

# AAIS 2016

## Baton Rouge, 21-23 April

### Call for Papers

#### **1. Title: *Dialects as Literary Choice in the Twentieth Century***

The Twentieth Century saw more rapid change in Italian dialects and their usage than any preceding it, making the choice to write in dialect particularly loaded with potential social, political, and artistic meaning. This session invites papers on the linguistic choices of dialect authors or on language theorists.

Organized by Mary Migliozi, Indiana University, [mmigliozi@indiana.edu](mailto:mmigliozi@indiana.edu).

#### **2. Title: *Is it a game of mirrors? Present and past in historical fiction.***

The esteemed author of historical fiction and scholar, Leon Feuchtwanger, wrote in his *House of Desdemona*, his reflection on historical fiction, which he left incomplete because of his death, that writers of historical fiction “disguise contemporary material in history.” Feuchtwanger cites Walter Scott and Manzoni among many others. Is this true of contemporary historical fiction? This session would like to explore Leon Feuchtwanger’s assertion in contemporary Italian historical fiction, fiction that is, which takes place in the past, in a period of which the author had no personal knowledge but had to research to write.

Organizer: Gabriella Brooke

Affiliation: Professor of Italian at Gonzaga University, Spokane, WA  
[brooke@gonzaga.edu](mailto:brooke@gonzaga.edu) OR [gbrooke@comcast.net](mailto:gbrooke@comcast.net)

#### **3. Title: *Il corpo di Napoli (1606-2016)***

Nel 1606 Caravaggio arriva a Napoli imprimendo una svolta determinante all’interno della pittura locale. Il mito di Napoli-città barocca è ulteriormente alimentato dalle trasformazioni architettoniche e dalle invenzioni scultoree che hanno luogo nel Vicereame, nonché dalle poliedriche opere di scrittori e intellettuali napoletani, tra cui spiccano i nomi di Basile, Marino e Campanella. A questa gamma ampia e variegata di estetiche barocche si sono rifatti, nel corso dei secoli, artisti, scrittori e, più recentemente, registi cinematografici, non di rado legando l’estetica barocca a un’idea più ampia di corporalità. Ad animare il dibattito di questo panel saranno dunque domande come:

- Qual è la ragione del fascino inestinguibile del barocco napoletano?
- Quale il legame tra il ‘corpo’ di Napoli e le sue molteplici varianti barocche?

In questo panel si invitano saggi che esaminino il concetto di ‘barocco’ napoletano all’interno di opere letterarie, pittoriche e cinematografiche realizzate a partire dal diciassettesimo secolo e fino ai giorni nostri. Eventuali proposte dovranno essere inviate entro il 15 Settembre a Alessandro Giardino, [agiardino@stlawu.edu](mailto:agiardino@stlawu.edu). Si prega di allegare un abstract di circa 300 parole, una bibliografia essenziale (5-10 titoli, tra fonti primarie e scritti teorici) e una breve scheda biografica dell’autore.

Organizer: Alessandro Giardino, St. Lawrence University

#### **4. Title: *Ecocriticism and Italy***

As evidenced by recent AAIS conferences, the intersection of the Environmental Humanities and Italian Studies has greatly deepened in recent years. This session examines that intersection. It explores, in particular, the ways in which an ecocritical approach, one that considers “how cultures construct and are in turn constructed by the non-human world,” might enrich the study of Italian cultural production at large. In that spirit our call for abstracts is broad and may lead to multiple panels. We invite submissions based in critical approaches including but not limited to the following: Ecomedia, Environmental Ethics and Narrative Theory, Material Ecocriticism, Urban Ecologies, Landscape Theory, Posthuman Poetics.

Organizers

Monica Seger, College of William & Mary, [mjseger@wm.edu](mailto:mjseger@wm.edu)  
 Enrico Cesaretti, University of Virginia, [efc4p@virginia.edu](mailto:efc4p@virginia.edu)

#### **5. Title: *Multimedia Zavattini: Between Cinemas and the Arts***

In Anglo-American film culture, Cesare Zavattini (1902-1989) is widely known as Italian neorealism’s most lucid and talented screenwriter. Over the years, the recognition and celebration of his collaboration with Vittorio De Sica on such masterpieces as *Sciuscià* (1946) and *Ladri di biciclette* (Bicycle Thieves, 1948), among others, has almost become a matter of a reflex response. Two translated essays, “Some Ideas on the Cinema” (1953; repr. 1966) and “A Thesis on Neo-Realism” (1978), have contributed to the articulation of the neorealist canon and have long been virtually the only writings that English-speaking scholars know and quote. For a creative figure whose work over seven decades as journalist, essayist, novelist, poet, cultural organizer, publicist, cartoonist and painter comprised thousands of pages and hundreds of drawings and paintings, such diminutive record is dramatically deficient. One suspects that it is also severely misleading. A reassessment of Zavattini’s contribution to cinema and the arts appears long overdue. Italian studies scholars may have a distinct advantage, as well as a serious responsibility, in this regard given the remarkable availability in Italian of his work. The panel welcomes submissions based on critical approaches to Zavattini’s work as writer, poet, humorist, periodicals’ editor, painter, filmmaker, theorist, film and literary critic, etc.

Proposal may touch upon the following topics, as well as many others, within the broad spectrum of Zavattini's impact on art/media practices and criticism.

- \* contribution to journalism and literature
- \* contribution to film theory, in Italy and elsewhere
- \* relationship with André Bazin and French film criticism
- \* ideas for, and contribution to, non-fiction productions; personal cinema; television
- Zavattini outside of Italy (i.e., Spain, Latin America)
- \* Ideas and practices of authorship and intermediality
- \* Long-term influence (or lack thereof) on film culture, and critical vicissitudes
- \* contribution to painting, art exhibition, and art collection
- relationship to Italian and international avant-garde culture

Chair and Organizer: Giorgio Bertellini (University of Michigan): [giorgiob@umich.edu](mailto:giorgiob@umich.edu)

**6. Title: *A Matter of Things? Relations and Interstitial Spaces Between Humans, Objects, and Things in Italian Literature and Visual Culture from the 19<sup>th</sup> Century to the Present***

This session investigates objects beyond the practice of use, as they are represented in and produced by Italian literature and visual culture. The panel also explores recent theoretical debates about materiality, such as Thing Theory and Posthumanism.

Organizer, affiliation, email address:

Rebecca Falkoff, New York University; [rebecca.falkoff@nyu.edu](mailto:rebecca.falkoff@nyu.edu);

Danila Cannamela, University of St. Thomas, [danila.cannamela@stthomas.edu](mailto:danila.cannamela@stthomas.edu)

**7. Title: *Paolo Sorrentino filmic and narrative production.***

This session explores the many *facades* of Sorrentino's cinematic and narrative productions and/or the interconnections between the two. As an aesthete, the Neapolitan movie director depicts the decadence of present day society with a touch of complacency and auto referential

recalls. He also builds a *pastiche* of past filmic citations, which aim at reinforcing his status as new *auteur* in the Twenty-first century Italian cinematic panorama.

**Please, send a 250 words abstract by November 1<sup>st</sup> to Annachiara Mariani, The University of Tennessee; [amariani@utk.edu](mailto:amariani@utk.edu)**

#### **8. Title: *Between Italy and Latin America***

Description: This panel seeks to explore connections between Italy and Latin America in migration literature and cinema from Italian unification to the present. The panel co-chairs invite papers on works that address Italian-Latin American migration, with regards to themes such as language, cultural assimilation, and other indexes of national identity.

Organizers:

Sara Troyani, Saint Mary's College High School, [sara.troyani@gmail.com](mailto:sara.troyani@gmail.com)

Francesca Minonne, University of Michigan, [fminonne@umich.edu](mailto:fminonne@umich.edu)

#### **9. Title: *CINEMAMBIENTE: Cultural Representations of Environments in Cinema***

Scott MacDonald's term *ecocinema* (coined by in the 2004 article "Toward an Ecocinema") deals with films about the environment, pollution, loss of habitat and species around the globe. *Ecocinema* crosses genre, forms and disciplines. This panel would like to propose the application of the terms of ecocriticism to films not usually associated with *ecocinema*, such as the works of Antonioni and Olmi, and the younger Lo Cascio, Rohrwacher and Diritti.

Organizer:

Pasquale Verdicchio, University of California San Diego (UCSD), [pverdicchio@ucsd.edu](mailto:pverdicchio@ucsd.edu)

#### **10. Title: *Narratives of Formation in Italian Literature and Cinema***

The Italian term *Formazione* suggests the shaping of one's identity and individuality, along with a physical and sexual development. This session invites papers that explore coming-of-age stories in literature and film.

Tiziano Cherubini, Rutgers University, [tiziano.cherubini@rutgers.edu](mailto:tiziano.cherubini@rutgers.edu)

#### **11. Title: *Letteratura e lavoro in Italia: analisi e prospettive***

Il tema del lavoro e la figura del lavoratore sono al centro di molta narrativa italiana, dall'inizio del Novecento fino ai giorni nostri. Per il critico si pongono numerosi problemi teorici: qual è il modo migliore per affrontare la questione lavorativa? Quale impostazione teorica è più efficace per una lettura trasversale di questi testi? La critica tematica rappresenta una valida soluzione? Quali sono le vie critiche percorribili? Quali i saggi che aprono prospettive necessarie e avvincenti?

Il panel è aperto a tentativi di sistematizzazione del panorama letterario che si è concentrato sull'argomento, sia attraverso un'analisi diacronica sia concentrandosi su periodi o autori specifici. Altre questioni aperte: genere letterario di appartenenza; funzionamento dell'impianto narrativo; posizioni politiche espresse dagli autori; trasposizioni cinematografiche o teatrali di testi narrativi; influenza della e sulla letteratura italiana da parte di altre letterature nazionali; punto di vista della letteratura migrante; influenza della scrittura giornalistica sulla produzione letteraria e il caso di giornalisti-scrittori; il rapporto tra la letteratura e le scienze sociali; ecc.

Si prega di inviare proposte con un massimo di 300 parole (in italiano o in inglese) per un contributo della durata massima di 20 minuti.

Organizer : Carlo Baghetti (Université d'Aix-Marseille, "AMU" ; University of Rome, "La Sapienza") ; [carlobaghetti@gmail.com](mailto:carlobaghetti@gmail.com)

### **12. Title: *Roundtable: Innovative Approaches to Teaching Italian***

This roundtable explores innovative approaches to teaching Italian language, history, and/or culture. Of particular – but not exclusive – interest are methods that utilize digital resources (video games, websites, computer programs). What resources and genres make the most effective teaching tools? Can interactivity with technology influence the way students learn? Which linguistic, cultural, and literary concepts can best be illustrated?

Please submit presentation proposals to:

Dr. Brandon Essary, Elon University, [bessary@elon.edu](mailto:bessary@elon.edu)

Andrea Privitera, University of Western Ontario and Università di Padova, [aprivite@uwo.ca](mailto:aprivite@uwo.ca)

### **13. Title: *Italy between the two World Wars: literature, culture, society***

This session focuses on the examination of the Italian cultural context between the two World Wars; analyzed from a literary point of view, artistic and social. In particular, we welcome proposals that focus on topics such as the social changes that followed the First World War I (including the advent of mass sport and new forms of association), cultural policy during the Fascist period, the role of Italian intellectuals (inside and outside Italy) and their relationship with the Fascist regime, the national artistic and literary scene at the time and its influence on the European stage.

Please, send a 250 words abstract by November 20th to Marco Marino, Sant'Anna Institute ([marco.marino@santannainstitute.com](mailto:marco.marino@santannainstitute.com)) and Brian J. Gilley, Indiana University ([bjgilley@indiana.edu](mailto:bjgilley@indiana.edu)).

### **14. Title: *Violence, resistance, tolerance, and sacrifice***

At the AAIS Conference to be held at Louisiana State University, April 21-23, 2016, I intend to organize several sessions dealing with violence, resistance, tolerance, and sacrifice in **Italy's**

**literature and culture, including film and figurative arts.** Scholars doing research on the topic from diverse perspectives (historical, anthropological, sociological, ethical, and/or theoretical) are invited. Please submit a 150-300-word synopsis of research paper, outlining theoretical approach and paper's focus, to Dino S. Cervigni: [cervigni@unc.edu](mailto:cervigni@unc.edu). **Deadline: November 30, 2015.** Revised papers may be considered for publication in vol. 35, 2017, of *Annali d'italianistica* to be edited by Dino Cervigni, Chiara Ferrari ([Chiara.Ferrari@csi.cuny.edu](mailto:Chiara.Ferrari@csi.cuny.edu)), and Olimpia Pelosi ([onuvola@aol.com](mailto:onuvola@aol.com)).

Organizer: Dino S. Cervigni ([cervigni@unc.edu](mailto:cervigni@unc.edu))

**15. Title: *Sacrificial Violence and Mystic Women Writers (1500-1700)***

Within the context of the AAIS Conference to be held at Louisiana State University, April 21-23, 2016, the session(s) will seek to shed light on the relationship between corporeal abjection and feminine mystic writings of Renaissance and Baroque Italy. Critical inquiries might be supported by a wide array of approaches which might encompass, among others, Gender Studies, Body Theory, Intertextuality, Centripetal vs Centrifugal Theory. Please submit a 150-300-word synopsis of research paper, outlining theoretical approach and paper's focus, to Olimpia Pelosi ([onuvola@aol.com](mailto:onuvola@aol.com)). **Deadline: November 30, 2015.** Revised papers may be considered for publication in vol. 35, 2017, of *Annali d'italianistica* to be edited by Dino Cervigni, Chiara Ferrari ([Chiara.Ferrari@csi.cuny.edu](mailto:Chiara.Ferrari@csi.cuny.edu)), and Olimpia Pelosi ([onuvola@aol.com](mailto:onuvola@aol.com)).

Organizer: Olimpia Pelosi, State University of New York at Albany  
Email address: [Onuvola@aol.com](mailto:Onuvola@aol.com)

**16. Title: *Roundtable on Acting and Performance in Italian Screen Studies*  
*Convened by Catherine O'Rawe and Dana Renga***

Questions of acting and performance have been neglected, both within Italian screen studies and within the field of film studies more broadly, in favour of an approach which focuses on the meanings of the star persona. This neglect is now being redressed (see Baron and Carnicke 2008; Taylor 2012; Jandelli 2013, amongst others); however, as Baron and Carnicke have pointed out, when acting is considered, it is often held separate from the other aspects of film; they argue for the need to consider actors' gestures as on a par with other filmic elements. In addition, performance should be understood as more than acting: Lesley Stern and George Kouvaros (1999) consider it something 'closer to bodily action', while Philip Drake (2006) distinguishes between acting, 'a dramatic mode of performance that highlights the presence of character', and performance, which encompasses song and dance routines, action and stunts, and physical comedy.

In this light, we call for contributions to a roundtable that will address such questions, across film, TV, and other screen media. Topics may include:

- Genre and performance
- Questions of voice (accent, dubbing, post-synchronisation, pronunciation)
- Gendered/gendering performance
- Bodily transformation

- Performance and affect
- Theoretical and historical approaches to acting and performance in Italy

Potential contributions should be 10 minutes long. The roundtable participants may be invited to write up their contributions for inclusion in a dedicated section of The Italianist Film issue, 2017. Please submit a 250 word abstract and a short biographical blurb by 15th December 2015 to Catherine O'Rawe ([c.g.orawe@bristol.ac.uk](mailto:c.g.orawe@bristol.ac.uk)) and Dana Renga ([renga.1@osu.edu](mailto:renga.1@osu.edu))