



Pirandello in a globalized world. New approaches in the context of “cultural turns”

Worldwide conference series to celebrate the 150th anniversary of Luigi Pirandello’s birth.

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For immediate release

The Conference Series PirandelloInternational2017

The European Center for Pirandello Studies (Europäisches Pirandello Zentrum e.V.) is happy to announce the conference series PirandelloInternational2017:

The conferences will take place throughout the course of 2017 in Philadelphia, Thessaloniki, Zurich, Leuven, Rome, Johannesburg, New York, Dublin, Berlin, Munich, Vienna, Palermo, and Agrigento to celebrate the 150th anniversary of Luigi Pirandello’s birth. These events commemorating the Nobel Prize-winning author also include the recent directive from the Italian Ministry of Education to create a national edition of Luigi Pirandello’s works, which began on December 7, 2016 in Rome.

This conference series aims to bring together state-of-the-art research on Pirandello’s works, stimulated by approaches from the field of cultural studies.

The conferences will place special emphasis on those aspects of Luigi Pirandello’s work that enable us to analyze their contemporaneity, a task made possible by careful attention to past and recent developments in criticism. We invite considerations of Pirandello’s work as a space of cultural negotiation, a third space that provides a new perspective on the contemporary world and western culture. This emerges as a privileged space in which a number of “certainties” can be called into question, from the certainty of being able to arrive at unequivocal truths valid for all individuals and cultures, to that of being able to make use of fixed interpretative paradigms of the world that are structured by the revelation of indisputable truths. A perspective like this one draws attention to the constant presence of hybridity pervading the contemporary world at both

the individual and cultural level. The “peripheries” that we find described in Luigi Pirandello’s works are islands and provincial towns far from large metropolises, but they are also metaphorical peripheries such as those inhabited by the people who locate themselves at the margins of society for any number of reasons. In some cases geographical and metaphorical peripheries overlap, redoubling this sense of being on the outside and accentuating how these places reveal the presence of a way of thinking which is other. Similarly, this perspective inevitably calls into question the kind of rhetoric that assumes there to be a “center,” understood as the producer and diffuser of knowledge. Both the development of the world of media and “virtual realities” reveal another aspect of Pirandello’s contemporary relevance in his minutely detailed and sometimes vivifying descriptions of spaces, furniture, and silent things. He was not only a great writer but also a painter, with both brush and word. What is called the “iconic turn” enables us to apply a new lens to the role of the imagination in his work and its representation/staging. Redirecting attention to themes that are more properly culturological, it is not difficult to tease out a vision of Pirandello’s work that is of great interest because it speaks to needs that are still felt today at the collective level. In Pirandello’s works we find ourselves in the presence of a negotiation of individual points of view, cultures, and faiths in some form of absolute truth. This is the fertile ground we must search to find the resources for a new approach to our relationship with the other. Pirandello’s works speak to the need for this new approach, and for this reason they remain of incredible contemporary relevance.

For more information: www.pirandello.eu

Contact:

Europäisches Pirandello Zentrum e.V.

c/o Institut für Romanische Philologie der LMU Munich

Schellingstr. 33 RGBD-

80539 München

Tel. +49 (0) 89/2180-3533 (-2197, -2288)

Fax +49 (0) 89/2180-3535

E mail: pirandellointernational2017@pirandello.eu