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Abstract: A brief summary of essays included in *g/s/i* no. 3 Open Perspectives

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Open Contributions Editorial

ELLEN NERENBERG

G/s/i's Open Contributions Section aims to bring forward and public scholarship that is in keeping with the journal's general mission but which does not address a particular volume's stated theme. For its second outing, *g/s/i* set for itself the theme of domination. Essays submitted for the call did not, curiously, address practices or cultural articulations of BDSM, a field that for some time has been enjoying critical attention in Anglophone contexts. My own brief introductory essay to the Open Perspectives in *g/s/i* no. 2 sought to recognize that lacuna and shine a light on it. The first essay in this issue's Open Perspectives, by Laura Zambelli, is a response to that editorial.

In his essay "Nessuno tocchi Guizzino. Gli albi illustrati in Italia tra "teoria gender," false interpretazioni e censura," Simone Fornara explores implicit and explicit biases in reading instruction for children. Using Venice Mayor Luigi Brugnaro's June 2015 proposal to eliminate from the curriculum picture books for young children that are "gender neutral" or, at a minimum, non-normative, Fornara contextualizes the pedagogical issues of curriculum setting in public schools.

Lisa Dolasinski, in "Making the racialized male subject in Claudio Giovannesi's *Alì ha gli occhi azzurri*," uses Giovannesi's 2012 film as a lens through which to examine representation of the postcolonial and of interracial relationships. How does the fluidity of desire and sexual orientation tally with the mobility of the (queer) subject in diaspora?

The final essay in this issue's Open Perspectives explores a constellation of themes similar to Dolasinski's. In "Postcolonial Abjections: Physical and Moral Corruption in *Rhoda* by Igiaba Scego," Jessica Sciubba examines desire, race, and the postcolonial subject in diasporic Italy in the author's debut novel from 2004.