

UCLA

Carte Italiane

Title

Note Biografiche

Permalink

<https://escholarship.org/uc/item/4pm2x6fq>

Journal

Carte Italiane, 2(9)

ISSN

0737-9412

Author

Robinson, Nicole

Publication Date

2014

DOI

10.5070/C929024144

Copyright Information

Copyright 2014 by the author(s). All rights reserved unless otherwise indicated. Contact the author(s) for any necessary permissions. Learn more at <https://escholarship.org/terms>

Note biografiche

VIOLA ARDENI is a Ph.D. student in the Department of Italian at UCLA. She earned her M.A. in Italian Literature from UCLA in 2014 and her *Laurea Specialistica* in Italian Studies at the University of Bologna, where she completed a thesis on Elsa Morante's *Il mondo salvato dai ragazzini*. Her current research focuses on Italian and French children's literature. Her other scholastic interests include Italian literature and linguistics, comparative literature, and literary theory.

DALILA COLUCCI is a Ph.D. candidate in Italian Studies at Harvard University. She graduated from the University of Pisa and the *Scuola Normale Superiore* in 2010 in Italian. Her research interests include Modern and Contemporary Italian Literature, Italian Futurism and the European Avant-garde, Visual Poetry, Travel Literature and reportages. She has worked on the intersections between prose and poetry in twentieth-century authors, publishing a monograph on Goffredo Parise (*Nessuno crede al merlo d'acqua. Le ultime Poesie di Goffredo Parise*, [Isernia: Cosmo Iannone, 2011]) and various other articles. She is currently working on the poems of Carlo Emilio Gadda, and is also one of the curators of the exhibit "Africa it is Another Story: Looking Back at Italian Colonialism," opened on April 4, 2014 in the Pusey Library.

SIMONETTA FALASCA-ZAMPONI is a professor of Sociology at the University of California, Santa Barbara. Her research interests mainly fall within the areas of politics and culture. More specifically, she is concerned with studying the political as a site of cultural discourse, cultural identity, and cultural production. Her book, *Fascist Spectacle: The Aesthetics of Power in Mussolini's Italy* (Berkeley: University of California Press, 1997) employed the category of "aesthetic politics" to analyze the role that symbolic discourse—in the guise of myths, rituals, images and speeches—played in the making of the fascist regime and the construction of Mussolini's power. The book she recently completed, *Rethinking the Political: The Sacred, Aesthetic Politics, and the Collège de Sociologie* (Ithaca: McGill-Queen's University Press, 2011) in contrast, utilizes the notion of the "sacred" to explore the influence of Durkheimian sociology upon 1930s French analyses of the nature of politics and the "crisis of democracy."

VALENTINA FULGINITI is a Ph.D. candidate in Italian Studies at the University of Toronto. She holds a *Laurea Specialistica* in Italian Linguistics and Modern Literatures from the University of Bologna. She is currently working on a dissertation entitled "*Il Vocabolario e la Strada: Self-Translation in the Works of Salvatore di Giacomo, Luigi Capuana and Luigi Pirandello*," in which she relates the practices of bilingual writing in modern Italian theatre to the literary culture of realism. Her secondary field of interest is contemporary literary criticism,

with a particular emphasis on body cultures, translational practices, and dystopian writing. She has published papers and reviews on twentieth-century authors such as Carlo Bernari, Alberto Moravia, Luigi Pirandello, Umberto Eco and Italo Calvino, and studies more recent authors such as Ermanno Rea, Roberto Saviano and Wu Ming.

KATHLEEN GAUDET is a Ph.D. candidate in the Department of Italian Studies at the University of Toronto. She completed her M.A. in Italian Studies at the University of Toronto in 2009 and her B.A. in Italian Studies and Linguistics at the University of Victoria in 2008. Her primary research interest is Italian literary realism(s) of the 1920s and 1930s, particularly the novels of Umberto Barbaro, Carlo Bernari, Fausta Cialente, Alba de Céspedes, and Alberto Moravia. Among her publications are articles on Bernari's *Tre operai* and on Luigi Pirandello's *Quaderni di Serafino Gubbio operatore*.

AARÓN LACAYO is a Ph.D. student and Transliteration Fellow in the Spanish and Portuguese Department at Rutgers University. His research interests include translation studies, ethics, and Italian literature and cinema. His Spanish translation of Gordon Matta-Clark, *Art Cards/Fichas de Arte*, was published by Sangría Editora (2013). Recent articles in print or forthcoming include "A Queer and Embodied Translation: Ethics of Difference and Erotics of Distance," in *Comparative Literature Studies* (2014) and "Toward a Theorem of the Open: The Poetics of the Image in Pier Paolo Pasolini's *Teorema*" in *La Fusta* (2012). His dissertation focuses on animality, ecology, and aesthetics in contemporary Latin American literature and cinema.

FRANCESCO MESSINA is a Ph.D. student at University College London. He received his M.A. in Contemporary History and Politics at Birkbeck College and his *laurea* in History at the University of Florence. His research focuses on the relationship between *Cosa Nostra* and other types of crime. His additional research interests include contemporary Italian history, politics, and culture; the relationship between sport and society in Europe; and considerations of the mafia and anti-mafia.

MARCO PIANA is a Ph.D. candidate in Italian Studies at McGill University, Department of Languages, Literatures and Cultures. His main field of research is the literary representation of Otherness and religious identity in Early Modern Italy. Although his investigation is focused primarily on the Renaissance, his interests range from Medieval poetry to contemporary Italian literature.

THOMAS SIMPSON is Associate Professor of Instruction at Northwestern University. He recently translated Marco Martinelli's play *Rumore di acque* ("Noise in the Waters," Bordighera, 2014) and performed in a bi-lingual version presented in Chicago. With Ellen Nerenberg and Nicoletta Marini-Maio he co-translated Marco Baliani's *Corpo di stato* ("Body of State: A Nation Divided," Farleigh

Dickinson University Press, 2011). He has also published *Murder and Media in the New Rome* (Palgrave Macmillan, 2010), a study of the scandalous Fadda Affair of 1878–9 that united Italy's first media circus.

STEFANO VELOTTI is a Professor at *La Sapienza* and the *Istituto Freudiano di Roma*. He has served as a Visiting Professor at many American universities including Stanford, Yale, and the University of California, Santa Barbara. In 2013 he held the Speroni Chair Visiting Professorship at the University of California, Los Angeles. He is the author of: *La filosofia e le arti. Sentire, pensare, immaginare* (Roma-Bari: Laterza, 2012); *Estetica analitica. Un breviario critico* (Palermo: Aesthetica, 2008); *Storia filosofica dell'ignoranza* (Roma-Bari: Laterza, 2003); *Il non so che. Storia di un'idea estetica* (Palermo: Aesthetica, 1997); and *Sapienti e bestioni. Saggio sull'ignoranza, il sapere e la poesia in Giambattista Vico* (Parma: Nuova Pratiche Editrice, 1994).