

# CALL FOR PAPERS

13-15 May 2016, University of Toronto

We invite session and paper proposals for the 2016 CSIS conference that will be held at the University of Toronto on May 13-15, 2016. The deadline for session proposals is **January 31, 2015**. In order to propose a session, please fill out the [session proposal form](#) and submit it to the conference organizers Sandra Parmegiani ([sparmegi@uoguelph.ca](mailto:sparmegi@uoguelph.ca)) and Cristina Perissinotto ([cperissi@uottawa.ca](mailto:cperissi@uottawa.ca)). No session proposals sent in an email or as word attachments will be considered. Session proposals will be made public on the CSIS website in the order they are received.

Proposals for individual papers should be sent directly to the session organizers using the [paper proposal form](#). If you would like to propose a paper that can not be housed in any of the proposed panels, please submit a paper proposal form directly to the conference organizers Sandra Parmegiani ([sparmegi@uoguelph.ca](mailto:sparmegi@uoguelph.ca)) and Cristina Perissinotto ([cperissi@uottawa.ca](mailto:cperissi@uottawa.ca)).

Session organizers must consider all the proposals received up to the deadline of **February 15, 2016**. The announcement that a panel is closed can only be made after February 15, 2016. After the deadline, all session organizers will send the paper proposal forms for their session to the conference organizers.

The Society's rules permit members to present only one paper at the annual conference. Members may not present a paper in those sessions they also chair. However, members are allowed to chair more than one session.

Please be reminded that if you submit a paper proposal to more than one session, you should notify all the organizers to whom you have made a submission. If you fail to notify the session organizers, they will have the right to decide between themselves in which session the paper will be presented or if the paper will be excluded.

All participants must be members in good standing of CSIS. **Membership must be current by April 15, 2016**, in order for the member's name to appear in the program and for the member to be allowed to present his/her work at the 2016 CSIS conference.

The Conference Registration will open in February 2016. The cost will be: \$20(CAD) for graduate students, retired members, and Ph.D. without full time employment, and \$40(CAD) for all other delegates.

## Sessions

### 1. Doctoral Dissertations in Progress

Johnny Bertolio, University of Toronto

La CSIS è lieta di patrocinare anche quest'anno una sessione espressamente dedicata a studenti graduate che stiano scrivendo la loro tesi (di dottorato, perfezionamento o PhD/ DPhil) su argomenti inerenti l'italianistica, dalla letteratura alla linguistica, dalla storia alla pedagogia. Gli interventi potranno essere di 15 minuti e, rispetto alle sessioni tematiche, saranno incentrati sulle ricerche in corso dei singoli oratori sullo sfondo dei relativi approcci e delle metodologie di riferimento (teoria della letteratura, comparatistica, stilistica, filologia, fieldwork e così via). Lo scopo è quello, duplice, di condividere la propria esperienza con altri colleghi e di ricevere commenti e suggerimenti da parte di studiosi più maturi ed esperti.

Ogni presentazione potrà svolgersi in italiano, inglese o francese. Si prega di inviare un abstract di non più di 200 parole, corredato di biografia (discorsiva, circa 100 parole), a [johnny.bertolio@mail.utoronto.ca](mailto:johnny.bertolio@mail.utoronto.ca) entro il 5 febbraio 2016.

### 2. Centrifugal and Centripetal Strains in Italian Poetry Collections

Sebastiano Bazzichetto & Johnny L. Bertolio, University of Toronto

In the sixteenth and early seventeenth centuries, poetry collections met with an extraordinary success in Italy. Writers coming from different areas and backgrounds gave shape to a "book" for their own, or other authors', poems. Different forces acted on such collections. One was the competing interests of print publication *versus* manuscript circulation, both very strong throughout the period. Another was the idea of an organic collection, or "canzoniere", that presented the reader with the author's psychological or spiritual itinerary (such as originally in Petrarch's *Rerum Vulgarium Fragmenta*) as opposed to the concept of an omnibus collection, or "libro di rime", that was open to new additions, even though regulated by inner, and especially metrical, divisions. The former was a centripetal force, the latter a centrifugal force.

This panel will focus on these forces in order to examine both the structures imposed on poetry collections of the Renaissance and Baroque eras, and various methods of circulation used to disseminate them. We invite proposals both on major and on minor authors, including, but not limited to, Bembo, Della Casa, Vittoria Colonna, Gaspara Stampa, Tasso, and Marino.

Please send an abstract (250-words maximum) and a 100-word maximum biographical statement to [sebastiano.bazzichetto@mail.utoronto.ca](mailto:sebastiano.bazzichetto@mail.utoronto.ca) and [johnny.bertolio@mail.utoronto.ca](mailto:johnny.bertolio@mail.utoronto.ca) by 5 February 2016.

### **3. L'Italiano di carta. Cultural and Linguistic Hybridization in the Italian Periodical press in North America (1900-1945)**

Franco Pierno & Matteo Brera, University of Toronto / Universiteit Utrecht

The waves of Italian emigration to North America have been the object of numerous historical, sociological and anthropological studies. At a time when the Italian motherland was struggling to construct its united history, millions of its citizens – what Giovanni Pascoli described as a “wandering,” “labouring” and “rejected” Italy – experienced both the alienation of non-belonging and the need to recover their identity, both from a linguistic and a cultural point of view.

In order to blend in with the American society and to preserve their distinctive identity traits, numerous Italian communities promoted the publication of periodical newspapers and journals, which are interesting touchstones for reconstructing the cultural and linguistic hybridization of Italian Americans.

This panel aims to explore, especially through the analysis of selected case studies, the importance of periodical press in North America for the mapping of the multi-faceted process of Americanization of the Italian communities between 1900 and 1945.

Contributions should focus on the analysis of the most important points between geographically and genealogically diverse linguistic / cultural systems. Topics may include, but are not limited to:

- Cultural integration and Americanization;
- The role of advertising in the preservation of the old / construction of a new identity;
- Italian Americans and the inclusive role of the war;
- Linguistic hybridization (Italian-Italian and American-Italian):

- o Phonetics

- o morphology and lexicon

- o syntax

Please send a 150-200 words abstract to [M.Brera@uu.nl](mailto:M.Brera@uu.nl) and [Franco.Pierno@utoronto.ca](mailto:Franco.Pierno@utoronto.ca) by January 15, 2016.

### **4. Cinema, letteratura e arte nell'opera di Paolo Sorrentino**

Johnny Bertolio, University of Toronto

Con il film “Youth” il nome del regista e sceneggiatore Paolo Sorrentino si è ulteriormente imposto in ambito internazionale. I numerosissimi riconoscimenti ottenuti, culminati con il premio Oscar (2014) per “La grande bellezza”, non hanno che confermato un talento e una carriera di tutto rispetto. Anche a livello accademico fioriscono i lavori dedicati a Sorrentino e alla sua produzione, tanto da farne ormai uno snodo fondamentale e imprescindibile nella storia del cinema italiano contemporaneo.

In questa sessione ci si propone di analizzare i lavori cinematografici (corto- e lungometraggi), televisivi e letterari di Paolo Sorrentino, mettendo in evidenza le caratteristiche salienti, gli intrecci, i temi e i personaggi ricorrenti, alla luce delle relative fonti di ispirazione: Federico Fellini, certo, ma non solo. Lo spessore immaginifico delle storie di Sorrentino cela inoltre un retroterra impregnato di letture più o meno dichiarate nelle sceneggiature (Flaubert, Novalis, Céline, d’Annunzio, Pirandello, Breton e così via), che ancora attendono di essere investigate in modo sistematico e ravvicinato.

Si prega di inviare le proposte di intervento, in italiano, inglese o francese (abstract di circa 250 parole e biografia discorsiva di 100) entro il 5 febbraio 2016

a: [johnny.bertolio@mail.utoronto.ca](mailto:johnny.bertolio@mail.utoronto.ca)

## 5. Digital Humanities. Metodologie, progetti, applicazioni

Andrea Penso & Sandra Parmegiani, Université de Grenoble / University of Guelph

Negli ultimi anni stiamo assistendo, su scala internazionale, a un tumultuoso sviluppo delle Digital Humanities, che sembrano offrire alla ricerca vantaggi notevolissimi, spesso preclusi alle metodologie tradizionali. Le opportunità concesse dai nuovi approcci digitali sono molteplici: dalle indicizzazioni di tipo tematico, alla catalogazione e visualizzazione dei materiali in modo dinamico, per tipologia e contenuto, secondo l'individuazione di parole chiave, o al *tag* dei lemmi per la suddivisione degli stessi in campi semantici differenziati. Allo stesso modo, anche i possibili *output* di queste nuove metodologie sembrano pressoché illimitati, spaziando dalle "semplici" edizioni di testi o di corpora, all'individuazione di reti di influenza di testi e generi, fino allo studio del processo di genesi ed evoluzione delle opere attraverso la riproduzione e l'esegesi delle varianti d'autore, con l'opportunità di più approfondite indagini di carattere stilistico e lessicale. Come si stanno rapportando gli studi di italianistica con queste innovazioni tecnologiche e metodologiche? Nuovi progetti digitali stanno proliferando anche nel settore degli Italian Studies e il panel vuole accogliere comunicazioni inerenti a piani di edizioni digitali in corso e casi singoli di studio, presentazione di gruppi di lavoro impegnati in processi di digitalizzazione o in esperienze di applicazione delle nuove tecnologie, collaborazioni volte al confronto di metodi e realizzazioni digitali per procedere nella conoscenza e nella risoluzione comune di problemi generali. Si vuole in questo modo aprire un tavolo di confronto volto a fare il punto sugli sviluppi e sulle prospettive future della disciplina. Si prega di inviare un abstract di circa 200 parole, corredato di un breve profilo biografico (circa 100 parole) a Andrea Penso [andrea.penso@u-grenoble3.fr](mailto:andrea.penso@u-grenoble3.fr) e Sandra Parmegiani [sparmegi@uoguelph.ca](mailto:sparmegi@uoguelph.ca) entro il 15 gennaio 2016.

## 6. Struggle and Binaries of Stasis and Movement in Medieval Italian Culture

Teresa Russo, University of Toronto

The term stasis has a broad meaning in defining moments, events, or periods as motionlessness, stillness. In the last few years stasis in medieval culture has been a topic in discussing the Middle Ages as an age of repetition and stagnation. The term, however, can also be defined as balance and stability. Can there be progress and stability during periods of stagnation in political, religious, and artistic culture? In addition, the term stasis (or staseis in the plural) is the process of identifying the issue in a dispute and of finding arguments to contend with those issues in classical rhetoric, known as the stasis system. Stasis takes on a meaning of standing, stance in rhetoric or struggle and a stopping point in judicial cases, producing legal literature. This panel seeks to discuss stasis as a struggle and to consider the resistance of stasis in medieval culture and even the binaries of stasis and movement by Italian authors writing in Latin or vernacular in various genres (such as the sonnet and other poetic forms, prose, epic, romance, legal and political writings, hagiography in addition to other genres). Some topics can include, for instance, death, sex, meditation, contemplation, invention, memory, *carpe diem*, movement in transport and technology, momentum and inertia, non-violence and passivity as resistance, stasis as a rhetorical device, stasis as balance (and reciprocity, equilibrium), prayer and mysticism as idle or active (opposing stasis as stillness), and other issues in medieval culture. Please send a 150 words abstract to Teresa Russo [teresa.russo@mail.utoronto.ca](mailto:teresa.russo@mail.utoronto.ca) by February 15, 2016.

## 7. Dal pennello alla penna: l'arte del ritratto nella poesia italiana

Sebastiano Bazzichetto, University of Toronto

Dalle "Vite parallele" di Plutarco alle "Vite" di Vasari, dalle descrizioni di personaggi storici e fittizi che s'incontrano nella "Commedia" dantesca sino alle avventure dei paladini tassiani, il piacere del ritratto *in verbis* è innegabile, sia esso fisico e/o psicologico. All'interno dei confini della penisola italiana, tanto nelle arti figurative quanto in ambito letterario non mancano, ed anzi, abbondano più e meno famosi camei di personaggi illustri, scrittori, filosofi, nobildonne, alti prelati e via dicendo sia in prosa che in versi. A cavallo tra Cinque e Seicento l'omaggio del ritratto letterario diventa pressoché tipico e rintracciabile in molte raccolte poetiche, fino a raggiungere le vette dell'opulenza retorica nella "Galeria" mariniana. Questa sessione mira a perlustrare le forme e gli stili che caratterizzano, tra Quattro e Settecento (prima del ritratto e dell'autoritratto "romantico" ottocentesco), il genere del cameo in poesia, con un'attenzione particolare rivolta ad una produzione letteraria legata alle contingenze sociali, culturali e politiche (matrimoni, incoronazioni, prolusioni/lezioni accademiche etc...). Si prega di inviare eventuali proposte, in italiano, inglese o francese (abstract di circa 250 parole e breve biografia) entro il 31 gennaio 2016 a [sebastiano.bazzichetto@mail.utoronto.ca](mailto:sebastiano.bazzichetto@mail.utoronto.ca).

## 8. Landscape and Nationalism in Italy

Elena Borelli, City University of New York

In *Masses and Man: Nationalist and Fascist Perceptions of Reality* (1987), George Mosse explains the function of nature in the context of a rapidly industrializing and urbanizing Europe, where the population was struggling to become accustomed to these unprecedented changes, due to the speed at which they were occurring. 'The nation appropriated the past, preindustrial myths and symbols in order to veil the actual speed of time... The native landscape with its flowers, woods and mountains stood outside the rush of time and the nervousness of the age. The quest for nature was linked to the quest for history- the appropriation of a classical, medieval or Renaissance past- which took place not only in nationalist ideology but also in the private lives and tastes of the bourgeoisie' (2).

This session aims to understand the role and function of the landscape in the context of the Italian nationalism(s), that is, in the nationalistic movements that flourished in Italy during the nineteenth and twentieth century, with a particular focus on what Emilio Gentile, in *The Struggle for Modernity: Nationalism, Futurism and Fascism* has called 'modern nationalism' (2003) (3). Please send a 150 words abstract to [elena.borelli@bbc.cuny.edu](mailto:elena.borelli@bbc.cuny.edu) by January 20, 2016.

## 9. Pirandello e la crisi della comunicazione

Giuliana Sanguinetti Katz, University of Toronto

Pirandello nella sua vasta opera di narrativa e teatro affronta il tema della impossibilità della comunicazione. I suoi personaggi o si astraggono in un mondo di pura razionalità, lontana dal tumulto delle passioni o si scontrano tra loro nel vano tentativo di comunicare (per esempio in *Così è se vi pare*). Sono esseri tormentati dalla molteplicità dei punti di vista, dal continuo cambiamento delle persone nel fluire della vita e quindi dall'impossibilità di raggiungere una verità unica e certa. La sfiducia nel

valore delle parole conduce inevitabilmente al silenzio. In *Il fu Mattia Pascal* o in *Uno, nessuno e centomila* la frantumazione della realtà e la concezione pirandelliana dell'umorismo come ragione che smonta il sentimento inducono il protagonista a ripiegarsi su se stesso, limitandosi a veder vivere gli altri (Mattia) o a immergersi nella contemplazione della natura in uno slancio mistico (Vitangelo Moscarda). Tale crisi della comunicazione è comune ai narratori, commediografi e registi cinematografici contemporanei. Si invitano relazioni che discutano questa problematica nell'ambito dell'opera pirandelliana o che paragonino Pirandello con gli artisti contemporanei che ne condividono le inquietudini. Si prega di inviare un abstract di circa 150/200 parole e un breve profilo biografico (circa 100 parole) a [Giuliana@look.ca](mailto:Giuliana@look.ca) entro il 15 febbraio 2016.

### **10. The nonverbal dimensions of language acquisition and pedagogy**

Giuliana Salvato, University of Windsor

This panel welcomes contributions that address language acquisition and learning by including the nonverbal dimensions that participate in the process of developing language knowledge. Participants may address the topic from an acquisitional point of view or a pedagogical perspective. Topics can range from the relationship that speech establishes with movements such as gestures in the realization of meaning to the use of images that facilitate understanding in language classes. Special attention is given to Italian as a second or foreign language. Please send your abstract and a short biography to Giuliana Salvato at [gsalvato@uwindsor.ca](mailto:gsalvato@uwindsor.ca) by February 15, 2016.

### **11. Italian Modernism**

Luca Somigli, University of Toronto

The introduction, in recent years, of modernism into Italian literary criticism has opened up a renewed debate on the meaning, shape and functions of this notoriously slippery term. Whether considered as an aesthetic or as a historiographic or as a theoretical category – or possibly lying somewhere between these different alternatives – “modernism” invites us to re-think our critical maps of the literary production from the late nineteenth century to the middle of the twentieth century. This session aims at continuing this reflection. Papers with a theoretical, interdisciplinary and/or comparative perspective are especially welcome.

Please, send a 200-300 word abstract and a brief biographical note to Luca Somigli at [luca.somigli@utoronto.ca](mailto:luca.somigli@utoronto.ca) by 20 January 2016.

### **12. Italian Apocalypse**

Alberto Iozzia, Rutgers University, The State University of New Jersey

Nowadays more than ever, but in fact continuously for the past six decades, short stories, novels, movies, and of course television shows have been dealing with the aftermath of the end of the world. Post-apocalyptic fiction is today coming back to the foreground, and in this context Italy has a voice of its own. Behind the triviality of zombie-populated wastelands and asteroid-broken planets lies a complex and fascinating discourse on generational changes and linguistic transformation, which is certainly not detached from its historical context and which is very much linked to social dreads and collective anxieties.

This session is meant to gather papers regarding the metaphor of the apocalypse employed in Italian literature and cinema, but also in Italian music, art and dance.

Please send a 150 words abstract to [alberto.iozzia@rutgers.edu](mailto:alberto.iozzia@rutgers.edu) by February 10, 2016.

### **13. On Anger and Indignation**

Paolo Frascà & Letizia Tesi, University of Toronto

Thinkers of many epochs have described the passion of anger or rage as one that is normally unproductive: a primordial impetus that can often lead to violent and unedifying results. Righteous indignation, on the other hand, is often justified as born out of a collective concern and characterized by the engagement of willpower – fueled by temper, but driven by reason. In extreme cases, one may even be forced by circumstantial factors to consider resorting to a (self-)destructive, (self-)annihilating type of anger (which may be righteous) in order for change to be brought about and/or to create new spaces and possibilities – *a mali estremi, estremi rimedi*. Following Stefania Lucamante's theoretical guidelines, this panel seeks to explore the role of anger and indignation in Italian artistic and cultural productions of any form or period: we encourage papers that discuss the positive or negative consequences of employing anger and indignation as devices for social change, emancipation, or liberation. Proposals (200-300 in Italian or English) should be sent to both organizers [paolo.frasca@mail.utoronto.ca](mailto:paolo.frasca@mail.utoronto.ca) & [letizia.tesi@mail.utoronto.ca](mailto:letizia.tesi@mail.utoronto.ca) by February 14, 2016.

### **14. ICAP, National and International Perspectives**

Gabriella Colussi Arthur, York University

As part of its ongoing activities, ICAP (Italian-Canadian Archives Project) invites participants and partners to outline recent and ongoing projects or present plans for future projects in Italian-Canadian studies that use archival materials in their investigations. Presenters must be both CSIS and ICAP network members. See [www.icap.ca](http://www.icap.ca) for information.

Please send a 150 words abstract to [gcolussi@yorku.ca](mailto:gcolussi@yorku.ca) by February 15, 2016.

### **15. Italian Culture in Social Media**

Jana Vizmuller-Zocco, York University

Social media are part of communication technology which allows users to originate, share, exchange, and comment on content. There exist numerous networks on Facebook, Twitter, Instagram, etc. whose purpose is to focus on a particular aspect of Italian culture. The aim of this session is threefold: 1) to analyze the types of interactions about Italian cultural material which appear on social media (be it those devoted to single authors, for example *Andrea Camilleri facebook fan club*, or to movements such as *Network Transumanisti Italiani*, or protest communities such as *Lottiamo contro la scomparsa del congiuntivo* Facebook group, or *Born Italian, Living Canadian* Facebook group), and 2) to identify those elements which indicate differences in the manner in which users engage with Italian culture in this media, and 3) to take account of the type of language used on these networks to communicate about Italian culture. Please send a 150 words abstract to [jvzocco@yorku.ca](mailto:jvzocco@yorku.ca) by January 31, 2016.

## 16. New Perspectives in Gadda Studies

Francesca Facchi & Eloisa Morra, University of Toronto / Harvard University

The complexity of Gadda's oeuvre has attracted critics and triggered literary debates since Contini's first reviews. However, a renewed interest and new approaches to his prose and figure arose in the last few years: from studies on intermediality and theatrical performances (Gadda Goes to War by Fabrizio Gifuni, edited by F. G. Pedriali, 2013), to research on word-image relations (M. Marchesini, *La galleria interiore dell'ingegnere*, 2014) and new editions and comments based on rich archival troves (the Adelphi editions, directed by P. Italia, G. Pinotti and C. Vela; *Meraviglie di Gadda. Seminario di studi sulle carte dello scrittore* edited by M. Marchi and C. Vela, 2014; and M. A. Terzoli, *Commento a Quer pasticciaccio brutto de Via Merulana*, 2015). This session seeks to examine new directions of research in Gadda studies. Papers researching on different approaches and perspectives (philological, narratological, comparative, etc.) are welcomed. Please send a 250-300-word abstract in English or Italian and 100-150 word biographical statement to [francesca.facchi@mail.utoronto.ca](mailto:francesca.facchi@mail.utoronto.ca) and [eloisamorra@fas.harvard.edu](mailto:eloisamorra@fas.harvard.edu), by January 20, 2016.

## 17. Italian Utopian and Intentional Communities Past and Present

Cristina Perissinotto, University of Ottawa - [cristinaperissinotto.org](http://cristinaperissinotto.org)

Papers are sought that address the topic of intentional and utopian communities past and present in Italian geography, culture and literature. These spaces can be physical, mental, linguistic, political, cultural, spiritual, virtual and literary. Papers may be presented in English, French or Italian.

Possible topics might include:

- Preplanned cities of the Renaissance
- Intentional communities in Italy
- Terra di Lei
- Nomadelfia
- Intentional communities and urban development
- Films on utopian communities
- Utopian representations of geographical, imaginary or spiritual places
- Ideal representations of communal life
- Religious and secular intentional communities
- The Internet and the formation of Intentional Communities
- Utopia and dystopia in Italian culture and society
- Literary utopias past and present
- *La città del sole* by Campanella
- *La città felice* by Francesco Patrizi da Cherso
- Sforzinda
- Pienza
- Palmanova

If you need audiovisual equipment, please indicate your requirements in your paper proposal submission.

Please submit a 150-word abstract to [cperissi@uottawa.ca](mailto:cperissi@uottawa.ca) for a 20-minute paper no later than January 31st, 2016.

### **18. Travel in Italy and Italians Traveling Abroad**

Cristina Perissinotto, University of Ottawa - [cristinaperissinotto.org](http://cristinaperissinotto.org)

Papers are sought that address the discourse of travel, identity and the individual in Italian culture. We seek papers about travel in Italy, as well as about Italian travelers abroad. We would like to see papers from a wide range of theoretical and cultural perspectives, including anthropology, women's studies, literary criticism and cultural studies. Papers may be presented in English, French or Italian.

Possible topics might include:

- alienation and displacement
- cartography
- orientalism
- women's travel
- travel and identity formation
- travel and the construction of the other
- travel as pilgrimage
- travel and languages

If you need audiovisual equipment, please indicate your requirements in your paper proposal submission.

Please submit a 150-word abstract to [cperissi@uottawa.ca](mailto:cperissi@uottawa.ca) for a 20-minute paper no later than January 31st, 2016.

### **19. Narrative Theatre**

Cristina Perissinotto, University of Ottawa - [cristinaperissinotto.org](http://cristinaperissinotto.org)

This sessions seeks to analyze techniques, actors and topics

Papers are sought that analyze Narrative Theatre, a technique that stems from the politically and ethically committed theatre of the 1970s and 1980s. Papers may be presented in English, French or Italian.

Possible topics might include:

- The solo actor
- The narrative stage
- Paolini
- Curino
- Enia
- Celestini
- Ovadia
- Teatro Settimo
- Ethics and politics

If you need audiovisual equipment, please indicate your requirements in your paper proposal submission.

Please submit a 150-word abstract to [cperissi@uottawa.ca](mailto:cperissi@uottawa.ca) for a 20-minute paper no later than January 31st, 2016.

### **20. Food and Italian Culture**

Roberta Iannacito-Provenzano, York University

Papers in this session focus the role of food in Italian culture and in the shaping of Italian identity in Italy and in the diaspora. With food as a lens through which to

deepen cultural understanding, papers in this session engage several different approaches (i.e. literary, anthropological, socio-cultural, historical, folklorist, feminist, film studies, etc.) in an attempt to uncover the significance of food in many aspects of Italian culture in the past and today. Topics can include but are not limited to the language of food, menus and recipes, culinary linguistics and Italian, cookbooks and their importance in Italian culture, food and art, food and cinema, food and literature, food and religion, food and identity, gender politics in the Italian kitchen, Italian food and advertising in the diaspora, etc. Please send a 150 words abstract to [roberta@yorku.ca](mailto:roberta@yorku.ca) by February 15, 2016.

### **21. The Giuliano-Dalmata Community in Canada**

Konrad Eisenbichler, University of Toronto

This session will look at the contribution of Italians from Istria, Fiume/Rijeka, and Dalmatia to community life in Canada and to Italian-Canadian literature, art, and culture. Papers are particularly invited that examine the works of writers, poets, and visual artists such as Mario Duliani (from Pisino), Gianni Angelo Grohovaz (from Fiume), Catherina Edwards (second generation from Lussino), Diego Bastianutti (from Fiume), Claudio Antonelli (from Pola), Vittorio Fiorucci (from Zara), Silvia Pecotta (second generation from Zara), and others. Send paper proposals that include: your name, academic affiliation, address, email, paper title, 150 words abstract, A/V needs to [konrad.eisenbichler@utoronto.ca](mailto:konrad.eisenbichler@utoronto.ca) by February 15, 2016.

### **22. Deceit in the Italian Renaissance**

Konrad Eisenbichler, University of Toronto

Machiavelli may have advised the prince not to be truthful, but the truth of the matter is that very few people (real or imagined) could afford to be truthful. Deceit was everywhere in the real and imagined worlds of early modern Italy. Papers are invited that examine the cases, varieties of, or reasons for deceit in the literature, arts, or cultural industry of the Renaissance. Send paper proposals that include: your name, academic affiliation, address, email, paper title, 150 words abstract, A/V needs to: [konrad.eisenbichler@utoronto.ca](mailto:konrad.eisenbichler@utoronto.ca) - Deadline: 15 February 2016.

### **23. Ecocriticism in Italy**

Elena Benelli, Concordia University

This panel seeks contributions on the theoretical conceptualization of ecocriticism in Italy as well as on the representation of nature in Italian film, culture and literature. If you need audiovisual equipment, please indicate your requirements in your paper proposal submission. Please send a 250 words abstract including your name, academic affiliation, address, email, paper title, and a brief bio-blurb (100 words) by February 15, 2016 to Elena Benelli [elena.benelli@concordia.ca](mailto:elena.benelli@concordia.ca)

## **24. Documenting Migrations**

Elena Benelli, Concordia University

This panel welcomes contributions exploring the topic of migrations in recent Italian documentaries. If you need audiovisual equipment, please indicate your requirements in your paper proposal submission. Please send a 250 words abstract including your name, academic affiliation, address, email, paper title, and a brief bio-blurb (100 words) by February 15, 2016 to Elena Benelli [elena.benelli@concordia.ca](mailto:elena.benelli@concordia.ca)

## **25. Gender and Classical Philosophy in Early Modern Italy**

Lara Harwood-Ventura & Marco Piana, McGill University

In her book *The Birth of Feminism: Woman as Intellect in Renaissance Italy and England* (2009), Sarah

(150-250 words) Gwyneth Ross charts the rise of secular, learned women in European society from 1400 to 1680 and identifies Renaissance Italy as its starting point. During the sixteenth century, Italy witnessed a lively debate regarding the role of women in society, history and religion. In particular, contemporary authors, both men and women, appealed to the authority of classical philosophers in complex and nuanced ways. Renaissance writings on —and by— women are filled with references to ancient philosophy that examine women's equality or superiority with regard to men.

This panel seeks to analyze various literary forms, such as dialogue, treatise or poetry that explored the concepts of gender equality or superiority in early modern Italy. Paper proposals may include, but are not limited to, discussions on:

- evidence of women's philosophizing inside/outside the Neoplatonic tradition in works that offer a rich mine of examples to support these claims
- theoretical underpinnings of philosophical works that provide a framework for interpreting early modern theories on gender
- the extent of women's interest and participation in philosophical culture
- dialectical exchanges on love and reason as echoes of early modern theories on love
- women speakers in roles as empowered as Plato's men
- less well-established works that provide an opportunity to broaden our understanding of early modern concepts on women.

Please submit a 200-word abstract and a short biography to Lara Harwood-Ventura at [lara.harwood-ventura@mail.mcgill.ca](mailto:lara.harwood-ventura@mail.mcgill.ca) and Marco Piana at [marco.piana@mcgill.ca](mailto:marco.piana@mcgill.ca) by February 12, 2016.

## **26. Il feuilleton cinematografico. Un "libro di immagini" dalla narrativa popolare ai sequel**

Paola Bernardini, University of Toronto

Erede del romanzo d'appendice e fedele alla struttura seriale, il feuilleton cinematografico coniuga immagini e artifici narrativi: due prospettive diverse ma simbiotiche. Dai serial ai remake, dai prequel ai sequel e fiction, la "cinenarrazione" ha adottato nuovi codici semiotici contaminando le topologie stilistiche e i metodi narratologici della "paraletteratura". Già nel secolo scorso le pellicole in bianco e nero avevano saccheggiato dalla narrativa popolare di Mastriani, Invernizio e Serao, dai romanzi di cappa e spada di Dumas e Sue o dalla prosa spontanea di Souvestre e Allain. Romanzi ricettacolo di spunti, suspense, favole e intrecci, filoni che ramificano da uno stesso corpo narrativo e da invenzioni linguistiche preziose per il "visivo cinematografico". Un "libro di immagini" per un feuilleton cinematografico che

compenetra gli stereotipi narrativi paraletterari e i modelli strutturali omologhi-seriali: sul filone storico e popolare come nel caso di Malasomma, Vidali, Mercanti, Infascelli; con una differente fascinazione visiva del linguaggio nelle trilogie di Visconti, Rossellini, Fellini e Bertolucci o nel cinema saggistico di Gillo Pontecorvo; con un altro taglio estetico nelle pellicole di Bergman, Kieslowski, von Trier, Houston, Deepa Mehta, Kubrick. Dal Cine-Romanzo in bianco e nero alle attuali saghe senza fine, e di grande efficacia commerciali, firmate De Palma, Lucas, Jackson o Cuarón sulla scia del registro della serializzazione consacrata da Coppola/Puzo.

Si accettano contributi in italiano, inglese e francese. Gli interessati sono invitati ad inviare un abstract (max. 150 parole) e una breve biografia a Paola Bernardini [paola.bernardini@utoronto.ca](mailto:paola.bernardini@utoronto.ca) entro il 15 febbraio 2016.