



## BECKETT & ITALY

*'old chestnuts', new occasions*

*Can't conceive by what stretch of ingenuity my work could be placed under the sign of italianità... There are a number of Italian elements [in my work]...*

(SB to AJ Leventhal, 21 April 1958)

Sapienza Università di Roma (Online)

24-26 May 2021

Zoom link: <https://uniroma1.zoom.us/j/82471568909?pwd=cGR0UVk2eFZQNjhaZDZ3Zmk5UWJlOT09>

Registration: <https://forms.gle/SkWj9k8B1ZDQWbYV8>

Information: [beckettanditaly@gmail.com](mailto:beckettanditaly@gmail.com)

Conference Organizers:

Michela Bariselli (University of Reading)

Davide Crosara ("Sapienza" Università di Roma)

Antonio Gambacorta (University of Reading)

Mario Martino ("Sapienza" Università di Roma)

Monday 24 <sup>th</sup> May 2021 *CET times*	
10.00-10.15	Opening remarks
	<b>PANEL 1: BECKETT AND ITALY IN THE ARCHIVE</b>
	<p><b>Olga Beloborodova</b> (University of Antwerp), Beckett's Collaborative Translations: A Digital Framework for Translingual Intertextuality</p> <p><b>Pim Verhulst</b>, University of Antwerp, From Inferno to Sorrento: Beckett, Radio and the Italia Prize (Prix Italia)</p> <p><b>Davide Crosara</b>, "Sapienza" Università di Roma, 'c'est l'image la dernière': Beckett, Novelli and Art as 'a leap into the void'.</p>
11.45.00-12.45	<b>KEYNOTE</b>
	<b>Dirk Van Hulle</b> (University of Oxford), Keepers of Manuscripts: From Petrarch and Ariosto to Beckett
15.00-16.20	<b>PANEL 2: BECKETT AND THE ITALIAN STAGE</b>
	<p><b>Stefano Rosignoli</b> (Trinity College Dublin), Samuel Beckett and the International Theatre Festival: On the Venetian Staging of Beckett's Dramatic Works in French</p> <p><b>Grazia D'Arienzo</b> (Università degli Studi di Salerno), 'A theatre of concrete visual images, a theatre of poetic images'. The Staging of 'Neither' by the Italian Video-Artistic Group Studio Azzurro</p> <p><b>Stanley E. Gontarski</b> (Florida State University), Beckett's Dystopian Trilogy, Part I: Lucky's 'Cerebral physiology' and the Irrelevance of Godot [Italian version available]</p>
16.30-18.00	<b>KEYNOTE</b>
	<b>Annamaria Cascetta</b> (Università Cattolica di Milano), Samuel Beckett e la cultura italiana: dagli scenari danteschi alla scena teatrale degli anni Duemila [In Italian. English version available]

Tuesday 25 <sup>th</sup> May 2021 *CET times*	
10.30-11.30	<p><b>PANEL 3: BECKETT AND TEMPORALITIES</b></p> <p><b>Douglas Atkinson</b>, Free University of Brussels, ‘Black Sun Shining on the Nothing New’: Modalities of the Demonic in Beckett and Moravia</p> <p><b>Luigi Pinton</b>, University of Cambridge, “Company” Tabucchi, Beckett and Testimony</p>
11.45-12.45	<p><b>KEYNOTE</b></p> <p><b>John McCourt</b> (Università di Macerata), ‘Denti Alligator’ or ‘airtight alligator’: Reading Dante with Joyce and Beckett</p>
15.00-16.20	<p><b>PANEL 4: BECKETT AND ITALIAN PHILOSOPHY</b></p> <p><b>Einat Adar</b> (University of South Bohemia), The Berkeley Better Half: Beckett, Berkeley, and Italian Idealism</p> <p><b>Alberto Tondello</b> (University College London), Weakness and Pietas in Gianni Vattimo’s Weak Thought and Samuel Beckett’s ‘Dante and the Lobster’.</p> <p><b>Mena Mitrano</b> (“Sapienza” Università di Roma), Language After Italian Theory: The Case of Beckett’s <i>Not I</i>.</p>
16.30-18.00	<p><b>KEYNOTE</b></p> <p><b>Carla Locatelli</b> (Università di Trento - University of Pennsylvania), Beckett’s Work between “Italianità” and Ingenuity. Whose “Weak Thought”?</p>
19.00-20.00	<p><b>SPECIAL EVENT: AN EVENING WITH BECKETT: TWO SHORT FILMS BY S.E. GONTARSKI</b></p> <p>Presentation of <i>...but the clouds...</i> (2017) and <i>Beckett on the Baltic</i> (2018) directed by S.E. Gontarski. Followed by Q&amp;A.</p> <p>[participants are invited to watch the two short films prior to the event. Links will be made available to conference participants from 1 May]</p>
Wednesday 26 <sup>th</sup> May 2021 *CET times*	

10.30-11.30	<p><b>PANEL 5: BECKETT AMONG THE POETS</b></p> <p><b>Mario Martino</b>, “Sapienza” Università di Roma, Beckett as Troubadour</p> <p><b>Stefano Bottero</b>, Poet and Independent Scholar, <i>Ils ne bougent pas</i>. Leopardian Ontological Roots of Beckett’s Nothing.</p>
11.45-12.45	<p><b>KEYNOTE</b></p>
	<p><b>Manfred Pfister</b> (Freie Universität Berlin), Beckett’s Kickoff: <i>Orlando Furioso</i> as Theatre of the Absurd</p>
15.00-16.45	<p><b>PANEL 6: BECKETT, DANTE AND BEYOND</b></p>
	<p><b>Tommaso Gennaro</b> (Independent scholar), ‘The Lost Ones’ and Botticelli’s Illustrations of <i>Paradise</i>.</p> <p><b>Corinna Salvadori Lonergan</b> (Trinity College Dublin), <i>Not I</i> – Purgatorial?</p> <p><b>Daragh O’Connell</b> (University College Cork), ‘quashed quotatoes’: Samuel Beckett and the Poetics of Analogymongering</p> <p><b>Daniel Raffini</b> (“Sapienza” Università di Roma), Beckett e Wilcock [In Italian. Summary in English available]</p>
17.00-18.30	<p><b>KEYNOTE</b></p>
	<p><b>Enoch Brater</b> (University of Michigan), Aging with Beckett in Italy and Elsewhere</p>
18.30-18-45	<p>Closing remarks</p>