA) Project: Reflections on Digital, Institutional, and Geographic Navigations● Kovesi, Textiles, Trade and Meaning in Fifteenth Century Italy: An Introduction to the ACIS IDEA Project● McCall, Textiles and Trade, Adornment and Authority in Isabella's Italy	Lost and Found in Literature (Chair: Barbara Pezzotti) <ul style="list-style-type: none">● Cavallaro, <i>Gli affetti di famiglia</i>: un'opera dimenticata di Alba De Céspedes● Bello, <i>La vergine delle ossa</i> (2010) di Luca Masali: Cesare Lombroso dalla scienza alla <i>fiction</i> e la memoria del manicomio nel giallo storico● Sarti Evans, Terre di approdo: letteratura italiana e neozelandese a confronto: nelle opere di Giuseppe Catozzella, Margaret Mazzantini e Deborah Challinor
15.00-15.30	Coffee Break and Italian Publishers' Exhibit by Jillian Symons from Intext, Melbourne <i>Mezzanine, Rutherford House, Pipitea Campus</i>			
Special Sessions	GBLT3		GBLT4	GB117
15.30-16.30	Geographies and Genealogies of Italian Cinema and Media through the Journal of Italian Cinema and Media Studies Flavia Laviosa (Wellesley College/Editor JICMS) (Chair: Alfio Leotta)		Constructing a Transdiasporic Paradigm in Italy: Migrants, Expats, Transmigrants Caterina Romeo (Sapienza Università di Roma) (Chair: Susanna Scarparo)	Jo-Anne Duggan Prize <ul style="list-style-type: none">● Maniacco, Translating the allusions in Tito Maniacco's <i>Mestri di mont</i> (2007)● McKenzie, A translation stalemate: <i>The Dark Horse</i> in Italian (Chair: Catherine Kovesi)
16.45-17.45	Keynote presentation [GBLT2] Alina Marazzi (Filmmaker and Theatre Director) Through Whose Eyes? Storytelling of Contemporary Migrations (Chair: Bernadette Luciano)			
19.00	Conference Dinner [pre-booked delegates only] <i>Dockside Restaurant, 3 Queens Wharf</i>			

Sunday 10 February (Old Government Building and Rutherford House, Pipitea Campus, Lambton Quay)

Registration from 8.30am [GB05]				
Session 6	GBLT2	GBLT3	GBLT4	GB117
9.30-11.00	Violence Against Women II (Organiser and Chair: Luciana d’Arcangeli) <ul style="list-style-type: none"> ● Carrieri, Ares per Irene. La rappresentazione della Guerra come mezzo per arrivare alla Pace ● Lori, “Antigone Power” di Ubax Cristina Ali Farah – Rappresentazione della resistenza ● Edwards, Navigating Female Shame: Annie Ernaux and Elena Ferrante 	Migrations and Diasporas II (Chair: Adalgisa Giorgio) <ul style="list-style-type: none"> ● De Rose, Da luogo di partenza a luogo di arrivo. Identità dei migranti e idee di migrazione ● La Rosa, Artists in Residence: An Exchange Journey between Italy and Australia 	Transforming Classical Tales (Chair: Claudia Bernardi) <ul style="list-style-type: none"> ● Pelosi -Thorpe, Ovid Lost and Found: Navigating boundaries of gender and genre in Seicento poetry ● Sim, Conjugal (dis)harmony and classical characters in an unpublished play by Anna Bonacci ● Barone, Il viaggio di Clitemnestra nel segno del mito 	Eighteenth Century Lost and Found (Chair: Sally Hill) <ul style="list-style-type: none"> ● Clegg, The Reality of Bartolomeo Cavaceppi: Principles and Archetypes ● Donato, Lost and Found: Italy’s Queer Eighteenth Century
11.00-11.30	Coffee Break and Italian Publishers’ Exhibit by Jillian Symons from Intext, Melbourne <i>Mezzanine, Rutherford House, Pipitea Campus</i>			
11.30-13.30	Performance of Dacia Maraini’s play <i>Passi affrettati - Hurried Steps</i>, in the English translation by Sharon Wood by RedVentures Theatre Action Group, Brisbane (GBLT1) Presented by the ACIS Research Group on Visual and Performing Arts and introduced by Daniela Cavallaro Followed by a panel discussion on violence against women and girls			
13.30-14.30	Lunch and closing remarks <i>Mezzanine, Rutherford House, Pipitea Campus</i>			

Keynote presentations

Elizabeth Horodowich

New Mexico State University

Amerasia: Marco Polo and Italian Consciousness in the First Global Age

Long after his death, Marco Polo's *Travels* twisted through the era of early modern European exploration. During the sixteenth century, Polo became Italians' most fundamental reference point for travel, as well as their most important eye-witness to foreign lands. Even after firsthand accounts of global exploration began to fill Italian libraries, many continued to cite Polo as the definitive source on global geography. Remarkably, a great variety of maps, images, and texts grafted Marco Polo's visions of Asia directly onto the Americas. This talk will explore the myriad ways in which Polo framed Italian understandings and representations of the New World, which for many Italians, was just another part of Polo's Asia. To embrace Polo during the first global age meant reflecting and constructing powerful and lasting visions of an Amerasian continent in which the old informed the new, and in which America overlapped with and extended from Asia. This understanding of global geography interwove the legacies of Polo and Columbus and lasted well into the seventeenth century.

Elizabeth Horodowich is Professor of History at New Mexico State University. She is the author of four books, most recently, *The Venetian Discovery of America: Geographic Imagination and Print Culture in the Age of Encounters* (Cambridge, 2018). She is the recipient of grants and fellowships from a wide variety of institutions, including Harvard University, the American Historical Association, and the Renaissance Society of America. She is a three-time winner of fellowships from the National Endowment for the Humanities in Washington DC. Her research project at present, entitled *Amerasia: A European Discovery in the First Global Age* (co-authored with Alexander Nagel, an art historian at New York University), considers the myriad ways that early modern Europeans represented the Americas as Asia.

Mark Seymour

University of Otago

Navigating Emotions: From Australasia to Nineteenth-Century Italy

Now more than ever, it is clear that emotions are prime movers of historical processes: what were Brexit, or Trump, or Italy's 2018 election results if not historically significant surges of collective feeling? Yet, despite the undeniable role of emotions present and past, historians have been slower than their colleagues in other humanist disciplines to take up the challenges of the 'emotional turn'. This might partly be down to matters of method and sources: historians relish things that gather dust, such as archival records. Emotions are not always prime candidates for long-term preservation, and even when they are, they can be difficult to reconstitute. This is in contrast to novels, poetry, opera, or film, where emotions are often the main active ingredients. Nevertheless, since early this century, pioneering works such as William Reddy's *The Navigation of Feeling* (2001) and Barbara Rosenwein's *Emotional Communities* (2007), have inspired a rush to historicise emotions. In Italian history, just prior to the 'turn', Alberto Mario Banti, with *La nazione del Risorgimento* (2000), explored the rhetorical strategies of Risorgimento ideologues, subtly placing emotions at the centre of struggles to create the Italian nation. This lecture will explore – if not systematically navigate – the still amorphous contours of emotions in Italy's past, considering both potential and challenges. It is anchored in my own micro-historical research on the intersections of strong personal feelings and public spaces of post-Risorgimento Italy – and places this research in the context of a personal outlook that has been deeply shaped by Australasian perspectives.

Mark Seymour is Associate Professor of History at the University of Otago, Dunedin. He earned a BA (Hons) in history and Italian from the University of Sydney (1991), and a PhD, from the University of Connecticut, USA (2001). He taught at the Rome campus of a US university while researching his PhD, which uncovered a century of debates over the introduction of a divorce law in Italy. He was appointed lecturer at Otago in 2004, and published *Debating Divorce in Italy* with Palgrave in 2007. In a nutshell Mark's research interests have always centred on the intersections between subjective experience and state authority – particularly marriage, gender, relationships, and sexuality. He has published articles in *Genesis*, the *Journal of Modern Italian Studies*, *Social History*, *Gender and History*, *Rethinking History*, *Modern Italy*, the *Journal of Women's History*, and co-edited several special journal issues. With Penelope Morris and Francesco Ricatti he co-edited the volume *Politica ed emozioni nella storia d'Italia* (Viella, 2012). *From Sodomy Laws to Same Sex Marriage: International Perspectives since 1789*, co-edited with Sean Brady, will be published by Bloomsbury in July 2019, and his next monograph, *Emotional Arenas: Life, Love and Death in 1870s Italy*, will be published by Oxford University Press in 2020. He is co-editor (with Penelope Morris) of the journal *Modern Italy*.

Adalgisa Giorgio

University of Bath

Antipodean Navigations: Transitions and Transformations among the Italian Community in Wellington

Italians have been migrating to New Zealand since the early years of colonization (Hill 2011; Elenio 2012), yet they remain a minority community which has not attracted much scholarly interest. The field work with Italian migrants of various generations that I conducted in Wellington and Auckland in 2013 aimed to start filling this gap. This lecture is based on seventy semi-structured interviews with members of the Wellington community. Their voices form the core of the lecture.

The questionnaire attempted to elicit reflection on the spaces, physical and metaphorical, inhabited by the interviewees with the aim of evaluating their sense of belonging to them. I will examine objects, images, and ideas they associate with Italy and New Zealand, to uncover the processes of re-creating these spaces and how they navigate between them. The nature and extent of disconnection and overlap, harmony and conflict between these spaces differs according to such variables as period of arrival, region of origin, gender, education, occupation, socio-economic status, and reason for migrating. A notable difference is the sense, widespread among recent migrants and some of the offspring of earlier ones, of having contributed, or being able to contribute, something valuable to the country of settlement, rather than being solely in receipt of opportunities. Of interest, though not surprising as it is consistent with research on Italian migration (Ricatti 2018), are the memories of their ancestors' and accounts of their own transnational mobility, which enables them to negotiate and move between the two spaces and even, at times, to modify them in a process of transcultural interaction. Furthermore, answers to questions that might have prompted the articulation of nostalgia for the distant place of origin demonstrate a lucid awareness – whether rational or emotional, though always grounded in lived experience – of the complexity of their position *vis-à-vis* Italy and New Zealand.

Adalgisa Giorgio is Associate Professor of Italian Studies and Italian Programme Convenor, University of Bath, where she has just completed a nine-year stint as Chair of the University's Equality & Diversity Network. Her main areas of research are post-1968 Italian women's writing, in particular Fabrizia Ramondino and Marosia Castaldi, the mother-daughter relationship, post-1993 narratives on Naples, and Italian migration to New Zealand. Her most recent publications have focused on motherhood, with the co-edited volume *Motherhood in Literature and Culture: Interdisciplinary Perspectives from Europe* (Routledge 2017), motherhood and migration, with a co-edited Special Issue of *Women's Studies International Forum* (2015), and motherhood and work in Italy, with an edited Special Section of the *Journal of Romance Studies* (2015). She is currently working on Elena Ferrante, Italian identity in New Zealand and Māori-Italian hybrid identities.

Alina Marazzi

Filmmaker and Theatre Director

Through Whose Eyes? Storytelling of Contemporary Migrations

The “European migrant crisis”, as Italian and European media describe it, is manipulated by politicians who exploit the fears and frustrations of a large contingent of Italian society. The new contemporary wave of migration from the south towards Europe has given rise to a new era of racism and xenophobia. Perceptions of the dramatic stories of those who cross the desert and the Mediterranean—the shipwrecks, the violence, the human trafficking, the lives lost—are shaped by television images. These fleeting fragments, stolen images photographed at the moment of arrival on European shores, are only able to capture the despair of the lucky few who make it. We rarely reflect on the motivations that lead people to leave their homes and embark upon such dangerous travels; in most cases the media do not provide the necessary information for a political and historical understanding of the phenomenon on a wider scale. The migrant crisis produces a vast quantity of media images that are however “insufficient”, failing to tell the real story. This surplus affects our ability to “see”: it is as if we have been anaesthetised and become blind and deaf, in a process of self-defence that protects us but limits our ability to comprehend and empathize.

How can we regain a “clear” way of seeing that can allow us to welcome the stories of these women and men? Which images and words can we employ to give today’s migrants back their dignity and identity?

The new music opera by Mauro Montalbetti, *Hayè, le parole la notte*, which addresses this topic, and the multimedia production directed by Alina Marazzi propose a possible language for “seeing” differently.

Alina Marazzi is a documentary, feature film and theatre director. Her main body of work focuses on female subjectivity, motherhood, and memory: *Un’ora sola ti vorrei – For one more hour with you* (2002) is her first personal film, a montage of her family home movies, telling the life of her lost mother. *Per Sempre – Forever* (2005) is a documentary about cloistered nuns. *Vogliamo anche le rose – We want roses too* (2007) – a feature length documentary – tells of the lives and experiences of Italian women during the sexual revolution in the 1970s, entirely made with archival footage and women’s personal writings of the time. *Tutto parla di te – All about you* (2013), starring Charlotte Rampling, tackles the controversial issue of ambivalent feelings in motherhood: a fiction intertwined with documentary footage, home movies and stop-motion animation. For the theatre she has curated the multi-screen visuals for *Il sogno di una cosa* (2014) and a contemporary music opera by Mauro Montalbetti. *Confini – Borderlands* (2014) is a short montage film based on archival footage from WWI featuring poet Mariangela Gualtieri reading her poems. She has directed one episode of the collective Super8 film project *14reels*. Her latest film work is *Anna Piaggi, una visionaria nella moda* (2016), a documentary portrait of late Italian fashion journalist Anna Piaggi, an icon in the international fashion world. In 2017 she directed a multi-media contemporary music opera by Mauro Montalbetti, *Hayè, le parole la notte*, which premiered at the Teatro Ariosto of Reggio Emilia in September 2017.

Pre-Convened Panels, Special sessions, Workshops and Performance

Pre-convened panels

The Italian Gaze on Asia

Organised by Stefano Bona (Flinders University)

Violence Against Women

Organised by Luciana d'Arcangeli (Flinders Un

Practices of Trust in Italian History

Organised by Nick Eckstein and Andrea Rizzi (University of Melbourne)

Crime on Screen: New Trends in Italian TV Series

Organised by Barbara Pezzotti (Monash University)

Textiles, Trade, and Meaning at the Court of Isabella D'Este: Digital Humanities and a Contribution to the Isabella D'Este Archive Project

Organised by Catherine Kovesi (University of Melbourne)

Special sessions

Jo-Anne Duggan Prize

Oganised by Catherine Dewhurst (University of Southern Queensland) and Malcolm Angelucci (University of Melbourne)

Geographies and Genealogies of Italian Cinema and Media through the Journal of Italian Cinema and Media Studies

Presentation by Flavia Laviosa (Wellesley College and editor of the Journal of Italian Cinema and Media Studies)

Constructing a Transdiasporic Paradigm in Italy: Migrants, Expats, Transmigrants

Presentation by Caterina Romeo (Sapienza Università di Roma)

Workshops

Postgraduate/Early Career Researcher Workshop

Organised by Josh Brown (Australian National University), Margherita Angelucci (Monash University), Linetto Basilone (University of Auckland), Rory McKenzie (Victoria University of Wellington), Allira Hanczakowski (La Trobe University), in collaboration with the ACIS Research Group on Literature, Culture and Communication

Discussants: Josh Brown (Australian National University), Stefano Bona (University of Adelaide), Luigi Gussago (Monash University), Barbara Pezzotti (Monash University), Agnese Bresin (University of Melbourne).

ACIS Online Workshop: Learning to be Modern

Organised by Emma Barron (University of Sydney).

This workshop looks at the different ways in which Italians learned about and responded to new everyday practices, products and modern life through mass culture in the 1950s and 1960s. The workshop brings the work of scholars from Italy, the United Kingdom and Australia together at the New Zealand conference. The prerecorded papers will be screened at the workshop with the opportunity to post comments and record questions for speakers online, who will respond throughout the conference. You can also participate online if you can't attend the workshop.

Please email Emma Barron (emma.barron@sydney.edu.au) to gain access the Canvas site or come along to the session Friday 5pm GBLT4.

Performance

Dacia Maraini's play *Passi affrettati – Hurried Steps*, in the English translation by Sharon Wood
Performed by RedVentures Theatre Action Group, Brisbane

Presented by the ACIS Research Group on Visual and Performing Arts and introduced by Daniela Cavallaro (University of Auckland)

Abstracts

Absalom, Matthew and Carter, Aidan

University of Melbourne

Giving students the tools: Looking at teaching and learning using corpora

In this paper, we detail some recent initiatives aimed at giving students a wider repertoire of resources to use in the learning of Italian. This project responds to the recent exponential increase in access to online data and the potential value that such data represent as a resource for students studying a second language at the tertiary level (Wang 2016; Boulton & Cobb 2017; Goodwin-Jones 2017). By examining whether or not current second language students are aware of the online resources, such as corpora banks, ‘big data’ and other online resources, we provide some insight into the possible applications of corpus-assisted learning in the language classroom. We also highlight two examples of application of corpus-assisted learning in the classroom.

We discuss a pilot project undertaken in 2017 in which a small sample of 41 undergraduate students of Italian were given a translation task (Carter 2017). Half of the group was directed to use a series of corpus-based resources. On completion of the task, a small questionnaire was administered to interrogate how the students went about the task. While today’s students are already predisposed to rely on online resources as part of their second language studies, the results of this study suggest that students are not aware of valuable online resources such as corpora banks, and even when these resources are presented to students, the complex nature of these programs often results in the underutilisation of valuable aides and resources in second language acquisition. A second application of corpus-assisted learning is currently underway in 2018 with a focus on assisting intermediate students to understand certain complexities of Italian grammar (the sequence of tenses, use of the subjunctive and use of prepositions with infinitives). We will describe this small project along with our findings in relation to the efficacy of a corpus-based approach compared to more traditional frontal presentation and reinforcement.

Afarinasadi, Fahim

Victoria University of Wellington

Italies Lost and Found in Localization: Two Case Studies from Football Club Websites

The emergence of desktop computers in the early 1980s can be considered a milestone in the history of technology, translation, and consequently localization — the multimodal, cross-cultural translation of web-texts and web-paratexts. Moreover, with the growing number of websites in different languages, web visitors are steadily turning into a multilingual and multicultural community. According to Web Technology Surveys, more than 47% of website content is not in English. As a key feature of internationalization and globalization across

societies and modalities of communication, the place and relevance of localization is also reflected in Translation Studies, where the scholarly attention it receives is growing apace with the growth of technology in this fast-growing industry. In this presentation, drawing examples from localized web content on the websites of two Serie A leading football clubs – Juventus F.C. in Turin and F.C. Internazionale in Milan, I will explore issues of user interface design and translation embedded in culturally preferred design elements on particular web pages such as homepages, and news pages. The design elements considered are symbols and graphics, color preferences, site features (links, maps, search functions, page layout), language and content. I will also analyze some of the differences that occur in each of these categories. Data from this study will also be interpreted in the context of future research: experience design and website localization are at the heart of intercultural communication and a great deal can be learned from the beautiful game, which is linguistically and culturally specific, and at the same time truly universal.

Amorati, Riccardo

University of Melbourne

Learning and teaching Italian in transcultural geographies of Italianità: Selected findings from a study on the motivations of university learners of Italian in Melbourne

This paper presents the qualitative results of a mixed-method investigation on the motivations of university students of Italian and elaborates the role of the Italian community and the presence of markers of *Italianità* disseminated in Melbourne's multicultural landscape in shaping learners' motivations. The study illustrates that respondents' motivations are not only influenced by encounters with local Italo-Australian communities and with young Italian migrants and tourists, but also by the exposure to spaces and symbols of *Italianità* in the local socio-context. The findings on the nexus between L2 visibility and motivation confirm previous research on learners of Italian in Sydney (cf. Palmieri, 2016) and urge scholars and educators to reflect on how to capitalise on the linguistic potential of transcultural spaces. The paper concludes by critically reviewing examples of good practice aimed at promoting engagement with local communities through work placements, intergenerational encounters and local site-visits and suggests how activities in the Italian language classroom can be modified to raise awareness of the visibility of L2 communities and to encourage new forms of local positioning and agency through the L2.

Anderson, Jean and Miranda, Carolina

Victoria University of Wellington

The Female Detective in Italian TV Series: The Case of “Squadra Criminale”

The TV crime series “ensemble” format is well-known. The team is normally made up of members of a police force rather than private investigators, whose solitary nature is a classic *topos* of crime fiction. Featuring a mixture of personalities, the team combines sometimes quirky individuals into an effective force in search of justice. The leaders of this quest, particularly in internationally-successful series, are overwhelmingly male. *Engrenage*'s Laure Berthaud (France, 2005-2017) and *Forbrydelsen*'s Sara Lund (Denmark, 2007-2012) are, in that sense, break-through characters, although it might be argued that neither is a particularly gifted communicator. In the Italian series *Non uccidere* (2015-2017), Inspector Valeria Ferre is a single woman with complex family and workplace relationships, who is often at odds with her colleagues. Setting it alongside its French and Danish predecessors, we look at some of the ways in which these series deal with the concept of being female and a leader. How do the women protagonists communicate with their colleagues? To what extent do appearance-related factors (eg. clothing, body language) play a role in their interactions? How have female leaders evolved in Italian crime series (if in fact they have done so), compared to Giovanna Scalise or Julia Corsi, who were *commissarios* in the first 5 seasons of *Distretto di polizia* (2000-2012), before being replaced from 2006 by male protagonists?

Angelucci, Margherita

Monash University

A New Way of Being Italian through the Lens of Hip Hop

A new generation of artists is emerging on the Italian Hip Hop scene. They are young, multilingual, second-generation migrants and self-described as “citizens without citizenship”. This paper, part of a larger research project, investigates their musical production through the qualitative analysis of a sample of songs, focusing both on verbal and non-verbal aspects of rap performance.

In the current political climate in Italy immigration is often exclusively portrayed as a problem, ignoring the fact that a large number of immigrants and children of immigrants have been part of the country's social fabric for a long time. I argue that second-generation youth employ Hip Hop oppositional language and symbolism to challenge and respond to these social and political discourses that marginalise them and portray them as not Italian or not Italian enough. Through Hip Hop, they negotiate a new way of being Italian by constructing and performing transcultural identities that go beyond the dichotomy Italian/immigrant. In this paper, I show that their transculturality is articulated in various ways, including through the use of a complex kind of multilingualism that encompasses non-standard linguistic resources belonging to African-American English, the Hip Hop Nation language as well as the different

languages in their personal linguistic repertoires. Multilingualism thus becomes an identity-making practice: the fact that multiple languages can be seamlessly juxtaposed in songs leads to the claim that multiple identities can also coexist without having to choose between being one or the other.

Barone, Caterina

Università degli Studi di Padova

Il viaggio di Clitemnestra nel segno del mito

Il personaggio di Clitemnestra occupa un posto di rilievo nella Storia della Tradizione Classica già a partire dall'*Odissea*, ma soprattutto dall'*Orestea* di Eschilo, passando poi attraverso *Elettra* di Sofocle ed *Elettra* di Euripide e la riscrittura di Seneca in *Agamennone*. Da quel nucleo classico si sono sviluppate nei secoli molteplici interpretazioni che hanno fatto di Clitemnestra, al pari di altri personaggi mitici, una figura diversamente caratterizzata in relazione al contesto storico di elaborazione del mito.

Per guardare ai nostri giorni, merita un'analisi la reinterpretazione operata dalla scrittrice napoletana Valeria Parrella, che della regina di Argo ha tracciato un ritratto dolente e realistico, calando la sua vicenda nell'ambiente camorristico campano degli anni Ottanta in *Il verdetto*, un monologo pubblicato nel 2007 e messo in scena quello stesso anno dal Teatro Mercadante di Napoli con la regia di Mario Martone. Del 2017 è inoltre una pièce teatrale di Osvaldo Guerrieri, *Clitemnestra deve morire*, allestita dalla Fondazione Teatro Piemonte Europa e diretta da Emiliano Bronzino.

L'originalità di entrambe le riscritture si nutre tuttavia di illustri precedenti letterari, quali la Clitemnestra di *Fuochi* e quella descritta in *Elettra o la caduta delle maschere* di Marguerite Yourcenar, di cui si trovano tracce evidenti già ne *I sogni di Clitemnestra* di Dacia Maraini (1981). Il nostro studio propone perciò una "navigazione" nel segno del mito di Clitemnestra attraverso le acque letterarie della cultura italiana del secondo Novecento e degli anni Duemila.

Barron, Emma

University of Sydney

The modern woman in 1960s Italian magazines: or, the psychological dangers of women in the office.

Early in 1961, *Epoca* magazine's advice column 'Italy asks' published a letter from a reader in Cuneo, a small town outside of Turin, near the French border. The reader asked, 'Is it true that the woman who works outside the home, in the factory or in the office, becomes emotionally unstable and therefore is no longer an elementary balancer within the family?'

The reader's question reflects the changes in Italian life during the 'economic miracle'. The letter shows mixed responses to the increasing number of women working in offices and factories – in this case a concern that they suffer psychologically and emotionally, which would in turn, damage the family. As new opportunities emerged for young women doing clerical work or as machinists on production lines, formerly male occupations with low prestige and low pay, the weekly magazines offered millions of readers unprecedented access to different views on social and economic changes to Italy. The paper will explore these media accounts of the modern woman and their challenge to traditional roles.

Basilone, Linetto

University of Auckland

On the Inexistence of the Chinese Utopia: Italian Travel Narratives of Disbelief, Disenchantment and Nostalgia (1978-1989)

After the death of Zhou Enlai and Mao Zedong in 1976, the People's Republic of China (PRC) faced a period of political and social resettlement, which brought with it years of harsh political controversies, as well as massive changes in contemporary Chinese society. A conspicuous number of Italian writers and journalists, such as Aldo De Jaco, Alberto Arbasino, Luigi Malerba, Aldo Luzzi, Vittorio Sereni, Enzo Biagi, Ilario Fiore, Piero Ostellino and Tiziano Terzani, travelled to China both in formal delegations and individually. Those authors described the major socio-political, cultural and economic developments occurred in the PRC after 1976 and underscored the existence of a darker side of Maoist China (1949-1976), in the intent of revaluating the overly enthusiastic representations of China diffused in Italy since the 1950s.

In the present paper, I suggest that, while nostalgic or disillusioned, or enraged and pessimistic, the travel narratives from these Italian authors all resented the political violence characterizing Italy in the 1970s and 1980s. Furthermore, I describe the textual and referential nature of the 'Chinas' narrated by them, thereby suggesting the authors' use of alterity and distance as discursive coordinates.

Bello, Eleonora

Victoria University of Wellington

***La vergine delle ossa* (2010) di Luca Masali: Cesare Lombroso dalla scienza alla *fiction* e la memoria del manicomio nel giallo storico**

Negli ultimi anni, i critici del genere hanno sottolineato la capacità della *crime fiction* italiana di smarcarsi dal marchio scomodo di letteratura d'intrattenimento per la sua capacità di affrontare tematiche storiche, sociali e culturali di ampio respiro. Focalizzandosi non solo sull'acquisizione di dignità accademica, ma anche sul desiderio degli autori di letteratura gialla

di mantenere aperto il dialogo con certi capitoli della storia italiana recente, è stato anche messo in evidenza il contributo di questo genere alla costruzione della memoria storica e culturale italiana.

Ne *La vergine delle ossa* (2010), giallo storico di Luca Masali, lo scienziato criminologo Cesare Lombroso (1835-1909) è impegnato nelle indagini di una serie di sanguinosi delitti dai laboratori e dalle aule del Regio Manicomio di Collegno, nella provincia torinese di fine Ottocento. La risoluzione del crimine e la dinamica storica da rivalutare ruotano attorno alla sua figura, emblema, per molti versi oscuro e macabro, di una teorizzazione psichiatrica ancora rilevante nel contesto contemporaneo.

Come vedremo, alcuni elementi del repertorio bio-bibliografico del Lombroso scienziato sono subordinati alla creazione del Lombroso “investigatore” di finzione. Inoltre, il giallo storico permette all’autore di informare il pubblico del Duemila di alcune terapie in uso nell’Ottocento, eliminate con la rivoluzione anti-manicomiale, e di rivalutare la tradizionale dicotomia che caratterizza il dibattito sull’eredità scientifica del famoso criminologo, concedendosi allo stesso tempo la possibilità di una rappresentazione d’intrattenimento, a tratti anche ironica, destinata ad un pubblico non necessariamente interessato alle tematiche psichiatriche.

Bernardi, Claudia

Victoria University of Wellington

Italians “of discretion”: History, Memory and Romance in Luca Guadagnino’s *Call Me By Your Name* (2017)

Luca Guadagnino refers to his award-winning, internationally acclaimed *Call Me By Your Name* as a “deeply Italian” film. Yet, reviewers and critics, both Italian and international, have generally failed to account for the film’s Italianness, often perceived as little more than a timeless, idyllic setting bathed in dappling sunlight and nostalgia. In my presentation, I propose a deeper reading of the film, one that sees the dominant narrative of Elio and Oliver’s romance as strictly intertwined with a more “discreet” yet equally important narrative about Italy’s recent past (the 1980s) and about the country’s unresolved negotiation of its more distant and uncomfortable history, fascism in particular.

By drawing attention to the Italian characters and to specifically Italian intertextual references to cinema (Vittorio De Sica’s *The Garden of the Finzi-Continis*), literature (Antonia Pozzi’s poetry) and popular culture (Franco Battiato’s song *Radio Varsavia*), and to the role these elements play in the cosmopolitan context of the film, I will argue that Guadagnino embeds in it a profound reflection on the costs of forgetting the country’s past. In highlighting these aspects, I will show how *Call Me By Your Name* is aligned with Guadagnino’s overall filmography, the political resonance of which is generally overlooked by critics.

Bona, Stefano

Flinders University

Riding the Dragonda: Giuliano Montaldo's *Marco Polo* (1982) and the beginning of Chinese-foreign co-productions

Giuliano Montaldo's 1982 miniseries *Marco Polo* opened a new era in Chinese-Western cultural and cinematic relations. For a long time, the figure of Marco Polo had been the symbol of intercultural understanding between China and the West. Thus, the ambitious adaptation of his story for Western and Chinese TV and cinema screens – which occurred just after the death of Mao Zedong as the People's Republic of China was starting its economic opening reforms – sent a clear political message. *Marco Polo's* openly transnational and transcultural format was saturated with symbolic and diplomatic implications that are reflected in its colossal size. This miniseries was shot on three continents. Its making involved four hundred actors and four thousand extras, and cost USD 28 million (approximately USD 78 million in today's terms). It was an early example of global co-production and the first fiction production to be shot by a foreign crew in the PRC. It was also the first co-production between the PRC and a group of foreign producers, led by the Italian state broadcaster RAI and supported by US and Japanese companies, and minor contributions from France and the Federal Republic of Germany. Once completed, *Marco Polo* was sold to over seventy countries, had an audience of hundreds of millions, and won two Emmy Awards. It was also dubbed into Mandarin and screened in China.

Through the analysis of *Marco Polo's* production history and some key sequences, this paper will illustrate how Montaldo's miniseries became the intersection of strategic diplomatic factors, transnational cinematic grandeur, and early globalisation. Despite its shortcomings, this miniseries set an important precedent that needs deeper understanding and full academic recognition.

Bonelli, Diego

Victoria University of Wellington

From Rome to Wellington: Antipodean Narratives of Urban Dystopia in *N. U.* and *Dustie*

Cinema has always been strongly connected to the cultural and social reality of cities. As well as being a powerful and effective medium to describe urban reality, film can itself be considered a direct product of urban society and culture. The presence of cities has been constant and pervasive throughout film history and in cinematic production. In fact, from its very inception the urban theme has crossed and marked forms, genres and film movements. Michelangelo Antonioni's early documentary *N.U.* (1948) focused on the everyday life of Rome's garbage collectors in the late 1940s. *N.U.* depicts the capital city of Italy in a way that closely reflected some of the main stylistic and thematic features of contemporary Italian Neorealist cinema. Twenty-three years later in New Zealand the government-led production

company, National Film Unit, released *Dustie* (Mangin, 1971) a documentary that similarly dealt with the work of Wellington's rubbish collectors. *Dustie* provided a dystopic depiction of the capital city of New Zealand that visibly contradicted existing local cinematic conventions in terms of urban representation.

By focusing on the textual analysis of these two short films, this paper intends to examine their striking thematic similarities. Moreover, it aims to highlight the way the visual representation of these two antipodean urban areas matched and at the same time challenged well-rooted contemporary Italian and New Zealand cinematic conventions.

Brown, Josh

Australian National University

On the existence of a Mediterranean lingua franca and the persistence of language myths

The paper returns to the question of the Mediterranean lingua franca and the persistence of language myths. Using a corpus of merchant writing, religious reports, missionary texts, and travelogues from the fifteenth and sixteenth centuries, as well as studies of lexicon and morphosyntax, I show how linguistic phenomena previously categorized as belonging to the Mediterranean lingua franca can more adequately be described using traditional methods of historical linguistics. The paper suggests that the traditional linguistic typologies adopted for interpreting the existence of the lingua franca adopt circular reasoning, and lend themselves to a sorites paradox. I argue that the term 'lingua franca' may be typologically convenient, but is ultimately unhelpful. The paper concludes by considering what implications these typologies have for how we interpret linguistic phenomena from the Mediterranean during the medieval and Renaissance periods, and the persistence of language myths in linguistic historiography.

Carletti, Elena

University of Sydney

Interdisciplinary Navigations: Writing and Photography in Amelia Rosselli's *Spazi metrici*

In the emerging field of literary visibility (Isekenmeier & Bodola: 2017), literature is considered to actively participate in visual culture. On the one hand, literary texts produce discourses that negotiate and frame 'visualities', and on the other they record and transmit historically and culturally specific 'ways of seeing'. In this paper, I will adopt the framework of literary visibility to examine the interrelations of poetry and photography, investigating how writing interacts, incorporates, and in turn reshapes aspects of visual and photographic culture. I will take as my case study the work of trilingual poet Amelia Rosselli (1930-1996), and focus on *Spazi metrici* (1964), a declaration of poetics expounding Rosselli's self-developed metrical system. By referring to Rosselli's interviews, I aim to show how the poet's

photographing and filming experience of the early 1950s contributed to the design of the 'spazio metrico'. In *Spazi metrici*, I argue, photography serves as a conceptual model: in employing a mechanism simulating that of a camera, or a film-camera, the metrical system theorized by Rosselli would enable the recording and exposure of a lived experience, framed within a structure able to measure both time and space. In showing how Rosselli's interactions with photographic media were incorporated in her writing, this paper hopes to uncover new aspects of the exchanges between literature and visual culture.

Carrieri, Alessandro

Monash University

Ares per Irene. La rappresentazione della Guerra come mezzo per arrivare alla Pace.

Nell'ultimo libro di Claudio Magris, *Non luogo a procedere*, l'autore racconta l'ossessione di un professore che colleziona da decenni reperti bellici di ogni sorta e della sua assistente Luisa, erede dell'esilio ebraico e della schiavitù dei neri. Dopo la morte del professore, avvenuta in modo misterioso, Luisa diventa una sorta di suo alter ego. La protagonista dovrà così confrontarsi con l'immensa mole di documenti, libri ma soprattutto armi, fucili, mitraglie, cannoni, aerei e divise militari per la realizzazione di un grottesco "Museo totale della Guerra per l'avvento della Pace e la disattivazione della Storia". L'idea di fondo è quella di trasportare tutto in un Museo dove non c'è più guerra perché non c'è più vita e dove le armi diventano inoffensive e perdono la loro utilità.

Basato sulla vita di Diego de Henriquez, personaggio realmente esistito a Trieste, il romanzo rivela come la realtà sia creatrice e rivelatrice. Infatti, Magris insiste nell'affermare che ci sia una memoria con la quale tutti noi dobbiamo fare i conti ed è quella della Risiera di San Sabba, unico campo di concentramento con un forno crematorio sul territorio italiano. E sono proprio la Risiera di San Sabba e la città di Trieste a fare da sfondo alla storia di questo libro. Comparando la figura femminile di Luisa, che in un processo d'identificazione e straniamento, ripercorre la dolorosa storia della sua famiglia, con la violenza della guerra rappresentata in tutta la sua assurdità nell'allestimento del Museo, nel mio contributo intendo analizzare la relazione tra Luisa e la guerra, attraverso le vicende legate alle armi, collezionate dal professore, ai campi di concentramento e ai partigiani.

Carter, Aidan and Marcello, Flavia

Swinburne University of Technology

The Long-Awaited Return of the Axum Obelisk: The End of Italy's Colonial Legacy?

This paper examines and reflects upon the colonial legacy in the heart of Italy's eternal city Rome, with particular attention paid to the Obelisk of Axum seized during Italy's occupation of Ethiopia in 1935. It was placed in Piazza di Porta Capena across from the Circo Massimo

where it stood for almost 70 years despite repeated promises and political treaties that demanded its return. This unusually shaped obelisk stood partially hidden by trees, similar in height to the Egyptian ones in Piazza Navona or in front of St. Peter's and became a central reference for the design competition for a new Ministry of African colonies building in 1937. Converted in the post-war period to the Ministry of Post and Telegraphy, it now houses the United Nations Food and Agriculture Organisation. This paper will trace the (sometimes bizarre) vicissitudes of the Axum Obelisk and its shifting symbolism throughout the fascist, post-fascist and neo-fascist eras to analyse the colonial legacy of Fascist Italy and, more broadly, the afterlife of the global colonialist project within the heart of the Eternal City.

Català, Jorgina

University of Melbourne

Mistrust in the Kitchen: The Franco-Italian Household of Renée de France and Ercole II d'Este at the Court of Ferrara

When, in 1528, the French Princess Renée de France (daughter of King Louis XII and Anne of Brittany) moved to Ferrara with her new husband, the future Duke Ercole II d'Este, tensions began to simmer on the ducal stoves. Renée had been determined to assert her French identity in Ferrara. As this paper demonstrates, Renée was unique in the ways in which she asserted herself and her French identity at the Northern Italian court. In particular, she eagerly sought to retain her French household in all aspects of service, especially the kitchen staff and the meals dished out to the ducal table.

Based on close archival research on the so-called 'Officers of the Mouth' (professionals in charge of all food-related duties), this paper examines how Renée preserved her status as French Princess at the Este court. Renée's openly Francophile behaviour was taken as an affront by the Este family, thus engendering widespread mistrust. This paper unravels the details of this controversial French household, and its relation and interaction with its Ferrarese counterpart, as well as their structural differences and similarities, and how the resulting mistrust affected the relationship between the French and the Italian parties.

Cauli, Alberto

University of Auckland

"Italian airmen reach Australia": An account of Francesco De Pinedo and Ernesto Campanelli's daring flight in the Australian press (1925)

From 20 April to 7 November 1925 the Chief of Staff of the Royal Italian Air Force, Commander Francesco De Pinedo, with Air Force Marshall Ernesto Campanelli, who acted as mechanic, co-pilot and navigator, undertook a daring flight of 55,000 kilometres. The Italian airmen flew from Sesto Calende (Italy) to Australia, Japan and back to Rome in a small seaplane named

Gennariello. The achievement was recognized worldwide, especially in Australia, where the local Italian community enthusiastically welcomed them during their month-long stay in Melbourne. The Australian press reported De Pinedo and Campanelli's aeronautical feat in many accounts, while Mussolini's government praised the airmen as 'national heroes'. Their daring flight over oceans and continents also had a political outcome as it marked an important step in the early history of the Italian Air Force, which had been established by the fascist regime, as evidence of Italy's forward-thinking technology in the realm of aviation. This presentation retraces the history of the flight, focusing mainly on the Australian stages, to analyse how the Australian press represented the arrival of the Italian airmen. It also investigates the cultural legacy of De Pinedo and Campanelli's endeavour in modern Italy and Australia.

Cavallaro, Daniela

University of Auckland

Gli affetti di famiglia: un'opera dimenticata di Alba de Céspedes

Meglio conosciuta come narratrice, Alba de Céspedes (1911-1997) è stata anche autrice di opere teatrali: *Quaderno proibito* (1962), tratta dal suo romanzo omonimo, e *Affetti di famiglia* (1952), composta insieme al giornalista, economista e storico Agostino degli Espinosa (1898-1955), che con lei aveva diretto la rivista *Mercurio* nel 1948.

In questa presentazione, mi propongo di riportare alla luce la prima opera teatrale di Alba de Céspedes, mettendone in evidenza le tematiche personali e sociali e gli aspetti strutturali che la compongono. Il dramma porta in scena le scelte personali che contribuiscono a creare il problema sociale dei figli illegittimi, mostrandone le conseguenze attraverso le generazioni.

Il protagonista Stefano, cresciuto senza padre e con la dicitura "figlio di N. N." sui documenti, si trova a dover prendere una difficile decisione quando all'inizio del primo atto viene a sapere che la sua ex-ragazza aspetta un figlio. Il conflitto del dramma viene poi ampliato quando a metà del secondo atto Stefano scopre l'identità del suo vero padre, l'uomo che gli ha fatto da padrino ma che non ha mai voluto o potuto riconoscerlo.

Con i suoi riferimenti espliciti alla tragedia greca, conflitti generazionali, discussioni sull'importanza della paternità biologica e sociale, rappresentazione di cambiamenti nei costumi sessuali, e finale non consolatorio, *Affetti di famiglia* costituisce un momento importante della scena teatrale italiana degli anni '50 – un dramma dimenticato che merita di essere recuperato.

Clegg, Maree

University of Auckland

The Reality of Bartolomeo Cavaceppi: Principles and Archetypes

For scholars of eighteenth-century sculptural restoration, the name of Italian sculptor Bartolomeo Cavaceppi (1716-1799) is notorious. He was an underappreciated genius, restoring thousands of ancient sculptures, commissioned at the high point of Grand Tourist visits to Rome. In addition, Cavaceppi published an extensive treatise on the correct restoration of ancient sculpture in his three volume work *Raccolta d'antiche statue busti bassirilievi ed altre sculture ristaurate* (1768–1772). But of the hundreds of artworks that passed through his studio, many don't correspond to his exacting ideals. Although Cavaceppi has been the subject of much academic literature, his theories on restoration have not often been compared to sculptures from his workshop (Howard 1982, Müller-Kaspar 1999, Pinelli 1981, Piva 2000). Using marble sculptures from the collections of Englishmen Charles Townley (1737–1805) and Lord Lansdowne (1737–1805), this paper discusses the juxtaposition between the attitudes proclaimed in Cavaceppi's discourses, and the evidence from the artworks themselves, finding that Cavaceppi did not always conform to his own exacting principles.

d'Arcangeli, Luciana

Flinders University

Franca Rame e i monologhi "Lo stupro" e "Maria" (2001), ossia "Stuprata da un 'ragazzo per bene'"

Questo intervento vuole analizzare i due monologhi scritti da Franca Rame sul tema dello stupro e metterli a confronto per capirne le differenze e le somiglianze all'interno del lavoro didattico e di sensibilizzazione svolto dall'attrice e drammaturga.

Franca Rame portò sulla scena il suo monologo *Lo stupro* (1975) solo nel 1979, nonostante fosse stato scritto quattro anni prima. Il testo è basato sul suo rapimento e sulle percosse, torture e violenze sessuali subite il 9 marzo del 1973 a Milano a opera di un gruppo di neofascisti manovrato da alcuni ufficiali dei Carabinieri. L'autrice-attrice non rivelò la natura politica e autobiografica del materiale, preferendo fin dall'inizio oscurarla utilizzando l'espedito narrativo del documento fittizio. Invece della narrazione di un evento autobiografico, il monologo e la sua introduzione divennero uno strumento nella lotta che voleva lo spostamento della legge sulla violenza sessuale dai delitti contro la moralità pubblica al codice penale.

Una volta portato in scena, il monologo è stato trapiantato di spettacolo in spettacolo fino al 29 novembre 1987 quando la Rame, ospite del programma Fantastico di RAI1 condotto da Adriano Celentano, dal Teatro delle Vittorie raggiunse con il suo monologo le case di milioni di italiani e rivelò come l'esperienza fosse autobiografica. Questa confessione pubblica

cambiò la dinamica teatrale e portò la Rame prima a sospendere e successivamente a sostituire *Lo stupro* con un altro monologo sullo stesso tema, Maria (2001).

Quest'ultimo apparve successivamente su *Il Fatto Quotidiano.it* nel blog di Dario Fo e Franca Rame il 20 febbraio 2012 con il titolo *Stuprata da un 'ragazzo per bene'*, e nasce da una testimonianza che la stessa autrice ha raccolto direttamente ed è stato portato in scena per far capire come la violenza colpisca le donne senza distinzione alcuna e come la violazione sia percepita come permanente.

L'analisi in parallelo di questi due testi intende evidenziare il messaggio politico e sociale della Rame, dedito a cambiare non solo la legislazione italiana ma la mentalità degli uomini e dei giovani. Da sempre dedicato a tutte le donne perché "molto probabilmente in qualche parte d'Italia proprio ieri una, dieci, cento donne sono state violentate. Per Maria e per tutte le Marie di questa terra".

Das, Jitamanyu

Jadavpur University

Find/Found-ing India: Through the eyes of the exploring Italian narrators

The history of the Italian trade with India, which can be broken into three separate sections – ancient trade between Rome and Harappa, old trade via the Arabs, medieval trade re-establishment by the explorers – gives us an interesting perspective into the way India has been perceived by the Italian explorers and traders who travelled there.

The accounts and cartographical records left by the explorers make for some very interesting observations and provide insights into the Western construct of Orientalism and how it came to be. Through some very detailed records, which were sometimes very imaginative and mystical in nature, we can see how the concept of India was fashioned in the minds of the Italian populace.

These narratives are very important as historical records of how the society and culture in India actually were during the period these travellers visited. They also capture the negotiations of power politics as well as the socio-political divide that was significant in the royal courts and more prevalently in the society at large. These travelogues also show the way Europeans saw the East and how they made meaning of what they saw. In a semiotic reading one can observe how several cultural practices and social issues were given meaning and gained importance due to such visits. My paper aims to look at a few such visits and examine their impact both in India as well as in Italy, and how they helped shape the culture and the reception of the other.

De Angelis, Maria Grazia

Saint Mary's College of California

Teaching the History of Italian Immigration through the Tale of Two Cities

This presentation will explore ways an instructor can use the stories of specific cities to retrace the journey of Italian emigrants from Italy to other parts of the world in the early 1900's.

I will describe a class that I taught in the Bay Area of California, in which students learned about the Genoese people who helped build San Francisco. Students learned through lectures on-site, interviews with descendants, and original source materials. After studying in California, the students spent a month in Genoa, where they had similar learning experiences, meeting the families of emigrants and learning about the reasons that so many Italians made the choice to leave their homes. By studying the history of people in these places, students developed a deeper, stronger, more emotional connection to the immigration process. In this presentation, I will share what I learned from teaching this class and include examples of student's work, photographs, and videos.

De Rose, Carlo

Università della Calabria

Da luogo di partenza a luogo di arrivo. Identità dei migranti e idee di emigrazione

La relazione che si intende proporre affronta la difficile questione del cambio di paradigma interpretativo riconoscibile nell'opinione pubblica a proposito del fenomeno migratorio con l'intento di far emergere anche le contraddizioni riconoscibili nella narrazione politica e di senso comune. Nella relazione si intende altresì presentare i risultati di una indagine empirica in cui si è fatto ricorso ad una scala degli atteggiamenti nei confronti dei migranti e richiedenti asilo in Italia. La scala è costruita intorno alla dicotomia Ostilità versus Solidarietà.

Donato, Clorinda

California State University, Long Beach

Lost and Found: Italy's Queer Eighteenth Century

This paper offers an overview of queer culture and lifestyles in eighteenth-century Italy and their grand tour interactions, which involved sexual explorations, assertions, identities, and declarations. These may be found in any number of texts that run over a range of genres. Novellas, poems, letters, and translations as rewritings address queer practices, views, and exchanges that have only recently been unearthed and considered as a function of their collective importance. Among the texts to be considered in this paper are: 1) the medical novella by Giovanni Bianchi, anatomist from Rimini, *Brief History of the Life of Catterina Vizzani, Roman woman, who for eight years wore a male servant's clothing, who after various*

*vicissitudes was in the end killed and found to be a virgin during the autopsy of her cadaver, 1744. (My book on Catterina Vizzani, *Dissecting gender in Britain and Italy: The case of Catterina Vizzani* will be published by the Voltaire Foundation in 2019); 2) the relationships that bound Prussian art dealer, Phillip von Stosch, and the Grand Duke of Tuscany and last Medici, Giangastone. Their relationship was steeped in the extensive network of male friendships in the ex-pat British and masonic communities of Florence and Rome. I have published articles on homosociability in enlightenment Italy that bring to light the networks of male friendship in a transnational context to illustrate how they functioned to transfer knowledge and forge new perspectives on social institutions and their evolution. This paper will connect the views expressed in the various writings about queer love and lifestyles in eighteenth-century Italy to establish the importance of continuing to bring to light these texts and interpret their meaning within the larger field of eighteenth century Italian Studies and the growing field of Queer Studies.*

D’Orazzi, Giuseppe

University of Melbourne

Can we reclaim the motivation lost?

According to Palmieri (2015), the number of students learning Italian at Australian universities has decreased in recent decades. While there may be different reasons for this, relative motivation may be a factor. This research focuses on the reasons why students begin to learn Italian (‘preactional phase’) as well as the reasons why they choose to continue (‘actional phase’) and/or quit (‘postactional phase’) learning Italian (Dörnyei and Ottó 1998).

The analysis of psychological/internal and socio-contextual/external variables involved in second language (L2) learning (Dörnyei and Ushioda 2011) helps to identify motivating and demotivating factors. Theories both on the L2 learner’s psychology and the socio-cultural influence on L2 learning processes support the analysis of the data collected.

Two surveys (administered in April/May 2018 and September/October 2018) are designed to investigate which factors shape students’ motivation at Australian universities. In addition, two sets of interviews explore which dynamics trigger or hamper learners’ interest in learning Italian based on the results of the two survey rounds.

The outcomes of this study are designed to improve our understanding of the motivating and demotivating variables that impact on students’ willingness to learn Italian in Australia. As such, they might be useful to tertiary educators in helping to reduce attrition in order to increase the number of Italian students who continue into later years.

Eckstein, Nick

University of Sydney

A Picnic and a Plague: Time, Space and Emergency Statecraft in Early-Modern Italy

Sixteenth-century Tuscans liked a good picnic. On holidays, weather permitting of course, villagers filled their arms with bread, wine and victuals, and sallied forth into the fields, for once to eat, drink and relax rather than work. Sociability like this was possible because in Tuscany's "great and happy state" the times and spaces for labour, commerce and recreation were well regulated. That, at least, is the picture contemporary legislators liked to paint: within the state's mandated borders, good citizens moved with relative freedom from place to place under the watchful eye of a beneficent Grand Duke. This paper reveals how plague shattered this spatial image, how it annihilated ordinary time, and how in confronting the existential threat of contagion, government radically re-visioned and recalibrated the territorial state, projecting society into an alternative, emergency temporality that we may call "plague time".

Edwards, Natalie

University of Adelaide

Navigating Female Shame: Annie Ernaux and Elena Ferrante

Elena Ferrante has achieved international fame for her innovative portrayals of female subjectivity. In this paper, I add to scholarship on her work by comparing it to a contemporary French writer with whom she shares striking similarities. Annie Ernaux has achieved success in France through semi-autobiographical, confessional writing that paints intimate representations of femininity.

In this paper, I focus on the depiction of female shame in their work. I read Ferrante and Ernaux's work through the lens of Erica Johnson and Patricia Moran's theory of female shame: a locus of pain and damage, and a nexus of generating subjectivities. I base my analysis on Ferrante's *I giorni dell'abbandono* and Ernaux's *Passion simple*. These texts are both narrated in the first-person by a female protagonist whose life is temporarily put on hold by a failed relationship with a man: the departure of a husband in Ferrante's case and a doomed affair in Ernaux's. I examine three main points of comparison between them. First, I analyse the depiction of emotional breakdown in the texts, arguing that both are characterized by an unflinchingly graphic account of obsessive behaviour. Second, I examine the blurred line between private anguish and public display, since both writers depict their characters as privately and publicly shamed: by a man, by their children, by onlookers and by society. Finally, I discuss the texts' rendering of female subjectivity, arguing that while they appear to stage female dependence upon a man, an attention to their depiction of shame shows that they carve out new territory for the expression of female intimacy.

Fabbri, Giulia

Sapienza Università di Roma

Visualizzare la vittima. La negazione dell'agency nelle rappresentazioni visuali delle donne nere nell'Italia contemporanea.

Nell'attuale condizione postcoloniale dell'Italia, caratterizzata dall'essere anche meta delle migrazioni transnazionali, la costruzione di un immaginario relativo alla povertà delle persone migranti presenta le tracce di un'eredità coloniale che la società italiana non ha ancora elaborato e che influenza fortemente non solo le relazioni tra italiani e migranti ma anche le politiche migratorie attuate dai governi. Tale eredità emerge in modo preponderante nella comunicazione dei mass media, nella quale le rappresentazioni visuali svolgono un ruolo fondamentale nell'assegnare un significato simbolico alle immagini, contribuendo a riaffermare un ordine del discorso e un sistema di potere di stampo coloniale.

In questo intervento intendo analizzare le rappresentazioni visuali (fotografie e vignette) di donne nere migranti proposte dalla stampa italiana in occasione di specifici eventi avvenuti tra il 2017 e il 2018. Assumendo una prospettiva di genere e postcoloniale, intendo esaminare il modo in cui la costruzione durante il colonialismo di uno specifico immaginario relativo alle donne nere ancora persiste nelle rappresentazioni contemporanee e di fatto priva le donne nere di agency, relegandole ancora al ruolo di vittime e di soggetti subalterni e cancellando una molteplicità di identità ed esperienze.

Hajek, John and Absalom, Matt

University of Melbourne

Italian in Australia's universities – where are we at and why?

Italian was traditionally the most widely spoken and taught language other than English for decades in Australia. While the numbers of Italian-speakers and Italian-born show signs of overall decline in recent years, expansion of Australia's Italian community from the 1950s over a number of decades was eventually followed by the progressive introduction of Italian Studies programs across Australian universities. Although the Australian university sector has changed significantly over time, the number of universities offering Italian has remained reasonably stable in recent years, albeit not without some changes. The terrain, however, continues to be challenging for languages, in general. In this paper, we look at the current state of play for Italian and Italian Studies in the tertiary sector in Australia and compare it over time and with other languages. We also consider a series of challenges and issues facing Italian (and, by extension, many other languages) as well as a number of positive aspects that support the language, including the recent wave of new migration from Italy.

Hajek, John and Bresin, Agnese

University of Melbourne

Addressing the family in Tuscany and the Veneto: A case of regional variation in Italian pragmatics

Italy's rich linguistic diversity refers not only to the so-called Italian dialects (*dialetti*) – sister languages of Italian developed from Latin – but also to regional varieties of Italian (*italiani regionali*, e.g. Sobrero, 2015), which, resulting from centuries of contact between local dialects and Italian, differ on many levels, including phonetically, lexically and syntactically. Focusing on address practices in the family, this paper engages with regional variation in Italy on the pragmatic level. Since the family is one of the primary domains for the maintenance of dialects in Italy (ISTAT 2017), both dialects and Italian are expected to be involved.

Research has shown that the use of address pronouns in the family domain in Italy is not as homogeneous as it can be assumed (Parkinson and Hajek, 2004). Whilst the informal *tu* is reported to prevail strongly amongst immediate family members, e.g. siblings, a great variety of practices is reported between other members of the family, e.g. parents-in-law, including the use of *tu*, *lei* and *voi*. However, the effect of regional affiliation on this pragmatic behaviour has not been investigated in detail yet. This study aims to address this gap by providing quantitative data on the reported use of address pronouns in the family by speakers from two Italian regions, namely Tuscany and the Veneto. The data come from a large-scale survey completed by circa 600 respondents. Our results show important differences in how speakers from these two regions report addressing and being addressed by some members of their families. Since the resources for address in the dialects differ from Tuscany to the Veneto, some of the variation reported could be linked to the effect of dialect use and contact. However, the phenomenon is complex and we suspect that further factors may also be at play.

Hanczakowski, Allira

La Trobe University

Connecting Cultures through Translation Practice and Theory

Translation plays a significant role in breaking down spatial distances and linguistic and cultural barriers, by facilitating contact between countries, people and cultures that are separated geographically and linguistically. This paper focuses on one such translational encounter between Italy and Australia. As the case study, I employ an autofictional Italian novel that is yet to be published in English, *La festa dei limoni*, by Marco Braico. By translating the novel and self-reflecting on my translational strategies and choices, I explore how the text is deeply embedded in Italian culture and language. Acknowledging and analysing the translational challenges which stem from the Italianness of the novel provides insight into how the text's cultural richness can be retained as it is carried across into the Australian

context. Through a methodological approach that values both the theory and the practice of literary translation, I endeavour to bridge the linguistic and cultural divide. The focus is on the text's linguistic codes, such as the use of dialect, slang and colloquialisms. Additionally, Italian cultural references and concepts are highlighted, such as the organisation of the school and medical systems, which emphasize the differences between national contexts. My practical and theoretical study aims to expose and explore the inherent cultural distances between Italy and Australia. Through a translation strategy that aims to maintain uniquely Italian concepts, this project contributes to the recognition and understanding of cultural intricacies within Italian translation studies.

Hill, Sally

Victoria University of Wellington

Women Behind the Camera: Niccolai's *Il grande angolo* and Janeczek's *La ragazza con la Leica*

Italian writer Giulia Niccolai is best known as a poet, but she began her career in the early 1950s as a photographic journalist, in a period in which few women were involved in the profession. While she gave up photography for writing in the 1960s, Niccolai's experiences as a photographer were to have a lasting impact on her aesthetics and poetics, and also shaped her first and only novel, *Il grande angolo* (1966), a semi-autobiographical work in which photography is associated with meticulous and almost meditative observation, but also with violence and trauma. Helena Janeczek's novel, *La ragazza con la Leica*, winner of the 2018 Premio Strega, recounts aspects of the life of Gerda Taro, who died in 1937 while photographing the Spanish Civil War. This presentation traces the intersections of photography and language in these two novels and compares how they represent two extraordinary women who made a career of photographic journalism at a time when the profession was almost exclusively male.

Hogarth, Christopher

University of South Australia

Geographies of *afroitalianità*: investigating the multifacetedness of a disputed category

"Sono Afroitaliano" proclaims rap artist Tommy Kuti in the repeated refrain of one of his latest songs. The label "afroitalian" recalls that of the "Afropolitan" intellectual who is celebrated in Francophone and Anglophone spheres and who travels the world in a cosmopolitan capacity. Perhaps artist-activist Fred "Kudjo" Kuworno could be considered the Italophone Afropolitan counterpart of such figures. However, the "Afroitalian" could also be compared to those recently categorized as "Afropeans" who meld African and European categories (Brancato). On the other hand, a large part of the artists categorized as "Afroitalian" in the current

generation are what one might label "post-migratory" artists who occupy quite a different space to Kuworno. These far less mobile Afroitalians are often artists working in several popular media as well as literary producers and filmmakers, whose works and popularity are located especially in the impoverished inner-cities. Since these artists share the "Afroitalian" category with other figures such as the North and West African migrants to Italy it can be said that there is a somewhat murky idea of the "Afroitalian" category.

This fragmentation of categorization is what I shall draw attention to in this paper. Following Kuworno's approach in pointing to the multifacetedness of contemporary "Afroitalianità", I use rap materials produced by Tommy Kuti. Ghali and episodes from the novel *Chi sta male non lo dice* (Antonio Dikele DiStefano) to examine how several contemporary "Afroitalians" delineate their senses of belonging.

Kovesi, Catherine

University of Melbourne

Textiles, Trade and Meaning in Fifteenth-Century Italy: An Introduction to the ACIS IDEA project

This paper introduces a new research project, shepherded by ACIS, which focuses on Italian textiles, fashion, and their allied industries. Italy's position as arguably the first consumer society of the western world since antiquity was one based on the trade of, as well as local manufacture of, high-end textiles. Because of the value derived from and attached to it, clothing conveyed multiple meanings in this society. It was the textile trade that provided the incentive for the establishment of local banking, international finance, double-entry bookkeeping, and which provided the capital for investment in the artistic expressions of power, both personal and communal, which are the legacy of the Renaissance in Italy. Much of this supremacy in every aspect of textile import, production, together with dyes and construction, was a result of intensive and extensive contact with the middle and far east. This paper focuses on the first stage of this project which teases out the what, the how, and the why of the clothing, textiles, and accoutrements in the courts of northern Italy, in particular that of Isabella d'Este (1474-1539), Marchioness of Mantua, and one of the foremost consumers and widely imitated icons of style of the Renaissance. This project is allied to the digital site IDEA - produced and co-directed by Deanna Shemek, Anne MacNeil, and Daniela Ferrari in collaboration with Roberta Piccinelli and numerous other scholars

La Rosa, Miriam

University of Melbourne

Artists in Residence: an exchange journey between Italy and Australia

As an Italian living *somewhere else* for over 8 years, finding ways to remain connected with Italy whilst operating internationally is a challenge as well as a daily practice. Working in the arts as a curator and researcher, I often engage with (Italian) artists based both in Italy and abroad. Travelling, physically and metaphorically, is therefore a common denominator of the projects I develop. In this paper, I will present a curatorial project I am currently organising as part of my PhD research – which explores the notion of ‘artist residency’ from the perspective of hospitality, i.e. the relational roles of mutual empowerment between host and guest. This consists of a residency program including four artists (from Cuba, Turkey, Italy and Gunai and Monero Nations, Australia) whose practice deals with concepts of migration, diaspora, colonialism and identity, concerned with issues of hospitality and cross-cultural relations. I will especially look at two residencies, taking place in 2019 in Sicily, Italy, and in the Aboriginal community of Peppimenarti, Australia, that involve First Nations artist Steaphan Paton and Italian artist Giuseppe Lana. Analysing the artists’ practice and their planned trajectory in the two different residency contexts, I will argue that “what connects Italy, its antipodes and points in between” is a constant negotiation of borders and cultural references. Translocal art projects like this one contribute to the formation of a hybrid and mobile notion of identity, in which Italy happens to be one dot of a larger map; a point of arrival as well as departure.

Laviosa, Flavia

Wellesley College, Editor of the Journal of Italian Cinema and Media Studies

Geographies and Genealogies of Italian Cinema through the *Journal of Italian Cinema and Media Studies*

In an era marked by fluid relations between nation-states, Italian cinema must be factored into the evolving mediascape of international co-productions and the increasingly hybrid notion of world cinema. Innovative in its view of cinema as a forum of dialectic crossing and dynamic exchange, the Italian film industry forcefully explores a trajectory oriented beyond its geographical national lines, envisions the strengthening of interconnectedness of Italian cinema with other cinemas, and pursues opportunities to engage in co-productions with foreign film industries. The *Journal of Italian Cinema and Media Studies* aims to shift the critical paradigm outside the inwardly focused field of Italian film studies and to examine how Italian cinema expands beyond the boundaries of its peninsularity. The journal, with the intent to revisit the history of Italian cinema, is committed to trace the evidence of its international polysemy and polycentrism, to define the extent of its inspirational force and to examine other cinemas’ artistic innovations resulting from their osmosis with the Italian film tradition.

Lazzarich, Diego and Cariello, Marta

Università della Campania “Luigi Vanvitelli”

Constructions of *italianità* in the diaspora from Istria, Fiume and Dalmatia

On 10 February 1947, in Paris, a treaty was signed among the winners of WWII and Italy: Italy had to cede most of Istria, including the provinces of Fiume (Rijeka), Zara (Zadar), and most of Gorizia and Pola (Pula) to Yugoslavia. This led to one of the most important diasporas of the 20th Century in the Euro-Mediterranean area, and, at the same time, to one of the most understudied and untold stories.

Almost 350.000 people left their home to reach other Regions of Italy and countries such as Australia, U.S.A., Canada, Argentina and South Africa. These communities had to face a very difficult time in order to preserve their identity and at the same time create a new one, not only because of the challenges coming from being in new territories but mainly due to the deep silence that fell on this page of history because of specific political conjunctures.

Our paper will first briefly outline the historical events related to this “esodo” (as it was called); secondly, it will reflect on why this part of history was almost completely cast out of academic and historical studies for decades; thirdly, we will explain the main aspects of the research project we are working on.

The research project aims at collecting documents, information and testimonies (if possible) about the mission that 2nd New Zealand Army Division carried out in Trieste (Italy) in May 1945 as a member of the Western Allied Forces. This research project will be a part of a larger project on the Italian Diaspora from Venezia-Giulia and Dalmatia (1943-54).

Lee, Christopher and Kennedy, Claire

Griffith University

Mobility, Transnational Identity and Modernity: Lessons from Francesco De Pinedo’s 1925 Aviation Diary

In the period between the World Wars mastery of technology was considered a sign of the progress of the modern nation. Italy’s modernity was spectacularly figured through its aviation displays and Mussolini specifically claimed them as a sign that he was guiding Italy back to a preeminent position on the world stage. Mussolini himself revised Francesco De Pinedo’s planned route for his second intercontinental flight, to the Americas in 1927, so as to cultivate support for fascism amongst the Italian diaspora. However, De Pinedo’s diary of his first record-breaking flight, to Australia and Japan in 1925 - *Un volo di 55,000 chilometri* - is curiously circumspect about his achievement’s portents for Italian politics. It appears relatively free of manipulation or direction and manifests an interesting internationalist perspective. In this paper we discuss his reflections in the diary on Australian life, on modernity and mobility in Australia and Italy, and the role of his visit in providing a connection with the home country for his compatriots, especially in the North Queensland sugar cane

districts. We contrast this with the reports on his trip in the Australian press, evidently reluctant to fully appreciate technological and human achievement beyond the English-speaking world.

Leotta, Alfio

Victoria University of Wellington

Naples for Crime Voy(ag)eurs: The Representation of Urban Space in *Gomorra* the Series

The production and release of the critically acclaimed Sky Italia crime drama series *Gomorra* (2014-ongoing) has been characterized by extensive debates about the impact of the show on international perceptions of the city of Naples. While some local stakeholders such as the mayor of Afragola (a comune in the Metropolitan city of Naples) openly criticised the show and denied shooting permits to the producers, some influential commentators such as Beppe Severgnini praised *Gomorra*'s approach to the representation of the city. This paper aims to analyse the representation of Naples in *Gomorra*. It will argue that the current proliferation of discourses about the potentially negative impact of the show on local tourism is, in part, the consequence of its peculiar aesthetic treatment of space and place. The paper will analyse the stylistic and narrative strategies deployed by the series' producers to construct a tourist gaze over an urban space which plays a crucial role within the narrative economy of the show.

Lichtner, Giacomo

Victoria University of Wellington

Navigazioni (quasi) impossibili: the geometries of Holocaust cinema

This paper starts from Jacques Rivette's famous critique of Gillo Pontecorvo's tracking shot in *Kapo* (1961), and asks whether the issue with that shot was not the pursuit of beauty in death, as Rivette posited, but rather the pursuit of meaning. Comparing Pontecorvo's upward tilt to the downward camera movement in a similarly pivotal scene of Lajos Koltai's *Sorstalanság* (*Fateless*, 2005), the paper suggests that the direction makes the difference between evoking and essentialising concentration camp experiences. This micro-analysis becomes a way to reflect on significant questions in Holocaust representation and the relationship between history and film: how can cinema harness its emotive power to generate historical understanding? How does the medium's instinctive pursuit of meaning navigate the pitfalls of devising frameworks for 'understanding' the Holocaust? How does Italian cinema specifically compare to its European counterparts in the emotional palette it employs to represent the Holocaust?

Loda, Alice

University of Technology, Sydney

Crossing in contemporary Italoophone poetry

This paper engages with representations of crossing - and sea crossing in particular - in contemporary Italoophone poetry. First, it provides an overview of the concept of crossing and its interpretation within the contemporary Italoophone poetic space. Second, it elaborates on a selection of poems written over the past decades by a group of exophonic authors, all migrated to Italy during the 1980s and 1990s: Gëzim Hajdari, Mohammed Lamsuni, Thea Laitef, Eva Taylor, Barbara Pumhösel, and Vera Lucia de Oliveira. The trope of crossing is traced and read through the texts on multiple levels: spatial and imaginative, linguistic and semantic, formal and rhythmical. Overall, this work aims to highlight the role of exophonic and migrant voices in contemporary Italy in memorializing crossing and individuating movement as a factor that generates linguistic, poetic and ontological spaces.

Lori, Laura

Australian Catholic University

“Antigone Power” di Ubax Cristina Ali Farah – Rappresentazione della resistenza

Questo intervento intende analizzare il ruolo femminile all'interno dei conflitti e delle violenze contemporanee così come viene rappresentato dalla protagonista di *Antigone Power* di Ubax Cristina Ali Farah.

“Cruciale nell'*Antigone* di Sofocle è il conflitto tra la protagonista, che rimane fedele alle leggi divine e alla sua etica personale, e Creonte, che crede nella superiorità delle leggi dello stato e della moralità pubblica. Oggi, valori come empatia, giustizia e morale sono fondamentali per contestare il dilagante discorso pubblico nei paesi occidentali su questioni come cittadinanza, migrazione e diritti umani”[1].

Così nelle parole di Ubax Cristina Ali Farah che introducono la sua riscrittura dell'opera di Sofocle nell'ambito del progetto *Antigone Power*[2], vincitore del bando “MigrArti spettacolo 2018” indetto dal Ministero dei Beni e delle Attività Culturali e del Turismo. Il progetto coinvolge attori non protagonisti e lo spettacolo viene messo in scena a Palermo, città in cui è anche ambientata la storia, nel luglio 2018.

Il multilinguismo e l'attualizzazione della storia puntano a mettere in risalto le contraddizioni giuridiche e l'approccio sociale riguardo ai flussi migratori. L'analisi di questo testo ha come obiettivo quello di comprendere più da vicino perché un'eroina della tragedia greca sia stata scelta come simbolo della lotta contemporanea e come la sua modernizzazione si sia o meno concretizzata in un personaggio attuale ed incisivo.

Luciano, Bernadette

University of Auckland

Navigating the Real in Contemporary Italian Cinema

The title of this paper takes its cue from critic and filmmaker's Dario Zonta's 2017 book *L'invenzione del reale* which features conversations with contemporary filmmakers whose innovative hybrid works, employing both traditional documentary and narrative film strategies, have contributed to a renewal of Italian cinema. In this paper I will consider three films that I see as adhering to this mode of filmmaking: *L'intervallo* (Leonardo Di Costanzo, 2012), *Fiori* (Claudio Giovannesi, 2016), and *Cuori puri* (Roberto De Paolis, 2017). As these films navigate the margins of Italian cities and their difficult to access spaces (an abandoned mental hospital, an adolescent detention centre, a peripheral world comprised of Roma camps and Catholic youth groups) they provide an alternative image of adolescence from that conveyed on the TV screen and in mainstream cinema. Focusing on transformative encounters between young people, they draw on the emotional deficit that plagues Italian youth who yearn for human contact in a landscape dominated by mistrust and fear. The stories, born from the filmmakers' anthropological curiosity, are only crafted after navigating these spaces and coming into contact with the people that inhabit them. They in turn become the co-scriptwriters and non-professional actors of the films. In my consideration of this 'altro cinema' I focus on how the personal stories and the cinematic and emotive engagement with these spaces, drive the narratives which are never about the places themselves but about re-inventing the feelings these places evoke

Maniaco, Valentina

Griffith University

Translating the allusions in Tito Maniaco's *Mestri di mont* (2007)

ACIS Jo-Anne Duggan Prize 2019 Best Creative Work category

What reader does not feel a sense of satisfaction when they recognise an allusion within a text? This is especially so when that allusion might be illusive because of its covertness. There are many reasons why authors choose to incorporate allusions in their work. They allow the writer to add another layer of meaning, they evoke an image, they enrich descriptions without the need to be more explicit. They present the reader with the characters, books and events that are liked by and/or have influenced the author and who thereby recommends them. They are a secret they share with the reader, but only if the reader is up to the task of recognizing and understand their meaning. Allusion is a literary device used by many authors, whether in fiction or non-fiction, and can present a challenge for translators. In my translation of Tito Maniaco's memoir, *Mestri di mont* (2007), I chose to focus on allusions as one of the translation challenges I encountered. Most of Maniaco's work, whether poetry, prose or art, incorporates a multitude of allusions and *Mestri di mont* is no exception. His allusions reflect

a lifetime of very broad reading which has shaped his view of the world. Focussing on a couple of examples taken from the book's first chapter, I will discuss the challenge to and my approach in handling these allusions.

Marino, Simone

University of South Australia

Emotions in practice. An ethnographic study on the relevance of the *nonni* (Italian grandparents) in constructing ethnic identity. Cultural transmission among three Australian families originating from Calabria.

The present paper reflects on fieldnotes undertaken as part of a long-term study on the construction and transmission of ethnic identity among families of Italian ancestry in Australia. It sheds light on the "domestic space" of Italian-Australian grandparents' homes, where the "sense of place" and belonging appear to be embodied through the sharing of cultural practices and the development of strong emotional attachments. I argue that the nonni's place is a key *locus*, a generator of ethnic identity for younger (mainly third generation) family members, where an idealisation of Italian-ness appears to take place. Practices and emotions experienced at the grandparents' homes appear to be marked, embodied, and adapted into a personalised interpretation of ethnic identity by the younger family members. Moreover, the grandparents' personal belongings (photographs, mementoes, *object d'art*, musical instruments) appear to play a complementary role in nurturing the grandchildren's identity. Such mementoes can be seen to authenticate the grandparent's Italian-ness through their symbolic and cultural capital.

Martelli, Barbara

University of Auckland

Reificazione e medicalizzazione del cadavere nella crime fiction italiana contemporanea

La rappresentazione del corpo e, in particolare, del cadavere nella *crime fiction* italiana contemporanea rispecchia la progressiva medicalizzazione che ha investito la cultura e la società occidentale. Questo processo, iniziato alla fine del XIX secolo, rivoluzionò lo sguardo sul corpo e intervenne al cuore dello sviluppo dell'identità umana. La morte, insieme agli altri passaggi cruciali dell'esistenza, è stata definita da una progressiva biologizzazione, mentre la ritualità medica ne è divenuta forma di espressione privilegiata. Ai giorni d'oggi, inoltre, l'immaginario è stato monopolizzato da un'iconografia medica dei corpi, ottenuta grazie alla consuetudine ad uno scanning potenzialmente illimitato e panottico su corpi sempre più trasparenti. Al tempo stesso, lo sviluppo di tecnologie bio-mediche ha creato una "nuova morte" prodotta tecnologicamente, e lo smembramento medico di corpi buoni come-morti è divenuta pratica comune. Cadaveri e organi sono stati progressivamente oggettificati e

trattati come merce di scambio; gli esseri umani si sono trasformati in inventario di pezzi di scorta che circolano tra i vivi e i morti. La *crime fiction* italiana, soprattutto dalla metà degli anni '90, sembra aver assorbito questo sguardo clinico e anatomico che frammenta e sovraespone corpi e cadaveri, mostrati sempre più come cose o pezzi. Non è possibile ignorare la profonda influenza che i mezzi audio-visivi hanno sulla narrativa e, in particolare, come trend globali nella rappresentazione circolino tra testi scritti e testi televisivi all'interno della crime fiction. In questo intervento episodi tratti dalle serie TV *Gomorra la Serie* e *Suburra* e i più recenti film TV della serie con protagonista il Commissario Montalbano saranno analizzati per argomentare ed esemplificare questa linea di ricerca.

Mazzola, Claudio

University of Washington

Da *Lamerica* a *Fuocoammare*: la crisi del concetto di identità attraverso l'immigrazione

In apparenza non ci potrebbero essere due film sull'immigrazione più diversi di *Lamerica* (Gianni Amelio, 1990) e *Fuocoammare* (Gianfranco Rosi, 2016). Il primo narra della prima ondata di immigranti arrivata in Italia dall'Albania, mentre il secondo fotografa la quotidianità di oggi in un'isola di frontiera come Lampedusa. Film di finzione che attinge dallo stile documentaristico neorealista, *Lamerica*; documentario che ricorre ad una *mise en scene* tipica dei film di finzione, *Fuocoammare*; i due film trovano un punto di incontro nel mettere in discussione il concetto di identità attraverso la contrapposizione tra italiani e stranieri. In entrambe i film alla presenza degli immigranti (il cui lungo viaggio li ha obbligati a perdere la loro identità e la loro dignità) viene contrapposta la presenza degli italiani che, invece, (anche se in modo molto diverso fra loro) si aggrappano a una loro identità che li fa sentire o sembrare migliori. Il protagonista de *Lamerica* passa attraverso una serie di "prove" (tra cui la privazione del passaporto) prima di poter capire che l'Italia, per gli albanesi è la terra promessa come lo era l'America per gli italiani del secolo scorso.

In *Fuocoammare*, invece, mentre sulle spiagge dell'isola si consuma la quotidiana tragedia dello sbarco di immigranti, la popolazione locale, vista qui attraverso gli occhi di un ragazzino, si aggrappa ai riti di una quotidianità ancestrale fatta di racconti, ricordi, lotte contro la natura, e altre vicissitudini quasi fuori dal tempo. La sfrontata modernità degli italiani de *Lamerica* e la civiltà arcaica degli abitanti di Lampedusa sono due facce della stessa medaglia che paiono indicare l'impossibilità di un terreno di incontro. Due film che, pur in modo stilisticamente diverso, evitano i buonismi e la retorica di molti film sull'immigrazione, pongono l'accento su una domanda molto semplice che il cinema aveva già proposto con Nino Manfredi (*Pane e cioccolata*, Franco Rosati 1973) in emigrato italiano in Svizzera: "Ma io, chi sono?"

McCall, Timothy

Villanova University, Philadelphia

Textiles and Trade, Adornment and Authority in Isabella's Italy

Building from the *Isabella d'Este Archive* (IDEA) and Deanna Shemek's recent translations of Isabella d'Este's *Selected Letters* (2017), this talk examines the fundamental nature of fashion to the construction of authority for Isabella, and at the Mantuan court more widely. Subjects expected, even demanded that their rulers be arrayed in the glittering garments and resplendent adornment that proclaimed nobility and separated lords from the literally lackluster masses – and Isabella did not disappoint. Her radiant attire materialized social hierarchy, and her fashion innovations ensured that nobles throughout Italy, and beyond, sought out her advice. We shall see that Isabella was a discriminating and discerning evaluator of the visual, surface, and even sonorous effects of clothing: the weight and feel of fabrics on the body; the sheen of metal adornments and iridescent velvets; the fastness of colors. This talk will build from three portraits: chiefly, Isabella's portrait by Titian now in Vienna, around which the first phase of the ACIS project "Textiles, Trade and Meaning in Italy: 1400-2018" is organized; what must be the earliest surviving image of Isabella, as a one year old, from an Este genealogical manuscript now in Modena; and finally Francesco Francia's charming portrait of Isabella's ten-year-old son Federico in the Metropolitan Museum of Art. At Isabella's court, fashion was hardly a frivolous diversion, but rather a politically and economically indispensable phenomenon

McKenzie, Rory

Victoria University of Wellington

Subtitling as a tool for language learning: *Il secondo tragico Fantozzi*

Subtitling is pivotal to accessing and disseminating film and television across the globe. So much so that, paradoxically, its complexities as a form of intercultural communication and applied translation more often than not go unnoticed. Yet the challenges of subtitling are extremely demanding — from negotiating meaning across languages and cultures in a limited space, to adhering to field-specific restrictions severely affecting translation, to the need of developing a multi-disciplinary mind-set and skill-set. Indeed, the subtitler faces a diverse range of inter-linguistic difficulties such as translating slang, songs, stereotypes and every other linguistic and cultural nuance. I would argue that it is because of precisely these challenges that subtitling is an effective language-learning tool. To substantiate this claim, I will discuss a specific project undertaken by second-year Italian language students at Victoria University of Wellington, who were tasked with subtitling *Il secondo tragico Fantozzi*. Due to its cultural, satirical and humorous content, the task presented interesting challenges. In this talk, I will present the general project, show a few sample scenes with subtitles, and finally discuss the students' feedback.

A translation stalemate: *The Dark Horse* (2014) in Italian

ACIS Jo-Anne Duggan Prize 2019 Best Essay category

New Zealand is by law a multilingual country with te reo Māori (in 1987) and NZ sign language (in 2006) being official languages, and English being a de-facto official language. These languages add to the richness and depth of New Zealand society, and subsequently our very well-regarded film industry where a number of films place Māori language and culture, as well as specific New Zealand-isms accessible only to those who are New Zealand English native speakers, to the forefront. *The Dark Horse* (2014) is a highly successful New Zealand film that exemplifies both phenomena: within the film there is a strong multilingual and multicultural landscape where Māori language and cultural concepts, as well as specific New Zealand-isms co-exist within the one film. This paper analyses the commercial Italian subtitled version of *The Dark Horse*, highlighting specific translation choices made by the subtitler when attempting to deal with the aforementioned cultural and linguistic specificity that exists in the original content, as well as providing some possible improvements to these commercial subtitles. Alternative translations are proposed that, in my opinion, better reflect the source language and culture, drawing on the theories of subtitling, translating from multilingual and multicultural content and issues that arise when translating different registers. The purpose of this paper is not to criticise the existing subtitles, rather to show different means by which a translator can retain cultural-specificity and complexity despite the restrictions that are inherent to this form of multi-modal, inter-semiotic translation.

Moehrle, René

Trier University

Topography in movement: Trieste's Geographic and Political Upheavals in the First Half of the 20th Century

The linguistic, cultural, political and geographical diversity in the history of Trieste created a unique environment. In my paper, I will discuss Trieste's complex topography with a focus on how the city's ethnical and historical diversity affected, on the one hand, the development of fascist racism in Italy between 1919 and 1938 and, on the other hand, the national socialist dominion between 1943 and 1945.

Trieste served for 500 years as Austria's only port city. After Italy annexed Trieste in 1918, its geography shifted from a central European position to a nationalist spearhead towards upcoming Yugoslavia. Its multi-ethnic, multi-lingual and multi-cultural society, consisting of circa 65% Italians, 25% Slovenians and 5% Germans, was radically *italianizzata*. Nationalism and violent Antislavism provided major tools for the dominance of the Triestine fascist movement, which, born in 1919, had become Italy's biggest cell in 1920. Mussolini visited the city three times before rising to power, studying the success of the local movement. At the same time, Trieste hosted the third largest Jewish Community in Italy. Important local fascists

were Jews. The fact, that Jews held top positions in Trieste's economy, was a reason for leading fascists and anti-Semites from Rome to feed rumours about a local Jewish conspiracy. Anti-Semitic measures in Trieste increased since the early 1930s, copying well-known anti-Slavic measures and becoming a model for future state-sanctioned anti-Semitism. In 1938, Mussolini visited Trieste to declare Jews enemies of Italian fascism in his only public speech on this topic, which was broadcasted nationwide. Just weeks later, the regime promulgated Italy's racial and anti-Semitic laws. The radicalization of Mussolini's population policy escalated when Italy entered the war in 1940. The German occupation of Italy in 1943 turned Trieste into the capital of the Adriatic Coastland, governed by the Austrian SS generals Friedrich Rainer and Odilo Globocnik.

Nicholls, Mark

University of Melbourne

Visconti, Fellini and the Arts in La Seconda Madre

This paper considers the impact of Italian auteurs on creative practice in Australian cinema and associated visual and performing art forms. Australian filmmakers, their critics, audiences and many of their colleagues in the visual and performing arts have always acknowledged a significant debt of influence to key directors and films of Italian cinema since the Second World War such as Luchino Visconti, Michelangelo Antonioni and Federico Fellini. As part of a broader project addressing the substance of Australian creative engagement with European visual, performance and literary modernism in the context of expressions of departure and retreat from Australian consensus over its obligations towards a global Anglo-American polity, this paper looks at ways in which we can read Italian cultural impacts both in Australian films, art and performance works and in the cultures of creative practice that brought them about. In many ways the essence of these impacts might appear to be limited to a form of tokenistic and fashionable cultural practice name-dropping. Looking at Australian film and visual and performing art making since the 1970s in a broader cultural context, this paper considers ways of furthering the critical debate from the standard hunt for references and homages to a more substantial discussion of the encounter between Italian and Australian artists.

Pelosi-Thorpe, Julia

University of Melbourne

Ovid lost and found: Navigating boundaries of gender and genre in Seicento poetry

The *Heroides* are a classical collection of poems in which their ancient Roman author, Ovid, ventriloquises the voices of popular heroines. Each of the poems features a mythic figure marginalised in the common iteration of their epic or tragedy. Structured as letters to other figures from their myth, the heroic speaking voices express the fire of their love and despair.

Sixteen hundred years later, baroque authors engaged in rewritings of this ancient Roman work. In particular, several *epistole eroiche* written by male authors reinterpreted Ovid's gendered ventriloquism and impersonation. This paper explores how these baroque rewritings of Ovid's poetry navigated boundaries of gender and genre. In negotiating their classical Ovidian heritage, the *epistole eroiche* inhabit the peninsula's Roman literary landscape. The way this temporal space is traversed by baroque Italians holds immense meaning for authorial identity within Italian culture. By examining how the male and female personae of the *epistole eroiche* connect with the male authorship and female heroes of the *Heroides*, this paper seeks to reveal Italian seicento attitudes towards gendered writing, and divisions or transgressions in this discursive territory.

Pezzotti, Barbara

Monash University

Localism and Globalisation in “La Mafia uccide solo d’estate” TV series

This paper analyses the representation of the Mafia and Sicily in “La Mafia uccide solo d’estate” TV series (2016). This is a series written by Pif, directed by Luca Ribuoli, produced and broadcast by RAI. Based on the homonym 2013 film, also directed by Pif, it was first aired on Rai 1 from 21 November to 20 December 2016, and then distributed internationally by Netflix and available in Australia through SBS. The series is set mainly in Palermo, and various cultural heritage sites are shown, as well as typical cuisine products or popular suburban boroughs as Mondello. Some episodes are also set in various locations of the province as Partinico, Isola delle Femmine, and Ficuzza. It also shows Corleone, a village made famous by the popular US franchise “The Godfather”. Through an analysis of the representation of Palermo and its surroundings, this paper will address the following questions: how does the visual form contribute to the genre? In what way does this TV series alter and change the discourse on the representation of crime in the Italian context? In other words, it investigates if and how “La mafia uccide solo d’estate” dispels stereotypes about Italy, and Sicily in particular, as the quintessential ‘place of crime’.

Pramstrahler, Anna

Università di Bologna

Femicidio: la ricaduta sui bambini sopravvissuti

Dal 2005 la Casa delle donne per non subire violenza di Bologna si occupa di raccogliere i dati dei femminicidi in Italia. Si parte da un’analisi di genere analizzando il fenomeno del femminicidio e la sua costruzione sociale e denunciando il continuum della violenza contro le donne.

Per ogni caso preso in considerazione si suppone un effetto devastante su molte persone, compresi bambini, amici, vicini e amici. Tra il 2008 e il 2017 sono stati censiti 1507 femminicidi in Italia e 89 bambini sono stati uccisi insieme alle loro madri.

Accanto a queste vittime dirette prendiamo in considerazione le/i figli/e sopravvissuti.

Doppiamente orfani in quanto la madre è stata uccisa e il padre è in carcere oppure spesso si è suicidato.

Solo di recente l'attenzione dell'opinione pubblica italiana ha preso in considerazione questi sopravvissuti. E' stata approvata una legge specifica che riconosce i bisogni e i diritti di questi bambini.

Riportiamo alcune riflessioni sui risultati di un progetto di ricerca promosso da università italiane ed europee, nonché della rete nazionale di Centri antiviolenza che ha potuto intervistare 142 "orfani speciali".

Rapone, Raffaella

University of Sydney

How do descendants of Italian migrants identify? A longitudinal study across three settler countries.

Identity for Italian migrants and their descendants is not fixed. Rather, cultural identity is a process, the outcome of which is a negotiated identity most probably comprising those traditions and customs from Italy that have a high value for individuals and families and modifications and adaptations of behaviours from the host community.

This paper will present my findings of how generations of descendants of Italian migrants living as part of the Italian diaspora identify. The research is a longitudinal study across three countries: Australia, Canada and the United States of America looking at transgenerational cultural continuity. The data is drawn from participants residing in Melbourne, Toronto, and Pittsburgh. Through semi-structured interviews participants were asked to reflect on and evaluate their understanding of cultural identity and how it is manifested in their day-to-day lives.

The aim, in broad terms, is to investigate whether progressive generations of children who grew up in Italian families living in one of the three identified locations maintain some degree of cultural continuity, and if so, how that is represented for them. The study also aims to identify the converging and or diverging elements in an intercultural transmission processes and to discover and distinguish if these elements occurred differently across varying temporal and geographical spaces. These points of difference across the three countries and over four and five generations provide interesting insights into the trajectory of geographies of *italianità*.

Rizzi, Andrea

University of Melbourne

Strangers and Trust in the Renaissance City

Early modern interpreters and go-betweens moved from cities to cities offering their services. *Conversos*, convicts, or émigrés were indispensable for multilingual negotiations and everyday exchanges between locals and foreigners. By crossing transregional boundaries, they became members of communities that perceived them as strangers in the sense given by Harman: 'an inside actor looking out'. Even if they tended to be despised as ignorant or unskilled, they were trusted by merchants, diplomats, or officials. This paper addresses how these brokers negotiated the cultural intersections of cities, and how they built trust despite being recognised as strangers. In particular, this paper explores the urban spaces in which brokers and their clients forged bonds of trust.

Robustelli, Cecilia

Università di Modena e Reggio Emilia

Linguaggio e violenza di genere nella società contemporanea

Questa relazione poggia sulla consapevolezza che (a) il linguaggio rappresenta un importante strumento di inclusione e di integrazione delle differenze, indispensabile per favorire e riconoscere i cambiamenti culturali, inclusi quelli legati al nuovo status delle donne, e (b) i media svolgono un ruolo significativo nella costruzione di modelli culturali di genere e nella narrazione della violenza. Presenta quindi, attraverso un'analisi del linguaggio dei media, gli usi della lingua che non riconoscono la presenza delle donne, ne danno un'immagine stereotipata, legata a modelli culturali del passato, e diventano così spia di una cultura che resiste al cambiamento e si avvia a diventare intollerante, spianando la strada alla violenza di genere. Le rappresentazioni di genere proposte dai media, infatti, ripetono ancora oggi un modello basato su una differenza di potere tra donne e uomini, in netto contrasto con le direttive della Commissione Europea e con l'art. 3 della Convenzione di Istanbul (2011). Anche la violenza contro le donne descritta dal linguaggio giornalistico e da quello delle canzoni e della tv rivela ancora la presenza di una società patriarcale. Le istituzioni a partire dal 2015 hanno avviato un'intensa operazione di contrasto alla violenza di genere e alla sua spettacolarizzazione che sono stati oggetto di progetti del MIUR e del Dipartimento Pari Opportunità nazionale, di cui la sottoscritta ha fatto parte e che saranno descritti nella relazione.

Romeo, Caterina

Sapienza Università di Roma

Constructing a Transdiasporic Paradigm in Italy: Migrants, Expats, Transmigrants

The present paper intends to offer a contribution to a new and compelling trend in migration studies related to Italy, one that seeks to explore what I would define as the contemporary transdiasporic turn in Italian migration studies. Such an approach is grounded in the necessity to analyze different Italian diasporas as a continuum rather than as separate phenomena and in the knowledge that Italian national identity has been constructed in large part at a transnational level. In the past two decades, scholars across the disciplines have scrutinized the connections existing among historical emigration, colonial migrations (mostly to the Horn of Africa and North Africa), intranational migrations from the rural South to the industrialized North, and contemporary incoming migrations. In this paper, I intend to include recent migrants such as transmigrants (migrants to Italy who have then migrated to other countries) and expats (recent emigrants often referred to as “nuove mobilità” in Italy) in this transdiasporic paradigm, thus rendering it more nuanced and articulated.

My paper will start with a brief overview of “Italy’s many diasporas” – and of the terminology employed to refer to them –, introduce categories such as “transmigrant” and “expat,” and will then concentrate on the cultural production (mainly literature, documentary films, web series) of the different Italian diasporas. I will place special emphasis on the social and cultural transformations that derive from transactions among different migratory movements and among the texts they produce. I will identify red threads that connect texts produced in different times and geopolitical locations, thus showing how they are nonetheless centered on similar structures of feelings, concerns, and desires. Such an approach will allow me to scrutinize what kind of Italian identities have been shaped and disseminated throughout the world, especially in terms of the politics or representation of race and gender (which I will assume as privileged categories of analysis) and to observe the degrees of historical, social and cultural proximity existing across different Italian diasporas.

Sarti Evans, Antonella

Victoria University of Wellington

Terre di approdo: letteratura italiana e neozelandese a confronto nelle opere di Giuseppe Catozzella, Margaret Mazzantini e Deborah Challinor

Gli italiani, come i neozelandesi, sono da sempre stati un popolo di viaggiatori, esploratori, navigatori segnati da una lunga storia di emigrazione. Il mio discorso è volto ad analizzare le difficoltà del viaggio per mare, alla ricerca di lidi più vivibili, da una sponda all'altra del Mediterraneo e oltreoceano, attraverso le letterature comparate italiana e neozelandese contemporanee/postcoloniali. In particolare mi soffermerò sui romanzi 'Mare al mattino' di Margaret Mazzantini (2011) e 'Non dirmi che hai paura' di Giuseppe Catozzella (2014), con

riferimento al romanzo di ambientazione coloniale 'Kitty' della scrittrice dagli Antipodi, Deborah Challinor (2004).

Il travagliato 'viaggio della speranza' verso l'Italia di migliaia di migranti oggi echeggia quello di altrettanti italiani che il secolo scorso hanno lasciato la Penisola alla ricerca di un'altra Italia, spingendosi sino agli Antipodi, sentinelle e portavoci di una lingua e cultura duttili e continuamente re-immaginabili. La narrativa di viaggio proposta mira a rivelare punti in comune fra l'Italia, il suo passato coloniale e il suo difficile presente in quanto luogo di sbarco, e la Nuova Zelanda, estrema terra di approdo, dove poter riforgiare la propria identità'. La narrativa di viaggio proposta mira a rivelare punti in comune fra l'Italia, il suo passato coloniale e il suo difficile presente in quanto luogo di sbarco, e la Nuova Zelanda, estrema terra di approdo, dove poter riforgiare la propria identità'.

Scarpato, Susanna

Australian National University

Music as Message: The Politics of Cultural and Linguistic Marginality in Sardinia

In the marginal Italian island of Sardinia, hip hop, reggae/raggamuffin, and fusions between these genres emerged in the early 1990s as a means of critiquing power structures and foregrounding marginal voices and languages. In this paper, I focus on a few examples of self-produced and independent musicians who self-consciously embrace a music scene underpinned by global cultural flows while at the same time using it to reclaim localised cultural identities. I aim to demonstrate how these diverse and eclectic artists consciously reinterpret and celebrate their marginality through their deliberate, self-reflexive and ironic use of Sardinian language and customs. To this end, I explore how cultural, social, linguistic, and political discourses, particularly those surrounding Sardinia, are framed and narrated through the synthesis of images and music in their lyrics and video clips.

Shemek, Deanna

University of California, Irvine

The Isabella d'Este Archive (IDEA) Project: Reflections on Digital, Institutional, and Geographic Navigations

This talk will present some of the possibilities and pitfalls of online digital projects for teaching and learning about the Italian Renaissance, taking as its example the multi-media, multi-disciplinary, collaborative environment of IDEA: Isabella d'Este Archive. Founded in 2014, IDEA features projects that include visualizations of over 28,000 pieces of Isabellian correspondence, music databases and acoustic files, a ceramics database with visualizations, a comprehensive online bibliography, and a growing number of films and videos. Given its complexity, IDEA provides some lessons for future designers of digital projects and, one hopes, some examples of success.

Silapavithayadilok, Panita

University of Sydney

Tiziano Terzani's gaze toward Southeast Asia

Tiziano Terzani (1938-2004) is well-known for his journeys in Asia. However, there is little in-depth discussion on his specific vision toward the region of Southeast Asia, especially in terms of the relationship between his travel writing and his photographs of the places and people he visited. Terzani explored the geopolitical and composite cultures of Southeast Asia during some crucial historical moments: the Vietnam War, the Revolution of the Khmer Rouge, the process of modernization in Thailand and in Laos, and the Philippines' revolutionary movement against Marcos' regime. This paper will explore Terzani's observation of Southeast Asia in the posthumous volume *Un mondo che non esiste più* (2010), a collection of his travel writings and travel photographs selected and edited by his son, Folco Terzani. The paper also aims to discuss how Tiziano Terzani's presence, as traveller-observer and subject matter of the narration, is reconsidered and reconstructed by his son in this photo-book.

Sim, Elisabeth

University of Auckland

Conjugal (dis)harmony and classical characters in an unpublished play by Anna Bonacci

Anna Bonacci (1892-1981) experienced widespread success with her 1944 play *L'ora della fantasia*, staged throughout Europe and adapted for film in Italy and America, but underwent the same fate as many female playwrights, going on to be largely forgotten and grossly undervalued. From 2001, Anna T. Ossani and Tiziana Mattioli from the University of Urbino began to remedy this situation and, on gaining access to her private archive, went on to publish various of her plays and short stories and produce her biography. In this belated recognition of the playwright, one of Bonacci's later plays has been barely touched on; *Filemone e Bauci* (1959) was staged only once before being essentially consigned to oblivion. The play remains unpublished and conserved only as a typewritten, error-riddled manuscript. Bonacci experimented with adaptations of literary works at various points in her career and for *Filemone e Bauci*, she based the eponymous protagonists on classical characters who first appeared in Ovid's *Metamorphoses*. In my presentation, I will indicate how in her selection of a lesser-known text to adapt, Bonacci employs a rich cultural knowledge to readdress the thematic inclinations which gained her recognition through *L'ora della fantasia*. Drawing on biographical information as well as textual analysis, I will reflect on Bonacci's particular subversion of the myth in which she takes the classical couple, a symbol of hospitality and conjugal harmony, and expresses thinly-veiled cynicism toward sentimental love and the idea of marital devotion, maintaining that a happy marriage is as mythical as the couple in question.

Sonzogni, Marco

Victoria University of Wellington

“Quel poco che ancora oggi resiste”: Memory as Muse in Montale’s Poetry

Le occasioni (1939) is Montale’s most studied book of poems. The second edition (1940) carried the dedication “to I.B.” and scholars have left no stone unturned to decode the person and the story behind it. In a saturated critical environment, is it still possible to offer insights? Moving from the poems in *Le occasioni* featuring Clizia, this paper distant-reads and close-reads a poem titled ‘Luni e altro’ (1980). Positioned the start of a short sequence of late poems featuring again Clizia, this poem exemplifies the poetic potential of memory as well as Montale’s extraordinary ability to write the remains of what happened, translating archaeology into art, history into humanity, pain into poetry.

***A riveder le stelle*: Primo Levi’s translational narratives of return**

This paper opens by positioning translation in the context of Holocaust literature and studies. It proceeds to offer an overview of the place and relevance of translation in Primo Levi’s works with particular emphasis on his literary and technical translations from English. It then close-reads and critiques an original text and a translated text to illustrate how Levi uses translation, directly and indirectly, to develop what I propose to define (borrowing and adapting Michela Baldo’s definition of diasporic writing) as ‘narratives of return’. Finally, this paper argues that Levi’s translational narratives of return are a way of coming to terms with survivor’s guilt by turning personal suffering and angst into collective education and benefit.

Vallury, Raji S.

University of New Mexico

Stendhal’s Italy and Bertolucci’s France: What Do Aesthetics and Politics Have to Do with One and/or the Other?

Two early and seminal readings of Bernardo Bertolucci’s *Prima della Rivoluzione* (Before the Revolution, 1964), by Linda L. Williams and T. Jefferson Kline, acknowledge the rather loose filiation between the literary novel that Bertolucci explicitly signalled as an inspiration for his cinematic creation, Stendhal’s *La chartreuse de Parme* (*The Charterhouse of Parma*, 1838), and the filmic text itself. While Williams analyses the relationship between the novel and the film on the level of (political) content, Kline situates it on the plane of (aesthetic) style. My paper analyses the “transalpine” dialectical vortex composed by Bertolucci’s relationship with French literary and cinematic models. I suggest that Bertolucci both rewrites and reconfigures Stendhal’s Romantic vision of a certain (lost) Italy in order to inscribe an ethics and a politics of authenticity that remain resolutely faithful to a Stendhalian world-view

(understood here in Lukács' sense of an ideological structure that organises an understanding of reality). Shot between France and Italy, *Il Conformista* (*The Conformist*, 1970) for example, ironically recasts the clichés that compose Stendhal's vision of the France-Italy divide. Yet, by placing the questions of individual freedom, authenticity, and the capacity to effectuate a revolution at its very centre, it reprises Stendhal's nostalgia for a (particular) Italy (and France) of the past, while admitting that a certain aesthetic or political sensibility may be out of joint in the present.

Il Conformista continues the interrogation that Bertolucci begins in *Prima della Rivoluzione*: how to fabricate an aesthetic and political revolution without the risk of imitation, replication, and repetition. Or as Stendhal frames the matter in *The Charterhouse of Parma*: "How to found a republic without republicans?"

Viselli, Antonio

University of Canterbury

(A)mimetic Mnemonic Music: From Ezra Pound's *uccelli* in *contrappunto* to Alexandre Amprimoz's "Sonata of the Birds"

This presentation will focus on musico-literary creations from an intermedial and comparative perspective in relation to the themes of exile, memory, and imprisonment. Ezra Pound, throughout his magnum opus *The Cantos*, and more specifically in his "Pisan Cantos" – written in English and Italian while imprisoned in Pisa – writes his verse to the rhythm of the metronome and according to the musical rules that govern fugue: counterpoint. Alexandre Amprimoz, Italian born Franco-Canadian writer and academic, writes poetry and short stories in French, English, Italian, and Spanish that showcase a sense of displacement in the multilingual subject. In lieu of fugue, which he also references throughout his works, he prefers the musical style of the sonata to modulate his narratives. This study will focus on his collection of short stories *In Rome*, in which, I argue, an aesthetic and political dialogue exists between Amprimoz and Pound – with echoes of Mallarmé, Vittorini, among others – in relation to music and language's (in)ability to represent memory, exile, as well as (post-) modern subjectivity.

Walker, Talia

University of Sydney

The performance of written apologies by learners of Italian

To perform an apology is a dynamic communicative act rich in cultural variability, and apologies are transactions which serve to mediate and repair relations between interlocutors (Cheng, 2017; Trosborg, 1987). This research project focusses on student–tutor and student–professor relationships in the context of Italian language acquisition in Australian universities,

as these professional relationships can vary vastly across the Italian and Australian educational contexts (Formentelli & Hajek, 2013, 2015, 2016).

In assessing apologies, it is essential to consider the perspectives of all participants in the interaction, and this multi-faceted approach to speech act studies will be the focus of this paper. The research project will elicit written apologies from learners of Italian to academic staff through a written Discourse Completion Task, making considerations to strengthen the authenticity of this often-criticised method of data collection. Feedback from both the composers and the receivers of these emails will elucidate both the rationale behind and impacts of the apology strategies chosen by participants. Additionally, authentic emailed apologies written by students of Italian to academic staff will offer a valuable point of comparison to the elicited emails.

Unlike previous studies in the field, this project will consider four types of data from four groups of participants, and thereby will present results which are more reliable and revealing. Furthermore, this triangulation of multiple methodologies will for the first time present a holistic examination of the performance and perception of Italian apologies within the intercultural context of student–teacher interaction.

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