

ASMI POSTGRADUATE CONFERENCE

16 June 2010

University of Birmingham, Arts Building, Lecture Theatre 1

9.15-9.45 Registration

9.45-10 Welcome (Organisers and ASMI Representative)

10-11 Panel 1 – Re-examining the Left

Chair: Clare Watters

Gianluca Fantoni (Strathclyde)

'The Italian Communist Party: a pillar of democracy or a fifth column? A Literature Review (1991- 2008)'

Pamela Schievenin (Queen Mary)

'Reforming Italy's maternal and infant welfare: the role of communist and socialist women politicians (1945-1980)'

11-11.15 COFFEE

11.15-12.15 Panel 2 – Mafia and the South

Chair: Dom Holdaway

Patrick McGauley (UCL)

'Matera and La Martella in the newsreels of the Settimana INCOM'

Rossella Merlino (Strathclyde)

'The religion of Mafia boss Bernardo Provenzano: a case study of religion in the cultural life of Cosa Nostra'

12.15-1.15 Panel 3 – Re-reading Italy

Chair: Lorna Bickley

Milena Bianco (Genoa)

'Nicola Matteucci's Nineteenth Century'

Giulia Zuodar (Dublin)

'Translating Post-Colonial Literature from English into Italian'



1.15-2 LUNCH

2-3.30 Panel 4 – Visualising Italy

Chair: Luca Malici

Armando Rotondi (Strathclyde)

'La scomparsa di *Sperduti nel buio* (1914) di Roberto Bracco e il realismo negli anni '10'

Alessandro Valenzisi (Strathclyde)

'Pane e merda: il rituale del cibo nel cinema di Pasolini da Accattone a Salò'

Jon Wordie (Birmingham)

'From Mario Bava to Dario Argento: Cine-Excess revisits the Italian giallo'

3.30-4 COFFEE

4-5.30 Panel 5 – Gendered Contexts

Chair: Alex Standen

Jennifer Griffiths (Bryn Mawr)

'Appropriating the Phallic Eye in the Art of Aeropainting'

Caroline Lynch (Bristol)

'Women at War: Representations of the Italian Female Second World War Experience in the Archivio Diaristico Nazionale di Pieve Santo Stefano, Italy'

Luigina Toscano-Davies (Cardiff)

'Why a new institution matters? The case of the Department of Equal Opportunities'

Followed by a conference dinner in Central Birmingham

Abstracts and biographies

Milena Bianco (Genoa)

Nicola Matteucci's Nineteenth Century

This study is based on Matteucci's critical studies on the nineteenth century and particularly on some liberal authors, such as Benjamin Constant, Alexis de Tocqueville, and Marco Minghetti. Tocqueville and J.S. Mill were both defined as liberals of a new generation that had to be distinguished from the old one. In fact, while the latter tried to restrain the power of the government by elective assemblies, the former addressed the same question within civil society, recognizing the relevance of associations.

Matteucci emphasized the special role that religion had played in shaping Tocqueville's views, and in highlighting many other differences between American and French governments, as well as within civil society. Matteucci also studied Tocqueville's ideas about political parties distinguishing, for instance, between party and faction, as well as between big and small parties (depending on the presence or absence of great ideals). Among his studies on liberal authors, I will mention Matteucci's work on Marco Minghetti who - like Tocqueville - emphasized the role of governments and their contributions to progress and modernization. He defined their liberalism (as well as J.S. Mill's) as "ethical", because of the importance they placed on the relevance of moral ability against materialism.

In 1970, Matteucci also gave a brief account of Mazzini's life, still describing him according to the old *cliché* of the Risorgimento. A different interpretation of the relevance of Mazzini's political thought in Europe will be put forward by Mastellone some years later.

Milena Bianco worked as civil servant in various Public Administrations from 1996 to 2008. In September 2002 she enrolled to University of Genoa, Faculty of Political Sciences, and in February 2006 she achieved her 1st degree with a thesis on History of Public Administration "*L'Anagrafe del Comune di Genova: dall'istituzione del registro della popolazione ad oggi*"; her final degree mark was 110/110 cum laude. In October 2007 she achieved the 2nd degree (master degree) with a thesis on History of Political Contemporary Thought "*Il Cartismo: azione e pensiero politico*"; and her degree mark was 110/110 cum laude. Since January 2009, she has been a PhD Student in Political Thought and Political Communication - PhD School of Political Sciences (Genoa University - Italy). She has published book reviews and some papers for Italian journals of Political Thought.

Gianluca Fantoni (Strathclyde)

The Italian Communist Party: a pillar of democracy or a fifth column? A Literature Review (1991- 2008)

Since the 1960s the depiction of the Italian Communist Party (PCI) as primarily a national party, rooted in society, whose strategies were largely, if not exclusively, determined by the Italian socio-political environment, acquired a quasi-hegemonic status in historiography among communist and non-communist scholars alike.

Following this historiographical interpretation, historians have overall tended to emphasize the merits of the PCI in the construction of Italian democracy and its abiding commitment to the defence of the Republican government throughout the post-war period.

This view was seriously challenged immediately after the dissolution of the PCI (January 1991). A new range of archival evidence (especially the newly available Comintern and Soviet archives) undoubtedly pictured the PCI as more tightly linked to Soviet power than previously thought and, in some defining moments, virtually controlled by it. At the same time, the polemical use of these new historical discoveries in the political arena contributed to turn Italian historiographical debate about the role of the PCI in Italian democracy into a harsh and apparently never-ending diatribe. The paper will give an account of the development of this historiographical debate over the last two decades and it will especially focus on two central issues: the so-called "Doppiezza" of the PCI and the "Svolta di Salerno".

Gianluca Fantoni is a graduate of the University of Florence (Laurea) and Strathclyde University (MPhil). He is currently doing a PhD on the PCI and visual culture at Strathclyde under the supervision of Phil Cooke.

Jennifer Griffiths (Bryn Mawr)

Appropriating the Phallic Eye in the Art of Aeropainting

Most of us today have experienced flight. As we rise higher into the air people become smaller, distances become smaller and the busy movements of the city below seem to stand still. It is an experience that simulates the death of time and space as announced in the “Founding and Manifesto of Futurism” in 1909. The signatories of the “Manifesto of Aeropainting” twenty years later note precisely this sensation, “L’aeroplano, che plana si tuffa s’impenna ecc., crea un ideale osservatorio ipersensibile appeso dovunque nell’infinito, dinamizzato inoltre dalla coscienza stessa del moto che muta il valore e il ritmo dei minuti e dei secondi di visione-sensazione” (“Prospettive di volo,” *Gazzetta del Popolo*, 1929). In this fundamental respect aeropainting represented the culmination of the Futurist artistic vision and NOT the derivative product of a floundering movement (as art critic Jonathan Jones asserted in 2005). In its practice the artist merged with the machine in an extension of the human form. A new command of the visible world was made possible from the cockpit and the power of total vision seemed to be theirs.

The nexus of flight-domination-vision was of supreme concern to both Fascism and Futurism, situating aeropainting in a crucial position between the worlds of politics and art. At the heart of this mutual interest lies the principle of the phallic eye that penetrates, dominates and possesses all that it sees. In other words aeropainting represents a strong visual cultural link between Fascism and Futurism and no doubt this is the reason why it still faces such caustic criticism. The practice of Futurist women aeropainters is a phenomenon that deserves greater attention. Their practice can be understood as an appropriation of the phallic gaze offered by modern flight. In this paper I wish to bring feminist art theories about the gendered history of vision to bear upon women Futurist aeropainting.

Caroline Lynch (Bristol)

Women at War: Representations of the Italian Female Second World War Experience in the Archivio Diaristico Nazionale di Pieve Santo Stefano, Italy

Founded in 1984, the Archivio Nazionale Diaristico is the only archive of its kind in Italy and, at its inception, was the first diary archive in Europe. In establishing the archive the intention was to collect diaries, memoirs, letters and testimonies of the common people and with these create what the founder, Saverio Tutino, refers to as a ‘banca della memoria’. The archive now houses over 6000 diaries, autobiographies, memoirs and epistolary collections, all of which are the unedited, true life stories of ‘la gente commune’.

In this paper I will discuss my time spent in the Archivio Nazionale Diaristico, providing information both on the Archive itself and on the materials I had access to while there. The paper specifically addresses ordinary Italian women’s private or personal accounts of their Second World War experiences analysing them not in terms of their narrative merit but in terms of the personal stories they convey. The texts were examined according to collective structures or similarities that could be observed throughout the women’s writings. Namely: narrative structures, common repetitions, subject matter, motivation for writing, and ideas and ideologies expressed. In recounting some of the women’s private stories I also assess both the value of these non-professional writings as individual testimonies and the importance of the archive as an institution which creates a bond between the texts housed there, lending them a quality that they perhaps do not and cannot possess when read alone.

Caroline Lynch graduated from University College Cork, Ireland, in 2003 with a first class honours BA in Language Culture Studies: Italian and English. In 2005 she completed an MA in European Studies at Cardiff University, graduating with distinction. Here her specialization was in European Literature with her dissertation focusing on the remembering, forgetting and representing of traumatic war experiences in Primo Levi’s *I sommersi e i salvati* and Marguerite Duras’ *La Douleur*. Funded by the Arts and Humanities Research Council, Caroline is currently working towards her PhD at Bristol University. Her research focuses on the various ways in which memories of the female Second World War experience have been articulated, recorded and transmitted by Italian women from the rise of the women’s movement to the present.

Patrick McGauley (UCL)

Matera and La Martella in the newsreels of the Settimana INCOM

The town of Matera in Basilicata became a symbol of southern poverty in the post-war period. This was due to the political and media focus on the town's infamous slums, the Sassi, following their archetypal description in Carlo Levi's bestselling book *Cristo si è fermato a Eboli* (1945). In contrast, the village of La Martella, built between 1951-1954 to rehouse 200 inhabitants of the Sassi, became a symbol of the rebirth of the Mezzogiorno in the context of the ruling Christian Democrat party's reform programme for the South: the *intervento straordinario*. Representations of La Martella were juxtaposed with those of Matera in official sources to illustrate the progress that the Democrazia Cristiana had made in resolving the age old problem of the southern question, i.e. the perceived cultural and economic divide between Northern and Southern Italy. Despite the image of La Martella portrayed in the mass media, the project was ultimately a failure with many of the village's new inhabitants abandoning their purpose-built houses and returning to live in Matera. This paper examines images of Matera and La Martella featured in the newsreels of the film production company the Settimana INCOM. It illustrates how and why the Sassi and the purpose-built agricultural village became two of the key images used by the Christian Democrats to promote their policy of direct state intervention in Southern Italy in the 1950s.

Patrick McGauley graduated with a BA Hons in Language and Cultural Studies (History and Italian) from University College Cork in 2007. In 2009 he successfully completed an MA in Contemporary Italian Culture and History at University College London. After securing funding from the AHRC and being awarded a National University of Ireland Travelling Studentship he started his PhD studies at UCL last October. The title of his research project is 'Basilicata: 1945-1963: representation, politics and policy in an 'archetype' of backwardness'. It will examine how and why the region of Basilicata became a symbol of southern backwardness in the post-war period. Moreover, it will analyze how this image was utilized politically to promote the *intervento straordinario* and build consensus for the *Democrazia Cristiana*.

Rossella Merlino (Strathclyde)

The religion of Mafia boss Bernardo Provenzano: a case study of religion in the cultural life of Cosa Nostra

The idea of a religious Cosa Nostra is a seeming contradiction, yet religious symbolism and behavior are strikingly apparent throughout the history of the organization. The relationship between Cosa Nostra and religion has previously been studied from several different perspectives, ranging from descriptive chronicling of events linking Mafia activities, religious practices and the Church's attitude to the criminal organization (Sales, 2010; Ceruso, 2007; Mignosi, 1993), to specialized theological analysis (Cavadi, 2009; Fasullo, 2008; Naro, 2004). Recent studies have begun to approach the topic from a socio-anthropological standpoint to describe the logic, the representations, the relational and symbolic dimensions between Cosa Nostra, religion and the Church (Dino, 2008, 2006). However, the exact functional role of religion in the dimension of social interactions and in the wider context of the organization as a whole still remains unclear.

This research therefore analyzes the role that religion plays within Cosa Nostra at both a macro- and micro-social level and investigates how religious, symbolic interactions and performative behavior shape individual identities within the organization. The data will be based on religious publications, legal records of confessions given by some *mafiosi* who turned state evidence, and the records of written communications (specifically the *pizzini*) between Mafia boss Provenzano and the lower echelons of Cosa Nostra. Drawing mainly on Social Psychology and Symbolic Interactionism theory as its theoretical framework, this research aims not only to describe the behavior of the organization from a historical and socio-anthropological standpoint but also to offer a predictive model of future activities.

Rossella Merlino is currently studying for a PhD at the University of Strathclyde under the supervision of Professor Joseph Farrell. Her research interests are in the socio-cultural dimension of the organized crime in Sicily, particularly in the role that religion plays within the Mafia at both the individual level of social interaction and in a wider context for the organization as a whole. She holds a MA in Contemporary Italian Culture and History from University College London. Rossella also has a background in Linguistics and Education. After graduating from the University of Chieti (Italy) she completed both her Certificates in Teaching Italian as a Foreign Language and in Training other Teachers (CLTA) at International House London and worked as visiting lecturer in Italian Language and Culture for various universities and institutions.

Armando Rotondi (Strathclyde)

La scomparsa di *Sperduti nel buio* (1914) di Roberto Bracco e il realismo negli anni '10

L'obiettivo del mio contributo è di mettere in evidenza i caratteri peculiari di una pellicola quale *Sperduti nel buio* (1914) adattata dal testo teatrale di Roberto Bracco, anche autore della sceneggiatura, e diretta da Nino Martoglio. *Sperduti nel buio* è probabilmente la più grave perdita cinematografica della seconda guerra mondiale, la cui unica copia conosciuta fu rubata, insieme ad altre pellicole durante il conflitto, dalla Cineteca Nazionale di Roma e portata dai nazisti nel deposito di Starpel, poi bombardato e distrutto dagli alleati. La scomparsa di *Sperduti nel buio* non ne rende impossibile uno studio tramite la sceneggiatura, le foto di scena e i fotogrammi rimasti. Attraverso questi metteremo in luce come la pellicola sia a tutti gli effetti la base per il cinema italiano realista, da considerarsi come l'antesignano del "Neorealismo" e la massima espressione del cinema verista e naturalista italiano. Nel corso dell'analisi particolare attenzione verrà data alla figura di Bracco, al suo enorme successo e alla sua inarrestabile caduta intellettuale davanti al fascismo, che lo vide sempre tra gli intellettuali più intransigenti e avversi.

Armando Rotondi, B.A. at the University "Federico II" (Naples) and M.A. at the University "La Sapienza" (Rome), is a Ph.D. Student at the Department of Modern Languages, University of Strathclyde (Glasgow). He attended courses at the University of Urbino, Zittau/Goerlitz, and Lugano. In 2006-07 he worked with Morando Morandini for his *Film Dictionary*. For the Napoli Teatro Festival 2008 he was archive researcher for *A causa mia* by Francesco Saponaro. In 2009 he was the translator of Tron Theatre's *Monaciello*, directed by Andy Arnold and presented at the Napoli Teatro Festival. He has presented papers in international conferences (Rome, Albuquerque, New Orleans, St. Louis, Cardiff, London, Cork). His publications include "*Roberto Bracco, gironalista e critico teatrale*" (Naples 2007) and "*I Magi Randagi da Pasolini a Citti*" (Rome, 2008). He is author of the book *Roberto Bracco e gli "-ismi" del suo tempo. Dal Wagnerismo a Simbolismo*, Naples, ESI 2010.

Luigina Toscano-Davies (Cardiff)

Why a new institution matters? The case of the Department of Equal Opportunities

The paper will report the preliminary findings of the last years of research. At the beginning, my sphere of interest was centred on Italian women's employment policy in a comparative perspective, therefore, albeit the research is centred on a single-country study, Italy, this is being investigated as a sub-type of Mediterranean welfare state, as literature infers and as one of the most advanced post-industrial democracies. Literature suggested that gender equality was, and still is, an issue in Mediterranean countries. In fact, most studies results have found that these countries are designed around a model of a male breadwinner and a dependent wife and empirical data shows the distance that they need to cover to meet the European Employment Strategy (EES) objectives.

Literature on the Italian case led to investigate a gender specific-oriented institution, the Department of Equal Opportunities to try to find out whether, subsequent to its creation in the 1990s, and specifically in the period 1996-2006 (that is, covering the Prodi and the Berlusconi governments), this young institution had a discernible impact on public policy seeking to enhance women's right and opportunities, and specifically female/women's employment.

The paper will present a range of hypotheses in line with new institutionalism theories arguing that institutions could have an impact on the policy making process. It will also explore the rationale behind the creation of this institution, its nature, role and behaviour under domestic and global changes.

Luigina Toscano-Davies - After graduating with a *Laurea Magistrale* in Political Science -European Studies from the "Cesare Alfieri" University of Florence, she moved to Wales to pursue a PhD at Cardiff University, EUROS Department. Her field of interest is Italian politics, her current PhD project is centred around labour market, job creation and employment policy, specifically female employment.

Alessandro Valenzisi (Strathclyde)

Pane e merda: il rituale del cibo nel cinema di Pasolini da Accattone a Salò

Come nella sua produzione poetica e letteraria, così anche nella produzione cinematografica Pasolini ricorre spesso a tematiche ed immagini ricorrenti (inconsciamente oppure con un preciso intento stilistico) che fanno parte del suo repertorio creativo e che di volta in volta si piegano alle necessità espressive del momento. Nel caso del cinema, una di queste tematiche ricorrenti è sicuramente il cibo: da *Accattone* a *Salò*, l'ingestione del cibo (o delle feci) è un momento fortemente simbolico nell'evolversi del racconto, oppure è un mezzo di approfondimento psicologico dei personaggi. Nel mio paper farò riferimento a quattro aspetti principali, funzionali o simbolici, del cibo e della fame nei film di Pasolini:

1. La fame come mezzo di approfondimento psicologico dei personaggi
2. La fame fisica, vera e propria inedia
3. La fame/il cibo come metafora
4. Il rituale del cibo

In almeno due film, *La ricotta* e *Porcile*, il mangiare è il fulcro della storia: ne *La ricotta* assistiamo alla spettacolo della fame atavica di Stracci, alla generosità con cui cede il proprio pranzo alla sua famiglia prima, e poi ai suoi sforzi grotteschi per recuperare un secondo pranzo per sé finché, dopo essersi ingozzato con gli avanzi che la troupe gli lancia come a un cane, muore; in *Porcile*, che è diviso in due episodi, tutta la parte ambientata sull'Etna è incentrata sul cannibalismo, mentre la parte ambientata nella villa dell'industriale finisce col protagonista divorato dai maiali con cui faceva l'amore.

In altri film, come ad esempio in *Accattone*, la fame, che pure è motivo centrale, rimane spesso in sottofondo salvo emergere di tanto in tanto non solo per motivare le azioni del protagonista, quanto per meglio illuminarne la psicologia: così nella scena iniziale della scommessa di pranzare e fare il bagno nel Tevere senza morire d'indigestione, o nella scena del piatto di pasta, fortunosamente raccattato e meschinamente rubato agli amici, fino al tragico epilogo dove muore durante la fuga per aver rubato una mortadella. Queste e altre scene da altri film saranno commentate sia individualmente, nell'ottica della funzione che assumono nell'economia della storia, sia nel contesto dell'evoluzione che subiscono da un film all'altro. In questo senso verà anche fatto accenno all'altrettanto simbolica assenza delle scene conviviali in alcuni film dell'autore.

Alessandro Valenzisi - Having graduated in 2004 in Lettere at Università Statale di Milano, he is currently in his second year as a PhD student at Strathclyde University studying the cinema of Pier Paolo Pasolini – and in particular his 1966 film *Uccellacci e uccellini* – under the supervision of Dr. Philip Cooke. His main research interests are post-WWII Italian cinema, poetry and literature. In 2010 in the Bologna poetry journal *In forma di parole* 'Alexander Hutchison, poeta di Scozia' will appear, an anthology of poetry by Scottish poet Alexander Hutchison edited and translated by Alessandro Valenzisi.

Jon Wordie (Birmingham)

From Mario Bava to Dario Argento: Cine-Excess revisits the Italian giallo

This paper would be based on an interpreting and post-production video subtitling contract that I undertook for a film festival last year. Now in its fourth successful year, the Cine-Excess International Cult Film Conference and Festival was founded to celebrate the launch of the world's first MA in Cult Film and TV at Brunel University.

At the 2009 event, the celebrated director of the Italian giallo film genre, Dario Argento, received a Lifetime Achievement Award as guest of honour. Together with Nouveaux Pictures, that year Cine-Excess launched a new DVD re-issue distribution label to celebrate some of Europe's more provocative cult-cinema. In a bold initiative, the label opted to revisit Argento's 1977 landmark giallo 'Suspiria' as its first commercial product. At the festival Dario gave an interview for the new Cine-Excess documentary about the film, along with images supplied by the Italian Institute of Culture, clips from work by other directors working in the same genre and interviews with numerous film scholars.

My paper will focus on new revelations that Dario made about his film, and on why the new Cine-Excess label is placing such a focus on Italian cult cinema to forge its identity. It would explore how the fortunes of the giallo have evolved since Mario Bava's acclaimed 1960 film 'La ragazza che sapeva troppo'. It will explore reasons why the particular formula of the giallo appears to be finding a new audience, and how this has been attributed to shifts in the US-Europe relationship and in the changing structure of mass-media entertainment that the digital revolution has brought.

Jon Wordie - After a B.A. in Italian Single Hons. at the University of Reading ('96), which included a final-year dissertation on Italian-Soviet relations ("Fiat's Togliattigrad Venture") and a summer study-tour to Voronezh c/o the University of Birmingham, he took work in Russia. Contracts included ESP teaching in Siberia for Surgut-Neftigaz and Gazprom, and editing English translations of scientific papers for journals produced by the 'Russian Academy of Sciences'. This was followed by an M.A. in Italian and Russian translation at the University of Canterbury (2001). From working in technical and commercial translation in the UK and Germany (aerospace, robotics and printing), he moved into freelance interpreting and subtitling for the cult and independent ('indie') film sector. He is currently reading a second M.A. in Applied Linguistics and pursuing a doctoral application ('Leopardi's Reception in 19th-century Russia').

Giulia Zuodar (Dublin)

Translating Post-Colonial Literature from English into Italian

This paper examines issues in translating post-colonial literature in light of the "cultural turn" first proposed by Mary Snell Hornby and developed by André Lefevere and Susan Bassnett in *Translation, History and Culture* (1990). This shift in the focus of translation studies implied a profound change in the role of the translator, whose task has become not just to transpose the linguistic surface of the text but to transpose a different – and sometimes very distant – cultural universe, as is the case for the translation of post-colonial cultural and literary contexts into Italian. A major challenge – and one which encourages theoretical innovation – is related to the problem of culture-specific references, which derives not only from the distance between the source and target texts but also as part of the generative mechanism of the source text itself, characterized by a first process of translation into the language and culture of the former colonial 'motherland'. The paper analyses a small number of examples, between English and Italian, and suggests solutions within the framework of "total translation" as derived by the Estonian semiotician Peeter Torop (*Totalnyj perevod*, 1995).

Contact details

Delegates

		Rossella Merlino (Strathclyde)	rossella.merlino@strath.ac.uk
Milena Bianco (Genoa)	milena.bianco1976@gmail.com	Armando Rotondi (Strathclyde)	armando.rotondi@strath.ac.uk
Gianluca Fantoni (Strathclyde)	gianluca.fantoni@strath.ac.uk	Pamela Schievenin (Queen Mary)	p.schievenin@qmul.ac.uk
Jennifer Griffiths (Bryn Mawr)	guengaea@googlemail.com	Luigina Toscano-Davies (Cardiff)	toscanol@cardiff.ac.uk
Caroline Lynch (Bristol)	itchl@bristol.ac.uk	Alessandro Valenzisi (Strathclyde)	alessandro.valenzisi@strath.ac.uk
Patrick McGauley (UCL)	p.mcgauley@ucl.ac.uk	Jon Wordie (Birmingham)	jxw847@bham.ac.uk

Giulia Zuodar (Dublin)

zuodarg@tcd.ie

Conference committee

Luca Malici is in the third year of PhD on representation and reception of queer identities on Italian mainstream TV. His research interests include New Media and Cultural studies with a particular focus on gender and sexuality. He collaborates for ASMI as their Development Officer.
Lxm487@bham.ac.uk

Alex Standen is currently a third year PhD student, under the supervision of Dr Charlotte Ross. Her thesis focuses on the many representations of gendered violence in Dacia Maraini's oeuvre. Her research interests relate to twentieth-century Italian literature and gender and sexuality in Italian culture and society.
ams142@bham.ac.uk

Susanne Thuermer is in the second year of a PhD on nomadic feminism and transnational dialogue with a focus on France and Italy. Her research interests include feminist theory and political philosophy, especially questions of gender and embodiment.

sxt442@bham.ac.uk

Clare Watters is in the second year of PhD on Italian satire and political comedians in the Berlusconi era. Her research interests include stage, television and film comedy and the role of the media and cultural figures in Italian society.

cxm23@bham.ac.uk

The Association for the Study of Modern Italy

Lucia Rinaldi (ASMI Secretary) L.Rinaldi@ucl.ac.uk
Department of Italian, University College London
Gower Street, London WC1E 6BT

ASMI ESSAY PRIZE

The ASMI Postgraduate Essay Prize will be awarded to an outstanding piece of unpublished work by a postgraduate student, dealing with some aspect of modern Italian history, society, or politics in the period between c. 1780 and the present. The work may be an essay, article, or dissertation (entries originating as a chapter of a thesis must be rewritten as freestanding pieces of work). Length: between 5,000 and 10,000 words including footnotes.

The cash value of the prize will be £300. The prize-winning work will be considered for publication in the Association's journal *Modern Italy*, subject to the journal's normal

refereeing procedures. The prize will be presented to the winner during the Association's Annual Conference in November.

The deadline for submissions is **30 June each year**.

Please send an electronic copy to Lucia Rinaldi, L.Rinaldi@ucl.ac.uk.

***Eligibility** Applicants should be currently registered for a postgraduate degree or have completed a postgraduate degree not more than twelve months before the closing date for this competition. Non-graduate work is not eligible. All applicants should be members of ASMI. Submissions should be written in either English or Italian, and must not currently be under consideration for publication.*

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