



Australian
National
University

Italian Studies for Global Challenges: Transdisciplinary Conversations

The 12th Biennial Conference of the
Australasian Centre for Italian Studies
(ACIS)

The Australian National University, Canberra, Ngunnawal and Ngambri Country
3–6 July 2024

Convenor: Francesco Ricatti

Advisory committee:

Theodore Ell, Tom Geue, Katrina Lolicato, Maria Pallotta-Chiarolli AM

ACIS ♦ AUSTRALASIAN CENTRE for ITALIAN STUDIES



Ambasciata d'Italia
Canberra



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Ambasciata di Svizzera in Australia



WITH THE SUPPORT OF

RESEARCH SCHOOL OF HUMANITIES AND ARTS, ANU

SCHOOL OF LITERATURE, LANGUAGES AND LINGUISTICS, COLLEGE OF ARTS AND SOCIAL SCIENCE, ANU

ANU CENTRE FOR EARLY MODERN STUDIES ON BEHALF OF THE INTERNATIONAL CONSORTIUM OF CENTRES FOR EARLY MODERN STUDIES

EMBASSY OF ITALY IN AUSTRALIA

EMBASSY OF SWITZERLAND IN AUSTRALIA

ITALIAN INSTITUTE OF CULTURE, SYDNEY

AUSTRALIAN GLBTIQ MULTICULTURAL COUNCIL INC.

CO.AS.IT. ITALIAN ASSISTANCE ASSOCIATION, MELBOURNE

DANTE ALIGHIERI SOCIETY OF CANBERRA

STREET THEATRE, CANBERRA

FINANCIAL SUPPORT TO STUDENTS AND PRECARIOUS SCHOLARS HAS BEEN PROVIDED BY ACIS.

ACKNOWLEDGEMENT OF COUNTRY

ANU acknowledges the Ngunnawal and Ngambri people, who are the Traditional Owners of the land upon which the University's Acton campus is located.

This Ngunnawal-Ngambri land supports students throughout their time at ANU. It will continue to hold a space for future generations to come together, and learn from Country and one another.

We pay our respects to all Aboriginal and Torres Strait Islander peoples, Indigenous peoples, past, present and future, and acknowledge that this land from which we benefit has an ancient history that is both rich and sacred.

The ANU community makes a commitment to always respect the land upon which we stand and ensure that the voices of this land's Indigenous peoples are both heard and listened to so that we may move towards a future marked by cooperation and mutual respect.

Source: <https://www.anu.edu.au/students/contacts/tjabal-indigenous-higher-education-centre>

[Welcome to Ngunnawal country video](#)

Contents

WITH THE SUPPORT OF	2
ACKNOWLEDGEMENT OF COUNTRY	3
Contents	5
Pre-conference special event.....	12
Nicholas Terpstra: Moving targets: Finding Young People in the Early Modern World	12
Day 1. Wednesday, 3 July 2024.....	13
1. PhD and ECR workshop: Support and empowerment: the future of research for HASS postgraduates and early career academics	13
2. Welcome to country. Ngunnawal Elder Wally Bell will provide a Rite of Passage ceremony on behalf of the Ngunnawal people	14
3. Keynote address 1. Yasmin Haskell: Global Rome-ing: Early Modern Latin and its Others 2004-2024.....	15
Day 2. Thursday, 4 July 2024	16
4a. Italian language – Acquisition and motivation (I)	16
John Hajek: Italian and language studies in Australasia’s university sector: understanding and responding to the challenges.....	16
Stefano Bona: Saving Italian at Flinders University: An Update.....	16
Antonia Rubino: Heritage language learning trajectories and motivations amongst third generation Australian Italians.....	17
Chuyi He: Emotions in Discourse Within Family Language Policy: An Investigation into Mixed Italian-Chinese Transnational Families in Australia	17
4b. Rethinking Migration narratives (I)	18
Bianca Vecchio: "Everybody Loved Me": reflections on constructing a past.18	
Lorenzo Veracini (with Simone Battiston and Francesco Ricatti): Migropessimism: The Italian-Australian Experience	18
Chris McConville (with Robert Pascoe): Street corner girls in Little Italy	19

Angela Viora and Giulia Marchetti: The P.R.omised Land: New Italians in Australia: A transdisciplinary investigation of the contemporary Italian diaspora down-under.....	Error! Bookmark not defined.
5. Plenary workshop. Making sense of it: Theorising perceptions of difference in life, love, research and art.	20
Gracie Lolicato and Jesse Thorpe-Koumalatsos	20
6a. Italian language – Acquisition and motivation (II).....	21
Giuseppe D’Orazzi and John Hajek: The status of Italian learning motivation compared to other major European languages.....	21
Brigid Maher and Gregoria Manzin: Fostering a Gender-inclusive Language Classroom.....	21
6b. Jesuits and China	23
Daniel Canaris: Cross-cultural Perspectives on Human Nature in the Jesuit China Mission: From Michele Ruggieri’s Tianzhu shilu (1584) to François Noël’s Philosophia Sinica (1711).....	23
Junyang Ng: Comparisons in Comparison: Erasmus’ Parabolae and Alfonso Vagnone’s Pixue in Ming China.....	23
7. Workshop: Towards a new ACIS.....	25
8. Keynote address 2. Chiara Beccalossi: Transnational medical technologies: How Italy attempted to sexually normalise the 'Latin world' c. 1919-1950	26
9a. Activism on screen.....	27
Katrina Lolicato and Grace Lolicato: Beyond Empathy – Storytelling and Visual Technology as Discourse Probe (40 minutes)	27
Gino Moliterno: Pupi Avati's Dante (2022): a Trattatello in laude di Dante for the 21st century? (20 minutes)	27
Remembering Giuliano Montaldo – Stefano Bona in conversation with Inti Carboni (40 minutes).....	28
9b. Italian reportage in Asia.....	29
9c. Literature and philosophy	29
Linetto Basilone: Travelling, Writing and political engagement: Alberto Moravia's voyages to China	29

Panita Silapavithayadilok: An extended distance between Italian readers and the portrayed Vietnamese people: The war reporting experience of Tiziano Terzani in Saigon 1975 recounted in the news magazine L'Espresso	29
Natpapat Siriworawat: The concept of Nothingness in Luigi Pirandello's work through Buddhist philosophy	30
Elia Bressanello: Towards a Kantian Theory of literature through the analysis of Racconto italiano di ignoto del Novecento by C.E. Gadda.	30
10. Wellspring Public Event: We've Been Here: A Meditation on Italian Folk Queerness.....	32
A theatrical performance by Summer Minerva.....	32
Day 3. Friday, 5 July 2024	33
11a. Making Fascism visible in contemporary Italy (I).....	33
Nick Carter: Negotiating the 'Difficult Heritage' of Dictatorship: Italy in Comparative Perspective	33
Emma Barron: Fascist place and memory in 1962's 'wedding of the year'	33
Christian Rizzalli: Fascist Entanglements: Albe Steiner and the Exhibition of the Reconstruction (1945)	34
11.b Women, creativity and identity (I)	35
Ascolta Women: Digging for meaning in la terra	35
Teresa Capetola: Storying for Global Challenges	35
Luci Callipari-Marcuzzo: Threads and traces: collaborative creative conversations.....	36
12a. Queer identities.....	37
Tony Romanelli: The Good, the Bad and the Ugly: A comparative analysis of the experiences of Australian Italian gay men with Italian gay men in Italy.....	37
Vittorio Perri: Like the meat and fish on a Capricciosa, how I reconciled culture, sexuality and a fatal virus in my life.....	37
Presentation of Summer Minerva's co-edited volume <i>Italian Trans Geographies</i>	38
12b. Italian cities in historical perspectives	39

David Romney Smith: Early Pisa (c.1000-1100) in a Global Context: Gold, Slaves and Aromatics.....	39
Caroline Paganussi: Representing the Kingdom of Leaven: The Stories of Bread Cycle in the Castello Bentivoglio.....	39
Melanie Stephens: Adorned Hands: the relationship between masculinity and the practice of ring-wearing in fifteenth century Italy	40
Philippa Barr: The confines of the sky: the history and reproduction of Milan’s centre and periphery.....	40
Brigette De Poi: ‘Ira di Dio’, the impact of the 1630 plague on the musical communities of Venice	41
Lunch time performance workshop. Tracing threads of the past: Collective Crochet.....	42
Luci Callipari-Marcuzzo.....	42
13. Keynote address 3. Camilla Hawthorne: Black Mediterranean Geographies of Abolition: Locating Italy in the Global History of Racial Capitalism.....	43
14a. Making Fascism visible in contemporary Italy (II)	44
Sally Hill and Giacomo Lichtner: Via Omar Al-Mukhtar. The town of Isnello and the built legacies of Fascism in Sicily.....	44
Flavia Marcello: The Difficult interior of the Casa delle Armi Eliding and Reinscribing History in Fascist Architecture	44
Presentation of Flavia Marcello’s new book: <i>After the Fall. The Legacy of Fascism in Rome’s Architectural and Urban History</i>	45
14b. Italian medieval and early modern studies: present challenges, future directions?.....	46
Nerida Newbigin: Obituaries and Business Plans: How do we move forward?	46
Catherine Kovesi: The tenacity and relevance of ‘the Renaissance’: the challenge of dismantling a concept for a post-colonial audience.	46
Andrea Rizzi: Trust in the Renaissance for a renaissance of trust.....	46
15a. Rethinking migration narratives (II)	47
Alice Loda: Italian-Australian Migrant girlhood: stories from the archives...	47

Simone Marino e Loretta Baldassar: Beyond Medical Boundaries: Cultural Integration for Improved Dementia Care among Italian Migrants in Australia	47
Agnese Bresin and James Walker: Evolving “Italianness” in Australia	48
Santo Cilauro (with Mark Nicholls, Elisabetta Ferrari and Susanna Scarparo): Italian Cinemas in Melbourne: From Post War Migration to The Movie Show (SBS) - VPS Research Group project updates	49
15.b Past and present	50
Tom Geue: Major Corrections: Philology and Marxism in Sebastiano Timpanaro (1923-2000)	50
Mark Seymour: Italian History and Global Challenges: Preparing a source book on Italy since 1815	50
Laura Crippa: Italian Darwinian Context: the Correspondence Between E. H. Giglioli and E. P. Ramsey.....	51
Tada Wattanatham: The Centrality of Nation-State in Verga’s I Malavoglia	51
Day 4. Saturday, 6 July 2024.....	52
Rose Inserra: Italian Folk Magic – creating the book from proposal to publication.....	52
Cristina Neri: Fostering intergenerational connection and Italian cultural identity through children’s literature	52
16b. Transnational literary perspectives.....	54
Adrian Cardinali: Algoritmi Indiani: Laila Wadia’s India for an Italian Context	54
Lily Patchett: Understanding the global success of Elena Ferrante’s Neapolitan quartet.....	54
Veronica Gargano: What is your name? Who are you? The question of double identities in Domenica-Axad and Helen of Troy	55
17. Plenary: Italian Indigenous relations: historical and current perspectives.	56
Monica Galassi: The Importance of the Archive in Italian/Aboriginal Relations.....	56

Katherine Aigner: From the Kimberley and Tiwi Islands to the Vatican Museums, the influence of Indigenous Australian cultures.....	56
Maria Pallotta-Chiarolli: “Backyard Reckonings”: Colonizer/Colonized Crossings and Reckonings in an Italian-Australian Backyard.....	57
18. Plenary: Translating Indigenous Australian Literature into Italian: creative, reflective, collaborative practices	Error! Bookmark not defined.
Alice Loda, Graham Akhurst, Anna Gadd, Luca Abbattista	Error! Bookmark not defined.
19a. Screening. <i>The Hidden Spring</i> , followed by Q&A with director Jason Di Rosso	58
19b. Transactions and translations in Early modern literature.....	60
Michael Curtotti: Italian Renaissance Novellas and Shakespeare: Translation and Transnationals Readings	60
Theodor Ell: The other self: distinguishing idealism from acquaintance in the Sonnets of Vittoria Colonna and Michelangelo Buonarroti.....	60
Giulia Torello-Hill: The Paratext of Early Modern Editions of Classical Plays Printed in Venice as a “Zone of Transaction”	61
20a. Sicilian language and identity in transnational contexts.....	58
Rosanna Morales: THE LAST SICILIAN Performance Piece	58
Agata Pellerito-Adely: Language and Identity in the Sicilian-Australian Family Time-Space	58
Giulio Pitroso: Italian and Australian video games players' Imagined Mafia	59
20b. Italian Renaissance – Transdisciplinary conversations.....	63
Julie Robarts: Disentangling gender, praise and blame between manuscript and print in the satires and defences of the Strozzi and the Accademia degli Unisoni.	63
Shannon E. Kuziow: Flagellant Confraternities at Santa Maria delle Carceri in Prato: Nocturnal Rituals and Communal Devotion before a Miraculous Image.....	63
Andrea Rizzi: Decolonising Latin humanism	64
21. Screening. <i>Summer within</i> , followed by Q&A with Summer Minerva	65

Pre-conference special event

Nicholas Terpstra: Moving targets: Finding Young People in the Early Modern World

National Library of Australia

2 July, 6pm

Entry is free to this event but bookings are essential: : <https://www.nla.gov.au/whats-on/events/moving-targets-finding-young-people-early-modern-world-professor-nicholas-terpstra>

The talk will also be available to view live online via the Library's Facebook and YouTube pages (you do not need to book a ticket to watch the event online).

Professor Terpstra's visit is supported by the ANU Centre for Early Modern Studies on behalf of the International Consortium of Centres for Early Modern Studies.

NICHOLAS TERPSTRA is Professor of History at the University of Toronto. His primary area of research is early modern urban history, exploring both questions at the intersection of politics, religion, gender and charity, and issues having to do with space and sense. Recent works include *Senses of Space in the Early Modern World* (Cambridge: 2023), *Lost and Found: Locating Foundlings in the Early Modern World* (Rome: 2023) and *Religious Refugees in the Early Modern World: An Alternative History of the Reformation* (Cambridge: 2015). Earlier works, including the award-winning *Cultures of Charity: Women and the Reform of Poor Relief in Renaissance Italy* (Harvard: 2013) and the microhistory *Lost Girls: Sex and Death in Renaissance Florence* (Johns Hopkins: 2012), explored how the politics of charity frequently silenced women's voices.

In 2011 he launched the DECIMA (Digitally Encoded Census Information & Mapping Archive) Project, an online digital map of Renaissance Florence that has received grants from SSHRC and the AHRC (UK). Employing early modern census data and maps, the tool tracks and geo-references occupation, gender, and wealth patterns. DECIMA has trained dozens of student researchers while moving to the goal of producing 3D maps that convey what it was like to walk around a Renaissance city, hearing its sounds, moving through its buildings and seeing its artwork.

Professor Terpstra was President of the Renaissance Society of America from 2022-24 and has just been appointed Provost of Trinity College in the University of Toronto.

Day 1. Wednesday, 3 July 2024

1. PhD and ECR workshop: Support and empowerment: the future of research for HASS postgraduates and early career academics

3 July, 11am

Hedley Bull Theatre 1

A panel discussion chaired by Andrea Rizzi (Chair of ACIS), with Alison Ross (Executive Director, Humanities and Creative Arts, Australian Research Council), Rosalind Smith (Director of the Centre for Early Modern Studies), and Nick Terpstra (University of Toronto). This event is set up as an informal and open discussion. Please note, this event is only open to PhD and ECR scholars. Participants need to register here:

<https://www.eventcreate.com/e/acisearlycareerresearch> by 10 June.

2. Welcome to country. Ngunnawal Elder Wally Bell will provide a Rite of Passage ceremony on behalf of the Ngunnawal people

3 July, 4pm

Hedley Bull Theatre 1

3. Keynote address 1. Yasmin Haskell: Global Rome-ing: Early Modern Latin and its Others 2004-2024

Chair: Andrea Rizzi

3 July, 5pm

Hedley Bull Theatre

The late Dott. Dino De Poli, founding president of the Cassamarca Foundation and generous mecenate of Italian Studies in Australia, regarded Latin, naturally enough, as a language of Italy. The Foundation has thus supported various events and publications not only on Italian Renaissance humanism but on the influence of its (restored classical) Latin idiom. My former post as Cassamarca Chair in Latin Humanism was launched, some twenty years ago, with an international conference on 'Latinity and Alterity in the Early Modern Period'. Our aim was to explore humanist Latin's relationship with the languages and users it supposedly excluded: late scholastic Latin, the European vernaculars, women, the subaltern and the enslaved, and non-Europeans. Over the past two decades there has been an explosion of interest in Latin's fortunes in Asia, Africa, and the colonial Americas, in books, conferences, and ongoing multinational research projects. In today's lecture I will inquire into the current state of scholarship on 'Global Latin' and confront the paradox of Latin writing being local and universal, everywhere and all at once. Françoise Wacquet alludes to the deeply reactionary Joseph De Maistre in the title of her controversial 1999 book, *Le latin, ou L'empire d'un signe* (1999). But if (humanist) Latin is the 'European sign' par excellence, was it in any way transformed by new experiences and perspectives when it travelled?

PROFESSOR YASMIN HASKELL is UNESCO Chair in Intercultural and Interreligious Relations at Monash University. She was the inaugural Cassamarca Foundation Chair in Latin Humanism at the University of Western Australia, 2004-2023, and a Chief Investigator in the ARC Centre of Excellence in the History of Emotions, where she led projects on 'Jesuit Emotions', 'Passions for Learning' and a research cluster on 'Language and Emotions'. Her publications include *Loyola's Bees: Ideology and Industry in Jesuit Latin Didactic Poetry* (Oxford, 2003), *Prescribing Ovid: The Latin Works and Networks of the Enlightened Dr Heerkens* (Bloomsbury, 2013), *Diseases of the Imagination and Imaginary Disease in the Early Modern Period* (Brepols, 2012), and, edited with Juanita Ruys, *Latinity and Alterity in the Early Modern Period* (Brepols, 2011). Yasmin is currently leading an ARC Discovery Project, 'The Ancient Today', on comparative classical language pedagogy (Latin, Greek, Sanskrit and Chinese) and completing a book on Jesuit poetic pedagogy for Bloomsbury. She is a fellow of the Australian Academy of Humanities, the Academia Latinitati Fovendae, and a pastorella of the Accademia degl'Arcadi (Rome).

Day 2. Thursday, 4 July 2024

4a. Italian language – Acquisition and motivation (I)

Chair: Alice Loda

4 July, 9am

Hedley Bull Theatre 1

John Hajek: Italian and language studies in Australasia's university sector: understanding and responding to the challenges

In this paper we look at the state of Italian Studies, and language studies more generally, in Australasian universities - both from a historical and comparative perspective – in an effort to understand the challenges they face and how these can be addressed.

A feature of the tertiary sector is frequent concern about the well-being of language programs. This is not at all new and has been frequently reported over the years in the press. Language programs have long operated in a challenging environment, and this is likely to continue. There is also sometimes concern that Italian may be under particular stress, compared to other languages. However, recent research (e.g. Hajek 2021a, 2021b) also points to a complex dynamicity (both positive and negative) across different languages (including Italian) as well as parts of Australasia.

We look at (a) the impact of a range of factors including the pandemic on Italian and other languages at universities, and consider (b) specific case studies from both Australia and New Zealand – to show that there is no one scenario. The factors at play at an institutional level are often unpredictable and may be highly localised or operate at a much higher macro level with unintended indirect consequences for language programs. It is also the case that the identification of influencing factors as well as their consequences is often difficult to do, while in other cases, they are well understood but language educators may have little agency in influencing them. We also look at the differences between Australia and New Zealand, and their impact on language programs, including Italian.

Finally, we consider recent strategies to support language studies more generally, and how they could benefit Italian, such as LCNAU's National Language Campaign, ULPA (University Languages Portal Australia), as well as the HECS-related aspects of the Job-ready Graduates (JRG) Package.

JOHN HAJEK is Professor of Italian Studies at the University of Melbourne where he is also director of the Research Unit for Multilingualism and Cross-cultural Communication. He has a broad range of research interests, including multilingualism, language teaching, and pragmatics. He has published extensively on different aspects of the Italian language.

Stefano Bona: Saving Italian at Flinders University: An Update

This paper follows up the previous “Saving Italian at Flinders University: Work in Progress” delivered at the 11th ACIS Conference in 2022. Starting from a broad analysis of the Italian linguistic context in South Australia, it shows that the formal learning of Dante's language is still looking bleak: amid an unprecedented teacher shortage, schools do not hesitate to close Italian programs, with a predictable impact on future university enrolments in this disciplinary area. After acknowledging the ongoing hardship, the paper also documents the tireless efforts undertaken to build a positive image around the learning of *la bella lingua* and to promote the Italian program within the university, in schools and in the local community. Finally, it examines

the upcoming challenges and proposes an achievable course of action to consolidate the status and prestige of Italian in SA's linguistic landscape.

DR STEFANO BONA is lecturer in Italian Studies at Flinders University (Adelaide). His teaching interests focus on the preservation and promotion of Italian language in Australia, transnational Italian Cinema, Italian Style, translation, and the cinematic representations of the Mafia. He has extensively researched on the connections between Italian Cinema and China and published several articles and book chapters on this subject.

Antonia Rubino: Heritage language learning trajectories and motivations amongst third generation Australian Italians

Drawing on the fast growing body of studies that brings to the fore relevant differences between learners of heritage languages (HL) and learners of a second language (L2), this paper explores HL learning trajectories amongst third generation Australian Italians. The analysis focuses on a corpus of in-depth interviews that were gathered as part of a broader project on the linguistic competence, practices, preferences and identity claims among bi- (English, Italian) and trilingual (English, Italian and dialect) Australian Italian youth, aged 18 to 30. The majority of them grew up in households where English was the main language spoken by their parents, and their exposure to Italian within the nuclear and the extended family varies considerably.

The paper highlights the great diversity that emerges from the corpus in the HL learning trajectories of these participants as well as in their self-reported HL practices, and their wide range of motivations to study the HL, independently of their family background. In particular, the analysis brings to light the agency of these participants in selecting (or not) formal study, and the fluid and dynamic nature of their motivations.

ANTONIA RUBINO is Associate Professor of Italian at the University of Sydney. She has research interests in Sociolinguistics, Applied Linguistics and Linguistics. She has conducted extensive research in the Italo-Australian community, exploring the process of language maintenance/shift in the transition from the first to subsequent generations of Italians, and analysing linguistic practices of Italo-Australians in the family, education and the media.

Chuyi He: Emotions in Discourse Within Family Language Policy: An Investigation into Mixed Italian-Chinese Transnational Families in Australia

My study explores the emotions involved in the discourse of family language policy (FLP) within mixed Italian and Chinese multilingual transnational families residing in Australia. It aims to examine how these emotions revolve around three components of Spolsky's FLP framework: language practices, language ideology, and language management. I will explore FLP from a transcultural perspective and revisit FLP in response to its latest developments, which aim to gain a better understanding of distinct multilingual families' experiences. My study will also cover FLP's 2023 special issue on investigating the role of emotions in FLP and multilingual transnational families. In this study, I will adopt a qualitative ethnographic approach to do in-depth and semi-structured interviews with the parents of one or two Italian and Chinese families in Australia. The interview questions will be designed according to each aspect of Spolsky's framework. The emotions revolving around the discourse of these aspects will be analysed using a grounded theory approach. My hypothesis is that in these multilingual migrant families, where the parents have different native languages and neither of them is the majority language used in the wider community, a more dynamic interplay of FLP and emotions will be displayed, contributing to a better understanding of the multilingual, multi-migrant community landscape in Australia.

CHUYI HE is Master student of General and Applied Linguistics (advanced) in the School of Literature, Languages and Linguistics at the Australian National University.

4b. Rethinking Migration narratives (I)

Chair: Simone Marino

4 July, 9am

Hedley Bull Seminar Room 3

Bianca Vecchio: "Everybody Loved Me": reflections on constructing a past

"Everybody Loved Me": The Creation of Italian Immigrant Legacy, explored the construction of memory and oral tradition in the post-Second World War Italian immigrants of Griffith in NSW. It explored the relationships between memory, nostalgia, and the idea that history is constructed relationally. Griffith provides a unique lens into migrants' pasts, boasting Australia's highest Italian heritage per capita, being rural and isolated. Prepared for the stories that I grew up hearing, I was instead presented almost universally with newly constructed personal stories and memories. Intending to explore the effects of xenophobia and integration in rural Australia, I instead found myself exploring what it meant to be a successful immigrant and the messaging used to present the story of success, even in the face of failure. This work argued that 'insider' relationships shared between the narrator and audience and the narrators' desire to impart life lessons affected the telling of history. This relational dynamic shaped the life story with the life story becoming a vehicle to establish the narrator's legacy. The crafting of legacy in these 12 oral histories occurred by constructing redemptive narratives about the past with formulaic storylines and tropes, clearly intending to limit discussions of uncomfortable memories about the past.

BIANCA VECCHIO is a recent graduate from the University of Edinburgh, receiving her Master's of Archaeological Science in 2022. She completed her Bachelor of European Studies/Bachelor of Arts (Honours) in European History and Ancient History, at the Australian National University. Passionate about interdisciplinary research across the past she is particularly interested in interdisciplinary scholarship between the archaeology and history.

Lorenzo Veracini (with Simone Battiston and Francesco Ricatti): Migropessimism: The Italian-Australian Experience

Focusing on the Italian-Australian experience, this paper outlines its authors' migropessimism. If the scholarly literature on migrations focuses on successful integration and adaptation, or its delay, we aim to offer a corrective and insist on the migrant's 'ontological death'. The immigrants to a settler society witness a settler colonial sovereignty that is obsessively asserted and yet remains defective, and conversely, an Indigenous sovereignty that is denied and yet endures. This witnessing confirms that for the immigrants sovereignty is always someone else's. For Indigenous peoples and for settlers, in their relational opposition, sovereignty is political life, even when it is denied, but for the immigrants, sovereignty is like the Epicurean death. They will never encounter it. If migrants are, then sovereignty is elsewhere since they have already left. And if sovereignty is, then migrants are no longer since they are already settlers. This paper's first section theorises migropessimism as a theoretical lens to interpret migration phenomena, while its second and third sections narrate attempts to build a political space for Italian migrants in Australia during the 1970s and 1980s, and Italian immigrants' endeavours to concentrate on the body and the senses during the same years – nonpolitical escapes from specific forms of oppression. We then offer migropessimism as an interpretative device that can be added to our conceptual toolbox. It can help overcoming what is in essence a conspiracy of silence: the immigrant does not want to tell, and the multicultural state and community does not want to hear.

PROFESSOR LORENZO VERACINI teaches history and politics at the Swinburne University of Technology, Melbourne. His research focuses on the comparative history of colonial systems. He has authored *Israel and Settler Society* (Pluto Press 2006), *Settler Colonialism: A Theoretical Overview* (Palgrave 2010), *The Settler Colonial Present* (Palgrave 2015), *The World Turned Inside Out* (Verso 2021), and *Colonialism: A Global History* (Routledge 2022). Lorenzo also co-edited *The Routledge Handbook of the History of Settler Colonialism* (2016), manages the settler colonial studies blog, and was Founding Editor of *Settler Colonial Studies*.

Chris McConville (with Robert Pascoe): Street corner girls in Little Italy

By sheer coincidence one of the most influential works in twentieth-century urban sociology is a study of Boston's Little Italy, the North End. William Foote Whyte's *Street Corner Society* was a participant-observer's treatment of Italian immigrant life. We critique three key aspects of Whyte's work: (1) issues of gender, family, and the gang; (2) the political machines of the American city; and (3) the Catholic parish life of immigrant communities. Taking a gendered lens, some of the deeply ingrained assumptions of American urban sociology do not stand up well.

We then contrast these findings to the experiences of inner Melbourne as post-war Italians began to arrive. This gives us purchase on some Australian urban theorists.

Finally, we offer a few thoughts on Peronism and Italian Buenos Aires.

ROBERT PASCOE and **CHRIS McCONVILLE** are international urban historians based at Victoria University, Melbourne. They are the co-authors of forthcoming book series entitled *Streets Beneath Our Feet*.

Book presentation: Abbondanza, G. and Battiston, S. eds (2023), *Italy and Australia: redefining bilateral relations for the twenty-first century*, London and New York: Palgrave.

5. Plenary workshop. Making sense of it: Theorising perceptions of difference in life, love, research and art.

Gracie Lolicato and Jesse Thorpe-Koumalatsos

4 July, 11am

Hedley Bull Theatre 1

Grounded in autoethnographic techniques, this workshop will draw from personal experience, art practice and Indigenist social research methodologies to interrogate perceived and unsaid barriers in methodology that, while based on a desire to be respectful, can compartmentalise and decrease capacity to be honest and brave in our efforts to decolonise within academic research, art practice and in daily life.

The presenters will ask, what if instead of a focus on identifying difference between indigenous, diasporic and western approaches to life and practice, we seek to better understand commonalities in epistemology and ontology across these communities?

As life partners, Gracie and Jesse negotiate differences in world view and perceptions of society, with the aim of raising children capable of navigating Australian society, despite its propensity to compartmentalise and categorise its population. As an intercultural and interfaith family, they must stand as one to act, think and feel across perceived cultural barriers so as to withstand Australia's proclivity in policy and in practice to categorise and compartmentalise its population.

Workshop participants will be guided through an acknowledgement of country, devised by Jesse and Gracie and designed to show 'active recognition' of Australia's colonial past and its ongoing impact within Indigenous communities. Through its focus on people, place, power and perpetuity, it calls for a renewed commitment to comradeship, community and compassion as we collectively honour and grieve our past, acknowledge the present, and reimagine our future within a post-colonial, post-multicultural society.

GRACIE LOLICATO is currently working on a PhD within the school of Education and Professional Studies at Griffith University. Gracie's interest in critical sociology and social justice approaches to education research stem from her own, mostly negative experiences of schooling as a child from non-English speaking background and those of her extended Koori and multiethnic family. As co-Director and project officer at Arc Up Australia, Gracie works alongside community groups, organisations and individuals to build digital storytelling and other audio-visual based projects which critically investigate the complexities of life in Australia, past and present. Aside from that, Gracie continues to document and process her world through photography and audio recordings- a practice first established as a child to allow her to safely participate in social situations from where she is most comfortable- the periphery.

JESSE THORPE-KOUMALATSOS is currently studying Visual Art at Melbourne Polytechnic, while working as a Crisis Support Officer for Dardi Munwurro and serving on the Voluntary Committee of Management for Weeroona Aboriginal Cemetery, Greenvale Victoria. Although relatively new to art practice, Jesse is inspired by the work and work ethic of his mother, Greek-Wamba Wamba-Werigaia and Scottish Artist, Kelly Koumalatsos, and of his father, long-time Gunai- Gundidjmara activist Alister Thorpe. Within his art practice, Jesse explores the complexities of 21st Century life within an intercultural family as a father, son, grandson, partner and First Nations-Greek man "surviving in the colony". His Visual art and yarnning practices highlight and protest ongoing harm and subjugation, while seeking to heal past individual and collective traumas.

6a. Italian language – Acquisition and motivation (II)

Chair: Antonia Rubino

4 July, 12pm

Hedley Bull Theatre 1

Giuseppe D’Orazi and John Hajek: The status of Italian learning motivation compared to other major European languages

European languages such as Italian, French and German are widely taught in Australian universities (see Baldwin, 2019). As a consequence, studies on motivation in learning Italian (D’Orazi & Hajek, 2021; 2022; Caruso & Frascini, 2021; Hajek & Warren, 1996), French (D’Orazi, 2020; Hajek & Warren, 1996) and German (D’Orazi et al., 2021; Schmidt, 2011) have attempted to discover what makes these languages attractive to Australian university students. The scarcity of previous longitudinal research provides a strong impetus for new studies which identify differences in student motivation across different years.

Our study investigates university student motivation in learning Italian and other European languages over a 25-year time period.

In line with recent research in second language (L2) learning motivation (cf. Dörnyei, 2020), multiple theoretical constructs, such as the Ideal L2 Self, the Rooted L2 Self, intrinsic motivation, etc., support our analysis of quantitative data. Beginner university students of Italian, French and German completed a questionnaire at a major university in Australia in 1997 and 2022. Questionnaire data were analysed via independent-sample t-tests and analysis of variance ANOVA to explore differences across languages and time points. Results provide useful insights for Italian language programs which, based on students’ perspectives, still hold an important position in the Australian language education ecosystem.

GIUSEPPE D’ORAZZI is a lecturer in ESL and Applied Linguistics at the University of Melbourne. His current research projects focus on motivation and demotivation in learning second languages in Australia, the internationalisation of higher education, and intercultural communication in multilingual and multicultural settings.

JOHN HAJEK is Professor of Italian Studies at the University of Melbourne where he is also director of the Research Unit for Multilingualism and Cross-cultural Communication. He has a broad range of research interests, including multilingualism, language teaching, and pragmatics. He has published extensively on different aspects of the Italian language.

Brigid Maher and Gregoria Manzin: Fostering a Gender-inclusive Language Classroom

In Italian Studies at La Trobe we are undertaking a pilot project investigating how we can improve our teaching of grammatical gender so that it is presented sensitively and in a way that does not become exclusionary of LGBTQ+ students or staff. Teaching a gendered language entails a certain risk of inadvertently misgendering staff or students, and this can work against universities’ responsibility to prioritise health, safety, and wellbeing. While the Italian grammatical system of gender is binary, we wish to move away from a learning environment in which a strict application of this binary conception is applied to the human experience, since that risks alienating or disenfranchising non-binary and transgender students.

In our reconceived approach the existing grammatical rules and restrictions of the language are presented in a way that allows space for the diversity of human gender identification. As well as rethinking our reliance on the traditional category labels of “masculine” and “feminine”, we are trialling strategies to provide staff and students with a way to talk about people whose real-world gender identification cannot be limited to a simple dichotomy of masculine/male on the

one hand, or feminine/female on the other. In our talk we will present and seek feedback on our proposed strategies and discuss the outcome of some initial focus groups held with our staff and student cohorts.

BRIGID MAHER is Associate Professor of Italian Studies at La Trobe University, where she is also Coordinator of Learning and Teaching in the School of Humanities and Social Sciences. Her research focuses on the theory and practice of literary translation, contemporary crime fiction, and literature and migration. She has translated novels by Milena Agus, Nicola Lagioia and Bianca Pitzorno, among others.

GREGORIA MANZIN is Senior Lecturer and Discipline Coordinator in Italian Studies at La Trobe University. Her research explores questions of identity in literary texts, more specifically the challenges non-dominant identities and cultures face in the interaction and confrontation with mainstream discourse.

6b. Jesuits and China

Chair: Yasmin Haskell

4 July, 12pm

Hedley Bull Seminar Room 3

Daniel Canaris: Cross-cultural Perspectives on Human Nature in the Jesuit China Mission: From Michele Ruggieri's Tianzhu shilu (1584) to François Noël's Philosophia Sinica (1711)

When the Jesuit missionaries Michele Ruggieri and Matteo Ricci arrived in China in the early 1580s, they soon realized that the Chinese thought had no exact analogue for the Western concept of the soul. While there were Chinese terms for animating principles of the body, such as hun 魂 (spiritual soul) and po 魄 (bodily soul), it was understood that they consisted of qi 氣 (vital energy or air) and were dispersed at the body's death, thus lacking the permanence, individuality and immateriality integral to the Christian concept of the soul. Believing that a correct understanding of the soul was essential for salvation, in their earliest Chinese-language works they sought to convey its scholastic-Aristotelian presuppositions, such as form, substance and the division between the vegetative, animal and human souls while engaging in dialogue with Chinese thought. Yet divisions emerged among later Jesuits about the commensurability of Chinese and Western terms for the soul. This paper will chart the pivotal contribution of Italian missionaries (Ruggieri, Ricci, Longobardo, Sambiasi, and Aleni) to these debates and will conclude with analysis of how François Noël vainly sought to resolve them in the third treatise (*De Ethica Sinensi*) of his *Philosophia Sinica* (1711), which was suppressed due to the Chinese Rites Controversy.

DANIEL CANARIS is ARC DECRA Research Fellow and Lecturer in Italian Studies at the University of Sydney. Daniel Canaris is an intellectual historian specialising in Sino-Western cultural exchange, as well as the Italian Enlightenment and Renaissance. He completed his PhD in Italian Studies at the University of Sydney in 2017 and has been awarded fellowships by the University Erlangen-Nuremberg, the Warburg Institute (University of London), the Sun Yat-sen University, the Ricci Institute for Chinese-Western Cultural History (University of San Francisco), and Villa I Tatti (Harvard; declined because of COVID travel restrictions). His first monograph, *Vico and China*, was published in 2020 as part of the Voltaire Foundation's Oxford University Studies in the Enlightenment series.

Junyang Ng: Comparisons in Comparison: Erasmus' Parabolae and Alfonso Vagnone's Pixue in Ming China

In his *Parabolae sive similia*, Erasmus brings together examples of aphorisms styled in the manner of comparisons – or similitudes – in a single collection, meant for moral instruction and rhetorical training. Originally printed in 1514 as an addendum to his *Copia*, Erasmus also intended for the *Parabolae* to be a taster (*gustus*) to stimulate the young to make their own collections of comparisons. More than a century later, an Italian Jesuit in China, Alfonso Vagnone, would publish his *Science of Comparisons (Pixue)*, a collection in Chinese that bears a strong resemblance to the Dutch humanist's *Parabolae*. The two collections even contain a number of comparisons that are, barring the linguistic difference, identical, if not very similar. In this paper, I make two main comparisons – that of the two collections, and that of the “comparison” figure of speech in the Latin and in the Chinese traditions. Through this study, I hope not only to examine the extent to which the Chinese collection might have been based on the Latin, but to understand why Vagnone might have thought that his collection of comparisons would appeal to a Chinese audience.

JUNYANG NG is a PhD candidate in Classics and Ancient History. His research interests span traditional pedagogies, cross-cultural exchanges in the early modern period, and comparative philosophy. He is currently writing his thesis on a comparative study of premodern morality books in the Latin, Chinese, and Sanskrit traditions.

7. Workshop: Towards a new ACIS

4 July, 1.10pm

Hedley Bull Theatre 1

8. Keynote address 2. Chiara Beccalossi: Transnational medical technologies: How Italy attempted to sexually normalise the 'Latin world' c. 1919-1950

Chair: Mark Seymour

4 July, 2pm

Hedley Bull Theatre 1

In August 1915, three months after Italy entered the First World War, Nicola Pende, then still a young endocrinologist at the beginning of his career, wrote to the famous Spanish endocrinologist and sexologist, Gregorio Marañón. Pende told his colleague that 'Latin countries' in Southern Europe had a very different assessment of medicine and the human body to that of their Northern European counterparts, in particular Germany, which was renowned for its laboratory research at that time. He pointed out that at the beginning of the 20th century, medical practices and knowledge in certain regions of Southern Europe were far more developed than those in Northern Europe.

After the First World War, Pende became one of the most prominent Italian fascist scientists. In 1926, he established a eugenic and sexological institute in Genoa that researched and provided hormone therapies aimed at maximizing the population's fertility and sexually normalising bodies: from male impotence and female infertility to homosexuality and intersexuality. Pende's work soon became a source of inspiration for medical scientists and eugenicists in Southern Europe and Latin America, and his centre became a global hub for hormone research. Medical researchers from Latin America went to Pende's institute to be trained and he paid multiple visits to Latin America to work with colleagues. Despite the hegemonic account that posits Northern Europe and later the US as leading sites for scientific knowledge production, Pende's way of viewing 'Latin science' and his sexological institute's activities open up alternative ways of historicising the evolution of science and sexuality in Europe and in the world.

In this talk I will explore how medico-sexual knowledge spread from Italy to Southern Europe and Latin America, introducing innovative sexological ideas and practices. It will argue against the grain of scientific obsolescence, an idea anchored in restrictive theories of modernity, and seeks to explore how cultural primacy and marginality, centres and peripheries, depends on subjective viewpoints. In so doing it draws on some current debates in the global history of medicine and sexuality, and transnational European history in the nineteenth and twentieth centuries.

CHIARA BECCALOSSI is an Associate Professor in history at the University of Lincoln in the UK. After graduating from the University of Bologna, she completed her PhD at Queen Mary University of London before undertaking a post-doctoral fellowship at the University of Queensland. On returning to the UK, she held a position at Birkbeck, University of London.

Chiara works on the medicalisation of sexual behaviour and gender identities in a transnational context and has published extensively on the history of sexuality. Her publications include *Female Sexual Inversion: Same-Sex Desires in Italian and British Sexology, c. 1870–1920* (Palgrave, 2012) and numerous peer-reviewed articles. In 2015, Chiara won a five-year Wellcome Trust award to research how hormone treatments were used as eugenic tools in Southern Europe and Latin America. Her forthcoming monograph, *Sexology, Hormones and Medical Experiments in the Latin Atlantic World: Local Power and International Networks, 1918-1950*, focusses on four medical institutes in Italy, Spain, Argentina and Brazil, and traces their collaboration to explore how hormones were used to control human reproduction and normalise gender and sexual deviances. Chiara has held several international visiting fellowships at prestigious universities, including Dartmouth (USA) and the University of Sydney, and a visiting professorship at the University of Toulouse Jean Jaurès. In 2018, she organised a touring video art exhibition, 'Transitional States: Hormones at the Crossroads of Art and Science' and public seminar series to raise awareness about trans-related issues, which saw her work with art galleries across Europe, such as Centre de Cultura Contemporània de Barcelona (CCCB), and LGBTQ+ organisations in the UK, Italy and Spain.

9a. Activism on screen

Chair: Stefano Bona

4 July, 3.30pm

Hedley Bull Theatre 1

Katrina Lolicato and Grace Lolicato: Beyond Empathy – Storytelling and Visual Technology as Discourse Probe (40 minutes)

Since 2013, sisters Gracie and Katrina Lolicato have collaborated with communities under the banner of 'Arc Up Australia' to co-produce intimate participatory projects that blend visual sociology, sonic ethnography, placemaking, and critical heritage principles to cut and paste collaged snapshots of Australian life. Simple in design and small in scale, in adopting Gramsci's assumption that all humans are intellectuals, individuals theorise their own social and cultural realities, to speculate on the past failings and potentials of policies that impact them in the everyday. But the aim is to work beyond sharing stories.

The projects additionally aim to visually depict the often-unarticulated constraints of current frames of knowledge, set by policy and reproduced in research, governing and teaching practice. An emphasis on technique rather than technology advocates for the great potential in smaller working groups with limited resources to spark vitality and initiate innovation within the culture-making industry.

In this session, the pair share a selection of short visual essays and reflect on the process of designing impactful participatory projects that also illicit discussion around the responsibility of diasporic researchers to challenge popularised and simplified notions of heritage, identity and belonging in Australia.

KATRINA LOLICATO and **GRACIE LOLICATO** are oral historians, social documenters, classroom facilitators, and visual sociologists of Abruzzese, Calabrese and Sicilian descent, living in Melbourne's northwest, on unceded Kulin Country. Working under the banner of 'Arc Up Australia', the sisters have deployed their research knowledge, creative interests and concern for social justice to co-produce exhibitions, publications, projections, podcasts, experimental short films and events with individuals and communities across Victoria. Arc Up projects have featured, in libraries and on laneway walls, at Federation Square, at White Night, Melbourne; Midsumma, emerging writers festivals, film festivals, galleries, community museums and on radio. In 2020, the project, *Mano Nella Mano*, which supplied friendship and material support to temporary visa holders during the Covid-19 Lockdown crisis, was recognised with a Multicultural Commission Victoria Award for Excellence; and in 2022, their first experimental short film *Her, Grace*, was shortlisted for Best Short Film at Multicultural Film Festival, and screened at Melbourne International Documentary Film Festival, Channel 31 and SBS.

Gino Moliterno: Pupi Avati's Dante (2022): a Trattatello in laude di Dante for the 21st century? (20 minutes)

Even if considered only from within the very limited number of feature films that have attempted to provide a cinematic portrait of Dante and his times, rather than within the more numerous coterie of films that have engaged directly with the *Commedia*, Pupi Avati's recent *Dante (2022)* immediately stands out for both its highly original approach and for an uncommon philological rigour that could make it almost a model exercise in Dante Studies. Side-stepping the conventional front-on formula of the great-man biopic, Avati's stratagem in this remarkable film is to only allow key moments of Dante's life to surface from within the overarching narrative of a historically-attested journey, undertaken three decades after the poet's death by Dante's first great champion, Giovanni Boccaccio, in order to deliver a sum of money as reparation from the Florentine authorities to the poet's daughter, now a cloistered nun in Ravenna, where the poet had died in exile. Interestingly, while Boccaccio's journey on the screen, whereby he visits

places and meets people who had known Dante years before, allows the viewer to progressively assemble all the pieces of Dante's troubled life into a coherent portrait, the historical journey made by the real-life Boccaccio in 1350 must have undoubtedly served the purpose of gathering much of the information which allowed him to then write and soon publish the first biography of Dante, the so-called *Trattatello in laude di Dante* (1351-1355).

In a number of the talks and interviews which Avati gave after the film's release, the director continued to invoke Boccaccio's *Trattatello* as both a source and inspiration for his film. In this paper I attempt to analyse the influence of Boccaccio's *Trattatello* on Avati's *Dante*.

GINO MOLITERNO is Honorary Senior Lecturer in Film Studies at the Australian National University. In his long academic career at the ANU he originally taught in the Italian Studies Program of the Department of European Languages before founding, and then heading and teaching in, the Film Studies Program of the School of Literature, Languages and Linguistics. His publications include, among others, the *Routledge Encyclopedia of Contemporary Italian Culture*, (General and contributing editor, 2001), a *Historical Dictionary of Italian Cinema* (2008) and, with Gaetano Rando, *Celluloid Migrant: Italian Australian Filmmaker Giorgio Mangiamele* (2011).

After serving for many years on the ACIS Lectureships Committee, between 2009 and 2012 he served as Chairman of the ACIS Management Committee, helping to steer the Association through the Great Financial Crisis. Since retiring from active teaching he has published a 2nd updated and augmented edition of his *Historical Dictionary of Italian Cinema* (2021).

Remembering Giuliano Montaldo – Stefano Bona in conversation with Inti Carboni (40 minutes)

Acclaimed filmmaker Giuliano Montaldo (Sacco and Vanzetti; Giordano Bruno; And Agnes Goes to Die; Marco Polo) passed away in September 2023 after a long and successful career that spanned over seven decades. In many of his movies, Montaldo explored the theme of tolerance – or more precisely, he unequivocally rejected intolerance in its multifaceted forms: social, philosophical, political, and religious. He was also a globetrotting director who had a major role in setting the transnational dimension of Italian cinema, as he worked on multiple co-productions with acclaimed American, European, and Asian actors and producers. His groundbreaking *Marco Polo* was the first co-production between China and Western nations. To remember his evergreen legacy, Dr Stefano Bona (Flinders University, Italian Studies) will host a conversation with musician, producer, director and Montaldo's grandchild Inti Carboni. Focussing on Montaldo's most significant films, the chat will explore the values on which he shaped his career and artistic approach. The session will also be an occasion to discover a more private, affectionate portrait of this award-winning director.

INTI CARBONI. After a career on tour with American Punk bands, he started working in cinema and advertisement for international and Italian markets. He has worked on more than 50 feature films as Assistant Director, many commercials, and numerous music videos, with directors such as Martin Scorsese, Wes Anderson, Roman Coppola, JJ Abrams, Ron Howard, Giuliano Montaldo, Carlo Verdone, Giuseppe Capotondi, Alfonso Cuarón. With his company Kinethica, he produced the documentaries *Alberto Burri* and *Piero Della Francesca: two revolutions* (for Sky Arte HD) and *S is For Stanley - 30 years behind the wheel with Stanley Kubrick* (David di Donatello winner and EFA nominee 2016).

DR STEFANO BONA is lecturer in Italian Studies at Flinders University (Adelaide). His teaching interests focus on the preservation and promotion of Italian language in Australia, transnational Italian Cinema, Italian Style, translation, and the cinematic representations of the Mafia. He has extensively researched on the connections between Italian Cinema and China and published several articles and book chapters on this subject.

9b. Italian reportage in Asia

Chair: Daniel Canaris

9c. Literature and philosophy

Chair: Linetto Basilone

4 July, 3.30pm

Hedley Bull Seminar Room 3

Linetto Basilone: Travelling, Writing and political engagement: Alberto Moravia's voyages to China

Over half a century, Moravia visited China three times, producing valuable travel accounts and completely different portrayals of the country, people, culture, and society. As a young reporter for *Gazzetta del popolo* in 1937, he narrated a dying civilisation facing internal wars and foreign interference. In 1967, he depicted the People's Republic of China in the years of the Cultural Revolution and the so-called Maoist utopia. In 1986, Moravia produced a disillusioned account of post-Maoist industrial Chinese society. Moravia's accounts of China are evidence of the author's systematic interest in Chinese society, culture, and politics. In this comparative study, I situate Alberto Moravia's travels and his travel writings on China in the canonical production of knowledge on the country in relation to Italy's intellectual background in three consecutive timeframes: 1930s, 1960s and 1980s. I argue that Moravia's travel narratives display a dialogue between the dominant rhetoric on China in each period and Moravia's political engagement and worldview, themselves changing and evolving in time. Furthermore, I suggest the textual and political nature of the Chinas described by Moravia and the role of such narratives in reinforcing specific political identities and images of Italy.

LINETTO BASILONE holds a PhD in Comparative Literature from the University of Auckland and an MA in Comparative Literature from the University of Naples «L'Orientale». He teaches Global Studies at the University of Auckland and is affiliated with the Centro Studi Fortini Masi. He specializes in the study of cross-cultural encounters, identity construction, and political discourse in 20th C. Italian literature. He is the author of *The Distance to China: Twentieth-Century Italian Travel Narratives of Patriotism, Commitment and Disillusion 1898-1985* (Peter Lang, 2022), which was awarded the Jo-Anne Duggan Prize 2021-2022.

Panita Silapavithayadilok: An extended distance between Italian readers and the portrayed Vietnamese people: The war reporting experience of Tiziano Terzani in Saigon 1975 recounted in the news magazine *L'Espresso*

Features and structure of news magazines play a significant role in creating reader distance between readers and the described subject. Terzani's experience in Saigon 1975 narrated in the news magazine *L'Espresso* was presented with an emotional distance between Italian readers and the depicted Vietnamese people. Tiziano Terzani (1938-2004) was one of the few European journalists who was in Saigon on 30 April 1975, the last day of the war between North Vietnam and South Vietnam. As his lived experience described in his travelogue *Giai Phong! La liberazione di Saigon* (Feltrinelli, 1976) was presented already with a certain extent of detached emotional connection, the distance with the Vietnamese people in *L'Espresso* is illustrated, however, in a larger scale. Advertisements inserted in the pages intervene in the whole narrative; the photographs that accompany the written text lead the readers in a certain direction. This paper argues that the news magazine's requirement for both advertising attractiveness and the newsworthiness of the word-image combination are principal factors contributing to the limited closeness between Terzani's readers and the recounted Vietnamese people.

DR. PANITA SILAPAVITHAYADILOK currently holds a position of full-time lecturer at the Italian Section, department of Western Languages, Chulalongkorn University (Bangkok, Thailand). Continuing from her doctoral research which investigated the interaction between writing and photography in Tiziano Terzani's travel texts (PhD from The University of Sydney, 2022), her research interests concern the encounter between cultures in intermedial contexts.

Natpapat Siritworawat: The concept of Nothingness in Luigi Pirandello's work through Buddhist philosophy

The study explores the theme of the universal experience in the absence of human identity within Italian literature, employing an in-depth analysis of Luigi Pirandello's *Uno, nessuno e centomila* while integrating principles from Buddhist philosophy. Findings reveal a striking parallel between the protagonist's internal journey and the philosophical principles explored, revealing a comparable pathway toward self-realization and the dissolution of fixed identity. This alignment sheds light on the intersection of literature and philosophy from two different origins, suggesting a shared narrative of self-discovery. The examination of this convergence offers insights into the applicability of Buddhist principles within literary analysis and the broader implications for understanding the human experience of identity and self-perception, suggesting the translatable nature of Eastern philosophy within Western literary contexts and the interconnectedness of human experiences that transcends cultural barriers.

NATPAPAT SIRIWORAWAT is a senior year student enrolled in the Italian major's Honors Program at Chulalongkorn University's Faculty of Arts, currently delving into Eastern philosophy within Western literature for an extensive research project. Her academic interests revolve around exploring philosophical themes in Luigi Pirandello's works. Despite no publications yet, Natpapat is dedicated to rigorous academic inquiry, aiming to offer unique perspectives in literary philosophy. This honors project serves as a stepping stone toward advancing scholarly discourse by applying Buddhist principles within Italian literary contexts.

Elia Bressanello: Towards a Kantian Theory of literature through the analysis of Racconto italiano di ignoto del Novecento by C.E. Gadda.

Carlo Emilio Gadda has been defined by Vittorio Sermoni as «the only notable novelist of the Italian 20th century». Critics, however, have always found it difficult to acknowledge the value of this author's work. I believe that Gadda cannot be tackled on a literary level unless that part of his work that is exquisitely philosophical is also investigated. He represents, the perfect example of literature that requires, a mixture of not only literary-philological, but also philosophical-epistemological studies. This project moves from a critical analysis of *Racconto italiano di ignoto del novecento*, an unfinished work that nevertheless presents, in the *Cahier d'études*, the entire philosophical programme of the late Gadda of *Quer pasticciaccio brutto de via Merulana* and *La cognizione del dolore*. The *Racconto italiano* is in fact the ideal starting point to dissect the very idea of literature and the novel, as well as the use of a language and style often described as "baroque" by critics, but which for Gadda represents a fundamental point in his gnoseological process. By investigating this writing and providing an English translation that has never been presented before, I lay the foundations for a possible new interpretative theory based on Kantian aesthetic categories. By applying Kant's philosophy to the study of Gadda, I propose a new theoretical approach that embraces the values of the *Kritik der reinen Vernunft* and the *Kritik der Urteilskraft*, a critical method free of historical or cultural connotations, which focuses exclusively on the force of reason and logic and aims at a purely aesthetic critique of the literary work. The decision to analyse Gadda through this new lens has a two-fold motivation: not only is Kant indispensable for Gadda in the formation and theorisation of his philosophy and his gnoseological system, but also a vital key for his entire literary

production as well as for the very idea of literature as gnoseology, apperceptive theory, metaphysics, aesthetics and ethics.

ELIA BRESSANELLO is a PhD student in Italian Studies at the University of Auckland. He holds an MA in Philology and Literary Criticism from the Università degli Studi di Trento. He collaborated in the writing of *Gaddabolarario, duecentodannove parole dell'ignegnere* (Carocci Editore, 2022), which was awarded third best work of Italian non-fiction by the Costa Smeralda Prize 2023.

10. Wellspring Public Event: We've Been Here: A Meditation on Italian Folk Queerness.

A theatrical performance by Summer Minerva.

4 July, 6pm

The Street Theatre (15 Childers St, City West ACT 2601)

This free and public event will take place at The Street Theatre and will require a separate booking. More information is available here: <https://www.thestreet.org.au/shows/weve-been-here> (booking available from 6 of June)

For many LGBTQ+ people, we are led to believe that our history began with the Stonewall Rebellion of 1969. In fact, people of various genders and sexual orientations have existed forever all around the world. As a queer and trans Italian American, Summer Minerva retraced her queerness and her Italianness back to her grandmother's southern Italian land, where she discovered the presence of a 3rd gender figure known as a femminiello, that has been a revered part of the folk culture for thousands of years.

This performance, centred on the themes of identity and belonging, will contain Summer's rich, heartfelt storytelling, southern Italian folk dance, and the invitation to reflect on such themes as cultural loss and assimilation, family legacy, and gender identity, centring on the question, "Where do we belong?" Through the performance, audience members will be asked to ponder what these identities mean, and how we can find home in one's own body and on the lands that our ancestors immigrated to.

With the support of Australian GLBTIQ Multicultural Council and Australasian Centre for Italian Studies, as part of the ACIS 2024 Biennial Conference.

Bringing campus to the community, Wellspring is an exciting series of immersive events that explores new depths of cultural enquiry and exchange. A collaboration between The Street Theatre and the ANU School of Literature, Languages and Linguistics, Wellspring invites Canberra's curious to experience the inexhaustible source of human creativity and communication.

Get ready for big bold ideas inviting curiosity and conversation.

SUMMER MINERVA is an Italian American queer, trans filmmaker, author, dancer, and researcher based in the US and Napoli. Their award-winning documentary, *Summer Within* (2023), is currently doing the festival circuit and their co-edited book *Italian Trans Geographies* was released in October 2023.

Day 3. Friday, 5 July 2024

11a. Making Fascism visible in contemporary Italy (I)

Chair: Flavia Marcello

Hedley Bull Theatre 1

9am

Nick Carter: Negotiating the 'Difficult Heritage' of Dictatorship: Italy in Comparative Perspective

Historians have typically problematised Italy's difficult Fascist heritage. The survival after 1945 of so much Fascist monumental architecture and art in Italy is attributed to the half-hearted nature of postwar defascistisation measures. Meanwhile, today's uncritical 'aestheticization' of many Fascist monuments is seen as evidence of Italy's reluctance to 'face up to' Fascism, and – more worryingly – indicative of the growing influence of the Italian far right. What is missing from assessments of the Italian case, however, is a comparative lens: the *assumption* is that Italy is an international outlier when it comes to negotiating the material remains of twentieth-century authoritarian rule. In contrast, this paper examines and contextualises the Italian example within the broader European experience of dealing with the difficult heritage of dictatorship. In doing so, a deeper and more nuanced understanding of the Italian experience emerges.

NICK CARTER is Associate Professor of Modern History, Australian Catholic University. He is the author of *Modern Italy in Historical Perspective* (2010) and (as editor) *Britain, Ireland and the Italian Risorgimento* (2015). His research on the difficult heritage of Italian Fascism has been published in the *Journal of Modern Italian Studies*, *Modern Italy*, the *Australian Journal of Politics and History* and the *Journal of Contemporary History*. He co-edited a special issue of *Modern Italy* on difficult Fascist heritage in 2019, and a special section of the *Journal of Contemporary History* on the difficult heritage of European dictatorship in 2024.

Emma Barron: Fascist place and memory in 1962's 'wedding of the year'

When Sophia Loren's sister married Benito Mussolini's son in March 1962, magazines called it the 'wedding of the year'. The paper examines the media coverage of the marriage of Maria Villani Scicolone and Romano Mussolini to explore the representation of fascist place and memory in the postwar popular press. Despite the symbolic significance of the places chosen for the ceremony and reception - Mussolini's hometown Predappio, the Church of Saint Anthony, Villa Carpena, and Mussolini's tomb - most magazines reported the event as a celebrity wedding. Oggi magazine's 8-page special shows the young bride beaming in the window at the Mussolini family home Villa Carpena as her mother-in-law gives a Roman salute to the crowd of well-wishers and adds that Maria and Romano left the bridal bouquet on Mussolini's tomb in homage to 'the duce'. Loren's presence brought international and national press, and the coverage focused on her failed attempts to get around Italy's divorce laws to marry Carlo Ponti, 'Poor Sophia cannot marry like her sister can', declared Epoca. This paper provides a 1960s case-study of a marriage between the celebrity of fascism and the celebrity of Italian cinema.

EMMA BARRON is the Australasian Centre for Italian Studies (ACIS) University of Melbourne Postdoctoral Fellow (2022-2024). She completed a history PhD in co-tutelle at the University of Sydney and the University of Bologna in 2016. Her book *Popular High Culture in Italian media 1950-1970: Mona Lisa Covergirl* (Cham: Palgrave, 2018) examines the reception of magazines and television to show that high culture was integrated into Italy's mass culture boom in distinctive ways. In 2022, she was a Raleigh Radford Rome Awardee at the British School at Rome. Emma is currently working on social change and celebrity divorce in the 1960s.

Christian Rizzalli: Fascist Entanglements: Albe Steiner and the Exhibition of the Reconstruction (1945)

In 1945, the CLNAI (Comitato di Liberazione Nazionale Alta Italia) held an exhibition at Milan's Palazzo dell'Arengario, titled the *Exhibition of the Reconstruction*. The exhibition's main ambition was to celebrate the role played by the CLNs in the Resistance struggle. However, despite the organisers' efforts to emphasise a sharp break with the Fascist past (which included renaming the building as the "Palazzo dell'**Ex**-Arengario," to avoid the Fascist connotations of the "Arengario"), the entire exhibitionary model deployed by the designer, Albe Steiner, recalled the expanded propaganda exhibitions that had been so enthusiastically deployed by the Fascist regime in the decade prior. By offering a close analysis of Steiner's entanglement with Fascist aesthetics, this paper proposes that part of the difficulty involved in grappling with Italy's Fascist past is a result of the truly avant-garde nature of much Fascist culture. Some of the most significant and innovative developments in 20th century Italian culture were pioneered in the name of Fascism. Steiner's designs for the *Exhibition of the Reconstruction* show that, for the artistic and architectural avant-garde, this involvement with Fascism was almost impossible to shake — to do so would have required the abandonment of modern art and architecture itself.

CHRISTIAN RIZZALLI has recently completed a PhD in art history at the University of Queensland, where he is now lecturing and tutoring as a sessional academic. His research is focused on the history of political photomontage in Italy during the first half of the 20th century. With this topic as a springboard, Christian is interested in the broader relationship between avant-garde art and radical politics, particularly at the intersection of art, architecture and graphic design. He is currently preparing various sections of his PhD research for publication.

11.b Women, creativity and identity (I)

Chair: Maria Pallotta-Chiarolli

Hedley Bull Seminar Room 3

9am

Ascolta Women: Digging for meaning in la terra

Ascolta Women Inc. is a creative collective of intergeneration, multidisciplinary Italian Australian and Italian affiliated women representing a feminist diaspora through creative works, academic and community dialogues. Initiated in 2020 at the Ascolta Women Forum, CO.AS.IT, Melbourne, Ascolta Women Inc. comprises more than 70 women from across Australia, London, and Canada. Since commencing we have produced annual creative anthologies including *Stories from the Inside* (2021) exploring isolation and resilience during COVID lockdown; *Stories from La Tavola* (2022) challenging the role of food in Italian Australian women's identities; and *Stories from La Notte* (2023) deconstructing female archetypes associated with the night. This presentation delves into our most recent anthology, *Stories from La Terra* (2024) which explores the complex legacies of belonging to multiple "terre" and our multifarious relationships to the natural world. Through exploring ancient and contemporary libations, co-creating the "terre of belongings" anthology project, and our creative visual and written responses to the challenges of a climate compromised world, this presentation contributes to transdisciplinary conversations for global challenges.

ASCOLTA WOMEN is a collective of creative multigeneration Italian, Italian Australian and Italian affiliated women across Australia, Canada and London. Established in 2020 to give voice, and to listen, *ascoltare*, to unheard stories from the Italian diaspora. Ascolta women meet regularly online to discuss multiple and varied migration legacies and Italian heritages and communicate these through creative writing, photography, visual arts and academic and community dialogue.

Teresa Capetola: Storying for Global Challenges

While Italians constitute the largest post World War II, non-British, migrant group to Australia, there has been limited research on the lived experiences of the adult second generation, especially considered over a life course and with a focus specifically on women. This presentation showcases research utilising feminist intersectional standpoint methodology, inclusive of multiple qualitative methods, to explore the lived experiences of post-World War II second generation Italian Australian aging women as postmodern intersectional subjects. Methods informed by Participatory Action Research (PAR) include semi-structured interviews and reading prompts, focus group inquiry, ethnography, co-creation of a short work of fiction and autoethnography, as multiple means of exploring how the postmodern intersectional subject can be understood through theorising distance.

Findings show physical and emotional health and wellbeing have been variously impacted by structural and interpersonal discrimination, racism and the challenges of migration and settlement. Storying, through co-creating a short work of fiction, responding to writing prompts by second generation Italian Australian writers, and narrative opportunities through ethnography, have enabled complex, nuanced and rich lived experiences of the migrant self to be expressed and tropes and stereotypes of migrant Italian families to be challenged. Implications for how multiple and affective methods can contribute to global challenges in the diaspora are explored.

TERESA CAPETOLA is a Lecturer in Faculty of Health, Deakin University, Victoria. She is co-founder of Ascolta Women, a creative collective of multi-generation Italian Australian women framing their Italian heritage and migration legacies through diasporic feminisms. She is a proud Abruzzese daughter of first

generation migrants and her PhD focuses on the lived experiences of second generation Italian Australian middle-aged women. Her areas of interest are in social, cultural, gender diversities, and climate-related mental health promotion. She is the current the President of the Australian Health Promotion Association (Vic/Tas) Branch.

Luci Callipari-Marcuzzo: Threads and traces: collaborative creative conversations.

Through multiplicitous methodologies, my work actively engages with my familial and feminine history. An integral part of my practice-led research is the self-transformation into an imagined version of my Calabrese grandmothers. During these enactments, she makes artefacts utilising traditional women's modes of making: sewing, embroidery, and crochet, reinventing these notions through her practice, reclaiming these practices, through memory and intention. The work is a manifestation of the hopes, dreams, and desires of migrant women, and also, their lived realities. It strives to honour their voices which were often silenced by the dominant gender roles within the Italian Calabrian diaspora.

An integral part of my practice have been co-created works textile and text-based with my mother Anna Callipari, and son Christian; the ongoing participatory collaborative performance, workshop and dialogue, *Tracing threads of the past: Collective crochet*; and *La Donna Rossa*, a curated project created with postcards and red thread with members of Ascolta Women Inc., a collective of creative multi-generation Italian Australian, Italian, and Italian affiliated, women from across Australia, London and Canada.

LUCI CALLIPARI-MARCUZZO is a multi-disciplinary artist, mother, researcher, arts worker, curator, and writer, based near Mildura in North-West Victoria, Australia. Through multiplicitous methodologies, her work actively engages with her familial and feminine history. An integral part of Callipari-Marcuzzo's practice-led research is the self-transformation into an imagined version of her Calabrese grandmothers. During these enactments, she makes artefacts utilising traditional women's modes of making: sewing, embroidery, and crochet, reinventing these notions through her practice, reclaiming these practices, through memory and intention.

12a. Queer identities

Chair: Chiara Beccalossi

Hedley Bull Theatre 1

10.25am

Tony Romanelli: The Good, the Bad and the Ugly: A comparative analysis of the experiences of Australian Italian gay men with Italian gay men in Italy.

Have you ever wondered what it is like to be an Australian Italian gay man? How about an Italian gay man in Italy? Being a gay Italian man anywhere challenges the cultural construction of Italian masculinity and as such is met with homophobic attitudes. 'Coming out' as an Italian man anywhere in the world brings with it many considerations and challenges, and places the person at odds with their community and their culture.

There is a vast amount of research documenting the experiences of gay men's lives homogeneously in various cultures around the world, with research exploring these experiences in diasporic ethnic groups beginning to be documented. In an Italian context some of these stories have been told in the United States and Canada. However, a comparative analysis of the experiences of Australian Italian gay men with Italian gay men in Italy is a unique undertaking.

This ethnographic study will explore the good, the bad and the ugly of Italian family, gender, culture, language, the Catholic Church and the media, and its impact upon being a gay Italian man in Australia and in Italy. It will examine the strategies and support required to successfully navigate these divides, while keeping one's identity, ethnicity, and sense of family and community. The study will also posit what needs to be done to challenge traditional constructions of masculinity and to shift heteronormative cultural attitudes.

TONY ROMANELLI is a proud second-generation Italian-Australian gay man, who has experienced the complexities of successfully integrating his ethnicity with his sexuality, prompting him to undertake this unique research. He is a highly experienced and passionate advocate for marginalised youth, an educator, trainer and facilitator, who specialises in the development of policy based on the principles of inclusion and social justice, reflective of the needs of our vulnerable youth.

Vittorio Perri: Like the meat and fish on a Capricciosa, how I reconciled culture, sexuality and a fatal virus in my life.

A wave of immigrants from Italy arrived in Australia post World War II. As they made their new life in Australia, they tightly held onto their cultural traditions and values that eased the seismic shift from a familiar society to a brand new world. I was one of a new generation born and growing up in the 60s and 70s. I found myself traversing between two cultures, meeting expectations but also holding onto my desires for happiness and fulfilment in both. I am also Gay. This additional layer greatly complicated things as I tried to be my true self with my family as well as Australian society. If that wasn't enough, in 1988, the Grim Reaper almost bowled me over with a fatal virus for which there still isn't a cure, HIV.

The audience will gain an insight into the challenges and often sometimes negative consequences of the intolerance of the diversity that forms part of my identity. They will also learn the strategies I applied in order to develop enough resilience to realise my true self as much as was possible and have fulfillment in my life.

VIC PERRI is a Health Promotion Officer at 'Living Positive Victoria' and provides comprehensive information and guidance on the management of HIV. Vic was born in Australia of Calabrian immigrants. He identifies as a gay man and has been living with HIV for 35 years. He has written articles, book passages/chapters as well as produced and presented community radio and television programs on HIV, Sexual Health, Sexuality

and Cultural Diversity. He co-founded the Italian & Gay Group in 1990. This was one of the first, if not the first, ever social/support group of any LGBTIQIA+ group of a multicultural background.

Presentation of Summer Minerva's co-edited volume *Italian Trans Geographies*

How does the mapping of Italian culture change when it is charted from the perspective of gender-variant people? *Italian Trans Geographies* tackles this question by retracing trans and gender-variant experiences within the Italian peninsula and along diasporic routes. The volume adopts a cross-disciplinary approach that combines scholarly analyses with grassroots engagement and creative work and centers the voices of Italian and Italian American transpeople through autobiographies, memoirs, interviews, poetry, and visual works. The contributions include works by key Italian trans activists, including Romina Cecconi, Porpora Marcasciano, and Helena Velena, as well as critical interpretations of scholars and artists (many of whom self-identify as trans). Ultimately, these voices show how trans people have contributed to shaping Italian places and cultures while, in turn, being shaped by those places and cultures. Through its attention to geospecific sites, the book highlights blind spots in the hegemonic Anglo-American discourse about gender and overlooked intersections between LGBTIQIA+ global discourse and local realities.

DANILA CANNAMELA (she/her) is an Assistant Professor of Italian Studies at Colby College. She is the author of *The Quiet Avant-Garde: Crepuscular Poetry and the Twilight of Modern Humanism*.

MARZIA MAURIELLO (she/her) is an Adjunct Professor of Cultural Anthropology at the University of Naples L'orientale in Italy. She is the author of *An Anthropology of Gender Variance and Trans Experience in Naples: Beauty in Transit*.

SUMMER MINERVA (she/they) is an independent researcher, performer, author, filmmaker, activist, and educator. A lover of adventure, Summer tours internationally, sharing her performances, films, and ideas with the world.

12b. Italian cities in historical perspectives

Chair: Catherine Kovesi

Hedley Bull Seminar Room 3

10.25am

David Romney Smith: Early Pisa (c.1000-1100) in a Global Context: Gold, Slaves and Aromatics

The maritime republics of medieval Italy are famous for their commercial and military hegemony in the Mediterranean, still crystalized today in the splendour of their urban fabrics and in such famous structures as San Marco and the Leaning Tower. However, due to the weakness of the sources, the early growth of these famous ports is still shrouded in mystery. The seaward expansion of Pisa, for example, took place largely in the eleventh century, but the city chronicle for the period offers less than thirty lines, while archival sources deal only with local property transactions. In this talk, we cast a macroscopic lens over this microscopic world, situating some economic, cultural, architectural, and environmental moments of early Pisa in a global context.

ROMNEY DAVID SMITH received his doctorate from the Centre for Medieval Studies at the University of Toronto, where his research received the prize for best dissertation. He has published on medieval trade and medieval slavery, and spoken at major professional venues in Canada, the United States, and Australia. He has received more than \$100,000 in research grants. Smith also makes maps, graphics, conceptual diagrams and scientific renderings for academic publications. In addition, Smith is trained in traditional artistic media, including etching, relief printing, and fresco painting, which informs his interest in the history of visual expression. He has exhibited his etchings in Canada and Chile.

Caroline Paganussi: Representing the Kingdom of Leaven: The Stories of Bread Cycle in the Castello Bentivoglio

In this paper, I discuss the *Storie del pane* [Stories of bread] (c. 1481), a monumental wall painting cycle adorning Bentivoglio Castle, a rural retreat belonging to the lord of Bologna, Giovanni II Bentivoglio (1443 – 1508). Positing a fluffy loaf of white bread as the protagonist, the cycle celebrates the verdant Emilian landscape and industrious local workers responsible for farming, milling, and baking the culinary staple rather than the patron. This choice, I argue, reflects Bentivoglio's tenuous political position, one hinging on the productivity of Bolognese farmland during a period of draught and frequent natural disasters. I analyse the decorative program — a heretofore little-known secular wall painting, to use Anne Dunlop's framework — from an ecocritical perspective, contending that the cycle allowed Giovanni to fashion himself not as a triumphant cosmopolitan lord, but rather as a prudent farmer and agricultural manager. His ability to steward his swampy terrain to successfully produce desirable — and labour- and resource-intensive — wheat allowed Bentivoglio to position himself as a benevolent leader without the self-aggrandisement that would jeopardise his standing among the city's turbulent and fractious ruling class.

CAROLINE PAGANUSSI, Ph.D. currently serves as a lecturer in art history at the University of Tennessee at Chattanooga. Previously, she served as the American Friends of Capodimonte Postdoctoral Curatorial Fellow from 2021 – 2023, and as a 2022 – 2023 Samuel H. Kress Interpretive Fellow at the Museo e Real Bosco di Capodimonte in Naples, Italy. A specialist in early modern southern European art, Caroline earned her Ph.D. in Art History from the University of Maryland, College Park, her M.A. in Museum Studies from University College London, and her B.A. in Art History from Cornell University. She has worked in various capacities at The Phillips Collection in Washington, DC, The Mall Galleries in London, the Uffizi Galleries in Florence, Italy, the Civic Medieval Museum in Bologna, Italy, the Herbert F. Johnson Museum of Art in Ithaca, NY, and the United States Holocaust Memorial Museum in Washington, DC.

Melanie Stephens: Adorned Hands: the relationship between masculinity and the practice of ring-wearing in fifteenth century Italy

Once relegated to the sidelines of “real” academia, fashion history has become an increasingly prolific area of research that coincides with the material turn in recent decades. Historians such as Evelyn Welch and Timothy McCall have pioneered the historicising of men and women’s fashion in the early modern period, using bibliographical and material evidence to draw economic, political, and cultural conclusions about the lived experience of those in the past. Seeking to contribute to this scholarly discourse, my thesis focuses on the male hand and how it was adorned during the fifteenth century in Italy. Cities such as Venice were dominant in this century as central to the European luxury trade, being a vital port for raw precious material, manufactured goods, as well as skilled craftsmen to enter the increasingly sumptuous European market. With the Age of Discovery in the sixteenth century resulting in new sources of stones, metals, and styles, the fifteenth century is the era prior to major influence from the Americas and the Ottoman east. Trade networks and the jewellery industry is far from an understudied area; however, greater attention is needed to understand these items of adornment in their gendered context.

In this presentation I will consider how, along with the face, the hands form the most public part of the body. They act as the conduit through which humans interact with their physical environment through touch and, unlike the face, readily breach the private space of others as well as the public space. Therefore, the choice to adorn the hand is highly deliberate as, be it consciously or not, there is an awareness that others will see and possibly touch items that adorn the hand. Accordingly, the practice of ring-wearing is culturally coded with gendered meaning beyond conspicuous consumption or mere trinketry. This is evidenced through the utilisation of rings beyond the physical wearing into public spaces of ritual and family iconography. By way of a case study, I will focus this talk on the practice of ring wearing in relation to state ritual, marriage, and masculine power in fifteenth-century Venice.

MELANIE STEPHENS is a historian interested in the fifteenth century cultural manifestations and shaping of gender, particularly masculinity. Her work looks at the physical embodying of male identity in northern Italy during the fifteenth century, specifically the prominence and adornment of the hand. As such, my research spans interdisciplinary areas of gender studies, sociology, psychology, material culture studies, and fashion studies. Currently she is completing her research Masters on the practice of ring-wearing in Italy as ritualistic and culturally coded objects of gender identity.

Philippa Barr: The confines of the sky: the history and reproduction of Milan’s centre and periphery

This paper provides a comprehensive analysis of Milan's historical urban divisions and their enduring impact on contemporary air quality management strategies. It examines how Renaissance theories of disease transmission and the consequent need for atmospheric purification influenced early efforts to manage the urban environment. This period saw significant measures by local health boards to regulate the sensory environment, leading to the exclusion of certain populations from the city and forming a physical division between the centre and its extramural territories. This paper will use Peter Sloterdijk’s theoretical concepts to understand the influence of spatial segregation on air quality policy in Milan, and how these historically rooted divisions have paradoxically undermined efforts to improve air quality. Milan's long-standing division into centre and periphery has led to distinct environmental 'spheres' within the city, as well as 'bubbles' marked by particular aesthetic and economic identities, creating pockets of disparate air quality levels and exacerbating spatial and environmental inequalities. This paper will argue that attempts to formulate air quality policies along these historically segregated lines has been a failure. Despite ongoing and significant

interventions, there has been little substantive change in overall air quality in Milan. This paper will thus offer a unique perspective on the challenges of air quality management in historically segregated cities.

DR. PHILIPPA BARR is multilingual and has extensive experience working in media, technology and research in Australia and in Europe. Her first book called *Uncertainty and Emotion in the 1900 Sydney Plague* will be published by Cambridge University Press in January 2024. She is a research officer in the School of History at ANU and lead learning designer in Learning Futures at Western Sydney University.

Brigette De Poi: 'Ira di Dio', the impact of the 1630 plague on the musical communities of Venice

Throughout Early Modern Italian literature, letters and government documents the visitation of plague is consistently referred to as the 'ira di dio' or 'wrath of god'. In the 17th century, these plague outbreaks had become endemic, and this description was as relevant as 300 years early when Petrarch used it. It was never more relevant than in 1630 Venice when plague swept through the city, killing one-third of the population and devastating the musical industry within the city. Venice in 1629 had a thriving musical community supported by the civic and ecclesiastical institutes of the city. Music was important in Venice's civic rituals, politics, and private spaces throughout the lagoon. When disaster struck in 1630, all music within the city ceased, and the musicians were placed in a career-defining limbo.

The plague period saw the closure of the essential musical institutes within the city. This paper will explore the influence of these closures on the musicians and musical institutes of the city, from their creative output to their employment and even their lives. By examining the impact of the plague on the music industry, I aim to contextualise the consequences this plague had on Venice's musical institutions further into the century.

BRIGETTE DE POI is a second year PhD candidate in Musicology at the University of Sydney. Her dissertation analysis the plague of 1630 in Venice and its impact on the musical communities of the city. Her research interests are interdisciplinary studying music in Venice in the early Seicento as well as exploring the socioeconomic impact of Venetian plagues on different sections of society. Brigette's research is being supported by the Australasian Centre for Italian Studies through their Dino De Poli Scholarship for Research on North-East Italy as well as their Save Venice Fellowship. Also, by the University of Sydney's James Kentle Memorial Funds Scholarship.

Lunch time performance workshop. Tracing threads of the past: Collective Crochet

Luci Callipari-Marcuzzo

Hedley Bull Atrium

12.05pm

Tracing threads of the past: Collective Crochet is an in-person participatory collaborative performance, workshop and dialogue, which invites participants to crochet chains of red cotton thread, a symbol of the chain migration scheme in which many immigrants to Australia and other parts of the world were participants.

The collective gesture, through the repetitive action of making chains of crochet in a communal setting, reflects on the continuous experience of movement and migration, for economic, social and familial reasons, and interprets these hand-crafted artefacts and spoken word exchanges into transcultural conversations of our shared interwoven stories of departure and arrival. During the process of creating the chains of crochet the dialogue of stories shared between participants of all ages, genders and abilities, becomes interwoven into the thread.

Collective Crochet has previously engaged participants in Mildura and Melbourne, Australia; Rome, Italy; Los Angeles, Long Island and Staten Island, United States.

LUCI CALLIPARI-MARCUZZO is a multi-disciplinary artist, mother, researcher, arts worker, curator, and writer, based near Mildura in North-West Victoria, Australia. Through multiplicitous methodologies, her work actively engages with her familial and feminine history. An integral part of Callipari-Marcuzzo's practice-led research is the self-transformation into an imagined version of her Calabrese grandmothers. During these enactments, she makes artefacts utilising traditional women's modes of making: sewing, embroidery, and crochet, reinventing these notions through her practice, reclaiming these practices, through memory and intention.

13. Keynote address 3. Camilla Hawthorne: Black Mediterranean Geographies of Abolition: Locating Italy in the Global History of Racial Capitalism

Chair: Tom Geue

Hedley Bull Theatre 1

1pm

This talk takes as its point of departure the question of what can be learned from a conjunctural reading of the Reconstruction period after the U.S. Civil War and abolition of slavery, and the Risorgimento period of Italian national unification. Both the United States and Italy were embroiled in fierce contestations over the relationship between an agricultural South and an industrial North, the place of Blackness within the national body, and the potential citizenship rights of long-subjugated, racialized, and economically exploited groups. Debates about Italianness even explicitly unfolded in relation to struggles over race and citizenship in the United States, with supporters of Italian unification often comparing the plight of Italians to the subjugation of Black Americans. These interrelated struggles elucidate a relational, transnational history of racial capitalism that disrupts nationally-bounded analyses. This link between Gramsci and Du Bois provides a key to elucidating the connection between contemporary abolitionist struggles in the United States oriented on the abolition of policing and prisons, and those unfolding in Italy focused on the abolition of borders and citizenship.

CAMILLA HAWTHORNE (*she/they*) is Associate Professor of Sociology and Critical Race & Ethnic Studies at the University of California, Santa Cruz. She is founder and co-director of the UCSC Black Geographies Lab, and also serves as program director and faculty member for the Black Europe Summer School in Amsterdam, The Netherlands. Her work addresses the racial politics of migration and citizenship and the insurgent geographies of the Black Mediterranean. Camilla is co-editor of *The Black Mediterranean: Bodies, Borders and Citizenship* (Palgrave Macmillan, 2021) and *The Black Geographic: Praxis, Resistance, Futurity* (Duke University Press, 2023), and is author of *Contesting Race and Citizenship: Youth Politics in the Black Mediterranean* (Cornell University Press, 2022; translated into Italian as *Razza e cittadinanza. Frontiere contese e contestate nel Mediterraneo nero*, Astarte Edizioni, 2023). In 2020, she was named one of the national Italian newspaper *Corriere della Sera*'s 110 "Women of the Year" for her work on the Black diaspora in Italy; she was also awarded the Leonardo Da Vinci Society Award in Humanities/Social Sciences in 2021 and the Young Investigator Award for Innovation in the Study of Italian Culture in 2022, both from the Italian Scientists & Scholars in North American Foundation. Camilla received her PhD in Geography from UC Berkeley in 2018.

14a. Making Fascism visible in contemporary Italy (II)

Chair: Nick Carter

Hedley Bull Theatre 1

2pm

Sally Hill and Giacomo Lichtner: Via Omar Al-Mukhtar. The town of Isnello and the built legacies of Fascism in Sicily

This paper relays early results of a project funded by the Australasian Centre for Italian Studies that looks at how recent interventions by activists, artists and communities on monuments and other physical and visual traces of fascism might allow for new ways of grappling with a heritage of both shame and pain, that has routinely been discussed since 1945 but to little effect. The research to date indicates that an uneasy interplay exists between local interventions, global examples, and national frameworks for understanding and addressing the ongoing cultural legacies of the memory of Fascism.

This paper considers the local component of this relationship, by considering the example of Sicily, which retains intact a larger proportion of its Fascist physical legacy because of circumstances of its wartime experience and liberation. Considering both well-known monumental sites such as those in Palermo and Siracusa, and virtually unknown examples such as the village of Isnello, this paper argues that focusing on specific contexts and local interventions (or the lack thereof) offers a fruitful means to explore the range of meanings of the memory and material heritage of Italian fascism beyond well-worn discourses of national history or political expediency.

PROFESSOR SALLY (SARAH PATRICIA) HILL is Director of the Bachelor of Global Studies and Associate Dean (Academic Programmes) in the Faculty of Humanities and Social Sciences at Victoria University.

ASSOCIATE PROFESSOR GIACOMO LICHTNER is Associate Dean, Research in the Faculty of Humanities and Social Sciences at Victoria University

Flavia Marcello: The Difficult interior of the Casa delle Armi Eliding and Reinscribing History in Fascist Architecture

The *Casa delle Armi* (or Fencing Academy) in Rome by Luigi Moretti (1933-37) is a venerated example of Rationalist architecture. Historic and contemporary photographs alike celebrate an interior frozen in time. However, these images of volumetric purity, functionalist expression and structural innovation ignore the messy and complex history of an interior that never saw the fleet foot of a fencer dance across its shiny linoleum floors. Like many Fascist-era interiors, it was re-designed and adaptively re-used after the war. In 1976 the iconic interior was fitted out as Italy's highest-security court so instead of fencers the space was inhabited by judges, lawyers, police, journalists and defendants in specially built cages. Here Italy's most infamous criminals: the Red Brigades terrorists, the would-be assassin of Pope John Paul II and Rome's most infamous Mafia gang were brought to trial.

Now restored to its former glory, the interior shows no trace of this politically unpalatable phase of its lifecycle but this instance of difficult heritage did not go unrecorded. The patterns of design and use of this unique space were preserved and documented by artist Rosella Biscotti in her 2010 installation, *Il Processo (The Trial)*. Biscotti's art practice unlocks the relationship between history, politics and space by assembling concrete casts of the bars, steps to the witness box and the judge's podium; audio recordings and video footage of the trials and,

crucially, the original benches and keys. These fragments bring us into contact with the experience of both accusers and accused allowing a 21st C public to taste a bitter slice of the building's interior palimpsest. Biscotti's recreations revealing the *Casa delle Armi's* difficult heritage are as ephemeral and the historical events while the interior itself remains a de-politicised modernist's wet dream.

Presentation of Flavia Marcello's new book: *After the Fall. The Legacy of Fascism in Rome's Architectural and Urban History*

After the Fall explores the many traces of fascism that can be found in the architecture and urban form of Rome – from its buildings, monuments and piazze, to its street names and graffiti. It reveals how the legacy of this short period in history shaped - and continues to shape - Rome's contemporary cityscape in powerful ways, and examines what this can tell us about the persistence of troubling political and historical legacies in the built environment.

Italy's fascist period (1922-1943) is perhaps the least-understood episode of Rome's architectural history. Yet paradoxically those two decades have, arguably more than any other, defined our contemporary view of Rome's world-famous ancient, Renaissance, and Baroque urban landscapes. The book examines the ways in which the fascist regime sought to remake Rome according to its own vision of the past, and surveys the afterlife of Mussolini's architectural and urban projects, from the Roman Masterplan to the Foro Italico. Internationally, there is currently much debate on the controversial status of public monuments - their abandonment, defacement, re-integration or removal - and, as *After the Fall* demonstrates, Rome provides a rich setting in which to examine these topical, pressing questions.

Adding a new chapter to the architectural history of Rome, this fascinating history brings architecture, politics, and art together as living, contested experiences in a host of different locations around contemporary Rome.

FLAVIA MARCELLO is Professor at the School of Design and Architecture at Swinburne University of Technology, Australia, and is a world expert on the architecture and urban planning of Rome, in particular of the Italian Fascist period. Her areas of research also include: virtual heritage, Classical reception studies and Italian prisoners of war in Australia during World War II.

14b. Italian medieval and early modern studies: present challenges, future directions?

Chair: Nicholas Terpstra

Hedley Bull Seminar Room 3

2pm

Nerida Newbiggin: Obituaries and Business Plans: How do we move forward?

As the baby boomer generation of Renaissance scholars disappears into the twilight, do they need to be replaced and how can the next generation be trained? I will look at some of the career opportunities beyond academia, and how training for them might be supported.

NERIDA NEWBIGGIN taught Italian Language and Literature at the University of Sydney from 1970 until her retirement in December 2008. She is now a full-time researcher. Her research interests are philological and historical: the history of theatre and performance in the Middle Ages and the Renaissance, late medieval lay piety, and the editing and interpretation of theatrical texts and archival material. In June 2009, she set up a web page of transcriptions, texts, and translations prepared in conjunction with her teaching and research. She was elected to the Australian Academy of the Humanities in 1995, and appointed to a personal chair in Italian Studies in 2001. In 2022 she received three major awards. In May, *Making a Play for God* (Toronto 2021) was awarded the Medieval and Renaissance Drama Society's David Bevington Prize for the best new book in early drama studies. In June she was admitted to the Accademia dell'Arcadia, founded in Rome in 1690. And in December she received the inaugural David Moss Prize, awarded by the Australasian Centre for Italian Studies, for her contribution to Italian Studies in Australia.

Catherine Kovesi: The tenacity and relevance of 'the Renaissance': the challenge of dismantling a concept for a post-colonial audience.

'At the sound of the word "Renaissance" the dreamer of past beauty sees purple and gold' opined Johann Huizinga in a famous essay. For three decades, I have been teaching Renaissance History to students in Australia and on-site in Venice; in each yearly iteration seeking ever more insistently to encourage students to interrogate the problematic concept of 'Renaissance' in the western canon. This paper outlines some of the challenges in doing so, and the surprising tenacity of a gilded idea and ideal of 'the Renaissance' in a post-colonial setting by Australian 'dreamers of past beauty'.

CATHERINE KOVESI served as Chair of the Discipline of History at the University of Melbourne (2022-2023) and as Chair of the Management Committee of the Australasian Centre for Italian Studies (2018-2022). Catherine's main research areas are the discourses surrounding luxury consumption in early modern Italy, Florentine and Venetian social and cultural history, and the history of women religious in Australia. She has held fellowships at Oriel College, Oxford, the University of Western Australia, and at Villa I Tatti: the Harvard University Centre for Italian Renaissance Studies, Florence. More pertinently, Catherine has been teaching Renaissance History to undergraduate students in Australia and overseas for three decades.

Andrea Rizzi: Trust in the Renaissance for a renaissance of trust

This paper asks how trust can be studied historically and how it can help us address the trust deficit that is affecting our society today

ANDREA RIZZI is Cassamarca Professor of Italian Studies at the University of Melbourne and Chair of ACIS. A literary and translation historian, he has published widely on the cultural and political role of literary translators, and on trust and communication in early modern Italy. His most recent book is *What is Translation History? A Trust-based Approach* (Palgrave 2019, with co-authors Anthony Pym and Birgit Lang). He was an Australian Research Council Future Fellow (2015-2019) and Villa I Tatti Harvard Center for Italian Renaissance Studies Fellow (2010-2011).

15a. Rethinking migration narratives (II)

Chair: Camilla Hawthorne

Hedley Bull Theatre 1

3.30pm

Alice Loda: Italian-Australian Migrant girlhood: stories from the archives

This paper points at foregrounding and critically discussing unpublished and underexplored texts authored by translingual Italian-Australian women, which hold a focus on Italian-Australian migrant girlhood. Migration stories and analysis of translingual migrant writings contribute to positive social change as they complicate the understanding of cultural diversity and fluidity in contemporary societies and foster generative non-essentialist ideas of cultural contact. In the Australian context, they also contribute to shed light on the positioning of migrants with respect to the rights and struggles of Indigenous peoples, contributing to challenging the monologic and stereotypical understanding of multicultural Australia. This paper discusses preliminary notes arising from the analysis of manuscripts authored by translingual migrant women and held in two archives in Sydney. With this research I aim to make theoretical-critical contributions in two key areas. Firstly, I seek to advance the discussion on literary translingualism in settler colonial contexts, and specifically in the Australian one. Secondly, I aim to further explore the translingual trajectory that historically permeates the landscape of Italophone and Australian literatures, and to highlight its intersection with migrant girlhood. The stories are contextualised across the realm of life writing and translingual writings by women and they are read across a transnational lens.

DR. ALICE LODA is Senior Lecturer in International Studies and Languages at the University of Technology Sydney, where she coordinates the Bachelor of International Studies and the Italian Language and Culture program. She has authored a range of articles on migrant and translingual literatures, contemporary poetry, translation, and eco-poetics with a focus on Italy. Her first monograph, *The Translingual Verse Migration, Rhythm, and Resistance in Contemporary Italophone Poetry* was published by Legenda in 2021.

Simone Marino e Loretta Baldassar: Beyond Medical Boundaries: Cultural Integration for Improved Dementia Care among Italian Migrants in Australia

This paper explores a novel approach to cultivate “cultural safety” for individuals from migrant backgrounds living with dementia, emphasising the crucial role of non-medical responses in dementia care. Rooted in anthropological theory, narrative theory, personhood and corporeality, our objective is to advance understanding of relationship-centred dementia. We seek to perceive individuals as cultural beings actively constructing identity through shared narratives and expressions, specifically through the recurring use of what we term *ipsissima verba* and *ipsissima fabula*. These terms refer, respectively, to the precise words participants consistently employ and the distinctive stories they frequently narrate.

Building upon Nolan et al.’s Senses Framework (2006), which emphasises security, belonging, continuity, purpose, achievement, and significance, we uniquely integrate considerations of cultural identity and first language. As dementia advances, individuals often retreat into their cultural world, placing all their senses at risk. This heightened vulnerability is exacerbated by the standardised approach of the aged care sector, which often lacks cultural sensitivity. Failure to integrate the cultural dimension into daily practices may lead to social death. We extend the notion of “cultural safety” from Indigenous health policy to migrant dementia care. Via music, storytelling, and first language, we have devised an innovative intervention to fortify the cultural dimension of the senses.

Our methodology delves into the social-relational experiences of individuals with dementia, along with their families and caregivers. Initial findings suggest that adding a cultural dimension contributes to enhanced wellbeing and personhood. This study not only provides theoretical insights but also furnishes practical strategies for implementing cultural safety to support migrants living with dementia.

DR. SIMONE MARINO is a Postdoctoral Research Fellow in the School of Arts and Humanities at Edith Cowan University.

PROFESSOR LORETTA BALDASSAR leads a new research group in the School of Arts and Humanities at Edith Cowan University, the Social Ageing (SAGE) Futures Lab. Her team is leading research in social care across the life-course, contributing social science perspectives and methodologies to the creative and caring professions. Loretta is also leading the TRACS Migration Research Network at ECU to support an active program of national and international collaborations.

Agnese Bresin and James Walker: Evolving “Italianness” in Australia

As part of a large-scale intergenerational study on migrant communities in Australia, this project examines the evolution of language use and identities of Italian Australians in Melbourne. Based on interviews with post-war migrants, their children and their grandchildren, but also with newer waves of migration (since 2000), we investigate similarities and differences in how ‘Italianness’ is expressed and experienced in these groups. In this presentation, we focus on relationships and mutual perceptions between established migrants (post-war migrants and their descendents) and more recent migrants. Our initial findings mostly confirm those of previous studies, contrasting perceptions of what constitutes ‘authentic’ Italiannes (Marino 2022) between more traditional ways of being Italian and more ‘cosmopolitan’ ones (Sala and Baldassar 2019). Traditional practices, such as ‘passata day’ and ‘salami making’, often feature as elements of discontinuity between established migrants and their more recent counterparts. However, we also found numerous instances in which these very practices are adopted by newer migrants and their networks, who often enjoy experimenting with them for the first time. In this paper, we argue that when an element of discontinuity turns into a shared practice, the benefits are for all to reap.

Agnese Bresin is the author of *Address variation in sociocultural context* (2021), an investigation of language practices in Italian service encounters. She has worked as a lecturer, tutor and adjunct research fellow at La Trobe University, Australia, after completing her PhD at the University of Melbourne in 2017. She has taught Italian, linguistics and research foundations. The core of her research interests is currently the relationship between language and wellbeing, which she has been exploring from the point of view of language learners and from that of migrants. She is passionate about everything that relates to languages and linguistics.

James Walker is Professor of Linguistics at La Trobe University. After completing a BA in Linguistics and an MA in Anthropology at the University of Toronto, he obtained an MA and a PhD in Linguistics at the University of Ottawa. From 2000 to 2017 he held various positions at York University (Toronto) before taking on his current role at La Trobe. His linguistic research has examined the social and language-internal factors conditioning variation at all levels of language. He has conducted research on Sango (Central African Republic), the history of African American English, Australian English, the English spoken in Quebec (Canada) and Bequia (St Vincent and the Grenadines), ethnolinguistic variation in Toronto and Sweden, and Brazilian Portuguese. He is the author of *Variation in linguistic systems* (2010), *Canadian English: A sociolinguistic perspective* (2015) and *Language in its social context: An introduction to sociolinguistics* (in press), editor of *Aspect in grammatical variation* (2010) and *Regional Chinese in contact* (2019) and co-editor of *Advancing socio-grammatical variation and change* (2020)

Santo Cilauro (with Mark Nicholls, Elisabetta Ferrari and Susanna Scarparo): Italian Cinemas in Melbourne: From Post War Migration to The Movie Show (SBS) - VPS Research Group project updates

This paper will present new findings and an update on the research work of the ACIS VPS Group. The aim of this research project is to provide a comprehensive overview of ways in which Italian language cinemas contributed to the reception and distribution of Italian cinema in Melbourne from the Post-WWII and mass migration periods until the advent of SBS in the late 1970s.

This paper will give an overview of the urban changes that the city of Melbourne underwent in the '50s and '60s through a complete demolition and redesign of major buildings characteristic of Victorian era architecture. These urban changes, mainly the result of a desire to transform Melbourne in a 'modern' city, are also indicative of a cultural shift imposed by televisions and cars. In addition, this period coincided with the Post-WWII Italian mass migration and the need for this new community to find spaces for cultural and social interaction.

Italian cinemas (screening films in Italian) became a fundamental recreational opportunity for Italian migrants to maintain a connection with their cultural heritage and community. Interestingly, many of the theatre spaces utilised for Italian film screenings were available as a result of the urban changes that the city underwent and for a short period helped retaining and preserving some of these iconic buildings.

Santo Cilauro graduated from The University of Melbourne in Law and Arts. A founding member of Working Dog Productions, he has written, performed, shot, edited, directed, produced and provided catering for films such as *The Castle*, *The Dish* and TV Shows including *D-Generation*, *The Late Show*, *Frontline*, *Russell Coight's All Aussie Adventures*, *The Panel*, *Hollowmen*, *Thank God You're Here*, *Have You Been Paying Attention?*, *Santo, Sam and Ed's Total Football* and *Utopia*. He has received multiple Australian Film Industry, Logie and Aria Awards, as well as a nomination for an International Emmy. He is also a recipient of the NSW Premier's Literary Award and an 'Italy In The World - Italia Nel Mondo' prize for his work enhancing the image of Italian excellence in the Arts abroad.

Elisabetta Ferrari is a Lecturer in Italian Studies in the School of Languages and Linguistics at The University of Melbourne. She has worked in tertiary education in Australia for the past two decades in various capacities. Following university studies in languages and literature at the Università degli Studi di Parma she completed a BA with Honours at Monash University and a Master of Arts in Cinema Management at The University of Melbourne. Her research interests are in teaching innovation, Italian and European cinema and contemporary Italian detective novel.

Dr Mark Nicholls is Senior Lecturer in Cinema Studies at The University of Melbourne where he has taught Italian Cinema since 1993. He is the author of *Lost Objects of Desire: The Performances of Jeremy Irons* (2012), *Scorsese's Men: Melancholia and the Mob* (2004) and recent articles on Italian Cinema and *The Ballets Russes*. He is co-editor of the special edition of the journal *Spunti e Ricerche, Il Gattopardo: Sicily, Italy and the Supernational Cultural Imaginary* (2019/21). Mark is a film journalist and worked for many years on ABC Radio and for *The Age* newspaper, for which he wrote a weekly film column between 2007 and 2009. He has an extensive list of credits as a playwright, composer, actor, producer and director. His ten most recent plays are published together as *Unconventional Women* (Prahan Press, 2019).

Professor Susanna Scarparo was appointed the Pro Vice-Chancellor (Student Life) at The University of Sydney on 1 October 2019. She leads the University's focus on providing strategic academic leadership for student life at the University, including the implementation of many aspects of the student experience strategy. Professor Scarparo is an accomplished academic who has a strong track record of enhancing student welfare and learning. Her contribution to educational leadership was recognised when she was awarded the honour of Principal Fellow of the Higher Education Academy. She has published books and journal articles on life writing, Italian cinema, women's writing, Italian Australian studies and feminist theory.

15.b Past and present

Chair: Giacomo Lichtner

Hedley Bull Seminar Room 3

3.30pm

Tom Geue: Major Corrections: Philology and Marxism in Sebastiano Timpanaro (1923-2000)

Sebastiano Timpanaro (1923-2000) was one of the tightest and brightest thinkers of the 20th century. Timpanaro was trained as a classical philologist in the most narrow and technical sense of the profession, focussed on the minutiae of restoring and interpreting classical Greek and Latin texts. But while he fiddled with the detail of the past, he also confronted the big picture of the present: he maintained an unwavering, antagonistic, and near life-long commitment to the realisation of socialism. Timpanaro himself always maintained a strict separation between his philological pursuits and his Marxism, self-effacingly side-lining his classical activity as narrow and dry. This talk will read against the grain to trace the ongoing value of philology to Timpanaro's worldview. We will examine this brief and unlikely relationship, specific to post-WWII red Tuscany, between a technique dedicated to interpreting small bits of the world, and a philosophy designed to change it wholesale.

DR. TOM GEUE teaches Classics at the Australian National University. His 2019 book, *Author Unknown*, proposed some new ways of working with anonymous authorship. His current project, *Major Corrections: the Materialist Philology of Sebastiano Timpanaro* (forthcoming with Verso), lies between intellectual history and classical scholarship. It seeks to show technical philology and militant Marxism working together towards a future of full human flourishing.

Mark Seymour: Italian History and Global Challenges: Preparing a source book on Italy since 1815

This paper reflects personally on the professional challenges of representing Italian history in a context of intensifying global challenges. Between March and June of 2020 – just as Covid made Italy a centre of unenviable global attention – Milena Sabato (of the University of Salento) and I negotiated a contract with Bloomsbury Academic to produce a source book for anglophone students of Italian history since 1815. Intensive work on the project suffered a hiatus until late 2023, by which time the global landscape – both intellectual and geopolitical – looked and felt quite different from the pre-pandemic but post-Brexit epoch in which the book's proposal had been written. This paper will revisit the original arguments for proposing the book, reflect on the challenges of representing a specific national history like Italy's in primary-source book form, and ultimately ponder the relevance of Italian history for those more than a few thousand kilometres from the *bel paese*.

PROFESSOR MARK SEYMOUR has taught Italian, European and World History at the University of Otago since 2004. His main publications are two monographs: *Debating Divorce in Italy* (Palgrave, 2006) and *Emotional Arenas: Life, Love, and Death in 1870s Italy* (Oxford, 2020). Additionally, he has published several journal articles and chapters, was the co-editor of ASMI's journal *Modern Italy* from 2015-2020, and has edited/co-edited a number of volumes and special journal issues. His most recent work is an essay on the history of 'Global Happiness', in the *Routledge History of Emotions in the Modern World* (2023).

Laura Crippa: Italian Darwinian Context: the Correspondence Between E. H. Giglioli and E. P. Ramsey

This presentation aims to critically consider the formal category of Primitivism, in order to better understand the comparative investigation on an ideal common origin that characterized the new positivistic disciplines of the late Nineteenth century. Starting from the Darwinian context, a special focus will be dedicated to the interest for the “outer primitive” (placed outside of the Italian borders). This was a subject largely overlooked in comparison to the ethnological interest for a local “inner primitive”, which was sought by the Italian anthropologists of the time in the folk and ancient Italian culture.

The correspondence between the anthropologist and naturalist Enrico Hyllier Giglioli and the Australian Museum’s curator Edward Pierson Ramsey is a relevant case study for analysing the antinomic nature of Darwinian primitivism. Indeed, on one hand, the holistic nature of the finds requested by Giglioli to Pierson – naturalistic as well as ethnological – points out an acknowledged identity between man and nature and man and man. On the other hand, Giglioli’s obsessive demands for Aboriginal objects to improve his personal collection shows the implicit position of racist superiority inherent in the evolutionistic thought and enlightens the relevance of Italian colonial and racist ideologies.

LAURA CRIPPA is PhD Assistant at the University of Lugano. She earned her bachelor's degree in Milan and her master's degree in Lugano ("Alma Bacciarini Prize" for best graded master's degree). In 2022 she was Visiting Research Fellow at the Sydney University. Her master's thesis won the "Giovanni Pascoli Prize" and in 2020 she became a Corresponding Member of the Accademia Pascoliana. Her PhD research focuses on the relationship between the Italian poet Giovanni Pascoli and the cultural phenomenon of Primitivism and her scientific interests include the relationship between culture and literature in the late 19th and early 20th century and Italian Modern and Contemporary poetry.

Tada Wattanatham: The Centrality of Nation-State in Verga’s *I Malavoglia*

I Malavoglia, a novel known for its realistic depiction of lives of vulnerable people in a rural community in Sicily during the Italian Unification, has been analyzed by scholars with an emphasis on either the effects of the capitalist expansion or the effects the modern political system on the community. On the other hand, some have attempted to show how such issues in the novel reflect contemporary problems as seen or faced by the author. This paper is an attempt to put the aforementioned viewpoints in a unified analysis, arguing that the nation-state has a central position in *I Malavoglia*, with its existence giving coherence to the different struggles faced by the characters, including those that arise out of the capitalist system. Capitalist expansion in the story must be seen in light of modern nation-state formation. Furthermore, the paper explores how Verga’s conception of nation-state forms the link between the specific struggles faced by the characters in *I Malavoglia* and Verga’s critique of progress in order to show how *I Malavoglia* functioned as a criticism of the societal progress in the late nineteenth century.

TADA WATTANATHAM is a third-year undergraduate student at Chulalongkorn university, Thailand. He is currently pursuing a major in Italian (Honors Program) and a minor in European Studies. His academic interests revolve around Modern Italian literature. In the previous honors course, he has written the following research paper on Carlo Goldoni’s *La Locandiera* - *Mirandolina*: La rappresentazione della natura delle donne.

Day 4. Saturday, 6 July 2024

16a. Women, creativity and identity (II)

Chair: Rosanna Morales:

Hedley Bull Theatre 1

9am

Rose Inserra: Italian Folk Magic – creating the book from proposal to publication

There is a revivalist movement within the Italian diaspora aimed at reclaiming ancestral traditions, spiritual beliefs and the wisdom passed down through the generations. This talk shares the experience of writing my upcoming book, *The World of Italian Folk Magic*. Writing on the topic of Italian folk magic was inspired by my need to reclaim my cultural roots and reconnect with generational practices of my ancestors. Primary sources, including interviews, academic journals, personal memories and personal experience document and investigate the intertwined relationship between people, nature, and community that have produced the rich tapestry of regional folklore and traditions, and nurtured a diverse and vibrant folk magic tradition still alive in the Italo-Australian today.

Italian folk magic has a long and diverse history dating back to ancient times when pagan religions were prevalent in Italy and, in time, merged with Christianity. People performed rituals to ensure bountiful harvests, protect crops from pests and diseases, and promote the well-being of livestock. These rituals often involved using charms, amulets, prayers for good fortune and protection, and the removal of the malocchio or evil eye. Folk beliefs and magical practices were passed down through generations orally, creating a solid continuity of traditions. This syncretism resulted in a blend of earth-based spirituality known as *stregoneria* or witchcraft.

What can the revitalisation of traditional knowledges and practices offer the present or, indeed, an uncertain future?

ROSE INSERRA (DIAMENTE) arrived in Australia from Molise, Italy when she was nine years old. Being part of the diaspora, she carried her ancestral traditions using Italian folk magic rituals and knowledge that combined folklore, herbalism and regional healing methods. Her book on *stregoneria* (witchcraft), *The World of Italian Folk Magic*, will be released in late 2024 by Rockpool Publishing. Rose is a well-established, internationally published author of 70 children's books and several books on dreams. She is a dream group facilitator, presents at seminars, and delivers workshops and courses, with frequent appearances in the media and on podcasts.

Cristina Neri: Fostering intergenerational connection and Italian cultural identity through children's literature

Fostering intergenerational connection and cultural identity through children's literature provides a profound vehicle for the preservation and appreciation of the Italian spirit. This presentation explores the pivotal role children's literature serves in bridging generational gaps and preserving cultural identity within the Italian diaspora. It focuses on content created by storytellers who as derivatives of Italian migrants are motivated to create works in response to a personal imperative to understand their cultural past.

Through the examination of captivating narratives, rich illustrations and developed characters, these literary works become powerful tools for imparting traditions, values and histories from one generation to the next in a modern environment threatened by cultural dilution.

Intergenerational connection is nurtured as children and adults share the experience of exploring these literary landscapes together, facilitating meaningful conversations and shared

memories. Furthermore, children's literature serves as a mirror reflecting cultural realities, instilling a sense of pride and belonging in young readers. By featuring characters from their elders' backgrounds and traditions, these stories contribute to a more inclusive understanding of the world, fostering empathy and respect.

As society becomes increasingly interconnected, the significance of maintaining cultural identities is paramount. Children's literature emerges as a catalyst for this preservation, weaving tales that celebrate and preserve cultural richness. This presentation celebrates the profound impact of well-crafted children's literature in shaping a more cohesive and culturally aware society, one where generations connect through shared stories, and their Italian cultural identities are cherished and upheld.

To support the topic, the presentation will include a reading performance with an accompanying digital media presentation and an exhibition of original artworks.

CRISTINA NERI is a writer, artist and photographer. She is also an award-winning graphic designer working primarily in the book trade. As a first generation Australian, born to Sicilian parents from the Aeolian Islands, she has turned her interest in her family's heritage into an obsession with migration stories and all things Aeolian. Cristina paints about Salina and has written a memoir titled *This Volcano Wakes*. She has had articles published in *The Wimmera Mail Times* as well as in the food and travel magazine *Italianicious*. Cristina has also written a television series proposal titled *Feast Sicily* for Dreampool Productions, and a proposal for a food-focused non-fiction illustrated book titled *Aeolian Odyssey*, which features some of her own photography and family recipes. More recently, she co-wrote, photographed and designed a magazine titled *Love Eolie*, which sold out at the Immigration Museum of Victoria's gift shop. As a committee member of the Società Isole Eolie, Victoria's oldest Italian society, Cristina has been responsible for the fruition of various large projects and events. In 2013 she organised and delivered the Eoliano Heritage Study Program, a two-week experience of cultural immersion held on the Aeolian Islands. In 2015 she produced, wrote and co-directed a documentary titled *Ammuninni*, and in 2016 she curated and wrote the content for an exhibition held at the Immigration Museum of Victoria titled *From Volcanoes, We Sailed*. During its six-month showing, the exhibition attracted the highest number of visitors recorded for any one community-collaborative exhibition. Cristina has also presented two full-house events at the Museo Italiano, CO-AS-IT, in Carlton. In 2022 Cristina curated, wrote and designed a Sydney-centric exhibition of *From Volcanoes, We Sailed*, which was held at Five Dock Library, Sydney. Most recently, she returned to Five Dock Library to present the Aeolian Heritage Lecture Series, which became a booked-out event. Cristina travels annually to the island of Salina in search of stories, images and recipes. She has written and illustrated two children's picture books. *For Love* was published by Lake Press in 2022, after which Cristina was shortlisted for the Best New Illustrator award by the Children's Book Council of Australia. Her second book, *Stregalina*, was released in November 2023.

16b. Transnational literary perspectives

Chair: Brigid Maher

Hedley Bull Seminar Room 3

9am

Adrian Cardinali: *Algoritmi Indiani*: Laila Wadia's India for an Italian Context

This paper discusses Laila Wadia's *Algoritmi indiani*, a novel published in 2017 and which introduces diverse Indian women to an Italian readership. The novel consists almost entirely of a series of conversations amongst Indian women in India. It considers how those conversations transform the participants then how their collective knowledge might transform their societies. Their conversations and learning reject simple orientalist mysticisms on the one hand and destructive imported modernities on the other. In their place the novel points towards potential alternative Indian modernities that make the most of the country's rich literary and cultural heritage.

Algoritmi indiani is unique amongst literature published in Italian by established Indian background authors. It takes readers inside stories of women in India from multiple class, caste, religious, geographic, and socio-linguistic backgrounds. Wadia's Indian women are subjects who speak directly in their own voices and with their own powerful and nuanced knowledge to share. In so doing they disrupt typical epistemic hierarchies. They are not objects of study or else images of fetishised mystical veneration. An analysis of *Algoritmi indiani* will be offered against the background just provided, as well as against a wider context of literature written in Italian by Indian background authors.

ADRIAN CARDINALI is a candidate in the Master of Arts in Italian Studies at the University of New England. His thesis will explore the writings of Indian background authors publishing literature in Italian. He is an Australian-Italian but also an Overseas Citizen of India. Prior to current candidature Adrian was the Head of a multidisciplinary advocacy service for postgraduates at the University of Sydney. He was a Social Worker of over two decades experience as well as holding a Bachelor of Arts with Philosophy Honours from the University of New South Wales, including a thesis on the philosophy of migration.

Lily Patchett: Understanding the global success of Elena Ferrante's Neapolitan quartet

Elena Ferrante's Neapolitan quartet (2011-2014) is one of the most widely read and translated works of any living author. Set mostly in Naples over the course of the second half of the twentieth century, it tells the story of the friendship between two girls who become women in an era of vast economic and social change. It has inspired scholarship not only from those within Italian Studies, but also Comparative Literature, Philosophy, and Gender Studies, as well as a huge range of popular criticism and other writing. In this talk, I analyse the global and interdisciplinary appeal of this work through a comparison of its two protagonists, Lila and Lenù. I suggest that the success of the quartet runs on two contradictory readings. On the one hand, readers are impressed by how Lenù triumphs over sexism, poverty, and trauma to become a successful writer living in Turin. On the other, the unexplained disappearance of her brilliant friend, Lila, suggests a poignant criticism of the global capitalist value system into which Lenù is increasingly integrated. Though I conclude that the second reading is most likely the one intended by the author, the first provides important insight into the work's success in the global literary marketplace.

LILY PATCHETT is a PhD candidate in Italian Studies at The University of Sydney. Her thesis traces the role of mysticism in Elena Ferrante's female symbolic to three of her most prominent influences: Clarice Lispector, Anna Maria Ortese, and Elsa Morante. In December 2022, she won The Beauchamp Prize for her

essay “The Weak Messianic Power of Elena Ferrante’s Feminism: A reading of *smarginatura*.” She also holds First Class Honours degrees in Philosophy and English. She is currently a research assistant on a project delivering philosophy and poetry courses to incarcerated people in NSW.

Veronica Gargano: What is your name? Who are you? The question of double identities in *Domenica-Axad* and *Helen of Troy*

This paper examines the concept of doubleness in *Domenica-Axad*, the Somali-Italian protagonist of the novel *Madre piccola* by Ubah Cristina Ali Farah. I draw on the classical figure of Helen of Troy to elucidate certain features of this modern-day fictional character.

My analysis aims to show a correlation between *Domenica-Axad* and Helen of Troy as she is presented in Euripides’ tragedy *Helen*. In this text Euripides posits that a phantom replaced Homer’s Helen in Troy, and the real Helen ended up in Egypt and holds no responsibility for what happened in Troy. The tragedy shows Helen’s supposed duplicity, depicting her as, on one hand, a woman who tries to distinguish her responsibility from that of the phantom and, on the other hand, a woman who struggles to deal with a double image of herself.

A similar dramatic tension is evident in *Domenica-Axad*, who is depicted as a fractured character who is constantly caught between two worlds: Somalia and Italy. The ambivalence of the character is expressed through the novel’s mixture of languages and cultures and the protagonist’s difficulty in answering the simple question: what is your name?

VERONICA GARGANO. Born and educated in Rome, with a Master's Degree in Classics (La Sapienza) and two Advanced Diplomas in Teaching Italian as a Second Language (University for Foreigners of Perugia), Veronica has collaborated with the Dante Alighieri Society in Rome and Melbourne, and with the Italian Institute of Culture in Melbourne. In Italy, she is currently an Italian teacher for adults and migrants. Since March 2023 she has been a PhD Candidate in Italian Studies at La Trobe University, Melbourne (Bundoora). She is looking at the way female archetypes from ancient Greek literature are recast in the female heroines of selected Italian postcolonial texts.

17. Plenary: Italian Indigenous relations: historical and current perspectives

Chair: Francesco Ricatti

Hedley Bull Theatre 1

11am

Monica Galassi: The Importance of the Archive in Italian/Aboriginal Relations

In this presentation, I explore the theme of Italian/Indigenous relations in the Australian context through the research project 'Aboriginal Archives in Italy', part of my doctoral studies at the University of Technology Sydney (UTS).

In collaboration with the Jumbunna Institute for Indigenous Education and Research and other international partners, I developed this study to facilitate access and promote reciprocal and collaborative research on archival records containing information and experiences of Aboriginal and Torres Strait Islander peoples held in Italian collecting institutions. My aspiration for this journey was to shape a transnational dialogue space on the records, centring Aboriginal voices and aspirations.

Focusing on my research journey, in this presentation, I will explore how this work has focused on building long-term relationships whilst reflecting on my standpoint as an Italian woman working with Aboriginal Peoples, stories, and knowledges. I will also reflect on the importance of raising awareness of the importance of connecting different branches of Italian studies to face current social challenges, such as the importance of archival records written in languages other than English for reading Australian colonial histories and truth-telling.

MONICA GALASSI works as a Researcher at the Jumbunna Institute for Indigenous Education & Research and she is a PhD candidate at the School of International Studies and Education, Faculty of Arts and Social Sciences (FAAS), University of Technology Sydney (UTS). Her research interest and personal motivation focus on the rights to access and management of cultural heritage as a critical driver for social justice. Over the last decade, she has been working on several projects across different organisations in Australia and internationally to support Aboriginal self-determination and sovereignty in libraries and archives.

Katherine Aigner: From the Kimberley and Tiwi Islands to the Vatican Museums, the influence of Indigenous Australian cultures

In the Vatican Museums there is a collection of art and cultural objects from around the world, including from First Australians. Many were sent for the Great Exhibition of 1925. At that time, approximately 100 000 objects were sent from Indigenous groups from around the world. Indigenous peoples sent objects, chosen by them, perhaps hoping to educate the European audience about their own spiritual, cultural values. At the end of the 1925 exhibition, around sixty percent of the objects were returned to the communities they came from. The rest make up part of the collection held there today, as well as objects given to the Popes on their travels.

In 2010 these world collections were not widely known about, so working with Fr Mapelli, the director of the section Anima Mundi – Peoples Arts and Cultures, we set out to make the collections better known, culturally re-connect them with those communities of origin and collaborating with them, through exhibitions and catalogues to promote their local cultures.

In 2018, for the launch of the Italian language version of the Australia catalogue, members of the Tiwi community, from the Tiwi Islands in northern Australia, travelled to the heart of the Vatican Museums and sang to the objects created by their ancestors, inside the room dedicated to the renaissance artist Raphael. This presentation notes the history and context of the

Australian collection and the impact it continues to have today in Italy and the Vatican Museums.

DR KATHERINE AIGNER is a Research Fellow in the College of Asia Pacific at the Australian National University. Her publications include *Australia, the Vatican Museums Indigenous collection*.

Maria Pallotta-Chiarolli: “Backyard Reckonings”: Colonizer/Colonized Crossings and Reckonings in an Italian-Australian Backyard

This presentation is framed by a series of conversations that took place in my Naarm backyard as part of a decolonising book collaboration called "Mobs and Wogs". The conversations initiated or were part of the autoethnographic process of uncovering and recovering the connections and the conflicts, the remembering of, and the reckoning with, our colonizer/colonized ancestors and heritages as First Peoples, Pasifika Peoples, Horn of Africa Peoples, and Italian migrants.

How can backyard encounters lead to trudging deep into historical sludge to excavate Italian migrants' positions in influencing and condoning, as well as questioning and confronting, racist and colonialist ideologies on international, national, community, familial and interpersonal levels? What truth-telling and truth-listening about Italian colonial “hauntings” and “shadowlands” are required in order to recognise, reclaim, respect and reconcile in this shared national and international backyard?

DR MARIA PALLOTTA-CHIAROLLI AM is an academic, author, activist and ally in the intersections of cultural diversity, gender and sexual diversity, relationship and family diversity. Her current project is "Mobs and Wogs: First Peoples and Southern European migrants in Australia", exploring the contestations and connections between colonialism, racism and multiculturalism. An Honorary Fellow in the School of Communication and Creative Arts, Deakin University, Maria is a founding member of the Australian LGBTIQ+ Multicultural Council (AGMC) in 2004, and founding member of Ascolta Italian Women in 2020. Maria won the Victorian Globe Straight Ally Award in 2018, was honoured with a Writers' Fellowship in her name by the WA Centre for Stories in 2021, and was made a Member of the Order of Australia in 2022. Her publications include Australia's first AIDS biography, *Someone You Know*, with royalties to the Bobby Goldsmith Foundation for People Living with AIDS; and *Tapestry*, an autoethnography of five generations in her Italian family, which was shortlisted for a NSW Premier's Award in the Ethnic Affairs Commission category. Her latest book project was *Living and Loving in Diversity: an Anthology of Australian Multicultural Queer Adventures*. It was the first Australian book to have a Welcome to Book written by a Wurundjeri elder to respect the First Nation on whose land the book was prepared.

18a. Sicilian language and identity in transnational contexts

Chair: Katrina Lolicato

Hedley Bull Theatre 1

12pm

Rosanna Morales: THE LAST SICILIAN Performance Piece

This performance explores the vanishing heritage of the Sicilian language, reflecting on its global decline. As a descendant of Sicilian migrants, the artist conveys a profound sense of disappointment in witnessing the impending demise of this linguistic tradition. Uniquely positioned as one of the few first-generation Australians fluent in Sicilian, the artist contemplates the language's extinction with a personal urgency – recognising that with their passing, the Sicilian language in Australia faces an irreversible loss.

On stage, the Sicilian language materialises as an ageing character, inviting the audience to witness its symbolic death. Through a narrative journey, the character recounts its poetic existence, tracing the linguistic evolution from ancient roots to neglect-induced demise.

Acknowledging UNESCO's recognition of Sicilian as a vulnerable language in the Atlas of the World's Languages in Danger, the performance aligns with a mission to restore dignity to the Sicilian language. The performance serves to demonstrate the linguistic versatility of Sicilian, capable of addressing diverse and complex themes. *THE LAST SICILIAN*, presented in the enchanting dialect of Ragusa Ibla, encapsulates the poignant emotions surrounding language vulnerability and the steadfast desire for its perpetuation. Delivered in Ragusano, a Sicilian dialect from South-eastern Sicily, the performance resurrects phrases from the fossilised language, transported to Australia, offering a unique linguistic experience.

Poetry reading

The performance draws inspiration from the artist's upcoming poetry book, [THE LAST SICILIAN Poetry of a vulnerable language](#), slated for release in 2024. Rosanna is also available to read from her book as part of a poetry session. See sample spread attached.

ROSANNA MORALES is a first generation Australian. The daughter of Sicilian migrants, she is a proud member of the Sicilian diaspora who took with them their culture and language to new worlds. An experienced publisher, author, and performer, her contributions to the cultural landscape extend to the co-production and performance in a multitude of captivating Italo-Australian theatre productions. Residing in Naarm/Melbourne, Rosanna continues to celebrate her heritage with pride.

Agata Pellerito-Adely: Language and Identity in the Sicilian-Australian Family Time-Space

This paper proposes that a unique time-space (chronotope) focused on the Sicilian-Australian family is shared by individuals within the Sicilian-Australian community. The paper explores the shared features of the Sicilian-Australian family chronotope and its impact on identity-making by investigating how individuals make sense of family, home, and place through the lens of their linguistic repertoire. An important insight lies in how participants establish connections with other languages and cultures, engaging with those whom they identify as sharing key characteristics with Sicilian-Australian family culture.

The paper is based on the results of a study that explores how Sicilian-Australian women in Melbourne construct their identities with a focus on the role language ideologies play in this process. To explore linguistic identity, I interviewed twelve women of Sicilian-Australian background using language portraits and their accompanying narratives. Language portrait

biographies are a multimodal method composed of two elements- the completion of a linguistic self-portrait and a narrative interview in which the portrait is described (Busch, 2012). This biographical approach prompts Sicilian-Australian women to make sense of their multiple identities.

AGATA PELLERITO-ADELY is currently a PhD Candidate in Linguistics at Monash University. Her research focuses on language and identity in Sicilian-Australians. Agata has presented at LCNAU and ALS. She holds a MATESOL degree from Middlebury Institute of International Studies and has taught in Mexico, Japan and Australia.

Giulio Pitroso: Italian and Australian video games players' Imagined Mafia

This research is based on online and in-person semi-structured interviews of young video games players (VPGs) living in Italy and in Australia. The considered sample is made up by 20 participants (10 for each country) who played video games portraying members or enforcers of the Mafia as main characters. Participants were asked to describe how they imagine organised crime networks and to relate their ideas to the sources they were based on. Participants have been recruited through hybrid snowballing process, which relied on digital spaces and on offline and online networking.

Italian and Australian VPGs rarely mention video games as a valid source of information to imagine criminals in real life. However, the way Australian participants imagine the Mafia is prevalently based on fiction. Italian participants mentioned news and personal experience as an important source of information. Both Australian and Italian participants referred to consistent links between representations in video games and other media. Participants underlined how fictional cultural products shaped the global image of Italians and the Mafia. Though, they also considered themselves able to identify ethnic stereotypes and to understand stereotypes' narrative functionality.

GIULIO PITROSO is a PhD student in Sociology at the Griffith University, his project is focussed on the way gaming communities articulate stereotypes tied to Italians and the Mafia. Giulio worked as a teacher and as a journalist in Italy. He has also been active member of civil society organisations, such as Libera, Generazione Zero, and Foreign Friends of Catalunya. His tales have published in English and in Italian, in literary reviews and anthologies. He was awarded the *Graduate Digital Research Fellowship* in 2023.

18b. Transactions and translations in Early modern literature

Chair: Andrea Rizzi

Hedley Bull Seminar Room 3

12pm

Michael Curtotti: Italian Renaissance Novellas and Shakespeare: Translation and Transnationals Readings

This presentation will reflect on work being undertaken by the presenter to produce new translations of key Italian novellas which provided entire plots or major plot lines to Shakespeare's plays such as *Romeo and Juliet*, *Othello*, *Measure for Measure* and *Much Ado About Nothing*. The presentation will focus on insights drawn from this work, directing our attention as much to the spaces between Italian novella and English play, as to the texts themselves. What do we, for example, learn about the playwright, in the way he adapts *Romeo and Juliet* (through its subsequent translations) to the stage? How do shifts in thematic focus illuminate ideas of mental health or social practices? How does a comparison of Cinthio's novella with Shakespeare's *Othello* illuminate the themes of racism, race and patriarchy? What does *Measure for Measure* in Cinthio's telling, contrasted with Shakespeare's, tell us about gender oppression in Renaissance Italy and England? What do we make of "national literature," when we look at the spaces between the texts, including in the fraught context of "national identity?" Reading from parallel texts and reflection will be used to unfold this presentation.

DR MICHAEL CURTOTTI is Principal Lawyer at ANUSA and a writer in his spare time. He holds a PhD in Computer Science from the ANU. He has translated (*Il Drago*) *The Dragon the Witch and the Daughters* by Luigi Capuana and Matteo Bandello's *Romeo and Juliet*. He is working on translating other Italian novellas Shakespeare adapted to the stage. In 2022, Michael edited *Dante Under the Southern Cross 2021: Australian Reflections for the 700th Anniversary of the Passing of Dante Alighieri* (Dante Alighieri Society Canberra, 2022). He has written over 340 articles on his writer's website, many concerned with Italian culture, history and literature.

Theodor Ell: The other self: distinguishing idealism from acquaintance in the Sonnets of Vittoria Colonna and Michelangelo Buonarroti

The Sonnets that Vittoria Colonna (1492-1547) and Michelangelo Buonarroti (1475-1564) dedicated to one another are celebrated as a spiritual exchange that deepened the imaginative possibilities of the sonnet form. Yet those same qualities – the poems' divine exaltation and their origins in earthly fellowship – exist in a tension that may obscure what one author really knew about the other. The sonnets risk losing track of affinity and echoing the self that writes.

If the sonnets are predicated on each author's sympathy for the other, then where do they draw the boundary between the experience of company and imagination in absence? This paper will consider the fine balance of intimate personal acquaintance, indirect knowledge each author may have derived from the other's works, and ideal images, to examine what constitutes 'contact' and what leads the lyric 'I' beyond the boundaries of the self. In considering the possibility of reducing the personal to an instrument of the ideal, the paper will approach the sonnet as a form still evolving and still being tested despite supposedly being perfected by Petrarch, to seek the traces of presence and experience in poetic risks and gambles.

DR. THEODORE ELL is an Honorary Lecturer in literature at ANU and a member of the ANU Centre for Early Modern Studies. His research has been published in *The Italianist*, *Quaderni del '900*, *Modern Greek Studies* and *Earth Sciences History*, among other forums. His book on Piero Bigongiari's anti-fascist and post-war ethical writings, *A Voice in the Fire*, was published in 2015. He is a recipient of the Calibre Essay Prize and the Anne Elder Award.

Giulia Torello-Hill: The Paratext of Early Modern Editions of Classical Plays Printed in Venice as a “Zone of Transaction”

The first Italian illustrated edition of Terence was printed in Venice in 1497 at the press of Lazzaro de’ Soardi. Despite having notable antecedents in the Trechsel (Lyon 1493) and Grūninger (Strasbourg 1496) editions, it inaugurated a tradition that continued uninterrupted until the 1520s and remained until the 1540s mostly confined to Venetian printing workshops.

Building on Paul Gehl’s analysis of the marketing power of the commentaries of Terence (Gehl 2016), this paper examines the popularity of illustrated editions of Terence (and later Plautus) in Venice in 1497-1522 and the strategies adopted by de’ Soardi and his fellow printers to advertise their products and neutralise their competition.

This study is underpinned by Genette’s theorisation of paratext as a “zone of transaction” between the editor/printer and the reader (Genette 1997). It aims to analyse the “illocutionary force” of the paratexts of these early editions. It will be shown how de’ Soardi and his contemporaries used paratextual elements to manipulate their readership and to ensure the commercial success of their editions.

DR. GIULIA TORELLO-HILL is a Senior Lecturer in Italian at the University of New England who specialises in the reception of classical drama in the Renaissance. She has researched extensively the commentary and illustrative tradition of Roman playwright Terence, co-editing the interdisciplinary volume *Terence between Late Antiquity and the Age of Printing* (2015) and co-authoring (with Andrew J. Turner) *The Lyon Terence: Its Tradition and Legacy* (2020), as part of a project funded by the Australian Research Council.

19a. Screening. *The Hidden Spring*, followed by Q&A with director Jason Di Rosso

Chair: Gino Moliterno

Hedley Bull Theatre 1

2pm

Divided by 4000 kilometres, a son and his dying father connect in this profoundly intimate documentary debut.

In Perth, a father is on the precipice of death. In Sydney, his son picks up a camera to process his grief. Shot in the terrace home of writer/director Jason Di Rosso – best known as host of ABC Radio National’s *The Screen Show* – this essay film becomes a way of bridging not just physical distance but also the emotional and philosophical breach between two worldviews. Di Rosso’s father, an adherent of alternative spirituality and an architect well practised in constructing reality, believes he can heal his terminal illness himself.

After two decades of reviewing, *The Hidden Spring* sees one of Australia’s foremost critics return to his roots in film and television production; Di Rosso’s impressive screen literacy is evident in its beautiful cinematography, smart pacing and sophisticated cinematic language. In keeping with the essay’s wandering spirit, Di Rosso also digresses into incisive meditations on time, memory, history, family, architecture and even subjectivity itself.

DR. JASON DI ROSSO is the host of *The Screen Show* on ABC Radio National. He was born in Perth and worked in the local film industry in various roles. He has been a film critic since the early 2000s. In 2023 he completed a Doctorate of Creative Arts at the University of Technology Sydney, during which he made the micro budget essay film *The Hidden Spring*.

19b. Italian Renaissance – Transdisciplinary conversations

Chair: Nicholas Terpstra

Hedley Bull Seminar Room 3

2pm

Julie Robarts: Disentangling gender, praise and blame between manuscript and print in the satires and defences of the Strozzi and the Academia degli Unisoni.

The *Veglia prima*, *Veglia seconda*, and *Veglia terza degli Unisoni*, (Venice: Sarzina, 1638), describe three evenings of discussion, poetry, and musical performance hosted in Venice in 1637/8 by Giulio Strozzi (1583-1652) under the name of the *Accademia degli Unisoni*. These printed materials respond to dialogues and letters attacking the honour of Giulio and Barbara Strozzi (1619-1677), and others in their circle, that were compiled with the title *Satire et altre raccolte per l'Accademia de gli Unisoni in casa di Giulio Strozzi* (Marciana, It X, Codice 115 (=7193)). These documents shed light on earliest days of Barbara Strozzi's public role as composer and performer. This paper considers the previously unexamined additional material from the meetings that appeared in the *Bizzarrie Accademiche* (1638) of *Incogniti* founder Giovanni Francesco Loredano (1607–1661), as a third, and arbitrating voice in the controversy, that seek to delimit the role of women and “foreigners” in Venetian intellectual life.

DR JULIE ROBARTS is a literary and cultural historian of Renaissance and Baroque Italy, researching gender in the production and performance of poetry and music. She is an honorary (Fellow) in Italian Studies at the University of Melbourne. In 2024 she held the AEUFAI Postdoctoral Fellowship, European University Institute. In 2023 she was Redmond Barry Fellow at State Library Victoria and the University of Melbourne. Forthcoming publications include *Challenging Male Authored Poetry: Margherita Costa's Marinist Corpus*, University of Delaware Press, a translation of Galileo's treatise *Le mecaniche*, and a chapter on “Barbarba Strozzi (1619-1677) and the Academia degli Unisoni,” University of Cambridge Press.

Shannon E. Kuziow: Flagellant Confraternities at Santa Maria delle Carceri in Prato: Nocturnal Rituals and Communal Devotion before a Miraculous Image

In the summer of 1484, an image of the *Madonna and Child Enthroned* in the Tuscan town of Prato miraculously came to life. Inhabitants of the town and nearby countryside flocked to the fresco, which was painted on the facade of an abandoned prison. Once word of the miracles spread, three flagellant confraternities began performing the offices before the fresco every Saturday night. Miraculous images in Renaissance Italy commonly attracted the devotion of confraternities, and this paper strives to elucidate the ways in which confraternal rituals offered advantages to the local communities and helped drive the success of the miracle-working shrines. In Prato, the confraternal offices were well-attended by the local laity, and the rituals' importance to the community is found in the widespread outcry that occurred when the town's principal religious authority, Carlo de' Medici, temporarily suspended the offices. This paper situates the nocturnal rites in their local political context and also strives to reconstruct the rituals and their attendant sensorial conditions by drawing on miracle collections and confraternal statutes. The resultant analysis demonstrates that the confraternities' offices provided the laity with prolonged, less mediated access to a sacramental object at a time when the image's potential for animation was at its height.

SHANNON E. KUZIW is a teaching associate in the History department at the University of Melbourne, where she holds an Early Career Researcher grant. Shannon specializes in Italian Renaissance art and received a PhD in Art History from the University of California, Santa Barbara. She was awarded a postdoctoral fellowship at Australian Catholic University, where she worked on the ARC Discovery project, ‘The Sistine Chapel and the Visual Art of Preaching’ (CI: Peter Howard). Her resultant publications will

appear in *Renaissance Quarterly* and *Sixteenth Century Journal*. She is also completing a monograph that examines devotional movements surrounding Tuscan miraculous images.

Andrea Rizzi: Decolonising Latin humanism

The myth of the orator as a colonizing figure served to promote the *studia humanitatis* as a commitment capable of fostering a successful career for early modern western teachers and writers, leaders and officials, preachers, diplomats, and translators, but also as an overtly coercive and colonizing means at the disposal of Renaissance rulers. As such, and especially through reference to examples pertaining to fifteenth-century Italy and colonial Mexico in the sixteenth century, this paper considers how the colonizing power of classical rhetoric in Europe, and the violent conquest of unceded territories in the Americas and Asia, were facilitated by the coexistence of Latin and vernacular languages; the relations between their rhetorics. The same condition of coexistence and interaction was also variously recognized as a significant means of resistance and contestation.

ANDREA RIZZI is Cassamarca Professor of Italian Studies at the University of Melbourne and Chair of ACIS. A literary and translation historian, he has published widely on the cultural and political role of literary translators, and on trust and communication in early modern Italy. His most recent book is *What is Translation History? A Trust-based Approach* (Palgrave 2019, with co-authors Anthony Pym and Birgit Lang). He was an Australian Research Council Future Fellow (2015-2019) and Villa I Tatti Harvard Center for Italian Renaissance Studies Fellow (2010-2011).

20. Screening. *Summer within*, followed by Q&A with Summer Minerva

Chair: Maria Pallotta-Chiarolli

Hedley Bull Theatre 1

4.30pm

A trans dancer from Staten Island struggles to find belonging in her Italian American community. She journeys to Southern Italy and encounters an ancient transgender tradition.

Trailer and more info: <https://www.summerwithinfilm.net/trailer>

SUMMER MINERVA is an Italian American queer, trans filmmaker, author, dancer, and researcher based in the US and Napoli. Their award-winning documentary, *Summer Within* (2023), is currently doing the festival circuit and their co-edited book *Italian Trans Geographies* was released in October 2023.

