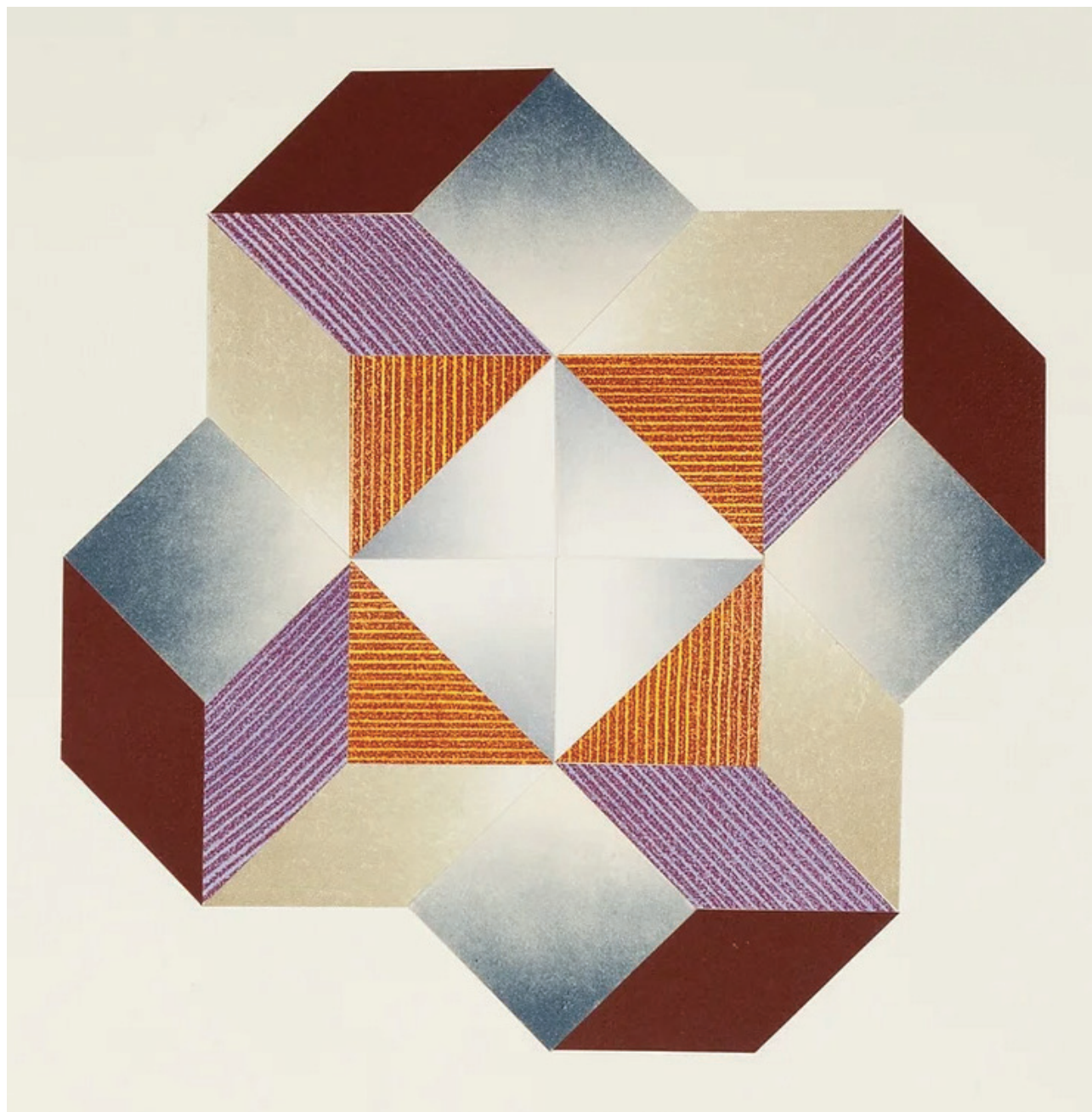


JOHN D.  
CALANDRA  
ITALIAN  
AMERICAN  
INSTITUTE

# *il Bollettino*

*dedicated to the history and culture of Italians in America*



2023 • VOLUME 16 • NUMBER 1

THE JOHN D. CALANDRA ITALIAN AMERICAN INSTITUTE IS A UNIVERSITY INSTITUTE UNDER THE AEGIS OF QUEENS COLLEGE, THE CITY UNIVERSITY OF NEW YORK

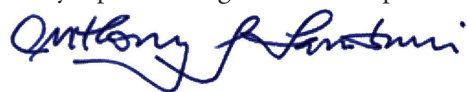
## LETTER FROM THE DEAN

Care Amiche, Cari Amici,

Welcome to Volume 16.1 of the Calandra Institute's *il Bollettino*! Since I last wrote, numerous significant events have taken place in these intervening months, and you will read about many successes in this issue related to those events and the individuals involved.

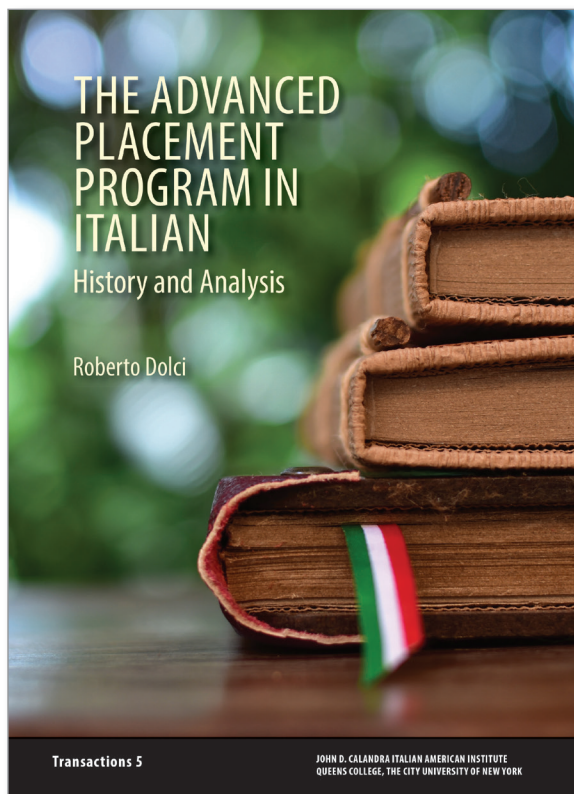
Our future activities will continue to explore the many sectors of our community as we move forward. Join our mailing list! We often add events to our regularly scheduled programming, so be sure to add your name to our listserv if you have not yet done so.

As I close, I wish to thank the members of the Calandra Institute staff for their continued dedication to the various projects and programming we organize. Overall, they have proven to be exceptional. I am delighted to reiterate once more that we continue to benefit from the unyielding support of both Chancellor Felix Matos Rodríguez of CUNY and President Frank Wu of Queens College. They and their staffs have cleared many a path throughout their respective tenures.



Anthony Julian Tamburri  
Dean and Distinguished Professor

## RECENTLY PUBLISHED!



## ITALIAN DIASPORA STUDIES SUMMER SEMINAR

The Calandra Institute's Italian Diaspora Studies Summer Seminar is a three-week professional development seminar conducted primarily for college professors and advanced graduate students. It is held in Rome in collaboration with Roma Tre University. The 2023 program will take place June 12–30.

The seminar is the recipient of a recurring gift from Alexandra de Luise and Normand Tourangeau and a five-year grant from the Francesco and Mary Giambelli Foundation. Additional supporting institutions include the American Association of Teachers of Italian, Italian American Studies Association, Italian Language Inter-Cultural Alliance, National Italian American Foundation, Order Sons of Italy Foundation, and Unico Brookhaven.

## STAFF NEWS

STEPHEN CERULLI wrote the introduction to *The Italians in America Before the Revolution*, by Giovanni Schiavo, published this year by Bordighera Press. He was awarded a fellowship through the Italian Enclaves Historical Society to attend the 2023 Italian American Future Leaders Conference in Sunrise, Florida.

DONNA CHIRICO received the 2022 Italian American Leadership Award for her outstanding achievements, at the Italian Charities of America's 86th Annual dinner dance on October 23, 2022. Other recipients and awards include Louisa Calio, Renaissance Award; Silvana Mangione, Italian American Ambassador Award; Joseph Petrosino, Christopher Columbus Award; Giovanni Pinto, Italian American Community Service Award; and Antonio Carlo Vitti, Lifetime Achievement Award.



Donna Chirico with Italian Charities Vice President Alan Hartman and President Domenic Giampino.

JOSEPH SCIORRA presented "Ephemeral Art and Architecture of Italian Immigrant Catholic *Feste*" at the America-Italy Society of Philadelphia on March 30, 2023.

COVER ART: *Bachelor's Path*, etching collage by Kathy Caraccio, 1977 © kcaracciocollection.com



### RECENT EVENT HIGHLIGHTS

**SEPTEMBER 19, 2022** Lecture: Tracing Threads and Weaving Stories: Creative Dialogues from within the Italian Diaspora, with Luci Callipari-Marcuzzo. This project was made possible by the Australian Government's Regional Arts Fund.

**OCTOBER 21, 2022** Award Presentation: Joseph Tusiani Italian Translation Prize, awarded to Geoffrey Brock for his translation of Giuseppe Ungaretti's *Allegria*. Cosponsored by the Calandra Institute and *Journal of Italian Translation*.

**NOVEMBER 1, 2022** Book Presentation: *The Italian Legacy in the Dominican Republic*, with Andrea Canepari, Ramona Hernandez, Fabio Finotti, Anthony Tamburri, and Alessandro Vettori. Cosponsored by the Calandra Institute, CUNY Institute for Dominican Studies, Istituto Italiano di Cultura, and Rutgers University.

**NOVEMBER 2, 2022** Roundtable: Shattered Madonnas: Exploring the Effects of Domestic Violence on the Lives of Women in Italy and the United States, with Donna Chirico, Vincenza Dante, Ilaria Marra, Lucia Rivieccio, Susanne Sabatino-

Pellicane, and Anthony Tamburri. Cosponsored by the Calandra Institute, Italian Language Inter-Cultural Alliance, and National Organization of Italian American Women.

**NOVEMBER 5, 2022** Symposium: Francis Ford Coppola's *The Godfather* Fifty Years Later: Representation, Reception, Revisitation, with Rebecca Bauman, Ryan Calabretta-Sajder, Donna Chirico, George De Stefano, Fred Gardaphé, and Chiara Mazzuchelli.

**JANUARY 24, 2023** Roundtable: Giorno della Memoria: "Critical Thinking in Action: The Aesthetic and Political Writings of Eugenio Colorni," with Ernesto Ialongo, Luca Meldolesi, Stanislao Pugliese, and Nicoletta Stame. Cosponsored by the Calandra Institute and Bordighera Press.

**JANUARY 27, 2023** Giorno della Memoria/International Holocaust Remembrance Day. Cosponsored by the Calandra Institute, Consulate General of Italy in New York, Istituto Italiano di Cultura, Centro Primo Levi, Casa Italiana Zerilli-Marimó at NYU, and Italian Academy at Columbia University.

### *ITALICS*: TELEVISION FOR THE ITALIAN AMERICAN EXPERIENCE

The October 2022 episode of *Italics* featured an interview with Laura Mattioli, founder and president of the Center for Italian Modern Art (CIMA). Since 1983, Mattioli has been the curator responsible for the collection of her father, Gianni Mattioli. This collection is considered to be one of the most important assemblages of Italian avant-garde and modern art. Mattioli discussed the importance of continuing her father's legacy of sharing the human values expressed by art and of offering images of contemporary Italy to complement those of past eras.

CIMA is a nonprofit exhibition and research center established in 2013 in New York City to promote the appreciation and study of modern and contemporary Italian art in the United States and internationally. Fellowships are awarded annually to scholars at the

master's, doctoral, and post-doctoral level. CIMA's online journal, *Italian Modern Art*, publishes new scholarship in the field of twentieth-century Italian art.



*Italics* airs Monday through Thursday at 11:00 am  
on Spectrum/Optimum 75, Antenna 25.3, RCN 77, and Verizon FiOS 30

*Italics* can be viewed on demand at  [tv.cuny.edu/media/italics](http://tv.cuny.edu/media/italics)  [youtube.com/ItalicsTV](https://youtube.com/ItalicsTV)

SPECIAL ISSUE: Rethinking Italian American Literary Criticism: New Ideas for a Reconsideration, guest edited by Anthony Julian Tamburri and Sabrina Vellucci

## Interrogating the Myths of Education: Dorothy Bryant's *Ella Price's Journal*, and *Miss Giardino*, CHRISTA BAIADA

Dorothy Bryant (1930–2017) has earned a notable place in the literary tradition of Italian American women. Leading scholars have produced excellent criticism exploring Bryant's engagement with ethnic identity as well as with gender and feminism, itself connected often in the fiction with immigration, ethnicity, and class. The focus in the scholarship has been on complex representations of Italian American women in Bryant's novels and her early contributions to the ongoing, collective literary project of "questioning and redefining, in unexpected and probing ways, traditional representations of Italian American women" (Giunta 2002, 33). Given that Bryant returns to issues of teaching and learning repeatedly in her oeuvre, most of these scholars have also noted her representations of and thoughts on education in relation to their primary subject. I propose that shifting the focus more directly onto this theme in her writing provides a powerful and broadly relevant lens through which to consider today's pressing issues of equity, transformation, and agency in American education.

Almost fifty years ago, in her novels *Ella Price's Journal* (1972) and *Miss Giardino* (1976), Bryant presciently identified the central challenge with which we are urgently struggling as educators and as a society: the structures of American education that determine who is transformed and how, and by extension who gets left behind. These novels interrogate and complicate myths of education as an agent of wholly positive transformation and as a social equalizer. By challenging a false myth, "a commonly held but mistaken belief," Bryant argues in her essay collection *Myths to Lie By* (1984), authors can "recreate or rediscover an expression of reality—a true myth" (Bryant, *Myths* i). In my essay I will analyze how Bryant reveals the "true myth" of education that emerges by taking readers through a critical consideration of foundational American mythologies of equality and meritocracy in education through the fictional narratives of Ella Price and Anna Giardino. These protagonists exemplify the hallowed notions of educational transformation as intellectually inspiring and as essential to (though not guaranteeing) social advancement. Yet, as I will also argue, Bryant complicates their narratives to reveal the reality, or the truer myth, that education has varied meanings to, effects on, and measures of achievement for those from different racial, ethnic, and class groups than it does for white middle-class America. She trains our eye on ethnic and racial divides allowed to propagate by blaming individual teachers and students for the failure of those who don't succeed by the standards of the majority culture. Today, as we seek to recreate our educational structures to be culturally sustaining and to serve diverse students with diverse needs and purposes related to education, Bryant's novels offer an opportunity to investigate our own deeply entrenched beliefs.

## Whites Only: Race and Mobility in Kym Ragusa's *The Skin Between Us: A Memoir of Race, Beauty, and Belonging* and Claudia Rankine's *Citizen: An American Lyric*, MARY JO BONA

This essay examines Kym Ragusa's *The Skin Between Us: A Memoir of Race, Beauty, and Belonging* and Claudia Rankine's *Citizen: An American Lyric*, two generically flexible narratives that cross borders between memoir, poetry, and visual cultures. I demonstrate how Ragusa and Rankine critique specific spaces in order to illuminate racial dynamics vis-à-vis the bodies of women of color who inhabit spaces that are a priori coded as white, segregated, and off-limits to the very people who have attained a positionality that requires them to enter those spaces. Ragusa's *The Skin Between Us* highlights the painstaking situation for the daughter of a Sicilian/Calabrese American father and an African American mother. Her parents' clandestine relationship reproduces strange crossings for Ragusa, whose childhood moves uneasily back and forth between West Harlem, the Bronx, and Maplewood, New Jersey. Rankine's *Citizen* illuminates the visual act of non-seeing that reproduces racial politics in multiple spaces, from public transportation to tennis courts, extending a spatial critique of white supremacy in both quotidian and highly publicized spaces. I argue that these literary artists examine and interrogate "the wrong kind of crossings" for the right reasons: the right to exist as women of color in an American society bent on disciplining their movement. Throughout their narratives, Ragusa and Rankine elucidate how they and others are rendered hyper-visible and exceedingly erased from legibility as a result of racial politics.

## "Time Meant Nothing": A New Reading of Pietro di Donato's *Three Circles of Light* beyond Autobiography and Stereotypes, CARLA FRANCELINI

Rereading a traditional Italian American author like Pietro di Donato means revisiting not just *Christ in Concrete* (1939)—a cornerstone text of Italian American literature—but also di Donato's subsequent novels. Although *This Woman* (1958) and *Three Circles of Light* (1960) have yet to receive the same notoriety or critical attention as *Christ in Concrete*, they demonstrate a more complete description of life within an immigrant community as well as di Donato's capabilities as a writer. Traditionally, criticism of Italian American writing is dominated by tropes like food, family, or religion. Dominant themes in the corpus of di Donato like sexuality, sensuality, and gender roles have been somewhat ignored in the existing criticism of *Christ in Concrete*. Sexuality, sensuality, and gender roles, although certainly tangible ideas in the initial novel, are further developed and refined in di Donato's subsequent works, therefore justifying a rereading of *Christ in Concrete* with the context these novels provide. Looking more closely at *This Woman* and *Three Circles of Light* and, in some cases, di Donato's later short stories and journalistic writing, provides an opportunity to think about di Donato's writing outside of the traditionally explored tropes of Italian American literature.

These pieces also provide clarity and context for parts of *Christ in Concrete* that are seemingly vague or potentially misunderstood. Some examples of such scenes that are explained in the later novels are the guilt young Paul feels over having a crush on his downstairs neighbor and the older Paul's renunciation of God in the final episode.

Robert Viscusi, in chapter 8 of his collection *Buried Cesars*, titled "A Literature Considering Itself: The Allegory of Italian America," writes, "A literature can think. The way a literature thinks is its intertext, its weaving from generation to generation, new fabrics contain what everyone well recognizes to be bits of old familiar patterns" (139). *This Woman* and *Three Circles of Light* and some of di Doanto's later, shorter pieces are the intertext of *Christ in Concrete*, and therefore, a rereading of or reinterpretation of di Donato's novel is dependent upon these works. The varied experiences of di Donato's protagonist as well as those of other major characters are the easily recognized "familiar patterns," while larger themes dominating di Donato's writing develop and ultimately provide insight and understanding that make a rereading of *Christ in Concrete* possible.

### From Divided to Diasporic: Re-envisioning Italian American Texts through Transformative Translingual Practices, CAROLINE PARI

Translingualism, as theorized in linguistics, ESL instruction, and college writing pedagogy, dramatically shifts the way we view language use and development. Translingualism fundamentally recognizes that languages are always in contact and mutually influencing each other, rather than being static, separated, and fixed. Moreover, translingualism views language use as a dynamic social process of negotiation and renegotiation and translation in which users, conventions, and contexts are continually recontextualized. While translingualism applies to the qualities and characteristics of many languages, the main focus has been on English. Ariel Dorfman's description of the globalization of English as a "mongrelization that inevitably comes when transnational people breed bodies and syllables" shows an understanding of translingualism. Dorfman recognizes how English is, indeed, transformed by its users in a continually flowing dynamic process that contrasts its static, monolithic status, which characterizes a monolingual orientation. Reflecting on his own bilingual journey, he replaces the dualistic concept of the divided self with that of hybridized pluralistic identities: "allowing other tormented bilinguals to feel accompanied in their own quests for the sort of pluralistic citizens that I hope would constitute a model for tomorrow's new humanity." Dorfman's concept of hybridity, Suresh Canagarajah's prolific work on translingual practices, and Gloria Anzaldúa's border theory and new mestiza consciousness can transform the ways in which we understand Italian American literature and will be the theoretical focus of this essay.

Dorfman clearly illustrates the limits of monolingualism and its problematic enactment of separation and division. These limits and the final acceptance of hybridity are things that we

see in Italian American texts, especially in autobiographical stories about one's use of language, or literacy narratives. For example, Jerre Mangione presents the familiar divide between two cultures and two languages in his autobiography *Mount Allegro* when he describes "my mother's insistence that we speak only Italian at home drew a sharp line between our existence there and our life in the world outside" (50). This binary is what Dorfman struggled with his whole life. For Italian American women writers, the divided binary created painful conflicts and contributed to the alienation and loneliness so well documented by Helen Barolini and captured by Tina De Rosa in her speech, "The Passionate Woman." DeRosa's education left her feeling dislocated; she calls it a "gift and a burden." This is a common feeling among Italian American women writers and working-class writers. However, for some like M. Bella Mirabella and Marianna De Marco Torgovnick, their education fosters stronger connections rather than divisions, which can be understood through Anzaldúa's new mestiza consciousness.

For Anzaldúa, her "divided self," empowers her with double perspectives that transform and create new identities, such as mestiza, but also new ways of seeing. Anzaldúa employs the journey metaphor of crossing a bridge to symbolize how this new consciousness develops. She explains, "The bridge (boundary between the world you've just left and the one ahead) is both a barrier and point of transformation. By crossing, you invite a turning point, initiate a change" (557). Writing is essential to rebuilding the self and voicing this new identity. With this new identity, one builds new communities that create bonds across all dividing lines and boundaries in order to achieve social justice and social change. Anzaldúa explains that "writing is an archetypal journey home to the self" (574). "Home" is the bridge until there is a time when bridges are no longer needed. As we see in many literacy narratives, the writers undergo a journey, usually through education, that transforms them. Their narratives capture this process, which sometimes involves a return home, a return in which their changed selves become apparent. In many of these literacy narratives, which will be the focus of this essay, the writers straddle two worlds, situated in the borderlands, from which they gain a greater "conocimiento" and through their autobiographical writing begin the process of transforming others. Thus, Anzaldúa's theory of mestiza consciousness redirects our focus to the space between these worlds: the space where the hyphen or slash mark resides. From this position, we can interrogate the binary and understand the higher consciousness that envisions a holistic self to heal the divisions.

The Telos—Paul Piccone Institute Conference, FORMS OF WAR, cosponsored by the Calandra Institute and the International Center for Critical Theory, New York University, took place at the Institute March 31–April 1, 2023. The conference examined the relationship between conflict and insight in war and how the conceptualization of conflict affects the outbreak, progress, and outcome of wars.



# 2023 ANNUAL CONFERENCE: ITALY AND THE PACIFIC RIM

Program subject to change

## FRIDAY, APRIL 28

9:30–10:45 am

### Orienting Italians

*Madama Butterfly*, *Turandot*, and Liù: Manifestations of Puccini's Orientalism, ALFRED R. CRUDALE, University of Rhode Island

Haikai from Japan to Italy, ILARIA SERRA, Florida Atlantic University

Orienting Italy: China, Past and Present, in Italian Film, MARY ANN MCDONALD CAROLAN, Fairfield University

11 am–12:15 pm

### Keynote

Italy's Chinese Migrant Fast Fashion in Contemporary Artworks, GAOHENG ZHANG, University of British Columbia

1:30–2:45 pm

### Race on the Landscape

Italy on the Pacific: A Look Back through Racial Capitalism, TOMMASO CAIAZZA, Liceo Federico Enriques (Rome)

Italian Wine-scapes in the Anglo-Pacific Sphere, MICHELE MONSERRATI, Williams College

From Farmers to *Padroni*? Ethnic Interactions between Italian Entrepreneurs and Mexican and Filipino Workers in California Agriculture (1930s and 1960s–1970s), PIETRO PINNA, University of Bologna

3:00–4:15 pm

### Literature in California

Pietro Corsi's *The Ambassador of Don Bosco*: Raffaele Maria Piperni, ROSINA MARTUCCI, University of Salerno

Home, School, and the San Francisco Mission Neighborhood as Ethnic "Stories So Far" in Dorothy Bryant's *Miss Giardino*, EVELYN FERRARO, Santa Clara University

John Fante's *My Dog Stupid* and John G. Avildsen's *The Karate Kid*: A Curious, Humorous, and Unsettling Alliance, EMANUELE PETTENER, Florida Atlantic University

## SATURDAY, APRIL 29

9:30–10:45 am

### Californian Transitions

California: Our Italy, GIULIANA MUSCIO, University of Padua

Luigi Donato Ventura, A Witness of the Great Migration: Analysis and Comparison of Italian Communities between the American West and the East Coast, and Between Italy and California, MARIA RITA D'AVIERA, Independent Scholar

On the Trail of Italianness in California: Generational Transitions and New Forms of Sociability, ROSEMARY SERRA, University of Trieste

11 am–12:15 pm

### Italian Asian Connections

Codeswitching between Khmer and Italian: Gendered Performances of Belonging and Marginalization of Cambodian Buddhist Women in Lombardy, SOPHEA SENG, California State University, Long Beach

The Passionate Attachment of Filipino Migration in Italy as the Philippines of Europe, JOSE MARI CUARTERO, University of the Philippines-Diliman

The Marco Polo Day Festival and the Struggle for Recognition, MARIE-CHRISTINE MICHAUD, Université Bretagne Sud (Lorient)

1:30–2:45 pm

### Political Crossings

"Non Cedete Nessun Pulviscolo agli Italiani": Unlocking Archives, *Shanghai News*, and the Decentralization of Italian Colonialism, QIAN LIU, University of Michigan, Ann Arbor

Cold War Crossings: The United States and International Migration Management, 1945–1980, DANIELLE BATTISTI, University of Nebraska at Omaha

Asylum from Chile to Italy: Transnational Leftist Politics, Refugees, and Diplomacy in Nanni Moretti's Documentary *Santiago, Italia*, TERESA FIORE, Montclair State University

## IN PIAZZA

ITALIAN AMERICAN FILMMAKER LAURA TOMASELLI and codirector Jesse Short Bull received a 2022–2023 award from the nonprofit organization Subject Matter for their documentary *Lakota Nation vs the United States*, which chronicles the Lakota people's quest to reclaim the Black Hills, sacred land that was stolen in violation of treaty agreements. The film is narrated by and features the poetry of Layli Long Soldier.

*The Hollywood Reporter* describes the film as “a visually dynamic documentary, and it's also one that delves into



the power of language and how we use it. There are the voices of interview subjects . . . relating a generations-long fight for justice that goes to the core of American history and yet is barely discussed in classrooms.”

IFC Films acquired the North American

rights to the film. IFC Films president Arianna Bocco said, “We are honored to partner with Jesse Short Bull and continue our relationship with Laura Tomaselli.”

Author and activist Sarah Eagle Heart is the executive producer of the film alongside Mark Ruffalo and Marisa Tomei. *Lakota Nation vs the United States* will be released in select theaters this summer.

[lakotanation.film](http://lakotanation.film)

The 2022 LAURIA/FRASCA POETRY PRIZE was awarded to Suzanne Manizza Roszak for her volume *Sicilianas*. Manizza Roszak's poems have appeared in journals including *Colorado Review*, *Crab Orchard Review*, *Poetry Northwest*, *Third Coast*, and *Verse Daily*. She is currently professor of English at the University of Groningen, the Netherlands. The Lauria/Frasca Poetry Prize is administered by Bordighera Press.

NATIVE NEW YORKER KATHY CARACCIO is an artist, collector, curator, master printer, and professor. She received her BFA from Lehman College, CUNY, and went on to train in a variety of specialized printing techniques in New York and Japan. Her etching collage, *Bachelor's Path*, is featured on the cover of this newsletter.

Caraccio has taught printmaking at Columbia University, National Academy, New York School of the Arts, New York University, and Parsons School of Design. Her work is in the collections of the Fine Arts Museum of California, International Quilt Museum, Library of Congress, Metropolitan Museum of Art, and New York Public Library, among others. She has had solo shows in Japan, Korea, Puerto Rico, and the US.

Caraccio started collecting prints while in college. Early in her career, she apprenticed at The Printmaking Workshop. The witnessing of mentor Robert Blackburn's approach to community making and mutual support decisively influenced the making of her collection of 5,000 original prints and handmade books.

In 1977, Caraccio established a printmaking studio focused on collaborative plate-making and editioning. K. Caraccio Studio is invested in non-acid techniques and green printing materials and prints for established artists and publishers. The studio develops projects with emerging artists and first-time printmakers, and offers an apprenticeship program for artists.

[kcaracciocollection.com](http://kcaracciocollection.com)



Ben Wigfall, Kathy Caraccio, and Joe Ramos, 1975. Photograph © Ben Wigfall Estate.

*DIASPORIC ITALY*, the scholarly, peer-reviewed journal of the Italian American Studies Association, publishes criticism, analysis, and research on transnational issues of the Italian American diaspora. The journal is published by the University of Illinois Press.

[iasa.org](http://iasa.org)



The *Italian American Review* features scholarly articles about Italian American history and culture, as well as other aspects of the Italian diaspora. The journal embraces a wide range of professional concerns and theoretical orientations in the social sciences and cultural studies. The *Italian American Review* publishes book, film, and digital media reviews.

### Special Issue Volume 13, Number 1 includes:

- Rethinking Italian American Literary Criticism: New Ideas for a Reconsideration, guest edited by ANTHONY JULIAN TAMBURRI and SABRINA VELLUCCI
- Interrogating the Myths of Education: Dorothy Bryant's *Ella Price's Journal* and *Miss Giardino*, CHRISTA BAIADA
- Whites Only: Race and Mobility in Kym Ragusa's *The Skin Between Us: A Memoir of Race, Beauty, and Belonging* and Claudia Rankine's *Citizen: An American Lyric*, MARY JO BONA
- "Time Meant Nothing": A New Reading of Pietro di Donato's *Three Circles of Light* beyond Autobiography and Stereotypes, CARLA FRANCELINI
- From Divided to Diasporic: Re-envisioning Italian American Texts through Transformative Translingual Practices, CAROLINE PARI

For more information, go to [calandrainstitute.org](http://calandrainstitute.org). Under the Publications menu, click on *Italian American Review*.

## SPRING 2023 PUBLIC PROGRAMS

### PHILIP V. CANNISTRARO SEMINAR SERIES IN ITALIAN AMERICAN STUDIES

**Tuesday, March 21, 2023, 6pm**

Edward E. Boccia: The Painter of Nightmares and Dreams

ROSA BERLAND, The Edward E. Boccia Artist Trust

**Tuesday, April 18, 2023, 6pm**

For a New Religious History of Italian Catholic Immigrants in the United States (1854–1921)

MASSIMO DI GIOACCHINO, New York University

### WRITERS READ SERIES

**Monday, March 13, 2023, 6pm**

ANNIE RACHELE LANZILLOTTO reads from *Whaddyacall the Wind?* (Bordighera Press, 2022)

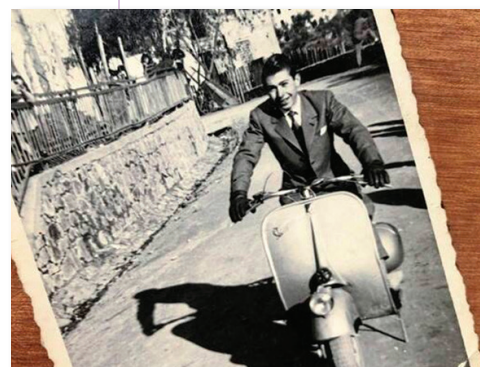
**Wednesday, April 12, 2023, 6pm**

ANTHONY MARRA reads from *Mercury Pictures Presents: A Novel* (Penguin Random House, 2022)

### "DOCUMENTED ITALIANS" FILM AND VIDEO SERIES

**Thursday, May 25, 2023, 6pm**

*Il Messaggero* (2021), 63 minutes  
PETE L. FERRARO, director



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