



BOOK OF ABSTRACTS



SPECIAL SECTION: ABSTRACTS

Capasso, Angelo

MONUMENTI DI PASSAGGIO

Land Art is one of the art avant-gardes that had its most prominent development in the United States (1967/8). Land artists share many elements in common, but mainly they are identified by their use of natural materials and their site-specific installations which take shape in remote locations, far from urban centers. It is a revolution that means to take art out of its industrial interpretation as a commodity object, in order to propose a reevaluation of the spiritual essence of artistic practices, rejecting the system of traditional galleries. Photographic documentation has played a fundamental role for Land Art works. The camera has carried out the task of witnessing the existence of those temporary works by recording objects and events that did not arise for a specific audience, but were to be understood as "temporary monuments" (Robert Smithson) suitable for interpreting the complex weaving of those vast deserted areas. Through the photographic image the precarious integration between art and nature took form. My contribution will analyze the key role of photography with relation to some significant installations of Land Art, in order to highlight its substantial role as an art form that produced monuments out of the American landscape, recovering the etymological origin of the word landscape itself: "landschap," a word born with the Dutch landscape painters (1598).

Crescimanno, Emanuele

USA ON THE ROAD: DA GLI AMERICANI DI ROBERT FRANK AD AMERICAN SURFACES DI STEPHEN SHORE

Robert Frank's and Stephen Shore's photographic reportages and their travels document an identity of the United States different from the conventional representations that usually show a successful country, able to enforce its social, economic, political, and aesthetics models. These reportages represent an *other* America, far from the stereotypes and full of contradictions: the places of common experience (almost non-places), the characters disillusioned and frustrated by the American dream, the banality of the situations represented, the commonplace, show that besides a winner's imagery (like, recently, the one represented by Trump but also by Pete Souza, official photographer of Barack Obama) another imagery exists: that of the defeated, actually more responding to the reality of America.

Ei Mecky, Nausikaä

"IN PUBLIC SPACE, THE NAKED BODY IS STILL EXPLOSIVE": HOW PHOTOGRAPHER SPENCER TUNICK WON AND LOST THE FIGHT TO WORK ON NEW YORK'S STREETS

This article examines renowned yet controversial American photographer Spencer Tunick, whose work has led to numerous arrests, a high profile court-case and finally, success abroad. Spencer Tunick's photographic works, which he calls installations, have brought him great renown, but his work was and continues to be hazardous, exposing the unstable rules about art and nudity in public space. Masses of naked bodies populate his works, standing up, lying down, painted blue, lifted up, holding hands, in public spaces all over the world. Tunick is not interested in sexualised imagery: the boundaries he wants to push against are political. Ironically, it was his high-profile court-case win in 2000 to photograph a group of nude persons outdoors in New York that led to increased censorship, and –more fortuitously– to international success. Using archival records, interviews (by the author) with Tunick and reflections on the interactions between photography, the law, morality and public space, this article delves into the New York quality of Tunick's work, which is both timelessly aesthetic and highly topical and political.



Goodman, Audrey

ASSEMBLING CALIFORNIA PHOTOBOOKS

This essay explores how selected 20th-century women's photobooks resisted regional ideologies of settler mobility by focusing on sites of contact with the land, animating historical voices and visions, and intertwining social and environmental narratives. Through analyzing the arrangement of image and text in Anne Brigman's *Song of a Pagan* (1949), Dorothea Lange and Pirkle Jones's "Death of a Valley" (1960), Alma Lavenson's "Mother Lode" project (1930s-1970s), and Joan Myers and William de Buys's *Salt Dreams: Land and Water in Low-Down California* (1999), I show how California photobooks both promoted the reader's tactile and affective engagement with local landscapes at various scales and exposed critical, if incompletely documented, connections between the region's native and settler histories. When read together with more widely circulated regional texts, I argue, these photobooks now have the critical potential to "unsettle" readers' ways of seeing and redraw regional boundaries as they provide new opportunities to tell the many stories of California's past, present, and future.

Mantzaris, Thomas

PHOTOGRAPHY AND THE AMERICAN MULTIMODAL NOVEL: EXPLORING J.J. ABRAMS AND DOUG DORST'S S

The emergence of multimodal fiction has resulted in the avid exploration of narrative possibilities in relation to the print book medium. Multimodal fiction is centered on the notion of combining verbal and non-verbal modes of representation in the ways in which the narrative is created as well as communicated to the reader. In this article, I am examining the use of photography in J.J. Abrams and Doug Dorst's novel *S.* (2013). Existing as distinct physical objects, the photographic images expand the physical space of the codex, and are in dialogue with the other visual strategies in the novel. Challenging literary norms and publishing conventions, *S.* features a range of creative experimentation across narrative layers. At the core is a fictional novel entitled *Ship of Theseus* featuring a character also named S, who awakes onboard a floating ship with no recollections of himself. This is layered with the work of a translator/editor and the handwritten annotations of two fictional readers who also augment the original novel with material artefacts. By exploring the function of photography in relation to other visual strategies in the novel, I suggest that the ship functions as a metaphor for the transformations that the print book medium currently undergoes.

Paladin, Nicola

IMMORTALIZING DEATH ON THE BATTLEFIELD: US ICONOGRAPHY OF WAR FROM THE AMERICAN REVOLUTION TO THE CIVIL WAR

Military iconography has always been a crucial aspect in the relationship between consensus and the outcome of US military interventions. A recurrent and elastic visual component of war master narratives is the representation of death on the battlefield, a classic trope in Western tradition whose first American photographic stage was the Civil War. By focusing on Civil war photography observed against the grain of early republic paintings of the American Revolution, I intend to analyze the cultural transformations determined by the advent of photography on the US perception of war in contrast with the pictorial tradition. My purpose is to demonstrate how such a shift implied a radical reshaping of the visual (and cultural) paradigm of death on the battlefield in the way it was represented and perceived by the audience. I propose a comparison of the aesthetics and the *ethos* of the most well-known Civil war photos of dead soldiers with one of the most famous paintings of the American Revolution representing death on the battlefield, John Trumbull's *The Death of Joseph Warren at the Battle of Bunker Hill*, and significant literary counterparts from the Revolution (Hugh Henry Brackenridge's homonymous tragedy which inspired Trumbull's paintings), and the Civil war literature (with particular reference to Stephen Crane).



Salari, Chiara

PRATICHE RI-FOTOGRAFICHE SUI PAESAGGI DELL'OVEST AMERICANO

This article investigates the role photographic images had and still have in shaping the perception and the definition of the American West. We focus on re-photography, a practice based on researching and adopting the same vantage points in order to see changes over time, which has been used by scientists and geologists since the 19th century, then by professional, commercial or amateur photographers, and introduced in the art domain since the 1970s. In the first paragraph we use the concept of re-photography, its more metaphorical sense – as an act of reinterpretation: interpretation of the West, which changes from a reservoir of wilderness icons to a generator of man-altered landscapes, but also of photographs of the West, in and out of the art world. Then we concentrate on some projects that use this technique of relocating the exact points of view – from the collective surveys *Second View: The Rephotographic Survey Project* (1984) and *Third Views, Second Sights: A Rephotographic Survey of the American West* (2004) to the more recent *Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe* (2011) and *Oblique Views: Aerial Photography and Southwest Archaeology* (2015). We conclude by reframing re-photography through some contemporary examples, websites or applications for mobile devices.

Santangeli Valenzani, Giuliano

CONTEST FOTOGRAFICI NEL SUD STATUNITENSE TRA IL 1960 E IL 1965: IL CASO DI MISSISSIPPI E TENNESSEE

This paper aims to provide an analysis of the snapshots submitted to two Southern newspapers, the *Clarion Ledger* of Jackson, Mississippi and *The Tennessean* of Nashville, Tennessee, in a national photographic contest held from 1960 until 1965. Adopting research methodologies from studies on family and vernacular photography, the paper aims to reach a valid image of the society behind the analyzed photos. A research in the above-mentioned newspapers produced a collection of circa 450 snapshots that have been analyzed to answer some basic questions about the society that produced them. Who participated in these contests? How popular was the snapshot hobby in the 1960s southern society? Is it possible to find any kind of social criticism in these shots? What differences existed between the snapshots from Mississippi and those from Tennessee? In fact, although the South was still strictly segregated, Mississippi and Tennessee represented two different aspects of the same Southern culture. Racism in Mississippi was far more violent, while Tennessee had a better racial climate and a smaller percentage of black citizens. Particular interest lies precisely in the role of African Americans as both authors and subjects of the snapshots.

Tijerina, Stefano; de Laat, Sonya

CONSTRUCTING MODERNITY AND PROGRESS: THE IMPERIALIZING LENS OF AN AMERICAN ENGINEER IN THE EARLY TWENTIETH CENTURY

Recent visual theory on the decolonization of the photographic frame offers an important alternative to thinking of photographs as artifacts of the past. Here, the authors build on Ariella Azoulay's idea of 'watching' photographs—as opposed to 'looking'—to restore and reinscribe links to the past in order to locate 'potential histories' in the construction of America (2008, 2013). In 'watching' photographs in American engineer Maxwell Waide Smith's albums of the Kansas City, Mexico & Orient Railway (1907-1908) and the Panama Canal construction project (1913-1914), the authors explore the arena of action and actors beyond the frame of the photographs to contextualize the social and political histories in which the albums were made. Approaching photography as an event rather than an artifact enables consideration of the encounters recorded by the camera and the relations, responsibilities and repercussions generated by the photographic situation, from the perspectives of those implicated in the picture-making process. These photographic albums provide an opportunity for exploring the engineer's perspective, contrasting it with views of laborers and local communities caught up in American nation-building activities. Between the albums, a clear transition appears through the lens of the young, naïve engineer in his first field project in Mexico, taking on a more imperialist perspective as a seasoned engineer in Panama. Presented is a reflection—founded on historical photographic analysis—on (discounted) opportunities to build a cooperative rather than competitive America, and to explore the internal



cultural changes that took place within the U.S. as the nation moved from a progressive engine of modernity to an agent of expansionist imperialism.

GENERAL SECTION: ABSTRACTS

Berger, Dan

LA PLAYLIST DI MARILYN BUCK

"Marilyn Buck's Playlist" offers a meditation on memory, political commitment, social justice, and the power of culture in recent American history. The article provides a personal and historical examination of Marilyn Buck, a white woman who spent twenty-five years in prison for her activism in solidarity with the Black Panther Party and the Black Liberation Army. Sick with advanced ovarian cancer, Buck was granted compassionate release in 2010 and died three weeks later. Here, I reflect on Buck's legacy, drawing from our ten-year correspondence as well as Buck's writings (she became an accomplished poet, translator, and essayist during her incarceration) to argue that Buck's political militancy and cultural commentary constitute a revolutionary ethos that prison redirected but failed to stifle.

Cafiso, Marta

MYTH IN BLACK: REVISIONISMO ED EPICA IN *DJANGO UNCHAINED*

This article aims to investigate the role of the German mythology in Quentin Tarantino's revisionist western *Django Unchained* (2012). According to the following analysis, the director uses the western formula and aesthetics to characterize Django as a black cowboy in the antebellum south. However, while portraying the protagonist as a renovated champion of a displaced West, Tarantino resorts to the German epic in order to make Django an iconic hero like Siegfried, German emblem of morality and masculinity. As in the German legend – where the knight goes on a quest to rescue his beloved and prove his heroic skills –, Django overcomes several challenges to be finally recognized as an uncontested hero, emblem of manliness, strength, and moral.

Centonze, Laura

THE (SEMI-)AUTOMATED ANNOTATION OF SPEECH ACTS IN ELF DOMAINS: A CORPUS-PRAGMATIC PERSPECTIVE

The adoption of English as a Lingua Franca (henceforth ELF; cf. Seidlhofer 2001; Guido 2008) for mutual understanding by and among interactants with different lingua-cultural backgrounds has become a widespread and well-documented phenomenon and scholars in the field have focused their attention on numerous aspects of its use (business transactions; attitudes of speakers; Facebook interactions; pedagogy; sociolinguistics; discourse cohesion; migration domains; respectively Cogo et al. 2011; Centonze 2013, 2015c, 2016b, forthcoming). The present contribution is part of a research project (Centonze 2017, forthcoming) that aims at introducing a novel approach to spoken discourse in ELF which combines corpus pragmatics (Aijmer and Rühlemann 2015; cf. Aijmer 2002, 2013; Anderson and Corbett 2009) - a relatively new research area in the field of language and discourse studies - with the most recent techniques of quantitative/qualitative analysis and corpus annotation by means of semi-automated software. More specifically, the present research study will focus on the annotation of speech acts from an ELF perspective and on the analysis of speech acts in their frequencies and collocations in a study corpus by means of DART (the Dialogue Annotation Research Tool v 1.1, Weisser 2015), i.e. a research tool which, among other things, includes the pragmatic annotation of spoken discourse. The interest in speech act annotation in the present PhD research project takes as a bedrock for analysis Austin's (1962) and Searle's (1975) speech act taxonomy and a critical review of it, which highlights both strengths and weaknesses of such an approach with a consequent need for the implementation of a new categorization system which would be fit for the purposes of the analysis of speech acts in a corpus in English as a Lingua Franca in migration encounters; hence, in the present research project speech acts are not perceived as pre-constructed categories on which to base further studies on discourse but rather undergo a



process of resemanticization, re formulation as well as re-contextualization within the framework of a corpus-driven approach applied to ELF. The corpus which is being taken into consideration will be referred to as the ELF MiDo Corpus (English as a Lingua Franca in Migration DOmains corpus) and consists of over 50,000 words of conversation between asylum seekers and intercultural mediators in symmetrical contexts. All the different corpus interviews and interactions are transcribed according to a basic mark-up format (.XML) which proved to be a necessary condition for the whole corpus to be properly scanned for analysis through the DART interface. Corpora subsections are also differentiated according to the typology of speech event and interactant (e.g. informal conversation; meeting; intercultural mediator vs. asylum seeker) - analysis of speech acts is also carried out accordingly.

Corrizzato, Sara

MADE IN ITALY PROVIDES THE AMERICAN MARKET WITH ADDED VALUE: A LINGUISTIC ANALYSIS OF WINE WEBSITES

The various programmes promoted by the Italian government in the last two decades have strongly contributed to disseminating agri-food Italian products around the world, forcing Italian producers to review locally-based assumptions and set new plans of action that aim at presenting their products to foreign audiences and convince them to buy. Among the many strategies that have emerged, recent approaches have generated what nowadays is popularly known as the “Made in Italy” component.

The contribution aims at analysing the official websites of sixteen Italian Wineries to investigate whether, and to what extent, the promotional representation of the products - and its intrinsic image given by their origins – faithfully reproduces the Made in Italy conceptual framework, contributing to transmitting the aforementioned values associated with Italy and its socio-linguistic habits. Therefore, a pervasive use of words related to the concepts of authenticity, quality and artisan craftsmanship should be present.

Data were collected from sixteen official Italian winery websites, chosen from the 2017 Wine Spectator’s top 100 wines list.

Ganeri, Margherita

VERSO GLI ITALIAN DIASPORA STUDIES: VITA, ESPERIENZA E TERRITORIO COME PREREQUISITI PER LA CRESCITA DEL CAMPO

The article deals with the problem of defining the ‘Italian Diaspora Studies,’ presenting it as a field in formation, different from the ‘Italian-American Studies.’ Its potential is linked to the definition of two main theoretical questions: the role of Italy and of Italian Studies in the field, and the connection with diasporic communities, following a Community-Engaged orientation. The essay also traces the experience of the author in research and didactics to demonstrate how life, experience, and links with the territories affected by diaspora are essential requirements for the growth of the field.

Leotta, Paola Clara

DUBBING BRITISH HUMOUR AND CULTURE: A RE-READING OF *FOUR WEDDINGS AND A FUNERAL*

In the literature on the translation of humour, much attention is devoted to questions relating to its (un)translatability, especially of audio-visual texts, where the degree of difficulty increases because of their inherent characteristics, such as time or space limitation in dialogues and scenes. The aim of this paper is to explore the transposition of Verbally-Expressed Humour) in *Four Weddings and a Funeral* (Mike Newell 1994), from a pragmatic-discursive perspective (Chiaro 1992; 2007), which enables light to be shed also on the cultural factors (Toury 2012) behind the choices of the elements for translating humour. The analysis of a corpus of selected scenes is carried out by comparing the English and Italian (dubbed) versions, focusing on three main strategies (Pavesi 2005) followed by translator-adaptors in rendering humour in Italian, namely equivalence, downgrading/downtoning, and omission, which are discussed both qualitatively and quantitatively. For the purposes of this paper, I refer to figures of speech, lip synchronization, swear words,



puns, idioms, proverbs, quotes from songs, film titles, famous celebrities, whenever they are used for humorous purposes. The hypothesis is that the difficulties inherent in the art of screen translation are an important vehicle in weaving relations of cultural identity and in conveying them to the audience from an intertextual perspective. What primarily emerges as a result is the translators' preference for the strategy of equivalence as well as for that of "exemplification". It is clearly shown that innovative thinking and creative decision-making on the part of translators can result in a successful translation, even with a culturally bound element in a contextually bound medium.