

**Title of the special issue:** *Indelible / Indelebile*: Representation in the Arts of (In)Visible Violence Against Women and their Resistance

## Introduction. *Indelible / Indelebile*

**Guest editors:**

**Luciana d’Arcangeli (Flinders University) and Claire Kennedy (Griffith University)**

This special issue of *FULGOR* is one product of the project titled “Indelible (Eng) / Indelebile (It): Representation in the Arts of (In)Visible Violence Against Women and their Resistance” sponsored by the Australasian Centre for Italian Studies (ACIS) over the period 2018-2022. The Visual and Performance Studies (VPS) Research Group that was formed under the auspices of ACIS in 2018 chose as the theme of this major project an exploration of ways in which the Arts can make visible the often invisible and yet indelible acts of violence perpetrated against women and girls (VAWG) every day, and by linking them demonstrate just how necessary it is to break the chain. Visual and performing arts are instrumental in exposing the complexity of the numerous forms that such violence can take in the contemporary world, as well as exploring new and old forms of resistance. Through our various initiatives we strove to contribute to the “glocal” conversation on the topic and at the same time raise awareness of the global extent of the problem.

While *FULGOR* usually focuses on research in the disciplines of French, Italian, Modern Greek and Spanish Studies, Applied Linguistics and Migration Studies, this special issue has a broader scope. This is in part due to the way the project theme and its events have attracted participation and contributions from beyond the VPS group’s “home ground” of Italian Studies, and indeed beyond visual and performance studies to the Arts in general. It also reflects the role of Flinders University in hosting a key project event: the international, multidisciplinary conference bearing the same title as the project, held in Adelaide in October 2019. Most of the articles in this issue have been developed from papers prepared for that conference – now known just as the “Indelible...” conference – the two exceptions being Vito Zagarrío’s and Marco Paoli’s, which began as presentations at the “Women and Conflict” panel during the 9<sup>th</sup> Biennial ACIS Conference held in Prato, Italy, in 2017.

The “Indelible...” conference not only brought together established and early-career researchers from Australasia, Europe and the United States of America, but sparked interest among creative artists. The programme was therefore enriched by several performances, which were open to the community at large, free of charge. Our keynote speakers were: Bernadette Luciano, Professor of Italian at the University of Auckland, who specialises in Italian cinema; Sarah Wendt, Matthew Flinders Fellow and Professor in Social Work at Flinders University, whose research is largely concerned with domestic violence; and the Italian director Renato Chiocca, whose 2018 play *Processo per stupro* (A Trial for Rape) was inspired by the TV

documentary of the same title made 40 years earlier. Chiocca was so enthusiastic about the project that he spoke to our audience via video link from Rome's Fiumicino airport while waiting to board a flight! A recording of the play, which we screened before his talk, is available for viewing at

<https://www.facebook.com/comunedilatina/videos/441694947172918>.

The live performances at the conference were: a reading of Elaigwu Ameh's short story "Vagina Protest"; Fleur Kilpatrick's presentation of her libretto for the opera *Daphne* (2019), sung for us by soprano Bethany Hill accompanied by its composer Joshua van Konkelenberg; music and poetry by Adi Sappir and Mimmo Mangione; Geoff Gillham's play *Bone Cage*, directed by Corinna Di Niro; the original *commedia dell'arte* show *La Prima Donna* by Fools in Progress; and Dacia Maraini's *Hurried Steps* (*Passi affrettati*, translated by Sharon Wood), staged by RedVentures Theatre Action Group and the Born on Monday Choir, directed by Ainsley Burdell. As required by Dacia Maraini for all performances of *Hurried Steps*, that performance was followed by a discussion forum involving an expert panel made up of Khadija Gbla (Campaigner against Female Genital Cutting) and representatives of the associations Women's Safety Services (South Australia) and Seeds of Affinity: Advocacy for Criminalised Women. Visual artist Lucienne Fontannaz generously made her own artworks available for display during the conference and discussed her approach and methods with us.

The very generous contribution made throughout the conference by these skilled artists helped us all realise just how important the theme of the project was and is. The research papers – through their analysis of the telling and re-tellings of stories about women, men and violence over epochs and across genres and media – exposed myths and the power relations underlying them. The multidisciplinary nature of the conference meant that various papers provided facts and figures that highlighted the centrality of the problem of VAWG to the changes that humanity needs to make in order to move towards a more just and equal society. The papers, like the performances and artworks, drove home the fundamental role of the Arts in making us see, or re-see, what is otherwise "familiar", "normal" and invisible; indeed, more than one of our speakers referred to Viktor Shklovsky's writing on the Arts as "making the stone stony".

We are therefore very pleased to have been able to make this issue of *FULGOR*, similarly, bring together academic and creative work and reflections on creative practice. The material we present here is worthy of a book, but we preferred the journal form as it was very important to us to afford open access to this mix of expert and post-graduate voices. There are effectively four sections in the issue. The first has a literary focus and contains research articles – whose field of enquiry ranges from the Hebrew Bible through medieval texts and fairy tales to contemporary dystopian literature and poetry – along with a short story and a prose poem. The second section contains testimonies of creative practice in visual art and writing for opera – which address, among much else, the intertwining of method and content when dealing with violence against women – accompanied by a research article on creative practice as a form of resistance to symbolic violence. The third section consists of two research articles on one of the most popular forms of entertainment in the twenty-first century – the TV series – while the fourth concerns Italian cinema: an overview mapping out some trends in the representation of VAWG is followed by two research articles focused on significant films of the post-war and contemporary periods, respectively.

The issue is therefore particularly representative of the VPS project and closely reflects the intentions of the group. As the ACIS website (<https://www.acis.org.au/research>) states:

The aim of [its] research groups is to organize research-related initiatives – workshops and seminars, small pilot projects, visits of overseas scholars, collaboration with Italy-oriented institutions – on key themes within their fields of interest. The initiatives are intended to provide an opportunity for scholars from the many fields under the broad heading of “Italian Studies” to come together to discuss research interests and projects. In particular we hope it will offer regular opportunities for postgraduates and early career researchers to present their work and exchange ideas.

Coordinator of the VPS group, and responsible for conceiving and leading this project, is Luciana d’Arcangeli (Flinders University), who is also a member of the ACIS Management Committee. The other members of the VPS Steering Committee are Giorgia Alù (University of Sydney), Daniela Cavallaro (University of Auckland), Sally Hill (Victoria University of Wellington), and Claire Kennedy (Griffith University) – the main editor of this special issue.

The immediate stimulus for the project was a previous collaboration between some of the Steering Committee members, dedicated to research on the state of the visual arts in Italy as seen from Australasia. During the process of organising a conference titled “An Eye on Italy” (also under the ACIS banner), and publishing selected papers, our attention was drawn to the growing research on the portrayal of VAWG in the visual and performing arts. Indeed, this became a major concern of that publication, being central to three of the five papers (see “An Eye on Italy” in *FULGOR*, volume 5, issue 3, June 2018, <https://www.fulgor.online/back-issues>). The work discussed in those papers appeared to be the tip of an iceberg, one that we proposed to allow to emerge further, especially in light of events that were unfolding as we were forming the VPS group, such as the US Senate Judiciary Committee hearing of Brett Kavanaugh and Dr Christine Blasey Ford, and the award of the Nobel Peace Prize to Denis Mukwege and Nadia Murad for their work in preventing the use of rape as a weapon of war.

With the visual and performing arts as the group’s focus, we welcomed contributions by researchers, artists and performers who would further stimulate both academic analysis and developments in public opinion around VAWG. Being a part of ACIS, the group was oriented primarily towards the Italian context and scholarship in Italian studies, but not exclusively. The project team’s numerous events and publications are described briefly in the Appendix below and include, in addition to the “Indelible...” conference: a symposium, theatrical performances, several academic publications, a book of plays and interviews with their creators (with another forthcoming), and translations.

We adopted the definition of violence given in the 1993 United Nations Declaration on the Elimination of Violence against Women. This comprehensive statement recognises the significance of threats, coercion and non-physical violence, and understands violence as a manifestation of power relations and fundamentally linked to inequality. The UN site “Ending violence against women”, where the declaration can be viewed, makes the bald statement “One in three women worldwide experience physical or sexual violence, mostly by an intimate partner” (see <http://www.unwomen.org/en/what-we-do/ending-violence-against-women>). This means that some 1.3 billion women have been, are or will be victims of violence at some point in their lives. This exceeds the toll of any pandemic or war, as it is ongoing, yet it is somehow much less visible.

Clearly, decades of activism have raised public awareness and led to new or strengthened laws in many countries, and improved services for survivors. The World Bank

report “Women, Business and the Law, 2020” states that at least 155 “economies” have laws on domestic violence, and 140 have laws on sexual harassment in the workplace, out of the 190 considered (World Bank 2020: 15). Nevertheless, high levels of VAWG remain prevalent around the world. The situation is summarised as follows in the 2020 report titled “Intensification of efforts to eliminate all forms of violence against women and girls” on the UN site, with reference to a global review:

During [the preceding five years], over 80 per cent of States reported that they had taken action to introduce, strengthen, implement and enforce laws on violence against women, and 87 per cent of States reported that they had introduced or strengthened services for survivors of violence. Despite those efforts, the review indicated that significant barriers to the effective implementation and enforcement of laws remained, including a lack of adequate resources, very low reporting rates, institutional barriers and the existence of patriarchal systems and gender stereotypes prevalent within security, police and justice institutions. ... Overall, while States have prioritized violence against women and girls, efforts have been characteristic of piecemeal and incremental approaches, rather than of transformative policies and systemic change. ... The coronavirus disease (COVID-19) has further exposed violence against women as a global emergency requiring urgent action ... Since lockdown measures were introduced, reports of violence against women have increased in many countries, giving rise to a shadow pandemic. ... In addition to exacerbating violence and inequalities, the COVID-19 pandemic is jeopardizing the progress achieved so far in the elimination of violence against women and girls (United Nations General Assembly 2020: 2-3).

Italy is no exception. A report by the national statistics office, ISTAT, drawing on its most recent detailed survey concerned with the safety of women, conducted in 2014, states that “almost one in three (31.5%) women aged between 16 and 70 have been subjected to some form of physical or sexual violence in their lifetime”,<sup>1</sup> with 3% and 3.5% respectively having experienced rape or attempted rape (ISTAT 2017: 8). A summary of the survey results on the ISTAT site describes the violence as “still a submerged phenomenon”, given that a substantial proportion of the women concerned had not spoken with anyone about the violence (28.1% or 25.5% in the case of violence by a partner or other person, respectively); only a small proportion had reported it to authorities (12.2% or 6%) or sought help from an anti-violence centre or a specialised service (3.7% or 1%), and many did not know of the existence of such centres and services (12.8% or 10.3%). In any case only 35.4% of women who had been subject to physical or sexual violence by their partner considered it to have been a crime, or 33.3% if the violence was by someone other than their partner. If the women *did* report the event to authorities, charges were pressed in 29.7% of cases where the violence was by someone other than a partner, but only in 2.3% of cases of violence by a partner (see <https://www.istat.it/it/violenza-sulle-donne/il-fenomeno/violenza-dentro-e-fuori-la-famiglia/consapevolezza-e-uscita-dalla-violenza>). A further ISTAT survey collected data in 2018 on attitudes, “looking for cultural models and potential factors influencing behaviour towards women and feeding violence against women” (ISTAT 2019: 18). The findings reported include the following:

...it is estimated that 25.4% of people (27.3% of men and 23.5% of women) consider a man’s control over a female partner’s activities, and violence towards her in the form of slaps, acceptable. Furthermore, 31.5% of people

agree with the statements that “women who do not want sexual relations manage to avoid them” and “women can provoke sexual violence by their ways of dressing” (19).

The ISTAT reports make clear that the incidence of reporting of VAWG has been increasing in Italy in recent years. However, the reporting rate remains very low if we consider the gravity and extent of the phenomenon, which becomes particularly visible in the increasing number of *femminicidi*. Furthermore, in Italy as elsewhere, there has been an acceleration of violence since the outbreak of COVID-19; for a summary of its impact see the ISTAT press release “L’effetto della pandemia sulla violenza di genere Anno 2020-2021” (<https://www.istat.it/it/archivio/263847>).

The statistics come as no surprise in a country that declared parity between women and men in its 1947 Constitution (articles 3, 37 and 51) but left it to the legislators to bring this to fruition gradually over the years. Progress was so slow that, despite family law reform in 1975 and a persistent feminist struggle, it was not until 1981 that the “honour killing” motive justifying light sentences was removed from the penal code, and 1996 that rape was defined in law as an offence against a person rather than against public morality (law no. 66 of 15 February 1996).

However, further developments in Italy this century have brought about laws against gender-based violence that are consistent with the 2011 Istanbul Convention on the prevention of such violence – which recognises it as a form of violation of human rights and of discrimination – and are concerned primarily with “preventing the violence, punishing the perpetrators and protecting the victims” (see the government site <http://www.interno.gov.it/it/temi/sicurezza/violenza-genere>). Meanwhile, police initiatives such as the Progetto Camper campaign *Questo non è amore* (This is not love), and those of individuals and local community associations such as the *ventisettesima ora* (27<sup>th</sup> hour) bloggers and neighbourhood groups creating *panchine rosse* (red benches) in public places, are part of a wave of campaigns in Italy that in recent years have aimed at raising awareness about VAWG and facilitating access to support. This has also been true of Italian theatre – in the play *Passi affrettati / Hurried Steps* (2005) by Dacia Maraini (commissioned by Amnesty International), for example, and *Ferite a morte / Sisters Don’t Sleep* (2013) by Serena Dandini. Local and national funding bodies have supported films such as *Dall’altra parte della strada* (*The Other Side of the Street*, 2009) by Filippo Ticozzi, *È stata lei* (*It Was Her Fault*, 2013) by Francesca Archibugi, *L’amore rubato* (*Stolen Love*, 2016) by Irish Braschi (based on the book by Dacia Maraini) and *La vita possibile* (*A Possible Life*, 2016) by Ivano De Matteo, among others. The numerous public events on the theme of VAWG in recent years have included talks, seminars, and photographic exhibitions, such as Bologna’s annual *La violenza illustrata* (*Illustrated Violence*) festival (see <https://festivallaviolenzaillustrata.it/>). And social media not only facilitate the diffusion of created works but can be used to collect material, as in the case of Pietro Baroni’s video *Parole d’amore* (*Words of Love*), based on texts contributed through Facebook – <https://www.themammothreflex.com/project/2016/10/27/pietro-baroni-video-contro-violenza-donne/>.

We have been asked a number of times “Why ‘Indelible’?”. Luciana’s answer to this question is:

Some people have even asked me if the word actually exists, and this in both languages. The title stems from an interview in the early 2000s with Franca

Rame about her monologue *Lo stupro* (1975), based on her kidnapping, rape and torture. It is still being performed today by actors such as Marina De Juli and resonating with audiences. While we were talking on the phone about what had happened to her 30 or so years earlier, I remember Franca gave herself a fright when seeking solace from a cigarette: as she lit up the sound of the lighter scared her. We had to pause for a few moments. It became very clear then how the experience of violence is a deeply traumatic one, that will continue to affect a person throughout their life, and how seeking to heal and survive is the only course of action. How we must strive to help this process at all levels, legal, educational, representational, etc., while at the same time trying to stop the violence happening by working to change the culture that somehow drives and supports it, and to make people more universally aware of the real consequences of gender-based violence. To overturn a nerdy quote I love: resistance is NOT useless. Many – far too many – women have spoken, written, drawn and painted, sung, and cried out loud the truth on such violence: it is indelible. *Indelebile*.

We are very grateful to *FULGOR*'s editors Diana Glenn and Eric Bouvet for the opportunity to dedicate this issue to the selected conference papers and artistic testimonies, and for their advice and support as well as their own work in bringing the issue to fruition. Our deep gratitude also goes to the many others involved: the reviewers who generously provided their expertise and time despite the increased demands on academics everywhere due to COVID-19 and the shift to online course delivery (often amid staffing cuts); all our contributing authors, who did their best to publish and not perish; Antony Ley at Griffith University for his expert and efficient dealing with copyright matters; Lucienne Fontannaz for providing the cover image; and Di Faulkner and Graeme Walker for kindly proofreading much of the final content. A special thank you goes to some of the less-experienced among our contributors who have so very sincerely expressed their appreciation of our work in helping shape and strengthen their articles, and of what they have learned from the experience. We are glad that the work on this issue has also had that function, which is so important in the academic environment.

The “Indelible...” conference which generated this special issue would not have been the extraordinary experience it was without the support and contribution of many. Our warm thanks go to: our VPS-group colleagues Giorgia Alù, Daniela Cavallaro and Sally Hill, and the previous and current ACIS Chairs, David Moss and Catherine Kovesi, for their guidance and practical assistance in numerous areas; the previous and current Consuls of Italy in South Australia, Roberta Ronzitti and Adriano Stendardo; the Dante Alighieri Society of South Australia; all the artists who performed; Dacia Maraini for her well-wishing; Flinders students who helped at events, and especially Duncan Rosso Vecchiarelli for myriad forms of organisational assistance prior to and after the conference, as well as being the “go to” person throughout. And, of course, we sincerely thank all those who presented and attended, coming from near and far – especially members of the public who took the opportunity to come to the open events.

The VPS “Indelible...” project was supposed to be of three years' duration but will end up taking five years. For all the team members, these have been some of the most trying years of our lives and careers. The two of us editing this issue, in particular, have now both left our full-time positions, preferring to invest our time in research, translation and theatre from bases outside the institutions, while retaining affiliation as adjunct academics. The pandemic has

wreaked havoc on everyone, yet the VPS project generally, and work on this journal issue in particular, have allowed all those involved to hold on to their sanity while developing new collaborations and friendships, bringing our humanity to the fore. We received some of the best feedback ever to crown our efforts in organising the “Indelible...” conference, with the adjectives “intense” and “enriching” frequently recurring. One highly experienced colleague reflected: “it was very intense and I was a little overwhelmed by the last day of facing the demons, but I still think it’s the most interesting and rewarding conference I’ve ever been to”.

We too found the conference deeply moving; the material was often disturbing, decidedly “stony”, but equally often uplifting as it exposed the vitality of the many forms of resistance to violence. We trust this will shine through the lines of this special issue.

With all good wishes to all our readers.

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**Luciana d’Arcangeli** holds honorary full academic status at Flinders University where she was previously the Cassamarca Senior Lecturer in Italian for over ten years. Her areas of expertise are Italian theatre, Italian cinema, and translation, and her research has been published around the world. After many years at the helm of the Dante Alighieri Society of South Australia, Luciana was awarded the Italy in the World Prize by the Italy Foundation in 2016, and the Diploma of Merit Gold Medal by the Dante Alighieri Society (Rome) in 2017, in recognition of excellence in disseminating Italian language and culture in Australia. A professional translator/interpreter, she won the 2018 Prize for Italian Literary Translation from the Italian Institute of Culture in Melbourne. Luciana coordinates the inaugural Australasian Centre for Italian Studies (ACIS) Visual and Performance Studies Research Group, and the

Indelible /Indelebile project on the representation in the arts of (in)visible violence against women.

**Claire Kennedy** is an adjunct senior lecturer in the School of Humanities, Languages and Social Science at Griffith University, where she taught Italian and contemporary Italian history for many years in a position supported by the Cassamarca Foundation. Her research has focused on language pedagogy and, more recently, translation and the Italian presence in Australia. She has participated in numerous community theatre projects in Brisbane concerned with social and political issues, the latest being a production of Dacia Maraini's *Hurried Steps*, on violence against women, by RedVentures and supported by the ACIS-funded project that generated this special issue.

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#### **APPENDIX. ACTIVITIES AND OUTPUTS OF THE ACIS VISUAL AND PERFORMANCE STUDIES PROJECT (2018-2022)**

VPS Steering Committee members: Luciana d’Arcangeli, Co-ordinator (Flinders University), Giorgia Alù (University of Sydney), Daniela Cavallaro (University of Auckland), Sally Hill (Victoria University of Wellington), Claire Kennedy (Griffith University)

We take the opportunity to list the many and varied project activities and their outputs:

1. Support for performances of Dacia Maraini’s *Passi affrettati* in the English translation *Hurried Steps* by Sharon Wood.  
The production was developed by the Brisbane theatre group RedVentures, in collaboration with Women’s House – which provides support, emergency housing, advocacy and information for women experiencing domestic violence and sexual assault. The play was staged in Brisbane, Wellington, Melbourne and Adelaide in the period from November 2018 to October 2019. Each performance was accompanied by songs from a local choir and followed by a discussion forum (a requirement set by Dacia Maraini for any production of the work) led by experts invited from local organisations that provide support for women experiencing violence. The VPS project’s support covered sound equipment and licence fees as well as contributing significantly to travel costs and other production expenses.
2. Support for a special issue of *Spunti e Ricerche*, volume 33 (2018), titled “Women and Violence in Contemporary Italian Literature”, guest edited by Gregoria Manzin (La Trobe University) and Barbara Pezzotti (Monash University).  
This not only resonated with our main theme but informed it as some of the literature has been transposed to screen and stage. Our support covered editing costs to ensure the publication met the schedule, and the licence to use a suitable cover image.
3. Organisation of panels on the theme of violence against women at the 2019 ACIS Biennial Conference “*Navigazioni possibili: Itales Lost and Found*”, held at Victoria University of Wellington, New Zealand, 7-10 February.
4. Organisation of the international multidisciplinary conference “INDELIBLE (Eng) / INDELEBILE (It) – The Representation of (In)Visible Violence Against Women and Their Resistance” convened by Luciana d’Arcangeli and Claire Kennedy, at Flinders University 23-25 October 2019.



The conference was held during the *Settimana della Lingua Italiana nel Mondo* (World Italian Language Week) which in 2019 focused on the language on stage. In addition to the programme of academic papers, we opened the conference to a number of live theatrical and musical performances and to screenings. We are very grateful to ACIS for providing the necessary funds and especially the financial support for national and international postgraduate students presenting papers. Flinders University, Griffith University, the University of Sydney and Victoria University of Wellington gave in-kind support.

5. Organisation of an online symposium titled “Resisting Violence: A Seminar on the International Day for the Elimination of Violence against Women”, convened by Georgia Alù, hosted by the University of Sydney on 25 November 2020. Presentations by invited speakers alternated with readings from Serena Dandini’s *Ferite a morte / Sisters Don’t Sleep* by Olivia Brown (actor and producer), Luciana d’Arcangeli and Claire Kennedy.
6. Guest editing of a mini special issue of *Italian Studies*, volume 76, issue 3 (2021), titled “Violence Against Women in Italian Literature” by Giorgia Alù and Sally Hill. This includes articles developed from selected papers presented at our international multidisciplinary conference *INDELIBLE / INDELEBILE* (see point 4 above).
7. Essay titled “Collaborating during Covid”, by Daniela Cavallaro,, Luciana d’Arcangeli and Claire Kennedy, in the “Collaborations” section of issue 8 (2021) of the open-access journal *gender/sexuality/italy* (g/s/i). <http://www.gendersexualityitaly.com>
8. Publication of a book in Italian of plays dealing with violence against women and girls, titled *Atti di accusa. Testi teatrali e interviste sulla rappresentazione della violenza contro le donne* (Aracne, Rome, 2021), edited by Daniela Cavallaro, Luciana d’Arcangeli and Claire Kennedy. This anthology contains some of the plays that were performed and/or discussed at our international multidisciplinary conference *INDELIBLE / INDELEBILE* (see point 4 above): *Processo per stupro* by Renato Chiocca (first performed in 2018); “Kubra” by Dacia Maraini (a story added to *Passi affrettati* in 2016 but not previously published); and *Un punto alla volta*, a translation of *Little Stitches* – four short plays on female genital cutting by Bahar Brunton, Karis E. Halsall, Isley Lynn and Raúl Quirós Molina (first performed in 2014). The book also includes interviews with the authors and directors of the plays, and black-and-white photographs from performances and publicity material provided by the producers. The translations into Italian are by Giorgia Alù, Laura Lori (University of Melbourne), Annamaria Pagliaro (Monash University) and the three editors.
9. (forthcoming) Publication in English of the plays listed at point 8. This book, edited by Daniela Cavallaro, Luciana d’Arcangeli and Claire Kennedy, will be published by Bloomsbury, London, in 2023. This edition is being tailored to an English-speaking readership, with an extended Introduction and new versions of some interviews.
10. Guest editing of a (forthcoming) special issue of *Violence Against Women* (a SAGE journal) by Sally Hill and Luciana d’Arcangeli.

This includes articles developed from selected papers presented at our international multidisciplinary conference *INDELIBLE / INDELEBILE* (see point 4 above).

11. (forthcoming) English subtitling of the filmed performance of the play *Processo per stupro* (2018) directed by Renato Chiocca.

Claire Kennedy and Luciana d’Arcangeli have created English subtitles to be added to an online recording of this work, so that it can be made available to English speakers in general and in particular those who will have access to the book at point 9.

12. Guest editing of this very special issue of *FULGOR* by Luciana d’Arcangeli and Claire Kennedy.

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## NOTES

<sup>1</sup>Translations of text from Italian sites are ours unless otherwise specified.