

REPORT ON THE CONFERENCE “FRAMING SOUTHS: Languages and Literatures, Film and Photography, Fototext and New Media”

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The Framing Souths conference – whose program and schedule are visible on the dedicated [website](#) – is the result of a joint cooperation project between the University of Basilicata (UniBas) and the University of Torino (UniTo), who participated with three Departments: Foreign Languages, Literatures and Modern Cultures (DLLSCM), Humanities (StudiUm) and Culture, Politics and Societies (CPS). More Italian universities joined this project, i.e. the University of Genoa and the University of Chieti-Pescara. Here, on May 10, a launching, inaugural event was hosted by linguists Paola Brusasco and Emanuela Ettore, with a Keynote lecture by Professor Arran Stibbe on “Econarrative: the search for new stories to live by”. Stibbe’s presentation opened up discussions on advertising, which are promoting unsustainable behaviors, both in terms of images and vocal/written message, possibilities of counter-discourse, and, among other things, he drew attention to indigenous creation myths and traditional storytelling. Last but not least, he promoted self-commitment by illustrating common practices of didactic gardening and planting of seeds with students and pupils. Stibbe’s lecture was followed by a roundtable of flash presentations of research projects in linguistic analysis: Douglas Ponton introduced a critical view on the stereotypical kind of photography which is produced for promoting tourism in Sicily; Annarita Taronna and Dora Renna provided glimpses on transcultural children’s books for decolonial didactic practices in teaching English as a second language; Casagrande briefly explored Canadian broadcasting institutions and the issue of naming in environmental discourse about Global South and Global North. A round of lively debate issued from this intensive kick off program, which aroused interest towards the forthcoming Conference.

The three-day Conference at the University of Torino was held on the 24th, 25th, 26th May 2023. It brought together international experts, researchers, and scholars

from the environmental humanities field, to exchange ideas and discuss the latest advancements in meridian thought and ecology, cinema and photography, literature and linguistics, cultural anthropology, and new media theory. The Conference was hosted by the Department of Foreign Languages, Literatures and Modern Cultures of the University of Torino and featured an engaging program, comprising eighteen panels, three morning keynote sessions, numerous presentations, and a number of parallel panels that triggered discussions on diverse research perspectives.

The three-day event, which opened on May 24th, set a vibrant and positive tone from the very beginning. The morning plenary session, dedicated to relations, migrations, and sympoiesis, welcomed the audience with its insightful panel discussions.

DAY 1 PLENARY SESSION

Serenella Iovino's opening keynote lecture on colonialism and the Anthropocene, explored through Italo Calvino's story of 'Floquet de Neu,' created an atmosphere of intellectual curiosity and engagement. Iovino emphasized that paths of evolution defy the traditional Aristotelian 'scala Naturae' and instead follow rhizomatic patterns, branching out in multiple directions. By highlighting the colonial experience depicted in the short story an albino captive gorilla in Calvino's story, she shed light on the plight of the 'other' and the challenges of semiotic solitude.

Carmen Concilio's subsequent presentation on multispecies co-migrations, namely Monarch Butterflies and Mexican migrant workers, from South to North America/Canada further enriched the panel discussion. Drawing connections between Jane Urquhart's *Sanctuary Line* and Barbara Kingsolver's *Flight Behaviour*, Concilio explored the implications of the NAFTA (USMCA) agreement between Canada, Mexico, and the US. She wove together literary works and Donna Haraway's *Camille story*, emphasizing the importance of making kin with diverse species. The audience felt invited to consider parallels between literature, politics, and environmental ethics.

Miriam Begliuomini's contribution, titled "(De)Constructing alterity: the Mediterranean in French and Francophone graphic novel," brought a unique perspective to the panel. By retracing refugee family histories across the Mediterranean, Begliuomini illuminated the power of graphic novels in conveying personal narratives and fostering empathy. Her presentation inspired conversations about the role of art in challenging preconceived notions of alterity and promoting understanding of both social and environmental justice. The rest of the day carried on with three consecutive sessions, made of two parallel panels each.

DAY 1 MORNING SESSION

The first morning panel dealt with representing the South through landscapes, sceneries, and simulacra. The discussion opened with Simona Arillotta's "A cinema of cement. For a re-reading of Calabrian landscape." Her focus was on how the unfinished architecture reflects not only aesthetic but also ethical violence, particularly in relation to the presence of concrete structures. She analyzed how the "new Calabrian cinema" portrays the pervasive influence of concrete as a symbol of modernity, progress, and abuse on the territory.

Another session, running in parallel, added to the dynamic and collaborative atmosphere of the conference. This session, titled "Reimagining the South through Stories, Tales, and Narratives," offered explorations of literature and its impact on our understanding of the South.

The panel opened with Annie Gagiano's thought-provoking presentation titled "Ruthlessness; greed; vanity: an old southern African tale of enduring relevance." Gagiano's engaging talk transported the audience into the realm of an old southern African tale. Her ability to connect the past with the present sparked lively discussions among attendees, bringing a sense of shared curiosity and appreciation for storytelling traditions.

The subsequent presentation by Pietro Deandrea added a unique dimension to the panel. Deandrea delved into African magic realism, focusing on Bajaber's novel *The House of Rust*, and Otoo's *Adas Raum*. By examining these two novels

within a post-national frame, Deandrea illuminated the ways in which African magic realism intertwines with Afrofuturism. Attendees were enthralled by the exploration of the ocean as a symbolic space of intersectionality, where feminism and gender issues are intricately woven together in Bajaber's work. Drawing on the influence of Virginia Woolf, Deandrea also highlighted the multifaceted nature of Otoo's *Adas Raum*, which encompasses stories from different 'Adas,' belonging to diverse temporal periods and nationalities. This insightful presentation inspired the audience to reflect on the power of literature to transcend boundaries and reimagine narratives.

The session was brought to a close by Angelo Monaco, who delved into fluid transcorporeal entanglements in contemporary novels from the South of the world. By referencing Jayes's *For the Mercy of Water* and Roffey's *Archipelago*, Monaco challenged the audience with his exploration of the intricate connections between bodies, spaces, and identities. His analysis sparked animated conversations on the ways in which literature can challenge traditional notions of corporeality, blurring boundaries and fostering a sense of interconnectedness.

Overall, the session on "Reimagining the South through Stories, Tales, and Narratives" showcased the transformative potential of literature and its ability to challenge preconceived notions. It left attendees with a deeper appreciation for the rich tapestry of narratives from the South and a renewed commitment to exploring and amplifying diverse voices in their own work.

DAY 1 AFTERNOON SESSION

The first day of the conference proceeded with a rich afternoon session, featuring two parallel panels that showcased the diverse and inspiring nature of the event. The first panel, titled "Expressing the South: Languages, Styles, and Statements," commenced with an interesting opening by Anita Taronna and Dora Renna. Their presentation, titled "'Humanising' the English Language: Sustaining the Global South through Teaching," set the tone for an engaging discussion. Taronna and Renna applied Mignolo's decolonial thinking and Canagarajah's concept of decolonization

as pedagogy to primary education. They explored these concepts through the lens of three texts: *My Name is not Refugee* by Milner, *My Two Blankets* by Kobald, and *The Star Spanglish Banner* by Aguilera. The audience appreciated their analysis, which shed light on the potential for language and literature to empower students and challenge dominant narratives. Taronna and Renna's presentation fostered a positive and inclusive atmosphere, igniting conversations on innovative pedagogical approaches that embrace linguistic diversity.

Following their presentation, Giulia Disanto delivered a compelling contribution that concluded the session. Disanto delved into the imagery of trees in German literature and art, focusing on Goethe and the works of artist Joseph Beuys. Her exploration highlighted Goethe's deep appreciation for the Botanical Garden in Palermo and his profound phenomenological, artistic, and poetic observations of Italy. Attendees were enthralled by Disanto's ability to intertwine literature, art, and philosophy, fostering a sense of wonder and appreciation for the beauty of nature. In all its presentations the panel demonstrated the transformative power of language, literature, and art in challenging established paradigms and fostering inclusive dialogues.

The parallel afternoon panel was opened by Alberto Baracco's introduction to Henri Cartier-Bresson, entitled "Henri Cartier-Bresson's Lucania. Photography, eco-agency and the visual ecocriticism." Baracco reflected on Henri Cartier-Bresson's photographs of Lucania and Basilicata, emphasizing their ability to capture the essential beauty, simplicity, to then contrast them to the image of Basilicata as symbol of poverty and misery, perpetuated by the division between "the North" and "the South" in Italy.

His speech was followed by Douglas Ponton's take on tourism and nature photography in Sicily. Ponton analyzed the imaginary of nature in modern Sicily through natural photos taken for tourism promotion. His paper examined how the perspectives of the photographers and the intentionality behind the pictures shaped the imaginary of nature. He also discussed how, by comparing these imaginaries to

European/British Romanticism, they reflect current ecosophical/ecolinguistic thought.

The session was then closed by Lavinia Torti's research "Present fossils. The photo-textual story of nostos in Sicily, from Elio Vittorini to Giorgio Vasta," in which ecocriticism was applied to narrative and photography. Her analysis focused on the cultural and anthropological connotations of a place, and the concept of nostos as possibly exemplifying a return to the wilderness.

DAY 1 LATE-AFTERNOON SESSION

The last session of the day, held in the late afternoon, provided further arguments an enriching day of discussions. The first panel, titled "Sharing the South: Networks, Websites, and Social Media," began with an engaging presentation by Valentina Domenici.

Domenici offered a different perspective on climate change activism by examining the discourse employed by Indigenous Australian communities on social media platforms. She discussed the role of social media, particularly platforms like TikTok, in raising awareness and sensitivity to environmental issues, with a focus on the rise of green influencers. By analyzing the communication and self-representation of these influencers, who integrate sustainability into their daily lives and use audiovisual language and digital platforms to discuss and share their views, Domenici examined the engagement and social activism facilitated by TikTok, especially regarding climate change. Viewers were inspired by the powerful narratives of Indigenous activists and their efforts to challenge dominant narratives surrounding climate change. Domenici's presentation fostered a sense of empowerment and encouraged attendees to rethink their own roles in promoting environmental awareness.

The panel concluded with Lucia Di Girolamo's presentation titled "Multidimensional South: Campania between Cinema, the Web, and Ecocritical Awareness: Projects in Progress." Di Girolamo's exploration of the multifaceted connections between Campania, cinema, the web, and ecocritical awareness ignited

conversations on the potential of media platforms in raising ecological consciousness.

In the meantime, another panel focused on “Enclosing the South: islands, isolations and infertility.” Beginning with Lorenzo Marchese’s speech on ecologies of refusal in post-1945 Sicilian narrative, the panel proceeded with portrayals of the south in Cutrufelli’s *L’isola delle madri*, by Giulia Po DeLisle, moving then to Sardinian-scapes with Francesca Nardi’s “An exposed island: eco-critical reading for a counternarrative of Sardinia”. Marchese underlined two clashing approaches in environmental debates, which oscillate between an extremely negative conception of humans and a proactive, non-apocalyptic perspective which tries to modify cultural models and frames of thought. He then applied these interpretations to the ‘refuse to live’ and separation from the human community, a trope in Sicilian literature of the second half of the twentieth century. His analysis touched on works by Sciascia, D’Arrigo, Bufalino and other writers. Dealing with environmental crisis and reproductive health, Po DeLisle examined Cutrufelli’s *L’isola delle madri*. The novel offers insights into reproductive experiences and opens new ethical discourses that concern both women’s bodies and the environment, and discusses human-nonhuman relations through the body, nature and technologies that must coexist to ensure reproduction and survival.

Lastly, Nardi brought to the fore the elemental and deep human-nonhuman relationship which emerges from works by Sardinian authors Deledda, Atzeni and Anedda. Her analysis counters the representation of Sardinia as a typical tourist attraction renowned for its crystal-clear sea and endowed with a folkloristic charm which strengthens a toxic narrative of the country and results in its marginalization.

DAY 1 END

Altogether, the first day of the conference set an inspiring tone with a diverse range of thought-provoking panels and presentations. Participants were immersed in discussions that explored themes such as decolonial thinking in education,

reimagining narratives from the South, language diversity, and the power of social media in climate activism, sparking their curiosity and collaboration.

DAY 2 PLENARY SESSION

The second day of the conference, May 25th, started with a morning plenary session that delved into the theme of "Inhabiting the South: Multispeciesism, Coexistence, and Coevolution." The session opened with Marco Armiero's keynote lecture titled "Multispecies Alliances Against Capitalism." Armiero explored the concept of commoning, highlighting the Neapolitan Selva Lacandona as an exemplary case of multispecies alliances in resistance to capitalism. Attendees were invited by Armiero's call to reimagine the current geologic era as the "Wasteocene," a term he coined to replace 'Anthropocene,' to define the current geologic era as the age of 'wasting relationships,' oppressing both humans and nonhumans. His intervention brought on engaging discussions and fostered a sense of collective responsibility and urgency.

Following the exploration of interspecies relationships, Chiara Rolla delivered a talk that traced sediments and sedimentation through the works of Matthieu Duperrex. Rolla's analysis shed light on the intricate intertwining between the living and the environment, unveiling the ways in which human and nonhuman entities – namely rivers and estuaries – shape and are shaped by their surroundings. Attendees found inspiration in Rolla's examination of these dynamic interactions.

This opening plenary session encouraged a sense of shared responsibility and offered a platform for a deeper understanding of the intricate connections between humans and nonhumans.

DAY 2 MORNING SESSION

The morning session of the conference featured two parallel panels, each offering unique perspectives and fostering an atmosphere of intellectual exploration and collaboration. The first panel, titled "Declaming the South: Tradition, Expression, and

Ecopoetry," started with a fascinating presentation by Graziella Acquaviva, that examined ecological poetry in East Africa. Acquaviva referenced Kenyan poet Kithaka wa Mberia's poem "Mkalitusi" (*The Eucalyptus*), analyzing the significance of the eucalyptus as a non-indigenous plant, while also exploring Tanzanian poet Euphrase Kezilahabi's re-use of free verse in "Uvuaji wa Samaki Victoria" (*Fishing at Lake Victoria*). Acquaviva's presentation engendered lively discussions on the intersection of literature, tradition, post-colonial approach and ecological awareness.

Following Acquaviva, Paola Della Valle explored performance poetry from the Pacific. Della Valle's presentation focused on the concept of transmedia, on poems such as "Dear Matafele Peinam" by Jetnil-Kijiner and projects like the film *Anote's Ark*, which starred the former president of Kiribati and acted as protest against rising sea levels. By weaving together different sources, Della Valle showcased how these works provided a comprehensive portrayal of the Pacific situation. The audience was enlightened on the power of performance poetry and the potential of transmedia storytelling to raise awareness and ignite conversations about pressing environmental issues.

The panel concluded on a high note with Nicola Sileo's presentation titled "Ecopoetic Elements in the Later Leopardi." Sileo discussed the epiphanic value attributed by Leopardi to the 1835 volcanic eruption of Vesuvius, highlighting references to Pompei in "La Ginestra" and the "Paralipomeni of Batracomiomachia". Attendees were inspired by Sileo's analysis of Leopardi's poetic vision, which emphasized the profound relationship between nature, history, and human existence.

Overall, this entire panel brought a deep appreciation for the power of poetry in capturing the essence of ecological experiences.

Concurrently, another session took place, focusing on "Narrating the South: Topoi, Environmental Geometries, and Ecological Disasters." The session opened with Maria Teresa Imbriani's presentation titled "The Literary Fortune of the 'Lucan Peasant' from Giustino Fortunato to Scotellaro (passing through Nitti and Levi and

starting with Orazio)." The paper focused on the way the stereotype of the Lucan peasant strengthened cliché-ridden, stereotypical views on Basilicata, such as the alleged passivity of its inhabitants and backwardness. Imbriani's exploration of the recurring literary representation of the Lucan peasant, whose roots are to be found in Horace, sparked discussions on the intersection of culture and identity.

The session continued with Wanda Balzano's presentation titled "Ankle Boot and Truncated Cone: The Contours of Home in the Vesuvian Tales of Maria Orsini Natale." Balzano's analysis of Natale's works explored the impact of geography and the effect of environmental geometry which affects and threatens those who live near the Vesuvius. By examining Natale's biophilic approach to the Vesuvian ecosystem, she delved into the concept of home in the context of Vesuvian landscapes, evoking a sense of place and belonging. In its exploration of geographical and emotional spaces, her paper spurred reflections on a multidimensional understanding of the human-environment relationship.

Annalucia Cudazzo concluded the morning session with her presentation titled "The Bad Taste of Steel: The Environmental Havoc of Taranto in Cosimo Argentina's Works." Based on ecopoetics and ecocriticism, Cudazzo's discussion shed light on the ecological consequences of industrial activities, particularly in the context of Taranto, and highlighted the devastating impact of human actions on the environment, animals and people's health. Her contribution placed particular emphasis on the agency of literature, which can succeed in influencing readers and societies.

DAY 2 AFTERNOON SESSION

The third session of the day featured two parallel panels, one delving into defending the South, the other, focusing on emancipating it. The panel titled "Decategorizing the South: Perspectives, Visions, and Philosophies" commenced with Gaetano Albergo's presentation on literatures of the South from the perspective of J.M. Coetzee. Albergo analyzed Coetzee's "Jesus trilogy", highlighting the writer's ambiguity in leaving room for readers to interpret and engage with the texts. His talk

discussed the interplay between philosophy and literature, referencing scholars such as Nussbaum, Lamarque, Olsen, Diamond, Ranciere, and Woessner.

Continuing the exploration of J.M. Coetzee's works, Gabriel Serbu presented his paper titled "Vision and/as Hermeneutical Violence: A Case for 'Literary Thinking'." Serbu described assimilation, recognition through dialogue, and disruption through silence as forms of hermeneutic violence towards the 'other,' as depicted in Coetzee's *Life and Times of Michael K*. He argued that the character of Michael K becomes a heroic figure through his silence, presenting the 'other' as a transcendental entity that transcends historical context, while criticizing the concept "literary humanitarianism".

The focus then shifted to Ondjaki, with Leonardo Nolé's thematization of petro-violence in *Transparent City*. Nolé explored representations of the Capitalocene and Wasteocene in world-literature, analyzing the progressive 'becoming transparent' of the main character (i.e. the poor) through the story. Attendees were guided by the critical examination of environmental issues and their portrayal in literary works, which inspired a collective sense of urgency and responsibility to address pressing challenges.

Parallely, the panel titled "Emancipating the South: Genders, Diversities, and Hybridizations" created an atmosphere of expectations, celebrating the diverse voices and figures that contribute to the South's emancipation. The session was initiated by Fernando Gonçalves, whose paper on "Uýra Sodoma and the Reforestation of the World" explored the emancipatory potential of Emerson Mondukuru's photographic and performance work from a decolonial perspective, emphasizing the importance of environmental activism and reforestation efforts, fostering an atmosphere of hope and determination. Uýra Sodoma is Emerson's alter ego and represents a hybrid entity which intertwines scientific knowledge and indigenous wisdom so as to denounce the effects of the colonial system on the forests in Brazil. In the artist's works there often feature references to anti-racist and anti-sexist causes, which, together with environmental issues, could renew our conceptions of humanity and the environment.

The focus then remained in the realm of performative arts, as Mattia Mantellato presented his research on "Redrawing the Atlantic: A Multimodal Dance-Theatre Adaption of David Dabydeen's *Turner*." Mantellato's inter-transdisciplinary exploration of the intersection between different artistic forms and the reimagining of cultural narratives through multimodal storytelling fascinated the audience. His presentation contributed to establishing a creative atmosphere, highlighting the richness of artistic expressions.

Continuing the panel's performative theme, Victor Martin Garcia delivered an intriguing presentation titled "'Mater Natura' or the inversion of the everyday: dysphoria and utopia through the character of the 'femminiello' Europa." Garcia's study of the 'femminiello' character in literature shed light on themes of dysphoria, utopia, and the subversion of societal norms. He analyzed the discursive strategies in the comedy that create an inversion of the everyday, reflecting on alternative ways of living through the character of Europa and reinterpreting elements of Neapolitan imagery. The study explores how Europa's character and her "agrifuturismo" proposal represent alternative lifestyles.

Overall, the session's presentations contributed to an atmosphere of curiosity and inclusivity, encouraging participants to challenge existing paradigms and celebrate the complexity of identity, rethinking cultural narratives and promoting intercultural dialogue.

DAY 2 LATE-AFTERNOON

The conference then shifted its focus towards sustainability and ecocinema, along with themes of humanity, non-humanity, and posthumanity in the South, with two parallel late-afternoon sessions.

The first panel, titled "Defending the South: Sustainability, Activism, and Ecocinema," commenced with Marina Niceforo's presentation on "Assessing Local Ecological Conscience through Words, Images, and Narratives: The Case of *Voglio un mondo pulito*." Niceforo's study examined the environmental activist group *Voglio un mondo pulito* (VUMP) and its ecological discourse on social media, particularly

on their public Facebook page. She used multimodal critical analysis and digital ethnography to analyze the group's captions, comments, and images, along with a written questionnaire delivered to regular members, with the aim to understand popular perception and reception of environmental issues at a local level, in Salerno, Italy.

Exploring the intersection of art, activism, and ecological awareness, the session then progressed with Raquel Sarda Sanchez's speech on "William Kentridge: When the South Comes into Play." Sardà Sanchez dealt with the multidisciplinary creator William Kentridge and his artistic productions, which address themes of political repression, worker exploitation, and the depletion of natural resources in South Africa. Her study explored Kentridge's use of manual and analogical media in contrast to the prevalent incorporation of digital technologies in the arts, highlighting his preference for recycled materials and his commitment to sustainability. It was interesting to note the transformative power of art in shedding light on social and environmental issues.

The panel ultimately concluded on with Alberto Spadafora's presentation on "(Meta)Film Ecology and Techno-Aesthetic Sustainability in *Honeyland* (2019)." Spadafora's analysis resonated with Mitchell's theories from visual culture studies, igniting discussions on the potential of (low-cost) cinema to promote ecological consciousness and sustainability.

Differently than the previous one, the alternative late-afternoon panel was centered on the theme of cohabitation. The panel, titled "Cohabiting the South: Human, Nonhuman, and Posthuman," began with Biancamaria Rizzardi's talk on "Unidirectional Rivers and Reversible Seas: Metaphors of Water and the Global South in Brathwaite, Walcott, and Zadie Smith." Rizzardi's exploration of water as a cultural system and its significance in literary works sparked engaging conversations on the relationship between nature, culture, and identity.

Alessio Mattana continued the discussion with his analysis of nonhuman perspectives in Scotland as a Global South, focusing on Smollett's works.

The panel concluded with Roberto Paolo Ormanni's presentation on "Meridian Landscapes and Animal Vulnerabilities: Posthuman Ethics in Pietro Marcello's *Lost and Beautiful*." Ormanni's exploration of posthuman ethics in cinema prompted reflections on humans' relationship with the natural world and on human responsibilities towards vulnerable beings.

Overall, the second conference day focused on literature, theatre, philosophy, ecology, and sustainability, creating an atmosphere of intellectual engagement and consciousness; one of interdisciplinary exploration and exchange that favored introspection and a sense of commonality.

DAY 3 PLENARY SESSION

The third and final day of the Framing Souths conference was marked by an enriching program consisting of four panels across three sessions. The day began with a plenary session titled "Rethinking the South: decolonization, deconstruction, and counter-narrative." This session set the stage for engaging discussions centered around decolonizing perspectives and challenging dominant narratives.

In particular, Elena Past's opening keynote speech examined the intricate relationship between Ferraniacolor and the Global South, using films such as *Una lettera dall'Africa* and *Africa sotto i mari* to explore how color was employed as a means of justifying the colonial act of photographing landscapes. This incursion into Italian cinematography gave an original lesson into material ecological culture, and the manipulation of material means to certain ends.

Following the stimulating dialogue, Alessandro Vescovi presented his analysis of Amitav Ghosh's latest work, *The Living Mountain*. Vescovi highlighted the author's evolving ecological thought and delved into Ghosh's reflections on climate justice, emphasizing his call for the Global North to learn from the epistemological (at times, Shamanic) wisdom of the Global South and setting in the audience a positive atmosphere of learning and collaboration.

The morning plenary panel reached its conclusion with Emily Antenucci, who shared her paper on "Stories from life, land, and cinema: human and nonhuman

narratives in *In Viaggio con Cecilia*." Antenucci's research delved into the dynamic interplay between human and nonhuman perspectives in life narrative, ecological catastrophe and the work of filmmaking. Thus, she demonstrated how cinema shapes human understanding of life and land, and how it represents a proper journey, as it becomes a journey also for Mangini, the filmmaker.

DAY 3 MORNING SESSION

For the second session, attendees were met with an engaging atmosphere during the parallel panels. The first panel, focusing on ecocides and dystopias, opened with Fabien Landron's exploration of Italian dystopias through Niccolò Ammaniti's TV series *Anna* and Alessandro Celli's film *Mondocane*.

Maria Stella Lomi then brought forth Jeff Vandermeer's novel *Annihilation* as a reactionary tale addressing Florida's ecocide within the framework of Donna Haraway's posthuman Chthulucene, tracing the recurring element of light throughout the text.

The panel reached its conclusion with Claudio Panella's thought-provoking intervention, delving into the posthuman theme by exploring Tommaso Di Ciaula's *South* and the film *Tommaso blu*, which shed light on the figure of the 'poet-labourer' and explored the interconnections between rural and factory environments, along with the theme of metamorphosis rooted in southern Italian tradition.

Simultaneously, the parallel panel focused on ways of 'looking' at the South. Vicente Alemany Sanchez-Moscoso initiated the discussion with his talk on "Chris Ofili and David Adjaye: the pictorial imaginaries of the South and their new scenographic frames," introducing the audience to visual representations of the South.

Lia Emilia Zola then proceeded with her presentation titled "Beekeeping and multispecies entanglements: a perspective from Southern Europe," offering unique insights into the intricate relationships between humans and bees in the context of Southern Europe. Bee-keeping and bee-caring exemplify an assemblage of human and nonhuman actors which triggers new ways of facing climate change and proves

a useful tool for anthropologists. Her paper is based on her fieldwork research on beekeeping and bee culture which she has carried out in the Western Alpine chain on the border between Italy and France in the last five years.

The panel reached its conclusion with Valérie Tosi's talk on "Reclaiming language, framing the country: eco-lexicography and affective ecology in Tara June Winch's *The Yield*," where language and ecology converged, inspiring a sense of empowerment and emotional connection. By adopting a postcolonial and ecocritical lens, Tosi examined how the novel portrays a fictional world shaped by Indigenous history, language, knowledge and family bonds. Furthermore, she drew attention to the way the author depicts the Indigenous world as resting on eco-affective interconnectedness and mutual nurturing. In this portrayal, the use of Indigenous words standing for natural elements and plants is of paramount importance.

DAY 3 AFTERNOON PLENARY SESSION

The conference culminated in a closing plenary session titled "Interpreting the South: poems, performance, and video art."

Pietro Deandrea commenced the session by presenting Anna Maria Gehnyei's novel *Il corpo nero* as a significant example of Italian "postcolonial" literature. The novel, expertly navigating through various literary genres, including mystery, epistolary, and diary forms, was described by Deandrea as a profound reflection on the meaning and on the implications of having a black body in a country where the author herself experienced racism firsthand.

The discussion then shifted gears, delving into the symbolism of rivers in the works of contemporary Colombian women artists, such as Diettes, Echeverri, and Caycedo. Sabine Forero Mendoza skillfully guided the audience through diverse meanings associated with water in various artists' works, sharing a sense of exploration and appreciation for artistic expression.

The conference reached its closure with Tania Haberland's impressive presentation, "Mauritian Entanglements: an ecopoetic diffracted inquiry into Karen Barad's terms regarding agential realism in her 2007 book *Meeting the Universe*

Halfway, from a poet in Mauritius in 2022/23." Haberland's immersive exploration into agential realism and video-ecopoetics sparked synesthetic engagement and reflections, leaving a lasting impression on the participants.

CONCLUSION

At the end of the conference, it seemed clear that “framing” Souths is particularly complex but also extremely rewarding. In its various and simultaneous panels, the conference succeeded in teasing out the multi-layered meanings of the concept of South vs North, which were highlighted by the multidisciplinary and transdisciplinary hues of the contributions. All the participants not only showed a keen interest in the topics of the conference but were also eager to animate discussions and cross their fields of expertise, as to create nuanced dialogues and pin down the elusive concept of ‘South.’

Through the lens of environmental humanities – which encompass cinema, literature, photography, language and ecology – it became extremely clear that numerous Souths exist, aside from the geographical definition of ‘Global South.’ As a matter of fact, there can be Souths within a country or a kingdom, Souths within single cities, and Souths defined by colonialism and related to domination.

The papers presented by the guest-speakers offered insights that stretch over vast spatial and temporal frames. Geographically speaking, the contributions focused on artistic and literary productions from numerous countries and geopolitical areas, such as Italy, Kenya, Colombia, South Africa, Germany and the Caribbean, to name just a few. From a temporal perspective, topics ranged from 18th-century England to contemporary Pacific Islands, from 19th-century Italy to present-day US/Canada.

Altogether, the value of the reflections promoted by the speakers’ contributions, along with the collaboration between the participants, who exchanged opinions and reciprocally recommended reading materials, was extremely important to foster a positive and engaging atmosphere. The multidisciplinary and transdisciplinary connections derived from their exchanges, perfectly exemplify the

participants' belief in the paramount role of environmental humanities to reckon with complex, timely themes such as nonhuman or more-than-human life, multispecies alliances, colonialism, and climate change.

Torino, May 30, 2023