



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

All sessions will be held in the Arts Building

List of Rooms

ALT1 – ARTS BUILDING LECTURE THEATRE 1
AG3 – ARTS BUILDING GROUND FLOOR ROOM 3
ABF01 – ARTS BUILDING 1ST FLOOR ROOM 1
ABF03 – ARTS BUILDING 1ST FLOOR ROOM 3
AS21 – ARTS BUILDING 2ND FLOOR ROOM S21
AG24 – ARTS BUILDING GROUND FLOOR ROOM G24
AB Foyer – ARTS BUILDING FOYER

Please note: programme subject to change

BOOK EXHIBITION – Thursday to Saturday, ROOM AG24

THURSDAY 16 APRIL

9.30-10.45	REGISTRATION & COFFEE – AB Foyer			
11.00-11.30	WELCOME & OPENING REMARKS – ALT1			
	A	B	C	D
	ROOM ABF03	ROOM ABF01	ROOM ALT1	ROOM AS21
11.30-12.30	<p>Love in Italy <u>CHAIR:</u> Penny Morris</p> <p>A) Laura Rorato (Bangor University), ‘Caravaggio and the Staging of Desire: Contemporary Perspectives’;</p> <p>B) Stefano Cracolici (University of Durham), ‘Amor Redux: Clues for a New History of Love’.</p>	<p>Nation and Transitions: Twentieth-Century Historical Perspectives <u>CHAIR:</u> tbc</p> <p>A) George R. Talbot (University of Hull), ‘Stories of Italian National Identity: Reflections on the Afterlife of <i>Piccolo mondo antico</i>’;</p> <p>B) Aline Sierp (Università degli studi di Siena), ‘The Struggle of Memory: Public Commemoration of WWII in Italy’.</p>	<p>1915-1939 Riflessioni e contraddizioni dell’uomo moderno: la Guerra come progresso, processo e involuzione dell’uomo <u>CHAIR:</u> Antonella Braida (Université de Franche-Comté / University of Durham)</p> <p>A) Elena Bovo (Université de Franche-Comté), ‘Renato Serra, un soldato qualunque’;</p> <p>B) Antonella Braida (Université de Franche-Comté / University of Durham), ‘Guerra e pace nella riflessione e nell’opera di Italo Svevo e Giuseppe Antonio Borgese’;</p> <p>C) Elisa Oggero (Université de Franche-Comté), ‘Paura della libertà come risposta ai totalitarismi e alla crisi dell’uomo moderno’.</p>	<p>Literature, Philosophy and Reformation in Sixteenth and Early-Seventeenth centuries 1. <u>CHAIR:</u> Jane Everson (RHUL)</p> <p>A) Letizia Panizza (RHUL) and Davide Dalmas (Università degli studi di Torino), ‘Celio Secondo Curione forgotten Cinquecento satirist and reformer’;</p> <p>B) Simone Testa (RHUL), ‘Scipione di Castro: friar, spy, political scrivener. Project for a commented edition of his treatise on the “ottimo principe”, and the English manuscript translation’.</p>

12.30-13.45	LUNCH – Athlone Hub			
	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ABF03	ROOM AS21
14.00-15.00		<p>Realismo narrativo: assonanze e dissonanze letterarie</p> <p><u>CHAIR:</u> tbc</p> <p>A) Rosalba Biasini (Oxford University), ‘Le vie del realismo: l’eredità del Novecento’;</p> <p>B) Franca Pellegrini (Oxford University), ‘Forma e funzione del realismo narrativo contemporaneo’.</p>	<p>Dante's Early Reception in Italy and Great Britain</p> <p><u>CHAIR:</u> Antonella Braida (Université de Franche-Comté / University of Durham)</p> <p>A) Beatrice Arduini (Tulane University), ‘At the Beginning of Dante's Myth: Boccaccio's Trattatello in laude di Dante’;</p> <p>B) Cosetta Gaudenzi (University of Memphis), ‘Dante and Eighteenth-Century British Epic: William Hayley's Appropriation of the Commedia in The Triumphs of Temper and Essay on Epic Poetry’.</p>	<p>Literature, Philosophy and Reformation in Sixteenth and Early-Seventeenth centuries 2.</p> <p><u>CHAIR:</u> Brian Richardson (University of Leeds)</p> <p>A) Eleonora Carinci (Cambridge), ‘A Paduan “speziala”: Camilla Herculiana's <i>Lettere di Philosophia Naturale</i> (1584)’;</p> <p>B) Lorenza Gianfrancesco (RHUL), ‘I fumi del bollore: alchimia, scienza e medicina ne <i>Lo Cunto de li Cunti</i> di Giambattista Basile’;</p> <p>C) Tommaso D’Isola, “‘Viaggio di Parnaso’ di Giulio Cesare Cortese ovvero la poesia napoletana nel Regno dello Muse’.</p>
15.00-15.30	AFTERNOON TEA– AB Foyer			
15.30-16.30	PLENARY – THOMAS HOLLOWAY AND PICTURES– ALT1			

	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ABF03	ROOM AS21
16.30-17.30	<p>Leopardi in the Twentieth and Twenty-First Centuries</p> <p><u>CHAIR:</u> Stefano Jossa (RHUL)</p> <p>A) Emanuela Cervato (Nottingham Trent University), ‘Leopardi’s <i>Zibaldone</i> as autonomous text’;</p> <p>B) Paola Cori (University of Birmingham), ‘The Rhizomatic Structure of the <i>Zibaldone</i>’;</p>	<p>Integrating Linguacultural knowledge into the language programme</p> <p>1.</p> <p><u>CHAIR:</u> Anna Proudfoot (Open University)</p> <p>A) Theresa Federici (Durham University), ‘Integrating linguacultural knowledge through student project work’;</p> <p>B) Monica Facchinello (University of Manchester), ‘Re-inventing Primo Levi: Facilitating Autonomous Encounters with Italian Literature’;</p> <p>C) Lucina Stuart (Durham University), ‘The role of web-based resources in the teaching of Italian language and culture’.</p>	<p>Revisiting the <i>neoavanguardia</i></p> <p><u>CHAIR:</u> Éanna Ó’ Ceallacháin (University of Glasgow)</p> <p>A) Florian Mussgnug (UCL), ‘Gruppo 63: Psychosis, Externalization and the Linguistic Turn’;</p> <p>B) Éanna Ó’ Ceallacháin (University of Glasgow), ‘Sanguineti as Avant-Garde Practitioner: Poetry, Theatre, Narrative’;</p> <p>C) Claudio Brancaleoni (Università degli studi di Perugia), ‘La poesia come contestazione nella Neoavanguardia italiana: l’esempio di Nanni Balestrini’.</p>	<p>Cross-Cultural Interactions in Contemporary Italian Culture</p> <p><u>CHAIR:</u> Fabrizio De Donno (RHUL)</p> <p>A) Charles Burdett (University of Bristol), ‘The Writings of Magdi Allam from <i>Diario dall’Islam</i>’;</p> <p>B) Jennifer Burns (University of Warwick), ‘Intellectual Interactions: the Construction of Migrant Intellectual Culture in Italy’;</p>

	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ABF03	ROOM AS21
17.30-18.30	<p>C) Cosetta Veronese (University of Birmingham), ‘The Influence of the <i>Zibaldone</i> on Leopardi’s Reception’;</p> <p>D) Pamela Williams (University of Hull), ‘The Atheism of Leopardi in the 20th century’.</p>	<p>Integrating Linguacultural knowledge into the language programme 2. <u>CHAIR:</u> Theresa Federici (Durham University)</p> <p>A) Anna Proudfoot (Open University), ‘Bringing Italian Culture and Society into the Autonomous Online Learning Environment’;</p> <p>B) Elena Polisca (University of Manchester) ‘Italian Culture and the Italian Language: on the Raising of Cultural Awareness within the Language Curriculum’;</p> <p>C) Francesca Magnoni and Laura McLoughlin (National University of Ireland, Galway), ‘www.newitalianliving.com: lo scambio interculturale nell’apprendimento dell’italiano come LS a livello avanzato’.</p>	<p>Cultural Fashions at the Renaissance Court</p> <p><u>CHAIR:</u> Corinna Salvadori Lonergan (Trinity College, Dublin)</p> <p>A) Katie Rees (Cambridge University), ‘Roles for Men and Women in Early Modern Culture – The Case of Padua’;</p> <p>B) Adelina Modesti, ‘Mapping Matrons: the Cultural Matronage Networks of Vittoria della Rovere (1622-1694), Grand Duchess of Tuscany’.</p>	<p>C) Joanne Lee (University of Warwick), ‘Contemporary Pilgrims: Journeys through India by Sandra Petrigiani, Francesca De Carolis and Alessandra Borghese’;</p> <p>D) Federica Mazzara (UCL), ‘Hybridising Italy. <i>Corazones de Mujer</i> and the accented Italian cinema’.</p>
19.30-20.00	DINNER – Athlone Hub			

FRIDAY 17 APRIL

Gary Grubb of AHRC will be available on Friday afternoon – Room ABF03

07.30-08.30	BREAKFAST – Athlone Hub			
	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ABF03	ROOM AS21
09.00-10.00	<p>Dante's Commedia in and around Western Filmography of XX-XXI Centuries CHAIR: Enrico Santangelo (Torino, Politecnico) A) Brenda Deen Schildgen (University of California), 'Dante for contemporary satire: Sean Meredith's <i>Dante's Inferno</i> and Jean-Luc Godard's <i>Notre Musique</i>'; B) Claudia Bertolè, 'La <i>Commedia</i> dai nuovi adattamenti statunitensi alle allusioni nell'opera cinematografica europea: Meredith e Mika Kaurismaki'; C) Enrico Santangelo (Torino, Politecnico), 'May you be in Heaven half an hour: Dante's <i>Commedia</i> in and around contemporary American cinema'.</p>	<p>Inter-semiotic Relations and Italian Cultural Studies CHAIR: Jennifer Burns (University of Warwick) A) Marina Spunta (University of Leicester), 'Interfaces of Photography, Writing and Landscape - the Landscape Photobook from Ghirri to <i>Viaggio in un paesaggio terrestre</i>'; B) Rachel Haworth (University of Leeds), 'High-Cultural Art Form or Popular Mass Medium? Tracing the Debate Surrounding the Canzone d'Autore'; C) Davide Messina (University of Edinburgh), 'Italian Style for Beginners: the Devil's Dictionary'.</p>	<p>Modernism 1. Fiction CHAIR: Adalgisa Giorgio (University of Bath) A) Emma Bond (University of Oxford), 'Taking Fiction to its Limits: Two Fantastical Stories by Italo Svevo and Luigi Pirandello'; B) Luciano Parisi (University of Exeter), 'Pirandello e la generazione di Moravia'.</p>	<p>Italian Studies from the Low Countries: Modern and Contemporary Italy CHAIR: Bart Van den Bossche (Catholic University of Leuven) A) Philiep Bossier (University of Groningen) 'Pietas: a Neo-Humanistic Encounter with Man's most Profound Sources in Contemporary Italian Fiction'; B) Tamara van Kessel (Amsterdam University), 'Italian Colonialism and Cultural Propaganda: The Società Dante Alighieri in Addis Abeba'; C) Carmen Van den Bergh (Catholic University of Leuven), 'Literary Representations of World War II and the Grotesque: The Case of Curzio Malaparte'.</p>

10.00-10.30	MORNING COFFEE – AB Foyer			
	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ABF03	ROOM AS21
10.30-11.30	<p>Modern Italian Theatre</p> <p><u>CHAIR</u>: Christopher Cairns (RHUL)</p> <p>A) Dario Tomasello (University of Messina), ‘L’isola <i>o-scena</i>. Percorsi drammaturgici di Vitaliano Brancati’;</p> <p>B) Alessandra De Martino (Warwick University), ‘Translation and Cultural Transfer: from Neapolitan Dialect to Standard English’;</p> <p>C) Marco Valleriani (RHUL), ‘Teatro delle masse e teatro delle élite: Tatiana Pavlova alla regia’;</p>	<p>Postfeminism and Italian Cinema</p> <p><u>CHAIR</u>: tbc</p> <p>A) Aine O’Healy (Loyola Marymount University), ‘Postfeminism and “Women’s Cinema”’;</p> <p>B) Catherine O’ Rawe (University of Bristol), ‘Reading Riccardo: Riccardo Scamarcio and Questions of the Female Public’;</p> <p>C) Danielle Hipkins (University of Exeter), ‘Postfeminist Women: a Laughing Matter for Italian Cinema?’</p>	<p>Modernism 2. Poetry</p> <p><u>CHAIR</u>: tbc</p> <p>A) Eleanor Parker (University of Oxford), ‘In Search of the Lost <i>Thing</i>: Giuseppe Ungaretti and the quest for the “prima immagine”’;</p> <p>B) Luca Paci. ‘Mestiere e dolore: l’immaginario poetico di Cesare Pavese nel suo diario (1935-1950)’.</p>	<p>Reviewing Dante’s Theology</p> <p><u>CHAIR</u>: Claire Honess</p> <p>A) Zygmunt Baranski (Cambridge University), ‘Dante and Biblical Exegesis’;</p> <p>B) Paola Nasti (University of Reading), ‘Dante’s Ecclesiology’;</p> <p>C) Matthew Treherne (University of Leeds), ‘Dante’s Theology of the Trinity’.</p>

	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ABF03	ROOM AS21
11.30-12.30	<p>D) Patrizia Piredda (Roma), <i>‘Sei personaggi in cerca d’autore. Dall’estetica all’etica’</i>;</p> <p>E) Mariano d’Amora (RHUL), ‘Diverse visioni della famiglia nel passaggio dal moderno al contemporaneo nella drammaturgia napoletana’.</p>	<p>Renaissance Translators: Theory and Practice CHAIR: Martin McLaughlin (Oxford University)</p> <p>A) Dario Brancato (Concordia University), ‘Translating Boethius in sixteenth-century Italy: the cases of Anselmo Tanzi, Lodovico Domenichi, Benedetto Varchi and Cosimo Bartoli’;</p> <p>B) Guido Giglioni (Warburg Institute), ‘Sense, Prudence and Cogitative Power in Bernardo Segni’s Translation of Aristotle’s <i>Nicomachean Ethics</i>’;</p> <p>C) Dario Tessicini (Durham University), ‘Aspects of the debate on the theory and practice of translation in sixteenth-century Italy: Cicero’s <i>Ad familiares</i>, Ludovico Castelvetro and Fausto da Longiano’.</p>	<p>Italian Studies from the Low Countries: Early Modern Italy CHAIR: Harald Hendrix (Utrecht University)</p> <p>A) Inge Werner (Utrecht University), ‘Performative Poetry in Sixteenth-Century Florence’;</p> <p>B) Arno Witte (Amsterdam University), ‘The Theatre of Painting: Iconography and Popular Religious Plays in Early Modern Rome’;</p> <p>C) Bart Van den Bossche (Catholic University of Leuven), ‘Early Modern Military Autobiographical Accounts: the Case of Italian Soldiers in Flanders’.</p>	
12.30-13.45	LUNCH – Athlone Hub			

	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ALT1	ROOM AS21
14.00-15.00	<p>Anglo-Italian Artistic Relations in the Nineteenth-Century <u>CHAIR</u>: Giuliana Pieri (RHUL)</p> <p>A) Arnika Schmidt (Scuola Normale, Pisa), ‘Giovanni Costa’s Early Years’;</p> <p>B) Alison Brisby (Castle Howard) ‘George Howard: an English Artist in Italy’;</p>	<p>Postmodernists and Postmodernism <u>CHAIR</u>: Florian Mussgnug (UCL)</p> <p>A) Federica G. Pedriali (University of Edinburgh), ‘Inhabiting the Gap. Minimal Thoughts on Current Literary Theory with a Cue from Calvino’;</p> <p>B) Matteo Brera (University of Edinburgh), ‘Testi aperti e chiusi. Per una lettura de <i>Le città invisibili</i> di Italo Calvino’;</p> <p>C) Daniele Balicco (Università degli studi di Siena), ‘Contro il postmodernismo. Classicità e comunismo in Franco Fortini’;</p>	<p><i>Precurity at Large: Cultures of Resistance in Contemporary Italy</i> <u>CHAIR</u>: Monica Jansen (Utrecht University / University of Antwerp)</p> <p>A) Andrea Hajek (University of Warwick), ‘“Hasta la Victoria Siempre”. Icons of Latin-American Revolutionary Movements and their Everlasting impact on Italian Protest Movements’;</p> <p>B) Franca Roverselli (Universidad Complutense Madrid), ‘La narrativa del precariato come riflesso della politica sociale del governo Berlusconi 2001-2006’;</p> <p>C) Federica Colleoni (University of Michigan), ‘Comencini, Cantet, Loach: rappresentazioni di lavoratori precari nel cinema europeo’;</p>	<p>Dangerous Women 1. <u>CHAIR</u>: Elizabeth Leake (Rutgers University)</p> <p>A) Kate Mitchell (Cambridge University), ‘<i>Donne pericolose?</i> Female Spectatorship in Nineteenth-Century Italy’;</p> <p>B) Ruth Glynn (Bristol University), ‘Romancing Terror in Fiction and Film’;</p> <p>C) Dana Renga (The Ohio State University), ‘Victims, Perpetrators and <i>Pentite</i>: Mafia Women in Italian Cinema of the New Millennium’.</p>

15.00-15.30	AFTERNOON TEA – AB Foyer			
	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ALT1	ROOM AS21
15.30-16.30	<p>C) Daniel Robbins (Leighton House), ‘Frederic Leighton and Giovanni Costa: Aspects of a Friendship’;</p> <p>D) Christopher Newall, ‘John Brett and Ruskin in the Italian Alps: Protestant Responses to the Italian Landscape’.</p>	<p>D) Giuseppe Stellardi (University of Oxford), ‘“Il tempo degli atti possibili”: strutture della temporalità nella <i>Cognizione del Dolore</i> di Carlo Emilio Gadda’;</p> <p>E) Katrin Wehling-Giorgi (University of Oxford), ‘Defilement, Abomination and the Corpse: on the Notion of Abjection in the Writings of Carlo Emilio Gadda and Louis Ferdinand Céline’;</p> <p>F) Federico Vitella (Università degli studi di Firenze), ‘Michelangelo Antonioni drammaturgo. Lo strano caso di <i>Scandali segreti</i> (1957)’.</p>	<p>D) Inge Lanslots (Lessius-University of Louvain / University of Antwerp), ‘Comics as Culture of Resistance? The Ninth Art as Subversive Space’;</p> <p>E) Silvia Casilio (Università degli studi di Macerata), ‘“Lavorare con lentezza”. Garantiti e non garantiti nell’Italia degli anni Settanta’;</p> <p>F) Lanfranco Aceti, ‘The Precarity of Digital Resistance: When the Online Existence of Italian Cultural Movements is Deleted’.</p>	<p>Dangerous Women 2. CHAIR: Dana Renga (The Ohio State University) A) Allison A. Cooper (Colby College), ‘Culture Spy: Paola Masino and the Dissemination of Fascist Propaganda in France’;</p> <p>B) Heather Webb (The Ohio State University), ‘Dangerous Sanctity: Catherine of Siena’s Bad Example’;</p> <p>C) Elizabeth Leake (Rutgers University), ‘Women and Weapons: Amelia Rossellini’s <i>Variazioni belliche</i>’.</p>
16.30-17.30		<p>Renaissance Traditions CHAIR: Martin McLaughlin (Oxford University) A) Nicola Gardini (Oxford), ‘Shadows, memory and self-education in late humanistic culture’;</p> <p>B) Lisa Sampson (University of Reading), ‘Negotiating the pastoral tradition: Barbara Torelli’s <i>Partenia, favola pastorale</i>’;</p> <p>C) Stefano Jossa (RHUL), ‘“The king of court poets”. Ariosto and his community’.</p>		<p>Identity, Gender, and Translation CHAIR: tbc A) Alessia Risi (University College Cork), ‘<i>Tu sei lei: una chiamata all’impegno politico</i>’;</p> <p>B) Caterina Sinibaldi, ‘<i>Alice in Wonderland</i> and <i>Pinocchio</i>: Contrastive Voices, Conflicting Childhoods’.</p>
18.00-19.00	CONCERT – Picture Gallery			
20.00-23.00	GALA DINNER – Founders Dining Hall			

SATURDAY 18 APRIL

07.30-08.30	BREAKFAST – Athlone Hub			
	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ABF03	ROOM AS21
09.00-10.00	<p>Uses (and Abuses) of Lyric Poetry</p> <p><u>CHAIR</u>: Spencer Pearce (University of Manchester)</p> <p>A) Roberto Rea (Università di Roma Sapienza), ‘Guinzelli praised and explained (ancora su Pg XXVI, 91-135)’;</p> <p>B) Ambra Moroncini (University of Sussex), ‘Michelangelo’s poetry: a religious journey’;</p> <p>C) William Rossiter (Liverpool Hope University), ‘Wyatt and Vellutello: Translating Paratext’.</p>	<p>Fetishism, Commodification and Self-Representation in Modern Italian Literature</p> <p><u>CHAIR</u>: Elena Bellina (New York University)</p> <p>A) Paola Ugolini (New York University), ‘<i>Vita, morte e buone cose di pessimo gusto: the Fetishistic Logic of Guido Gozzano’s Poetry</i>’;</p> <p>B) Lindsay Eufusia (New York University), ‘Female Fetishism and/in Dacia Maraini’s <i>La lunga vita di Marianna Ucrìa</i>’;</p> <p>C) Elena Bellini (New York University), ‘<i>I morti-vivi and l’economia della paura: Giovanni Raboni’s Fetishistic Imagery of Time and Space in <i>Le case della vetra e Cadenza d’inganno</i></i>’.</p>	<p>Canons, Renditions and Approaches in Italian Cinema and TV</p> <p><u>CHAIR</u>: Daragh O’ Connell (University College Cork)</p> <p>A) Fabio Andreazza (Università degli studi di Padova), ‘Scrittori e cinema: per una spiegazione storica delle “conversioni” degli anni Venti’;</p> <p>B) William Hope (The University of Salford), ‘Gabriele Salvatores’s <i>Amnèsia</i>: Aesthetic Radicalism in the New Millennium’;</p> <p>C) Giancarlo Lombardi (City University of New York), ‘Fictions: The Moro Affaire on TV’.</p>	<p>Literature, History and Representation</p> <p><u>CHAIR</u>: Denis Reidy (British Library)</p> <p>A) Adalgisa Giorgio (University of Bath), ‘Representations of the 1799 Neapolitan Revolution: Eleonora de Fonseca Pimentel between History and Memory’;</p> <p>B) Gillian Ania (University of Salford), ‘11 September 2001: the Italian Dimension’;</p> <p>C) Helen Anderson (Oxford University), ‘The Academic Plays Detective: Laura Mancinelli’s Transhistorical <i>Gialli</i>’.</p>
10.00-10.30	MORNING COFFEE – AB Foyer			

	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ABF03	ROOM AS21
10.30-11.30	<p>Italian Studies and Psychoanalysis <u>CHAIR:</u> Lesley Caldwell (UCL)</p> <p>A) Claudia Nocentini (University of Edinburgh), ‘Beyond homework, ice cubes and bow ties: narrative echoes of Natalia Ginzburg’s experience of psychoanalysis’;</p> <p>B) Fabio Camilletti (University of Edinburgh), ‘Passasti. Leopardi’s <i>Le Ricordanze</i> and the Freudian Uncanny’.</p>	<p>Language Identity and Speaker Identity <u>CHAIR:</u> Arturo Tosi (RHUL)</p> <p>A) Valentina Seravalle (RHUL), ‘Perceptions of foreign accent – listener identity and speaker performance’;</p> <p>B) Annarita Felici (Bristol University), ‘Translating identities: the challenges of cross-cultural communication’;</p> <p>C) Alessandro Carlucci (RHUL), ‘The Spread of English in Italy: Perceptions and Reality’;</p> <p>D) Arturo Tosi (RHUL) ‘Language issues and political ideology of Berlusconi government’;</p> <p>E) Federico Faloppa (University of Reading), ‘Construction and representation of ethnic otherness in Italian language today’;</p> <p>F) Helena Sanson, (Cambridge University), ‘The mother tongue and the role of women in post-unification Italy’.</p>	<p>New Perspectives on the Cult of Mussolini <u>CHAIR:</u> Stephen Gundle (Warwick University)</p> <p>A) Simona Storchi (Swansea University), ‘Margherita Sarfatti and the Invention of the <i>Duce</i>’;</p> <p>B) Eugene Pooley (Reading University), ‘The Cult of Mussolini and Rome’;</p> <p>C) Stephen Gundle (Warwick University), ‘The Dictator’s Wardrobe’;</p> <p>D) Alessandra Antola (RHUL), ‘The body of Mussolini in photography’;</p> <p>E) Giuliana Pieri (RHUL), ‘Mussolini’s <i>Continuous Profile</i>’;</p> <p>F) Christopher Duggan (Reading University), ‘The Cult of the Duce in Fascist Italy: Issues of Reception and Internalisation’.</p>	
11.30-12.30	<p>Psychoanalysts and Italian Studies <u>CHAIR:</u> Francesco Capello (University of Leeds)</p> <p>A) Giuseppe Civitarese (psychiatrist / psychoanalyst), ‘<i>Abjection e conflitto estetico nella (L)Isabetta di Boccaccio</i>’;</p>			<p>New Italian Epic 1. <u>CHAIR:</u> Monica Jansen (Utrecht University / University of Antwerp)</p> <p>A) Claudia Boscolo (RHUL), ‘L’idea di epica e il New Italian Epic’;</p>

	<p>B) Andrea Sabbadini (psychoanalyst), ‘Fusione di temporalità diverse: <i>Histoire d’Eaux</i> di Bernardo Bertolucci’;</p> <p>C) Lesley Caldwell (psychoanalyst / UCL), ‘Rome. “Too much said” or “non basta una vita”’.</p>			<p>B) Dimitri Chimenti (Università di Siena), ‘Campi narrativi e il reale: cinque romanzi’;</p> <p>C) Emanuela Patti (University of Birmingham), ‘<i>Petrolino</i> come modello UNO nella scrittura di Giuseppe Genna’.</p>
12.30-13.45	LUNCH – Athlone Hub			
	A	B	C	D
	ROOM AG3	ROOM ABF01	ROOM ABF03	ROOM AS21
14.00-15.00		<p>From D’Annunzio to Futurism <u>CHAIR:</u> Guido Bonsaver (Oxford University)</p> <p>A) Marja Härmänmaa (Cambridge University), ‘Visions of Death in Gabriele D’Annunzio’s <i>Notturmo</i>’;</p> <p>B) Selena Daly (University College Dublin), ‘“Perché voler imputridire?” Putrefaction and digestion in the Works of F.T. Marinetti’;</p> <p>C) Federico Luisetti (The University of North Carolina), ‘Futurist Photodynamism’.</p>		<p>New Italian Epic 2. <u>CHAIR:</u> Claudia Boscolo (RHUL)</p> <p>A) Marco Amici (University College Cork), ‘Urgenza e visioni del New Italian Epic’;</p> <p>B) Emanuela Piga (University of Bologna), ‘Metastoria e microstorie in <i>Manituana</i> dei Wu Ming’;</p> <p>C) Monica Jansen (Utrecht University / University of Antwerp), ‘Laboratorio NIE’.</p>
15.00-15.30	AFTERNOON TEA – AB Foyer			
15.30-16.30	PLENARY / DISCUSSION RAE – ALT1			
16.30-18.00	AGM– ALT1			
18.00-19.00	DRINKS RECEPTION– AB Foyer			

