

A

ASMARINA PROJECT

There is a secret agreement between past generations and the present one.
Our coming was expected on Earth.
(Walter Benjamin)

ASMARINA – *film*

Voices and images of a postcolonial heritage

In collaboration with *Docucity - Documenting the City*, Alan Maglio and Medhin Paolos present their documentary *Asmarina*, based within the *habesha* community of Milan.

The Eritrean/Ethiopian community has been present in Italy for at least half a century and it has been actively integrated into the social and cultural life of the city. Starting from the collective memories of the community, on the ground of photo documents, the film gathers together the legacy of personal stories, exploring the different shades of identity, migration and the aspirations of the people.

The result of our research is a collective tale which brings to light a postcolonial heritage that has been hardly scrutinized up to now: the everyday life stories of those who have lived in the city for years, those who were born in Italy and the daycare of the refugees who have just arrived. The film makers approach this reality empathetically and get involved in it, patiently trying to create a relationship with the protagonists.

Asmarina is now being edited and its release is expected by the spring of 2015. The research and the filming lasted over a year and are based on direct witness accounts and the survey of audiovisual material taken from personal and institutional archives.

trailer: www.youtube.com/watch?v=mCKl0mcVhQk

ASMARINA – *photographic book*

In addition to the documentary, the project involves the realization of a photographic book: a collection of shots from private and institutional archives found during the making of the film.

Alan Maglio is a photographer-director, who has presented his works in different exhibitions and festivals in Italy and abroad. His style is a mix between portraiture, street photography and documentary and often tackles different topics related to cultural identities. *Asmarina* is his second film after *Milano Centrale - Stories from the Train Station*.

Medhin Paolos is a photographer, electronic musician and an activist. Her career path has taken her from an international experience with Fiamma Fumana to her current work within “Rete G2 - Seconde Generazioni”, a national organization for citizenship rights. *Asmarina* is her debut film as a director.

B

Shaul Bassi, *The dangers of race: reflections on Paul Gilroy*

The controversial claim by Paul Gilroy that the category of ‘race’ should be dropped altogether will be discussed in conjunction with the recent plea from the Italian Institute of Anthropology that the term ‘razza’ should be eliminated from the Italian constitution. I will briefly explore the implications of these two bold suggestions, arguing that they do not contradict the urgent need to interrogate the various racilogies that have plagued past and present Italy.

Shaul Bassi is associate Professor of English and Postcolonial Literature at Ca’ Foscari University of Venice. His recent publications include *Experiences of Freedom in Postcolonial Literatures and Cultures* (with Annalisa Oboe, Routledge, 2011) and *Essere qualcun altro. Ebrei postmoderni e postcoloniali* (Cafoscarina, 2011). *Shakespeare’s Italy and Italy’s Shakespeare. Place, ‘Race’, and Politics* is forthcoming in 2015 from Palgrave Macmillan.

Roberto Beneduce, *How do refugees remember? Postcolonial archives of sorrow and hope*

Archives are not only the storehouse where we keep official memories and documents, or from which we extract what we call History. They are often sites of loss and sorrow (Murphy), of lives torn apart by bureaucratic indifference. At the same time they are spaces of hope, whose traces await recognition. The research carried out over the last few years with refugees and asylum seekers coming from Mediterranean and Sub-Saharan Africa draws a landscape that is characterized by private memories and images of violence (Kirmayer; Caruth) and of tenacious ties. Here, in this memory-scape, the historical consciousness of the wretched and the dominated rewrites our present and challenges the hegemonic forms of memory when it produces different ways of “translating the experience of time” (Hartog). The paper, built on discourses, interviews, and clinical encounters with refugees and migrants, aims to explore these splinters of memory often produced by refugees’ bodies or under the guise of ‘symptoms’. The purpose is also to analyse the postcolonial production of discourses and counter-memories (Foucault; Lipsitz).

Roberto Beneduce is an anthropologist and ethno-psychiatrist. He has taught Medical and Psychological Anthropology at the University of Turin since 2000. He has conducted fieldwork in Sub-Saharan Africa (Mali, Cameroon, DRC, Eritrea, Mozambique), researching the transformation of healing practices, religious imaginaries, and the social consequences of violence and war. Since 1996 he has practiced ethnopsychotherapy at the Turin Franz Fanon Center, of which he is the founding member and head. He received his MD and psychiatric specialization from the University of Naples, and his anthropology degree from the École des hautes études en sciences sociales in Paris. His current research focuses on issues of migration and refugees, postcolonial

studies, social violence, and psychic suffering in Europe and West Africa. His works include: *Corpi e saperi indocili. Guarigione, stregoneria e potere in Camerun* (Bollati Boringhieri, 2010); *Archeologie del trauma. Un'antropologia del sottosuolo* (Laterza, 2010); the edited volume *Frantz Fanon, Decolonizzare la follia. Scritti sulla psichiatria coloniale* (ombre corte, 2011); “Undocumented bodies, burned identities. Refugees, sans papiers, harraga: when things fall apart” (*Soc. Sci Information*, 2008); “La vie psychique de l'histoire. Frantz Fanon et le temps fracturé de la mémoire” (*L'Autre*, 2012); “Un imaginaire qui tue. Réflexions sur sorcellerie, violence et pouvoir (Cameroun et Mali)” (in B. Martinelli and J. Bouju eds., *Violence et sorcellerie en Afrique*, Karthala, 2012); and, with S. Taliani, “Les archives introuvables. Technologie de la citoyenneté, bureaucratie et migration” (in B. Hibou ed., *La bureaucratie néolibérale*, La Découverte, 2013).

Stefano Brugnolo, Postcolonial theories according to the Freudian concept of compromise formation: the examples of *Aida* and *Madama Butterfly*

My contribution aims to examine some fundamental postcolonial ideas in light of Francesco Orlando's hypothesis that artistic works always contradict their ideological presuppositions. If Orlando's postulation is true, then we can assume that the great texts of the Western tradition, even when they are apparently connected to Imperialism, always reveal critical and utopic resources that are often overlooked by postcolonial studies. In order to verify this assumption I will consider two works that are frequently qualified as orientalist: *Aida* and *Madama Butterfly*.

Stefano Brugnolo teaches Literary Theory at the University of Pisa. Amongst his publications are *La tradizione dell'umorismo nero* (1994); *L'alchimia imperfetta: saggio sull'opera di Joris-Karl Huysmans* (2001); *La letterarietà dei discorsi scientifici: come pensavano e come scrivevano Hegel, Tocqueville, Marx, Darwin, Freud* (2001); “*Il giorno del giudizio*” di Salvatore Satta e la letteratura delle periferie (2004). His latest monograph is titled *Le strane coppie. Antagonismo e parodia dell'uomo qualunque* (il Mulino, 2013).

C

Giovanna Callegari, Postcolonial feminism and gender studies in Italy

The theoretical framework of my contribution is located at the intersection between gender studies and postcolonial feminist studies. The reflection is carried out by reference to different women's voices, writings, perspectives, which have intersected the “postcolonial discourse” critically, thus modifying the context of gender studies in Italy.

The aims are the following:

- to highlight *the effect* that postcolonial feminist philosophical reflections, intimately characterized as an “aesthetics of otherness” (G. C. Spivak, C. T. Mohanty, R. Chow, but also W. Tamzali, A. Djebar, M. Devi) had, in particular, on the concepts of “representation” and “violence”, both epistemologically and materially;

Archives of the future

- to look at *the themes* – such as care, education, work, affectivity related to the use/abuse of the body – that, in a postcolonial perspective, the feminist and gender debate in Italy has reviewed with greater urgency, in a general response to the phenomenon of “feminization of public space” (Lea Melandri) and to “sick emancipation” (Lidia Cirillo) – as defined in the context of a reflection mainly addressed to the issues of work and citizenship;

- to identify *the features* of the current debate in Italy on the relationship between gender – postcolonial criticism – posthuman perspective.

The pair imagination-relationship is the theoretical device through which the proposed reflection will unfold.

Giovanna Callegari holds a PhD in Gender Studies. She collaborates with the Department of Humanities, University Federico II in Naples, and she is Editorial Board Member of the Federico II Gender Studies Review “La camera blu”. She also collaborates with IAPH – Women’s Philosophy International Association – and with the magazine of film culture “Quaderni di Cinema Sud”. She is a member of the “Filosofia fuori le mura” Research Group, and she works to the realization of educational and training projects on gender difference and education to feelings in schools.

Marta Cariello, *The critical body: thinking at the edge of Europe*

Reflecting on postcolonial studies in Italy implies looking at the geographies of eradication that, for at least twenty years now, have been re-drawing the material and cultural borders of Italy and of Europe as a whole. It appears urgent not only to address the hundreds of thousands of unheeded stories carried by each migrant, whose routes and lives are determined by the constantly changing global system of financial capitalism and of the war industry; it is, also, fundamental to attend to the migrant’s physical, “pre-juridic” presence, which is, as Judith Butler writes, at the same time excluded from and yet absolutely determined by the State, being disenfranchised solely by virtue and decision of the State itself. The “arrivants” Derrida writes of, defined always by the constant act of “arriving”, carry, with their very presence, the critical predicament of European Modernity.

The migrant body is therefore here proposed as a “critical body”: what in the 1990s, for critical theory, was the cyborg; the future (now realized?) virtual body, appears possibly incarnated today in the hypermateriality of the “different” body, a narrating body that translates the land of arrival in the very moment it touches it, or even earlier, in the uncertain, liquid borders of the sea.

How does this body intervene in Italian postcolonial critical theory? How does it act inside discourses on national identity, the nation-state, cultural hegemony? How does the border, carried by and on the migrant body, re-write “our” critical theory? My research will explore the sites of critical articulation of the migrant body through the lenses of Mediterranean studies, border studies, and the recent research on Italian “migrant literature”, aiming at reflecting more widely on postcolonial theory in light of the specific critical dis-locations of Southern Europe.

Marta Cariello, PhD, is a research fellow in English Literature at Seconda Università di Napoli, Italy. She has published on postcolonial literature and cultural translation, with a specific focus on Anglophone Arab women writers. Her latest volume is *Scrivere la*

distanza. Uno studio sulle geografie della separazione nella scrittura femminile araba anglofona (Liguori, 2012). Her current research focuses on the thematization of exile in Anglophone Arab women writers, on poetry by women of the Palestinian diaspora, on polyglossia as a feminist strategy of identity discursive formation, and on the discursive production of revolution.

Carla Carotenuto, Cross-cultural and postcolonial paths in Rino Bianchi and Igiaba Scego's *Roma negata*

The paper traces the urban and global, historical and geographical, cross-cultural journey that Rino Bianchi and Igiaba Scego undertake in the book *Roma negata. Percorsi postcoloniali nella città* (Ediesse 2014), effectively combining word and image. Scego's writing and Bianchi's photos give back to Africa the voice that was forgotten/erased by Italians, reconstructing an often omitted past. The authors fill the gaps and the voids in the individual and collective memory of Italian colonialism in Africa, through stories, documents, texts, autobiographical and literary references. In this fascinating journey between past and present, monuments and places more or less known are described through an estranged perspective, recovering generally ignored or removed meanings. This path allows us to resume the relationships that bind Italy to Africa, and to move towards a common recognition.

Carla Carotenuto is a lecturer in Contemporary Italian Literature at the University of Macerata. Her field of research is Modern and Contemporary Literature, with a focus on women's writing, the literature of migration, the Marche regional culture. Recently published monographs: *Identità femminile e conflittualità nella relazione madre-figlia. Sondaggi nella letteratura italiana contemporanea*: Duranti, Sanvitale, Sereni (Metauro 2012), Carver Prize finalist in 2013 in the non-fiction, and *Libero Bigiaretti. Storie di sentimenti. Profilo critico con Appendice di testi rari* (Metauro 2014). Her book *Ugo Betti, Novelle inedite e altri scritti con Appendice documentaria*, two volumes (Bulzoni 2008), was awarded the National Prize of Culture Frontino Montefeltro (XXVIII ed. 2009) - Special Jury Prize for the "Culture of the Marche". She has edited books and published articles and essays on various authors and women writers, including Francesca Duranti, Francesca Sanvitale, Carmen Martín Gaité, Ron Kubati, Raffaello Brignetti, Libero Bigiaretti, Vasco Pratolini, Iginio Giordani, Anna Maria Mori, Anilda Ibrahimi.

Silvana Carotenuto and Annalisa Piccirillo, The Mediterranean Matriarchive: graphics and matters. Digital attempts

The intervention related to the project "M.A.M. Matri-Archive of the Mediterranean" ("Reti di Eccellenza", P.O.R. Campania FSE 2007-2013) intends to present the realization of a website/App, devoted to young emerging female artists, working in the area of the Mediterranean, who intend to publicize and share their experimentation, in the area of various arts such as performance, photography, choreography, land art and bio art, with the community of women interested in the questions dealt by the website, and to which the "Matri-Archive" wants to offer hospitality.

Archives of the future

The presentation will concentrate, in this sense, on the specific sections of the archive: the ‘matriarchs’, the ‘matrix’ and the ‘mother tongue’, ‘matter’ and the ‘materials’. Questions of classical and contemporary mythology, the Mediterranean Sea as a place of displacement, migration and diaspora, questions related to languages and techniques, and finally contemporary problematics connected to ecology and to the female use of recycling materials, will be at the core of the presentation of the digital archive.

After a brief reference to the research theoretical framework in relation to the problematics of the archive as connected to the feminine and its geography, the intervention will show some of the female works of art already gathered in “The Matri-Archive of the Mediterranean”.

Silvana Carotenuto is Associate Professor at the University of Naples “L’Orientale” where she teaches Contemporary Literature in English. Her fields of research are: Deconstruction, *écriture féminine*, Cultural, Postcolonial and Visual Studies. She translated into Italian “*Tre passi sulla scala della scrittura* (Bulzoni, 2000) by Hélène Cixous; her last book is entitled *La lingua di Cleopatra. Traduzioni e sopravvivenze decostruttive* (Marietti, 2009). In 2012 she edited “Impossible Derrida. Works of Invention” (special issue) *darkmatter* vol. 8, where she published “Deriddean Cinders/ Sacred Holocausts”. She has recently devoted her work to the issue of ‘exile’: she led a workshop in occasion of the ISEA 2011 in Istanbul and edited, together with Wanda Balzano, the special issue “Writing Exile: Women, the Arts, and Technologies”, on *Anglistica* 17 1 (2013). Her forthcoming publications are: *A Feminist Critique of Knowledge Production*, edited by S. Carotenuto, R. Jambresic Kirin and B. Prienda (UPress, 2014), in the same issue “Photographic Difference: the ‘Only Side of Life’; ‘Go Wonder’: Plasticity, Dissemination and (the Mirage of) Revolution” in B. Bhandar e and J. Goldeberg-Hiller (eds.), *Plastic Materialities: Politics, Legality, and Metamorphosis in the Work of Catherine Malabou*, Duke University Press, USA (forthcoming 2015); and “Passages d’innocence: la différence photographique dans l’œuvre de Jacques Derrida” *Etudes Françaises* (Les Presses de l’Université de Montreal, 2015).

Annalisa Piccirillo completed her PhD in “Cultural and Postcolonial Studies of the Anglophone World” in 2012, with a dissertation entitled “Disseminated Choreographies: Female Body-Archives”. Today she is research fellow at the Dept. of Human and Social Sciences at the University of Naples “L’Orientale”, where she is responsible for the project “New practices of memories: Mediterranean Matri-archives”. Member of the “Choreography and Corporeality Working Group” (IFTR/FIRT), she is teaching assistant in “English Literature”. In her work of research, she combines gender critical approaches with deconstructionist perspectives in order to investigate contemporary performance-based languages. She has published several articles and essays.

Francesco Saverio Caruso, The ‘popular politics’ of subaltern groups in Southern Italy

Starting from a revision of the civil society/political society Gramscian dichotomy adopted by the “Subaltern Studies” group to frame urban struggles in postcolonial contexts, this contribution intends to test the hypothesis of a possible usage of the same critical tools within the heart of the Old Continent. The work develops methodologically from the intersection of the features of Partha Chatterjee’s “popular politics”

category with the analogies existing between three different forms of struggle by excluded and marginalized Southern Italian social groups, which is the object of a specific comparative research: the “organized unemployed” movement in Naples, the movement fighting for housing rights in Rome, the movement of migrants and refugees in Caserta. These movements, like the street vendors’ committees in Calcutta or the squatters in Mumbai, aim at “building popular organization to solve collective controversies”, not only to claim a universal right for all, but also, and above all, to claim an exceptional treatment for the members of the movement itself.

They work to disclose social invisibility in order to extract an informal channel of identification and of institutional negotiation capable of meeting ‘the emergency’ of our unfulfilled needs, beyond the acknowledged procedures of legal formalism and civil society: subordination lies exactly in this ability to recognise the centrality of the emergency paradigm in government strategies of management and control of the population and the subsequent attempt to bend it to its own interests, without undermining its foundations. From this perspective, in the breaking of the citizenry space, the systematic definition of ‘politics of the people’ allows us to contextualize the subaltern struggles more effectively, fully embracing the transition from an idea of democracy based on the principle of popular sovereignty to an idea of democratic politics shaped by governmentality.

Francesco Saverio Caruso is a post-doc research fellow in the Department of Political and Social Sciences of the University of Calabria and works as a lecturer at the University “Magna Grecia” of Catanzaro. He is currently a Visiting Research Fellow at the “Centro de Estudio de las Migraciones y las Relaciones Interculturales” (University of Almería).

Luigi Cazzato, *Un/doing the Anglo-Southern archive in the Mediterranean: English modern travellers and the postcolonial Mezzogiorno*

My proposal is to read the Mediterranean through the cultural archive constructed by English travellers who visited the Mezzogiorno during the second half of 20th century. I will examine this archive in search of the meridionist discourse (Pfister, Cazzato) that has informed relations between England and Italy since the 18th century. It is through this archive that Modern Europe has invented itself against the Mediterranean Other (European and non European).

Therefore, my aim is to see how one of the main meridionist repertoires – islamophobia (Southern people = Arabs, the story goes) – is now at work; to what extent it has deviated from the norm; and whether the Mediterranean epistemology of the *mestizaje* (Anzaldúa, Glissant, Cassano, Chambers, Gnisci) may be a way out of the clash of fundamentalisms. In short, our attempt is to learn from a geo-cultural space, which is the result of crosspollination among different souths and not the “retarded” child of mother Europe.

This sort of wall-archive should be evaded through a de-colonising epistemology, which may play a crucial role for the present migratory question and the construction of “Fortress Europe”, whose cultural walls are being built by meridionist “bricklayers” at any latitude, either in London or Tripoli.

Luigi Cazzato was born in Lecce (Italy), studied at the Universities of Pisa and Leicester (UK) and currently teaches Literatures and Cultures in English at the University of Bari. He is the author of several essays on the re-reading of the cultural relations between England and (Southern) Italy from a postcolonial perspective. He has edited the multidisciplinary volumes *Orizzonte Sud: sguardi studi prospettive su Mezzogiorno, Mediterraneo e Sud globale*, Besa 2011, and *Anglo-Southern Relations: From Deculturation to Transculturation*, Negroamaro 2011.

Gianpaolo Chiriaco and Serena Guarracino, ExPost: some considerations on a future archive of artistic practices related to migration in Italy

“Expressing Africas: Analysis of Artistic Practices Related to African Diasporas within a Postcolonial Context” is the title of a project which has been informally involving an interdisciplinary group of young researchers for the last two years. The aim of the project is to investigate how the Afro-Mediterranean migrant imaginary is expressed in Italy through artistic practices such as literature, music, and the visual and performance arts. The study on migration from sub-Saharan Africa and the Maghreb has only recently profited by a new attention to the cultural expressions that embody the hopes and ordeals embedded in these global flows, shaping ever-changing aesthetic universes. The analysis of the African diaspora through related creative practices, from the present as well as from the past, means to recognize how migration contributes to the elaboration of Italian identity as well as to its deconstruction as an authoritative discourse in the socio-political debate. The archive collecting these practices will necessarily be ‘future’ or ‘living’, as Arjun Appadurai has it, but also *ex post*, witnessing and interpreting the role that writers, musicians and artists already play in the media and in the academy.

Our case study for this conference is the work of Gabriella Ghermandi, author of the 2007 novel *Regina di fiori e di perle* and today a performer of what she defines as “songs Ethiopian insurgents sang while marching to fight against the Fascist army”. Through analysing audio-visual documentation of Ghermandi’s performance for the Atse Tewodros Project (L’Aquila, July 23, 2014), our presentation will focus on how her performance embodies a ‘cultural transit of the present’, working at the same time as rememory of a repressed past and practice of democratic cohabitation ‘to come’. Ghermandi’s performing body is part of a future archive of migrant performances and performativities, but also works as an archive in itself of bodily, vocal and visual memories of colonial Italy, standing at the very crossroads between postcolonial criticism and artistic practices that ExPost means to map out.

Gianpaolo Chiriaco is a post-doc researcher at the University of Salento, Italy. He worked as fellow at the Center for Black Music Research (Columbia College Chicago) for three years, and has been awarded a Marie Curie Fellowship for the research project ROTVOSCIAME (The Role of Traditional Vocal Styles in Reshaping Cultural Identities Related to African Diasporas in America and Europe). He is curator and organizer of the symposia ‘Black Vocality: Cultural Memories, Identities, and Practices of African-American Singing Styles’ (Columbia College Chicago). His work is focused on a cultural history and anthropology of the black singing voice within the Atlantic diaspora. Results of his research and publications can be found on the website of his project, www.afrovocality.com. Chiriaco has received a PhD from the University of Salento

(Italy, 2010) with a dissertation titled “The Cultural Heritage of Moresca. African Presence and Stylizations in Italian Renaissance Music.”

Serena Guarracino's research interests encompass performance studies and postcolonial literature, gender and cultural studies, with a particular focus on the relationship between literature and performativity. She received her PhD from the University of Naples “L’Orientale” in “Literatures, Cultures, and Histories of Anglophone Countries” in 2005. She recently authored *La primadonna all’opera. Scrittura e performance nel mondo anglofono* (2010), and *Donne di passioni. Personagge della lirica tra differenza sessuale, classe e razza* (2011), which deals with contemporary rewritings of *Carmen* and *Madama Butterfly* from a postcolonial perspective. She translated into Italian Suniti Namjoshi’s short poem “Sycorax” (in *Istantanee di Caliban – Sycorax*, ed. Paola Bono, 2008) and edited with Marina Vitale a double issue for the journal *AION Anglistica* (www.anglistica.unior.it) titled *Voicings: Musica across Borders* (13.1-2, 2009). She is currently teaching a course on English Literature of the 18th and 19th century at the University of Naples “L’Orientale”. She is member of the scientific board of the “Società italiana delle letterate” (Italian Society of Women Scholars of Literature).

Gianmaria Colpani, *Homonationalism in the Bel Paese?*

This paper thematizes Italy’s *oblique* position vis-à-vis “homonationalist” reconfigurations of US and North-European sexual politics after 9/11. The term “homonationalism” has been coined by Jasbir K. Puar (2007) to describe the collusions between the increasing access gained by (mostly white) gay men and lesbians to the folds of the nation-state and the racialization of “other” subjects and populations (especially Muslims, Arabs, or those perceived as such). Situated at the borders of the European map of liberal sexual politics, Italy does not lend itself completely to an immediate import of the concept of homonationalism. And yet, from this position, intersections emerge of sexuality, racialization, Italianness and European construction that the concept can help us understand.

This paper begins by reflecting around the idea that in Italy, so to speak, “we cannot (yet) afford homonationalism”. That idea is twofold: on the one hand, some scholars located at the borders of Europe suggest that the theory of homonationalism is yet another instance of Anglo-American cultural hegemony. Within this polemic, “who can afford homonationalism” becomes a question about the possibilities of access, for the intellectual from the European periphery, to the “avantgarde” of critical theory; on the other hand, it seems that Italy *ironically* cannot afford homonationalism because its cultural and institutional homophobia allegedly place the country at a crucial distance from the rest of Europe.

After deconstructing the terms of these questions, this paper offers a reading of a “cultural text” – the poster of a 2009 antiracist campaign launched by Italian organization Arci – to illustrate a reading of homonationalism from Italy that does not refuse to deal with this new hegemonic articulation of sexual politics and, at the same time, avoids a discrete application of the concept to the “Italian case”, a gesture that would elude the important work of translation.

Gianmaria Colpani studied philosophy at the University of Turin and then feminist and postcolonial theory at the University of Utrecht, NL. Back in Italy, he is currently a

doctoral student at the University of Verona. His research focuses on the debate on homonationalism, which is a recent intersection between, on the one hand, queer and feminist theory and, on the other, transnational and postcolonial criticism.

D

Leonardo De Franceschi, *Cinematrodiscendente*. The memory and the future of filmmakers of African descent in Italy

More and more, scholars in the social sciences keep on discussing the concept of the archive, reviewing it as a strategic locus through which you can read the evolution in the power relations between dominant and subaltern groups and subjects. In the field of film, media and visual studies, the necessity to configure a new narrative of history, inflected by postcolonial thinking is slowly emerging, which may bring to light concealed subjectivities. What is at stake is the social construction of a multiplicity of new traditions, starting from a few traces or absences in documentation.

Following the research for the book *L'Africa in Italia*, my project of a blog called *Cinematrodiscendente* aims at offering a reference site of knowledge and debate on the work of filmmakers of African birth or descent, working in the Italian film and audio-visual industry. The challenge is to open a site where often exclusive data, complex discussions on dominant modes of representation, and promotion of experiences still ongoing or guiltily forgotten, may coexist; and also a space that may work as a launch base or sounding board for, even corporate, battles.

On the background you may read the questioning of a most liquid and plural subjectivity – the Afrodescendant filmmaker's, corresponding to very differentiated experiential and professional profiles – and the awareness that in other more advanced contexts (the United States but the United Kingdom as well, for instance) the battle for a removal of the obstacles blocking a full integration and enhancement of artistic talents of African descent has already obtained relevant results.

In my choice to address a transnational community of readers, using English as a communication language, I hope first of all to overcome cultural and political blocks that have been delaying for decades the emergence of a plural notion of Italianness, one that is articulated in all the most sensitive positionalities. I hope all the same to promote a fertile feedback process, able to consolidate the growing interest coming from scholars and students of Italian Studies for postcolonial Italy, stimulating the outgrowth of a niche audience for films and TV-series attentive to Italian multicultural society.

Leonardo De Franceschi, PhD, holds a BA in Film Studies and Performing Arts, and completed his PhD with a dissertation on North African Cinema. He teaches Postcolonial Theories and Practices for graduate students at Roma Tre University. He has worked for years specifically on African and diasporic cinemas and on the modes of representation of Africa and people of African descent in international cinema. He is the director of the magazine *Cinemafrica* (cinemafrica.org) and of the series "Postcolonial Film and Media Studies" for Aracne Editrice. He published four monographs and edited two readers, as well as many articles, mostly conceived in a postcolonial per-

spective and dedicated to African cinemas, actorship, Italian directors, cinema of migration and intermediality.

Valeria Deplano, *Without discrimination based on race? Racism against the grain in the Italian public discourse (1950-79)*

After the fall of Fascism the word “racism” was erased from the Italian legislation, whereas the new Republican Constitution refused explicitly discriminations based on race. The hegemonic narrative developed during the postwar period described Italy as an inclusive country, although racism inflected the relationships between people from the North and the South of Italy. Anti-black racism seemed to re-emerge at the end of the 20th century, when Italy was reached by an increasing number of migrants: it was the reaction to a new presence, perceived as a danger by the community.

On the contrary this paper conceives racism as a cultural, deep-rooted construction that does not follow the timing of institutional history, and it aims to discuss the representation of Italians as anti-racist people covering the historical reenactment with events and people previously ignored. It will focus on the way African people have been perceived in postwar Italy: they were a few, almost invisible people, their stories reached the public opinion only on specific occasions, whereas the behaviour of Italians toward them has never been analysed.

This paper reflects on the constant presence of racism in Italian culture. It reads against the grain the journalistic sources from the Fifties to the Seventies, sources that contributed to shape and spread out the hegemonic discourse, in order to investigate the discursive devices employed each time to describe African people, and to highlight if they perpetuated the racialization processes inherited from the colonial period, enforcing social differences and hierarchies of power which put migrants in a subaltern position.

Valeria Deplano is a research fellow in History at the University of Cagliari. Her work focuses on Fascism and Italian colonialism and their cultural impact, in particular the racist legacies in modern Italy. Among her publications, *L’Africa in casa. La propaganda coloniale durante il fascismo* (Le Monnier, forthcoming in 2015); *Costruire una nazione. Politiche, rappresentazioni e discorsi che hanno fatto l’Italia* (ed. with S. Aru, Ombre Corte, 2013), and *Subalternità italiane* (ed. with L. Mari and G. Proglia, Aracne 2014). She is a member of the research groups “Sardegna d’oltremare” and “Returnig and Sharing Memories”, which aim to recover the private memories about the colonial period, and she is also a member of the scientific committee of the National Workshop sponsored by SISSCO “Colonialism and national identity. L’Oltremare between Fascism and the Republic”.

Roberto Derobertis, “Ognuno fa sentire la sua voce”. Rereading Rocco Scotellaro and the subaltern South in the postcolonial condition

Rocco Scotellaro (1923-1953) was a writer, a political activist, and a scholar at the Centre for Agricultural Economics in Portici (Naples), where he worked at his unfinished *Contadini del Sud*: a collection of southern peasants’ autobiographies. Usually

celebrated as the ‘peasant poet’, Scotellaro was a committed intellectual who struggled with the peasants of his birthplace by taking part in land occupations, which cost him a 45 day imprisonment.

Within the frame of conflicting relationships of subalternity and dominance between the North and South of Italy, this paper aims at:

a) rereading Scotellaro’s texts as representations of southern Italian farmlands as a place of exploitation and economic and racial discrimination, by situating them in their own time when Italy got through social and political unrest (postwar Italy right before the economic miracle and, at the international level, decolonization)

b) analyzing his texts in the current postcolonial condition and following the Subaltern Studies group research lines that allow us to see, in the background, contemporary events such as the new central role of farmlands and migrant peasants’ struggles, rather than considering them as mere remains of modernization. They are postcolonial subjectivities that unsettle the relationship between the local and the global in the same South that was crossed by Scotellaro and ‘his’ subalterns, who were not themselves homogeneous subjectivities with regard to the official identity of the nation-State, nor to the stereotypical Italian southerner;

c) reopening the archive of the ‘Mezzogiorno’ (Southern Italy) by reconsidering its past of supposed opposition and passivity to modernization – according to the Eurocentric idea of history as a sequence of developmental stages – by taking into account processes of resistance and conquest of autonomy by subaltern classes.

Considering Scotellaro’s political and literary experience as part of the history of the entanglement between colonialism, neocolonialism and late capitalism, this paper will try to identify the locations of the Mezzogiorno within the texture of the Global South, by asking which tensions between exploitation and race, and migration and labour restructuring, have been crossing our South.

Roberto Derobertis teaches English Literature and Culture in Italian secondary schools. He earned his PhD in Italian Studies at the University of Bari in 2007, with a dissertation titled *“Migrant Writings”: Literary Displacements and New Configurations. Questions of Theory, Critique and Culture in the Italian Literary Discourse in the Age of Globalization*. In the years 2008 to 2010 he was a research fellow in the same institution and continued his research and teaching activities, concentrating on Italian emigration and colonial literature. As an independent scholar, he is currently working on the relationship between migration, colonialism and creative writing with a special focus on Southern Italy. His main research interests are literary theory and historiography, comparative literature, cultural and postcolonial studies. He presented his work at international conferences held in Italy, France and the US. Besides several essays on Italian ‘migrant writings’ and colonial literature in journals and collective volumes in Italy, France, and the English-speaking world, he has published re-readings of Ennio Flaiano’s, Salvatore Bruno’s and Carlo Levi’s works from a postcolonial perspective (a postcolonial re-reading of Levi’s famous *Cristo si è fermato a Eboli* was published in *Postcolonial Italy*, ed. Cristina Lombardi-Diop and Caterina Romeo, Palgrave 2012). Moreover, he edited *Fuori centro. Percorsi postcoloniali nella letteratura italiana* (Aracne, 2010) and co-edited (with Bruno Brunetti) *L’invenzione del Sud. Migrazioni, condizioni postcoloniali, linguaggi letterari* (B.A. Graphis, 2009) and *Identità, migrazioni e postcolonialismo in Italia. A partire da Edward Said* (Progedit, 2014, <http://www.progedit.com/libro-459.html>). He is a research team member of the *postcolonialitalia* research project and network, and a member of the collective *Scirocco – Ricerche a Sudest* in Bari.

Giulia de Spuches, Mediterranean diasporas. geographical spaces and discourses

In the heart of the Mediterranean, to sail the seas actually means to follow the coast line. Man leads his life and founds his institutions on the mainland, but traditionally tries to figure out the movement of one's own existence by the metaphor of reckless navigating. The metaphor of intrepid sailing in the Mediterranean has taken an unexpected turn and has become a tragic reality in the last few decades. Today crossing the Mediterranean really means to burn one's own identity and look for a new deterritorialized space, a space of diaspora. The story of the cancellation of the variable safety distance between the "colonial" centre and the "colonized periphery" draws a gap to be filled on the skin of migrants: on the one hand, a cartographic representation that has shrunk the world in such a way that it is viable without friction, on the other hand, the fact that often, in the time of one trip, individuals are turned into migrants, expatriates, refugees, exiles. Europe invented precarious lives: the concept of citizenship automatically creates a dichotomy between those who belong and those who don't. The discourse about movement, about what it means, brings with it a reflection on the concept of identity. The latter, in view of this geopolitical discourse, is a spatial practice, is an irreducible experience of the body.

Giulia de Spuches is an Associate Professor of Geography at the University of Palermo, Italy. She received her doctorate (phd) in Urban Geography from Catania University. Her recent publications include *La città cosmopolita. Altre narrazioni* (2011); "Diaspora", in *Mediterranean Lexicon*, (2012) and "Mediterraneo in diaspora. Soggetti plurali e nuove pratiche del domestico" (2013). Her research interests include the concept of diaspora in the Mediterranean area, and she is currently completing a book on Cultural Geography and the LGBT movement in Palermo's Pride.

Federica Ditadi, The Italian colonial archive: *Storia di Woizero Bekelech e del signor Antonio*

This paper offers an analysis of the seventh chapter of Gabriella Ghermandi's novel *Regina di fiori e di perle* (2007). In *Storia di Woizero Bekelech e del signor Antonio*, by telling her life as an immigrant in Italy, Woizero talks about two remarkable encounters: the first with Anna, and the second with Antonio. In relation to otherness, the two elderly people have opposite reactions: whereas the former is unable to overcome the stereotype about black people, the latter is overwhelmed by guilt for his past life as a soldier in Ethiopia. While the meeting with Anna stands for suppression of the colonial enterprise in Italy, Antonio becomes the speaker for the need of a public memory, being able to combine past and present, Italy and Ethiopia.

Woizero's storytelling stands out for the dignity given to both the winner and the defeated: both are portrayed through dialogues, in the idiom of the colonized, and in so doing they overcome the «logic of certainty» (Said, 1995), a way of reasoning that leads to being aware of the complexity of a relationship between persons who belong to far-away worlds and who «sentono d'appartenere a mondi ancora separati da ravvicinare» (Gnisci, 2006).

Federica Ditadi graduated in Italian Literature and Modern Philology at the University of Padua, Italy. She is currently a PhD candidate in the same institution. Her doctoral dissertation – *Americanisms in the Italian reportages of the Thirties* – concerns the image and the representation of the United States in Italy through the analysis of Italian travel literature and Gramsci's theories of hegemony and subalternity.

F

Alessandra Ferlito, Exhibitions in Italy, between colonial and postcolonial: the unexplored archive of a current past

The arguments advanced in this paper originate from a specific conjuncture: a time of “permanent transition” (Mellino), in which “postcolonial melancholia” (Chambers 2012) prevents Italians from acknowledging their ambiguous and controversial past, while simultaneously “new forms of resistance to global capitalism” erupt (Mezzadra). This paper puts forward a series of reflections and critical interrogations elaborated at the intersection of historical research and ethnographic inquiry, in order to analyse the ways in which the postcolonial debate has been acknowledged, adopted and inflected within the Italian exhibition networks. The aesthetic categories used by curatorship to read and define the relation between colonial past and postcolonial present are referred to the relations between Italy and their former colonies in Africa, taking into account the ‘anomalous’ situation brought about by the processes of removal to which the Italian colonial enterprise has been systematically and strategically subjected.

From this perspective, the paper signals the urgency of (re)opening and problematizing the archives of those exhibitions, which were/are specifically aimed at the self-representation and the representation of the *other*, by focusing on two internationally significant cases: the *Mostra Triennale delle terre Italiane d'Oltremare (Triennial Exhibition of Overseas Italian Territories)* in Naples, and the 56th *Biennale di Venezia – Settore Arti Visive (Venice Biennale – Visual Arts Sector)*. These two cases are taken here as the two extremes of a conflictual *continuum*, which interrogates present, past and future alike. If the 1940 Neapolitan event was programmatically conceived as a celebration of the Italian colonial Empire, the 2015 *Biennale* (directed by Okwui Enwezor) seems to promise a postcolonial turn. However, a question arises: to what extent is it possible – within the present conjuncture – to conceive an exhibition as a true experimental ground for practicing “culture as difference” (Hall 2006), and not as a tool for exerting novel forms of cultural hegemony?

Alessandra Ferlito is a curator, journalist and PhD candidate in Studi Internazionali (International Studies) at the Università degli Studi di Napoli “L’Orientale”. After completing a degree in Conservazione dei Beni Culturali (Conservation of Cultural Heritage) at the Università del Salento, she has been active in Sicily, developing her trajectory of critical narration focusing on contemporary art and curatorship. Since 2013, she is engaged on an experimental project entailing research, production and legal consultancy for artists and researchers (galleriaoccupata.it). Since 2014, she has been a member of the Centro Studi Postcoloniali e di Genere (CSPG, Centre for Postcolonial

and Gender Studies) at “L’Orientale”, directed by Prof. Iain Chambers. Currently, she is carrying out an interdisciplinary inquiry into the reception of the postcolonial debate within the Italian exhibition networks (*Prospettive postcoloniali nella curatela italiana: indagine critica tra storia e contemporaneità/ Postcolonial Perspectives within Italian Curatorship: A Critical Inquiry between History and the Present*). She is also elaborating her research and curatorial activities through the participation in the artistic project *Il paese delle terre d’Oltremare* (<https://ilpaesedelleterredoltremare.wordpress.com/>), conceived by Alessandra Cianelli with the support of the CSPG, and through her collaboration with the scholar and musicologist Gianpaolo Chiriaco, author of the research project *afrovocality.com*.

Francesco Antonio Festa, Lines of escape in times of crisis: racialization and orientalism in the South of Europe

My presentation will focus on the application of the devices of racialization and “orientalism” in southern Europe (particularly in the South of Italy) through the analysis of some cases of racism against the southern population. I will borrow the interpretation of Edward Said and Frantz Fanon on the use of the two devices. Said’s Orientalism has glimpsed the countless ways in which a part of the world imagines another to dominate, giving rise to a kind of geopolitical cultural analysis. In the Italian case it is inscribed in the history of the interaction between the North and the South of the country. With Fanon, however, we will try to infer the meaning of racialization for the people of the South of Europe: that is to say, in the construction of discourses and practices, economic and cultural processes of essentialism and discrimination connected to the subordination of a social group by another. The report will use the approaches of Antonio Gramsci and Michel Foucault as regards the close relationship of knowledge and power in the fields of enunciation and overlapping instances of economic, political and ideological discursive formations and identity. Finally, through the presentation of social movements in the South of Italy, which have arisen around claims such as common goods, environmental protection and management of political and economic policies, practices and illustrate examples of “counter-conduct” which, escaping the double route of “orientalism” and racialization, try to give solution to the instances on which they are mobilized and at the same time, to self-manage the local communities, making visible new forms of popular sovereignty and constituent power.

Francesco Antonio Festa is a PhD in “Contemporary history in Mediterranean History”. He taught at “Università Orientale” of Naples. He is now an independent researcher. He is active in the social movements in the South of Italy. He has published various essays on the “questione meridionale” in the south of Italy, on the antifascist emigration, on the thought and on the practices of the “centri sociali and of the “No Global movement”. He focuses on the phenomenon of racialization and “orientalism”, the critique of the models of growth with particular attention to the South Europe, the forms of self-organization and of the practice of the “common”. He uses concepts of the “postcolonial critical theory” and foucaultian perspective and gramscian theory. He is co-author of the book *Briganti o emigranti. Sud e movimenti fra conricerca e studi subaltermi*, by Orizzonti Meridiani (ombre corte, Verona 2014). He took part in the UniNomade collective activities, while today he participates in the Orizzonti Meridiani collective and EuroNomade project.

G

Francesca Gallo, Postcolonial Italy: the artists' point of view (1990-2014)

What is the image of postcolonial Italy? What are the forms and themes employed by visual artists to represent this new condition?

My contribution analyzes the works of some Italian and foreign artists either involved in the cultural climate of Postcolonial Italy, or who have adopted a postcolonial perspective about our country, starting from the extraordinary video *The Remains of the Father – Fragments of a Trilogy (Transhumance)* 2012, dedicated by Bridget Baker to fascist colonialism. During a residency for artist in Bologna, Baker could explore the archive of a public official of the Thirties, and made a poetical commemoration of other subjectivities taken from the archive. This “different subjects” had participated in the same history, but in a subordinate condition.

Also other foreign Italy based artists give voice to the same inferiority, choosing the theme of their personal experience of migrants in Europe, as Adrian Paci, Sislej Xhafa or Sukran Mural. Whereas others – starting again from their personal experience – focused on the contradictions of the so called “second generation”, as Buchra Kahalili (Venice Biennale 2013).

In the Nineties, instead, there are few Italian artists concerned with these contemporary transformations. Among them, Luca Vitone, for instance, elaborated a cohesive corpus of works in which – always preferring a form connected with the concept of place – the recent multiculturalism reverberates on the mixed nature of present national identity, as in *Wide City* (1998) e *Pret à porter* (2004).

The strong critical awareness of these works seems almost to take the place of the real critical debate, that was until now quite occasional (*Wherever we go: Art, identity, cultures in transit*, exhibition catalogue, Milan 2008) or general (*Arte-mondo*, ed. E. De Cecco, Milan 2010), at least in the visual art field. These lasts are absent, and not by chance, for instance, in *Postcolonial Italy: Challenging National Homogeneity* (New York 2012).

Francesca Gallo, researcher of Contemporary Art History at Sapienza University of Rome (<http://www.lettere.uniroma1.it/users/f-gallo>), studies art and art critics of the XIX-XXI centuries, with specific attention to the interaction between theoretical debate and creative and exhibition practices. She works on new media art («Ricerche di storia dell'arte» 2006; *Les Immatériaux*, Roma, 2008), on procedures of XX century art (Carocci 2007), and she has studied Italian performance art (with a monographic issue of «Ricerche di storia dell'arte» 2015). Some postcolonial reflections are in *Videozoom Marocco* (Gangemi, 2008); *Noi visti da qui* («Luxflux» 2009); *Jorge Glusberg fra Europa e (Sud)America* («Studi latinoamericani» 2008).

Gaia Giuliani, For a transnational mapping of colour-assignments across colonial and postcolonial experiences

Connections between race, coloniality and the postcolonial condition are both very tight and ambiguous, and intertwined with different types of colonial experience (settler and exploitative) giving birth to a variety of relations between race, hegemonic discourse and hierarchies of gender, class, culture, and sexuality. Issues of race, sovereignty, agency and governmentality will be taken into account within a transnational ‘camp’ including the British Empire in the area of the Pacific Ocean, the US, and in colonial and metropolitan Liberal, Fascist and Republican Italy. This analysis tries to catch transnational flows of racilogies (Paul Gilroy) and its local articulations and their effects in structuring the body politic, its institution, sovereign subjects and subalterns, and its relation with global capital.

Gaia Giuliani (PhD Torino); (postdoc Bologna; UTS Sydney) is research assistant in Political Theory and Colonial and Postcolonial Studies at the University of Bologna, Dept. Social and Political Sciences and undergraduate supervisor at the Dept. of Sociology, University of Cambridge (UK). She has been honorary visiting scholar at the University of Technology Sydney, NSW (June 2007-June 2011), at the University of Leeds, UK (Oct-Dec 2013) and at Goldsmiths College, University of London, UK (April-Dec 2014). Amongst her books, *Beyond curiosity. James Mill e la nascita del governo coloniale britannico in India* (Aracne, Roma 2008), *Bianco e nero. Storia dell'identità razziale degli italiani* (2013) with Dr Cristina Lombardi-Diop (University of Loyola, Chicago, Ill.). In 2014 she has published as editor a book on contemporary metamorphoses of affectivities, gender and sexualities: G. Giuliani et al., *L'Amore ai tempi dello tsunami. Amore, Sessualità e Modelli di Genere in Mutamento* (Ombre Corte, Verona). In 2015 she will publish a co-authored book, together with Gabriele Proglione, *Distopie. Storia della paura nella cultura visiva di massa contemporanea* (Le Monnier-Mondadori Education). In 2015 she will also edit *E gli italiani divennero bianchi. Genere, razza e bianchezza nell'Italia contemporanea* (Ediesse, Roma) collecting 17 authored book chapters. In 2017 she will author the monographic book *Race, Gender, and Nation in Modern Italy* (Palgrave Macmillan). For a more detailed CV and list of publications, see <http://unibo.academia.edu/drGaiaGiuliani>.

Giulia Grechi, 'The best stories are told by things, dying things'

“The thing is not the object, the indeterminate obstacle I face, which I have to tear down or bypass, but a knot of relations where I feel myself implicated, of which I don't want to have any exclusive control”.

(Remo Bodei, *The Life of Things*)

In Italy we keep our colonial memory in institutional archives, frequently inaccessible to citizens and almost never exposed to public enquiry. But there is also an intimate memory of colonialism, kept in small private “collections” of people who lived through that period. In my speech I will present “*Immaginari (post)coloniali. Public and Private Memories of Italian Colonialism*” (curated by Giulia Grechi and Viviana Gravano, Routes

Archives of the future

Agency): a shared, affective, “*othered*” archive of Italian colonialism. It won’t be a storage of images, but an open platform for the work of contemporary artists and researchers. Via a public call, we will ask people who own things and stories from the colonial period to send them to us. We will digitalize them and we will return them to their owners. We will invite contemporary artists and researchers to work on these materials, producing *ad hoc* artworks or events (like workshops for students and teachers). Every activity of the archive will be oriented to let the repressed colonial past emerge, to connect the stories to History, to understand the relations between our colonial past and our present. This process will act through the aesthetic reworking of colonial images, which were so central for the formation of our national culture.

Immaginari (post)coloniali will be a living archive, not intended to generate memory but “*memorability*”; which tries to understand (without moralism) the *pleasure* linked to the consumption of racialized images, even for not racist people; which (in the prefix “post”) indicates *continuity* and not rupture with the past; which thinks about the idea of a “community yet to come” (Agamben), through private, intimate, soaked-with-memory *things*, intended as relational knots.

Giulia Grechi holds a PhD in “Theory and social research” at the University La Sapienza (Rome, Italy). She is currently research fellow at “L’Orientale” (Naples, Italy) as a member of the EU Project “Mela – European Museums in the Age of Migrations” (founded as FP7-SSH-2010/2012), where she is working on the relation between museums, contemporary anthropology and contemporary art. Her research interests include anthropology, cultural and postcolonial studies, museography, with a focus on contemporary art and on representations of the body. She teaches *Photography – social communication* at the Fine Arts School of Brera (Milan, Italy), *Visual anthropology* and *Sociology of communication* at the European Institute of Design (IED) in Rome. She is editor-in-chief of the on-line journal *roots&routes – research on visual culture*, and founder of the cultural association Routes Agency, based in Rome. As Routes Agency, she curated exhibitions and conferences in many cultural spaces (such as the MAXXI Museum and the Pigorini Ethnographic Museum in Rome). She recently published *La Rappresentazione Incorporata. Una etnografia del corpo tra stereotipi coloniali e arte contemporanea* (Bonanno 2010), and edited (together with Iain Chambers and Mark Nash) *The Ruined Archive* (Politecnico di Milano, 2014).



ideadestroyingmuros, post-exotic archipelagos: southern and eastern italian borders, sexual frontiers and transnational artistic practices

in the first half of the paper we discuss the symbolic geography of the italian state, starting from its frontier-territories to the east and the south. in europe, these italian frontiers work as hinges and embody a separation: to the east they separate the post-socialist east from the democratic-capitalist west, to the south they create a narrowing between the civilized european west and african and middle-eastern postcolonial processes.

from this perspective we will re-interpret, in order to transform them in a post-exotic and postcolonial dimension, the concepts of south, east, southern question and orientalism, periphery and border, which are produced and utilised by the west's political and academic institutions.

to create a self/critical geopolitical perspective, we place ourselves symbolically on two islands that have marked our biographies (lošinj, in the quarnero archipelago, which belonged to italy during fascism, and sicily and its archipelagos), which capital/s tries/y to win over in different ways.

whereas in dominant histories and imaginaries islands are deserted, discovered, wild, infernal, uncontaminated, or ideals of pure eroticism, in our life experiences islands correspond, in a perspective of integration, to places that are caught up in complex dynamics of domination: national, economic, touristic, military and cultural.

this paper combines the anthropological method with the artistic process and advances the idea of a post-exotic archipelago as the shape of an alliance between islands usually considered to be peripheral.

the second part of our paper will therefore centre on the *post-exotic archipelago* installation, which we created at the university of paris8 in may 2014. through images and a brief video we will show how the installation translates, thanks to the practice of sewing, the geography of our relations.

ideadestroyingmuros is a transcultural artistic collective founded in venice in 2005. we are engaged in artistic and anthropological research across france, italy and spain. we are enrolled in the doctoral schools of the centre dona i literatura (universitat de barcelona), centre d'études féminines et études de genre at the université de paris8, the school of fine arts of the universidad politécnica de valencia and the department of philosophy, pedagogy and psychology of the university of verona.

L

Tom Langley, *Invisible and unseen cities: traces of Calvino in Rushdie's The Satanic Verses*

In *Invisible Cities*, Italo Calvino describes the fabulous city of Octavia, suspended between two mountains in something like a spider's web. If influence is the spider's web in which we hang our work, then the work is like Octavia itself, that glittering jewel of a dream city, hanging in the filaments of the web, for as long as they are able to bear its weight.

(Rushdie, *Step Across This Line*, p. 66.)

To speak about influence, for Rushdie, is to speak about Calvino. These lines are taken from Salman Rushdie's essay 'Influence', originally presented as a lecture in Calvino's adopted city of Turin in 1999; one of many pieces in which Rushdie speaks movingly of the impact that Italo Calvino had upon his work and life. Rushdie's non-fiction tells the

story of his constantly evolving relationship with Calvino's work: a story of readings and re-readings, returns and revisions. Despite this, there has been surprisingly little critical attention paid to the connections between these two writers, and almost no analysis of how this influence might manifest itself in the pages of Rushdie's fiction.

In this paper, I want to focus on one particular thread of this web of influence: Rushdie's re-articulation of the 'invisible city'. I suggest that the Rushdie's celebrated idea of an 'imaginary homeland' emerges in his writings as a kind of riff on Calvino's invisible cities. I then turn to *The Satanic Verses*, a text packed with invisible, unseen and imaginary cities, and argue that what Rushdie borrows from Calvino is a peculiarly urban magical realism, which sees the city as the locus of difficult realities and glittering impossibilities.

Tom Langley is in the final stages of his PhD at Newcastle University. His thesis is interested in the way that a certain trajectory of Italian anti-Fascist literature is engaged in the articulation of what might be thought of as anti-colonial positions and forms of literary expression, and is particularly interested in the dialogues between Italian and Indian writers in the Twentieth Century.

Cristina Lombardi-Diop and Caterina Romeo, *Beyond Italy: reflections on the present and future of postcoloniality*

Italy, like other European countries, has undergone an epochal transformation as a postcolonial country in the wake of the fall of the Berlin Wall and as a consequence of the demographic and social changes brought about by mass immigration from the global South. Central to our critical endeavor is the question of what constitutes the postcolonial condition of contemporary Italy and in what way it is similar to or dissimilar from other European countries. Similarly to most European countries, postcolonial studies applied to the Italian context repositions colonial history and its legacy at the center of the debate on contemporaneity and connects them to transnational migrations, also highlighting how relationships of power created by colonialism are reproduced and reinforced in contemporary postcolonial societies. The historical examination of the Italian past, however, unlike that of other European countries, necessarily includes mass emigration (and, in more than one sense, emigrants as colonized subjects) and the Southern Question (as "internal colonialism").

It is our belief that such complex historical and geographical framework requires an engaged scholarship capable of connecting disparate phenomena across time and space in order to meet, in a truly multidisciplinary and intersectional effort, the challenge that Italian postcoloniality poses to Italian Studies and to our understanding of "italianità." This involves widening the scope of our academic inquiries beyond the present and the national borders in order to re-read the historical formation of *italianità* and broaden its definition as a way of transforming it in the future. We are highly critical of a concept of *italianità* that continues to support exclusivist racializing practices by privileging the principle of bloodlines for admission into the national family, and we envision its possible transformation in light of the expanding definition of nationhood brought about by current demographic and cultural changes. Adopting a postcolonial lens contributes to bringing race to the fore, countering the attempt at erasing the visibility of race as a category of identity formation for Italians. Ultimately, adopting such an approach

prompts us to imagine what is now in the making, that is, a future Italy that recognizes itself beyond its cultural and physical borders.

Cristina Lombardi-Diop is Director of the Rome Studies Minor at Loyola University Chicago, where she teaches Women's Studies and Gender Studies and Modern Languages and Literatures. She is the author (with Gaia Giuliani) of *Bianco e nero. Storia dell'identità razziale degli italiani*, (Le Monnier-Mondadori 2013, winner of the 2014 American Association for Italian Studies Prize) and the co-editor (with Caterina Romeo) of *Postcolonial Italy: Challenging National Homogeneity* (Palgrave Macmillan, 2012) and *L'Italia postcoloniale* (Le Monnier-Mondadori Accademia, 2014 – finalist for the 2014 Associazione del Libro-CNN Prize). Editor and translator of Ngugi wa Thiong'o's *Smuovere il centro* (Meltemi 2000), she has also edited Gabriella Ghermandi's *Regina di fiori e di perle* (Donzelli, 2007). Her essays on white femininity and colonialism, African Italian diasporic literature, and space and migration have appeared in a variety of edited collections and peer-reviewed journals.

Caterina Romeo is Assistant Professor of Comparative Literature and Gender Studies at the University of Rome "Sapienza". She is the author of *Narrative tra due sponde: Memoir di italiane d'America* (2005) and the co-editor (with Cristina Lombardi-Diop) of *Postcolonial Italy: Challenging National Homogeneity* (Palgrave Macmillan 2012) and *L'Italia postcoloniale* (Le Monnier-Mondadori 2014). She has translated into Italian the work of numerous Italian American women writers, among them prize-winning Louise DeSalvo's *Vertigo* (*Vertigo* 2006, Special Acerbi Prize for Women's Writing in 2008) and Kym Ragusa's *The Skin between Us* (*La pelle che ci separa* 2008, John Fante Prize in 2009). Her essays on Italian American literature and culture, Italian postcolonial literature, postcolonial feminism, and representations of blackness in contemporary Italy have been published in different journals and edited volumes. She is currently completing a book-length manuscript on postcolonial literature in contemporary Italy.

M

Lorenzo Mari, Southern questions: "Un mese a Johannesburg" (1984) by Franco Fortini

Whereas Pier Paolo Pasolini's oeuvre has been frequently analyzed in the field of Italian Postcolonial Studies (Trento 2010, Marabello 2011, etc.), Franco Fortini's work has not been equally addressed within the same field.

Fortini's intellectual role and positions, however, were marked by a constant – although rarely dialectical – confrontation with the author of the *Ashes of Gramsci*. As a counterpoint to Pasolini's universalist pan-Meridionalism (Casarino 2010), Fortini's relationship with Gramsci and the Gramscian legacy was very careful, as it concerns, in particular, the theoretical and political analysis of the Italian context. By re-territorializing Gramsci within the Italian boundaries – as an alternative to more recent proposals, dealing with the ambivalent figure of a "global Gramsci" (Capuzzo 2014) – Fortini

pushed to the margins Gramsci's notorious enunciation of the so-called "Southern Question".

Those margins, however, were very productive within Fortini's experience and work, as his text titled "Un mese a Johannesburg" ("A month in Johannesburg", 1984) might show. This is the diary kept by the author during his teaching experience at the Witswatersrand University in 1984, that is, during the last years of the apartheid regime. This short diary, which can be found in the archives of the Centro Franco Fortini in Siena, was not published until 2005, when a selection appeared on the Italian newspaper *Corriere della Sera*.

"Un mese a Johannesburg" aptly shows Fortini's acknowledgment of the "Southern Question" as a global issue. In addition to this, Fortini's perspective on the South African situation cannot be reduced to mere analytical efforts, as it can be also characterized as "postcolonial prophecy": the latter definition might be considered as closer to Pasolini's eponymous poem, "Profezia" (1965), but it can be fairly used also in relationship to Fortini's whole oeuvre.

Falling outside, again, any clear dialectics, Fortini and Pasolini's works can be drawn much closer also in the field of Postcolonial Studies, showing that Koselleck's categories (1979) of "prognosis" – apparently nearer to the definition of Fortini's oeuvre – and "prophecy" – apparently closer to Pasolini's production – might still offer many relevant intersection points.

Lorenzo Mari holds a PhD in Comparative and Postcolonial Literature from the University of Bologna. By taking advantage of the multifaceted perspective enabled by the analysis of some specific cultural and literary traditions (Somalia and South Africa), he has conducted research on postcolonial African literature, as well as on postcolonial Italian literature. Recently, he has co-edited *Subalternità italiane. Percorsi interdisciplinari tra storia e letteratura* ("Italian Subalternities"), with Gabriele Proglione and Valeria Deplano (2014).

Simona Martini, Singing a new nation: postcolonial Italy in Italian pop-rock music

This presentation welcomes the conference' challenge to re-write archives and renew their contents, presenting some songs written in the recent decades by Italian musicians who defy the 'postcolonial eye' towards immigrants in Italy. These songs address xenophobic attitudes and clichés, subverting them in their lyrics – also by means of a peculiar use of language. Some of them also feature "Southern Question" issues within Italian society.

My presentation will feature analyses of songs by Neapolitan dub-funk group Almamegretta, Turin electro-rock band Subsonica and Florentine rocker Piero Pelù.

Social issues have always played a significant role in pop-rock songwriting. Expressing their views on their lived experience of a postcolonial Italian society, these musicians give voice to the welcoming part of Italian society who feels open to acknowledging the richness offered by different cultures and indeed – especially in the case of Almamegretta's poetics – highlight the common features between Italian people and African migrants, creating a Mediterranean frame of "common blood" that envisages wider borders of citizenship.

The musicians presented here all share a constant hybridization in their music, characterized by a mix of Mediterranean and electronic sounds. The analysed songs

range from stigmatizing the anti-immigrant frenzy generated in 2001 Novi Ligure murder to lyrics addressing in several ways the immigrants' travels towards Italian shores, and also embracing Martin Bernal's "Black Athena" theories about "the Afroasiatic roots of classical (therefore, also Italian) civilization".

Such achievements show how the importance of sounds doesn't lie solely in their narrative strength, but also in their ability to raise critical questions, as cultural and historical resource to resist, unsettle, interrogate and break the assumed unity of present times. As Iain Chambers pointed out, musical archives become a question involving the future and future responsibilities.

Simona Martini has a PhD in English Studies from Università degli Studi di Milano. Her interests include poetry, text analysis, translation, Irish Studies, Cultural Studies, Theatre Studies. Among her published articles: "Le stagioni della vita: il passato e l'eterno presente in Brendan Kennelly"; "Contemporary drama and border crossings"; "La Grecia del passato, l'Irlanda del presente: i 'Plays for Women' di Brendan Kennelly", and the recent essay "Nelson Mandela's 'Ordinary Love' Addressed in Pop-rock Music: a Long Song of Freedom", published in journal *Altre Modernità/Other Modernities*.

Maria Teresa Milicia, Postcolonialism or Postmeridionalism? Reflections on postcolonial theory from the fieldwork "into the heart of Italy"

In 2009 the opening of the new display of the Museum of Criminal anthropology «Cesare Lombroso» was greeted by the protests of the Neoborbonic and Neomeridionalist political associations. The exhibition of the skull of Giuseppe Vilella – a "suspected brigand" born in 1802 in the Calabrian town of Motta Santa Lucia and now the staple of the Lombroso's craniological collection – has been considered an intentional offense to southern people. The museum staff was accused of spreading racist prejudices against "Terroni". In the then forthcoming celebration of the Italian nation building, Vilella became a hero of the counter-narrative of the resistance against Piedmontese conquest of the Kingdom of the Two Sicilies. A No Lombroso Committee was appointed by the leaders of the protest to ask for repatriation of Vilella's skull to Motta Santa Lucia and for the burial of all human remains displayed in the Museum. Since the Seventies, the request of repatriation of human remains has been the main topic of postcolonial nativist claims that concern Museums and scientific institutions throughout the Western world. Proceeding from the previous outcome of my multisided ethnography on the "No Lombroso" protest, my contribution focuses on affinities and differences between political claims of Southern Italian natives and those of the "other" natives. The aim is to propose some critical reflections on the usefulness of the postcolonial analysis of the contemporary cultural and political legacies of the Southern Question.

Maria Teresa Milicia is Researcher and Associate professor of Cultural Anthropology at DiSSGeA – Department of Historical, Geographical and Antiquities Sciences of the University of Padova. Her research and teaching interests are History of Social and Cultural anthropology, Racial Anthropology and Racism, Social production of Political identity and locality. Southern Italy is the primary geographical area of research. The current ethnographic fieldwork *Into the Heart of Italy* focuses on the repatriation

controversy that involves “Cesare Lombroso” Museum in Turin and Motta Santa Lucia (CZ). Some recent publications: *“Forging the New World”: an Anthropological Gaze into La Difesa della Razza Panopticon*, in Dan Rycroft (ed), *World Art and the Legacies of Colonial Violence*, Ashgate, 2013; *Oltre il cancello. Conflitti e strategie patrimoniali in un luogo di culto mariano*, in «EtnoAntropologia», 2, 2014; *Lombroso e il Brigante. Storia di un cranio conteso*, Salerno editrice, 2014; *La protesta «No Lombroso» sul web. Narrative identitarie neo-meridionaliste*, in «Etnografia e Ricerca Qualitativa», 2, 2014.

Antonio M. Morone, ‘Italianità’ and Colonialism: neocolonial discourse and multiple belongings

During the Second World War, the collapse of the Italian colonial empire did not immediately and necessarily provoked the relinquishment of colonial institutions, policies, and practices. Until 1947, the new Republic of Italy pursued a strategy intended to recover the former colonies. This neocolonial policy shaped and contributed to spread a neo-colonialist discourse that consolidated a number of myths and narratives on the history of Italian colonialism. Not only the memory of the previous colonial rule, but especially the strategy of going back to Africa were pivotal until today in order to reinvent and reshape the national character and the idea of ‘Italianità’. Moreover a certain idea of ‘Italianità’ and a consequent conceptualization of the Italian homeland were related not only to the Italians in their relationship with the former colonies, but also to the Italian settlers as well as to the former colonial subjects or their descendants – especially those who were colonial intermediaries – in their relationship with the former colonial power. The paper aims to analyze the compliance of a certain idea of ‘Italianità’ in accordance with the Italian colonial rule in Africa, devoting attention not only to the Italian perspective, but also to the African subjectivity.

Antonio M. Morone is an African studies scholar. He obtained his PhD in History (2007) from the University of Pavia. Morone was a visiting scholar at the Program of African Studies, Northwestern University (Evanston, Illinois) and at the Department of History, the American University in Cairo (Egypt). Morone teaches History of Colonial and Postcolonial Societies at the Department of Political and Social Sciences, University of Pavia.

P

Vincenza Perilli, “The meaning of the nation’s degradation”. Interracial sexual unions, gender and racism in post-World War II Italy

Since the liberal era, “half-breeds” have been one of the greatest problems, but also one of the most difficult “solutions”, that Italian colonial racism had to face.

From the initial absence of explicit prohibitions, to useless and confused attempts to stop “interracial sexual unions” (long tolerated only in the form of the “madamato”), to

the Empire's final prohibition of "unions of conjugal nature" between "nationals" and "subjects" (which introduced the asymmetry of the entwined relationship of race and gender. See Barbara Sòrgoni, 1998), the "miscegenation" problem was continuously short circuited by the popular image that the racist discourse had helped construct, steeped in metaphors and gender representations (that Anne McClintock defined pornotropics, 1995).

After World War II, while the new republic attempted to hastily put the ugliness of colonialism behind them as merely the fruit of fascist barbarism, a heavy silence fell around the issue of the "mixed" children who were abandoned by their Italian fathers in Africa (a taboo throughout the Fifties; see Tatiana Petrovich Njegosh in Petrovich Njegosh and Scacchi, 2012), the birth of "mulatto" children by "Italian" women and non-white allied soldiers, reintroduced the "problem" in the heart of the metropolis.

In this paper I will analyze (using archival documents, and iconographic, literary and cinematographic sources) the strategies that were used to conceal the unions and births of those who would represent, through the "Italian-black colour of their cheeks, the meaning of the Nation's abjection" (to cite an Italian deputy during a Constituent Assembly session in 1947). The analysis reveals the persistence of violent relationships of domination after the war, which were simultaneously "racialized" and "gendered", and that still exist in our postcolonial present.

Vincenza Perilli is an independent researcher who focuses on the history of feminism, colonial memory, critical studies of race and whiteness, and visual studies. On these issues, she has published several articles in Italian and international journals, co-editing *La straniera. Informazioni, sito-bibliografie e ragionamenti su sessismo e razzismo* [The foreigner. Information, website-bibliographies and deconstruction of sexism and racism] (Quaderini Viola, Alegre, 2009) and *Femministe a parole. Grovigli da districare* [Feminists in words. Knots to untangle] (Ediesse, 2012). She has a book on colonial memory, racism and whiteness in the Italian women's movement from the end of the war through the seventies in press. She is part of the editorial collective of *Zapruder. Rivista di storia della conflittualità sociale* [Zapruder. Journal of the history of social conflict] and InterGRace - Interdisciplinary/Intersectional Research Group on Race and Racisms.

Tatiana Petrovich Njegosh, Race and Italy in a symbolic, circum-Atlantic perspective

While race is being dismissed as a scientific category, it 'exists' as a paradoxical socio-symbolic category whose 'fabricated' ontology produces racializing dynamics which heavily affect reality, determining the life, opportunities and the death of racialized people at a global level (see Balibar; Goldberg; Curcio and Mellino for the Italian context). Together with material repercussions, race simultaneously engenders performative and symbolic effects (Hall). As I will argue – with reference to the Italian contemporary public context, from a transdisciplinary, circum-Atlantic approach and on the basis of previous works on race, racism and resistance (Faso; Gallisot; Re; Petrovich Njegosh and Scacchi; Giuliani and Lombardi-Diop; Patriarca; Piasere, etc), the symbolic ontology of race should be investigated dismantling the true/false binary while working on its polysemic fictionality, truth and reality effects.

Tatiana Petrovich Njegosh (PhD), is tenured Assistant Professor in Anglo-American Literature and Culture at the University of Macerata. Publications include: "La linea del

colore nella cultura di massa”, *Studi culturali*, n. 2, agosto 2013. 47-54; *Parlare di razza. La lingua del colore tra Italia e Stati Uniti*, Verona 2012, co-edited with A. Scacchi; “Gli italiani sono bianchi? Per una storia culturale della linea del colore in Italia”. *Parlare di razza*. 13-45; “L’iconografia in movimento del New Negro”. *Identità americane: corpo e nazione*. Ed. C. Cattarulla. Roma: Cooper 2006. 183-214; “The Afro-American Search for a Modern Usable Past: Zora Neale Hurston and Dorothy West.” *Modernist Women Race Nation. Networking Women 1890-1950. Circum-Atlantic Connections*. Ed. G. Covi. London 2005. 173-197. E-mail: t.petrovich@unimc.it.

Fulvio Pezzarossa, Filling gender gaps in the postcolonial archive: the Antonaros file

Following current editorial trends, postcolonial scholarship on migrant literature in Italy has primarily focussed on female writers and figures. As a consequence, a significant number of male authors has largely been neglected by critics. A case in point is Alfredo Taracchini, who started his career in the early 1980s, when neither migrant literature nor postcolonial scholarship had yet developed in Italian academia. Specifically, Taracchini’s works have never been subject to any in-depth analysis, nor have they been considered in the context of the literary production connected to the Horn of Africa.

In fact, Taracchini’s later interest for diverse subjects and topics progressively drew him away from the focus of his early works on his *meticce* roots. At the same time, Taracchini’s personal life and literary production testify to a successful process of integration, which saw him become a fully and simply *Italian* intellectual. Conversely, complete integration is an objective many authors nowadays fail to achieve, as they remain bound to the label of migrant or postcolonial writers – a definition which is greatly restrictive, though sometimes convenient.

Notwithstanding the full passing into the ranks of Italian writers, Taracchini still conspicuously uses the *nom de plume* Alfredo Antonaros, in order to overshadow his Italian paternity as well as his formative and professional experiences in Italy, and to underline the Afro-Mediterranean background emerging from the surname of his mother, a woman of Greek-Eritrean origin. This ‘foreign’ tradition plays a central role in the literary production of Taracchini/Antonaros, since it constitutes a repertoire of exotic images and words which in fact reveal the author’s continuing sense of exile and otherness.

Through Taracchini’s example, this paper aims at pinpointing the most significant features of a kind of postcolonial literature which foreruns critical models and instruments, rather than skilfully adapting (*more* ‘native informant’) to the standards described and prescribed by a flat and standardized scholarly production, attracted by female writers and by abstract literary models, and little interested in the texts themselves and their analysis.

Fulvio Pezzarossa is Associate Professor at the University of Bologna, where he teaches Sociology of Literature. He has published widely on literary texts written in Italian by (im)migrant authors, and he is the founder of the ground-breaking journal *Scritture Migranti. Rivista di scambi interculturali*, which first appeared in 2008. He has devoted a great number of essays to the question of racism and the postcolonial condition, the most recent of which are: «*Credeva fermamente che un nero istruito fosse un nero pericoloso*». *Leggere DuBois al tempo di Maroni, in Prospettive degli Studi culturali*, a cura di L. Avellini et al., Bologna, I Libri di Emil, 2009, pp. 9-32. «*Non sapevo di essere negro*». *Voci dal*

razzismo italiano, in «Narrativa», n. 33-34, 2011-2012, *Coloniale e Postcoloniale nella letteratura italiana degli anni 2000*, pp. 285-300. «*Il naso pestato e i capelli ricci*». *Il razzismo prima dei migranti*, in «Studi Culturali», X, n. 2, 013, pp. 273-279. *Gemelli d'Italia. Jadelin Gangbo scrive «Due volte»*, in *Identità, migrazioni e postcolonialismo in Italia. A partire da Edward Said*, a cura di B. Brunetti e D. Derobertis, Bari, Progedit, 2014.

Gabriele Proglia, Colonial imaginaries and practices of power. Italian colonial novels as archive: forms of subjectivation and cultural memories

The present paper intends to investigate the Italian colonial novels written in Italy from 1908 to 1960 as sources in order to propose some interpretative suggestions on the connection among culture, knowledge and power in the perspective of cultural history. In particular, the relationship between textuality and visibility – as proposed by Rancière – is of capital importance in the definition of several and various forms of subjectivation. On another hand, representations and *formae mentis* are the outcome of a narrative process made of sedimentation and/or repetition of meanings. In this sense, every colonial novel can be considered as an archive in two different theoretical perspectives: the one described by Ann Laura Stoler and Suzanne Keen regarding the biopolitical power; the one of Aleida Assmann concerning the cultural memories.

Edward Said proposed the idea of an ‘imagined geography’ in order to analyze the cultural constructions of the European power overseas and to explain the orientalization process. Said in his writings describes the relationship among the nations and the colonial lands but he does not explain how the colonial places and bodies are “alterized”.

In my paper I will focus on the cultural constructions of race in the colonial novel, paying attention, in particular, to the forms of subjectivation and subalternities in the texts. I will analyze two different areas of the imaginary: the syntactic one that refers to how specific images are chosen; the semantic one regarding the assemblage of images in the colonial narration.

Gabriele Proglia obtained his PhD in Cultural History at the University of Turin. At the moment he is Research Fellow at the European University Institute, with a specific research about visual and oral memories of people from the Horn of Africa in Europe (in the context of the B.A.B.E. Project, acronym of Bodies Across Borders: Oral and Visual Memory in Europe and Beyond, headed by Professor Luisa Passerini). He has published *Memorie oltre confine. La letteratura postcoloniale italiana in prospettiva storica* (ombre corte, 2011), several essays on cinema, literature, newspapers in the Italian colonial period, about the relationship among cultural memories and postcolonial conditions, and edited the three volumes on Italian Orientalisms (Antares 2011-2013). He is part of the Intergrace network and with Gaia Giuliani will publish *Distopie. Storia della paura nella cultura visiva di massa contemporanea* (Le Monnier-Mondadori Educational).

R

Daniela Ricci, Cinema, migrations and the postcolonial in Italy: a new way of looking at the past and the future?

Representation has concrete effects on self-consciousness, on collective imageries, as well as on social relationships and dominance (Frantz Fanon).

The “epistemic” (Gayatri Spivak) and “symbolic” violence (Pierre Bourdieu) of the Eurocentric discourse, supported by the exotic imagination and by a monolithic vision of history, relegates the colonial past to oblivion and all “minorities” and “alterity” to the fringes of societies.

For these reasons, it is very interesting to analyze in which way contemporary society is represented in cinema. As happened in the UK in the 1980s, only in recent times have few migrant filmmakers, coming from the ex-colonies, started to look at Italy’s present time and its transformations.

The aim of this paper is to analyze how contemporary films by directors such as Dagmawi Yimer, Fred Kuwornu, Zakaria Mohaled Ali, Mohamed Kenawi, Adil Tanani, Hedy Krissane, translate the social changes and the cultural “transits” in our society, in a wider historical perspective, through new aesthetics and narrative styles.

The positions of the filmmakers, in *shifting interstices* (Iain Chambers), in between different cultures, stories and memories, can produce multifocal and “off-centered” points of view. Their surveys, endogenous but distanced, are able to start a critical analysis of awareness slow process of the postcolonial relationships. They question the evolution of the notion of “Italianness”, no longer perceived only as essentialist and monolithic.

Daniela Ricci works on postcolonial cinema. After a PhD at the Lyon 3 University (Title of the thesis: *Transnational African Films: Identities, migrations and cultural crossings*), she teaches at the Universities of Paris 10-Nanterre and Paris 3-Sorbonne Nouvelle. She is the author of the documentary *Creation in Exile. Five Filmmakers in Conversation*.

Tania Rossetto and Mauro Varotto, New archives of the landscape. Cultural heritage in transit across the Italian Alps: the documentary film *Piccola terra/Small land* (2012)

This intervention aims to give resonance to the process of re-visualisation/vitalisation of the physical and human landscape of the Brenta Valley (Venetian Fore-Alps), carried out through the documentary film *Piccola terra/Small land*. Produced by the University of Padua with Trotzdem Film, and directed by Michele Trentini with Marco Romano in collaboration with Paduan geographers, *Piccola terra/Small land* earned more awards than any other Italian documentary film in 2012. To mark the recent upload of the English version of the documentary on YouTube (<https://www.youtube.com/watch?v=yLeQeCIPc-s>), we intend to reflect upon this research/filming experience from a number of perspectives that could be seen as ‘postcolonial’.

Among other protagonists, the documentary presents a Moroccan migrant, Aziz Wahbi, who experiments with the cultivation of mint on those ‘small lands’ (little fields sustained by dry-stone walls on the slopes of the mountain) that formed the basis of thriving tobacco cultivation for at least two centuries. After the decline of the tobacco economy, the terraced landscape entered a period of physical degradation and abandonment. The story of Aziz, together with those other ‘new farmers’ who attempt to revitalise this traditional landscape, helps to destabilise concepts of authenticity, place identity and rootedness, instead injecting a sense of multiplicity, fluidity and contradiction. Moreover, this is not a piece of ‘migration cinema’ focussed only on migrants, but rather a filmic view of post-migration, where the migrant becomes a social actor in a space shared with others.

The film played a crucial role in the ‘Adopt a Terrace in the Brenta Valley’ campaign, launched as a means to promote a functional recovery of this landscape (<http://www.adottaunterramento.org/>). Thus, it is a concrete example of how a certain depiction of post-migration phenomena contributes to social engagement and landscape change. The video intervention of *Piccola terra/Small land* enters the current debate on (geographical) action/public/social-oriented research, as well as the ‘social shift’ now emerging in the university’s ‘third mission’ debates. This need to ‘go public’, indeed, has long been implemented within postcolonial research and teaching, mostly in silent and implicit ways. The social impact of academic research has only recently emerged as a new parameter for academic evaluation, and a co-production involving academics and non-academics represents one of the most profitable ways in which tangible, pragmatic results may be achieved. *Piccola terra/Small land* provides a case in point.

Tania Rossetto (Padua, 1973) has been a researcher at the Geography section of the Department of Historical and Geographic Sciences and the Ancient World (formerly Department of Geography) of the University of Padua since 2006. She was a lecturer in Cultural Geography at Ca’ Foscari University, Venice, from 2006 to 2010. She holds a degree from the Padua Faculty of Arts and Humanities (2000), a PhD in “Man and Environment” (2004) and is a conservatory graduate in piano performance. She also teaches Cultural Geography for the MA course in European and American Languages and Literatures. Her main area of scientific interest regards the relationship between geography and the visual, including the following aspects: the role of photography within the discipline of geography; the relationship between visual studies and map studies; the iconography of landscape; visual methods in fieldwork research; spaces and places in visual culture studies; the visual/spatial dimension of migrant experience; the visual and the cartographical in literary geography. Her last publications are: ‘Theorizing maps with literature’, in *Progress in Human Geography* 2014, 38(4): 513-53; ‘The Map, the Other and the public visual image’ forthcoming in *Social and Cultural Geography*; ‘Performing the nation between us: Urban photographic sets with young migrants’, forthcoming in *Fennia. International Journal of Geography*.

Mauro Varotto (Padua, 1970) is Associate Professor of Geography at the University of Padua. He graduated in Arts and Humanities in 1996 and with a PhD in “Man and Environment” in 2000 from the Department of Geography, University of Padua, where he has carried out research since 2002. He has taught at the Universities of Padua and Ca’ Foscari Venice, taking courses in Theory and Methods of Geography, Human Geography and Cultural Geography. He is author and/or editor of more than 60 publications on topics related to the Alpine landscape and the relationship between man

and environment in mountain areas, the dynamics of abandonment, the geography of terraced landscapes, the study of geographical meanings of dwelling and the transformations of contemporary settlements' phenomenologies, with particular reference to the Veneto region. In these areas of research, he collaborates with the Italian Alpine Club (as national coordinator of the Research Group "Terre Alte" of the Club's Scientific Committee), "Rete Montagna" – Alpine Network – (as a member of the Scientific Committee) and the Veneto Region (as scientific coordinator of several research agreements). He was a promoter and scientific coordinator of the Protocol Agreement between the University of Padua and the Italian Alpine Club (2000), which aimed to strengthen and coordinate the common research activities in mountain areas, the European project Interreg IIIB ALPTER "Terraced Landscapes of the Alps" (2005–2008) and the Observatory on spontaneous citizen committees in Veneto (2007). He is also scientific advisor of the Protocol Agreement between the University of Padua and the Veneto Region for the Regional Landscape Observatory (2012).

S

Anna Scacchi, *Racisms without race, color-blind racisms: why race needs to be named in contemporary Italy*

Many European thinkers oppose the use of race as an analytical category, arguing that it risks reifying once again what one aims at dismantling (cfr. Rivera, Burgio). Yet, as Étienne Balibar has underlined, in contemporary differential racisms "culture" has become an equivalent of "race." Unlike race, gender is widely regarded as an invaluable tool for the investigation of dynamics of representation and self-representation, in spite of a similar tendency to shift from the realm of social conventions to that of essentialism in social discourse. While many gender observatories exist in Italy, there are no "race observatories" studying racialization dynamics and processes, at both diachronic and synchronic level, from a transnational perspective. There are instead observatories on racism, which however tend to focus on the violent epiphenomena of race and racial formations, often neglecting to take into consideration the fact that they are time- and place-specific, and paying little attention to the materiality of race as well as its less visible workings at the cultural and social level (L. Queirolo Palmas, F. Rahola, *Nominare la razza*, n.s. *Mondi migranti* 3, 2011; A. Curcio & M. Mellino, a cura di, *La razza al lavoro*, manifestolibri, Roma 2012).

My aim is to investigate what we miss and/or render invisible when we avoid using race as an analytical tool, both in the field of research and in teaching practice, with a specific focus on the Italian context. Turning to racism whenever we face manifestations of "race at work" can have problematic consequences, especially when dealing with students or in antiracist activism, while a critical, strategic use of race may help foster dialogue.

Anna Scacchi teaches American Literature at the University of Padua. She obtained her PhD in American Studies with a dissertation on the politics and ideology of national language in the Early American Republic. The contemporary debate on language (ELA,

plurilingualism, code switching, ebonics, gender and language, PC and language) is one of her main areas of research. Her coauthored book, *La Babele americana. Lingue e identità negli Stati Uniti di oggi* (with S. Antonelli and A. Scannavini, Donzelli, 2005), traces a cultural history of language ideologies in the US, from millennial visions of American English as the future language of humanity to dystopic fears of multilingualism. She has published essays on nineteenth- and early twentieth-century American women writers, such as Harriet Beecher Stowe, Charlotte Perkins Gilman, Edith Wharton, and Zora Neale Hurston; has written on popular culture (Buffalo Bill, Barbie, *Gone with the Wind*), and the memory of slavery in the US today. With William Boelhower she has coedited a collection of essays on New York (*Public Space, Private Lives: Race, Class, Gender and Citizenship in New York, 1890-1929*, VU Press, 2004). She is the author of a book on Melville's *Benito Cereno* (2000). Her interest in gender studies has produced *Lo specchio materno. Madri e figlie tra biografia e letteratura* (Sossella, 2005). Recently she has devoted her attention to Black Atlantic Studies, co-editing *Recharting the Black Atlantic: Modern Cultures, Local Communities, Global Connections* (with A. Oboe, Routledge, 2008), and to questions of race in contemporary culture (*Parlare di razza*, with T. Petrovich Njegosh, ombre corte, 2012).

Filippo Silvestri, Mediterranean counterpoints: between archive fever and new epistemologies

This contribution has a philosophical framework that will be used as an analytical tool for some postcolonial “counterpoints”. I will discuss, from a deconstructionist point of view, some fluidifying coordinates of thought, that date back to the thought of Benjamin, Foucault, Deleuze, Derrida. These perspectives will be combined with those of Cassano, Chambers, Said, Mezzadra, Dal Lago, Frascani that are equally deconstructionist, though otherwise inspired. The Mediterranean sea is the problematic benchmark, because of its historical and geographical scene of new crossing migrations. These create a revolutionary message according to a thought that is not harmonious, in continuous evolution and yet ‘inactual’.

Filippo Silvestri holds a degree in Filosofia Morale from the University of Naples “Federico II” and a PhD from the University of Bari “Aldo Moro”, where he discussed a thesis titled *Per una fenomenologia costitutiva di alcune strutture logiche del linguaggio in costante riferimento a Esperienza e Giudizio di Husserl* (March 2003). He is now a lecturer in Semiotics and Philosophy of Language at the same university. He is the author of various essays on the philosophy of Søren Kierkegaard and Edmund Husserl, on the philosophy of Giuseppe Semerari. Among his publications are: *Il seme umanissimo della filosofia. Itinerari nel pensiero filosofico di Giuseppe Semerari*, Napoli, Istituto Italiano per gli Studi Filosofici, 2006; *Segni significati intuizioni. Sul problema del linguaggio nella fenomenologia di Husserl*, Milano, Mimesis, 2010; *Sulla costituzione nell'esperienza di alcune logiche del pensiero. In costante riferimento ad Esperienza e giudizio di Husserl*, Lecce, Pensa MultiMedia, 2012; *Kierkegaard. L'esistenza cristiana e la sua comunicazione indiretta*, in A. Ponzio, *Linguaggi del monoteismo e pace preventiva*, Athanor, Milano-Udine, Mimesis, 2012, pp. 275-287; *Søren Kierkegaard. Sul problema della comunicazione nelle sue forme dirette ed indirette*, in *Frammenti di Filosofia Contemporanea (III) E (IV)*, Milano, Limina Mentis Edizioni, 2013.

Franca Sinopoli, *Between exile and archive: the Italian postcolonial novel*

This presentation proposes an analysis of the Italian postcolonial novel in the light of two apparently opposing themes: the exile (of the author and the characters represented in postcolonial fiction) and the archive, that is, the preservation and reactivation of historical memories allowing to read the literary narrative of Italian postcolonial novels as an aesthetic creation and a discourse on cultural policy.

One has to bear in mind that the institutionalization of literature written by non-Italian authors has been very slow in Italy, and it runs parallel to an equally difficult reformulation of the traditional idea of belonging to the national literature, tied to authors' birth and stay/residence in the national territory, after the 19th century historiographical paradigm that provides for a corpus of linguistically and culturally homogeneous texts and authors.

Thus the “exile-archive” nexus will be examined, starting from the brief history and reception of the Italian postcolonial novel, particularly focusing on those published in the last ten years by authors coming from Africa, and also based on a case study of the novels written by Ubah Cristina Ali Farah, *Madre piccola* (Frassinelli, 2007) and *Il comandante del fiume* (66thand2nd, 2014).

Franca Sinopoli is tenured Assistant Professor of Comparative Literature. On January 2014 she obtained the national scientific qualification to function as Associate Professor. She has taught Comparative Literature at Sapienza University of Rome since 2003. She has been a visiting scholar at various foreign institutions. She is a member of the International Comparative Literature Coordinating Committee (2007-) for the Comparative Literary History in European Languages (AILC-CHLEL), of the Modern Italian Studies PhD Board and of the Erasmus Faculty Board. She is one of the International Advisors of “Migra. Data base of migrant writers in Iberian languages”, at the Jean Monet Chair of the Santiago de Compostela University, and of the review CLCweb: Comparative Literature and Culture. Since 2013 she has been a member of the Sapienza Summer School scientific board. Her publications include the monographs: *Storiografia e comparazione. Le origini della storia comparata della letteratura in Europa tra Settecento e Ottocento* (Bulzoni, 1996), *La dimensione europea nello studio letterario* (B. Mondadori, 2009), *Interculturalità e transnazionalità della letteratura: questioni di critica e studi di casi* (Bulzoni editore 2014), and several edited volumes - among which, are *La Storia nella scrittura diasporica* (Bulzoni, 2009) and *Postcoloniale italiano tra letteratura e storia* (NovaLogos, 2013).

Neelam Srivastava, *Frantz Fanon in Italy, or historicizing Fanon*

One of the questions this conference asks us to think about in its call for papers is whether there is an “Italian” way of doing the “postcolonial”. In my paper, I approach this question by examining how anti-colonial ideas circulated within Italy and were part of a public conversation *before* postcolonial studies arrived fully formed in the early 21st century, apparently “imported” wholesale from the Anglophone academy.

Here I offer a different genealogy of Italy's relationship to the postcolonial, by providing an overview of Frantz Fanon's influence on Italian intellectual and political life, with especial focus on the significant impact his writings had on the renovation of the Italian left in the 1960s. Fanon's Italian reception is interesting for postcolonial

scholars in that it that differs from the Anglo-American tradition of Fanonian scholarship, and reveals a “pre-postcolonial” Fanon, prior to his revival through the “symptomatic readings” of Homi Bhabha, Stuart Hall and other theorists in the 1980s. I also discuss the editorial history of Fanon’s publication in Italian; Italy was the first country after France in which Fanon’s work appeared, and Giovanni Pirelli’s 1971 edition of Fanon’s writings, *Opere scelte*, is possibly the only anthology that presents a selection of essays culled from Fanon’s different texts. Fanon himself was very interested in the translation of his own work. I have recently come across a handwritten letter by Fanon, in which he mentions his pleasure at being translated and expresses his confidence in the excellent job that Pirelli will be capable of doing, due to his insider’s knowledge of the Algerian Revolution’s social aspects.

The Italian Fanon, then, not only offers us an interpretation of the thinker that is specific to Italy, but also serves to historicize his impact in relation to the intellectual and political developments of his time.

Neelam Srivastava is Senior Lecturer in Postcolonial Literature at Newcastle University, UK. She is the co-editor of *The Postcolonial Gramsci* (Routledge, 2012) and has recently edited a special issue of *Interventions* on “Frantz Fanon in Italy”. She has published widely on Indian postcolonial literature, postcolonial theories, and anti-colonial cinema. Her current research focuses on the cultural history of Italian colonialism and anti-colonialism.

T

Simona Taliani, *The Mother Line: postcolonial archives and the adoptable immigrant children*

Moving from a juridical and clinical perspective and starting from an ethnographic field-research conducted with fifty Nigerian families, the paper will analyze a new *postcolonial archive*: how Italian public institutions work hard to produce an “illegitimate child” (Sayad, 2006) and an ‘adoptable child’, especially when the child was brought into the world by a Nigerian mother.

The paper will focus on the consequences of these ‘dispossessed kinships’ and the challenges of African parenthood today in Europe. In this respect the bureaucratic intervention shows all its socio-political magical power (manifestations of the compassionate paradigm?): these parents are constructed as affected by psychiatric disorders, and their children too are exposed to the diagnosis of mental disease or to the moral discourse of ‘sauvagerie’.

If we do not want any discourse on parenthood and its expectations, and especially motherhood, to remain confined to the field of the psychological sciences – with the risk of reducing them to a private, exclusively familiar question – it is especially important to discover the historical process that led to the formation of a precise construct of childhood. This construct has guided and shaped, with surprising speed, our policies on citizenship, belonging and identity, it has imposed within our societies a single phenomenology of the filial relationship, it has created moralizing processes

which are carried out by dedicated institutions, charged with controlling and judging parents' responsibilities. I refer to youth courts, social and medical services, immigrant reception centres and other so called "neutral places".

Adoption represents for these children a quick path to Italian citizenship, so much so that it may become (if it has not already become) an instrument of social repression of the entire genealogy of their immigrant parents. This happens, I argue, in striking continuity with colonialism; and even before that period, with the conditions observed during the origin and consolidation of modern States. In this paper, I will focus in particular on Nigerian immigrant mothers who are also the head of their families.

Simona Taliani is Assistant professor at the University of Turin (Department of Cultures, Politics and Society), where she teaches Cultural Anthropology and Anthropology of Migration (workshop for graduate students). She obtained a PhD in Anthropology in 2005 and a postgraduate degree in psychoanalytic psychotherapy in 2009. She has worked since 1997 at the Frantz Fanon Centre in Turin. She undertook field research among the Bulu of Cameroon and has conducted field research in Italy among African immigrant women, especially Nigerians. Email: simona.taliani@unito.it.

V

Nicoletta Vallorani, *Suitcases. Objects, memories and voices in Italian documentary films about the Other*

My work here reflects on how contemporary documentary filmmaking in Italy represents the Other within the frame of the Italian context, relating the nomadic condition to the progressive loss of meaning and cohesion often experienced in the spaces of social living today. The brand-new aspect of current nomadism, as Braidotti states, resides in the awareness that the act of uprooting marking the initial phase of migration does not relate to the ultimate regrounding in a new home. It is my position that this loss of the hope of a new stability results in a particular attention to objects, that are no longer mere memories of the home the migrant has left behind, but become *home* in themselves, and metonymically translate the notion of the family shelter that the migrant can no longer have.

Selecting some documentary films from the archive of *Docucity. Documenting the Metropolis* (docucity.unimi.it), I will show and analyse samples of how the condition of the migrant in Fortress Europe has changed very quickly in the last few years and how the "metaphor of the suitcase" mentioned by J. Loshitzky in her *Screening Strangers* may represent an effective critical tool to understand the profile of the current postcolonial stranger.

Nicoletta Vallorani is Professor of English Literature and Cultural Studies at the University of Milan. Her specializations include visual studies, gender studies and queer studies. Among her works are *Utopia di mezzo. Strategie compositive in When the Sleeper Wakes, di H.G. Wells* (1996), *Gli occhi e la voce. J. Conrad, Heart of Darkness: dal romanzo allo schermo* (2000), *Geografie londinesi. Saggi sul romanzo inglese contemporaneo* (2003), *Orbitals*.

Materiali e Script di London Orbital (2009). Recently, she authored two volumes: *Anti/corpi. Body politics e resistenza in alcune narrazioni contemporanee di lingua inglese* (Libraccio Editore, 2012) and *Millennium London. Of Other Spaces and the Metropolis* (Mimesis, 2012). She also coordinates the project Docucity, on documentary filmmaking and urban geographies (www.docucity.unimi.it) and is deputy director of the online journal *Altre Modernità* (<http://riviste.unimi.it/index.php/AMonline>). Her current research has developed along a line of reflection that links literature to cinema and visual studies.

Z

Paola Zaccaria, MediterrAtlantic embodied shadow archives

Objective 1: to test, in a confrontation with other participants, a methodological comparative and transdisciplinary proposal whose goal is to go beyond (*desprenderse*, Ujano 1992; *de-linking*, Mignolo 2012) the re-westernization/de-westernization debate (Mignolo), namely beyond the territorial mappings that are still installed inside the ideologies behind those border signatures whose (de)sign is partition and appropriation. In the age of the decline of the state sovereignty, in Italy, Europe and elsewhere we are witnessing the construction of one of the oldest forms of spatial demarcation: the walling up of states and continents.

Objective 2: (how)to develop and make visible MediterrAtlantic theories and performances inspired by grass-root activism and activism in order to disrupt the geopolitical Eurocentric cartography born consubstantially to the colonization and enslavement institutions through the creation of an ongoing de-colonializing call-and-response diasporic pattern/confrontation between Mediterranean and Atlantic authors, theoreticians, artists, thinkers on diverse border-crossing philosophical, sociological, anthropological, geo-political, aesthetic, artistic epistemologies/poetics.

To this end, I propose to delve into the “embodied shadow archives” Joseph Pugliese (2012) speaks of, that is the territorial archives not included in the official “national” archives that classify them as “subjugated knowledges” (Foucault) because not sufficiently “cultivated”, or rather because too “corporeal”, too relational. At his stage in my/our group research, adopting a call-and-response relational geo-critical perspective, I am trying to help the flow of epistemological and artistic marine currents between the decolonializing de-centered positionalities/knowledges developed by chicana transatlantic borderthinking such as mestiza consciousness and nepantla process/state (conditions-processes shaped with shards of archeologic genealogical memories) and the decolonizing pressures of Mediterranean intellectuals, activists, artists, migrants, refugees who, by reclaiming freedom of mobility, are starting to shape an Asian-African-European Mediterranean and a MediterrAtlantic consciousness.

Words to work on and work with: MediterrAtlantic, marine currents; unwalling; diaspora; conunterpoint and overlappings; geocorpography; nepantla; new tribalism; multiphocusing; biologized archives; de-linking and fluidity; map, mappings; geopolitics of knowledge; border art; artistic ruptures; Mediterranean transcultural sea archives.

Paola Zaccaria, Prof. of Anglo-American Literary and Visual Cultures and of Visual and Multimedial Studies at the Dipartimento di Scienze della Formazione, Psicologia, Comunicazione, Università degli Studi di Bari “Aldo Moro”. Genetically feminist, pacifist and co-walker in border movements, she writes and teaches because she feels summoned up by transcultural, contaminated, activist and artistic poetics and politics, moving along the thresholds between Border, Diaspora and Decolonial critical thinking, intermediality and interculturality, translations, transpositions and transcodifications. Among her publications written from a Southern feminist, gendered, anti-racist, no-border wall positionality: the books *Mappe senza frontiere. Cartografie letterarie dal modernismo al transnazionalismo* (*Maps without frontiers...*, 1999) and *La lingua che ospita. Poetica, politica, traduzione* (*The Hosting tongue. Poetics, politics, translation*, Roma, 2005); a large number of essays in Italian, English and Spanish, such as *Mediterranean and Transatlantic Artivism: counter-acting neo-colonialisms in the public sphere*, 2014; *Mappe narrate, mappe dipinte* (*Painted Mas, Narrated Maps: Exercises in Deterritorialising Imagination*, 2014); the Italian translation and ed. of Gloria Anzaldúa’s *Borderlands/La frontera* (Bari 2000), whose works she has disseminated in Italy, Texas, California, Germany, France and Spain through talks, essays and a documentary film on the chicana’s legacy: *ALTAR. Crossing Borders, Building Bridges*, 2009 (Online: <http://www.youtube.com/watch?v=Pep1vMqtHYs>) Since 2009 she is the coordinator of a University-grassroot transdisciplinary, intermedial, geocritical MediterrAtlantic research team on “Un-Walling the Mediterranean Sea. New Southern performances towards a no-border wall poetics and politics of togetherness”.

Susanna Zinato, Reading Flaiano through Coetzee: *Tempo di uccidere* and *Waiting for the Barbarians*

This paper aims at proposing a comparative reading of *Tempo di uccidere* (1947) by Ennio Flaiano (the colonial novel set in Ethiopia during the Italian invasion of 1935-36) and *Waiting for the Barbarians* (1980) by J.M. Coetzee, a reading that, while definitely not playing down contextual differences, is spurred by the two texts’ subtle affinities. These affinities can be said to concern both the authors’ poetics (see, for instance, their anti-exoticism and anti-realism, as well as their conceiving of fictional narrative as behaving vicariously with respect to the lies and silences of historical narrative), and the rhetoric of their texts (their use of an ‘open’ or suspended allegorical mode, or their surreal-metaphysical cypher, for example). These analogies arise from a most lucid, philosophic and moral, vision shared by Flaiano and Coetzee, a vision this paper lingers on by reflecting on the theme of shame and the related motif of the marked/mortified body.

If comparing *Tempo di uccidere* with Conrad’s *Heart of Darkness* has already produced fruitful critical suggestions (see, for instance, Giuliana Benvenuti and Matteo Baraldi), a comparison with Coetzee’s masterpiece and, more widely, with the postcolonial critical discourse prompted by the latter’s fiction- and essay-writing, can usefully throw light on the value and the complexity of Flaiano’s text, the first and only voice that bitterly and uncompromisingly spoke against the rhetoric of the “Imperial Exploit” in Ethiopia – “the vilest, most ill-advised, most disastrous aggression performed by the Fascist regime” (Del Boca).

The paper aims to release *Tempo di uccidere* from the destiny of political and cultural ‘inconvenience’ that, for too long, it has been made to suffer – in the wake of the ‘oblivion’ undergone by the discourse on Italian colonialism and postcolonialism.

Susanna Zinato is Associate Professor of English at the University of Verona, where she teaches English Literature and Literatures in English. One main line of her research, on which she has published widely, is focussed on Restoration theatre and culture, with a special emphasis on rhetoric and libertinism. She has privileged stylistic/rhetorical analyses mainly applied to fiction: V. Woolf, E. Wharton and, in the postcolonial area, the *roman fou* of J. Frame and B. Head (*The House is Empty: Grammars of Madness in J. Frame's Scented Gardens for the Blind and B. Head's A Question of Power*, 1999) and J. Frame's short stories ("Language and Fear in Janet Frame's Short Fiction", in A. Righetti (ed.), *Theory and Practice of the Short Story: Australia, New Zealand, The South Pacific*, 2006). More recently, with Annalisa Pes she has co-edited and introduced the volume *Ex-centric Writing. Essays on Madness in Postcolonial Fiction* (Cambridge Scholars Publishing, 2013), in which she has contributed the chapter "Dare mother, when are you coming home?: from the epic of abjection to the lyric of ordinariness in Bessie Head's *A Question of Power*". In October 2014, through an interview-conversation she introduced the Somali writer Kaha Mohamed Aden to the public attending the international conference "Negoziazioni e Performance Identitarie di Migranti nell'Europa Contemporanea" held in Verona and organized by Manuel Boschiero, Marco Prandoni and others.

Daide Zolletto, Postcolonial theory and/in the Italian classroom

The paper aims to discuss how a postcolonial critical theory – seen as “a persistent critique of the hidden agenda of ethico-political exclusion”, as well as “a sustained though necessarily fragmented stand against the vanguardism of theory” (Spivak, 1980: 99) – could be considered as a valuable step on the way to rearrange teachers’ as well as learners’ taken-for-granted ways of “educationally” describing, understanding and acting in/upon diverse Italian classrooms and schools.

In fact, a postcolonial-oriented way of critically understanding educational contexts could be seen, on the one hand, as a way to grasp and analyse the multiplicity of aspects (gender, social class, age...) that intersect each other and concur to the subjectification processes (McCall 2005, Valentine 2007) of both pupils, teachers and researchers within migrant and postmigrant schools. On the other hand, a postcolonial critical perspective could grasp the contrapuntal multiplicity (Said 1993) of colonial and postcolonial relationships that today still connect different individuals and groups (again, both researchers, teachers and pupils) within diverse Italian educational settings, and that could perhaps be considered as a sort of common field of tensions, encounters and dialogue between migrant, postmigrant and “autochthonous” individuals and groups.

Daide Zolletto is a researcher in General and Social Education at the University of Udine, where he currently teaches Intercultural Education. His primary areas of research are educational theory, educational research in diverse learning environments, education and migrations and intercultural education, also with a focus on postcolonial and transnational perspectives. He is on the editorial board of the journal *aut aut*. His most recent works include: *Identità culturali e integrazione in Europa* (with R. Albarea, D. Izzo, E. Macinai, ETS, 2006), *Straniero in classe. Una pedagogia dell'ospitalità* (Raffaello Cortina, 2007), *Differenze in gioco. Etica delle cornici e relazione educativa* (Imprimitur, 2007), *Il gioco duro dell'integrazione. L'interculturalità sui campi da gioco* (Raffaello Cortina, 2010), *Pedagogia e studi culturali. La formazione tra critica postcoloniale e flussi culturali transnazionali* (ETS, 2011),

Archives of the future

Dall'intercultura ai contesti eterogenei. Presupposti teorici e ambiti di ricerca pedagogica (Franco Angeli, 2012).