

JOSEPH SCIORRA
Curriculum Vitae

John D. Calandra Italian American Institute
Queens College, CUNY
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EDUCATION

- 1996 Ph.D., University of Pennsylvania,
 Department of Folklore and Folklife.
- 1987 M.A., New York University,
 Department of Performance Studies.
- 1980 B.A., Brooklyn College,
 Departments of Anthropology and Art History

PROFESSIONAL EXPERIENCE

- 1999– THE JOHN D. CALANDRA ITALIAN AMERICAN INSTITUTE,
 QUEENS COLLEGE (CUNY)
 Director for Academic and Cultural Programs
 Conceptualize and implement scholarly research and public programs
 including the annual conference and numerous symposiums, as well as the
 “Writers Read” author series, the “Documented Italians” film and video
 series, and the “Philip V. Cannistraro Seminar Series in Italian American
 Studies”; curate exhibitions; created an archive of approximately 450
 artifacts that become the core of the Italian American Museum’s
 permanent collection; former editor of the peer-reviewed, social science
 and cultural studies journal *Italian American Review*.
- 1997–1999 iXL
 Project Manager
 Responsibilities included managing development efforts for engineering,
 design, authoring, information architecture, and quality assurance teams
 for web sites. Assisted in the transition from startup Smallworld Software
 to multinational iXL.
- 1996–97 ART REACH NEW JERSEY
 Program Coordinator
 Provided technical assistance and linked community-based artists and their
 representative cultural organizations with mainstream arts institutions in
 northeast New Jersey.

- 1992–96 NATIONAL AUDUBON SOCIETY
Development Associate
Worked with program staff to strengthen programs, develop funding requests to foundations and corporations, and visit funders; part of a team that met fundraising goal three years in a row; 1995–96 goal was \$4 million.
- 1989–91 CITY LORE, THE CENTER FOR URBAN CULTURE
Director of Public Programs
Initiated and administered a variety of projects such as exhibitions, oral histories, and neighborhood projects for this community-based arts organization.
- 1988–90 BRONX COUNCIL ON THE ARTS
Arts and Research Consultant (freelance)
- Produced borough-wide concert series, “In the Tradition: Black Music from the Bronx.”
 - Administered and implemented a borough-wide survey of traditional craftspeople and musicians.
- 1985–89 QUEENS COUNCIL ON THE ARTS
Arts and Research Consultant (freelance)
- Produced “New Americans” concert series featuring immigrant musicians and dancers.
 - Located and interviewed traditional artists and craftspeople for publication and two exhibitions.
- 1985–89 INSTITUTE FOR ITALIAN AMERICAN STUDIES
Research Administrator (freelance)
Initiated and administered research projects, as well as a survey of Italian American life and culture in Queens and Nassau counties.
- 1980–90 ETHNIC FOLK ARTS CENTER
Coordinated and presented concerts of Italian folk musicians in New York State. (freelance)

TEACHING EXPERIENCE

- 2015; 2018 Co-Taught the “Italian Diaspora Studies Summer School,” a three-week seminar program offered first at the University of Calabria and then at the Rome Tre University.
- 2003 “Processions, Puppets, and Pasta: Everyday Performance of Italian Americans,” Calandra Institute, Queens College (CUNY).

- 1997 Co-taught (with Karen McCarthy Brown) the graduate course “Methods in the Study of Urban Life and Religion,” Drew University.
- 1983–97 Guest lecturer for classes held at Columbia University (Planning), C.U.N.Y. Graduate Center (Environmental Psychology), Museum of American Folk Arts/Folk Art Institute, New School for Public Research (Humanities; Social Sciences), New York University (Performance Studies), and University of Pennsylvania (Folklore and Folklife).

EDITORIAL EXPERIENCE

Editorial Director (2017–), editor (2009–2016), associate editor (1999–2008), *Italian American Review*, a bi-annual, peer reviewed interdisciplinary journal.

Guest editor for a special issue on “Italian-American Folklore,” *The Italian American Review* 8.2 (Autumn/Winter 2001).

PUBLICATIONS

Authored Books

Built with Faith: Italian American Imagination and Catholic Material Culture in New York City. (University of Tennessee Press, 2015). Winner of the Italian American Studies Association’s 2016 non-fiction book award.

R.I.P.: Memorial Wall Art. (Henry Holt and Company, 1994; reprinted by Thames and Hudson, 2002), (with photographer Martha Cooper). Also published by Thames and Hudson in United Kingdom as *R.I.P.: New York Spraycan Memorials* and in France as *R.I.P N.Y.C: Bombages in Memoriam a New York City*.

Edited Books

This Hope Sustains the Scholar: Essays in Tribute to the Work of Robert Viscusi, with Siân Gibby and Anthony Julian Tamburri (Bordighera Press)—in production.

New Italian Migrations to the United States, Vol. 1: Politics and History Since 1945, with Laura E. Ruberto (University of Illinois Press, 2017).

New Italian Migrations to the United States, Vol. 2: Art and Culture Since 1945, with Laura E. Ruberto (University of Illinois Press, 2017).

Neapolitan Postcards: The Canzone Napoletana as Transnational Subject, with Goffredo Plastino (Rowman & Littlefield, 2016).

Reframing Italian America: Historical Photographs and Immigrant Representations [exhibition catalogue], with Rosangela Briscese (John D. Calandra Italian American Institute, 2015).

Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora, with Edvige Giunta (University Press of Mississippi, 2014).

Graces Received: Painted and Metal Ex-votos from Italy (From the Collection of Leonard Norman Primiano) [exhibition catalogue], with Rosangela Briscese (John D. Calandra Italian American Institute, 2012).

Italian Folk: Vernacular Culture in Italian-American Lives (Fordham University Press, 2011).

Mediated Ethnicity: New Italian-American Cinema, with Giuliana Muscio, Giovanni Spagnoletti, and Anthony Julian Tamburri (John D. Calandra Italian American Institute, 2010), translation of *Quei bravi ragazzi: Il cinema italoamericano contemporaneo*, edited by Giuliana Muscio and Giovanni Spagnoletti (Marisilo, 2007).

Sacred Emblems, Community Signs: Historic Flags and Religious Banners from Italian Williamsburg, Brooklyn [exhibition catalogue], (Casa Italiana Zerilli-Marimò, New York University, 2003).

Malidittu la lingua/Damned Language (Legas, 1990; republished 2010), bilingual edition of Vincenzo Ancona's Sicilian poetry, with Anna L. Chairetakis.

Essays in Edited Anthologies

“‘The Strange Artistic Genius of This People’: Ephemeral Art and Impermanent Architecture of Italian Immigrant Catholic *Feste*,” *Vernacular Catholicism: Folkloristic Studies of Catholic Culture*, Ed. Leonard Norman Primiano—under review.

“‘He made us all look like gavons’: Marking *Cafoneria* and Policing the Boundaries of Propriety, Taste, and Ethnic Identity among Italian Americans,” *This Hope Sustains the Scholar: Essays in Tribute to the Work of Robert Viscusi*, Ed. Siân Gibby Joseph Sciorra, and Anthony Julian Tamburri (Bordighera Press)—in production.

“‘Columbus might be dwarfed to obscurity’: Italian Americans’ Engagement with Columbus Monuments in a Time of Decolonization” (coauthored with Laura E. Ruberto), *Public Memory in the Context of Transnational Migration and Displacement: Migrants and Monuments*, Ed. Sabine Marschall (Palgrave, 2020), 61-93.

“‘Don’t Forget You Have Relatives Here’: Transnational Intimacy and Acoustic Communities of WOV-AM’s *La Grande Famiglia*,” *New Italian Migrations to the United States, Vol. 2: Art and Culture Since 1945*, Ed. Laura E. Ruberto and Joseph Sciorra (University of Illinois Press, 2017), 32–64.

“Introduction: Real Italians, New Immigrants” (coauthored with Laura E. Ruberto), *New Italian Migrations to the United States, Vol. 1: Politics and History Since 1945*, Ed. Laura E. Ruberto and Joseph Sciorra (University of Illinois Press, 2017), 1–58.

“Introduction: Rebooting Italian America” (coauthored with Laura E. Ruberto), *New Italian Migrations to the United States, Vol. 2: Art and Culture Since 1945*, Ed. Laura E. Ruberto and Joseph Sciorra (University of Illinois Press, 2017), 1–31.

“Diasporic Musings on Veracity and Uncertainties of ‘Core ’ngrato’,” *Neapolitan Postcards: The Canzone Napoletana as Transnational Subject*, Ed. Goffredo Plastino and Joseph Sciorra (Rowman & Littlefield, 2016), 115–150.

“New York City Neapolitan Music from the Calandra Institute’s Mark Pezzano Collection” (coauthored with Rosangela Briscese), *Neapolitan Postcards: The Canzone Napoletana as Transnational Subject*, Ed. Goffredo Plastino and Joseph Sciorra (Rowman & Littlefield, 2016), 81–96.

“History Out of a Suitcase: Italian Immigrant Representation in the Bernard Titowsky Collection Photographs,” in *Reframing Italian America: Historical Photographs and Immigrant Representations*, Ed. by Rosangela Briscese and Joseph Sciorra. (John D. Italian American Institute, 2015), 9–21.

“A Public Space for Italian American Studies: The John D. Calandra Italian American Institute,” *Transcending Borders, Bridging Gaps: Italian Americana, Diasporic Studies, and the University Curriculum*, Ed. Anthony Julian Tamburri and Fred L. Gardaphé (John D. Italian American Institute, 2015), 22–28.

“‘Why a Man Makes the Shoes?’: Italian American Art and Philosophy in Sabato Rodia’s Watts Towers,” *Sabato Rodia’s Towers in Watts*, Ed. Luisa Del Giudice (Fordham University Press, 2014), 183–203.

“Introduction” (coauthored with Edvige Giunta), *Embroidered Stories: Interpreting Women’s Domestic Needlework from the Italian Diaspora*, Ed. Edvige Giunta and Joseph Sciorra (University Press of Mississippi, 2014), 3–24.

“Miracles in a Land of Promise: Transmigratory Experiences and Italian-American Ex-votos,” *Graces Received: Painted and Metal Ex-votos from Italy (From the Collection of Leonard Norman Primiano)*, Ed. Rosangela Briscese and Joseph Sciorra (John D. Calandra Italian American Institute, 2012), 38–51.

“The Mediascape of Hip Wop: Alterity and Authenticity in Italian American Rap,” *Global Media, Culture, and Identity*, Ed. Rohit Chopra and Radhika Gajjala (Routledge, 2011), 33–51.

“Introduction: Listening with an Accent,” *Italian Folk: Vernacular Culture in Italian-American Lives*, Ed. Joseph Sciorra (Fordham University Press, 2011), 1–10.

“Locating Memory: Longing, Place, and Autobiography in Vincenzo Ancona’s Sicilian Poetry,” *Italian Folk: Vernacular Culture in Italian-American Lives*, Ed. Joseph Sciorra (Fordham University Press, 2011), 107–131.

“Preface: Mediated Ethnicity” (coauthored with Anthony Julian Tamburri), *Mediated Ethnicity: New Italian-American Cinema*, Ed. Giuliana Muscio, Giovanni Spagnoletti, Joseph Sciorra, and Anthony Julian Tamburri (John D. Calandra Italian American Institute, 2010), ix–xviii.

“A Lived History under Scrutiny: Italian American Performance Art” (with accompanying appendix coauthored with Stefania Taviano), *Teaching Italian American Literature, Film, and Popular Culture*, Ed. Edvige Giunta and Kathleen Zamboni McCormick (Modern Language Association, 2010), 182–199.

“Concetta De Iorio’s Granddaughter Remembers/B Amore’s Journey into the Realm of Memory,” in *An Italian American Odyssey: Lifeline-filo della vita: Through Ellis Island and Beyond*, B. Amore (Fordham University Press, 2006), 209–211; Italian translation, 353–357.

“Religious Banners and Ceremonial Life in Italian Williamsburg, Brooklyn,” *Sacred Emblems, Community Signs: Historic Flags and Religious Banners from Italian Williamsburg, Brooklyn* [exhibition catalogue], Ed. Joseph Sciorra. (Casa Italiana Zerilli-Marimò, New York University, 2003).

“‘Italians Against Racism’: The Murder of Yusef Hawkins (R. I. P.) and My March on Bensonhurst,” *Are Italians White?: How Race is Made in America*, Ed. Jennifer Guglielmo and Salvatore Salerno. (Routledge, 2003), 192–209. Published in Italian in *Gli italiani sono bianchi?: Come l’America ha costruito la razza* (Gruppo Editoriale il Saggiatore, 2006).

“‘We Go Where the Italians Live’: Religious Processions as Ethnic and Territorial Markers in a Multi-Ethnic Brooklyn Neighborhood,” *The Gods of the City: Religion and the Contemporary American Urban Landscape*, Ed. Robert A. Orsi. (Indiana University Press, 1999), 310–340.

“Return to the Future: Puerto Rican Vernacular Architecture in New York City,” *Re-Presenting the City: Ethnicity, Capital and Culture in the 21st Century Metropolis*, Ed. Anthony King (Macmillan Press Ltd./ New York University Press, 1996), 60–92.

“Multivocality and Vernacular Architecture: The Our Lady of Mount Carmel Grotto in Rosebank, Staten Island,” *Studies in Italian American Folklore*, Ed. Luisa Del Giudice (Utah State University Press, 1993), 203–243.

“Yard Shrines and Sidewalk Altars of New York’s Italian-Americans,” *Perspectives in Vernacular Architecture, III*. Ed. Thomas Carter and Bernard L. Herman (University of Missouri Press, 1989), 185–198.

Articles

“Toppling Columbus, Recasting Italian Americans” (coauthored with Laura E. Ruberto), “Process History,” the blog of the Organization of American Historians, *The Journal of American History*, and *The American Historian*.
<http://www.processhistory.org/rubertosciorra-toppling-columbus/>, July 23, 2020.

“Migrating Objects: Italian American Museums and the Creation of Collective Identity” (coauthored with Laura E. Ruberto), *Altreitalia* 56 (January-June 2018), 131–156. Published in Italian as “Oggetti migranti: I musei italoamericani e la creazione dell’identità collettiva,” *Storia degli italoamericani*, Ed. William J. Connell, Stanislaw G. Pugliese, and Maddalena Tirabassi (Le Monnier Università/Mondadori Education, 2019), 755-772.

“Recontextualizing the Ocean Blue: Italian Americans and the Commemoration of Columbus” (coauthored with Laura E. Ruberto), “Process History,” the blog of the Organization of American Historians, *The Journal of American History*, and *The American Historian*. <http://www.processhistory.org/recontextualizing-the-ocean-blue/>, October 4, 2017.

“New Italian Migrations to California” (coauthored with Laura E. Ruberto), *Studi Emigrazione: International Journal of Migration Studies* (special issue on new Italian emigration) 54 (July-September 2017), 485–510.

“Hybrid Moments: Italian Americans in Post-1960s Rock Scenes” (coauthored with Rosangela Briscese), *ASEI/Archivio Storico dell’Emigrazione Italiana* 10 (2014), 28–31.

“Remembering and Imagining: Italian American *Presepi* in New York City,” *Ethnologie française* 42.1 (2013), 109–121.

“The Black Madonna of East 13th Street,” *Voices: The Journal of New York Folklore* 30.1-2 (Spring-Summer 2004), 14–17.

“‘Hip Hop from Italy and the Italian Diaspora’: A Report from the 41st Parallel,” *Altreitalia* 24 (January-June 2002), 86–104.

“Who Put the Wop in Doo-Wop?: Some Thoughts on Italian Americans and Early Rock and Roll,” *Voices in Italian Americana* 13.1 (2002), 16–22; reprinted in 26.1 (Spring 2015).

“Imagined Places, Fragile Landscapes: Italian American *Presepi* (Nativity Crèches) in New York City,” *The Italian American Review* 8.2 (Autumn/Winter 2001), 141–173.

“The Lisanti Family Chapel in Williamsbridge, the Bronx,” *Voices: The Journal of New York Folklore*. 27: 3-4 (Fall-Winter 2001), 26–30.

“‘Welcome to Your Second Home’: Ethnic Social Clubs in New York City” (coauthored with Ray Allen and Steve Zeitlin), *New York Folklore* 25.1-4 (1999), 17–24.

“‘We’re Not Here Just to Plant. We have Culture.’: An Ethnography of the South Bronx *Casita Rincón Criollo*,” *New York Folklore* 20.3-4 (1994), 19–41.

“In Memoriam: New York City’s Memorial Walls,” *Folklife Annual 1990*. Ed. James Hardin. (Washington, D.C.: American Folklife Center at the Library of Congress, 1991), 144–151.

“‘I Feel Like I’m in My Country’: Puerto Rican Casitas in New York City,” *The Drama Review* 34.4 (1990), 156–168. Published in Spanish as “*Las Casitas de Madera de Nueva York*,” *Claridad* (July 12, 1990), 20–21.

“‘O’ *Giglio e Paradiso*’: Celebration and Identity in an Urban Ethnic Community,” *Urban Resources* 5.3 (1989), 15–20, 44–46.

“Religious Processions in Italian Williamsburg,” *The Drama Review* 29.3 (1985), 65–81.

Other Publications

Entry for “Italian; East and Northeast; North America” in *Encyclopedia of Vernacular Architecture of the World*, Second Edition (Cambridge University Press)—in production.

History of the 1927 recordings of Compagnia Columbia’s “Protesta per Sacco e Vanzetti” and Raoul Romito’s “Sacco e Vanzetti,” National Recording Registry, https://www.loc.gov/static/programs/national-recording-preservation-board/documents/ProtestaperSaccoeVanzetti.pdf?fbclid=IwAR3FNkdZQkzrBQ71DRQwio9uaE6_c0OwK8uQH-8IDV7n69UriFPZucg5KTg, September 14, 2020.

“In the Neighborhood,” *New York Times*, Metropolitan section, April 7, 2019, 4, published online as “The Remnants of La Dolce Vita in Brooklyn’s Italian Williamsburg,” *New York Times* “Lens” blog, <https://www.nytimes.com/2019/04/04/lens/italian-american-williamsburg-brooklyn.html>, April 4, 2019.

“Migration and Material Culture: Legacy, Ethnicity, Hybridity,” a written interview (coauthored with Laura E. Ruberto), *Diaspora* 32 (2018), a special issue “Métiers d’art itinérants—Artisans en migration (France et espace alpin XVe-XIXe siècle),” 125–129.

“An American Photographer’s Pilgrimage to the Italian Village of Luzzara,” *New York Times* “Lens” blog, <https://www.nytimes.com/2018/12/31/lens/american-photographers-italian-village-luzzara.html>, December 31, 2018.

“Italy Between Past and Future,” *New York Times* “Lens” blog, <https://nyti.ms/2jX9BLr>, September 25, 2017.

“Riflessioni personali sulla storia del rap italiano.” An accompanying booklet for DVD *All’Assalto: Le Radici del Rap in Italiano*, Paolo Fazzini, dir., 2015.

“The Decorated Flowerpots of Brooklyn/I vasi decorati di Brooklyn,” *Atlantis* 2.1 February-March 2013, 82–85

“Real Italians” (reprint from blog post), *Guido: Italian/American Youth and Identity Politics*, Ed. Letizia Airos and Ottorino Cappelli (Bordighera Press, 2011), 39–43.

“Our Lady of Mount Carmel Grotto” and “Storefront Chapel to the Black Madonna,” *Hidden New York: A Guide to Places that Matter*. Ed. Marci Reaven and Steve Zeitlin. (Rivergate Press, 2006), 326–334.

“Greetings from the City of Lights: Place Consciousness and the Public Spectacle of the Decorated House.” *Somerville: City of Lights* (Somerville Arts Council, 2006), 4–5.

“Making the World Safe for Graffiti: Reflections on Legal Graffiti/Un mondo sicuro per i graffiti: Riflessioni sui graffiti legali,” *Circumwriting: Viaggio nell’arte metropolitana*, Ed. Luca Borriello (La Moderna Stampa, 2004), 141–146.

“Rita Passeri’s Uncommon Women,” *Primo Magazine* (March-April 2002), 26–30.

“Una chiacchierata,” a transcribed interview with actress Annabella Sciorra, *Screening Ethnicity: Cinematographic and Representations of Italian Americans in the United States*, Ed. Anna Camaiti Hostert and Anthony Julian Tamburri (Bordighera Press, 2002), 337–351.

“Rappresentando il Bronx,” *AL Magazine* 37 (June 1999), 100–101.

“Yard Shrines of Italian New York,” *culturefront* 7.3 (Fall 1998), 57–64.

Entries for “Casitas” and “Yard Shrines” in *Encyclopedia of Vernacular Architecture of the World*, Ed. Paul Oliver (Cambridge University Press, 1997).

Entries for “Casitas,” “Giglio,” and “Yard Shrines” in *The Encyclopedia of New York City*. Ed. Kenneth T. Jackson (Yale University Press, 1995); revised for 2010 second edition.

Eleven biographical sketches in *Made by Hand, Played by Heart: Folk Arts in Queens*, Ed. Kathleen Condon (Queens Council on the Arts, 1991), 14–35.

“A Knack for Nicknames,” *Fra Noi* (June 1988), N-9, N-12.

“Reweaving the Past: Vincenzo Ancona’s Telephone Wire Figures,” *Clarion* (Spring/Summer 1985), 48–53.

“Brooklyn’s Dancing Tower,” *Natural History* 92.6 (June 1983), 30–37, 77, with I. Sheldon Posen.

Reviews

Sacred Art: Catholic Saints and Candomblé Gods in Modern Brazil by Henry Glassie and Pravina Shukla (Indiana University Press, 2017), *Journal of Folklore Research* (September 5, 2019) <http://www.jfr.indiana.edu/review.php?id=2212>.

All the Queens Houses (<https://www.allthequeenshouses.com/>) by Rafael Herrin-Ferri, *Buildings & Landscapes* 25.1 (Spring 2018), 109–110.

Italian Birds of Passage: The Diaspora of Neapolitan Musicians in New York by Simona Frasca (Palgrave Macmillan, 2014), *Yearbook for Traditional Music* 48 (2016), 208–210.

Pride in Modesty: Modernist Architecture and the Vernacular Tradition in Italy by Michelangelo Sabatino (University of Toronto Press, 2010), *Buildings & Landscapes* 18.1 (Spring 2011), 100–101.

History on the Road: The Painted Carts of Sicily by Marcella Croce and Moira F. Harris (Pogo Press, 2006), *Voices: The Journal of New York Folklore* 32.3-4 (Fall-Winter 2006), 47.

Heaven Touches Brooklyn in July (video documentary), *Journal of American Folklore* 117.465 (Fall 2004), 459–462.

Recycled, Re-Seen: Folk Art from the Global Scrap Heap by Charlene Cerney and Suzanne Seriff (Harry N. Abrams, 1996), *Folk Art Finder* 18.4 (1997), 14–16.

Hajj Paintings: Folk Art of the Great Pilgrimage by Ann Parker and Neil Avon (Smithsonian Institution Press, 1995), *Folk Art Finder* 17.2 (1996), 12–14.

Miracles on the Border: Retablos of Mexican Migrants to the United States by Jorge Durand and Douglas S. Massey (University of Arizona Press, 1995), *Folk Art Finder* 17.1 (1996), 14–15, 20.

My Town—Mio Paese and *Ave Maria: The Story of the Fisherman's Feast* (video documentaries), *Visual Anthropology* 4.1 (1991), 78–80.

Creative

“Joseph Sciorra/Brooklyn, New York,” in *Bodies of Words: Stories on Skin*, Ed. Jennifer Goldring and Melanie Whithaus (December Press, 1996), 49.

“The Mundane,” *Paterson Literary Review* 43 (2015), 218.

“Suggestions,” *The Inquisitive Eater*, December 9, 2014, <http://inquisitiveeater.com/2014/12/09/suggestions-by-joseph-scorra>.

“*Una canzone d'amore*” and “Park Bench,” *Voices in Italian Americana* 24.1 & 2 (2013), 109–110.

“The Poetics of Sociology,” “The Women of Washington Heights,” “Civilization,” “The Smell of Cigars,” “This Is Not Your War,” “Wedding Cookies,” and “On the Border,” *Voices: The Journal of New York Folklore* 38 (Winter-Fall 2012), 13, 27, 29, 33, 39, 43, 47.

“Among her meticulously . . .” and “There she was . . .” *Up the Staircase Quarterly*, 12 (2011), <http://www.upthestaircase.org/Archives/issue12JosephSciorra.htm>.

EXHIBITIONS

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| 2019 | Curator, “Goombarooch Resignified: Works by John Avelluto,” John D. Calandra Italian American Institute. |
| 2019 | Guest curator for online exhibit for the Gallery of Folklore and Popular Culture (https://flpcgallery.org). |
| 2015 | Co-Curator, “Reframing Italian America: Historical Photographs and Immigrant Representations,” John D. Calandra Italian American Institute. |
| 2011 | Co-Curator, “Graces Received: Painted and Metal Ex-votos from Italy,” John D. Calandra Italian American Institute. |
| 2009 | Co-Curator, “Chist’è New York: The Mark Pezzano Collection of Neapolitan Sheet Music from New York,” John D. Calandra Italian American Institute. |

- 2005 Curator, “Architecture of Devotion: Italian American Religious Expression in New York City,” Photographs by Larry Racioppo, Italian American Museum.
- 2005 Curator, “Dennis, Rose, and Sal: Family Portraits,” Photographs by John Milisenda, Italian American Museum.
- 2004 Co-Curator, “The Art of Freedom: Onorio Ruotolo and the Leonardo Da Vinci Art School,” Italian American Museum.
- 2003 Curator, “Sacred Emblems, Community Signs: Historic Flags and Religious Banners from Italian Williamsburg, Brooklyn,” Casa Italiana Zerilli-Marimò, New York University.
- 2002 Curator, “‘Evviva La Madonna Nera!’: Italian American Devotion to the Black Madonna,” traveling exhibition for the Calandra Institute.
- 1993 Co-Curator, “Welcome to Your Second Home: New York’s Ethnic Social Clubs,” Museum of the City of New York.
- 1989–90 Co-Curator, “The Giglio: Brooklyn’s Dancing Tower,” Brooklyn Historical Society.
- 1989–90 Curatorial Consultant and Editor, “*Las Casitas: An Urban Cultural Alternative*,” Experimental Gallery at the Smithsonian Institution and the Bronx Museum of the Arts.
- 1989 Researcher, “The Grand Generation: Memory, Mastery, Legacy,” Smithsonian Institution.
- 1988–89 Researcher, “City Play: The History and Customs of Play in New York,” Museum of the City of New York.
- 1987 Researcher, “Traditional Folk Art of Montgomery County,” Montgomery County Historical Society.
- 1983 Researcher, “New Traditions and Old: Making Brooklyn Home,” Brooklyn Educational and Cultural Alliance.

MEDIA

Invited blogger, “Occhio contro occhio,” <http://bloggers.iitaly.org/bloggers/occhio-contro-occhio>, 2007 to present.

Curator, www.italianrap.com (1998–2012), a website about Italian hip hop.

FELLOWSHIPS AND AWARDS

Winner of the Italian American Studies Association's 2016 non-fiction book award for *Built with Faith: Italian American Imagination and Catholic Material Culture in New York City* (University of Tennessee Press, 2015).

Inducted into the Fellows of the American Folklore Society, 2016.

Non-Stipendiary Research Fellowship, Bard Graduate Center, 2014.

Scholar-in-residence, Wertheim Research Study Room, New York Public Library, 2012–2013.

Winner of the Anne and Henry Paolucci Prize in Italian American Writing, for the essay “‘Italians Against Racism’: The Murder of Yusef Hawkins (R. I. P.) and My March on Bensonhurst,” 2003.

SERVICE TO THE FIELD

- I have peer reviewed articles for the following journals and university presses: *Altreitalia*; *Comunicazionepuntodoc*; *Cultural Analysis*; *Cultural Studies Review*; *Italian American Review*; *Journal of American Folklore*; *Material Culture Review*; *Material Religion: The Journal of Objects, Art and Belief*; *Miscelánea: A Journal of English and American Studies*; University Press of Mississippi; *Voices in Italian Americana (VIA)*; *Voices: The Journal of New York Folklore*.
- Co-edit the “H-ItalianDiaspora” network, part of the H-Net Humanities and Social Sciences OnLine, 2016 to present.
- Editorial Board, “Critical Studies in Italian America” series, Fordham University Press, 2010 to present.
- Editorial Board, *Journal of American Folklore*, 2014-2019.
- Editorial Board, *Voices: The Journal of New York Folklore*, 2017-2020.
- Bishir Prize Committee, Vernacular Architecture Forum, 2017.
- Nominating Committee, American Folklore Society, 2015–2017.
- Italian American Studies Association (formerly the American Italian Historical Association), executive council member, 2009–2013.
- Italian Americans for a Multicultural United States (IAMUS), steering committee, 1992–95.
- New York State Council for the Humanities Speakers Program, 1988–2002.
- New York State Council on the Arts/Folk Arts Program, auditor and review panelist, 1985–91, 1997, 1999, 2000–2003, 2014 to present.

APPLIED SCHOLARSHIP

- Spearheaded a social media campaign to nominate successfully the 1927 78rpm recordings of the Compagnia Columbia's "Protesta per Sacco e Vanzetti" (SIDE A) and Raoul Romito's "Sacco e Vanzetti" (SIDE B) to the 2019 National Recording Registry (2020).
- Assisted in the successful donations of works by self-taught artists to museums: Giovanni Indelicato's (aka Joe Milone) "Shoe Shine Stand" to the Fenimore Art Museum (2014); and Vincenzo Ancona's "St. George and the Dragon" to the Fenimore Art Museum (2010) and his "The Plowers," "The Grape Harvest," and "The Old Well" to the Museum of International Folk Art (2015).
- Assisted in the successful donation of Italian immigrant and Greenwich Village resident Rocco Castello's (1880–1956) *zampogna* (bagpipe) to the New-York Historical Society (2017).
- Assisted in the successful nominations of the Our Lady of Mt. Carmel Grotto (2000) and the Lisanti Family Chapel (2001–2002) to the National and New York State Registers of Historical Places.
- Donated my private collection of research and papers pertaining to: Italian American folklore and folklife in New York City and other related topics to the American Folklife Center at the Library of Congress (2018); Italian hip hop to the San Diego State University Library's Special Collections and University Archives (2014); and Puerto Rican *casitas* and community gardens, and memorial murals in New York City to the Rare Book and Manuscript Library at Columbia University (2013).
- Organize an annual gathering each September 8th at The Phoenix, a gay-friendly bar and the former site of an Italian American lay religious voluntary association and storefront Catholic chapel of the Sicilian Black Madonna of Tindari (2004-to present).