

09-11.06.22

UNIVERSITA' DEL PIEMONTE
ORIENTALE

Transatlantic Literary Networks 1949-1972



TRANSLATION, MODERNITY,
AND CULTURAL TRANSFER
BETWEEN ITALY AND THE
UNITED STATES

*Villa Giulia - Sala conferenze, Ground Floor
Corso Zanitello 8, Pallanza (Verbania)*

 **Transatlantic
Transfers.**



Giuseppe Ungaretti sul ponte di Brooklyn (1964)
Mario Di Biasi, Mondadori Portfolio

progetto finanziato

Città di Verbania



→ Call for papers

Parole chiave

Transnational Literature, Cultural Mediation, Translations, Transnational Publishing, Reception studies, Modernity, Modernism, Italian Literature, American Literature

Date importanti

- **30 gennaio 2022**: presentazione abstract
- **1 marzo 2022**: notifica accettazione
- **20 maggio 2022**: consegna full papers
- **9-10-11 giugno 2022**: convegno

Per ulteriori informazioni:

<https://transatlantictransfers.polimi.it/en/news/>

Per ogni incertezza e per invio abstract:

tt_upo@uniupo.it

L'Università del Piemonte Orientale, nell'ambito del PRIN *Transatlantic Transfers: the Italian presence in Postwar America 1949-1972*, sviluppato insieme a Politecnico di Milano, Università degli Studi Roma Tre e Università di Scienze Gastronomiche di Pollenzo, sollecita proposte di contributi per un convegno che esplorerà le rotte e le diramazioni degli scambi culturali orientati dall'Italia verso gli Stati Uniti, con particolare attenzione al transfer letterario.

L'Unità di ricerca UPO studia attori, reti e oggetti culturali che, a partire dal secondo dopoguerra, hanno favorito la circolazione dell'arte, della letteratura e della cultura italiane negli Stati Uniti, con particolare interesse per le espressioni artistiche e letterarie moderniste. In linea con le attività in corso all'Università del Piemonte Orientale, *Transatlantic Literary Networks* propone di indagare i fenomeni culturali che, seguendo rotte mappate solo in parte, hanno influenzato direttamente o indirettamente il contesto statunitense. L'obiettivo è quello di illuminare un segmento poco studiato della storia culturale transatlantica del XX secolo.

Maggiori informazioni sul progetto di ricerca sono disponibili all'indirizzo:

<https://transatlantictransfers.polimi.it/it/about/>

Temi e obiettivi

Transatlantic Literary Networks intende raccogliere contributi e stimolare riflessioni utili a comprendere il ruolo della presenza della cultura letteraria e artistica italiana negli Stati Uniti a partire dalla Seconda Guerra Mondiale. Il convegno intende indagare i fenomeni culturali che hanno consentito alla produzione italiana di sbarcare e attecchire sul territorio americano, promuovendo un'immagine rinnovata dell'Italia e contribuendo a ridefinire a diversi livelli i fenomeni letterari, culturali e identitari dei rispettivi Paesi. Nei processi di circolazione e mediazione sono intervenuti attori di nature disparate, che hanno saputo intercettare l'attenzione e il gusto tanto delle élites culturali americane quanto delle stratificazioni sociali più vicine alla cultura cosiddetta di consumo e ai movimenti migratori che avevano portato milioni di italiani a trasferirsi negli Stati Uniti dall'Ottocento in avanti. *Transatlantic Literary Networks* intende mappare e comprendere questo campo di relazioni. In particolare, intende osservare il processo di elaborazione di una riconoscibile declinazione italiana di modernità, quale risultante delle reti di scambio transatlantiche.

Gli ambiti di ricerca spaziano dall'azione dei singoli attori, come autori, editori, intellettuali, istituzioni, agenti e traduttori, allo studio degli oggetti culturali trasmessi e dei loro adattamenti, passando per le reti sociali e professionali coinvolte e le tracce che queste hanno lasciato (riviste, carteggi, archivi, ecc.). L'intento è quello di delineare le caratteristiche implicitamente o esplicitamente riconosciute come peculiari della cultura italiana, e osservare come queste



siano connesse alle forme che caratterizzano la cultura e la letteratura statunitense cosmopolita e urbana che si andava formando. I contributi al convegno *Transatlantic Literary Networks* andranno ad ampliare l'*Atlas of Italian Modern Transatlantic Transfer*, un Atlante digitale dei vettori attivi nello scambio transatlantico attraverso testi, immagini e documenti consultabili sia attraverso modalità guidate, sia secondo criteri di ricerca definiti dagli utenti. L'Atlas è uno dei prodotti principali del progetto di ricerca: sarà uno strumento di conoscenza e di studio accessibile in Open Access e interamente bilingue, a disposizione della comunità scientifica nazionale e internazionale. Sono benvenute le proposte che si rivolgono espressamente ai temi trattati dal convegno, approfondendo i **vettori** dello scambio transatlantico, ovvero:

- **soggetti** (persone, istituzioni, imprese, ecc.);
- **eventi** (convegni, incontri, mostre, presentazioni, ecc.);
- **media** (libri, riviste, articoli, film, ecc.).

Le proposte potranno trattare i seguenti (o altri) argomenti:

- condizioni e circostanze della circolazione di specifici prodotti letterari o artistici italiani negli Stati Uniti;
- pratiche intertestuali o interdiscorsive legate alla circolazione di letteratura e arte italiane in ambito statunitense in relazione ai concetti di modernità e modernismo;
- attività e permanenza in Italia di scrittori e mediatori culturali statunitensi e, viceversa, attività e permanenza negli Stati Uniti di scrittori e mediatori culturali italiani;
- casi di mediazione e traduzione culturale a opera di traduttori, agenti letterari, istituzioni culturali ed editori attivi attraverso i confini nazionali;
- casi di influenza diretta e indiretta di scrittori e opere letterarie italiane su scrittori e opere letterarie degli Stati Uniti;
- posizionamento della cultura italiana nell'ambito della Cultural Cold War.

Norme per i contributi

In questo quadro di lavoro, si invitano gli interessati a presentare un abstract in inglese di max 4000 battute (spazi inclusi), con 5 parole chiave, una biografia breve (max 1000 battute) e i requisiti tecnici per la presentazione. Le parole chiave potranno essere sviluppate come schede per l'*Atlas of Italian Modern Transatlantic Transfer*.

Un elenco delle schede realizzate e in corso d'opera è consultabile al link: <http://tt.4sigma.it/it/atlas/>.

In caso di accettazione, gli studiosi sono invitati a presentare un saggio di 25.000~30.000 battute (spazi inclusi). Tutte le schede sintetiche relative ai vettori citati nel testo saranno pubblicate nell'*Atlas of Italian Modern Transatlantic Transfer*. In seguito al convegno, alcune presentazioni saranno selezionate dai curatori per la pubblicazione sul numero speciale di una rivista internazionale specializzata.



→ Call for papers

Keywords

Transnational Literature, Cultural Mediation, Translations, Transnational Publishing, Reception studies, Modernity, Modernism, Italian Literature, American Literature

Important dates

- **January 30 2022**: abstracts presentation
- **March 1st 2022**: acceptance notification
- **May 20 2022**: full papers submission
- **June 9-10-11 2022**: conference

For further information:

<https://transatlantictransfers.polimi.it/en/news/>

For questions and to submit abstracts, please contact:

tt_upo@uniupo.it

Università del Piemonte Orientale (Vercelli, Italy) invites paper proposals for a conference exploring the routes and branches of literary and cultural exchanges from Italy to the United States in the years 1945-1975. The conference is the third in a series of events taking place within the framework of the transdisciplinary research project *Transatlantic Transfers: the Italian presence in Postwar America 1949-1972* (PRIN 2017, 2020-23) developed in partnership with Politecnico di Milano, Università degli Studi Roma Tre, and Università di Scienze Gastronomiche di Pollenzo.

The Research Unit at UPO studies actors, networks and cultural objects that, in the wake of World War II, favored the circulation of Italian art, literature and culture in the United States. Late Modernist literature and art are specific objects of interest. In line with scientific activities underway at Università del Piemonte Orientale, *Transatlantic Literary Networks* will investigate events and phenomena that had a direct or indirect impact on the literary and cultural scene in the U.S., following routes that are yet to be fully mapped. The goal is to illuminate a little-studied segment of 20th century transatlantic cultural history.

More information about the research project is available at: <https://transatlantictransfers.polimi.it/en/about/>

Themes and Objectives

Transatlantic Literary Networks aims to solicit reflections and to gather contributions for assessing the presence and understanding the role of Italian literary and artistic culture in the United States between 1949 and 1972.

Circulation and mediation of cultural objects involved actors of differing natures, who were able to intercept the attention and the taste of the cultural élites as well as the strata involved in the market of the so-called consumer culture and the migratory movements that brought millions of Italians to the United States from the nineteenth century onwards. *Transatlantic Literary Networks* intends to map and understand this field of relationships. In particular, it seeks to investigate the elaboration of a recognizable Italian modern style as a result of transatlantic exchange networks.

Areas of research range from the work of individual actors (authors, publishers, intellectuals, institutions, agents, and translators) to the study of cultural objects and their adaptations, alongside the social and professional networks involved and the documents they left behind (magazines, correspondence, archives, etc.). We aim to outline features that were implicitly or explicitly recognized as peculiar to Italian culture, and to observe how these were connected to literary and cultural forms that were taking shape in those decades in North America.

Contributions to the conference will expand the *Atlas of Italian Modern*



Transatlantic Transfers, a digital atlas of the transatlantic exchange through texts, images and documents, which can be interrogated through guided modes as well as according to user-defined search criteria. The Atlas is one of the main deliverables of the research project: it will be available in Open Access, fully bilingual, for the knowledge and study of the national and international scientific community.

We welcome proposals that expressly address the topics covered by the conference, enhancing the entries in the Atlas of transatlantic exchange, namely:

- **subjects** (individuals, institutions, companies, etc.);
- **events** (conferences, meetings, exhibitions, presentations, etc.);
- **media** (books, magazines, articles, films, etc.).

Proposals may address the following (or other) topics:

- circulation and reception of specific Italian literary or artistic products in the United States;
- Italian literature and art in the U.S. in relation to modernity and modernism;
- American writers and cultural mediators in Italy and, vice versa, Italian writers and mediators in the United States;
- Cases of triangulation linking Italy, the U.S. and other national cultural contexts;
- Translators, literary agents, cultural institutions and publishers working across national borders;
- Intertextual and interdiscursive practices among Italian and US-American authors;
- The positioning of Italian culture in the context of the Cultural Cold War.

Submission standards

In this framework, contributors are invited to submit an abstract in English of max 4000 characters (including spaces), with 5 keywords, a short biography (max 1000 characters) and technical requirements for presentation. Keywords may be developed into entries for the *Atlas of Transatlantic Transfers*.

A list of completed and in-progress entries can be found at the link: <http://tt.4sigma.it/en/atlas/>.

Accepted contributors will be requested to submit an essay of 25'000~30'000 characters (including spaces) for pre-circulation. Selected papers will be considered for publication in a special journal issue.



→ Conference Program

Villa Giulia

Sala Conferenze, Ground floor

Corso Zanitello 8 - Pallanza (Verbania)

Thursday, June 9 2022

15:00/17:45 Session I

15:00 Registration

15:30 Welcome Address

Giancarlo Avanzi, Magnifico Rettore Università del Piemonte Orientale

Cristina Iuli, Coordinatrice UDR UPO PRIN
Transatlantic Transfers and Transatlantic Literary Networks

15:45 Transatlantic Transfers

Cristina Iuli, Università del Piemonte Orientale

16:00 Session I - Americans in Rome

Chair

Enrico Carocci, Università Roma Tre

Respondent

Franco Minganti, Università di Bologna

17:30 coffee break

17:45 Keynote Lecture

Chair

Carla Pomarè, Università del Piemonte Orientale

Keynote

A Periplum of Transatlantic Transfer: The Making of Transnational Language through Poetry in the Twentieth Century

Jennifer Scappettone, University of Chicago



Friday, June 10 2022

9:30/12:25 Sessions II and III

**09:30 Session II - Italian and Modernist?
A Transnational Perspective**

Chair **Cecilia Gibellini**, Università del Piemonte Orientale
Respondent **Luca Somigli**, University of Toronto

11:10 coffee break

11:15 Session III - Smooth Operators I

Chair **Carla Pomarè**, Università del Piemonte Orientale
Respondent **Giles Scott-Smith**, Leiden University

12:25 lunch break

14:00 Keynote Lecture

Chair **Cristina Iuli**, Università del Piemonte Orientale
Keynote **Botteghe Oscure: "The Mammoth, International Magazine-anthology"**
Cristina Giorcelli, Emeritus - Università Roma Tre

15:00 coffee break

15:15/17:55 Sessions IV and V

15:15 Session IV - Smooth Operators II

Chair **Simone Cinotto**, Università Scienze Gastronomiche
Respondent **Massimo Bacigalupo**, Università di Genova

16:30 coffee break

16:45 Session V - Mediators

Chair **Marta Aversa**, Politecnico di Milano
Respondent **Martino Marazzi**, Università Statale di Milano

20:30 social dinner

Saturday, June 11 2022

9:15/13:00 Session VI

09:15 Session VI - Ambassadors

Chair **Gennaro Postiglione**, Politecnico di Milano
Respondent **Giles Scott-Smith**, Leiden University

10:35 coffee break

11:00 Keynote Lecture

Chair **Cecilia Gibellini**, Università del Piemonte Orientale
Keynote **Loredana Polezzi**, Stony Brook University

11:45 coffee break

12:00 Keywords

Round Table and General Discussion
Massimo Bacigalupo, Martino Marazzi,
Franco Minganti, Giles Scott-Smith, Luca Somigli

13:00 lunch

14:30 PRIN research units meeting



→ Transatlantic Transfers



Cristina Iuli (Università del Piemonte Orientale)

She is Associate Professor of American Literature and American Studies at Università del Piemonte Orientale, Vercelli, Italy, where she coordinates the PRIN Project “Transatlantic Transfers: The Italian Presence in Post-War America.”

A specialist in modernism, in the contemporary novel, in literary theory and science and literature, and in transatlantic studies, Iuli is author of several monographs, essays and translations.

Among others: *Effetti Teorici: critica culturale e nuova storiografia letteraria Americana* (Torino, Otto Editore, 2002); *Giusto il tempo di esplodere: il romanzo pop di Nathanael West* (Bergamo, Bergamo University Press, 2004), *Spell it Modern: Modernity and the Question of Literature* (Vercelli, Mercurio, 2009), *Nathathanel West: Miss Lonelyhearts* (Venezia, Marsilio, 2017).

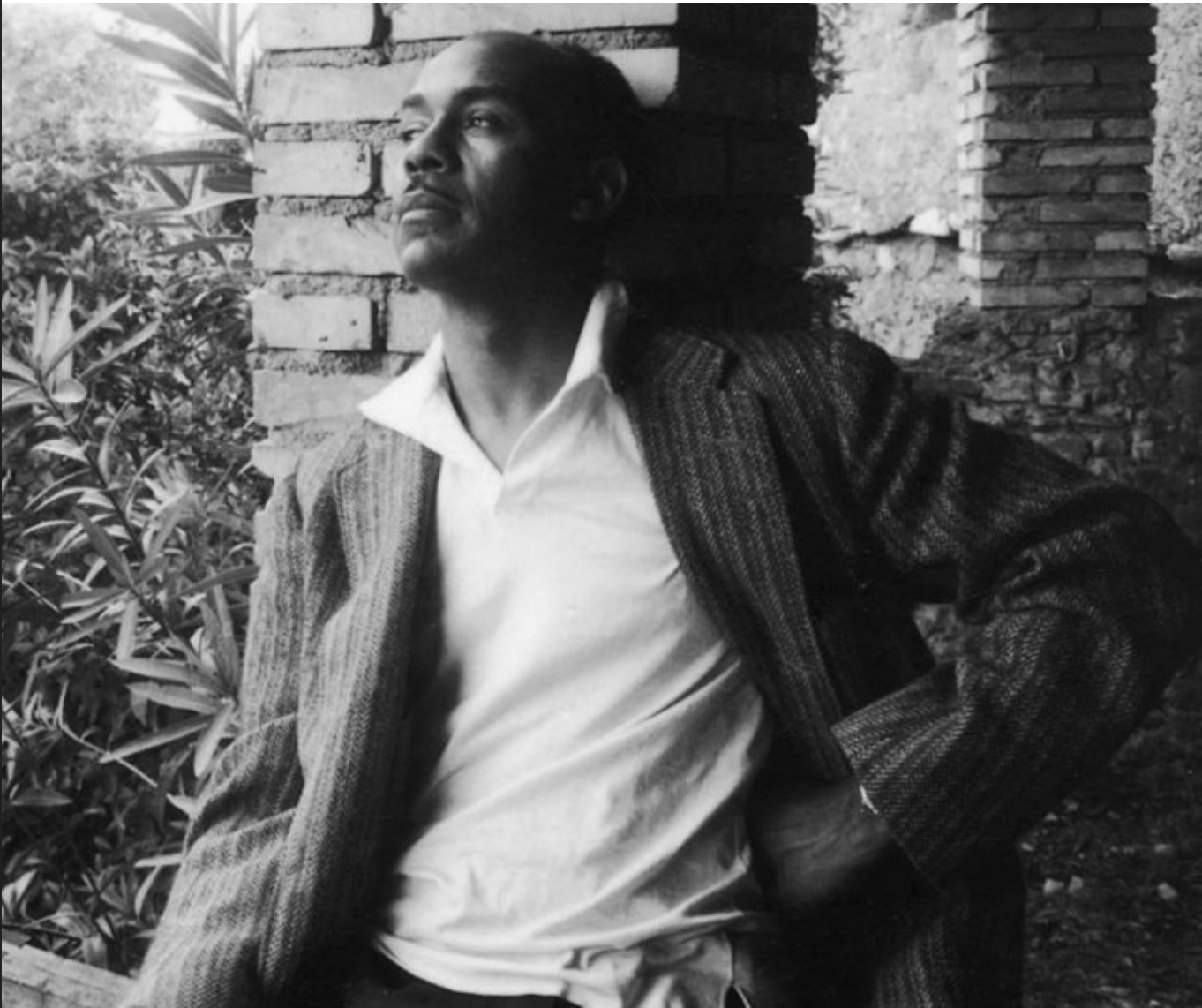
With Paola Loreto she edited *La letteratura degli Stati Uniti: dal Rinascimento Americano ai nostri giorni* (Roma, Carocci, 2017). Her current research focuses on Black Feminist Pedagogies and Transatlanticism in the Seventies.



Transatlantic Transfers.

01 / SESSION

16



Ralph Ellison at the American Academy in Rome, Italy, June 1957.
James Whitmore/The LIFE Picture Collection/Getty Images

→ **Session I**

Americans in Rome

Chair

Enrico Carocci

Respondent

Franco Minganti



Enrico Carocci (Università Roma Tre)

Associate professor in studies on cinema and the media at the Department of Philosophy, Communication and Entertainment of the Roma Tre University, where he teaches 'Aesthetics of cinema and media' and 'Interpretation and analysis of the film'.

He is deputy coordinator of the Research Doctorate in 'Landscapes of the contemporary city. Policies, techniques and visual studies' for the activities of the curriculum in 'Cinema and visual culture'. His works focus mainly on American and European cinema from the second post-war period to the contemporary world and pay particular attention to the relationship between analysis of film forms and theoretical or historical-cultural implications. For several years, his research has focused in particular on the theme of emotional involvement, in a perspective that intertwines the aesthetics of cinema, studies on spectatoriality and the sciences of the mind.

He is the author of numerous articles that have appeared in scientific journals and collective volumes, and of monographic studies, including *Il sistema schermo-mente. Cinema narrativo e coinvolgimento emozionale* (Bulzoni 2018). He recently edited the volume *Stanley Kubrick* (Marsilio 2019).



Franco Minganti (Università di Bologna)

Alma Mater Professor of Bologna University, he has dedicated his interdisciplinary research to issues of American storytelling dealing with various entertainment media, writing about literature, jazz, comics, radio, cinema, television, electronic fiction.

Co-author of a lucky *Storia della letteratura americana* (1991), author of *X-Roads. Letteratura, jazz, immaginario* (1994), *Modulazioni di frequenza. L'immaginario radiofonico tra letteratura e cinema* (1997), *Altre X-Roads. Modi dell'espressività afroamericana. Jazz, cinema, letteratura, storytelling, performance* (2009), *Cool, Calm, Collected Essays. Saggi di documentate passioni* (2020). Curator of *1930s. La frontiera urbana nell'America del New Deal* (1985), *Beat Generation* (1994), *The Beat Goes On. Cinquant'anni di controcultura* (1996), *Jazztoldtales. Jazz e fiction, letteratura e jazz* (1997), *Il Meridiano Hammett. Romanzi e racconti* (2004), *Amiri Baraka. Ritratto dell'artista in nero* (2007, with G. Rimondi), *FinkFest. Letteratura, cinema e altri mondi: Guido Fink nei luoghi del sapere* (2016, with M. Ascari, A. Calanchi, R. Coronato).

He has also published extensively in international journals and volumes.



Cristina Iuli (Università del Piemonte Orientale)

She is Associate Professor of American Literature and American Studies at Università del Piemonte Orientale, Vercelli, Italy, where she coordinates the PRIN Project “Transatlantic Transfers: The Italian Presence in Post-War America.”

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JOHN CHEEVER'S "BELLA LINGUA": THE ITALIAN EXPOSURE OF AMERICAN LETTERS AFTER WWII

In 1958 John Cheever spent a year in Italy in Rome with his family, finally realizing “the dream of the Mediterranean” he had long fantasized about, and joining a mobile colony of American writers, new “expatriates” for whom, in the years following World War Two, the European intellectual life had seemed to re-center from Paris to Rome.

The Rome experience would prove persistent and productive for Cheever, as the material and the impressions about Italian life and about the American crowd in Rome would pile in his journals and would eventually appear in a significant body of works – 13 short stories out of about 130 written in a lifetime –, published through the following decade mainly on *The New Yorker* and in other magazines such as *Esquire*, and *Playboy*. As the (very few) critics who paid some interest to Cheever’s work have noticed, the “Italian” stories offered Cheever an angle from which he would bring into the radar of his conventional white, suburban scene, an element of alterity that challenged the representation of the white suburbs as the natural and stable center of American social life and identity.

Yet, those stories – and Cheever’s obsession with the displacement of the sense of history, identity and cultural belonging provoked by his very being in Rome and revealed in the journal entries coeval to the stories – nest another story, itself a piece of cultural history now rather in the background of literary and cultural histories, and yet at the imaginary beginning of the second Italian Renaissance for many cultivated Americans. Namely, the story of Eleanor Clark’s 1952 pioneering book, *Rome and a Villa*, a non fiction literary work that prepared the expectations about Rome as a state of mind for a generation of Americans.

The book is so deeply concerned with the meaning of historical experience and cultural displacement that it could not be alien to Cheever, especially given his friendship with Clark and with her famous husband, Poet Laureate Robert Penn Warren, the two of them being probably the Cheevers’ best friends during their quasi-expatriate Italian year. My paper will address the entanglements between Cheever’s and Clark’s Italian works, questioning the cultural and symbolic function Rome and Italy are made to play in their respective writings. I will try to address the circulation of words, ideas, symbols in those works as a form of transatlantic transfer in lack of a model.



Sara Marzioli (University of Chicago)

She received her Ph.D. in Comparative Literature from the Pennsylvania State University. She has taught Black American and Black European cultures, Italian Studies, Globalization and Migration literatures.

Currently she teaches in the Interdisciplinary Studies Program at the University of Nebraska at Omaha. She is at work on a book manuscript titled, *The Other Black Atlantic: Afro-Modernism in the Mediterranean*, which brings into conversation Twentieth-Century African American and Italian writers and film directors, whose work addresses the intersection of narrative, race, and transnationalism in Italy.

She has published in *African American Review*, *Atlantic Studies*, *Modernism/Modernity* and *Interdisciplinary Literary Studies*.

RADICAL ELLISON: PERFORMATIVE HISTORY AS A CALL TO ACTION IN THE OTHER BLACK ATLANTIC

As Italy usually follows U.S. American practices and scholarship on race and social justice, I propose to look at Ralph Ellison's writing in Italy in the mid-1950s as an example of how the Italian socio-cultural context provides the spur for a call to action through the textual performance of history. In *Three Days Before the Shooting* (2011), Ellison focuses on the Civil Rights Movement from a Mediterranean perspective that brings together American racial relations, anticolonialism in Africa, and antiquity, to reveal the overlapping of U.S. racial relations, cultural eurocentrism, and the activist networks of the black Atlantic.

1950s Italy provides the context for the category of race to be thematic and temporal structure, albeit fragmented and chaotic, of the fictional text. Racial dynamics are functional to the understanding of history as a fleeting, creative performance whose occurrence in the context of daily life prefigures later debates on racial capitalism and diasporic cultures.

Following fictional characters trusted into the performance of history, the reader is called to confront big history as everyday occurrence, thus to experience change first at the level of individual consciousness as espoused later by the Black Arts Movement and still a crucial practice for alliances.



Melanie Masterton Sherazi (University of California)

She received her Ph.D. in English from the University of California, Riverside, and has held postdoctoral appointments at UCLA in the Department of English and at the California Institute of Technology in the Humanities and Social Sciences Division, where she is currently a lecturer.

Sherazi's manuscript in progress analyzes a range of African American writers' and artists' groundbreaking cultural work in 1950s and 1960s Rome and these artists' collaborations with Italian filmmakers and artists.

Her scholarly articles appear in journals including *Pacific Coast Philology*, *Italian Quarterly*, *Modernism/Modernity*, *MELUS* and *ARIEL*. Sherazi edited and wrote the introduction to Demby's final novel, *King Comus* (Ishmael Reed Publishing 2017), and co-edited and contributed to a special issue of *African American Review* devoted to William Demby's oeuvre that is forthcoming in Summer 2022.

WILLIAM DEMBY'S ROME AND THE TRANSNATIONAL 1960S

The late African American author William Demby's writings in 1950s and 1960s Rome for the Italian cinema and for international periodicals shape the experimental aesthetics of his 1965 novel *The Catacombs* at the level of content, style and form.

Demby's own life narrative enters into a playful, metafictional relationship with that of his novel's narrator, "Bill Demby," an African American expatriate author writing a novel in Rome in the early Sixties and living with his Italian wife, who is also a writer. Importantly, this novel within *The Catacombs* features an African American expatriate actress, Doris, as its protagonist. *The Catacombs* gives voice to a critical cosmopolitanism that defamiliarizes American exceptionalism, particularly in its Cold War formations.

Though the novel is elliptical and does not provide detailed descriptors of Demby's Italian postwar cohorts, it notably alludes to several groundbreaking artists, including Demby's wife, writer Lucia Drudi, his brother-in-law, painter Toti Scialoja, and writers and artists Lorenza Mazzetti, Mimmo Rotella, Pier Paolo Pasolini, and Alberto Moravia.

The talk will explore Demby's elliptical approach to networks of affiliation and their effects through the theoretical framework of displacement. *The Catacombs* figures postwar Rome as a vital hub of leftist cultural work and interracial sociality.



→ A Periplus of Transatlantic Transfer: The Making of Transnational Language through Poetry in the 20th Century

Chair

Carla Pomarè

Keynote lecture

Jennifer Scappettone



Carla Pomarè (Università del Piemonte Orientale)

She is professor of English Literature at the University of Eastern Piedmont. Her main research interest is Anglo-American poetry from the Romantic to the Modernist period.

Her work includes studies of the Romantic legacy in Yeats and Wallace Stevens, of Stein and the visual arts, Emily Dickinson's and Christina Rossetti's rhetoric of silence, H.D.'s rewriting of Shakespeare.

She has written extensively on Byron's engagement with Italian culture, focusing on the intersections between literary and historical discourses (*Byron and the Discourses of History*, Routledge).

Her most recent book-length study is a new annotated edition and translation of Shakespeare's *Richard III* (Bompiani).



Jennifer Scappettone (University of Chicago)

Is a poet, translator, and associate professor in the Department of Romance Languages and Literatures at the University of Chicago. Her critical study, *Killing the Moonlight: Modernism in Venice* (Columbia UP, 2014) shifts the gaze of modernist studies from the rising urban centers of Paris, London, and New York to Venice as a crucible for modernist values. The study claims that in Venetian incarnations of modernism, the anachronistic urban fabric and vestigial sentiment that both the nation-state of Italy and the historical avant-garde would cast off become incompletely assimilated parts of the new.

Beside publishing her own collections of poetry, Scappettone has worked on several translation projects, including *Locomotrix: Selected Poetry and Prose of Amelia Rosselli* (the University of Chicago Press, 2012). She is currently at work on a book project entitled “Between Pentecost and Babel: Wireless Imaginations in Twentieth-Century Poetry and the Dream (or Nightmare) of a Transnational Language”, which explores the political valences of poetic experiments with graphically explosive form as events in the aspiration to forge a supranational language in the twentieth century.

A PERIPLUM OF TRANSATLANTIC TRANSFER: THE MAKING OF A TRANSNATIONAL LANGUAGE THROUGH POETRY IN THE TWENTIETH CENTURY

Beginning with reflections on the translation of Giorgio Agamben's *Categorie italiane* into English as the geographically indistinct *The End of the Poem*, this keynote proposes to reanchor postwar poetics in a concrete, yet destabilizing *at-seaness* that reflects the two-way traffic between Italy and the Americas over the course of the twentieth century (a traffic triggered by varying circumstances, from poverty-induced immigration to cultural and political exile). The transformations of language and of poetry this traffic spurs are prone to unsettle the categories of "Italian," "American," and "Presence" in the title of the conference. The lecture will draw on the term "periplum" coined via Anglicization of the Greek by Ezra Pound—naming a perspective charted "not as land looks on a map / But as sea bord seen by men sailing," to cite Pound's *Cantos*. Focusing on a range of Italian poets that include Arturo Giovannitti, Emilio Villa, Amelia Rosselli, and Milli Graffi, some of whom traveled to reside in the Americas, some of whom simply absorbed Anglo-American verbal and literary culture, the lecture proposes that these authors reconfigure notions of citizenship and belonging through transmutations of the apparently stable *stanza* in ways that still resound across the Atlantic and back. It argues that we heed the archipelagic perspective onto scenes of violent clash between the global, the colonial, and the national as reflected in poetry that longs to exceed the xenophobic containments of state imposed under Fascism.



Spring Term, 1964 - 501 Casa Italiana

Standing, from left: Bona de Panizza (Maristella Koch's sister), ^{LR} Maristella Koch, Giuseppina Salvatori (6th from l.),
Mario Coran (center, with glasses), Andrea Ciamppe (far right, with cigarette), Ann Vogel (4th from right)
Seated, second row, from left: Rose Lucio (2nd from l.), Lena Ferrari (8th from l.)
Seated, first row, from left: Ungaretti, Silvi Kuster-Litz



→ **Session II**

Italian and Modernist? A Transnational Perspective

Chair

Cecilia Gibellini

Respondent

Luca Somigli



Cecilia Gibellini (*Università del Piemonte Orientale*)

She is associate professor in Italian Literature at Università del Piemonte Orientale.

Her studies focus on intersections between literature and visual arts (*L'immagine di Lepanto. La celebrazione della vittoria nella letteratura e nell'arte veneziana*, Marsilio, 2008; *Libri d'artista. Le edizioni di Vanni Scheiwiller*, mart, 2007; and the monographic issue of *Rivista di letteratura italiana* on *Leonardo e la scrittura*, 2019), on thematic criticism (with the volumes *La mente perturbata. Figurazioni letterarie del male interiore*, Cierre, 2013, and *Scrittori migranti in Italia*, Fiorini, 2013), on intertextuality (*Giovan Battista Casti tra Boccaccio e Voltaire*, Carabba, 2015), on the variants and on the editions of unpublished texts and correspondence (she edited the editions of *Novelle libertine inedite e disperse* by Giambattista Casti, Lu::Ce, 2016, of the correspondence between Umberto Saba and Vittorio Sereni, *Il cerchio imperfetto*, Archinto, 2010, of the letters of Gabriele d'Annunzio to his wife, *La miglior parte della mia anima*, Archinto, 2018).

She is currently working on the critical edition of *Sogno d'un mattino di primavera* for the National Edition of the Works of Gabriele d'Annunzio.



Luca Somigli (University of Toronto)

Professor of Italian Studies at the University of Toronto, he has published extensively on various aspects of Italian and European modernism and avant-garde, including the volumes *Legitimizing the Artist. Manifesto Writing and European Modernism, 1885-1915* (2003), *Italian Modernism: Italian Culture between Decadentism and Avant-Garde*, edited with Mario Moroni (2004), and *Futurism: A Microhistory* (2017), edited with Sascha Bru and Bart Van Den Bossche, as well as essays on authors of the period such as Marinetti, Pirandello, Savinio, Bontempelli, and Primo Conti.

His research on contemporary narrative, and genre fiction in particular, includes numerous essays on Italian detective fiction, a monograph on Valerio Evangelisti, and the edited volume *Negli archivi e per le strade. Il ritorno alla realtà nella narrativa di inizio millennio* (2013). His latest publication is the monographic issue of the *International Yearbook of Futurism Studies* on *Futurism and the Sacred* co-edited with Monica Jansen and Günter Berghaus (2001).



Giulia Pellizzato (Harvard University)

She is teaching and conducting research at Harvard as an Associate of the Department of Romance Languages and Literatures. At Università del Piemonte Orientale she was a Postdoctoral Fellow of the PRIN project funded by the Italian Ministry of Education, University and Research, *Transatlantic Transfers: The Italian Presence in Post-War America*. Previously, she joined the Italian Department at Brown University thanks to a postdoctoral grant funded by the Swiss National Science Foundation: *An Adventure Overseas, Almost a "Renaissance": Italian fiction in the United States after World War Two*. She obtained her PhD in Italian Studies from Università della Svizzera italiana in December 2018.

Her research interests include 20th and 19th-century Italian literature, the transatlantic circulation of literary works and ideas, translation studies, and the pedagogy of literature. Her published research includes studies on translation practices, women in publishing, archives of the twentieth century, and authors including Goffredo Parise, Giuseppe Prezzolini, Jolanda Insana, Ippolito Nievo. Her first book, *Prezzolini e Parise: un'amicizia transoceanica*, was published in 2021 by Leo S. Olschki.

DISPLACING PERSPECTIVES ON RENAISSANCE: CULTURAL TRANSLATION AND THE POLITICS OF ITALIAN LITERATURE IN THE UNITED STATES

While the popularity achieved by some Italian literary texts in the anglosphere has been acknowledged and attracts increasing scholarly attention, a survey of the meanings Italian translated texts took on in their new cultural context is yet to be undertaken. What was Italian literature for a reader of the United States during the late Forties?

Archival research shows that the word renaissance quickly became the main frame in the reception of Italian literary works. The recurrence of the term might look awkward today, decontextualized as it seems from the history of Italian literature and culture. Yet, during the late Forties and early Fifties, “renaissance” was the byword of US-American press articles on new Italian literature. I will retrace the reception of new Italian fiction in the United States from the vantage point of this term.

Looking at this case study will allow to address questions that are topic-specific as well as methodological: how are we to understand the new framing of translated literature in its target cultural landscape? How can we ensure we understand the meanings this corpus takes on in its new context? And what kind of insight can this understanding afford us, as we examine the Transatlantic Transfers taking place between Italy and the United States (1949-1972)?



Giorgio Alberti (Dartmouth College)

I have been working at Dartmouth College since 2016. In 2015, I was the Lauro de Bosis Fellow at Harvard University. My research focuses on the mechanisms of the American reception and legitimation of post-WWII Italian Literature, in key translators, publishers, literary critics and academics, and opinion makers (“Calvino Translated, translating Calvino, Calvino Translator”, ACME, Ledizioni, 1/2018, 213-222).

Before Harvard, I was a lecturer in Italian at Stanford University from 2013-15 where I received my Ph.D in Italian Studies in June 2012 with a dissertation entitled *Il mestiere di scrivere: Italo Calvino e Natalia Ginzburg: posizioni, pratiche, opere, di due professionisti della scrittura*, a project that examines the intersection of fictional writing and editorial work in the careers of two of post-war Italy’s leading literary figures.

THE AMERICAN RECEPTION OF ITALIAN POETRY AFTER WWII

What makes books relevant and authors visible in different market-places? When we think about poetry, the number of copies that a book sells is often not a good indicator of the impact of an author: books of poetry in translation are generally a long-term investment, frequently an economic loss – the publisher values the prestige a book can bring to their catalogue.

After WWII, Italian poets first appeared in literary journals and anthologies; the early integration of Italian poetry in academic courses is another indicator of their legitimation; finally, Italian poetry is discussed in the general press, sometimes by important opinion makers.

In this study, I will also focus on three other aspects that describe the American reception of Italian poetry: poetry was frequently the first encounter with Italian literature in the original language for professional translators in training; translating poetry is a paradoxical task (between freedom and absolute attention to form and meaning); both before and after WWII, poetry was the genre that held a central legitimating power in the literary world.

Who, then, are the Italian poets first entering the American literary scene? Where do they appear? Who are the translators? How are they chosen? How are they presented to the American public? And if there are introductions to their works, what is their function?



Fred Gardaphé (Queens College)

He is Distinguished Professor of English and Italian/American Studies at Queens College/CUNY and the John D. Calandra Italian American Institute. He is past-President of MELUS, the Italian American Studies Association, and the Working Class Studies Association. His books include *Italian Signs, American Streets: The Evolution of Italian American Narrative*, *Leaving Little Italy*, *From Wiseguys to Wise Men: Masculinities and the Italian American Gangster* and the short fiction collection, *Importato dall'Italia*.

Anthony Julian Tamburri (Queens College)

Dean of the John D. Calandra Italian American Institute (Queens College, CUNY) and Distinguished Professor of European Languages and Literatures, his research interests lie in literature, cinema, semiotics, interpretation theory, and cultural studies. His most recent publications include *Re-reading Italian Americana: Specificities and Generalities on Literature and Criticism* (2014); *Re-viewing Italian Americana: Generalities and Specificities on Cinema* (2011); *Una semiotica dell'etnicità: nuove segnalature per la scrittura italiano/americana* (2010); and *Narrare altrove: diverse segnalature letterarie* (2007).

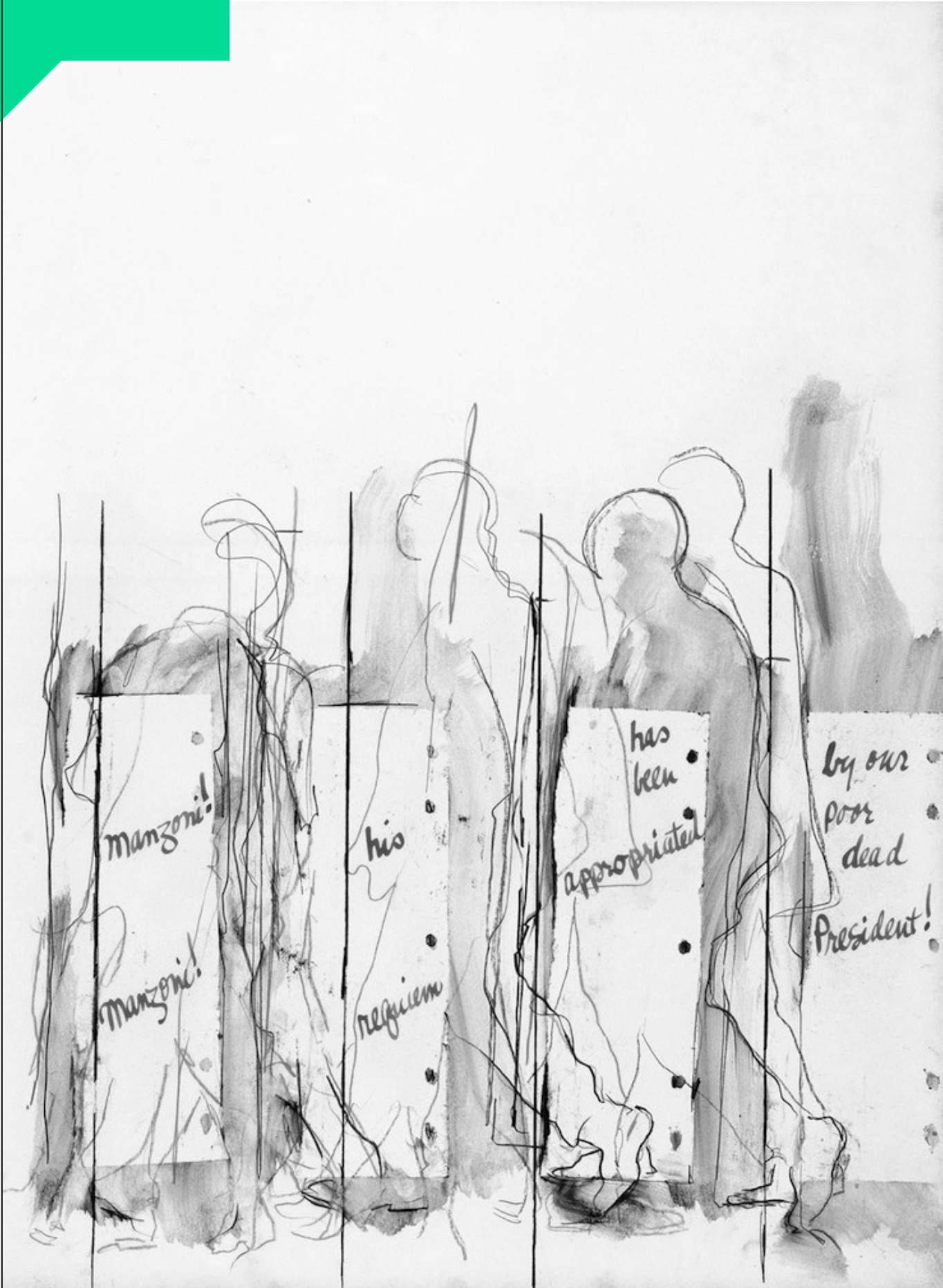
ITALIAN AND ITALIAN AMERICAN TRANSNATIONAL MODERNISM

Queens College graduate program in Liberal Studies, ITAST 701, Transnational Modernism in Italian and the U.S. brought together Italian writers Giovanni Verga, Maria Messina, Luigi Pirandello, Aldo Palazzeschi, and Italo Calvino with the American writers, Pietro di Donato, John Fante, Tina De Rosa, Don DeLillo, Carol Maso, and Mary Caponegro.

Through this course we developed a transnational sense of literature that had heretofore been considered separately through a nationalist lens. The result was new discoveries of the important connections between the literature of two nations and the life courses of natives and immigrants of both countries.

This paper is based on a course Anthony Julian Tamburri and Gardaphé developed for the study of the fiction of Italian and Italian American modernist writers. Gardaphé will deal with Italian author, Maria Messina and Italian American author, John Fante, while Tamburri will present his study of Italo Calvino and Mark Ciabattari.

We present a transnational approach to studying American literature that centers ethnicity and its creation inside notions of national identities, and offer a rereading of texts through what we call Intra- and Extra-transnationalism.



"Words and Images of Frank O'Hara Mario Schifano"
1964 Archivio Mario Schifano, Roma

→ **Session III**

Smooth Operators I

Chair

Carla Pomarè

Respondent

Giles Scott-Smith



Carla Pomarè (Università del Piemonte Orientale)

She is professor of English Literature at the University of Eastern Piedmont. Her main research interest is Anglo-American poetry from the Romantic to the Modernist period.

Her work includes studies of the Romantic legacy in Yeats and Wallace Stevens, of Stein and the visual arts, Emily Dickinson's and Christina Rossetti's rhetoric of silence, H.D.'s rewriting of Shakespeare.

She has written extensively on Byron's engagement with Italian culture, focusing on the intersections between literary and historical discourses (*Byron and the Discourses of History*, Routledge).

Her most recent book-length study is a new annotated edition and translation of Shakespeare's *Richard III* (Bompiani).



Giles Scott-Smith (Leiden University)

He received his BA in European and Asian Studies from the University of Ulster in 1988, and an MA in International Relations at Sussex University in 1993.

He then moved to Lancaster University for a Ph.D in International Relations, graduating in 1998. He joined the Roosevelt Study Center in Middelburg, The Netherlands, in January 2002 as a post-doctoral researcher, and was given a permanent position as senior researcher in January 2005. During 2008-2012 he was also an Associate Professor at University College Roosevelt (Honours College, Utrecht University) in Middelburg, running the International Relations track. From 2009-2018 he held the Ernst van der Beugel Chair in the Diplomatic History of Atlantic Cooperation since WWII at Leiden University.

In January 2017 he was appointed by Leiden University to become the academic director of the Roosevelt Institute for American Studies in Middelburg, The Netherlands.

In 2017 he became founding editor of the new journal *Diplomatica: A Journal of Diplomacy and Society* together with Ken Weisbrode. The journal is closely associated with the New Diplomatic History network.



Amanda Swain (University of Chicago)

She has a PhD in 20th century U.S. literature and culture from the University of Chicago, where she was a Mellon Humanities Dissertation Fellow and an editorial assistant at *Critical Inquiry*.

She is currently the Assistant Director of IES Abroad Milan, where she oversees Academic Affairs and teaches undergraduate courses—including *Tourists, Soldiers, Expats, Spies: Travelling Italy in the 20th Century*, which explores U.S. literature, film, propaganda, and other cultural forms representing American travel to Italy between 1900 and 1965.

Her scholarship, including a recent article in *American Quarterly*, investigates mid-20th-century U.S. literary and intellectual cultures with an eye toward their transatlantic contexts. She belongs to the *Associazione amici di Nicola Chiaromonte*.

“ONE OF THE LAST SECRET MAESTROS”: NICOLA CHIAROMONTE BETWEEN EUROPE AND AMERICA

My paper explores the formal and informal transatlantic cultural mediation work of Italian editor, critic, and political activist Nicola Chiaromonte.

Chiaromonte was a noted interlocutor in Italian antifascist circles forced into political exile in interwar Paris who later befriended Albert Camus; he arrived in Manhattan in 1941, joining the leftwing milieu of the New York Intellectuals and developing ties to Dwight Macdonald, Mary McCarthy, Saul Bellow, Saul Steinberg, and Lionel Abel, among others.

In the postwar, he returned to Paris, then Rome, becoming co-editor with Ignazio Silone of the Italian Congress for Cultural Freedom magazine *Tempo Presente*. Foregrounding Chiaromonte’s public and private promotion of intellectual cross-pollination, the paper maps several of his key transatlantic relationships—highlighting them as sites of encounter between Continental and U.S. thought and of cultural negotiation and exchange.

Drawing especially on Chiaromonte’s published and unpublished correspondence and from his writing for U.S. and Italian periodicals, my essay will help contextualize French surrealism critic Maurice Nadeau’s claim that Chiaromonte was «one of the last secret *maestros* of an entire generation of European and American intellectuals».



Anna Lanfranchi (*University of Manchester*)

She holds a PhD from the University of Manchester, with an AHRC-funded project on 'Negotiating Italian translation rights across Anglo-American and Italian publishing (1900-1947)'.

This research reassessed the development of the Italian translation industry by exploring the negotiation of translation rights to British and US works over the first half of the 20th century, as well as the transnational networks of authors, publishers, translators, authors' societies, and literary agents fostering the copyright exchange between Italy and English-speaking countries. A monograph drawing on these results is in preparation.

She has published on the propaganda role of intellectual property in modern wartime, on Italian translation rights law, and on the editorial work of Cesare Pavese. Her next project focuses on translations as cultural diplomacy during the Cold War, across Italy, Britain and the US (1946-1978).

EINAUDI'S "U.S. EDITORS": MARIO EINAUDI AND SANFORD J. GREENBURGER (1943-1947)

The correspondence preserved at Archivio di Stato (Turin) highlights the negotiating activity of the political theorist Mario Einaudi with regard to Italian translation rights in American works to be issued by his brother, Giulio Einaudi, during and in the aftermath of WWII.

With the conflict largely preventing Italian publishers from taking part in the copyright market, Mario Einaudi and the literary agent Sanford J. Greenburger, the "U.S. Editors" that jointly represented Einaudi in the mid-1940s, gathered a list of literary and scholarly works that testifies to the mediating skills of the Piedmontese intellectual, who had left Italy in 1933.

While exploring the nature and the extent of professor Einaudi's literary agenting on a vital source market, this contribution will also consider the cooperation of the Office of War Information in supporting the translation activity of Italian firms, foreshadowing dynamics that permeated the American book programmes in the Cultural Cold War.

Ultimately, this transnational case study will allow for a reassessment of the role played by social actors handling copyright, who established the first contacts with the generation of publishers and agents that was at the heart of the US reception of Italian writers in the post-war era.



→ ***Botteghe
Oscure: "the
Mammoth,
International
Magazine-
anthology."***

Chair

Cristina Iuli

Keynote lecture

Cristina Giorcelli



Cristina Iuli (Università del Piemonte Orientale)

She is Associate Professor of American Literature and American Studies at Università del Piemonte Orientale, Vercelli, Italy, where she coordinates the PRIN Project “Transatlantic Transfers: The Italian Presence in Post-War America.”

A specialist in modernism, in the contemporary novel, in literary theory and science and literature, and in transatlantic studies, Iuli is author of several monographs, essays and translations.

Among others: *Effetti Teorici: critica culturale e nuova storiografia letteraria Americana* (Torino, Otto Editore, 2002); *Giusto il tempo di esplodere: il romanzo pop di Nathanael West* (Bergamo, Bergamo University Press, 2004), *Spell it Modern: Modernity and the Question of Literature* (Vercelli, Mercurio, 2009), *Nathathanel West: Miss Lonelyhearts* (Venezia, Marsilio, 2017).

With Paola Loreto she edited *La letteratura degli Stati Uniti: dal Rinascimento Americano ai nostri giorni* (Roma, Carocci, 2017). Her current research focuses on Black Feminist Pedagogies and Transatlanticism in the Seventies.



Cristina Giorcelli (Università di Roma Tre)

She is Professor Emeritus of American Literature at the University of Rome Three. Her main fields of research are: mid- and late-nineteenth-century fiction (Fuller, James, Crane, Wharton, Chopin) and Modernist poetry and fiction (W.C. Williams, L. Zukofsky, D. Levertov, W. Cather, F. S. Fitzgerald, N. Larsen).

Co-founder (1980) and co-director of the quarterly journal *Letterature d'America*, she has edited twelve volumes on clothing and identity (*Abito e Identità*). From this series the University of Minnesota Press has published four volumes under the title *Habits of Being*, co-edited with Paula Rabinowitz.

She was President of the Italian Association of American Studies (1989-1992) and Vice-President of the European Association for American Studies (1994-2002).

***BOTTEGHE OSCURE*: “THE MAMMOTH, INTERNATIONAL MAGAZINE-ANTHOLOGY”**

Botteghe Oscure, published in Rome, was the first magazine in the world to propose poetry and short fiction in 5/6 languages (with very few exceptions) without translations. It came out between 1948 and 1960 and it was distributed in Europe, South Africa, Australia, and the Americas (North and South).

It was financed and directed by U.S.-born Marguerite Gilbert Chapin - Princess Caetani by marriage. Years before, while in Paris, she had financed another international review, but in French: *Commerce* (1924-1932).

Even if Marguerite Caetani was neither a writer nor a trained editor, for the Italian sections she could avail herself of the expertise of Giorgio Bassani and for the U.S. sections she was unofficially helped by important advisors, who were often writers and teachers. Both in Italy and abroad, *Botteghe Oscure* has been and still is considered a high-brow literary enterprise.

This paper tries to see how, through its 25 issues and the two volumes of writings drawn from them, the magazine contributed specifically to introduce young Italian writers to a wide international audience.



→ **Session IV**

Smooth Operators II

Chair

Simone Cinotto

Respondent

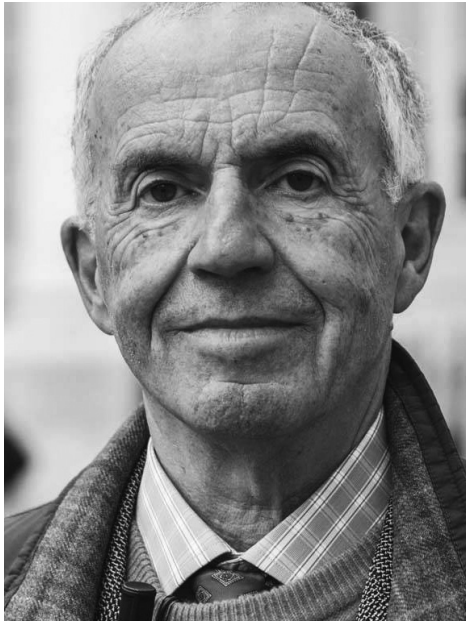
Massimo Bacigalupo



Simone Cinotto (*Università di Scienze
Gastronomiche di Pollenzo*)

He teaches Modern History at the University of Gastronomic Sciences, Pollenzo, Italy.

He is the author of *The Italian American Table: Food, Family, and Community in New York City* (University of Illinois Press, 2014) and *Soft Soil, Black Grapes: The Birth of Italian Winemaking in California* (New York University Press, 2013), the editor of *Making Italian America: Consumer Culture and the Production of Ethnic Identities* (Fordham University Press, 2015), and the coeditor of *Global Jewish Foodways: A History* (University of Nebraska Press, 2018) and *Food Mobilities: Making World Cuisines* (forthcoming University of Toronto Press, 2022).



Massimo Bacigalupo (Università di Genova)

He is Professor Emeritus of American literature in the University of Genoa, Italy. His research has centered on American and British Romanticism and Modernism, especially poetry. He has edited and translated Dickinson, Melville, Stevens, Pound, H.D., Eliot, Faulkner, Fitzgerald, Henri Cole, and four collections of Louise Glück's poems. For this work he received the Italian National Translation Prize and other awards.

He has also been active in the field of experimental cinema; a retrospective of his work was presented at the 2010 Turin Film Festival and in 2014 at the Centre Pompidou, Paris. Among his recent publications are *Angloliguria: da Byron a Hemingway* (2017), *Ezra Pound, Italy, and the Cantos* (Clemson UP, 2020), and a pamphlet on Dickinson's Italian translations, *La mia vita se ne stava - un fucile carico* (2021). He is currently president of the Class of Humanities of the Ligurian Academy of Sciences and Letters, Genoa.



Carmen Petruzzi (Università di Foggia)

She received her PhD in Pedagogical Studies from the University of Florence.

Her field of research concerns migration and, recently, she has been investigating the history of Italian emigration, both southern and rural, to New York City between the nineteenth and twentieth centuries, with a particular focus on literacy processes, school practices and curricula.

She is currently a Postdoctoral Researcher in Education at the University of Foggia.

EDUCATIONAL PARADOXES AFTER WORLD WAR II. EXPERIENCE, WORKS AND MEMORY OF GIUSEPPE PREZZOLINI

The essay focuses on a collection of Prezzolini's articles published in *Paradossi educativi 1914-1964* about Italian school reforms, educational models, and school programs when «Radio was still infantile and TV had not yet been invented».

The article brings together a selection of Prezzolini's texts in order to trace the contexts of the Italian school; however, the account of educational paradoxes is connected to Prezzolini's personal events that led him to live in the United States for many years and in his reflections emerge in the form of memoirs or anecdotes, so other works taken into consideration are: *America in Slippers* (1950), *America in Boots* (1954), *The Transplanted* (1963).

Despite his long absence from Italy, Giuseppe Prezzolini continued to follow from afar the changes in the Italian school and enriched the contemporary debate with observations from overseas. Through the work of Giuseppe Prezzolini, it is possible to advance in the historical-educational construction of the Italy that was changing and, across the Atlantic, on the transformation of the mindset of Italian American families who, while embracing the new American culture, never forgot the Italian tradition.



Antonella Valoroso (The Umbra Institute)

She received her Ph.D. in Italian Language and Literature at Yale University in 2006. Her research interests include Italian theater and opera, 19th-century history and culture, images and representations of Italy and "italianess", autobiography and autobiographical literature. She has published articles and book chapters on Ariosto, Leopardi, De Filippo, Verdi, Donizetti, Puccini, Ristori, 17th-century sacred performances, Futurism and 1960s avant-garde theater.

In 2005 she has edited the first modern edition of *Ricordi e Studi artistici* by Adelaide Ristori (Roma, Dino Audino Editore). In 2019 she has co-authored with Ruggero Ranieri the book *Uguccione Ranieri di Sorbello. Un intellettuale tra due mondi* (Perugia, Morlacchi Editore).

She is a Professor of Italian Studies at The Umbra Institute, Perugia. Since 2010 she has been working for the Fondazione Ranieri di Sorbello (Perugia, Italy) and the Sorbello Foundation (USA) as a researcher, consultant and curator of exhibitions.

UGUCCIONE RANIERI DI SORBELLO (1906-1969). A CONSTRUCTOR OF CULTURAL BRIDGES BETWEEN ITALY AND THE U.S.

In my paper, based mainly on archive materials belonging to the Fondazione Ranieri di Sorbello (Perugia), I will explore the most relevant moments of Uguccione Ranieri di Sorbello's work as an intellectual and promoter of Italian culture in the 1950s and the 1960s.

From 1953 to 1957 Sorbello was a cultural attaché to the Italian Embassy. His office in NYC at 640 Park Avenue thus became the center of numerous initiatives, the most important of which was the publication of the monthly cultural information bulletin *The Italian Scene*, which he edited until his death in 1969.

In the 1950s and 1960s, he campaigned on both sides of the Atlantic so that the new bridge connecting Staten Island and Brooklyn could be named after the Tuscan explorer Giovanni da Verrazzano.

In the 1960s Sorbello was the protagonist of cultural tours sponsored by the Italian Ministry of Foreign Affairs on the occasion of the centenary of the Italian unification and for the Dante Celebrations of 1965. He was also involved in Italy's participation at the Universal Exhibition HemisFair'68 (San Antonio, Texas) as a press officer and author of the presentation brochure for the Padiglione Italia: *Half a Millennium of Italian Presence in the Americas*.



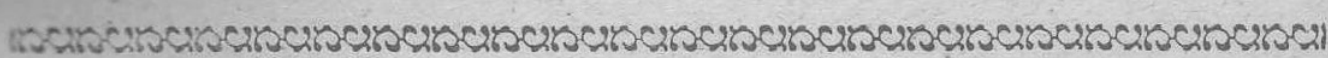
TEMPO PRESENTE

Informazione e discussione

Anno I — Numero 1

APRILE 1956

Esce il 15 d'ogni mese



IDEOLOGIE E REALTÀ SOCIALE

di Ignazio Silone

Albert Camus
LA DONNA ADULTERA

Alberto Moravia
NOTE SUL ROMANZO

Nicola Chiaromonte
LA SITUAZIONE DI MASSA
E I VALORI NOBILI

Isaiah Berlin
IL DECENNIO MERAVIGLIOSO
(1838 - '48)
La nascita dell'Intelligentsia russa

Gustavo Herling
IL CAPPELLO VERDE
*Notizie sul disgelo letterario
nei paesi satelliti*

Leonardo Sciascia
CRONACHE REGALPETRESI

Jean Daniel
COLONIALISMO
E COSCIENZA TRANQUILLA
Il dramma algerino

Alexander Weissberg
DOPO IL 20° CONGRESSO
DEL P. C. RUSSO

Enzo Forcella
QUADERNO SOTTO CHIAVE
Appunti di un cronista politico

Nelo Risi
TRE POESIE
La pelle di zigrino - In crescita - L'altra faccia

GAZZETTA

LETTERE DA NEW YORK, LONDRA E BUENOS AIRES

→ **V sessione**

Mediators

Chair

Marta Aversa

Respondent

Martino Marazzi



Marta Averna (*Politecnico di Milano*)

Architect, Ph.D. in *Architecture of Interiors and Exhibition Design*, she is an adjunct professor and research fellow for the PRIN *Transatlantic Transfers. The Italian presence in post-war America. 1949/1972* project at the Department of Architecture and Urban Studies, Politecnico di Milano.

Here she teaches *Architecture of Interiors* in the master's degree in *Architecture Built Environment Interiors*. She carries out teaching and research activities on dwelling in conditions of fragility and on the reuse of heritage.

She participated in numerous European research projects on the design of domestic spaces and workplaces; she has been awarded research grants for the knowledge and reuse of heritage and interiors.



Martino Marazzi (Università Statale di Milano)

Associate Professor of Italian Literature at the State University of Milan, Italy, he has been Visiting Professor at New York University and a Fellow of the Italian Academy for Advanced Studies at Columbia University.

His most recent studies are *Through the Periscope* (2022), *Italex-it* (2019), *Danteum* (2015), *Voices of Italian America* (2012). His last books of fiction are *La mia cara libertà e altri racconti* (2022) and *Sbagli* (2019).

His nonfiction piece *Amelia* was longlisted in the *Best American Essays 2017*. He collaborated with director Gianfranco Rosi to the script of *Notturmo* (2020).



Valerio Angeletti (Università di Trento)

He is a Ph.D. candidate in Comparative Literature at the University of Trento, Italy, and an Italian Language Assistant at Bard College, New York. He is studying how the historic, and metaphoric phenomenon of exile has influenced meaning and mission of comparative approach.

His most recent works are *Una lettera a Mario Pannunzio* (*Paragone: rivista mensile di arte figurativa e letteratura*, Agosto-Dicembre 2021), in which he edits an unpublished letter of Paolo Milano, and "The Dead Boy and The Comets as a Pictorial Novel" (in *Comparative Literature Across Cultures: Bridging Boundaries Between Verbal and Visual Arts*, London, London Centre for Interdisciplinary Research, 2020, pp. 135-150), in which he studies how Cubism influenced this novel of Goffredo Parise.

In the next months, he will publish for Mimesis Edizioni his first book, *L'Età di Whitman e l'esilio: l'America inedita di Paolo Milano*, for *Paragone* four letters of Paolo Milano to Saul Bellow and, finally, for *The International Social Sciences Journal* an article on two COVID-19 rewritings of Boccaccio's *Decameron*.

A LITERARY BORDER-CROSSING: THE ARTICLES OF PAOLO MILANO FOR *THE NEW YORK TIMES REVIEW OF BOOKS* AND OTHER AMERICAN NEWSPAPERS

Paolo Milano lived in New York City between 1939 and 1955, working as a professor of Romance Languages and Comparative Literature at the New School of Social Research and Queens College. During these years, besides contributing to many other newspapers and journals such as *Politics*, and *Commentary*, he wrote more than thirty articles in the columns of *The New York Times Review of Books* and another twenty articles for *The Nation* and *The New Republic*.

The article analyzes, for the first time in an academic context, Paolo Milano's contribution to the diffusion of a liberal Italian literature and culture in the United States of America.

In order to better understand the significance of his critical commitment, the analysis of Milano's literary selection will be supported by other materials of the author, such as some letters and a university course in American literature, both of which highlight his way of contributing to the reconstruction of Italy, albeit from a distance.



Cecilia Gibellini (Università del Piemonte Orientale)

She is associate professor in Italian Literature at Università del Piemonte Orientale.

Her studies focus on intersections between literature and visual arts (*L'immagine di Lepanto. La celebrazione della vittoria nella letteratura e nell'arte veneziana*, Marsilio, 2008; *Libri d'artista. Le edizioni di Vanni Scheiwiller*, mart, 2007; and the monographic issue of *Rivista di letteratura italiana* on *Leonardo e la scrittura*, 2019), on thematic criticism (with the volumes *La mente perturbata. Figurazioni letterarie del male interiore*, Cierre, 2013, and *Scrittori migranti in Italia*, Fiorini, 2013), on intertextuality (*Giovan Battista Casti tra Boccaccio e Voltaire*, Carabba, 2015), on the variants and on the editions of unpublished texts and correspondence (she edited the editions of *Novelle libertine inedite e disperse* by Giambattista Casti, Lu::Ce, 2016, of the correspondence between Umberto Saba and Vittorio Sereni, *Il cerchio imperfetto*, Archinto, 2010, of the letters of Gabriele d'Annunzio to his wife, *La miglior parte della mia anima*, Archinto, 2018).

She is currently working on the critical edition of *Sogno d'un mattino di primavera* for the National Edition of the Works of Gabriele d'Annunzio.

«OMERO ON THE PACIFIC»: PIER MARIA PASINETTI BETWEEN VENICE AND DISTANT AMERICA

Born in Venice in 1913 and raised in a culturally lively environment, Pier Maria Pasinetti moved to the United States in 1946 thanks to the interest of his friend Robert Penn Warren. At that time he had already travelled widely to Ireland, England, California and Germany, had spent years in Stockholm, and had published in English his first short stories.

At Yale, Pasinetti received a Ph.D. in Comparative Literature under the guidance of René Wellek, and in 1949 he obtained the chair of Comparative Literature at the University of California, Los Angeles.

Since then, his life was divided between "Extreme America" – to quote the title under which he would collect his correspondence for the newspaper *Corriere della Sera* – and Venice – the center of his narrative production. In addition to writing fiction and collaborating to Hollywood film productions, Pasinetti's activity was dedicated to the dissemination of Italian culture in the United States: his university teaching and his involvement in several publishing project specifically oriented toward the dissemination of Italian literature to wider American audiences are exemplary of his role as a cultural mediator. This role is testified by his contributions to *The Norton Anthology of World Masterpieces* (1956) and to the anthology *Great Italian Short Stories* (1959), and by the publishing of the journal *Italian Quarterly*, which he founded in 1957 with Dante Della Terza, Carlo Golino and Lowry Nelson Jr.



Transatlantic Transfers.

06 / SESSION



→ VI sessione

Ambassadors

Chair

Gennaro Postiglione

Respondent

Giles Scott-Smith



Gennaro Postiglione (Politecnico di Milano)

He is Professor in Interior Architecture at the Politecnico di Milano, DASTU Department.

His research field is interiors culture, at the intersection between people, places, and practices, and across architecture, ethnography, and material culture. The same theoretical background is at work in his project – started in 2016 and ongoing – *Research by Design*, which focuses on the adaptive reuse of minor and neglected heritage.

In the course of his career, he has tackled several different subjects and topics, with an almost eclectic attitude, yet always with a very clear interest in Architecture and its way of knowing: addressing people's needs while reflecting on the discipline's own principles.

He understands research and teaching as integral aspects of design practice, and tries to be consistent with this conception.



Giles Scott-Smith (Leiden University)

He received his BA in European and Asian Studies from the University of Ulster in 1988, and an MA in International Relations at Sussex University in 1993.

He then moved to Lancaster University for a Ph.D in International Relations, graduating in 1998. He joined the Roosevelt Study Center in Middelburg, The Netherlands, in January 2002 as a post-doctoral researcher, and was given a permanent position as senior researcher in January 2005. During 2008-2012 he was also an Associate Professor at University College Roosevelt (Honours College, Utrecht University) in Middelburg, running the International Relations track. From 2009-2018 he held the Ernst van der Beugel Chair in the Diplomatic History of Atlantic Cooperation since WWII at Leiden University.

In January 2017 he was appointed by Leiden University to become the academic director of the Roosevelt Institute for American Studies in Middelburg, The Netherlands.

In 2017 he became founding editor of the new journal *Diplomatica: A Journal of Diplomacy and Society* together with Ken Weisbrode. The journal is closely associated with the New Diplomatic History network.



Simone Cinotto (*Università di Scienze
Gastronomiche di Pollenzo*)

He teaches Modern History at the University of Gastronomic Sciences, Pollenzo, Italy.

He is the author of *The Italian American Table: Food, Family, and Community in New York City* (University of Illinois Press, 2014) and *Soft Soil, Black Grapes: The Birth of Italian Winemaking in California* (New York University Press 2013), the editor of *Making Italian America: Consumer Culture and the Production of Ethnic Identities* (Fordham University Press, 2015), and the coeditor of *Global Jewish Foodways: A History* (University of Nebraska Press, 2018) and *Food Mobilities: Making World Cuisines* (forthcoming University of Toronto Press, 2022).

MAKING TRANSATLANTIC TASTE: MARCELLA HAZAN, *THE CLASSIC ITALIAN COOKBOOK*, AND THE NEW ITALIAN CUISINE IN THE UNITED STATES

Marcella Hazan's *The Classic Italian Cookbook* was an instant success when it was published in 1973, being widely recognized as the Italian response to Julia Child's landmark cookbook *The French Chef* (1968). The author, née Marcella Polini in Cesenatico in 1924, looked like an improbable authority on Italian cuisine and counterpart/competitor to the California-born, Smith College graduate, married to a (controversial) US diplomat, expat to France Child: growing up in the Romagna region of Italy in a middle-class family where poor young women helpers did all the cooking she never cooked before immigrating to the United States.

Her command of English was practically non-existent, so much that her Jewish American husband translated and wrote down the instructions she dictated to him from the stove and kitchen table of their small apartment in Queens, New York. Yet, my paper argues, being part of the smaller postwar Italian immigration wave to New York that was foreign to the early-twentieth-century rural immigrants from the Mezzogiorno (and their "red sauce" food), Hazan provided publishing, cultural, and food industries the "authentic" Italian cuisine/culture they were looking for at the transitional time from mass consumerism to segmented consumer culture and the post-1960s shaping of diversified identities and selves through lifestyle (Lizabeth Cohen, *A Consumers' Republic: The Politics of Mass Consumption in Post-war America*, 2003).

In the process, and unbeknown to critics then and now, Hazan groundbreakingly introduced many of the critical concepts that since then have defined modern Italian culture and meaning and value of Made in Italy products and experiences in the United States and globally: the appreciation of simplicity in the search for beauty, pleasure, and high quality of life; the importance of origins in the same vein of the concept of *terroir*; the praise for regionalism as an articulation of embedded traditional human knowledges and the local specialties they produce; the appreciation of the artisanal work of food producers and the importance of an unmediated conversation between producers and consumers about the quality of food; the understanding of sustainability as a systemic notion that incorporates the environmental, the social, the cultural, and the economic.



Pierpaolo Antonello (University of Cambridge)

He is Professor of Modern Italian literature and culture at the University of Cambridge, with a range of interests which include Italian cinema, intellectual history, and 20th-century visual art.

He wrote extensively on the relationship between literature and techno-science and on ethics and commitment in contemporary Italian culture, and he is currently working on a volume on Bruno Munari. With Robert Gordon, he is co-editor of the series 'Italian Modernities' for Peter Lang.

MUNARI IN NEW YORK

In the artistic transatlantic exchanges and dialogues between Italy and the U.S., Bruno Munari and his work have a recognisable place and trajectory, which culminated with the visiting period at the Carpenter Center for Visual Art at Harvard in 1967, also later documented in his famous book *Design e comunicazione visiva* (1968).

In my presentation, I aim to trace Munari's dialogues with the New York artistic scene during the first decades of the post-WWII period, particularly in relation to his production of books (both artist's books and children's books) which received a prompt critical commendation and reception in U.S.A., and which has gained him an established place in the history of book design.



Dario Fazzi (*Roosevelt Institute for American Studies*)

He is an Italian historian of U.S. social and foreign policy history based in the Netherlands. He is Assistant Professor of U.S. History at Leiden University and Senior Research Fellow at the Roosevelt Institute for American Studies. His research expertise lies in peace history, transatlantic relations, STS, discard studies, and blue humanities.

He is the author of *Eleanor Roosevelt and the Anti-Nuclear Movement: The Voice of Conscience* (Palgrave, 2016), is currently working on a book on ocean incineration, and has edited books and published articles and book chapters on nuclear culture, youth protests, U.S. base politics, and environmental justice movements.

KNOW YOUR FRIENDS, TOO: THE UNIVERSITY OF MARYLAND UNIVERSITY COLLEGE IN ITALY AND THE LOCALIZATION OF THE TRANSATLANTIC EXCHANGE, 1950-1970.

In the early Cold War, Americanization swept across the world through consumerism and the promise of affluency, influencing societies in a myriad of forms, from literature and movies to food and shopping malls. Education too served as a vector of American ascendancy, contributing to spreading American values and institutions worldwide.

This essay focuses on one of the least known educational programs that were designed to serve America's global projection power, the University of Maryland College of Special and Continuation Studies (CSCS). Such a college was meant to offer U.S. troops dispatched abroad and stationed overseas, as well as their dependents, a U.S.-style academic education. However, as this essay argues, this program enabled fascinating phenomena of cultural transfer and cross-fertilization too, paving the way for a deeper engagement – both linguistically and culturally – with the environs in which U.S. troops operated.

In Italy, CSCS contributed to transforming a widespread skepticism toward Atlanticism into mutual understanding, in a period in which alignment to the West remained largely controversial and conflictual. CSCS programs provided the Americans serving their tours in the Peninsula and their dependents with insights into a variety of Italian cultural outputs, smoothening the relationships between military guests and local hosts.



→ *The
Anxiety of
Mediation*

Chair

Cecilia Gibellini

Keynote lecture

Loredana Polezzi



Cecilia Gibellini (Università del Piemonte Orientale)

She is associate professor in Italian Literature at Università del Piemonte Orientale.

Her studies focus on intersections between literature and visual arts (*L'immagine di Lepanto. La celebrazione della vittoria nella letteratura e nell'arte veneziana*, Marsilio, 2008; *Libri d'artista. Le edizioni di Vanni Scheiwiller*, mart, 2007; and the monographic issue of *Rivista di letteratura italiana* on *Leonardo e la scrittura*, 2019), on thematic criticism (with the volumes *La mente perturbata. Figurazioni letterarie del male interiore*, Cierre, 2013, and *Scrittori migranti in Italia*, Fiorini, 2013), on intertextuality (*Giovan Battista Casti tra Boccaccio e Voltaire*, Carabba, 2015), on the variants and on the editions of unpublished texts and correspondence (she edited the editions of *Novelle libertine inedite e disperse* by Giambattista Casti, Lu::Ce, 2016, of the correspondence between Umberto Saba and Vittorio Sereni, *Il cerchio imperfetto*, Archinto, 2010, of the letters of Gabriele d'Annunzio to his wife, *La miglior parte della mia anima*, Archinto, 2018).

She is currently working on the critical edition of *Sogno d'un mattino di primavera* for the National Edition of the Works of Gabriele d'Annunzio.



Loredana Polezzi (Stony Brook University)

She is Alfonse M. D'Amato Chair in Italian American and Italian Studies in the Department of European Languages, Literatures and Cultures, Stony Brook University (SUNY), and Honorary Professor in the School of Modern Languages, Cardiff University (UK). She obtained her first degree from the University of Siena (Italy) and an MA (Research) and PhD from the University of Warwick (UK). She previously held positions at the University of Warwick and the University of Cardiff. Between 2013 and 2015 she was Monash-Warwick Associate Professor in the School of Languages, Literatures, Cultures and Linguistics, Monash University, Australia. She is a Fellow of the Learned Society of Wales (2017-), a previous president of the International Association for Translation and Intercultural Studies (2017-21), and a member of the ICLA Translation Committee. Her research interests combine translation and transnational Italian studies. She has written on Italian travel writing, colonial and postcolonial literature, translingualism and migration. Between 2014 and 2018 she was a co-investigator in the research projects 'Transnationalizing Modern Languages' and 'TML: Global Challenges', funded by the Arts and Humanities Research Council under its 'Translating Cultures Theme' and the 'Global Challenges Research Fund' (UK). She is co-editor of *The Translator* (with Rita Wilson) and of the book series 'Transnational Modern Languages' (Liverpool University Press). Her recent publications include (as co-editor) *Transcultural Italies: Mobility, Memory and Translation* (2020) and *Transnational Italian Studies* (2020).

THE ANXIETY OF MEDIATION

In this paper I will look at the complex and often fraught processes of linguistic and cultural translation/mediation which characterize the relationship between Italian and Italian American culture in the middle of the 20th Century.

Through the notion of 'anxiety', I will explore how these exchanges still resonate today with the construction and perception of individual figures as well as of the field of Italian American Studies.

I will concentrate on two stories - and two 'sguardi', tracing different but equally complex trajectories. On the one hand, the parable of Pietro Di Donato and his continuing inheritance, including the re-narration of his figure as a 'mediator' through a developing archive which goes beyond his most famous novel, *Christ in Concrete*.

And, on the other, the ongoing re-framing of mid-century Italian accounts of Italian American life, such as the essays collected in Prezolini's volume *I trapiantati* (recently translated into English as *The Transplanted*).

