

The conference aims at exploring and discussing the place of eco-sustainable narratives in English literature/s and the way they may contribute to our understanding of environmental issues, stimulate positive thinking, create a caring economy and foster alternative perspectives for the future of our mother earth.

The eco-degradation of the planet is a plague that dramatically and increasingly afflicts the world today. It is at the very centre of contemporary political and intellectual debate, creative writing and environmental concerns, all inextricably intertwined with questions of rights and identity. It can be seen as a fil rouge running across many Anglophone literary texts throughout the centuries. In our belief in the power of the creative word to promote social change by encouraging mutual understanding and respect for the Other and for the environment, we welcomed papers on eco-sustainable narratives from all Anglophone areas and historical periods.

**The Conference topics of discussion are:**

- space, place and the identity question;
- the imagination of place (and the reinvention of an eco-sustainable world);
- environmental (in)justice;
- gender difference and environmental representations;
- nature and culture;
- ethics of relation between humans and animals;
- environment (in)balance of power in the globalized world;
- ecological concerns in local and glocal contexts;
- literature and environmental studies;
- bio-imperialism;
- ecology and critical language awareness.



## Taylor Apirana

(Maori artist/performer)  
haka@paradise.net.nz

## Thank you

### Bio

Tribes: Ngati Porou, Te Whanau a Apanui, Ngati Ruanui, Ngati Pakeha  
Apirana Taylor is a nationally and internationally published Maori poet, storyteller, playwright, novelist, actor, painter and musician. He was 1996 'Writer in Residence' at Massey University, and 2002 'Writer in Residence' at Canterbury University. His poetry and short stories, are studied in secondary schools (for NCEA Levels 1 and 2) polytechnics and universities, and have been translated into German, Italian, Spanish, Norwegian and Russian.

He has twice been invited to India to read his poetry, and is frequently invited to Europe to tour and read his work at festivals, schools and universities. In 2012 he was invited to South America to present his work at the Medellin International Poetry festival in Medellin, Colombia. He has written several books of poetry and short stories, a novel, and several plays, and won awards for his poetry and short stories. His work has also been published in most major New Zealand anthologies, and he has written for radio and television.

Apirana visits schools, prisons, libraries, universities, and tertiary institutions, doing poetry performances, storytelling and taking creative writing workshops.

## Bill Ashcroft

(University of New South Wales, Sydney)  
b.ashcroft@unsw.edu.au

### A Climate of Hope

Postcolonial ecocriticism has emerged gradually over the last couple of decades as the differences between postcolonialism and environmentalism have been overcome. Those differences have centred on an assumed conflict in the way the two discourses see the world. However, the colonial roots of environmental degradation and the growing postcolonial critique of the effects of imperialism have seen a growing alliance focused in the discipline of postcolonial ecocriticism. Postcolonial critique and environmentalism have found common interest in the role of imperialism and capitalism in the rapidly degrading anthropocene. However critique has not often led to a clear vision of a possible world. This paper suggests a new alliance – between postcolonial critique, environmentalism and utopianism – one that emerges from the postcolonial realisation the no transformation can occur without the hope inspired by a vision of the future. The paper asks what literature can do in an environmental struggle in which colonized peoples are among the worst affected. The role of postcolonial literature provides a model for the transformative function of the creative spirit in political resistance. No true resistance can succeed without a vision of change and literature provides the most powerful location of that vision – no transformation can occur unless it is first imagined.

#### Bio

Bill Ashcroft is a renowned critic and theorist, founding exponent of postcolonial theory, co-author of *The Empire Writes Back*, the first text to offer a systematic examination of the field of postcolonial studies. He is author and co-author of seventeen books and over 180 articles and chapters, variously translated into six languages, and he is on the editorial boards of ten international journals and a Fellow of the Australian Academy of the Humanities. Representative works include *The Post-colonial Studies Reader*; *Postcolonial Studies: the Key Concepts*; *Edward Said*; *Post-Colonial Transformation* and *On Post-Colonial Futures*, *Caliban's Voice* and *Utopianism in Postcolonial Literatures*.

## Giuseppe Barca

(University of Udine)  
barca-giuseppe@libero.it

### The Re-Empowerment of Native Canadians through Literature: A Comparison between Lee Maracle's *Goodbye, Snaug* and Tomson Highway's *Hearts and Flowers*

In Native Canadian cultures, words are conceived as keepers of a creative power that transcends the boundaries between the physical and the metaphysical, the past and the future. By means of oral transmission of stories, Aboriginal peoples forge a spiritual sense of place and so, as a consequence, the stealing of their oral heritage by the Western cultural elite can be read as an environmental injustice. The construction of a body of literature by Natives is a means of re-empowerment and re-appropriation of both their cultures and lands. Aboriginal writers alter the European literary canons to suit their own sensibility and transfer features of oral storytelling to the written form through different narrative techniques. This paper explores the different narrative techniques adopted by the Sto:lo novelist Lee Maracle and the Cree playwright Tomson Highway through a contrastive analysis of their respective short stories *Goodbye, Snaug* and *Hearts and Flowers*. Despite being differently structured, in both stories Maracle and Highway foster the embrace of an environmentalist consciousness by the readers and make wide recourse to phonetic symbolism in order to render *orature* in literature.

#### Bio

Giuseppe Barca graduated in Translation Studies from the University of Udine in 2016 and currently works at Wall Street English Udine. His publications include: *Intervista a Giuseppe Pastorelli*, *Console Generale d'Italia a Toronto*, *Rapporti italo-russi: la prospettiva del mondo studentesco* and *Gli ingranaggi dell'intolleranza*, winner of the Rotary Club Pordenone Award. He was a member of the Italian youth delegation at COP21 (Paris 2015) and at the Second International Youth Forum (St. Petersburg 2012). In 2014 he conducted research on Native Canadian literature in Toronto with the help of Lee Maracle.



## Giovanni Bassi

(Scuola Normale Superiore, Pisa)  
giovanni.bassi@sns.it

### **‘A little place in the neighbourhood of a great city’: Landscape and Environment in Walter Pater’s “The Childe in the House”, “An English Poet” and “Emerald Uthwart”**

My paper will consider the function of landscape, an element which has been described by many scholars as fundamental – at least in terms of its ekphrastic role –, in Walter Pater’s short narratives, focusing on three texts traditionally grouped together: ‘The Childe in the House’, ‘An English Poet’ and ‘Emerald Uthwart’. I will investigate the physical and visionary plenitude of the Paterian landscape through its synesthetic and mythopoeic imagery (gardens and flowers are among the most recurrent tropes in these “portraits”), thus aligning my research with Catherine Maxwell’s achievement in the field of perfume poetics. Consequently, I will examine the peculiar dialectic and fusion, in these narratives, between human and natural environment, art and nature (‘the metal honeysuckle’ is just one of the many embodiments of this merging). Seen from this perspective, the still overlooked ‘An English Poet’ suggests that Ruskin’s idea of nature may be juxtaposed to Pater’s and this may fruitfully add to the complex relationship between the two authors as well as to the subject of Victorian ecocriticism.

#### **Bio**

Giovanni Bassi (Reggio Emilia, 1992) is a first-year PhD student at the Scuola Normale Superiore. He holds an MA in European Literature and Philology from Pisa University. He is the author of the chapter entitled «*The Criterion*», *T. S. Eliot e il simbolismo francese in La rete dei modernismi europei. Riviste letterarie e canone modernista (1918-1940)* (2016) and of an article on A. C. Swinburne and G. d’Annunzio (forthcoming in *RSV- Rivista di Studi Vittoriani*). His main research interests include Romanticism, Modernism, Victorian poetry, Decadence and *fin-de-siècle* culture and literature.

## Nicoletta Brazzelli

(University of Milan)  
nicoletta.brazzelli@unimi.it

### **Postcolonial Transformations: the Forest in Ben Okri’s *The Famished Road* (1991)**

In *The Famished Road* Ben Okri deals with the controversial effects of decolonisation in Nigeria and unfolds the devastating consequences of technological innovations on natural landscapes. The search of Okri’s main character, the abiku spirit Azaro, suggests an alternative to the greed fuelling the degradation of the soil of his country. Okri focuses on the ruthless enterprise of deforestation pursued by Western companies and exposes his nation’s inability to restore a sustainable harmony with the environment. The author of *The Famished Road* also explores the ancestral links of the forest with Yoruba folklore and imagination. By identifying the various trees of Nigeria’s rainforest and pointing to their diversity and density, Okri pays homage to the richness of his earth’s vegetation. The horror of deforestation is rendered in human terms, because the forest is an animated creature. The ensuing crisis is not only ecological but also cultural, as the wood-cutters ignore the spiritual, communal and magical dimension of the forest, and the animist beliefs of indigenous people. In Okri’s *The Famished Road*, the forest acts as a reminder of the dying of both natural resources and spiritual life in post-colonial Nigeria.

#### **Bio**

Nicoletta Brazzelli is associate professor of English literature at Department of Foreign Languages and Literatures of the University of Milan. Her research interests focus on the representation of spaces between geography and literature. She published on travel writing, exploration narratives, nineteenth-century romances and contemporary novels. Her latest books are *Lands of Desire and Loss. British Colonial and Postcolonial Spaces* (2012) and *L’Antartide nell’immaginario inglese. Spazio geografico e testo letterario* (2015).

## Rossella Ciocca

(University of Naples 'L'Orientale')  
rciocca@unior.it

### 'Hearts of Darkness' in Shining India. Narrations of Ecological Un-sustainability in the North-East

Basically a coinage of convenience, the term 'Northeast' in India figures either as an area of secluded natural sanctuaries or as an insidious land of insurgency and civil warfare. Recently various schemes of intensive exploitation of the local natural resources are producing ecological pauperization and added, to the local varieties of turbulence, that particular form of predicament which Rob Nixon calls 'slow violence', connected with the privatization of the forests and its disintegrating impact on tribals and other categories of the poor.

A number of recent novels have chosen to variously address the present of this multi-ethnic mosaic also known as the 'Seven Sisters'. These fictions shed light upon a dramatic contemporary condition and reshape an alternative historical archive able to disturb the Indian current image of neo-liberal, globalized super power. In *Surface*, a novella written in 2005 by Siddhartha Deb and set in the Northeastern region, a post-millennial social community of investors, executives, administrators, traders, politicians, journalists, social workers and rebels, inhabit a very complex territorial reality of the global South.

The suggestion of Deb's novella, somehow following the path of Conrad's colonial archetype, is to draw a pitiless picture of this appalling palimpsest of political contradictions and ecological impending disasters.

#### Bio

Rossella Ciocca is professor of English and Anglophone Literatures at the University of Naples "L'Orientale". Her publications include volumes on, and translations from, Shakespeare (*Il cerchio d'oro. I re sacri nel teatro shakespeariano*; *La musica dei sensi. Amore e pulsione nello Shakespeare comico-romantico*, *La Bisbetica domata*, *Re Giovanni*), a study on the literary representations of otherness from early modern to pre-modernist periods (*I volti dell'altro. Saggio sulla diversità*) and the co-edited volume *Parole e culture in movimento La città e le tecnologie mobili della comunicazione*. Her recent research interests lie in the area of the contemporary Indian novel in English. In this field she has co-edited *Indiascapes. Images and words from globalised India* and on *Out of Hidden India. Adivasi Histories, Stories, Visual Arts and Performances*. This year, she has co-authored with Neelam Srivastava the collection of essays: *Indian Literature and the World. Multilingualism, Translation, and the Public Sphere* (Palgrave Macmillan).

## Laura Colombino

(University of Genoa)  
laura.colombino@lingue.unige.it

### Nature, Science and Politics: Aldous Huxley's Interwar Italy

Seen through the lens of Aldous Huxley's work, Italy appears a disjointed image constructed out of incongruous perspectives. Through the analysis of a number of his essays this paper attempts to make sense of the political, scientific and aesthetic concerns that produce this kaleidoscopic picture. Huxley's penchant for avant-garde primitivism in the 1920s will be contrasted with his Edwardian concern for degeneration and his vision of reputedly barbaric civilizations (such as the Italian one).

The paper shows that in the early 1930s Huxley moves from this oscillation between primitivism and barbarism to a georgic mode: the atavistic myth of Latinity becomes paramount for him and, at a time of increasing international instability, his hope is placed in the enduring nature of Mediterranean civilization. Huxley embraces the 'truth' of (inner and outer) nature, which is instinctual and anarchic, in order to countermand the artificiality and mystifying power of (political) language.

#### Bio

Laura Colombino is Associate professor of English Literature at the University of Genoa. She has a longstanding focus on inter-disciplinary studies—in particular, the relationship between writing and the visual arts; architectural spaces and their embodiments; the interplay of trauma, cultural memory and the city; bio-politics and the body; the phenomenology of vulnerability. She is the author of *Ford Madox Ford: Vision, Visuality and Writing* (Peter Lang, 2008) and *Spatial Politics in Contemporary London Literature: Writing Architecture and the Body* (Routledge, 2013), winner of the AIA Book Prize 2015. She has edited *Ford Madox Ford and Visual Culture* (Rodopi, 2009) and co-edited *The Edwardian Ford Madox Ford* (Rodopi, 2013). Her publications include articles and essays on Ford, Thomas Hardy, Robert Byron, J. G. Ballard, A. S. Byatt, Michael Moorcock, Geoff Ryman, Iain Sinclair, Ian McEwan and Kazuo Ishiguro. She is co-editing with Sara Haslam and Seamus O'Malley *The Routledge Research Companion to Ford*. (<http://www.lauracolombino.com>)

## Carmen Concilio

(University of Turin)  
carmen.concilio@unito.it

### The Myth of 'Care' and Gardening in English Literature/s

With the help of the ground-breaking philosophical essay by Robert Pogue Harrison, *Gardens. An Essay on the Human Condition* (2008), I would like to explore the myth of "Care" in relation with gardens and gardening in English and Postcolonial Literature. Virginia Woolf's and Vita Sackville West's English gardens, as well as Kew Gardens as a colonial establishment, and Margaret Atwood's "God's Gardeners" are all examples of real and literary embodiments of the myth of "Cura". Planet Earth as *notre Jardin*, our human presence as Adams and Eves, taking care of our garden, are composite allegories of our role on this Earth: not only of the relationship of humans with the environment (Responsibility) but also of humans among themselves (History).

#### Bio

Carmen Concilio is Associate Professor of English and Postcolonial Literature at the University of Turin. She is President of AISCLI and Director of the Aiscli Summer School. She has published essays and articles on South African, Canadian and Indian authors. Her most recent publications are: *New Critical Patterns in Postcolonial Discourse. Historical Traumas and Environmental Issues* (Turin: Trauben 2012), and – as co-editor and contributor – the special issue of the on-line Journal "RiCognizioni": *Engaging Wor(l)ds in Postcolonial Studies: Human Rights, Environmental Humanities and Well-Being*. (vol.3, n.5, 2016). ([www.ojs.unito.it/index.php/ricognizioni](http://www.ojs.unito.it/index.php/ricognizioni)).

## Stéphane Cordier

(University of Sydney)  
stephane.cordierb@gmail.com

### Tim Winton's *In the Winter Dark* and the Settler Condition

Settler colonies tend to resort to myths in order to settle contemporary anxieties. If myths have a settling function, what happens when the seams that hold a contentious past together are unpicked? Tim Winton's *In the Winter Dark* (1988) demonstrates that colonial myths cannot account for a sequence of events that take place in bushland surrounding the protagonist's farm. As the characters fail to resolve this mysterious violence through narrative, the contradictions that demanded the construction of foundational myths re-appear. Winton's gothic tale engages with the idea of settler colonial trauma but the object of trauma is displaced and treated allegorically. I demonstrate how John Docker's concept of 'Epistemological Vertigo' can be used to propose a postcolonial reading of Winton's novel.

By showing how easily the most inflexible settler-farmer gives way to fear and irrational behaviour, this story reveals the fragility of the settler colony. The settling myths that hold the nation together are not enough to hold back the violence associated with the colonial past which keeps coming to the surface of the present in the form of personal and collective trauma. The conclusion Winton reaches is that the settler is not settled. The bush defeats settler logic. Space defeats time too. *In the Winter Dark* challenges romanticised perceptions of the bush and promotes a non-anthropocentric view of space and nature. Only by moving away from traditional representations of nature can Australians re-establish a productive relationship with space.

#### Bio

Stéphane Cordier is a postgraduate researcher at the University of Sydney, currently undertaking a PhD in Australian literatures under the supervision of Professor Robert Dixon. His research topic is the representation of space and place in contemporary Australian literature with a focus on the works of Tim Winton, Nicolas Rothwell and Ross Gibson. He was formerly a lecturer at the University of Picardie, France and now works at the University of Wollongong. He is also a published author whose works have been published in France, Ireland and Australia.

## Simona Corso

(Roma Tre University)  
simona.corso@uniroma3.it

### Robinson's Anthro-poiesis

Three hundred years after its first publication *Robinson Crusoe* continues to stand out as a powerful, topical reflection on culture and nature. Forced to live in a primordial condition, Robinson must begin from scratch. Defoe re-draws the boundaries between humanity and animality and insinuates a very modern idea: human nature is not a given, but the result of a lengthy process. Anthro-poiesis, according to contemporary anthropologist F. Remotti, is an elusive process and, like all cultural processes, reversible.

The idea is taken up and explored in some contemporary re-writings of the Robinson myth. Michel Tournier's *Vendredi ou le Limbe du Pacifique* (1967), in particular, emphasizes the fragile balance between culture and nature, also as a political question. This aspect of the myth is also addressed by J.M. Coetzee in *Foe* (1986), where Mr Crusoe's indolence, combined with his technological ineptitude, subverts the myth of the industrious Northern European. A similar idea is explored by directors Vincent Kesteloot and Ben Stassen in their recent animated film *The Wild Life* (2016) where the animals of the island save Robinson and restore his dignity.

By drawing examples from Defoe's *Robinson Crusoe* and from these contemporary re-writings of the novel, I will explore some aspects of the nature-versus-culture debate and show how Defoe's hypotheses - and those of the artists who were inspired by him - are in tune with the most recent anthropological theories.

#### Bio

Simona Corso is Associate Professor of English Literature at the University of Rome, Roma Tre. Her research interests cover the tradition of the European novel and the contemporary novel in English, Eighteenth Century English literature, the myth of Robinson Crusoe, the reception of Shakespeare in contemporary literature, and visual and material cultures. Her publications include *Narrating the Passions: New Perspectives from Modern and Contemporary Literature*, co-edited with B. Guilding (2017), *Postcolonial Shakespeare*, co-edited with M. d'Amico (2009), *Letteratura e Antropologia*, co-edited with M. Bonafin (2008), *Automi, termometri, fucili. L'immaginario della macchina nel romanzo inglese e francese del Settecento* (2004) and articles on Shakespeare, Ben Jonson, James Joyce, Martin Amis, Derek Walcott, V.S. Naipaul and J.M. Coetzee. Her novel *Capodanno al Tennis Club* (Sellerio 2002) was awarded the Premio Mondello Opera Prima in 2003.

## Raphael d'Abdon

(University of South Africa)  
dabdor@unisa.ac.za

### salt water

Tsistsistas poet Lance Henson agreeably argues that "poems are stories that reflect the human experience, and the best poetry expresses or mirrors the relationship between a human being and the forces that surround his or her life". This organic view on life on Earth places the poet in a weighty position within the local (and global) community: he/she is the subject invested with the crucial task of creating an original language, which imaginatively explores the depth of human, environmental, and spiritual interconnectedness and survival. This reading offers a selection of my poems, as well as poems written by other South African poets; it discusses how elements of the environment are employed simultaneously as literal, figurative and visionary realities, and interrogates how our works traverse the interactions among the human, the natural, and the spiritual worlds.

#### Bio

Raphael d'Abdon is the author of two poetry collections, *sunnyside night-walk* (Geko, 2013) and *salt water* (Poetree Publishing, 2016), and has edited the volumes *I nostri semi – Peo tsa rona. Poeti sudafricani del post-apartheid* (Mangrovia, 2008), and *Marikana. A Moment in Time* (Geko, 2013). His poems have been published in journals and volumes, including: *Illuminations*, *The Mamba*, *Journal of Africa Haiku Network*, *New Coin*, *New Contrast*, *The Palestine Chronicle*, *Picaron Poetry*, *Splinters of a Mirage Dawn. An Anthology of Migrant Poetry from South Africa*, *Stanzas*, *SunStruck*. He has performed his poetry at various events, including: The Chinua Achebe Colloquium (Brown University, USA); Poetry Africa (Durban); Maya Angleou Tribute (Johannesburg), UNISA Summer School on Decoloniality. He is a lecturer at the English Studies Department of UNISA and teaches at the Mzansi Poetry Academy. His latest publication is "Teaching spoken word poetry as a tool for decolonizing and africanizing the South African curricula and implementing literocracy", in *scrutiny2*, 21:2, 2016: 44-62.



## Manuela D'Amore

(University of Catania)  
m.damore@unict.it  
manueladamore@hotmail.com

### Communicating 'Natural knowledge' for the 'common benefit' of England. Science, Travel and Imperialism in the Early Philosophical Transactions

This paper is centred on the early Royal Society, on its idea of Nature, and on the impact that it had on the advancement and circulation of agricultural knowledge. There is documentary evidence that this latter was a key scientific component in the late Stuart era, and that the Fellows urged those who were also "skilful" in husbandry to share "their Experience for the benefit of their Countrey" (*Phil. Trans.*, 1, 1665-1666: 92).

*Philosophical Transactions*, the Society's prestigious journal, played a crucial role in that field: Vols. 1-22 (1665-1700) are replete with descriptions of beautiful landscapes and "Enquiries" on spectacular geological-botanical phenomena, however, circulating detailed information about the New World, particularly the indigenous populations' agricultural systems, was essential for the socio-economic development of England. Based on a solid documentary basis – that of vols. 1-22 of *Philosophical Transactions* – this paper will focus on the Royal Society as a centre of excellence, which was devoted to the study of all aspects of Nature in England and in far off countries. Its main textual thread will also show how it diffused that part of scientific knowledge, how it changed the idea of learned travel, also the relations that it established between science and imperialism.

#### Bio

Manuela D'Amore is a Lecturer in English Literature at the University of Catania. She has translated and edited Eliza Haywood's *Anti-Pamela* (1741), W.M. Rossetti's *The P.R.B. Journal* (1848-1853), and John Oxenham's *The Cedar Box* (1918). The author of essays on poets, novelists and pamphleteers of the Early modern period (Hannah Woolley, Bathsua Makin and Mary Astell), of the eighteenth century (Mary Wortley Montagu and Eliza Haywood) and the Victorian Age (D.G. Rossetti, Frances Trollope and Anne Thackeray Ritchie), she has researched both in the field of gender studies, focusing on proto-feminist prose and women's domestic crime, and in the field travel writing. Her *Essays in Defence of the Female Sex*, co-authored with Michèle Lardy (Sorbonne I), was published by Cambridge Scholars in 2012; her *The Royal Society and the Discovery of the Two Sicilies: Southern Routes in the Grand Tour* (Palgrave Macmillan) is currently in press.

## Gabriele Dau

(University of Stellenbosch, South Africa)  
Gabriele.Dau@stud.sbg.ac.at  
G.Dau@gmx.at

### Zanzibar: Paradise endangered in Giles Foden's Zanzibar and Abdulrazak Gurnah's Admiring Silence

Zanzibar as an intersection of different cultures, its insular position at the Western rim of the Indian Ocean as well as its position just off the African continent has made it subject to political, economic and colonial interest over hundreds of years. The island's beauty on the one hand, its rich history and fabulous if bygone wealth through ivory, spices and slaves on the other has fuelled the human imagination as a place as sprung from *One Thousand and One Nights*.

In literary representations, contemporary Zanzibar is portrayed as a place trying to come to terms with its ethnic diversity and its feudal legacy as well as the complexity of its political and socio-economic problems. Giles Foden's novel *Zanzibar* (2005) and Abdulrazak Gurnah's *Admiring Silence* (1996) are discussed alongside Zanzibar and its rapidly growing tourist industry. The commercial exploitation of the past is crassly juxtaposed by the demolition/neglect of famous tourist attractions and the all-evident poverty. Both Foden and Gurnah offer a platform from which they negotiate a newly upcoming orientalism emerging through the Western tourist gaze.

#### Bio

Gabriele Dau started her academic career relatively late in her life. After her BA in Library Science in Stuttgart/Germany, it was not until many years later that she started to do her MA in English and American Studies at the University of Salzburg/Austria. She is Austria-based, but does research and teaching at Stellenbosch University in South Africa. Currently she is registered there as a doctoral candidate. The working title of her dissertation is *Narrating Enchantment and its Limits in Literary Representations of Zanzibar*. It is a literature study on the reciprocity of a specific place (which is Zanzibar here) and the literature representing it within the framework of enchantment. Publication: *"Illness as Metaphor": HIV/AIDS between Politics and Aesthetics in South African Literature* (2014).



## Paola Della Valle

(University of Turin)  
paola.dellavalle@unito.it

### Insane Environments: Eco-psychology in J.G. Ballard's Fiction

In the first half of the twentieth century dystopian writers were able to predict social, political, and technological changes that not only came true but occurred earlier than they had imagined. One of them was J.G. Ballard, who prompted a turn in dystopian literature from political/social issues to environmental concerns with his famous tetralogy written in the 1960s. Ballard was also fascinated by psychology and psychoanalysis (especially Freudian and Jungian theories), an interest that he intuitively connected with environmental issues. He developed the conviction (an idea he had already alluded to in the tetralogy) that there is an intimate link between humans and their surrounding environment and, consequently, an unbalanced relationship between them may have negative consequences on physical wellbeing and psychological equilibrium. In novels like *Concrete Island* (1974) and *High-Rise* (1975), which will be the focus of my presentation, Ballard investigates the reactions of the human psyche in the face of technological dominance and the transformation of the environment brought about by global economy. Ballard can be considered a forerunner of eco-psychology, a slowly emerging sub-field of psychology that seeks to establish how our connections to the natural world affect our mental health and how re-forming them might improve it.

#### Bio

Paola Della Valle is a researcher at the University of Turin, Italy. She specializes in New Zealand and Pacific literature, gender studies and post-colonial theory. Her articles appeared in *English Studies*, *The Journal of Commonwealth Literature*, *Loxias*, *RiCognizioni*, *NZSA Bulletin of New Zealand Studies*, *Le Simplegadi*, *Il Castello di Elsinore* and *Quaderni del '900*. She has published the monographs *From Silence to Voice: The Rise of Maori Literature* (Auckland 2010), *Stevenson nel Pacifico: una lettura postcoloniale* (Roma 2013), and *Priestley e il tempo, Il tempo di Priestley*, (Torino 2016). She has contributed to the volumes *Experiences of Freedom in Postcolonial Literatures and Cultures* (London & New York 2011), *L'immagine dell'Italia nelle letterature angloamericane e coloniali* (Torino 2014) and *Plots and Plotters: Double Agents and Villains in Spy Fictions* (Milano 2015). She is a member of the International Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## Laura Denning

(Bath Spa University)  
lauradenning2@gmail.com

### Pooling – Art, Climate Change and Feminism

Hydrofeminism is a term coined by Astrida Neimanis which asks '*what might becoming a body of water – ebbing, fluvial, dripping, coursing, traversing time and space, pooling as both matter and meaning – give to feminism, its theories and its practices?*'

In what ways can practice-led research articulate and critique these questions in relation to a range of current academic discourses on feminism and ecofeminism? Hydrofeminism offers opportunities to interrogate the direct intersection between bodies (human and non-human) identity, and notions of feminism

Massey argues that what makes a particular view of social relations specifically spatial is their simultaneity. Braidotti insists that we provide more adequate accounts of our location. These approaches suggest that we need to think the subject nomadically. This paper will explore the ways in which hydrofeminism impacts upon current thinking across feminism and eco feminism.

Climate change is a physical process which informs a discourse, understood culturally in complex and specific ways. As a cultural debate taking place within the mainstream, statistical evidence is the point of entry for most people in the West. However, the many statistics cannot draw people into the narratives which enable us to invest emotionally. an arts practices disrupt this trend?

#### Bio

Laura Denning trained as a painter and now uses moving image, working with it as a painterly medium. She also works with sound, using field recordings to produce constructed sound pieces which she provisionally calls sonic drawings. She is particularly interested in site, data and sensation. Recipient of the Bath Spa University Research Centre for Environmental Humanities inaugural PhD Studentship - practice-led research (2016-2019).

Recent Projects: Art, Language, Location (Cambridge October 2016) An app-based expanded narrative, using locative media to guide audiences through the city, following the drainage systems; International Radio Art Festival, Germany, October 2016. Showcase of my sonic work; Plymouth Art Weekender 2016: sound piece for relay on local ferry to Cornwall; Artist in Residence (December 2015 to July 2016) Plymouth School of Creative Art; Curator – Liquid (4 UK artists/4 Hungarian artists) Fringe Arts Bath June 16 and Arts Quarter Budapest Feb 17. <https://drawing-withwater.wordpress.com/>

## Lidia De Michelis

(University of Milan)  
lidia.demichelis@unimi.it

### Bio

Lidia De Michelis is professor of English and Anglophone Literatures and Cultural Studies at the University of Milan. She has written extensively on eighteenth-century literature (in particular on Defoe, women's writing and journalism, Anglo-Italian relationships, and transatlantic slavery), contemporary and 21<sup>st</sup> Century British culture and fiction, and the cultural and discursive politics of Thatcherism and New Labour. Her current research focuses on nationhood, identity, citizenship, asylum, fictional representations of illegal immigrants, imaginaries of risk, and, most recently, the populist discourse of Brexit. Other research interests are postcolonial studies (especially South Africa and Black Britain), with a focus on migration and urban marginalization, and the cultural, discursive and spectacular politics of urban and anti-austerity riots. Her publications include the monographs "*More Worlds in Trade to Conquer*": *la cosmografia mercantile di Daniel Defoe* (1995), and *L'Isola e il Mondo. Intersezioni culturali nella Gran Bretagna d'oggi* (2008), the edited volumes *Il fascino inquieto dell'utopia. Saggi in onore di Marialuisa Bignami* (2014), co-edited with G. Iannaccaro and A. Vescovi, and *Prisma Sudafrica: la nazione arcobaleno a vent'anni dalla liberazione, (1990-2010)*, coedited with C. Gualtieri, R. Pedretti and I. Vivan.

## Maria Renata Dolce

(University of Salento)  
mariarenata.dolce@unisalento.it

### Bio

Maria Renata Dolce is Full Professor of English Literature at the University of Salento. She teaches English Literature and Postcolonial Literatures. Her research deals with subjects such as exile, liminality, transculturalism and the definition of diasporic and polyphonic identities, with specific reference to Irish, Australian, South-African, Caribbean and Nigerian literary cultures. Among her publication a monographic study on Peter Carey, *Dialoghi con la storia. Peter Carey e il nuovo romanzo storico* (2000) and a critical work on the relationship between the literatures in English and the canon of English literature, *Le letterature in inglese e il canone* (2004). At the moment she is working on the volume: *The Black British Novel of Partnership*.

## Daniela Fargione

(University of Turin)  
daniela.fargione@unito.it

### **‘One thing alone does not exist – oblivion’. The Poiesis of Everness and the Wildness of Art in Anita Desai’s “The Artist of Disappearance”**

For her epigraph in *The Artist of Disappearance* (2011), Anita Desai chooses the first line of “Everness” by Jorge Luis Borges, which suggests that nothing can be forgotten except for what is not strong enough to become memory. If oblivion is the main theme of the three novellas of this collection, the eponymous story illustrates the need to “pre-serve” (in its double meaning of “safeguard” and “be suitable for a purpose”) both cultural and natural artworks. The ethical role of the artist as transmitter of values together with artistic travail as source of preservation (mainly from forgetfulness) is particularly evident in Desai’s reference to Nek Chand’s illegal and unauthorized “Rock Garden” here analyzed to demonstrate how space, light, form, and beauty convey both a sense of loss and the strength of imagination to re-create indigenous scenes. Within the theoretical frame of ecocriticism I will explore the literary representation of ruined heritage and desecration by capitalism and consumerism, postcolonial India’s destruction of both natural and cultural biodiversity, and the decentralization of the human and the agency of elemental materiality.

#### **Bio**

Daniela Fargione holds a Ph.D. in Comparative Literature from the University of Massachusetts, Amherst, MA, where she was a Fulbright Scholar. Currently, she is Assistant Professor at the University of Turin, where she teaches Anglo-American Literatures and is member of the Environmental Humanities International Research Group coordinated by Prof. Serenella Iovino. Her research interests include: environmental humanities and ecocriticism, the theory and practice of literary translation (she translates for the publishing house Einaudi), and the interconnections of American literature and the other Arts. Among her most recent publications: *Ambiente Dickinson. Poesia, scultura, natura* (Torino: Prinp Editore, 2013) and *Contaminazioni ecologiche. Cibi, nature e culture* (co-edited with Serenella Iovino with an afterword by Luca Mercalli. Milano: Led Edizioni, 2015).

## Caterina Guardini

(University of Udine)  
caterina.guardini@uniud.it

### **‘And all the glories of his great designs / Are read, reflected in his son’s return’. Questioning Patriarchal Parenthood in the Aquatic Imagery of the Masque *Neptune’s Triumph for the Return of Albion* (1625)**

In 1924 the performance of Ben Jonson’s *Neptune’s Triumph for the Return of Albion*, commissioned by James I in order to celebrate the intended betrothal of his son, Prince Charles, to the Spanish Infanta, was cancelled due to the failure of the wedding plan and disagreements in matter of foreign policy between father and son.

The masque survived as a pamphlet and in 1625 was re-elaborated into *The Fortunate Isles and their Union*, with a new antimasque that transformed it into a mere commendation of James I’s court. Although *Neptune’s Triumph for the Return of Albion* celebrates royal private and political patriarchy, it curiously resumes the aquatic and motherly iconology present in Samuel Daniel’s *Tethys Festival*, a masque performed by Queen Anna in 1610.

By exploring the representation of gender, parenthood, and national identity, this paper aims at conjecturing the conflictual variety of audience-responses to the aquatic imagery at work in *Neptune’s Triumph for the Return of Albion* in order to investigate whether the agency of the motherly role of the already dead Queen Anna was really erased by James’s imagery of aquatic patriarchy or if it could have survived in Charles’s memory during his performance and off the stage.

#### **Bio**

Caterina Guardini is culture della materia in English literature at the University of Udine, where she completed a PhD in 2016 with a dissertation on the literary and visual rhetoric of water in Stuart Court Masques: «‘Proud Solemnities of Neptune’s Court’. Aquatic Patterns in Stuart Court Masques». She is interested in the relationship between words and images within the context of iconology, cultural studies, and reception studies. Recent publications include: “‘Those things [...] are such as do naturally take the sense’. The Language of the Senses in *The Masque of Flowers*”. *Proceedings of ‘The Senses and Visual Culture’ conference / Bristol, 8-9 June 2015*, Routledge, (forthcoming); “‘The Lovely Nymph of Stately Thames’. The Rhetoric of Water in the Creation of the Prince of Wales”, in *Forms of Nationhood*, Florence: The British Institute, 2016; “Classicism and Abstraction in T.S. Eliot’s *Four Quartets*: Poetry and Dance”, *Lingue Antiche e Moderne* (2014).



## Maria Paola Guarducci

(Roma Tre University)  
mariapaola.guarducci@uniroma3.it

### Bio

Maria Paola Guarducci (PhD in Comparative Literatures) is Associate professor of English Literature at the Università degli Studi Roma Tre (Italy), where she has been teaching since 2008. Her research interests and publications focus on African literatures in English, particularly South African literature, contemporary British literature and on the relationship between the British literary canon and the Empire. She is author of *Dopo l'interregno. Il romanzo sudafricano e la transizione* (2008) and of several articles published in Italian and English (on Jane Austen, W. M. Thackeray, Joseph Conrad, Samuel Beckett, Sam Selvon, George Lamming, Monica Ali).

## Lance Henson

(Titsistas–Southern Cheyenne–poet)  
lancehens@yahoo.com

### Poetic Messages after Standing Rock, the Resistance Road

The Lakota warrior visionary Crazy Horse, shortly before his assassination, in the early 1800s, predicted a generation of youthful warrior activists. He called them the seventh generation. In August 2016 at a location near the Missouri River in North Dakota... three tipis were erected by the indigenous youth council. This was a prayer camp and a last attempt to stop the Dakota access pipeline from crossing under the last unpolluted river on the northern plains. As police, national guard and mercenaries from blackwater inc. fell upon the water protectors, tazing, shooting them with poisonous water cannons and placing them in dog cages upon arrest, more tribal peoples began to arrive, within three months all the tribes in America, along with tribes from South America, Asia, and the Nordic regions arrived in support. White American combat veterans arrived, asking forgiveness for the wrongs committed by American soldiers against native peoples. They vowed take a front line stand to protect the water protectors. Prayer, sacred songs and sacred herbs were the defense used against America's armed forces. As a poet and Cheyenne headman, I offer these poems of support for the resistance road created by indigenous peoples on this planet.

### Bio

Lance Henson is a poet of the Cheyenne nation of Oklahoma. He has published 43 books in 23 languages. An ex-marine and mixed martial artist. He has maintained a cultural indigenous world-view that opposes the mistreatment of indigenous peoples the world over. His literary project *Words From the Edge* has invited poets from endangered tribal peoples to Europe to share their stories and poems. He is an adjunct Professor of the Cheyenne Arapaho tribal college of Oklahoma. He lives in Bologna, Italy.

## Paul Kane

(Vassar College, New York)  
kane@vassar.edu

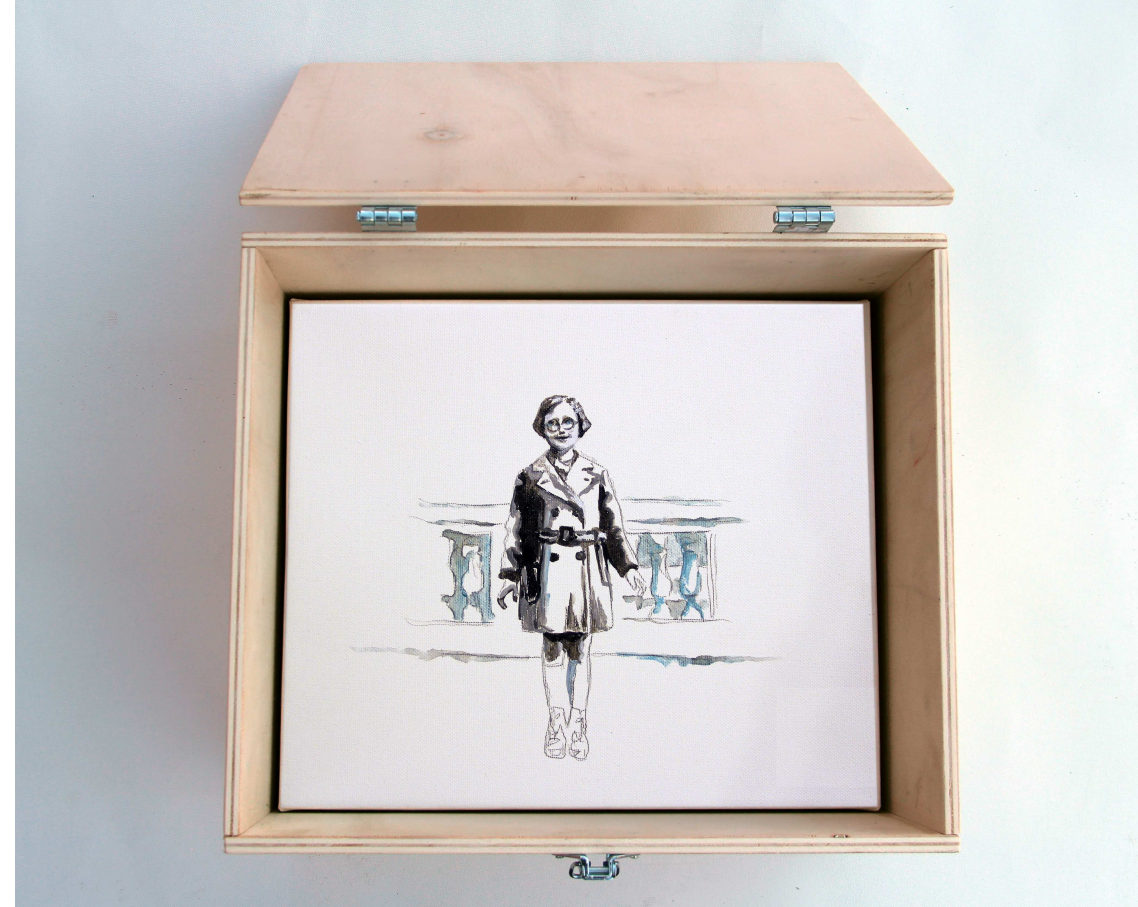
### The Limits of Environmental Writing: Thirlmere Lake, Hetch Hetchy Valley & Storm King Mountain

"Is then no nook of English ground secure/ From rash assault?" So begins William Wordsworth's sonnet "On the Projected Kendall and Windemere Railroad," published in 1844, the year he became Poet Laureate. Wordsworth's protest against the railroad was ineffectual but his resistance inspired a later campaign in the 1870's against the damming of Thirlmere Lake by the city of Manchester to increase its water supply. That effort, too, failed but it became a rallying point for environmental conservation in England. Much the same can be said for the unsuccessful attempt—led by the formidable naturalist John Muir—to stop the damming of the Hetch Hetchy Valley in 1913 for purposes of supplying water to southern California. In both cases, the intersection of literature and nature was crucial to the conservationist struggle, but in each instance the result was disappointing. Environmental writing and literary culture were no match for political and economic rationalism. Why then did the effort to stop the combined forces of Consolidated Edison, the US Army Corps of Engineers, and the Federal Power Commission—which were bent on supplying New York City with hydroelectric power at the expense of scenic Storm King Mountain in 1965—finally succeed? The answer to that question tells us much about effective environmental writing and organizing, and opens up questions about the limits and possibilities of literature.

### Reading: Poems from Three Continents: Europe, North America & Australia

#### Bio

Paul Kane is an American scholar and poet. He has published eighteen books, including five collections of poems, and two in Chinese translation. His work appears in, *The Paris Review*, *The New Republic*, *Poetry*, *The New Criterion*, *Religion & Literature*, *The Kenyon Review*, *Verse*, *Wordsworth Circle*, *Raritan*, *Partisan Review*, and elsewhere. He is the poetry editor of *Antipodes* and serves as Artistic Director of the Mildura Writers Festival and General Editor of the Braziller Series of Australian Poets. His awards include fellowships from the National Endowment for the Humanities, the Guggenheim Foundation, and the Bogliasco Foundation, as well as a Fulbright Grant to Australia. He holds a B.A., M.A. and Ph.D. from Yale, an MA from Melbourne University and, in 2013, was awarded an honorary doctorate from La Trobe University. He has taught at Yale University and Monash University and is currently Professor of English at Vassar College, where he also teaches in the Environmental Studies Program. He divides his time between homes in Warwick, New York, and Talbot, Victoria, in Australia.



Isabella Pers, **PRESENT\_RIANE**

2017, installation, oil on canvas, wooden box, cm 24X28X33, courtesy aA29 Project Room





## Richard Kerridge

(Bath Spa University)  
r.kerridge@bathspa.ac.uk

### Environmentalism and the 'New Nature Writing'

After forty years in which nature writing was not generally seen as part of the zeitgeist, the genre suddenly became wildly fashionable. An inaugural event was the publication and critical reception of Robert Macfarlane's *The Wild Places* in 2007. A flood of titles began. In 2008, the journal *Granta* identified the phenomenon as 'the New Nature Writing'. National newspapers took up the term. The first critical monograph has appeared. In 2014, Helen Macdonald's prize-winning bereavement-memoir *H is for Hawk* became an international best-seller.

I will give a brief contextualizing history of this resurgence, and describe some of the sub-genres involved, including memoir, almanac, epiphany, animal-study, 'door-opener', landscape-study, edgeland and micro-landscape. Among the authors featured will be Robert Macfarlane, Kathleen Jamie, Mark Cocker, Paul Farley and Michael Symmons Roberts, Jean Sprackland, Rob Cowen, Michael McCarthy and Helen Macdonald. I will then propose criteria for the evaluation of these works in ecocritical terms: that is, for deciding whether they really do represent a renewal of the genre through engagement with ecological crisis. In framing these criteria, I will refer to New Materialist perspectives, and to Timothy Clark's analysis of the shifts of scale and perspective necessary for the representation of environmental problems.

### Reading: The New Nature Writing

#### Bio

Richard Kerridge is a nature writer and ecocritic. *Cold Blood: Adventures with Reptiles and Amphibians* (Chatto & Windus, 2014), his nature writing memoir, has been adapted for BBC national radio. It was described in *The Sunday Times* as "a minor classic.. exquisite" and in *The Financial Times* as "moving, careful, humane and beautifully written". He was awarded the 2012 Roger Deakin Prize by the Society of Authors, and has twice received the *BBC Wildlife Award* for Nature Writing. He reviews nature writing for *The Guardian*. At Bath Spa University he leads the MA in Creative Writing.

He has published many ecocritical essays, co-edited the first British collection of ecocriticism, and been a leading member of the interdisciplinary team behind *The Face of the Earth: Natural Landscapes, Science and Culture* (2011). He was founding Chair of ASLE-UKI. In 2005 he was elected to the ASLE Executive Council. He is now on the steering committee of *New Networks for Nature*, and co-edits the Bloomsbury Academic monograph series 'Environmental Cultures'.

**Tiziana Pers, *Elephant Song \_ Ndutu Lake***  
2016, oil on canvas, 30x30 cm, private collection



## Mattia Mantellato

(dancer)  
mattia.mantellato@gmail.com

### Dancing with Caribbean Poetry: Derek Walcott's Omeros

Derek Walcott's *Omeros* transfigures into "reality" within Mattia Mantellato's choreographic work. The Caribbean landscape offers an interesting framework for a mutual creative dialogue between the poet and the contemporary ballet performer. Mantellato and his female dancers focused their dancing research on the powerful feminine symbology hidden in the narrative of the anti-epic par excellence.

#### Bio

Dancer, choreographer and performer. He graduated at La Scala Ballet Academy in Milan (2005). For seven seasons "soloist" at the National Theatre of Prague, he performed in more than 10 countries in Europe, in China (EXPO 2010), at the Biennale of Venice and at Mittelfest 2013. He graduated in Languages and Literatures at the University of Udine. He currently teaches dance technique and tries to attain an interdisciplinary approach between his passions: ballet and literature.

## Lyn McCredden

(Deakin University, Melbourne)  
lyn.mccredden@deakin.edu.au

### (Un)Belonging in the Fiction of Tim Winton

Complicating the processes of belonging in place, for non-Indigenous Australians, is the growing realisation that they live in a huge, diverse land, a place in which they are not native. The fiction of popular Anglo-Saxon Australian novelist Tim Winton echoes the understanding of poet Judith Wright, for whom "two strands – the love of the land we have invaded and the guilt of the invasion – have become part of me. It is a haunted country."

In Winton's novels *Shallows* (1984), *Cloudstreet* (1991) and *Dirt Music* (2001) there is a pervasive sense of unease and loss experienced by the central characters, in relation to place and land. Queenie Cookson's traumatic witnessing of the barbaric capture and flaying of whales; Fish Lamb's near-drowning in the sea, and Lu Fox's quest for refuge in the wilderness, prophet-like, after the tragedy of his family's death, are all written with a haunting sense of white unsettlement and displacement, where such natural forces – the sea and its creatures, the land's distances and risks – confront and re-form the would-be dominators.

This paper will examine Winton's fiction in relation to contemporary discourses of belonging and non-belonging to land and place, asking what new steps are being taken between white settler Australians and the land, and between white settler and indigenous Australians.

#### Bio

Lyn McCredden is professor of literature at Deakin University, Melbourne, Australia. She researches in Australian fiction and poetry. Her publications include *Intimate Horizons: The Postcolonial Sacred in Australian Literature* (2009, with Bill Ashcroft and Frances Devlin-Glass) and *The Fiction of Tim Winton: Earthed and Sacred* (2016).

## Stefano Mercanti

(University of Udine)  
stefano.mercanti@uniud.it

### Bio

Stefano Mercanti (PhD in Postcolonial Literatures) is Research Fellow at the University of Udine, Italy, where he is also a founding member of the Partnership Studies Group (PSG), and Associate Editor of the online journal on modern literatures, *Le Simplegadi*. He has published widely on postcolonial literature and partnership studies. Recent publications include: *The Rose and the Lotus. Partnership Studies in the Works of Raja Rao* (Rodopi, 2009) and, as co-editor, the volume *The Tapestry of the Creative Word in Anglophone Literatures* (Forum, 2013). He is the author of the partnership glossaries for Riane Eisler's Italian editions of *The Chalice and the Blade* and *Sacred Pleasure*, and editor of the first Italian edition of Ashis Nandy's *The Intimate Enemy* (Forum, 2014).

## Natalia Molebatsi

(word-spoken poetess)  
nmolebatsi@gmail.com

### Poetic Reflections from the Elephant Woman Song

The poems presented here, accompanied by elephant paintings (by Tiziana Pers), position my grandmother whose totem or spiritual animal was the elephant. The poems are dedicated to my grandmother's spirit and to her people before her, with an understanding that they chose the elephant as their spirit animal to guide, represent and protect them – and in turn the elephant chose them too. In this regard, my grandmother's entire family and clan before and after her, sang praises to the elephant and admired its resilient spirit. Indigenous peoples' totem or animal songs are a great reflection and demonstration of how ancient humans and animals coexisted in mutually beneficial spaces, where each living being's survival depended on the survival of the entire eco-system – physically and spiritually.

### Bio

Natalia Molebatsi is a writer and poet and often experiments with jazz, funk and hip hop. Her CDs, *Come as you are: Poems for Four Strings* and *Natalia Molebatsi & The Soul Making* are a fusion of poetry and a variety of music styles.

She has published *Sardo Dance* through Ge'ko and *We Are: A Poetry Anthology* (ed) through Penguin books. Her work is anthologised in among other books, *Letter to South Africa: Poets Calling the State to Order*, *Happiness the Delight-Tree: An Anthology of Contemporary International Poetry*, *New Coin*, and *the Anthology of World Poetry* (2010) among others.

Her academic writing appears in *Scrutiny2*, *Rhodes Journalism Review* and *Muziki*. Natalia has performed poetry and facilitated creative writing workshops at high schools, universities and festivals in Nigeria, Senegal, Kenya, Zimbabwe, England, Italy, Azerbaijan, Argentina, Palestine, Germany and the USA, among other countries.

## Angelo Monaco

(University of Pisa)  
angelo.monaco@gmail.com  
anelo.monaco@for.unipi.it

### The Aesthetics of the Green Postcolonial Novel in Kiran Desai's *The Inheritance of Loss*

Drawing upon the convergence of ecocritical theory and postcolonial discourse, my paper attempts to analyze Kiran Desai's second novel, *The Inheritance of Loss* (2006), from a green postcolonial perspective. A tale of loss of cultures, identities, relations, and values, the novel shuttles between India and United States and it is particularly attentive to the themes of decay and fragility of human nature and environment. The Indian-American writer weaves a story of postcolonial tensions, failed diasporic assimilation and environmental degradation. By staging human brutality and gleaming landscapes of lush vegetation, I argue that *The Inheritance of Loss* seems to edge towards the aesthetics of green postcolonialism in that it unsettles the colonial trope of georgic and peaceful dwelling. Desai depicts the environmental wounds of the Himalayan region, where the Indian side of the novel is set, and leaves a radical critique of imperial, neoliberal, and ecological exploitation, bringing to the fore the importance of sustainability beyond anthropocentric positions, in an echo of Édouard Glissant's "aesthetic of the earth" which entails a mutually transformative interaction between human and non-human.

#### Bio

Angelo Monaco is completing his PhD in English Literature at the University of Pisa. His dissertation investigates nostalgia and melancholia in Jhumpa Lahiri's *oeuvre* through the critical convergence of postcolonialism, trauma studies and ecocriticism. He has published and given conference talks on melancholia, diasporic identities, and postcolonial conflicts, focusing on such authors as Jhumpa Lahiri, Amitav Ghosh, Monica Ali, Hanif Kureishi, Kiran Desai, and William Trevor.

## Isabella Pers

(visual artist/painter)  
isabellapers@hotmail.it

### Teitiota

In *Teitiota* some pictures of a walk in the wood, a swim in the sea, a picnic in the lawn, where the artist with her family, her little nephew Ivan and some friends enjoy the connection with nature, have been digitally manipulated to look like a blurred memory, or the prospect of an uncertain future. But they reveal at the same time the inability of someone to look to the future through sustainability.

The title of the project is the name of the first man who asked asylum for climate change. Ioane Teitiota asked it to New Zealand where he went for refuge with his family fleeing from the Pacific archipelago of Kiribati because it's in danger for the rise of the sea level, and some of the 33 coral atolls are already submerged by the ocean.

According to the UN, Kiribati is part of the island states whose survival is endangered by climate change, but the Supreme Court of New Zealand refused his request. Despite this, Ioane Teitiota has opened a door to a new awareness.

Our role as guests of the earth and our relationship with nature are in a situation without precedent. International Summit will have a decisive task in these days, but perhaps even more important will be the multitude of individual decisions of a humanity that crosses the boundaries of anthropocentrism.

#### Bio

Co-founder of the RAVE Residency, project presented in various institutions, including MAXXI and MACRO Museums of Rome, PAC Padiglione d'Arte Contemporanea, Milan, Politecnico, Milan. Member of the jury of Apexart 2014/2015 programs, New York. Her works have been exhibited in international events and museums including: PAV Parco Arte Vivente, Torino; 54° and c.e. 53° Biennale Internazionale dell'Arte di Venezia; aA29 project Room, Milan; All/University of Udine; Villa Manin, Passariano; New York Public Library; NDK Bridge (public art), Sofia; Zentral Bibliothek, Zurich; National Library, Buenos Aires; Museo MADRE, Napoli; The Art Venice Biennale Award; 24th Biennial of Design Ljubljana, Slovenia; Novosibirsk State Art Museum, Russia; Palazzo Reale, Napoli; Dade-Miami Public Library, Miami; Whitechapel Gallery, London.



## Tiziana Pers

(visual artist)  
morgana.t@hotmail.com

### Elephant Song

*Elephant Song* is a project that comprehends a video and a series of paintings/installations and drawings, focused on the risk of extinction of the african elephants, foreseen before 2025 if the poaching will go on with the current pace.

The video, shortlisted at the international Prize 'Museums in Short', started from the solo show of the artist that took place in the Museum of Natural History of Trieste in March/April 2016 and had been produced by Quasar Multimedia. The exhibition, organized by ALL-University of Udine, was curated by the philosopher Leonardo Caffo and the art historian Martina Peruch.

Poaching (of elephants for ivory but also of other endangered animals) finances international terrorism, so the death of an animal comes back as the death of a human being. The artist, who collaborated in this project with different figures including the poet Natalia Molebatsi, wanted to investigate a series of perspectives upon the connections between colonialism, racism, speciesism, and different sorts of discrimination. The video imagines a series of questions, regarding non only relations between animals and humans, but also more in general the relationships of dominion. And the future of several species, including ours.

#### Bio

Visual artist and activist, PhD in literature studies, art director of the RAVE Residency Project, exhibited and performed in many international venues, museums and institutions. Between the others: PAV Turin; aA29 Project Room, Milan; Villa Manin, Passariano; Museum of Natural History Trieste/Milan; Artissima/zonarte off Palazzo Barolo Turin; Museo Castello di Rivoli; Prix-Pictet, Palais de Tokyo, Paris; Old Police Station London; e.c.53. Biennale d'Arte Venezia; Novosibirsk State Art Museum; Project Room Museo Madre, Naples; Dfc Dubai; Dade Public Library Miami; Museo del Sannio Benevento.

## Antonella Riem

(University of Udine)  
antonella.riem@uniud.it

### Places of the Imagination: David Malouf's *Jacko's Reach*.

Malouf's ecocritical concern and interest in the natural world and its relationship with the cultural can be traced in most of his works, both in prose and poetry. Space and place such as the wilderness and the garden, the steppe and the Roman Empire, the Australian bush and the city are fundamental elements in Malouf's definition of individual, social, political and cultural relationships with the land.

This paper focuses on *Jacko's Reach* (*Dream Stuff*, 2000), where, under the label of progress, globalisation is enforcing the development of a local natural place. Jacko's Reach, "our last pocket of scrub", will be destroyed by "mechanical shovels and cranes", to build "a new shopping mall" (93), deceptively advertised as a necessity for the benefit of the narrator we (i.e. us, the world). This leads to the annihilation of wilderness in order to domesticate and acculturate it.

However, more relevantly, the story focuses on the mythological power of the imagined or remembered place as a form of resistance. In "the dimension of the symbolic" (99), through memory, imagination, creativity and dream, the total erasure of wilderness — in both the natural world and ourselves — cannot be fully achieved. Constantly re-imagined and re-configured in our memory, it will be forever "pushing up under the concrete" (99), and "in our head" (100).

#### Bio

Antonella Riem Natale is Full Professor of English Literature and Language, Pro-Vice Chancellor International, Director of the Department of Languages and Literatures, Communication, Education and Society (Via Petrarco 8 – 33100 UDINE, ITALY), President of ANDA, and founder of the Partnership Studies Group (PSG) at the University of Udine. She is also editor in chief of the series ALL published by Forum University Press and of the online A ranked journal on World literatures *Le Simplegadi*. Among her publications: "The Spirit of the Creative Word in Patrick White's Voss". In: Bill Ashcroft & Cynthia vanden Driesen ed. *Patrick White's Centenary. The Legacy of a Prodigal Son*. (Cambridge Scholars 2014); *The One Life: Coleridge and Hinduism* (Jaipur: Rawat 2005); *A Gesture of Reconciliation. Partnership Studies in Australian Literature* (Udine, Forum, 2017). She is working on a volume on the figure of the 'Goddess' in the literatures in English.

## Biancamaria Rizzardi

University of Pisa)  
biancamaria.rizzardi@unipi.it

### ‘A garden of green lace’: P.K. Page’s Ecolect

The aim of my paper is to analyse a recurring rhetorical strategy in some ecologically informed poems by P.K. Page. The texts I will discuss (P.K. Page’s “Summer”, “After Rain”, “Ecology” and “Planet Earth”) share common semantic fields that emphasise the relationship and reciprocal influence and interconnectedness between writer and nature. The analysis of the ecolects employed by the poetess shows her to be more interested in capturing the relationship between writer and nature than to reflect on the man/nature relationship in oppositional terms.

#### Bio

Biancamaria Rizzardi is Full Professor of English Literature at the University of Pisa, where she teaches English Literature and Literatures of English-speaking Countries. She has recently been appointed as “Visiting professor” at the University of Toulouse Jean Jaurès. Her areas of special expertise, and the fields in which she has most frequently performed her research activities, are: Shakespeare and the Elizabethans, Romantic and Late Romantic Poetry, Victorian Poetry, Postcolonial Studies, Canadian-British Literary Comparisons, Canadian Poetry, Translation Studies. She is the editor of the *Diagoseria* series published by ETS, Pisa.

## Milena Romero Allué

(University of Udine)  
milena.romero@uniud.it

### ‘Thou retir’est to endless Rest’. Abraham Cowley’s *Grassehopper*

The lyric *The Grassehopper* by Abraham Cowley is a paradigmatic example of the respectful and almost animistic approach to the natural dimension that marks the first half of the seventeenth century: along with the vast process of democratization and the growing interest in science, a renewed enthusiasm for classic thinkers contributes to a mounting sensitivity towards the “brute creation”. Close to Pythagoras, Plato, Theophrastus, Ovid, Plutarch, Porphyry and, among his illustrious contemporaries, Gassendi, Galileo and Montaigne, Cowley indirectly challenges anthropocentrism and believes that the earth equally exists for humanity, animals and plants.

Cowley devotes numerous poems and essays to plants and animals that do not belong to literary tradition and even theorizes and formulates an educative system that includes agriculture, gardening and zoology. The *Grassehopper*, an insect traditionally identified with the cicada in English culture, is obliquely associated with the Muses, Apollon, Tithonus, Epicurus and with the figure of the poet in the lyric under analysis: Cowley endows the “happy Insect” with both human and divine features and indirectly connects himself with it in order to retire, as the grasshopper does, “to endless rest”, a metaphor for the eternal, heavenly dimension.

#### Bio

Milena Romero teaches English literature at the University of Udine. She studies, in particular, the relationship between literature and the visual arts; the aesthetics of gardens; the relationship between man and the natural world; the scientific approach and the hermetic-alchemical tradition.

She has published a book on Marvell and Blake (*Art is the Tree of Life. Parola e immagine in Marvell e Blake*, 2000), one on gardens and literature in seventeenth-century England (*Qui è l’Inferno e quivi il Paradiso. Giardini, paradisi e paradossi nella letteratura inglese del Seicento*, 2005), and one on the relationship between literature and visual perception in the English Renaissance: *Immagini della mente. Scrittura e percezione visiva nella letteratura inglese del Rinascimento* (2016).

She is also the author of essays on Philip Sidney, Christopher Marlowe, William Shakespeare, Francis Bacon, John Donne, Andrew Marvell, Abraham Cowley, Robert Burton, John Milton, Aphra Behn, William Blake, Nathaniel Hawthorne, Lewis Carroll, Oscar Wilde, Virginia Woolf.

## Deborah Saidero

(University of Udine)  
deborah.saidero@uniud.it

### **“Violence against the Earth is Violence against Women”: The Eco-narratives of Women Writers**

The metaphoric connection between women and the Earth is a recurring literary trope which is often articulated through the theme of rape. In many narratives the sexual abuse of women is, for instance, equated with the colonial penetration and conquering of the land. In today's scenario of unmatched environmental degradation and of an ever-more worrying increase of violence against women, many women writers have undertaken a plight to subvert destructive colonialist and capitalistic attitudes that seem to have normalized violence against women's bodies and against the Earth, thereby leading to the current environmental and socio-cultural crisis. This paper analyses the theme of rape in the works of three Canadian novelists (Maracle, Brand and Atwood) whose eco-narratives prompt a dismissal of dominant predator-prey attitudes and summon the retrieval of a feminine ethos which re-establishes the sacred body-land connection. In so doing they ultimately aim at debasing environmental violence and environmental racism so as to spur environmental justice.

#### **Bio**

Deborah Saidero is Lecturer of English and Translation at the University of Udine, Italy. She holds a PhD in Literatures and Cultures of the English-Speaking World from the University of Bologna. Her main research areas include contemporary Canadian women writers, migrant literatures with particular focus on Italian and Friulian immigrant writers in Canada, feminist, gender and partnership studies, translation studies and self-translation, North-American varieties of English and ESP. She has published numerous essays on Canadian literature and has edited a collection of critical essays on Janice Kulyk Keefer for the *Guernica Writers Series* (Toronto, 2010), as well as a volume on the feminist translation theories put forward by the Canadian School (*La traduzione femminista*, Udine, Forum 2014).

## Loredana Salis

(University of Sassari)  
lsalis@uniss.it

### **‘...so much immortal wealth’: *Life in the Sick-room* by Harriet Martineau (1844) as Eco-sustainable Narrative**

This study reassesses Harriet Martineau's *Life in the Sick-room* as an example of Victorian eco-sustainable narrative, that is to say as a creative act of (re-)discovery through which we «come forth into the light of things» (Coleridge) and understand them anew. Based on the author's real-life experience as a long-term patient, *Life in the Sick-room* was formally conceived as a normative treatise on the condition of the invalid, and it contributed significantly to ongoing debates on the reform of the medical system. The volume soon became a popular read owing to Martineau's articulation of the views and emotions of a woman secluded within the four walls of the eponymous room. The author does not deliberately provide readers with an ecological message, and yet she advocates a remedial process that sees Nature as a refuge, a liberating force, and a redemptive space. Martineau argues for the interconnectedness of all beings as an immortal wealth, also exposing common attitudes towards the sick and the natural world and the way both are socially constructed. In these terms Martineau's holistic aesthetics fits the ecological agenda. A re-reading of *Life in the Sick-room* today shows its value from a contemporary and an eco-critical viewpoint.

#### **Bio**

Loredana Salis (MA, PhD) is Researcher in English and Irish Literature at the Università di Sassari. She has published monographs on contemporary uses of myth (2009) and stage representations of the migrant other (2010) with special attention to the Irish context. Her research interest include gender(e)d and migrant narratives, as well as the remediation and adaptation of the English canon, including Shakespeare, Dickens, and Gaskell. She has published articles on Christopher Marlowe, Edna O'Brien, Marina Carr, Frank McGuinness, Mary Morrissy, and Seamus Heaney. She has contributed to the Italian translation of Dickens' theatre (2013) and of Yeats' essays on theatre (2015), and is currently completing the Italian edition of *The Prison Letters of Constance Markievicz* (2017).



## Jaydeep Sarangi

(Jogesh Chandra Chaudhuri College, Calcutta University)  
jaydeepsarangi@gmail.com

### Dalit Identity: Texts, Transliteration and Eco Consciousness with Special Reference to Contemporary Bangla Dalit Writings

“Thatched rooms. Mud veranda. I often heard my father say something which I really cherished. Seated in the courtyard, he would say in a rustic accent, ‘The children must get educated’ (*Surviving in My World*:01). Manohar Mouli Biswas started education amidst raging debate over the necessity of formal education for a dalit in Bengal. Biswas writes this tale since he believes untold stories of the dalit Namashudra settlements need to be represented, their culture and deprivations, life and nature, in all their history needs to be comprehended by mainstream readers. This is exactly why we find in his autobiography that the author identifies more with his boyhood days of grinding poverty as a member of the dalit village, which he believes is more representative of his community, and does not give much emphasis on the days of later material accomplishments, which he considers to be more personal. Dalit texts are about a movement. It’s about displacement, land, forest and detailed narration of their relation with native links. Identity is always a kind of representation of oneself to Others, with nature. Policies on forests and land have control keys for identity. Defining the code is a postcolonial agendum; the energising feature of re-placing of language in its capacity to interrogate. The identity changes in choice of language and gets augmented. For Bangla dalit writers, class, caste, gender, religion, ethnicity –all remain important factors of a marginalized ‘dalit’ predicament in a stratified society. Eco-criticism is grounded in place. The theory that defines Ecocriticism is grounded in history that historicises the text and its criticism. Bangla Dalit corpus addresses the crisis of identity and the trials and tensions that are an integral part of contemporary life in cultural spaces irrespective of physical geography in different locations.

### Reading: To Whom I Return Each Day

#### Bio

Jaydeep Sarangi has translated and edited *Surviving in My World: Growing up Dalit in Bengal*(2015). He has recently edited *The Wheel Will Turn: Poems by Manohar Mouli Biswas*. Sarangi has delivered keynote address and plenary talks in different seminars and conferences in different shores. He is in the editorial board of several refereed journals in different continents. He has acted as peer reviewer for like *Journal of Language and Cultural Education (JoLaCE)*, 2016 a double-blind peer reviewed (Slovakia). He edits “*New Fiction Journal*” (ISSN 0978 – 6863) and one of the Editors of “*Writers Editors Critics*”. Sarangi has been anthologized as a poet in many national and international anthologies. For example: a) *The Dance of the Peacock*, Hidden Book Press, Canada, 2013, b) *World Poetry Year Book 2013*, The Earth culture Press, China. He is the founder Vice President, Guild of Indian English Writers Editors and Critics (head office at Kerala). Currently, he is a senior faculty, Dept. of English, Jogesh Chandra Chaudhuri College (Calcutta University), Kolkata. He has been working on the stories of a refugee dalit writer, Jatin Bala for a book. Currently, he is also involved in a translation project with International Centre for Nazrul, Dhaka, Bangladesh. His areas of interest include new poetry, postcolonial theory and writing, translation studies and marginal writing.

## John Thieme

(University of East Anglia, Norwich)  
johnthieme@gmail.com

### From the Personal Heresy to Ecocriticism: Moving Canons, Creating Reading Communities

Beginning with the personal heresy controversy of the 1930s, this paper's focus moves backwards and forwards in time to survey some of the various approaches to the canon and to ways of teaching literature in English/english that have been in circulation from the nineteenth century, when the subject was introduced into the curriculum as a poor man's or woman's alternative to the classics, to the present day. Without suggesting that they are necessarily mutually exclusive, it contrasts formalist and ideologically committed approaches. It examines the pros and cons of schools such as American New Criticism, very briefly reviews the multiplicity of methodologies – often referred to as 'theory' – that superseded such criticism in the 1970s and 1980s and concludes by arguing for a more ethically committed praxis and canon, such as one finds in some iterations of postcolonialism and in ecocriticism.

#### Bio

John Thieme is a Senior Fellow at the University of East Anglia. He previously held various appointments at UEA and Chairs at the University of Hull and London South Bank University. He has also taught at the Universities of Guyana and North London. His books include *Postcolonial Con-Texts: Writing Back to the Canon*, *The Arnold Anthology of Post-Colonial Literatures*, *Post-Colonial Studies: The Essential Glossary* and studies of Derek Walcott, V.S. Naipaul and R.K. Narayan. His most recent book, *Postcolonial Literary Geographies: Out of Place*, was published in 2016. A broad selection of his articles and essays is available on his academia.edu page. He was Editor of *The Journal of Commonwealth Literature* from 1992 to 2011 and is General Editor of the Manchester University Press Contemporary World Writers Series. His creative writing has been published in Argentina, Canada, Hong Kong, India, Italy, Malaysia, the Netherlands, the UK and the USA.

## Janet Todd

(Newnham College, Cambridge)  
jt272@cam.ac.uk

#### Bio

Janet Todd is a former President of Lucy Cavendish College, University of Cambridge, and Emerita Professor of English Literature at the University of Aberdeen. She has edited works of early women writers, notably Aphra Behn, Jane Austen and Mary Wollstonecraft. Her latest books on Austen are the *Cambridge Introduction* and *Jane Austen, her life, her times, her novels*, revised and published in 2017 as *The Jane Austen Treasury*. Other biographies concern Mary Wollstonecraft, her daughters Mary Shelley and Fanny, and her aristocratic Irish pupil, Lady Mount Cashell. Her biography of Aphra Behn (1996) has been revised and republished in 2017 as *Aphra Behn: A Secret Life*. She has written two novels: an Austen spinoff, *Lady Susan Plays the Game*, and *A Man of Genius*, set in Regency London and Venice. Janet Todd is an Honorary Fellow of Newnham College, Cambridge CB3 9DF. WEB: <http://janettodd.co.uk/>

## Alessandro Vescovi

(University of Milan)  
alessandro.vescovi@unimi.it

### Pragmatic Beyond Realism. On some Uncanny Effects in Amitav Ghosh's *The Hungry Tide*

Amitav Ghosh's latest book is an essay entitled *The Great Derangement, Climate Change and the Unthinkable*. Here the Indian intellectual and cosmopolitan writer addresses a number of key questions about the apparent incapacity of the public opinion to envisage the imminent danger of climate change. Indeed, he wonders why the realistic novel as a genre has been so far unable to tackle this issue, while it has been able to address many other social issues and emergencies over the last centuries. Ghosh's answer to the question can hardly be summarized, as it traces a complex parallel genealogy of climate change, imperialism, and capitalism – all of them being rooted in European Enlightenment, like the novel itself. Being built on the same premises that made capitalism and carbon economy possible, the novel is somehow unable to tackle the issue of climate change, which emotionally, if not logically, appears to most as a remote possibility. The most striking characteristic of this work is its ability to bring together issues and concepts which we usually consider very far apart, like religion, geology, climatology, political activism, human rights, economics, architecture, literature, chemistry...

In this remarkable essay, Ghosh sometimes hints to a non-human agency with which humanity has lost contact over the last three centuries. The essayistic discourse in which his text is inscribed hardly leaves space for non-logical arguments, and this intuition is not explored in depth. Still, hints at some patterns of events that transcend rational discourses as we know them are present throughout. My paper will briefly trace these hints and link them to Ghosh's most famous eco-novel, *The Hungry Tide* (2004), where they are equally inapparent, dissolved as they are in aesthetic digressions. Such digressions, it becomes evident after *The Great Derangement*, should be read as an alternative way of interpreting nature, which calls for alternative ways of thinking and novel writing.

### Bio

Alessandro Vescovi is associate professor of English Literature at the Università degli Studi di Milano. His main interests are Victorian novel and Indian writing in English. He is author of a volume on *Amitav Ghosh* (Lettere 2012), and of several articles on Indian writers, among the most recent are

"Fear and Ethics in the Sundarbans. Anthropology in Amitav Ghosh's *The Hungry Tide*." *Governare la paura. Journal of Interdisciplinary Studies* July 2014: 141-157; "Beyond East and West: The Meaning and Significance of *Kim*'s Great Game." *Altre Modernità* 11: 10-20; Vescovi A. (15) "Reading Dickens in the Jungle: *A Handful of Dust* and *Mr Pip*." *Essays and Studies XXVIII-XXIX. The Dickens World: Post-Imperial Readings*. Edited by Sajni Mukherjee and Saswati Halder. 85-94; "On Literature and Knowledge." In *Il valore della letteratura*. A cura di P. Loreto. Milano, Mimesis 2015. "A Man is what He Eats (and what He Doesn't). On the Use of Traditional Food Culture in Anita Desai's *Fasting, Feasting* and Amitav Ghosh's *The Glass Palace*." *A World of Nourishment. Reflections on Food in Indian Culture*, ed. by Cinzia Pieruccini and Paola M. Rossi; "Emplotting the Postcolonial: Epistemology and Narratology in Amitav Ghosh's *The Calcutta Chromosome*." *ARIEL: A Review of International English Literature* 48. 2017.

## Samantha Walton

(Bath Spa University)  
s.walton@bathspa.ac.uk

### Cultures of Nature and Wellbeing: Narratives of Sustainability and Green Healthcare

The connection between human wellbeing and the natural environment is a pervasive theme in 20<sup>th</sup> and 21<sup>st</sup> century literature. However, there has been no significant scholarship that addresses nature-wellbeing connections in modern writing. My current research project, examines literature that reflects on human-nature relations at several key moments between 1914 and the present day. This paper will present an overview of the preliminary findings of this research, beginning with an analysis of post-WW1 accounts of warfare as devastating to nature and the human (Rebecca West, *The Return of the Soldier*; Lewis Grassic Gibbon, *Sunset Song*; Nan Shepherd, *The Weatherhouse*) and concluding with a discussion of New Nature Writing focused on relations between local environments and the mental health of the author (Richard Mabey, *Nature Cures*; Helen MacDonald, *H is for Hawk*; Jean Sprackland, *Strands*). The paper will address the conference themes by examining the sustainability of green care and existing forms of health care in the UK, and considering what new perspectives literature can offer on subjective experiences of nature and healing. Can current UK policy debates about nature's value be enhanced by insights into how nature and wellbeing connections have been understood and expressed in literary culture over the last century?

#### Bio

Samantha Walton is Senior Lecturer in English Literature, Writing and Environment at Bath Spa University, and an AHRC ECR Leadership Fellow on the project *Cultures of Nature and Wellbeing: Connecting Health and the Environment through Literature* (2016-2018). Her research interests are in the areas of health and environmental humanities, with focus on modern and contemporary British literature. In 2016, she was an Environmental Humanities Research Fellow at IASH, the University of Edinburgh, and from 2015-2017 she held a British Academy Rising Star Engagement Award and follow-on funding for the project *Landscaping Change*. She co-edits the ASLE-UKI journal, *Green Letters: Studies in Ecocriticism*. Her first book, *Guilty But Insane: Mind and Law in Golden Age Detective Fiction*, was published by OUP in 2015.

## Martina Zamparo

(University of Udine)  
zamparo.martina@spes.uniud.it

### 'The art itself is Nature'. An Alchemical Reading of the Art-Nature Debate in Shakespeare's *The Winter's Tale*

The aim of this paper is to discuss the respectful attitude towards Nature that distinguishes alchemical literature in the light of Shakespeare's *The Winter's Tale* (1610-11). Considering the widespread circulation of alchemical writings and beliefs when the play was composed, the debate between the shepherdess Perdita and King Polixenes over the respective roles of Art and Nature seems to acquire extra value if read through alchemical lenses.

Somehow mirroring the alchemical cycle of *solve et coagula*, 'destruction' and 're-creation', *The Winter's Tale* is the story of a world "destroyed" and of one "ransomed" (V, ii, 15), of "things newborn" that spring from "things dying" (III, iii, 110-1). In alchemical terms, the retrograde and progressive movement of the *opus alchymicum*, according to which destroying is necessary in order to re-create, is usually represented by the flow of water and by time, two elements that perform a key role in *The Winter's Tale*. This discussion will also include the centrality of the female dimension, that is central in alchemical imagery, and of the role of Paulina, who gently heals with her art the "unnatural lord" Leontes (II, iii, 111), finally reuniting him with his wife Hermione in a sort of 'chemical wedding'.

#### Bio

Martina Zamparo is a third-year PhD student in Linguistic and Literary Studies at the University of Udine (Department: DILL) and she conducted part of her research at the Warburg Institute. She formerly graduated in Foreign Languages and Literatures at the University of Udine. She has worked on William Blake ("Neoplatonism in Blake's *Songs of Innocence and of Experience*", *Lingue antiche e moderne*, n. 4 (2015), pp. 81-112) and she is currently studying the relationship between alchemical philosophy and Shakespeare's late plays ("*If this be magic, let it be an art lawful as eating*". An Alchemical Reading of the Living Statue in *The Winter's Tale*", *Costellazioni*, n. 1 (2016), pp. 173-204; in April 2016 she delivered a paper at the Shakespeare Graduate Conference organized by IASEMS in Florence: "*Great Apollo, turn all to the best!*" An Alchemical Journey through Conspiracy, Prophecy and Holiness in *The Winter's Tale*).





**Tiziana Pers, *Elephant Song Fluorite***  
2016, oil on canvas, 30 x 40 cm, courtesy aA29 project room