

LUCIA RE

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EDUCATION AND DEGREES

Yale University, Ph.D. in Comparative Literature. Dissertation: "The Politics of Rhetoric: D'Annunzio and Baudelaire."

Smith College, A. B. in English magna cum laude, Highest Honors in the English Major

Università di Roma, La Sapienza, Laurea in Lettere

AWARDS AND HONORS

2013 University of Toronto Emilio Goggio Chair Distinguished Visiting Professor

2006 PEN USA literary translation award, for translation & edition of Amelia Rosselli, *War Variations*.

2006 Flaiano Prize for International Italian Studies, for translation & edition of Amelia Rosselli, *War Variations*.

1993-4 Getty Senior Scholar Research Grant for a collaborative research project :
"Italy 1919: An Interdisciplinary History of Italian Culture Between World War One and the Fascist Seizure of Power."

1992 Howard R. Marraro Prize awarded biennially for a book on Italian Studies by the Modern Language Association (for *Calvino and the Age of Neorealism*)

PUBLICATIONS AND RESEARCH

BOOKS, EDITED VOLUMES and JOURNALS, TRANSLATIONS

War Variations (Variazioni Belliche). Poems by Amelia Rosselli, bilingual edition. Translation from Italian into English (with Paul Vangelisti), revised and updated with a

new critical introduction by Lucia Re. Los Angeles: Otis Books/Seismicity Editions, 2016, pp. 5-371.

“Dacia Maraini’s *Norma 44*. An English Language Translation.” Translation by Lucia Re and Monica Streifer, notes by Lucia Re. *California Italian Studies* 4, 1 (2013)
<https://escholarship.org/uc/item/8zb5k68r>: 1-39.

“Rosa Rosà’s *A Woman with Three Souls* in English translation,” translation by Lucia Re with Dominic Siracusa, notes by Lucia Re. *Italian Futures*, ed. Albert Ascoli and Randy Starn, *California Italian Studies*, vol. 2, 1 (2011)
<http://www.escholarship.org/uc/item/7k625747>: 15-40

Italy in the Mediterranean. California Italian Studies Journal, Vol, 1 (1) 2009-2010. Volume edited with an introduction by Lucia Re and Claudio Fogu (952 pages; contributions by 49 scholars).
http://escholarship.org/uc/ismrg_cisj?volume=1;issue=1

California Italian Studies Journal, Vol, 1 (2) 2010. *Open Theme Issue*. Edited with an introduction by Lucia Re and Claudio Fogu.
http://escholarship.org/uc/search?entity=ismrg_cisj;volume=1;issue=2

Il cibo e le donne nella cultura e nella storia: prospettive interdisciplinari. Edited with an introduction by Giuseppina Muzzarelli and Lucia Re (Bologna: CLUEB, Biblioteca di Scienze umane, 2005), pp. 1-239.

War Variations (Variazioni Belliche). Poems by Amelia Rosselli, bilingual edition. Translation from Italian into English (with Paul Vangelisti), with a critical introduction and notes by Lucia Re. Los Angeles and Copenhagen: Green Integer Press, 2005: 5-382.

Calvino and the Age of Neorealism: Fables of Estrangement. Stanford University Press, 1990: 1-419. Winner of the 1992 MLA Marraro Prize.

Borges: una biografia letteraria (Borges: A Literary Biography) by Emir Rodriguez Monegal. Milan: Feltrinelli, 1982: v-472. Translation from English into Italian. Winner of the 1982 Comisso Prize.

RESEARCH ARTICLES and ESSAYS, AND CRITICAL INTRODUCTIONS

“Women, Sexuality, Politics, and the Body in the Futurist Avant-Garde during the Great War.” Book chapter in *The Avant-garde Body in Spain and Italy*, ed. Maria Truglio and Nicolás Fernández-Medina (New York: Routledge Studies in Comparative Literature, 2016), pp 174-209.

“Polifonia e dialogismo nei romanzi di epoca fascista: censura, autocensura e resistenza”
Paola Masino, ed. Beatrice Manetti (Milano: Mondadori, Scrittrici e intellettuali del

'900, 2016), pp. 163-175.

"Mater-Materia: Maternal Power and the Futurist Avant-Garde." Chapter in *The Great Mother. Women, Maternity, and Power in Art and Visual Culture, 1900-2015*, volume edited and exhibition curated by Massimiliano Gioni (Milan: Skira, 2015), pp. 48-73.

"Women at War: Eva Kühn Amendola (Magamal) – Interventionist, Futurist, Fascist." Theme Volume on World War One and the Modernist Imagination, ed. Luca Somigli and Simona Storchi *Annali d'Italianistica* 33 (2015): 275-306.

"Enif Robert, F. T. Marinetti e il romanzo *Un ventre di donna*: bisessualità, trauma e mito dell'isteria" *California Italian Studies* 5.1 (2105): <http://escholarship.org/uc/item/2dt2z4wx> : 1-43.

"Eleonora Duse and Women: Performing Desire, Power, and Knowledge." *Italian Studies* 70.3 (2015): 347-363.

"'Clouds in Front of my Eyes': Ortese's Poetics of the Gaze in 'Un paio di occhiali' and *Il mare non bagna Napoli*." Chapter in the edited volume *Celestial Geographies: A Critical Mapping of Anna Maria Ortese's Narrative*, ed. Flora Ghezzeo and Gian Maria Annovi (Toronto University Press, 2015), 35-77.

"Melina morde la mela: il linguaggio affamato di Amelia Rosselli." In "Quadrati, cantoni, cantonate: Topografie poetiche di Amelia Rosselli" (Theme issue on Amelia Rosselli), ed. Chiara Carpita and Emanuela Tandello. *Moderna. Semestrale di teoria e critica della letteratura* XV. 2 (2013; published 2015): 43-57.

"Rosa Rosà and the Question of Gender in Wartime Futurism." *Italian Futurism, 1909-1944: Reconstructing the Universe*, ed. Vivien Greene (New York: Guggenheim Museum Publications, 2014): 184-186 (3 large-format pages, 2,300 words).

"Pasolini vs. Calvino, One More Time: The Debate on the Role of Intellectuals and Postmodernism in Italy Today." *MLN* 129 (1) 2014: 99-117.

"Translator Patrick Creagh and the Sound of Italy." *California Italian Studies* 4, 1 (2013) <https://escholarship.org/uc/item/2jz2g35b>: 1-2

"Fanalini di coda." *Gruppo 63. Il romanzo sperimentale, Palermo 1965, a cura di Nanni Balestrini: Con il senno di poi*. Ed. Andrea Cortellessa (Roma: L'Orma Editore, 2013): 318-324.

"*Più che l'amore*: d'Annunzio's Bitter Passion and Mediterranean Tragedy." *Discourse Boundary Creation (Logos Topos Poiesis)*, ed. Peter Carravetta (New York: Bordighera Press, 2013): 131-147.

"Invisible Sea: Anna Maria Ortese's *Il mare non bagna Napoli*." *California Italian Studies* 3, 1 (2012) <https://escholarship.org/uc/item/1K91d7s3>: 1-34.

“Barbari civilizzatissimi: Marinetti and the Futurist Myth of Barbarism.” *Journal of Modern Italian Studies*, 17, 3 (2012): 350-368.

“Rosa Rosà’s Futurist Feminist Novel *A Woman with Three Souls*: A Critical Introduction.” *Italian Futures*, ed. Albert Ascoli and Randy Starn, *California Italian Studies*, vol. 2, 1 (2011): <http://www.escholarship.org/uc/item/7k625747>: 1-14 (14 pages).

“Italians and the Invention of Race: The Poetics and Politics of Difference in the Struggle over Libya, 1890-1913.” *California Italian Studies Journal* 1.1 (2010): 1-58.

<http://escholarship.org/uc/item/96k3w5kn>

“Italy in the Mediterranean Today: A New Critical Topography” (co-authored with Claudio Fogu). *California Italian Studies Journal*, 1.1 (2010): 1-9.

<http://escholarship.org/uc/item/6dk918sn>

“Language, Gender and Sexuality in the *Neoavanguardia*.” *Neoavanguardia: Italian Experimental Literature and Arts in the 1960s*, ed. Paolo Chirumbolo, Mario Moroni, and Luca Somigli (Toronto: Toronto University Press, 2010): 171-211.

“Deledda, Duse e la maternità di *Cenere*.” *Chi ha paura di Grazia Deledda? Traduzione Ricezione Comparazione*, ed. Monica Farnetti (Roma: Iacobelli, 2010): 162-181.

“‘Effetti di reale’. Politica e antipolitica degli scrittori da Giovanni Verga a Sibilla Aleramo.” *Gli italiani in guerra vol 2: Le tre Italie: dalla presa di Roma alla Settimana Rossa (1870-1914)* ed. Mario Isnenghi and Simon Levis Sullam (Torino: UTET, 2009): 270-285.

“Maria Ginanni vs. F.T. Marinetti: Women, Speed, and War in Futurist Italy.” *Annali d’Italianistica*, vol. 27 (2009), *A Century of Futurism: 1909-2009*: 103-124.

“‘L’Art du silence’: Eleonora Duse e il cinema muto.” *Voci e anime, corpi e scritte. Atti del convegno internazionale su Eleonora Duse*, ed. Maria Ida Biggi and Paolo Puppa (Roma: Bulzoni, 2009), 427-444.

“Mina Loy and the Quest for a Futurist Feminist Woman.” *Futurist Imperfect—Italian Futurism between Tradition and Modernity*, special issue of *The European Legacy*, vol. 14, n. 7 (December 2009): 799-819.

“Amelia Rosselli e la liberazione del canone.” *Semicerchio. Rivista di poesia comparata*, numero XXXVIII (2009): 42-52.

“Nazione e Narrazione: scrittori, politica, sessualità e la ‘formazione’ degli italiani, 1870-1900.” *Carte Italiane* 2.5 (2009): 1-38.

<http://escholarship.org/uc/item/7rj8r3c6>

“A partire da un saggio di Mario Verdone: Benedetta, il viaggio, lo sconfinamento.” *Il lettore di provincia*, special issue on Mario Verdone edited by Eusebio Ciccotti, XXXIX, 131 (2008): 129-140.

“Painting, Politics and Eroticism in Fausta Cialente’s Egyptian narratives.” *Symbolism. An International Annual of Critical Aesthetics*, vol. 8, 2008, special issue on literature and painting, ed. Daniela Carpi, pp. 105-140.

“Futurism, Film, and the Return of the Repressed: Learning from *Thaïs*.” *MLN Italian Issue* 123, 1 (2008): 125-150.

“Two Poems by Amelia Rosselli” translated by Lucia Re and Diana Thow, introduction by Lucia Re. *Italy 1968. Representations in Italian Culture. Carte Italiane* 4 (2008): 317-321.

“Calvino e l’enigma della fotografia,” in *Calvino e l’Italianistica attuale*, ed. Franca Bizzoni and Mariapia Lamberti (Mexico City: Catédra Autónoma de Mexico, 2007): 115-128.

“Frammenti di un discorso amoroso: *Documento 1966-1973* e la poetica dell’eros in Amelia Rosselli.” *Quaderni del circolo Rosselli*, 3 (2007): 53-65.

“Amelia Rosselli: Poesia e Guerra.” *Carte Italiane* 3 (2007): 71-104.

“Il futurismo tra letteratura, guerra, e cinema: *Thaïs* di A. G. Bragaglia (1917).” *Dalla letteratura al cinema e ritorno. (Acta Universitatis Plackianae Olumucensis, Facultas Philosophica. Philologica 88) Romanica Olomucensia*, XVI, ed. by Alessandro Marini, Jiri Spicka, Lenka Kováčová, University of Olomuc, Czech Republic, 2006: 33-49.

“Fame, cibo e antifascismo nella *Massaia* di Paola Masino.” In *Il cibo e le donne nella cultura e nella storia: prospettive interdisciplinari*, edited by Giuseppina Muzzarelli and Lucia Re (Bologna: CLUEB, Biblioteca di Scienze umane, 2005): 165-182.

“Women and Censorship in Fascist Italy: from Mura to Masino.” In *Culture, Censorship and the State in Twentieth-Century Italy*, eds. Guido Bonsaver and Robert Gordon (Oxford: Legenda, 2005): 64-75.

“The Salon and Literary Modernism: Proust, Wilde, Stein.” In *Jewish Women and Their Salons. The Power of Conversation*, ed. Emily Bilski and Emily Braun (New York: The Jewish Museum--New Haven: Yale University Press, 2005): 171-193; 245-248.

“D’Annunzio, Duse, Wilde, Bernhardt: Author and Actress Between Decadence and Modernity,” in *Italian Modernism: Italian Culture Between Decadentism and Avant-Garde* ed. Luca Somigli and Mario Moroni (Toronto: Toronto University Press, 2004): 86-129.

“Futurism, Seduction, and the Strange Sublimity of War.” *Italian Studies* LIX (2004): 83-111.

“Language, Gender and Sexuality in the Italian Neo-Avant-Garde.” *MLN* 119 (2004): 135-173.

“Valentine de Saint-Point, Ricciotto Canudo, F. T. Marinetti: Eroticism, Violence and Feminism from Prewar Paris to Colonial Cairo.” *Quaderni d’Italianistica* 24, 2 (Fall 2003): 37–69.

“Alexandria Revisited: Colonialism in the Egyptian Works of Enrico Pea and Giuseppe Ungaretti.” *A Place in the Sun: Italian Colonial Culture and the Crisis of National Identity*, ed. Patrizia Palumbo, University of California Press, 2003: 163-96.

“Diotima’s Dilemmas: Authorship, Authority, Authoritarianism” in *Italian Feminist Theory and Practice: Equality and Sexual Difference*, eds. Rebecca West and Graziella Parati, Farleigh Dickinson University Press, 2002: 50-74.

“Ariosto and Calvino: The Adventures of a Reader,” in *Ariosto Today. Contemporary Perspectives*, ed. by Donald Beecher, Roberto Fedi and Massimo Ciavolella, University of Toronto Press, 2003: 211-233.

“Sphinxes Without Secrets: Wilde and the Myth of the Actress.” *The Importance of Being Misunderstood: Homage to Oscar Wilde*, eds. Giovanna Franci and Giovanna Silvani. Bologna: Patron, 2003: 63-78.

“Neorealist Narrative: Experience and Experiment.” *The Cambridge Companion to the Italian Novel*, ed. Peter Bondanella and Andrea Ciccarelli. Cambridge: Cambridge University Press, 2003: 104-124.

“D’Annunzio, Duse, Wilde, Bernhardt: il rapporto autore/attrice fra decadentismo e modernità.” *MLN* vol. 117, 1 (January 2002): 115-152.

“Passion and Sexual Difference: The Gendering of Writing in 19th-Century Italian Culture.” *Making and Remaking Italy: The Cultivation of National Identity around the Risorgimento*, eds. Albert Ascoli and Krystina Von Hennenberg. Oxford: Berg, 2001: 155-200.

“Amorous Distances: Calvino, Antonioni, and Pavese’s *Tra donne sole*.” *La donna nel cinema italiano/Women in Italian Cinema*, ed. Tonia Riviello (Rome: Edizioni Croce, 2001): 91-115.

“The Poverty of Women’s Poetry: A Genealogy of Silence.” *Quaderni di YIP (Yale Italian Poetry)*, 1 (2001): 125-137.

“Futurism and Fascism, 1914-1945.” *Cambridge History of Women’s Writing in Italy*, edited by Letizia Panizza and Sharon Wood. Cambridge: Cambridge University Press, 2000: 190-204.

“Calvino e il cinema: la voce, lo sguardo, la distanza.” *Quaderni di Italianistica* 20, 1-2 (1999): 91-102. Reprinted in *Italo Calvino Newyorchese*, ed. Anna Botta and Domenico Scarpa (Cava dei Tirreni: Avagliano Editore, 2002): 77-91.

“Impure Abstraction: Benedetta as Visual Artist and Novelist.” Exhibition Catalogue, *La Futurista: Benedetta Cappa Marinetti*, ed. Lisa Panzera. Philadelphia, Moore College of Art and Design, 1998: 31-46.

“Calvino and the Value of Literature.” *MLN* 113 (1998): 121-137.

“Textos literarios y textos arquitectonicos: *Las ciudades invisibles* de Italo Calvino.” *Nómada: Creación Teoría Crítica* 2, 3 (1997): 101-108. Italian translation: “Testi letterari e testi architettonici: Le città invisibili di Italo Calvino.” *Cultura della conservazione e istanze del progetto*, eds. Francesco Alberti and Sandro Scarrocchia, Florence, Alinea, 1998: 31-40.

“Amelia Rosselli and the Aesthetics of Experimental Music.” *Galleria. Rassegna quadrimestrale di cultura* XXXXVIII, 1/2 (January-August 1997): 35-46, special issue devoted to Amelia Rosselli, edited by Emmanuela Tandello and Daniela Attanasio.

“Feminist Thought in Italy: Sexual Difference and the Question of Authority.” *Michigan Romance Studies* XVI (1996): 61-86.

“Questioni di genere. Teoria e critica femminista tra Stati Uniti e Italia.” (On gender theory and gender studies in Italy and in the United States). *Intersezioni* XVI, 2 (1996): 357-374.

“Fascist Theories of ‘Woman’ and The Construction of Gender.” *Mothers of Invention: Women, Italian Fascism, and Culture*. Ed. Robin Pickering Iazzi, Minneapolis: U. of Minnesota Press, 1995. 76-99.

“Poetesse italiane contemporanee e teoria del revisionismo mitico.” *I Quaderni del Battello Ebbro* 14-16 (1995): 29-32 [Italian version of part of “Mythic Revisionism”].

“Mythic Revisionism: Women Poets and Philosophers in Italy Today.” *Quaderni d’Italianistica* 14, 1 (Spring 1993): 75-109.

“Mythic Revisionism: Women Poets and Philosophers in Italy Today” in *Italian Women Writers From the Reinassance to the Present: Revising the Canon*, ed. Maria Marotti, College Park: Pennsylvania State University Press, 1996. 187-233 [Expanded version].

“Scrittura della metamorfosi e metamorfosi della scrittura: Rosa Rosà e il futurismo.” *Les Femmes-Ecrivains en Italie (1870-1920): ordres et libertés*, ed. Emanuelle Genevois. Special issue of *Chroniques Italiennes* Université de la Sorbonne Nouvelle 39/40 (1994): 311-327.

“Variazioni su Amelia Rosselli.” *Il Verri* 3, 4 (1993): 131-150. [Italian version of “Poetry and Madness”]

“Amelia Rosselli.” *Twentieth-Century Italian Poetry: An Anthology*, eds. John Picchione and Lawrence Smith, Toronto: University of Toronto Press, 1993. 450-54; 461.

“Utopian Longing and The Constraints of Racial and Sexual Difference in Elsa Morante’s *La Storia*.” *Italica* 7, 3 (1993): 361-375.

“(De)Constructing the Canon: The Agon of the Anthologies on the Scene of Modern Italian Poetry.” *The Modern Language Review* 87, 3 (1992): 585-602.

“Poetry and Madness.” (On Amelia Rosselli) *Shearsmen of Sorts: Italian Poetry 1975-1993*, ed. Luigi Ballerini, special issue of *Forum Italicum* (1992) : 132-152.

“Futurism and Feminism.” *Annali d’Italianistica* 7 (1989): 253-272.

“Per una lettura testualista del corpus dannunziano.” *Annali d’Italianistica* 5 (1987): 42-59.

“Gabriele D’Annunzio’s Theater of Memory: Il Vittoriale degli italiani.” *The Journal of Decorative and Propaganda Arts* 3 (Winter 1987): 6-51.

“Baudelaire’s Oppositional Poetics: The Allegorical Rhetoric of Correspondences.” *Francofonia* XI (1986): 111-30.

“The Debate on the Meaning of Literature in Italy Today.” *Quaderni d’italianistica* VII, 1 (1986): 96-111 (English version of “Il dibattito”).

“Il dibattito sul senso della letteratura oggi in Italia.” (On the debate following the twentieth anniversary of the Gruppo 63”) *Rivista di estetica* XXVI, 19-20 (1985): 189-99.

“Il dialogismo e il problema della conoscenza storica nella narrativa di P.M. Pasinetti.” (On the problem of historical knowledge in P.M. Pasinetti’s narrative”) *Italian Quarterly* XXVI, 102 (1985): 47-99.

“Gabriele D’Annunzio’s Novel *Le Vergini delle Rocce*: ‘Una cosa naturale vista in un grande specchio.’” *Stanford Italian Review* III, 2 (1983): 241-271.

“Petrarch's Rhetorical Reticentia as Politics.” *Journal of the Rocky Mountain Medieval and Renaissance Association* IV (1983): 17-32.

“Il romanzo di Mussolini.” (On Mussolini’s historical novel, *L'amante del cardinale*). *Il Cavallo di Troia* 3 (1982): 131-45.

BOOK REVIEWS

“Antonio Porta: Piercing the Page” (review article) *Alfabeta* 24, 33 (2013): 26.

“Futurism and the Feminine: New Perspectives” (review article). *Futurist Imperfect—Italian Futurism between Tradition and Modernity*. Special issue of *The European Legacy*, vol. 14, n. 7 (December 2009): 877-880.

“Biancamaria Frabotta, *La viandanza*.” *MLN Italian Issue*, 116, 1 (2001): 207-9.

“Rebecca West, *Gianni Celati*.” *Quaderni di Italianistica* XXI, 1 (2000): 154-56.

“Paolo Valesio, *Dialogo coi volanti*.” *MLN Italian issue*, 115, 1 (2000): 153-55.

“Kathryn Hume. *Calvino’s Fictions: Cogito and Cosmos*.” *Modern Fiction Studies* 40, 1 (1994): 194-95.

“*La poesia di Vittorio Sereni* by L. Baffoni Licata” *Italica*, 66, 2 (1989): 207-209.

“*The Voyeur* by Alberto Moravia.” *The New York Times Book Review*, March 29, 1987, p. 15.

“*Bloodstains* by Giuliana Morandini.” *The New York Times Book Review*. November 8, 1987, pp. 26-27.

“The Favorite Malice. Ontology and Reference in Contemporary Italian Poetry.” Ed. Thomas Harrison. *Differentia* I (1986).

“Modernità in rovina nel cinema di Francia.” *Segnocinema* V, 16 (1985).

“La rosa in USA.” (On Umberto Eco’s *The Name of the Rose*). *Alfabeta* VI, 67 (1984).

OTHER PUBLICATIONS

“From *Document*.” Ten poems from Amelia Rosselli’s *Documento* in English translation by Lucia Re and Paul Vangelisti. *Or: A Literary Tabloid* 12 (2014): 8.

“Eleonora Duse.” Encyclopedia entry, *The Encyclopedia of Italian Literary Studies*, ed. Gaetana Marrone (New York and London: Routledge, 2007), vol. 1, pp. 652-655

“Amelia Rosselli.” Encyclopedia entry, *The Encyclopedia of Italian Literary Studies*, ed. Gaetana Marrone (New York and London: Routledge, 2007), vol. 2, pp. 1615-1618.

Introduction, *Leopardi e la Recanati analoga* by Sandro Scarrocchia (Milan: Edizioni Unicopli, 2001), pp. 9-12.

“Amelia Rosselli: from *War Variations*.” Five poems translated from the Italian by Lucia Re and Paul Vangelisti. *Mr. Knife Miss Fork. An Anthology of International Poetry* 1. (1998): 20-24.

“Amelia Rosselli.” Translation (with Paul Vangelisti) of a selection of poems from from *Variazioni belliche* (1964), *Serie ospedaliera* (1969), *Documento* (1966-73), *Impromptu* (1981), *Appunti sparsi e persi* (1966-77). *Shearsmen of Sorts: Italian Poetry 1975-1993*, editor Luigi Ballerini, supplement of *Forum Italicum* (1992): 352-376.

The Macchiaioli: Painters of Italian Life, 1850-1900. Translation of exhibition catalogue. The F. S. Wight Art Gallery, UCLA, 1986 (With Jon R. Snyder).

"The Sign Revisited," by Umberto Eco. Translation from Italian into English. *Philosophy and Social Criticism* 7 (1980): 261-97.

PUBLICATIONS FORTHCOMING

“Enif Robert et *Le Ventre d'une femme*: paradigme bisexuel et mythe de l'hystérie dans l'avant-garde au féminin en Italie.” Forthcoming in *Le troisième sexe des avant-gardes*, ed. Franca Bruera and Cathy Mulligan (Paris: Classiques Garnier) (28 pages-13,600 words).

PRINCIPAL LECTURES AND PAPERS

“Immigration and the Power of Fear: The Writing of Amara Lakhous.” Lecture presented at the University of Auckland, New Zealand, September 2016.

“Feminist Thought and the Postcolonial Mediterranean.” Lecture presented at the Gender Studies/Europe Institute Research seminar, University of Auckland, New Zealand, September 2016.

“Ironicamente fasulla, o v'è una verità?": Rosselli's Dialogic Strategies of Citation and Poetic Appropriation.” Paper presented at the conference “Writing from the Centre: The Irony of Others and Marginality in Amelia Rosselli's Poetry,” University of Oxford, February 2016.

“War, Women, and Sexuality in the Futurist Avant-Garde” Lecture presented at the Guggenheim Museum, New York City, May 20, 2014.

“Ulysses or Penelope? Italian Women Philosophers, Narrators and Poets of the Mediterranean.” Lecture presented at the conference *The Mediterranean Matrix: Memory, Movement, Migration* in Late Modernity, UCSB, May 9, 2014.

“The Futurist Avant-Garde and Gender Roles during World War One: Femininity Unbound.” Lecture presented at the University of Notre Dame Italian Research Seminar, April 17, 2014.

“Pasolini and Amelia Rosselli.” Lecture presented at the University of Notre Dame, April 15, 2014.

“The Wary Meaning of the Word”: Translating Amelia Rosselli’s Multilingual Poems.” Lecture presented at the conference *On the Fringes of the Avant-Garde: Palermo 1963-Los Angeles 2013*, October 18, 2013, Otis College of Art and Design.

“Italy’s First Postcolonial Novel and End of Neorealism” 2nd in a series of two invited Goggio lectures, University of Toronto, October 3, 2013.

“Poetry as Opposition: Strategies and Challenges of the Italian Neo-Avant-Garde (Balestrini, Calvino, Eco, Pagliarani, Pasolini Porta, Sanguineti.)” Lecture presented at the University of Buffalo, October 1, 2013.

“Race and the Formation of the Italian National Imagination” 1st in a series of two invited lectures, Goggio series, University of Toronto, September 19, 2013.

“Animal and Human in Contemporary Narrative and Philosophy.” Graduate seminar held at the University of Toronto, September 2013.

“Paola Masino e il fascismo: censura, autocensura e invenzione nella narrativa degli anni trenta.” Lecture presented at the International conference "Paola Masino a 360 gradi," Università degli Studi "La Sapienza", Rome, June 6, 2013

“War, Women, Sexuality and the Body in the Futurist Avant-Garde” Lecture presented at the Spanish and Italian Modernist Studies Forum’s initiative, “Embodying the Avant-garde: Corporeal Visions in Spain and Italy,” Penn State University, March 14, 2013.

“Eleonora Duse and Women: Performing Desire, Power, and Knowledge.” Keynote address, *Desiring Divas: the Diva in Modern Italian Culture*, international conference, University of Cambridge, United Kingdom, September 22-23, 2011.

“Rosselli’s Hunger.” Lecture to be delivered at the international conference *A Language for Every Latitude: The Poetry of Amelia Rosselli*. Columbia University, May 5-6, 2011.

“Muslim in Rome: The Novels of Amara Lakhous.” California Interdisciplinary Consortium for Italian Studies Conference, University of Southern California, Los Angeles, February 19, 2011.

“Women and the Politics of Difference in the Struggle over Libya, 1910-1912.” *Language, Space and Otherness in Italy since 1861. International Conference*, British School at Rome, June 24, 2010.

“*Più che l’amore: D’Annunzio’s Bitter Passion.*” *Logos, Nomos, Poiesis. A Festschrift in Honor of Paolo Valesio*. Stony Brook Manhattan, New York, April 23, 2010.

“Unruly Emotions on the Italian Stage: The Uncanniness of Eleonora Duse.” *Italy and the Emotions. Perspectives from the 18th century to the present*. International Conference, Association for the Study of Modern Italy, Institute for Germanic and Romance Studies, University of London, November 27-8, 2009.

“The Abstract Novel as Futurist Performance Art: the Case of Benedetta’s *Viaggio di Gararà: Romanzo cosmico per teatro.*” International Conference *Futurismo/Futurizm Avant-Garde in Italy and Russia*, Yale University, Beinecke Library, November 13-14, 2009.

“The Futurist Cult of Speed vs. Women’s Time and Space.” *Shock and Awe: The Troubling Legacy of the Futurist Cult of War*, Hunter College, New York City, November 11, 2009.

“Futurism at 100. The Measure of a Century, 1909-2009.” Harvard University, Minda de Gunzburg Center for European Studies, April 17, 2009.

“Futurist Italy: Women, speed and the ironies of war.” Annual Connie De Marco Distinguished Lecture in Italian Studies, Florida Atlantic University, February 20, 2009.

“L’art du silence: Eleonora Duse e il cinema muto.” *Voci e anime, corpi e scritture*. International Conference on Eleonora Duse, Fondazione Cini, Venice, October 1-4, 2008.

“Alessandria d’Egitto e il crogiolo mediterraneo nella narrativa di Fausta Cialente.” *Tra Oriente e Occidente. Topografia della memoria: in Viaggio con Sindibad tra spazio e tempo nel Mediterraneo*. International Symposium, Wake Forest University, Casa Artom, Venice, June 24-25, 2008.

“The Poetics and Politics of Difference in the Struggle over Libya, 1911-1913.” International Conference on *Nationalization, Conflict and Cultural Crisis*, University of California, Berkeley, October 26-7, 2007.

“Deledda, Duse e la maternità di *Cenere*: dal romanzo al film.” Conference *Chi ha paura di Grazia Deledda? Traduzione-Ricezione-Comparazione*, 1-2 October 2007, Università di Sassari.

“Futurism Between Literature, War, and Cinema.” Invited Lecture, Department of Romance Studies and Institute for European Studies, Cornell University, April 27, 2007.

“Fascism, Colonialism and the Novel: Flaiano’s *A Time to Kill*.” Invited Lecture, University of California, Davis, Italian Colloquium Series, March 6, 2007.

“Waiting for the Barbarians: Marinetti and the Futurist Myth of African Primitivism.” College Art Association 95th Annual Conference, New York February 14-17, 2007.

“Amelia Rosselli and the Canon.” Columbia University, *Absent Canons* international conference, October 27, 2006.

“Guess Who’s Coming to Dinner: Food, Eros and Society. A lecture on Italo Calvino’s ‘Sapore/Sapere,’ Vittorio De Sica’s ‘Pizza a credito’ (*L’oro di Napoli*), and Silvio Soldini’s *Pane e tulipani*.” Italian Cultural Institute, Los Angeles, October 24, 2006.

“Frammenti di un discorso amoroso.” International Conference on Amelia Rosselli, Circolo di Cultura e Politica Fratelli Rosselli, Florence, Italy, June 9, 2006

“Futurist Cinema, Literature, and War.” Interdisciplinary Humanities Center, University of California, Santa Barbara, May 19th, 2006.

“Il futurismo tra letteratura, guerra, e cinema: *Thaïs* di A. G. Bragaglia (1917).” University of Olomuc, Czech Republic, October 2005

“Calvino e l’enigma della fotografia”, Universidad Nacional Autónoma de México, Mexico City, 19-23 September 2005

“Sibilla Aleramo’s *Endimione*: Performing Female Creativity.” Conference of the California Interdisciplinary Consortium of Italian Studies, University of California San Diego, February 26, 2005

“Proust and the art of conversation.” Invited lecture, *Proust and the Power of Conversation* New York, The Jewish Museum, May 24, 2005

“Amelia Rosselli: poesia e guerra.” Università di Bologna, Italy, 2004

“Sibilla Aleramo’s *Endimione*: Performing Female Creativity.” Conference of the California Interdisciplinary Consortium of Italian Studies, UCSD, February 26, 2005

“Modernismo, avanguardie e questioni di *gender*: Prospettive teoriche e critiche.” Università di Roma, La Sapienza, April 21, 2004

“Italian feminism.” Cornell University in Rome, April 5, 2004

“Il femminismo americano.” Università di Verona (Dipartimento di Filosofia) November 2003

"Colonialism, Emigration and the Cosmopolitan Roots of Italian Modernism." Princeton University, November 10, 2003

“Miopia e poesia: una lettura comparata di 'Un paio di occhiali' di Anna Maria Ortese” Università di Roma “La Sapienza” May 2003

“Sibilla Aleramo and Umberto Boccioni.” Columbia University, April 2003

“Passion and Sexual Difference: Between Futurism and Feminism.” UCLA Center for the Study of Women, May 2002

“Between Decadence and Modernity: D’Annunzio, Wilde, and the Myth of the Actress.” New York University, February 2002

“Seductions of the Neo-Avant-Garde: Gender and the Politics of Form.” American Association of Italian Studies, University of Pennsylvania, April 2001

“Sfingi senza segreti. Wilde, D’Annunzio, e il mito della donna attrice.” Università di Bologna international conference “Wilde 2000.” Bologna, November 10, 2000

“Italo Calvino, Poet of *Le città invisibili*.” UCLA conference “La letteratura come sperimentazione: Italo Calvino e l’Oulipo.” December 8, 1999

“Is Italian Feminism Italian?” UCLA Center for Modern Studies, Conference “Nations, Intellectuals and Traditions.” May 7, 1999

“‘Un viso molto diverso’: Calvino looks at Antonioni’s *Le amiche*.” American Association of Italian Studies Conference, University of Oregon, Eugene, April 1999

“Canon Revision and Gender Studies.” American Association of Italian Studies Conference, University of Oregon, Eugene, April 16, 1999

“Calvino, literature, and cinema.” “Future Perfect: Calvino and the Reinvention of Literature” international Conference, NYU, April 12, 1999

“The Poverty of Women’s Poetry: Antonia Pozzi, Cristina Campo, Bianca Tarozzi.” Yale University, Symposium on Italian Poetry, November 12-14, 1998

“Futurism, Misogyny, Feminism.” NYU, Department of Italian Studies, November 11, 1998

“Futurist Passions: Benedetta and Boccioni.” Presented at the symposium “Rhetoric and Reality: Futurism, Feminism, and the Work of Benedetta,” held at the Galleries at Moore College of Art and Design, Philadelphia, September 12, 1998

“Passion and Sexual Difference: The Gendering of Writing in Italian Culture 1864-1911.” University of California, Berkeley, February 27, 1998

“Futurismo, soggettività e ruoli sessuali.” Universidad Nacional Autónoma de México, September 26, 1997

“Submarine Lover. Benedetta Between Futurism and Surrealism.” Stanford University, Department of Comparative Literature, International Conference on “Movements of the Avant-Garde,” May 8-10, 1997

“Calvino and the Value of Literature.” The Johns Hopkins University, Baltimore, December 2, 1996

“Testi letterari e testi architettonici: *Le città invisibili* di Italo Calvino.” Facoltà di Architettura, Università di Ferrara, June 12, 1996

“The Gendered Signature: le donne e la scrittura poetica sperimentale in Italia.” Università di Bologna, Dipartimento di Lingue e Letterature Straniere, Erasmus Women’s Studies Seminar, May 24, 1996

“Il futurismo e la crisi del soggetto negli anni della grande guerra.” Università di Bologna, Dipartimento di Italianistica, May 8, 1995

“Il problema della scrittura femminile come scrittura sperimentale.” Symposium on “Women’s Studies e teoria e critica femminista oggi.” Università di Pisa, Dipartimento di Italianistica, Seminario di Storia della Critica Letteraria, May 5, 1995

“Teoria e critica femminista: sviluppi in corso tra Stati Uniti e Italia.” Università di Roma, “La Sapienza” March 17, 1995

“Scrittura della metamorfosi e metamorfosi della scrittura: Rosa Rosà e il futurismo.” Université de la Sorbonne Nouvelle, Colloque “Les Femmes-Écrivains en Italie” May 1994

“Fascist Theories of ‘Woman’ and the Construction of Gender.” Modern Language Association, New York, December 29, 1992; Department of French and Italian, Washington University, April 1993

“Poesia e follia: Amelia Rosselli.” Università di Bologna, May 12, 1992

“Contemporary Italian Women Writers and the Practice of Mythic Revisionism,” New York University, October 26, 1991; University of California, Santa Barbara, November 2, 1991; Modern Language Association, San Francisco, December 29, 1991

“Poetry, Madness, and Gender: Amelia Rosselli and the Italian Neo-Avant-Garde.” Stanford University, May 9, 1991

“(De)Constructing the Canon: The Agon of the Anthologies on the Scene of Modern Italian Poetry.” Modern Language Association, New York, December 29, 1987

“Futurism and Feminism.” University of Southern California Symposium on Futurism, December 1987

“Herstory: *La Storia, I promessi sposi*, and Feminist Discourse.” Modern Language Association, New York, December 28, 1986

“D’Annunzio e la coscienza retorica.” Circolo Filologico Linguistico, Università di Padova, March 20, 1985

“Umberto Eco’s *The Name of the Rose*.” UCLA, June 1983

“Paolo Volponi’s *Il pianeta irritabile*.” UCLA symposium on “Literature in the Nuclear Age,” November 1982

“Il romanzo di Mussolini.” Conference of the American Association of University Professors of Italian, Los Angeles, November 1981

“D’Annunzio, Our Contemporary.” Conference of the American Association of University Professors of Italian, Los Angeles, 1981

EDITORIAL and ADVISORY BOARDS

Italica journal of the American Association of Teachers of Italian, Advisory Board Member 2014-2018

California Italian Studies Journal (CIS), an open-access, peer-reviewed interdisciplinary scholarly journal of Italian studies. Journal’s creator, founding member and co-director (member of executive committee of the Editorial Board) 2010-2013. Editorial Board member 2013-

Carte Italiane, graduate student journal of Italian studies, UCLA. Member of the advisory board.

Encyclopedia of Italian Literary Studies, ed. Gaetana Marrone (New York: Routledge, 2007), member of the advisory board.

Yale University Press, Italian Literature and Thought Series, Advisory Board.

DISSERTATIONS DIRECTED

Monica Streifer, 2016. *The Body Politic on Stage: Women Writers and Gender in Twentieth-Century Italian Theater*.

Nicole Robinson, 2016. *Out of Italy: Italian Women Exiled under Fascism Reimagine Home and the Italian Identity*. Co-directed with Claudio Fogu (UCSB)

Renata Redford, 2016. *Cartographies of Estrangement: Women's Transnational Identity and Literary Narratives between Italy and East Europe*.

Adriana Baranello, 2014. *Fillia's Futurism: Writing, Politics and Gender*
Fillia's Futurism: Writing, Politics and Gender after the First World War. Co-directed with Claudio Fogu (UCSB)

Claire Lavagnino, 2013. *Women's Voices in Italian Postcolonial Literature from the Horn of Africa*.

Carmen Marie Gomez, 2013, *Women Writers and Italian Fascism: Figures of Female Resistance in Paola Masino, Paola Drigo and Milena Milani*.

Brendan Hennessey, 2011. (Co-Chair with Thomas Harrison) *Luchino Visconti and the Poetics of Cinematic Translation: Gramsci, Adaptation, and Popular Film in Italy (1942-1976)*. Co-directed with Thoma Harrison (UCLA)

Sarah Carey, 2010. *Storytelling and the Photographic Imagination. Interactions, Boundaries and Displacements in Italian Culture, 1839-2009..* Co-directed with Thomas Harrison (UCLA)

Jonathan Hiller, 2010. *Bodies that Tell: Physiognomy, Criminology, Race and Gender in Late Nineteenth- and Early Twentieth-Century Italian Literature and Opera*.

Staisey Divorski, 2010. *At War With Oedipus: Family, Conflict and Sexuality in Italian Literature and Cinema, 1965-1988*.

Viviana Pezzera, 2009. *Donne sotto i riflettori: figure di attrici nella letteratura e nella cultura italiana tra '800 e '900*.

Allison Cooper, 2008. *Disanimate Modernism: Literature, Painting and Aesthetic in Wartime and Post World War I Italy*.

Rebecca Hopkins, 2007. *Islands and Oases: Italian Colonial Cultures, Migration and Utopia in Women's Writing in Italian and English*. UCLA Department of Comparative Literature.

Amy Boylan, 2006. *Memory and the Nation: Monumentality in Italian literature and the Arts from 1870 to 1922*.

Marco Codebò, 2005. *The Archive and the Novel: Documentation and Narrative in the Modern Age*, University of California, Santa Barbara, Program in Comparative Literature.

Amber Godey, 2005. *Words and Mirrors: Fascist Resistance and Participation Through Personal Narrative*. University of California, Santa Barbara, Program in Comparative Literature.

Deborah Fellini, 2005. *The Poetics of the Banal Object: Marchesa Colombi, Natalia Ginzburg and Dacia Maraini*.

Lisa Mora, 2005. *The language(s) of spirituality in the writings of Caterina Vigri, Illuminata Bembo and Teresa de Cartagena*. UCLA, Department of Comparative Literature.

Laura Chiesa, 2005. *Space as Storyteller*. UCLA Department of Comparative Literature.

Cristina Della Coletta, 1993. *The legacy of Alessandro Manzoni : the Italian historical novel in the twentieth century*.

Margaret Mary Kidney, 1993. *The Comic Oedipus: Humor and Irony in La coscienza di Zeno*.

SELECTED CONFERENCES ORGANIZED

Women Write the Mediterranean A Transnational Symposium, in honor of the Italian writer Anna Maria Ortese. Convener and Co-organizer with Gian Maria Annovi, Department of French and Italian, USC. Conference has been planned to take place at UCLA and USC on March 5-6, 2015.

The Measure of a Century: Futurism at 100. The Minda de Gunzburg Center for European Studies, Harvard University, April 17-18, 2009 (co-organizer with Ara Merjian and Claudio Fogu). An interdisciplinary, international conference on the centenary of the Founding and Manifesto of Futurism, featuring presentations by leading scholars and critics in the field, artistic interventions, and film program at the Harvard Film Archive.

Italy in the Mediterranean. An interdisciplinary conference. UCLA, Royce Hall, February 24th-25th, 2006. Conference of the California Interdisciplinary Consortium for Italian Studies. International conference featuring presentations by distinguished scholars, graduate students, and a keynote lecture by historian Nicola Labanca. Poetry Reading: *Writing the Mediterranean* (with Paul Vangelisti).