



The Italian Diaspora Studies Summer School

June 15 – July 3, 2015 • Arcavacata (Rende) Calabria

Università della Calabria

&

John D. Calandra Italian American Institute



The Italian Diaspora Studies Summer School is a three-week summer program at the University of Calabria (Arcavacata di Rende) that takes place June 15th through July 3rd. The Summer School is designed to introduce participants to cultural studies of the Italian Diaspora from a variety of academic perspectives and to foster development of individual projects responding to the materials covered in the series of seminars in literature, film, and the social sciences.

All of the five courses are taught by leading scholars in the field. Faculty includes: Marcella Bencivenni, Margherita Ganeri, Fred Gardaphé, Donato Santeramo, Joseph Sciorra, and Anthony Julian Tamburri. Lectures will be offered by leading scholars from a variety of disciplines.

PROGRAM DIRECTORS

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We wish to thank the many organizations that have contributed to making this workshop possible. First, our two home institutions, the University of Calabria and the John D. Calandra Italian American Institute, Queens College, The City University of New York, have made it possible for us to work on the notion of an Italian diaspora summer school and put it into effect.

Of course, none of this could be possible without substantial support. The various Italian American organizations and colleges and universities have offered the opportunity in the form of fellowships for sixteen participants to attend. This is no small deed, to be sure. Thus, we offer a heart-felt thanks to the following organizations: American Association of Teachers of Italian; National Italian American Foundation; Italian Language Inter-Cultural Alliance; Italian American Studies Association; Order Sons of Italy, NY; Association of Italian American Educators; UNICO.

Queens College President Felix Matos and the University of Calabria Rector Gino Mirocle Crisci immediately signed on to this project, an historical understanding within the greater realm of Italian Americana and Italian Dispoara studies. Our teaching staff, further still, agreed to participate in the Summer School more for the spirit of it than for the compensation.

Un caloroso grazie a tutti quanti!

The Program Directors

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ITALIAN DIASPORA STUDIES SUMMER SCHOOL

15 June-3 July 2015 • University of Calabria • Arcavacata di Rende (CS) Italy

WEEK ONE

	June 15	June 16	June 17	June 18	June 19
8,00 — 9,00	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST
9,30 – 11,30	Italian-American Film lecture & discussion Prof. Tamburri	Vernacular Culture lecture & discussion Prof. Sciorra	Italian-American Film lecture & discussion Prof. Tamburri	Vernacular Culture lecture & discussion Prof. Sciorra	<i>Trip sponsored by the Diaspora Summer School.</i>
12,00 — 14,00	Calabria in Italian and Italian-American Literature lecture & discussion Prof. Ganeri	Italian-American Literature lecture & discussion Prof. Gardaphé	Calabria in Italian and Italian-American Literature lecture & discussion Prof. Ganeri	Italian-American Literature lecture & discussion Prof. Gardaphé	
14,00 – 16,00	LUNCH	LUNCH	LUNCH	LUNCH	
16,00 – 18,00	Italian-Canadian Culture lecture & discussion Prof. Santeramo	Italian American History lecture & discussion Prof. Bencivenni	Italian-Canadian Culture lecture & discussion Prof. Santeramo	Italian American History lecture & discussion Prof. Bencivenni	
18,00 — 20,00	Film screening	<i>Aperitivo</i> Guest Lecture Prof. Marta Petruszewicz	Film screening	<i>Aperitivo</i> Guest Lecture Prof. William Papaleoi	
20,00	<i>Dinner</i>	<i>Dinner</i>	<i>Dinner</i>	<i>Dinner</i>	

WEEK TWO

	June 22	June 23	June 24	June 25	June 26
8,00 — 9,00	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST
9,30 – 11,30	Italian-American Film lecture & discussion Prof. Tamburri	Vernacular Culture lecture & discussion Prof. Sciorra	Italian-American Film lecture & discussion Prof. Tamburri	Vernacular Culture lecture & discussion Prof. Sciorra	<i>Trip sponsored by the Diaspora Summer School.</i>
12,00 — 14,00	Calabria in Italian and Italian-American Literature lecture & discussion Prof. Ganeri	Italian-American Literature lecture & discussion Prof. Gardaphé	Calabria in Italian and Italian-American Literature lecture & discussion Prof. Ganeri	Italian-American Literature lecture & discussion Prof. Gardaphé	
14,00 – 16,00	LUNCH	LUNCH	LUNCH	LUNCH	
16,00 – 18,00	Italian-Canadian Culture lecture & discussion Prof. Santeramo	Italian American History lecture & discussion Prof. Bencivenni	Italian-Canadian Culture lecture & discussion Prof. Santeramo	Italian American History lecture & discussion Prof. Bencivenni	
18,00 — 20,00	Film screening	<i>Aperitivo</i>	<i>Aperitivo</i> Guest Lecture Prof. Stefano Luconi	Film screening	
20,00	<i>Dinner</i>	<i>Dinner</i>	<i>Dinner</i>	<i>Dinner</i>	

WEEK THREE

	June 29	June 30	July 1	July 2	July 3
8,00 — 9,00	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST
9,30 – 11,30	Italian-American Film lecture & discussion Prof. Tamburri	Vernacular Culture lecture & discussion Prof. Sciorra	Italian-American Film lecture & discussion Prof. Tamburri	Vernacular Culture lecture & discussion Prof. Sciorra	<i>Faculty and participants will meet from 9:30 to 12:00</i>
12,00 — 14,00	Calabria in Italian and Italian-American Literature lecture & discussion Prof. Ganeri	Italian-American Literature lecture & discussion Prof. Gardaphé	Calabria in Italian and Italian-American Literature lecture & discussion Prof. Ganeri	Italian-American Literature lecture & discussion Prof. Gardaphé	
14,00 – 16,00	LUNCH	LUNCH	LUNCH	LUNCH	
16,00 – 18,00	Italian-Canadian Culture lecture & discussion Prof. Santeramo	Italian American History lecture & discussion Prof. Bencivenni	Italian-Canadian Culture lecture & discussion Prof. Santeramo	Italian American History lecture & discussion Prof. Bencivenni	
18,00 — 20,00	<i>Aperitivo</i> Guest Lecture Prof. Donna Chirico	Film screening	Film screening	<i>Aperitivo</i> Guest Lecture Prof. Cristina Lombardi-Diop	
20,00	<i>Dinner</i>	<i>Dinner</i>	<i>Dinner</i>	<i>Dinner</i>	

PROGRAM PARTICIPANT AWARDS

VICTOR BASILE, Order Sons of Italy, Grand Lodge of New York Fellowship (OSIA, NY)

ROSANGELA BRISCESE, Italian Language Inter-Cultural Alliance Fellowship (ILICA)

RYAN CALABRETTA-SAJDER, National Italian American Foundation Fellowship (NIAF)

ANNA CIAMPARELLA, Italian American Studies Association Fellowship (IASA)

MICHELE FAZIO, UNICO National Fellowship (UNICO)

JESSICA FEMIANI, Association of Italian American Educators Fellowship (AIAE)

ALAN GRAVANO, American Association of Teachers of Italian Fellowship (AATI)

CLAIRE LAVAGNINO, National Italian American Foundation Fellowship (NIAF)

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CARLA TEMPESTOSO, Order Sons of Italy, Grand Lodge of New York Fellowship (OSIA,
NY)

GUEST LECTURERS

16 June • Marta Petrusiewicz, “Italian Diasporas and the Multiplicity of Belonging”

Italians, Donna Gabaccia once wrote, are “among the most migratory of peoples on earth.” Italian diasporas were many, over eight centuries, to all places of the world—other European countries, North and South America, Africa, Australia. The question this lecture will address is: what kind of identity does diaspora breed?

The question of diaspora is bound to movement and its narration, but in an aberrant way. While a narration of movement is made of departure, passage, and arrival, diaspora has a dynamics of non-belonging, multiple-belonging, and the in-between. The question of diaspora is inseparable from the question of how to move, how to make one's way, in contexts in which one must negotiate the impossibilities of belonging.

Historically, Italians have lacked a common culture, language, and government. Those who emigrated carried with them regional, municipal and village identities that would always trump any unifying concept of nationhood. What happened with those identities in the new destinations? Did they merge with new “national” belongings? And to which nations? How is the multiplicity of experiences accommodated in historical, sociological and literary narratives?

MARTA PETRUSEWICZ, native of Warsaw, has studied in Poland, Italy, France and the United States. After three decades of teaching at Harvard, Princeton and CUNY, she has recently accepted a chair in Modern European History at the Università della Calabria. She is the author, among others, of *Latifundium: Moral Economy and Material Life in a 19th-Century Periphery*; *Un sogno irlandese: la storia di Constance Markiewicz comandante dell'IRA* and *Come il Meridione divenne Questione: rappresentazioni del Sud prima e dopo il 1848*. She is the editor, with Jane Schneider and Peter Schneider of *Sud: conoscere, capire, cambiare*; and, with Giovanna de Sensi, of *Unità multiple: Centocinquant'anni? Unità? Italia?* She is currently writing a comparative history of the European peripheries in the 19th century.

18 June • William Papaleo, “Returning to the Source: Identity and Art”

As a new immigrant, an example of the most recent Italian American or American Italian diaspora, my artistic research brought me to Italy for cultural rather than economic reasons. Representative of a generation that is searching a more profound sense of heritage and roots in historic and modern Italy, I hope to offer a unique Italian American vision of Italy, devoid of nostalgia, value judgments, sentimental illusion or stereotypes.

This presentation consists of a power-point display of examples of 20 years of paintings inspired by the Campania region.

Rosso Ruggine. The Shipyards, work and the city, a New Yorker paints Castellamare di Stabia, was a commissioned show of the workers and shipyard environment that has been the heart and life of that city.

Immigrants in the new Italy. Various works inspired from the various ethnic groups that are integrating with difficulty into Italy and the correlation with Italian immigrants in America and the dilemma of integration, immigration and emigration that has been experienced.

Cityscapes/landscapes. Naples as street theater, both melting pot and provincial, pagan and Christian mysticism. The images that will be discussed were inspired from the paradoxes of a city that defies easy definition.

Campania landscapes. Cilento and Amalfi coast landscapes that elaborate why Italy has always attracted foreign painters. How I found the magic realism I could identify with.

WILLIAM PAPALEO is an American artist who has lived and worked in Italy for over 20 years. He teaches a multimedia course of language and art at the University of Salerno. Papaleo studied with Robert Beverly Hale at the Art Students League, New York City, and Henry Hensche at the Cape School of Art in Massachusetts. In Italy he studied at the Accademia di Belle Arti, Napoli, and worked on church fresco technique with Antonio Montagna in Piemonte. His paintings have been exhibited in museums and galleries in Europe and the United States. He has received various awards in international and juried shows in Italy and America. He has taught painting at the University of California, Laverne in Naples and at the Castle Hill Center for the Arts in Truro, Massachusetts. He has collaborated with The Royal College of Art of London and The University HDM of Stuttgart, Germany during a series of international painting and multimedia workshops for European college students.

24 June • Stefano Luconi, “Transnationalism in Institutional Politics and the Italian Diaspora in the United States”

In the last few years, diaspora studies have progressively emphasized the political dimension of transnationalism. While this approach has drawn and focused on the experience of current immigrant groups, such as the Hispanics in present-day United States, this conceptual framework can be tentatively referred to other ethnic minorities in U.S. societies, including Italian Americans, even if the climax of the latter’s mass tides dates back to about a century ago. Within this context, my presentation will address primarily two issues. On the one hand, it will reconstruct Italian Americans’ efforts to operate as a political lobby and to influence U.S. foreign policy to the benefit of their ancestral country by resorting to their actual or alleged clout at the polls in the eyes of the receiving country’s legislators and government officials. On the other, it will examine Italian Americans’ endeavors to shape the outcome of Italy’s parliamentary elections by either mobilizing voters in their ancestral land or, more recently, casting their own ballots by mail. Covering a time frame spanning from the end of World War I to the dawn of the twenty-first century, the presentation will also highlight the decline in the diaspora’s transnational involvement in Italian politics in the last few years.

STEFANO LUCONI teaches U.S. history at the University of Padua in Italy and specializes in Italian immigration in the United States. His books include *From Paesani to White Ethnics: The Italian Experience in Philadelphia* (2001); *Little Italies e New Deal* (2002); *The Italian-American Vote in Providence, Rhode Island, 1916-1948* (2004); *Dalle piantagioni allo studio ovale: L’inserimento degli afro-americani nella politica statunitense* (2013). He also edited, with Dennis Barone, *Small Towns, Big Cities: The Urban Experience of Italian Americans* (2010).

29 June • Donna Chirico, “The Psychological Consequences of Losing Your Roots and the Need for Reclaiming an Authentic Ethnic Identity”

This lecture explores the theoretical perspectives that support the need for ethnic identity development as part of overall psychological development. The situation of Italian Americans will be used as the case study of why ethnic identity is critical for psychological well-being for hyphenated immigrants.

There are three ideas central to my construction of identity—Italian or not—that drive my research program. The first is that we create who we will become. We create a narrative, we tell a

personal story. The second idea is that in creating who we will become, that self, that self-identity, we also create layers of affiliation, that is, a hierarchy of belonging that makes us who we are. The third construct is that our families, our peers, our experiences, the social environment, the media, all influence this process creating a complex matrix of identity interactions.

In looking at the immigrants who came to the United States before World War II, there is an extraordinary disconnect from Italy because those who came often severed their ties to Italy either purposefully or because of circumstances such as the war itself. This dissociation has created for these early immigrants and now their children, grandchildren and great grandchildren who claim to be Italian points of departure with Italy as it is now. Therefore, to be Italian in America depends upon how particularized experiences come together as interpreted by the individual to create a sense of self-identity. Hence, there is no homogeneity of Italian “Americanness,” no place of ethnic convergence as a community with a shared identity or shared purposes. Individuals pick and choose what aspects to incorporate into the personal narrative as these images are bumping up against all the other dimensions that contribute to identity formation.

DONNA CHIRICO is Professor of Psychology and Interim Dean of the School of Arts and Sciences at York College/CUNY. Her ongoing research program explores the role of the imaginative process in educational attainment among Americans of Italian heritage. In a second project, matters of personal identity formation are being explored to achieve an understanding of how ethnic identity contributes to the psychological development of the self and well-being. In addition to serving as the Chair of the Italian American Faculty and Staff Advisory Council of the Calandra Italian American Institute, Professor Chirico is the president of the American arm of the Italian Language Inter-Cultural Alliance. ILICA is a not for profit foundation dedicated to the promotion of the Italian language as an instrument of understanding Italian culture.

2 July • Cristina Lombardi-Diop, “*Beyond the Mediterranean: Voices and Discourses from the Southern Front*”

From 1988 to 2008, according to *Fortress Europe*, at least 14,921 people died along the European frontiers, among whom 10,925 migrants crossing the Mediterranean sea towards Italy and the Atlantic Ocean towards Spain, and 1,691 people while trying to cross the Sahara desert in order to reach Europe. Since 2008, these figures have tragically increased exponentially. This epochal loss of humanity is in many ways inexplicable if approached exclusively from an economic or sociological perspective, or from the perspective of the Northern front.

My lecture proposes to look at this phenomenon through a different lens, one that takes into account the cultural and religious worldview of the migrants. The Mediterranean is thus observed from its Southern front. From this perspective, one begins to identify new discursive categories and new epistemologies that serve to recognize larger diasporic configurations.

There is a fervid popular imagination around the event of departure to Europe across the desert and sea for West African migrants. My lecture will explore the rich proliferation of popular images and cultural production (including a film by Franco-Senegalese director Idrissa Guirou, the music by Senegalese rapper Awadi; the murals that appear in the fishing village of Thiaroye-sur-Mer where many migrants depart from; a series of novels published in Italian narrating the Mediterranean crossing, etc.) which identify the Mediterranean as a space of sacred crossing. In particular, the lecture will focus on the concept of ‘*Barça or Barzakh*’ a sentence that recurs in films, hip-hop music, wall murals, and can loosely be translated as *Barcelone or Death*. This sentence has become a slogan for the movement across the Mediterranean between Senegal and Europe. It summarizes the idea that the alternative to life in Barcelone (and therefore Europe) is only death. By interpreting this concept as it appears in the Koran, I will argue that *barzakh* in “*Barça au Barzakh*” could be understood as a

liminal space of passage from one state to the next, that is, from life in Africa for another life beyond the Mediterranean. In this sense, the Mediterranean becomes a sacred space that offers transcendental value to the experience of its crossing, one that is indeed deadly for many, yet ripe with a sacred promise.

By adopting this critical lens, my aim is to provide an interpretative framework for understanding the deadly event of the Mediterranean crossing—what most analysts understand as an irrational and desperate act. Once understood from this angle, this act presents instead existential and mystical implications that could ultimately restore some sense of agency and dignity to the many Mediterranean dead.

CHRISTINA LOMBARDI-DIOP is the Director of the Rome Studies Program at Loyola University, Chicago, and holds a joint appointment in the Modern Languages and Literatures Department, and the Women's Studies and Gender Studies Program. She has taught at the American University of Rome (2001-2008), Northwestern University (2008-2010) and the University of California, Berkeley (2011). Cristina is the recipient of numerous scholarly prizes (among which the Nonino Prize and the Prize of the American Association for Italian Studies). In 2014 she was nominated as finalist for the *Premio di Divulgazione Scientifica* awarded by the Italian Book Association. Her essays on white femininity and colonialism, Italian migrations, and African Italian diasporic literature, have appeared in a variety of edited volumes and journals. Among her most recent publications are the edited volume *Postcolonial Italy: Challenging National Homogeneity* (with Caterina Romeo, Palgrave, 2012) and the co-authored volume *Bianco e nero. Storia dell'identità razziale degli italiani*, with Gaia Giuliani (Le Monnier-Mondadori, 2013).

FACULTY

MARCELLA BENCIVENNI is Associate Professor of History at Hostos Community College of The City University of New York. A graduate (with honors) of the University of Calabria, Italy, she received her M.A. from New York University and her Ph.D. from The City University of New York Graduate Center, where she studied Italian immigration under the direction of the late Philip V. Cannistraro, an expert on Italian Fascism and one of the pioneers of Italian American studies. She is the author of *Italian Immigrant Radical Culture: The Idealism of the Sovversivi in the United States, 1890-1940* (New York University Press, 2011, 2014), and the co-editor, with Ron Hayduk, of *Radical Perspectives on Immigration* (Routledge, 2008). She has also published over a dozen book chapters, articles and historiographical essays on topics related to Italian immigration and U.S. labor history, and was recently featured in the TV show "Who Do You Think You Are?", helping Italian American actress Valerie Bertinelli tracing her past. Marcella is presently editing the five-volume-autobiography of Carl Marzani, one of America's foremost radicals and the first victim of the Cold War, for publication in a single volume and has also started a new book project on the meaning and legacy of the Triangle fire of 1911 within Italian immigration history and memory.

MARGHERITA GANERI is Professor of Contemporary Italian Literature at the University of Calabria (Italy). She has published widely on various topics related to the Italian and to the Italian/American Literature and Criticism. She has been visiting professor in Cambridge University (UK), Stony Brook University (US), Italian School at Middlebury college (US), and other universities in Europe and Australia. In the current academic year 20014-15 she holds the University of Chicago's Fulbright Distinguished Chair in Italian Studies. Among her books: *Il romanzo storico in Italia. Il dibattito critico dalle origini al postmoderno* (1999), *Pirandello romanziere* (2001), *L'Europa in Sicilia. Saggi su Federico De Roberto* (2005), *L'America italiana. Epos e storytelling in Helen Barolini* (2010), currently in translation with Mimesis International.

FRED GARDAPHÉ is Distinguished Professor of English and Italian American Studies at Queens College/CUNY and the John D. Calandra Italian American Institute. He is past director of the Italian/American and American Studies Programs at Stony Brook University. His books include *Italian Signs, American Streets: The Evolution of Italian American Narrative*, *Dagoes Read: Tradition and the Italian/American Writer*, *Moustache Pete is Dead!*, *Leaving Little Italy*, and *From Wiseguys to Wise Men: Masculinities and the Italian American Gangster*, and *The Art of Reading Italian Americana*. He is co-founding/co-editor of *VIA: Voices in Italian Americana* and editor of the Italian American Culture Series of SUNY Press.

DONATO SANTERAMO is Head of the Department of Languages, Literatures and Cultures at Queen's University. He is cross-appointed to the Department of Drama and is associated with the Cultural Studies Graduate Program. He also holds appointments at the University of Rome II and at Middlebury College, VT (Summer Language Schools) where he teaches graduate courses in Italian literature, Theatre and Semiotics. Dr. Santeramo received his Ph.D. from the University of Toronto where he was later the Emilio Goggio Chair Lecturer in Italian Studies at the University of Toronto. He has published extensively on Italian

literature and theatre, Film and Semiotics. He has translated and staged works of contemporary Italian playwrights in Kingston, Toronto and New York: *Injury Time*, *Words in the Dark* and *An Evening to celebrate the life and Work of Dario Fo* (1997 Nobel Prize for Literature). He is on the editorial boards of several academic journals including *Pirandelliana*, *Libero: Rivista del documentario*, and *Letteratura e interpretazione*. Dr. Santeramo also participated in several creative and artistic endeavors including the art exhibit *Chromosomes* (Rome 2008 and Lisbon 2009) and co-edited the book *Red Cars—An Original Screenplay by David Cronenberg* (2005). He was also co-founder of the Toronto Italian Outdoor Film Festival and was member of the Advisory Board of the Toronto Festival of Italian Cinema. He served on the jury of the *Arlecchino d'Oro* European Acting Prize and was President of the “Teatro Scuola” Adjudicating Committee for best play for the *Centro nazionale di studi pirandelliani*. He is presently working on the Italian Immigrant experience shaping the Canadian Political scene. In 2004 Dr. Santeramo was awarded the prestigious Queen's University Alumni Award for Excellence in Teaching.

JOSEPH SCIORRA is Director of Academic and Cultural Programs at Queens College's John D. Calandra Italian American Institute. He received his Ph.D. from the Department of Folklore and Folklife at the University of Pennsylvania. As a folklorist, Joseph has conducted ethnographic research with numerous New York City communities, in particular Italian Americans, implementing public programming such as museum exhibitions, concert series, and video documentaries, as well as publishing on religious practices, material culture, and vernacular music, among other topics. He is the editor of the social science and cultural studies journal *Italian American Review* and of *Italian Folk: Vernacular Culture in Italian-American Lives* (Fordham UP, 2010), co-editor of *Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora* (UP of Mississippi, 2014) and *Graces Received: Painted and Metal Ex-votos from Italy* (Calandra Institute, 2012). Sciorra is the author of *R.I.P.: Memorial Wall Art* (Henry Holt & Co., 1994; Thames & Hudson, 2002) and *Built with Faith: Italian American Imagination and Catholic Material Culture in New York City* (U Tennessee P, 2015).

ANTHONY JULIAN TAMBURRI is Dean of the John D. Calandra Italian American Institute (Queens College, CUNY) and Distinguished Professor of European Languages and Literatures. He is co-director of Bordighera Press, past president of the Italian American Studies Association and of the American Association of Teachers of Italian. His latest authored books include: *Una semiotica dell'etnicità: nuove segnalature per la letteratura italoamericana* (Cesati, 2010); *Re-viewing Italian Americana: Generalities and Specificities on Cinema* (Bordighera, 2011); and *Re-reading Italian Americana: Specificities and Generalities on Literature and Criticism* (Fairleigh Dickinson UP, 2014). He is co-editor for translations with Robert Viscusi and James Periconi of the English version of *Italoamericana: The Literature of the Great Migration, 1880-1943* (Fordham UP, 2014), edited in Italian by Francesco Durante; and together with Paul Giordano and Fred Gardaphè, *From The Margin: Writings in Italian Americana* (Purdue UP, 1991/2000). He is the executive producer and host of the Calandra Institute's monthly TV program, *Italics*, produced in collaboration with CUNY TV. He also directs the Italian Series for Fairleigh Dickinson University Press.

NOTES



Un caloroso grazie alle seguenti organizzazioni



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