

TRANSNATIONALISM AND QUESTIONS OF IDENTITY

November 1–3, 2018

CALANDRA INSTITUTE, NEW YORK CITY



DIASPORE ITALIANE—ITALY IN MOVEMENT

A Symposium on Three Continents: Australia • United States • Italy

Living Transcultural Spaces, Melbourne, April 4–8, 2018

Transnationalism and Questions of Identity, New York, November 1–3, 2018

Between Immigration and Historical Amnesia, Genova, June 27–29, 2019

PRESENTED BY



Comitato Assistenza Italiani (Melbourne)

John D. Calandra Italian American Institute, Queens College, CUNY (New York)

Comune di Genova, Mu.MA Istituzione Musei del Mare e delle Migrazioni (Genova)

With the patronage of the Italian Ministry for Cultural Heritage and Activities and Tourism

THURSDAY, NOVEMBER 1, 2018

9:00–10:00 am

Coffee and Pastries

10:00–10:45 am

Opening Comments

10:45 am–12:15 pm

Italians in North America Conference Room

Chair: Robert Pascoe

ANITA ALOISIO and AGATA DE SANTIS, *Italians in Quebec: From the Perspective of Established Italian Québécois Filmmakers*

GIULIA GUARNIERI, *Spoken Identity: Conversational Analysis of Ellis Island's Italian American Immigrants*

ELIANA MAESTRI, *Translating a Transnational Sense of Be-Longing into the Visual Arts: Between Melbourne and New York*

Representations of Identities Galleria

Chair: Sabrina Vellucci

ELENA AMBROSETTI and ROBERTA RICUCCI, *Please, Don't Call Us Immigrants! Take the Right Distance from Unwelcome and Stigmatized Identities*

STEPHANE MOURLANE, *The Exhibition Ciao Italia! Memory and Culture of Italian Migration in France*

FRANCESCA MIRTI, *"The Kitchen of the Crazy": Questions of Identity and Cultural Representations through a Comparative Analysis of Italian Restaurant Names in Italy and the US*

12:30–1:30 pm

Lunch

1:45–3:15 pm

Exile, Desired or Imposed Conference Room

Chair: Vincenzo Milione

ALESSANDRO CARRIERI and LAURA LORI, *Andar Fuori: Identity in Exile and Diaspora*

ERNESTO LIVORNI, *Motherland, Fatherland, Homeland: The Paradigmatic Trajectory of Crossing National Identities*

STEFANIA MICHELUCCI, *D.H. Lawrence's *Il Duro* and John: Two Opposite Images of the Italian Migration to the US*

An “Other” Italy Galleria

Chair: Anthony Tamburri

DIEGO LAZZARICH, The Construction of Identity between Preservation and Obliteration of Memory:
The Case of Istria, Fiume, and Dalmatia

ROBERT PASCOE, A World History Approach to the North End Italians

LARA PICCARDO, Italians in Crimea: A Forgotten History, a Forgotten Emigration

3:30–5:00 pm

Language as Identity Marker Conference Room

Chair: Agata De Santis

CRISTINA MIGLIACCIO, Transnational *Neapolitanità*

MARGHERITA DI SALVO and SARA MATRISCIANO, *Il dialetto di Campobasso è su per giù come il napoletano*: Neapolitan as Linguistic Identity Marker in the Construction of the Transnational Identity of Southern Italian Immigrants in the UK

STEVEN SACCO, A Proposal for an Online Southern Dialects Program

Differ[e]nce Galleria

Chair: Diana Moore

MARINA CACIOPPO, “Curious victories”: Famous Murder Cases and Italian American Women in the Press between the 1890s and the 1910s

TERESA CAPETOLA, Co-creating and Storying Distance: Post–World War II Second-Generation Italian Australian Women Voice Their Identities and Cultures

MORENA LA BARBA, The Image of Migration as a Deforming Mirror: Italian and Swiss Identity in Trouble

5:15–7:00 pm

Film Screening: *Hearing Voices*

MARYLOU and JEROME BONGIORNO, directors.

Discussion to follow.

7:00 pm

Reception

FRIDAY, NOVEMBER 2, 2018

8:30 am

Coffee and Pastries

9:00–10:30 am

Literary E/Immigration Conference Room

Chair: Fred Gardaphé

FRANCESCO CHIANESE, Looking for “Casa”: Home and Belonging in John Fante’s *Wait Until Spring, Bandini*; Joseph Tusiani’s *In una casa un’altra casa trovo*; and Igiaba Scego’s *La mia casa è dove sono*

MARIE-CHRISTINE MICHAUD, The Representation of Transnational Ties in Italian American Fiction: The Example of *The Coming of Fabrizzze*

DEBRA BERNARDI, Resisting the Italy Love Plot: Andrea Lee’s *Lost Hearts in Italy*

Labor and Politics Galleria

Chair: Graziella Parati

STEPHEN CERULLI, The Agitator and the Professor: Carlo Tresca and Gaetano Salvemini—Formation, Careers, Ideas, Anti-Fascism

ANTONIA CUCCHIARA, Italian American Union Leaders and Mobilizing Discourse in New York City during World War II

STEFANO LUCONI, Politics as a Transnational Space? External Voting Rights and Italian Citizens in the United States

10:45 am–12:15 pm

Rethinking Identity Conference Room

Chair: Joseph Sciorra

SILVIA CASSAMAGNAGHI, “Italians” by Chance or by Choice: The Complex Construction of Identity of the Italian American “Orphans Program”

RICCARDO GIUMELLI, The New Glocal Cultural Identity: From Italianity to Italicity

SIMONE BATTISTON, Looking Back at the Biweekly *Nuovo Paese* (1974–1983): Evaluating Memories and Identities

MATTEO PRETELLI, God and Country: WW II in an Italian American Catholic Parish in Providence, RI

Italians in Northern Europe Galleria

Chair: Paola Sica

FRANCESCO GOGLIA, The Second Generation of New Italians Migrating to the UK: Complex Linguistic Repertoires and Multiple Identities

LUISA PÈRCOPO, Transnational Cardiff and Italian Mobility

THOMAS PFIRSCH and CAMILLE SCHMOLL, Changing Family Patterns and Gender Identities among New Italian Migrants in Paris

RACHEL HAWORTH and LAURA RORATO, *The Untold Story of Kingston upon Hull's Italian Connections: Changing Notions of Italianità across Different Generations*

12:30–1:30 pm

Lunch

1:45–3:15 pm

Rethinking Migrations Conference Room

Chair: Francesco Ricatti

PATRIZIA AUDENINO, *Italians of the Southern Mediterranean Shore: Expelled by Their Adoptive Countries, Unwelcomed by the Homeland*

ROSEMARY SERRA, *Identities in Motion: Four Interpretive Models of the Significance of the Italian Heritage of Young Italian Americans in the New York City Area*

SIMONE BATTISTON, STEFANO LUCONI, and MADDALENA TIRABASSI, *Autopsia di un diritto politico*, *New Italian Migrations at the Poll*

Autobiography, Activism, Memory Galleria

Chair: Caroline Pari-Pfisterer

REBECCA BAUMAN, *Cose Nostre: Transnational Mafia Identities between Reality and Fiction*

ANDREA CIRIBUCO, *Diasporas at the Intersection of Memory and Activism*

GRAZIELLA PARATI, *Italy's Shadows: Basili Shafil Khouzan aka Alessandro Spina, Knud Holmboe aka Ali Ahmed el Gheseiri*

3:30–5:00 pm

New Literary Turns Conference Room

Chair: Margherita Angelucci

SABINA SESTIGIANI, *The Role of Factual Record in Imaginative Work: Melania Mazzucco's Vita and W.G. Sebald's Novels*

PAOLA SICA, *Diaspora, Narration, and the Rethinking of Literary Canons: Jhumpa Lahiri*

CAROLINE PARI-PFISTERER, *Understanding Italian American Texts through Translingualism*

Alternate Representations Galleria

Chair: Donna Chirico

ELISA BORDIN, *When the Body Is Too Much/Not Enough: The Tocci Brothers*

JIM COCOLA, *Joseph Stella's Self-Portrait as an Arab*

ITALA VIVAN, *The Vexed Question of Migration Museums in Italy*

5:15–6:45 pm

Keynote Conference Room

JOSEPH LO BIANCO

SATURDAY, NOVEMBER 3, 2018

8:30 am

Coffee and Pastries

9:00–10:30 am

Looking Forward Conference Room

Chair: Roberta Ricucci

KATRINA and GRACIE LOLICATO, *Italian Australian: Creating Culture/Defining Diaspora: Moving beyond the Migrant Narrative in the Community Museum*

JAMES PASTO, *Is There an American Diaspora? Remembering Randolph Bourne and the Once and Future Italian America*

Australia Revisited: Italians and First Nations People Galleria

Chair: Graziella Parati

GERARDO PAPALIA and ROBERT PASCOE, *Indigenous Australians in the Italian Imaginary*

FRANCESCO RICATTI, *Absence and Presence: Reframing the History of Italian Migration to Settler Colonial Countries*

MATTEO DUTTO, *Un-settling Settler Frames: Reflections on the Absence and Presence of Cinematic Encounters between Italian Migrants and Indigenous Australians*

10:45 am–12:15 pm

Identity via Language and Cultural Reference Conference Room

Chair: Hermann Haller

ALAN GRAVANO, *Growing Up '70s: Rocky and Saturday Night Fever as Constructions of Identity*

MARGHERITA ANGELUCCI, *Transculturality on the Mic: "Remixing Multilingualism" to Perform a New Italianness*

FRANCESCO GOGLIA and JOHN HAJEK, *Marvelous Melbourne: Language, Dialect, Maintenance, and Identity among Italian Australians*

Diaspora and/or Transnationalism Galleria

Chair: Stephen Cerulli

DANIELA SHALOM VEGATA, *In Between: An Italian and Japanese Identity*

DIANA MOORE, *Transnational Families and Dual Anglo-Italian Identities in the Risorgimento*

DONNA CHIRICO, *The Psychological Development of Individuation within the Italian Diaspora: A Case Study*

12:30–1:30 pm

Lunch

1:45–3:15 pm

Plenary Session

Transnationalizing Modern Languages Conference Room

Chair: Charles Burdett

CHARLES BURDETT, *Transnational Time: Reading Post–War Representations of the Italian Presence in East Africa*

BARBARA SPADARO, *Exposing Transnational Memories: Beyond Borders, Transnational Italy in Tunis*

NAOMI WELLS, *Transnational Rootedness in Bologna and Valparaíso: The (Re)production of Collective and Individual Identities in Sites of Italian Migration*

3:30–5:00 pm

On to Genova! The Italian Emigration National Museum: Historical Memory and Contemporary Times Conference Room

Chair: Anthony Tamburri

PIERANGELO CAMPODONICO, *Dirretore, Mu.MA—Istituzione Musei del Mare e delle Migrazioni*

ANNA DENTONI, *Associazione Promotori Musei del Mare e della Navigazione*

VALERIA MAGLIANO, *Comune di Genova, Mu.MA—Istituzione Musei del Mare e delle Migrazioni*

8:00 pm

Dinner (Tony's of Napoli)

CONFERENCE ATTENDEES

ANITA ALOISIO holds a BA in communications studies and a master's in media studies. Her work examines immigration, language, and politics specific to Canadian society. Her films, *Straniera come Donna* and *Les enfants de la loi 101*, are reflections of these dynamics. She explores the creative process of artists belonging to the Italian diaspora, having founded the "transmemoric process" theory. Anita is currently completing her documentary film *Calliari, QC* and her culinary series, *Basilicata Secrets*.

ITALIANS IN QUEBEC: FROM THE PERSPECTIVE OF ESTABLISHED ITALIAN-QUÉBÉCOIS FILMMAKERS

Agata De Santis and Anita Aloisio's works are a reflection of the reality of the cultural producers and creators of Italian heritage in Quebec who have been impacted by the unique "Québécois" political and social landscapes in Canada. Anita Aloisio will present an excerpt from her documentary film project *I creatori dell'Italicità*. As part of her research-creation approach, Aloisio expands her theory of the transmemoric process to include Italian-Québécois filmmakers, a segment of the Italian artistic diaspora yet to be documented and analyzed. Agata De Santis will present excerpts from her new documentary film *Terra Mia*. A daughter of Italian immigrants to Montreal, De Santis turns the camera on her family and community.

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ELENA AMBROSETTI is associate professor of demography at the Faculty of Economics and affiliated with the Department of Methods and Models for Economics, Territory and Finance at the Sapienza University of Rome. She has worked extensively on international migration in Italy, with special attention to migrants' integration, migration policies, and sexual and reproductive health of migrant populations. Additionally, her research focuses on the demography of the Mediterranean countries with a focus on the demographic transition in Egypt.

PLEASE, DON'T CALL US IMMIGRANTS! TAKE THE RIGHT DISTANCE FROM UNWELCOME AND STIGMATIZED IDENTITIES

Among other Southern European countries, Italy is one of the principal origin nations of intra-EU youth outflows. Research is still scarce on the specific phenomenon of intra-EU youth mobility and its recent evolution, in particular on crisis-related mobility and its youth component. What is new and youth-specific in current intra-EU mobility trends from Italy? How does this kind of mobility affect young people's identity definition? Are they aware of being migrants, or do they think of themselves as not being part of the current mobility processes, keeping their distance from references to migrant conditions? Our research tries to answer these questions using a mixed-method approach.

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MARGHERITA ANGELUCCI is a PhD candidate in literary and cultural studies at Monash University (Melbourne, Australia) and an award-winning journalist working at the Australian Italian-language newspaper *Il Globo*. She graduated with first-class honors in translation studies at the University of Bologna at Forlì and works as a professional translator and community interpreter. Her areas of interest are multilingualism, slang, transculturality, and hip-hop music.

TRANSCULTURALITY ON THE MIC: "REMIXING MULTILINGUALISM" TO PERFORM A NEW ITALIANNESS

A certain degree of multilingualism has always been present in Italian hip-hop. However, the new generation of rappers of migrant background who are now emerging on the Italian scene has brought on a noticeable increase in the use of different languages, blending them together in rap lyrics in an exercise of linguistic acrobatics where, in the same sentence, the noun can be in one language and the verb in another. In this paper, I argue that, through the "remix" of multilingual practices (Williams 2017), second-generation hip-hop artists perform new ways of being Italian that challenge and transform the commonly held idea of a homogenous Italianness and allow instead for transculturality.

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PATRIZIA AUDENINO, PhD, is professor of migration history in the Historical Studies Department, University of Milan (Italy). Audenino's main research interests are migration history, refugees' history, and the history of the Alps. Recent publications include *La casa perduta. La memoria dei profughi nell'Europa del Novecento; Fuggitivi e rimpatriati. L'Italia dei profughi fra guerra e decolonizzazione*; and "Memorie ferite: esuli e rimpatriati nell'Italia repubblicana," in *Meridiana*.

ITALIANS OF THE SOUTHERN MEDITERRANEAN SHORE: EXPELLED BY THEIR ADOPTIVE COUNTRIES, UNWELCOMED BY THE HOMELAND

From 1943 to 1970, several thousand people of Italian descent were expelled from territories of northern Africa where they had been living since the nineteenth century. In my paper I will focus on the historical issue of their experience and their legacy. The combination of lack of attention from Italy and nationalistic policies of the new African governments pushed this population into the shadows. Italian refugees found themselves abandoned and deprived of their past, but Italy and the countries of north Africa also lost a unique economic and social opportunity offered by the presence of this transnational population.

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SIMONE BATTISTON is senior lecturer in Italian studies and history and director of the Bachelor of Arts Course at the Swinburne University of Technology, Melbourne. His research interests include migration history, transnational politics, and labor and artisan history. His publications include: *The Italian Expatriate Vote in Australia* (with Bruno Mascitelli, 2008); *Immigrants Turned Activists* (2012); *Autopsia di un diritto politico: Il voto degli italiani all'estero nelle elezioni del 2018* (edited with Stefano Luconi, forthcoming).

LOOKING BACK AT THE BIWEEKLY NUOVO PAESE (1974–1983): EVALUATING MEMORIES AND IDENTITIES

From 1974 to 1983, *Nuovo Paese* was the workerist-inspired Italian-language biweekly newspaper of the Australian chapter of the Italian Federation of Migrant Workers and their Families before it became a monthly periodical. This presentation examines the collective experience of former editors, assistant editors, and volunteers who contributed to the running of the newspaper during that period. In particular, it explores how multiple identities were formed, contested, and maintained through the newspaper and beyond. It asserts that such identities and memories are to be viewed within the context of the politically charged activism of the 1970s and 1980s on the one hand, and within migrant mobilities and transnational discourses on the other.

AUTOPSIA DI UN DIRITTO POLITICO, NEW ITALIAN MIGRANTS AT THE POLL

Simone Battiston with Stefano Luconi and Maddalena Tirabassi will present the new book *Autopsia di un diritto politico, Il voto degli italiani all'estero alle elezioni del 2018*, (Luconi and Battiston eds., Centro Altreitalie, Accademia University Press, Torino, 2018). With the advance of antisystem and populist forces, the elections for the 2018 Italian Parliament have completely redesigned the Italian electoral geography. The 2018 elections deserve particular attention also because it is the first time that the generational change within the Italian electorate abroad manifests itself with figures that are no longer negligible. The book analyzes old and new Italian migrants' behavior at the poll in different countries in three continents: France, Germany, United Kingdom, Argentina, Brazil, United States and Australia. The eight case studies, in their own way representative of the multifaceted reality of the Italian presence in the world, deepen the voting behavior, participation, political activism, tendencies and counter-tendencies in as many countries.

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REBECCA BAUMAN is assistant professor of Italian at Fashion Institute of Technology, SUNY, where she also teaches in the Film and Media Program. She has published essays on Italian melodrama, Italian war movies, masculinity in Italian cinema, and Mafia movies in books and journals such as *Italian Studies* and the *Journal of Italian Cinema and Media Studies*. Her research interests include representations of fascism in 1970s cinema, fashion culture, film genres, and comparative cinema.

COSE NOSTRE: TRANSNATIONAL MAFIA IDENTITIES BETWEEN REALITY AND FICTION

Over the past century perceptions of organized crime's relationship to both Italian and Italian American cultures have become blurred in the popular imagination, in no small part due to the myth-making properties of the most transnational medium of all: cinema. This intervention seeks to trace the interface between representations of the mafioso in film and television as well as real-life "performances" by Italian and Italian American mobsters that reveal a debt to those same fictional representations. This web of references and influences becomes revealed in such aspects of material culture as dress, music, speech, and consumption, culminating in a shared articulation of masculine and criminal identities that blurs distinctions between Italian and Italian American.

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DEBRA BERNARDI is chair of the Department of Languages and Literature at Carroll College in Helena, Montana. Author of essays on American women writers and co-editor of the collection *Our Sisters' Keepers: Nineteenth-Century Benevolence Literature by American Women*, she was a Fulbright Senior Lecturer in Naples, Italy. She has presented nationally and internationally on the meanings of Italy to U.S. women, while working on her book *Italy and American Female Imagination, 1840–2018*.

RESISTING THE ITALY LOVE PLOT: ANDREA LEE'S LOST HEARTS IN ITALY

While U.S. pop culture has numerous love stories about middle-class white women in Italy, this paper responds to the question: What does Italy—both as actual place and imagined idea—mean to black U.S. women? Focusing on the 2006 novel *Lost Hearts in Italy*, by Andrea Lee, one of few African American women to set her fiction there, I argue that Lee resists the traditional Italy love plot and sees the peninsula as a site where characters can break out of the binary of self/beloved that is central to the romance narrative. In twenty-first-century Italy, Lee's characters find freedom beyond heterosexual romantic expectations.

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ELISA BORDIN is a postdoc fellow at the University of Padua, Italy. She works on questions of race, ethnicity, gender, and human rights. Among her publications are *Masculinity & Westerns: Regenerations at the Turn of the Millennium* (2014), *Transatlantic Memories of Slavery: Remembering the Past, Changing the Future* (2015), *A fior di pelle. Razza e visualità* (2017), and *Riflessi di un'America italiana. Studi sulla cultura italoamericana negli Stati Uniti* (special issue of the journal *Ácoma*, 2017).

WHEN THE BODY IS TOO MUCH/NOT ENOUGH: THE TOCCI BROTHERS

The Tocci Brothers were Italian conjoined twins who, since their birth in the 1870s until their twenties, were exhibited as oddities/wonders and traveled in Europe and the United States as part of freak shows. My main interest for addressing their life is reasoning on the category of the disabled body and how it intersects with, clashes against, and exceeds the categories of “nation,” “culture,” and “ethnicity” in the formation of a person’s identity. Their transnational and transatlantic experience urges us to position the body at the center of our reasoning and indicates that extreme bodies can access only one possible cultural identity: the transnational identity of the freak.

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CHARLES BURDETT is professor of Italian at Durham University. The principal areas of his research are literary culture under Fascism; travel writing; the Italian colonial presence in Libya and East Africa and its legacy; theories of intercultural and transnational contact; and the representation of Islam and the Islamic world in recent Italian literature and culture. His books include *Journeys Through Fascism* (2007) and *Italy, Islam and the Islamic World: Representations and Reflections from 9/11 to the Arab Uprisings* (2016).

TRANSNATIONAL TIME: READING POST-WAR REPRESENTATIONS OF THE ITALIAN PRESENCE IN EAST AFRICA

Developing from a discussion of the importance of placing Italian culture in transnational perspective, the paper addresses the representation of the Italian presence in East Africa both during the colonial period and in the decades following the Second World War. It looks in detail at the writings of Erminia Dell’Oro, Nicky Di Paolo, and Gabriella Ghermandi. The paper argues that our ability to see their writing as a complex evocation of multifaceted material and psychic realities is enhanced if it is read in the light of recent theoretical work that has explored how the specter of the past returns to trouble both individual consciousness and the collective imaginary.

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MARINA CACIOPPO is a tenured researcher at the University of Palermo, where she teaches American literature. She works on ethnic identity in American literature and culture, focusing especially on immigrant writings during the 1890s through the 1930s. She has published on Italian American detective fiction and autobiography, and her current work, based on archival research conducted while a Fulbright visiting scholar at the Calandra Institute, concentrates on the Italian-language press in New York during the period of mass migration.

“CURIOUS VICTORIES”: FAMOUS MURDER CASES AND ITALIAN AMERICAN WOMEN IN THE PRESS BETWEEN THE 1890S AND THE 1910S

In the early period of Italian immigration, women were almost invisible. However, some of their lives and stories became public when they became protagonists in sensational murder cases. Analyzing the representation of famous murderesses in the Italian American and mainstream press shows the contemporary conditions of Italian immigrant women and their adaptation to the American way of life and ethos of individualism. These women, as transnational subjects, were caught in the interplay of three major cultural forces: the transatlantic relocation of the Southern Italian culture of honor, the American democratic ethos of justice, and emergent feminist movements.

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PIERANGELO CAMPODONICO, since 2005, has been the director of Mu.MA—Maritime and Immigration Museum Institution for the Municipality of Genoa that includes the Galata Maritime Museum, the Pegli Naval Museum, and the Museum-Theatre Commenda San Giovanni di Prè. Since the beginning of his career, he has been the curator of several exhibits and has published various catalogues and books about migration and navigation. Currently he is the project manager of the future National Emigration Museum of Italy.

ON TO GENOVA! THE ITALIAN EMIGRATION NATIONAL MUSEUM: HISTORICAL MEMORY AND CONTEMPORARY TIMES

Genoa has been a key crossroads in the history of Italian migrations. From its port, thousands of vessels transporting Italian migrants left bound for every corner of the world. The city hosted big shipping lines, like the Navigazione Generale Italiana, that managed migration flows, and Genoa was, for many leaving their country, the town of “detachment.” In recent years Genoa was at the center of a discussion about migration museums, at the Galata Museo del Mare, where today the designs and creation of a National Italian Migration Museum are being debated—an institution that tells the story of Italian migration, focusing on its different aspects, including the huge phenomenon of domestic migrations. It will be a multimedia and interactive museum that aims at being emphatic with the visitors and is supported by a network of national and international contributors. These themes, the role of institutions dedicated to preserving memory in order to fight “historical amnesia” and a discussion on how to develop awareness of the Italian migrating community, will be central subjects of the meeting organized in Genoa, June 27–29, 2019.

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TERESA CAPETOLA is lecturer in the School of Health and Social Development, Deakin University, Melbourne, Australia. She is also currently chair of the Board of Governance, Women's Health in the North. Her commitment to student-centered learning and issues of social justice and equity are informed by her experiences as a second-generation Italian Australian woman. She is currently undertaking a PhD on the lived experiences of post-World War II second-generation Italian Australian middle-aged women.

CO-CREATING AND STORYING DISTANCE: POST-WORLD WAR II SECOND-GENERATION ITALIAN AUSTRALIAN WOMEN VOICE THEIR IDENTITIES AND CULTURES

Feminist, post-colonial, and critical social theorists have incontrovertibly influenced contemporary thinking in ethnic, migration, and gender studies, in particular by employing geographic and spatial metaphors such as borders, boundaries, and crossroads in order to make transparent the construction of categories of difference, marginalization, and subjugation. This research focuses on the specific case of Australia's geographic distance from Italy and employs the motif of distance to explore the lived experiences of Italian Australian second-generation middle-aged women. Distance will be explored in three aspects, from distal geographic to intercultural to proximal intrapersonal. Within a qualitative framework, informed by decolonizing research principles, a mixed-method, grounded-theory approach will be utilized to present preliminary findings.

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ALESSANDRO CARRIERI is visiting research fellow in Holocaust studies at the Australian Centre for Jewish Civilisation at Monash University and honorary research associate at the Australasian Centre for Italian Studies. After his postdoctoral research fellowship at the University of Trieste, he completed his book *Lagermusik e resistenza* (2013), about music and resistance in the ghetto-lager of Theresienstadt. His research focuses on the persecution and exile of Italian Jewish musicians from conservatories and theaters during Fascism.

ANDAR FUORI: IDENTITY IN EXILE AND DIASPORA

This paper responds to the call for long-overdue research to analyze the experiences of Italian Jewish exiles during the Fascist period. The aim of this research is to highlight the characteristics of Italy both as a lost motherland and as a host country in the experience of exile. This will involve a comparative analysis between the life stories of Italian Jewish exiles and the vicissitudes of Somali exiles—both during the Siad regime and the civil war following its fall—in Italy. The paper will move from the experiences of the exiles and their relationship with the motherland to investigate their cultural impact in their new countries and their ability to fit into new intellectual contexts.

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SILVIA CASSAMAGNAGHI, PhD, is researcher of contemporary history at Università degli Studi, Milan, Italy. Her main topics include Italian American cultural relationships, media studies, gender studies, and history of emigration. Her most recent book is *Operazione Spose di Guerra* (Feltrinelli, 2014), about the experience of young Italian girls who married American soldiers during WWII and emigrated to the United States. Her current project is focused on intercountry adoptions from Italy to the United States from the 1950s to the 1970s.

"ITALIANS" BY CHANCE OR BY CHOICE. THE COMPLEX CONSTRUCTION OF IDENTITY OF THE ITALIAN AMERICAN "ORPHANS PROGRAM."

From the 1950s to the 1970s about 3,700 Italian children emigrated to the United States "for adoption": An intercountry adoption seemed the best solution to give a chance of a better life to those who would have had very few opportunities in Italy. Each story, despite the common background—the abandonment, time spent in an institute, the journey to America, a new family, a new language—is unique, and each of these young migrants has struggled to find his/her own identity, mediating among personal childhood memories, adoptive families' habits and traditions, American culture, and the strong desire to understand who they really are.

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STEPHEN CERULLI is a college assistant at the John D. Calandra Italian American Institute and an adjunct lecturer at Hostos Community College. He completed a BA in history from the University of Connecticut (2015) and took part in the Italian Diaspora Studies Summer Seminar at the Università della Calabria (2016). Currently he is a second-year student at the Graduate Center, CUNY. His writings have appeared in/on: LibCom, *LaVoce di New York*, and *Ovunque Siamo*.

THE AGITATOR AND THE PROFESSOR: CARLO TRESCA AND GAETANO SALVEMINI: FORMATION, CAREERS, IDEAS, ANTI-FASCISM

This paper is a comparative study of left-wing anti-fascists Carlo Tresca and Gaetano Salvemini. In order to understand the ways in which they opposed Italian Fascism, their formations and pre-Fascist careers are examined. The middle section of this paper provides context: explaining Italian Fascism, its goals, and how it affected the environment these two men were in. The last third discusses the highlights of their anti-Fascist careers and draws parallels to their pre-Fascist professions. The research in this essay concludes that even though Tresca and Salvemini come from different schools of thought and politics, their revulsion for the totalitarian Fascist state led them to become anti-Fascists. The conclusion argues that both men were geared to these roles due

to their political alignments, steeped in socialism and freedom, and their clashing worldviews with Italian Fascism. It then adds a caveat arguing their careers equipped them to become key resisters against Mussolini's regime from its genesis.

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FRANCESCO CHIANESE is Fulbright scholar-in-residence at California State University, Long Beach. He holds a PhD in comparative literature (Italian and American literature) from the University of Naples L'Orientale. He published a book on Pier Paolo Pasolini titled "*Mio padre si sta facendo un individuo problematico*": *Padri e figli nell'ultimo Pasolini* (2018) and has written on Italian literature, American literature, and topics related to the cultural representation of the Italian diaspora and the Italian American experience.

LOOKING FOR "CASA": HOME AND BELONGING IN JOHN FANTE'S *WAIT UNTIL SPRING, BANDINI*; JOSEPH TUSIANI'S *IN UNA CASA UN'ALTRA CASA TROVO*; AND IGIABA SCEGO'S *LA MIA CASA È DOVE SONO*

Home is a crucial element in traditional Italian culture that needs to be reconceptualized in accordance with a new axiology in relation to the diverse experiences of Italian migration. I analyze three significantly different cases that relate to the concept of home within contemporary Italian culture: John Fante's novel *Wait Until Spring, Bandini* (1938); Joseph Tusiani's autobiography *In una casa un'altra casa trovo* (2016); and Igiaba Scego's memoir *La mia casa è dove sono* (2010). Italianness in the cases considered, at the extremes of the most recent definition of Italy as a land of emigration and immigration, is continuously rewritten from different perspectives. They identify a hybrid cultural space that leads to a truly transnational and transcultural concept of Italianness.

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DONNA CHIRICO is professor of psychology and dean for the School of Arts and Sciences at York College/CUNY. In her research, matters of personal identity formation are explored to understand how ethnic identity contributes to the psychological development of the self, specifically within the Italian diaspora. She has published numerous papers on these topics and is a sought-after speaker on these matters vital to the Italian diaspora.

THE PSYCHOLOGICAL DEVELOPMENT OF INDIVIDUATION WITHIN THE ITALIAN DIASPORA: A CASE STUDY

There is a misconception that identity develops during childhood and then remains static. While it is true that changing learned aspects of identity is challenging, adult development theory shows that individuation is a lifelong process where later influences can greatly alter childhood identity archetypes. The effects of migration in the Italian diaspora have a profound influence on individuation and identificational assimilation. The individual is moving toward the self-actualization of identity while trying to mold identity to the culture of migration in order to assimilate and gain social acceptance. This takes place within a cultural hegemony where those with hegemonic privilege exert control over migrant communities. The aim of this paper is to present ways in which factors in transnational migration can affect individuation throughout the life span.

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ANDREA CIRIBUCO completed his PhD at the National University of Ireland in Galway in 2016 with a thesis on Italian American poet, critic, and translator Emanuel Carnevali. Since October 2017, Ciribuco has been a postdoctoral research fellow at NUI Galway, funded by the Irish Research Council and Marie Skłodowska-Curie Actions. His current project investigates life narratives, translation, and untranslatability in Italy in the context of the contemporary migration and refugee crisis.

DIASPORAS AT THE INTERSECTION OF MEMORY AND ACTIVISM

As immigration occupies an increasingly great part of the Italian public debate, a reflection is in order on how the memory of Italian emigration is used or silenced in the debate and what areas of the past can still be explored and represented to impact the present. This paper explores the theoretical and practical spaces for connecting the Italian diaspora of the past and the current refugee crisis, grounding it in the "cosmopolitanism from below" (Kurasawa 2004; Inghilleri 2017) of day-to-day intercultural dialogue. It builds upon current work by the author who, after writing a dissertation on Italian/American literature, is now researching the creative and cultural practices arising from the current European migratory and refugee crisis.

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JIM COCOLA is associate professor and associate head for Humanities at Worcester Polytechnic Institute. Author of *Places in the Making: A Cultural Geography of American Poetry* (Iowa 2016), he has also written for *College Literature*, *Italian Americana*, and *Studies in American Jewish Literature*. Past president of MLA's Forum on Italian American Language, Literature, and Culture, he also has garnered honors including a prize from ACLA and fellowships from the Georgia O'Keeffe Museum Research Center and the MacDowell Colony.

JOSEPH STELLA'S SELF-PORTRAIT AS AN ARAB

This painting (1933) presents a key instance of Italian American self-fashioning, standing distinct from earlier work—in *Brooklyn Bridge* (1918–1919) and *New York Interpreted (The Voice of the City)* (1920–1922)—that has been hailed as a modernist celebration of American urbanism. Shifting away from his initial focus on the built environments of New York City, Stella subsequently turned

to Mediterranean and Caribbean scenes and sitters, reaffirming his Catholic and Southern Italian roots, even while expanding his sense of kinship during working sojourns in Algeria and Barbados. In this painting, we see Stella posing in a fez, responding to nationally and racially determined immigration quotas by disaffiliating from the whiteness of Anglo and Nordic America and repositioning himself alongside other people of color as a member of that Mediterranean diasporic community that my current book project describes as “olive subjects.”

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DANIELA COSMINI and team members ERIC BOUVET, MARIA PALAKTSOGLU, and DIANA GLENN are researchers at Flinders University, South Australia, and have expertise in the history of French, Greek, and Italian migration to Australia and material culture. Daniela Cosmini's current research interests focus on aging in a foreign land. Eric Bouvet's research also deals with second-language education. Maria Palaktsoglou's research areas include Greek literature, literary criticism, and online teaching and learning. Diana Glenn's fields of scholarship are in Dante studies and Italian literary studies.

PROMOTING IMMIGRATION TO AUSTRALIA IN THE 1950S AND 1960S: THE CASES OF ITALY, GREECE, AND FRANCE

During the 1950s and 1960s, a number of European countries were targeted by the newly created Australian Department of Immigration as potential sources of European migrants who could supplement British migration and provide the necessary manpower to sustain the rapid development of an industrial economy. The study investigates how migration to Australia was promoted in Italy, Greece, and France in the post-World War II period. It draws on diplomatic and archival sources as well as information published in the Italian, Greek, and French presses and discusses how the assisted passage schemes were made available to the general public in the three countries and experienced by the migrants themselves.

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ANTONIA CUCCHIARA is a joint PhD candidate in politics and historical studies at the New School for Social Research, and she is a recipient of a dean's fellowship and a 2018–2019 dissertation fellowship there. Her interests include the Italian American experience and history, political culture, and identity formation.

ITALIAN AMERICAN UNION LEADERS AND MOBILIZING DISCOURSE IN NEW YORK CITY DURING WORLD WAR II

This paper will discuss the transnational dimension of discourse that was used by Italian American union leaders in New York City during World War II to mobilize Italian-born citizens, second-generation Italian Americans, and Italian immigrants in support of the American war effort in the face of Presidential Proclamation 2527. I suggest that in organizing people of Italian descent behind the required patriotism of wartime America, appeals were made to their ethnic sentiments; Italian American leaders politicized aspects of the Italian and Italian American identity, which resonated. I suggest that there are rhetorical continuities between the discourse used by Italian American union leaders during World War II and the political language rooted in Italian genealogy.

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ANNA DENTONI holds the position of manager of marketing, promotion, and fundraising for the Associazione Promotori Musei del Mare e della Navigazione Onlus, a nonprofit organization that supports the Galata Maritime Museum. She also acts as project manager for international events and exhibitions. She is a member of ICOM International Committee for Marketing and Public Relations and ICOM Italia Working Group for rating museums and studies on visitors. She is a member of the Executive Committee of European Sites of Conscience Network.

ON TO GENOVA! THE ITALIAN EMIGRATION NATIONAL MUSEUM: HISTORICAL MEMORY AND CONTEMPORARY TIMES

Genoa has been a key crossroads in the history of Italian migrations. From its port, thousands of vessels transporting Italian migrants left bound for every corner of the world. The city hosted big shipping lines, like the Navigazione Generale Italiana, that managed migration flows, and Genoa was, for many leaving their country, the town of “detachment.” In recent years Genoa was at the center of a discussion about migration museums, at the Galata Museo del Mare, where today the designs and creation of a National Italian Migration Museum are being debated—an institution that tells the story of Italian migration, focusing on its different aspects, including the huge phenomenon of domestic migrations. It will be a multimedia and interactive museum that aims at being emphatic with the visitors and is supported by a network of national and international contributors. These themes, the role of institutions dedicated to preserving memory in order to fight “historical amnesia” and a discussion on how to develop awareness of the Italian migrating community, will be central subjects of the meeting organized in Genoa, June 27–29, 2019.

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AGATA DE SANTIS is a Canadian filmmaker and writer. She is the founding president of Redhead Productions and the founding editor of ItaloCanadese.com. Her 2010 documentary film *Mal'occhio* has screened around the world. She is the host and producer of the *Italo Web Series*, a series on the Italian Canadian community, and editor of *La Nostra Storia—I Castelgrandesi di Montreal* (2013). Her latest documentary film, *Terra Mia*, recently premiered on CBC Television in Canada.

ITALIANS IN QUEBEC: FROM THE PERSPECTIVE OF ESTABLISHED ITALIAN-QUÉBÉCOIS FILMMAKERS

Agata De Santis and Anita Aloisio's works are a reflection of the reality of the cultural producers and creators of Italian heritage in Quebec, who have been impacted by the unique "Québécois" political and social landscapes within Canada. Anita Aloisio will present an excerpt from her documentary film project *I creatori dell'Italicità*. As part of her research-creation approach, Aloisio expands her theory of the transmemoric process to include Italian-Québécois filmmakers, a segment of the Italian artistic diaspora yet to be documented and analyzed. Agata De Santis will present excerpts from her new documentary film, *Terra Mia*. A daughter of Italian immigrants to Montreal, De Santis turns the camera on her family and community.

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MARGHERITA DI SALVO holds a PhD in philology, Italian linguistics, and Italian literature. She is experienced in the study of Italian emigration and has carried out fieldwork in Europe as well as in Canada. She won the Tartufari Prize for Italian language abroad from the Accademia dei Lincei. She is currently the principal investigator of research on the Italian communities in the U.K. for the University of Naples Federico II.

IL DIALETTO DI CAMPOBASSO È SU PER GIÙ COME IL NAPOLETANO: THE ROLE OF NEAPOLITAN AS A LINGUISTIC IDENTITY MARKER IN THE CONSTRUCTION OF THE TRANSNATIONAL IDENTITY OF SOUTHERN ITALIAN IMMIGRANTS IN THE U.K.

In the context of transnational migration, migrants often (re-)construct their identities through a process of cultural hybridization, which involves linguistic references. In our talk, we will present the analysis of one hundred sociolinguistic interviews with first- and second-generation Italian immigrants from all Southern Italian regions who live in the U.K. Our data show that, in the transnational context, the migrants have adapted to their local identity at a macro-regional level and use Neapolitan, the local language of Naples, for cultural and (partial) linguistic identification. An imagined closeness to the *napoletanità*, therefore, becomes a symbol of southern Italian *italianità*.

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MATTEO DUTTO is a teaching associate and research assistant at Monash University. His current research explores how cultural producers collaborate with indigenous, migrant and multicultural communities to produce transmedia and transcultural counter-narratives of belonging and identity. His work has been published in *Studies in Documentary Film* and on *Fulgor* and his first monograph *Transmedia Legacies of Indigenous Resistance* will be published by Peter Lang Oxford in 2019.

UN-SETTLING SETTLER FRAMES: REFLECTIONS ON THE ABSENCE AND PRESENCE OF CINEMATIC ENCOUNTERS BETWEEN ITALIAN MIGRANTS AND INDIGENOUS AUSTRALIANS

Stories of encounters between Italian migrants and Indigenous Australians have rarely been portrayed in film and documentary form by either Italian or Australian filmmakers, reflecting a lack of interest that is not incidental but constitutive to how migrants' sense of belonging and identity is negotiated in contemporary Australia. This paper explores a series of on- and off-screen stories, such as those of Alessandro and Fabio Cavadini, of Rosa Cosimo and of Clely Quaiat Yumbulul, that counter this absence. It argues that in doing so, these stories and works complicate our understanding of the position that migrants and Indigenous people occupy in contemporary Australia, un-settling dominant settler colonial frames of belonging and foregrounding the creative and decolonising power of transcultural storytelling.

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RICCARDO GIUMELLI is a sociologist and professor of sociology of cultural processes at the University of Verona, Italy. He is promoter of the project Italicos.com, member of the Schola Italica's Executive Committee (Milano), and columnist (*Italica*) for *La Voce di New York*. Recently he became president of the Italia-Stati Uniti Association in Verona. His latest publications are *Le nuove identità culturali globali: dagli italiani agli italici*, (2017); and *L'altro Veneto: un percorso tra emigrazione, immaginario e curiosità*, (2017).

THE NEW GLOCAL IDENTITY: FROM ITALIANITY TO ITALICITY

Globalization is constantly redefining the processes of individual and collective identity construction. As many important sociologists have said, we are facing a change of our identity and our social relations in everyday life. Time and space are changing, and processes of deterritorialization and virtualization are widespread and characteristic of this new era, profoundly different from the modern era, where territory was so strongly linked to sovereignty and citizenship. This creates consequences for the Italian community in the world and their changes—the fundamental theme of our research—which take on new identities and functions. In particular, we confront and explain the new idea of a glocal and cultural identity called *Italicity*, a sort of Italic commonwealth.

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FRANCESCO GOGLIA is a senior lecturer in Italian in the Department of Modern Languages at the University of Exeter. His research interests are in multilingualism, language maintenance and shift, and language contact in immigrant communities in Italy, the U.K., and Australia. His current research focuses on multilingualism and language maintenance among migrant families who, after obtaining Italian citizenship, undergo a second migration to the U.K.

THE SECOND GENERATION OF NEW ITALIANS MIGRATING TO THE U.K.: COMPLEX LINGUISTIC REPERTOIRES AND MULTIPLE IDENTITIES

This paper presents a discussion of the complex linguistic repertoires and multiple self-claimed identities of the second generation of families of new Italians who underwent a secondary migration. The parents first migrated to Italy from Nigeria, Ghana, India, and Bangladesh, and after a long period of life in Italy and obtaining Italian citizenship, they migrated to the U.K., where they are now settled. The research is based on sociolinguistic surveys and interviews with twenty-four second-generation participants (university students) of onward migrating families from Italy aged between eighteen and twenty-three.

MARVELOUS MELBOURNE: LANGUAGE, DIALECT, MAINTENANCE, AND IDENTITY AMONG ITALIAN AUSTRALIANS

Melbourne, known affectionately as Marvellous Melbourne in the nineteenth century, is the largest Italian-speaking city in the Southern Hemisphere. Large-scale migration from Italy to Melbourne commenced in the early 1950s and continued for another twenty years. While most immigrants came from the South, substantial numbers also came from the North. The result was a complex linguistic variability, linked to strong regional identity. Relying on multiple data sources, both quantitative and qualitative, we examine patterns of linguistic knowledge and use as well as linguistic attitudes. We also consider some of the factors linked to the shift from dialect and from Italian to English and show they are complex and multifactorial.

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ALAN GRAVANO is assistant professor and Writing Center director at Rocky Mountain University. He has published writing on the work of Don DeLillo. He is a MLA Delegate Assembly member and the president of Italian American Studies Association. He serves on the MLA Committee on Contingent Labor in the Profession. Currently he is organizer of an MLA working group titled "Italian Americans on Screen" for the association's convention in Chicago in 2019 and hopes to produce a co-edited volume of essays based on the sessions.

GROWING UP '70S: ROCKY AND SATURDAY NIGHT FEVER AS CONSTRUCTIONS OF IDENTITY

Rocky Balboa (re)presents "the lovable brutish fighter, who achieves success in the ring more with his sheer physical power rather than his artful style" (Reich 2010), while Tony Manero overcomes his dismal future. Both embody an Italian American loser who ultimately rises above their circumstances: The failed boxer, Rocky, gets a chance to fight the heavyweight champion of the world, and Tony realizes he must leave Brooklyn to escape his fate. Each character's ethnic identity, class status, and job reinforce their isolation, both geographically and mentally. I argue that Balboa and Manero as constructions of ethnic identity diminish the stereotypes of the palooka and the Romeo through transcultural communications.

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GIULIA GUARNIERI received a PhD in Romance languages and literatures and is full professor of Italian and co-coordinator of the Writing Intensive program at Bronx Community College CUNY. She also co-lead the podcasting faculty program as well as the First Year Seminar. She is the author of *Urban Narratives: The Myth and Anti-Myth of the American City* and has published articles on Calvino, translation studies, travel literature, Italian pedagogy, and Italian American studies.

SPOKEN IDENTITY: CONVERSATIONAL ANALYSIS OF ELLIS ISLAND'S ITALIAN AMERICAN IMMIGRANTS

In my talk I plan to analyze, using speech analysis, a corpus of oral interviews, which are currently kept at Ellis Island belonging to Italian American immigrants. In particular, I will focus on code-switching and will also investigate phatic language functions (reticence, politeness, emotions, pauses, silences) and study how the process of remembrance influences speech performance both in content and form.

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JOHN HAJEK is professor of Italian studies and director of the Research Unit for Multilingualism and Cross-Cultural Communication at the University of Melbourne. He has broad-ranging research interests including Italian language maintenance, multilingualism, and language education in Australia and elsewhere.

MARVELOUS MELBOURNE: LANGUAGE, DIALECT, MAINTENANCE, AND IDENTITY AMONG ITALIAN AUSTRALIANS

Melbourne, known affectionately as Marvellous Melbourne in the nineteenth century, is the largest Italian-speaking city in the Southern Hemisphere. Large-scale migration from Italy to Melbourne commenced in the early 1950s and continued for another twenty years. While most immigrants came from the South, substantial numbers also came from the North. The result was a complex linguistic variability, linked to strong regional identity. Relying on multiple data sources, both quantitative and qualitative, we examine patterns of linguistic knowledge and use as well as linguistic attitudes. We also consider some of the factors linked to the shift from dialect and from Italian to English and show they are complex and multifactorial.

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RACHEL HAWORTH is senior lecturer in Italian at the University of Hull. Her current research focuses on the circulation of ideas, icons, and brands of Italy by means of two case studies: the significance of the popular music star Mina, and the presence of Italian icons in the local community in Hull. Her latest published articles include: "French *chanson*: an *état présent*" (2018); and "'Scandalo e mamma': Mina, Celebrity Scandals and Modernity in 1960s Italy" (2017).

THE UNTOLD STORY OF KINGSTON UPON HULL'S ITALIAN CONNECTIONS: CHANGING NOTIONS OF *ITALIANITÀ* ACROSS DIFFERENT GENERATIONS

Despite its reputation after World War II for being a declining outpost of Britain with few links to the rest of the world, the city of Kingston upon Hull has always been a multicultural city that welcomed different migrant communities. Links with Italy date back to the fourteenth century. This paper sheds light on Hull's historic Italian community: By presenting interviews conducted with various families of Italian origin, we explore how different generations perceive their Italian background and construct their identities, how memories are transmitted and "translated" across generations, and which image of Italy emerges from these stories.

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INCORONATA (NADIA) INSERRA received her PhD in English from the University of Hawaii at Manoa and is currently an assistant professor at Virginia Commonwealth University, where she conducts research in transnational Italian cultural studies and folklore studies, migration, and translation studies. She is the author of *Global Tarantella: Reinventing Southern Italian Folk Music and Dances* (University of Illinois Press, 2017).

RE-ASSESSING ITALIANNESS WITHIN THE SOUTHERN ITALIAN FOLK MUSIC AND DANCE REVIVAL AND ITS CINEMATIC PRODUCTION

This paper examines the role of the current Southern Italian folk music and dance revival within Italian postcolonial discourse. In particular, I analyze the film *Taranta on the Road* (2017), which recounts the story of a Southern Italian folk music group and their encounter with two illegal migrants from Tunisia. While this encounter documents Italian cinema's contribution to raising awareness of current migrant and refugee struggles in the Mediterranean, it also helps us reflect on the role of Southern Italian folk music in promoting cultural and ethnic connections between Southern Italians and migrants within a postcolonial Mediterranean space, and therefore in challenging traditional notions of Italianness.

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MORENA LA BARBA, PhD, filmmaker and journalist, is senior lecturer in visual and filmic sociology and a founding member of the Visual Sociology Section at the University of Geneva. La Barba graduated in political science at the University of Bologna and got a post-degree certificate in women's studies at the University of Bologna and Dortmund/Bielefeld and a PhD in sociology at the University of Geneva. La Barba also has a European diploma in documentary filmmaking and in journalism. Her investigations and films refer mainly to the history and memory of Italian migration to Switzerland, with special interest in migrant film associations and political militancy.

THE IMAGE OF MIGRATION AS A DEFORMING MIRROR: ITALIAN AND SWISS IDENTITY IN TROUBLE

The project aims to illustrate research on Italian migration to Switzerland and focuses on the relationship between cinema and migration that are two ways to breach into and understand paradoxes and conflicts in the construction of a national identity. Movies are seen as both a mirror and an agent, as well as an art medium, a maker of new myths and rituals, and a negotiator of conflicting instances (Casetti). Migration, thus, is the product of contemporary economic rationality that produces an identity made of transitions and puts together new territorial settlements and movement. The empirical research examines films *on* and *of* migration, a device that exerts a struggle of visions, representations, action and participation, strategies of solidarity, and affirmation of a transnational migrant subjectivity.

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DIEGO LAZZARICH is associate professor in history of political thought at the University of Campania "Vanvitelli" and the University of Naples "L'Orientale." He is editor in chief of the academic journal *Politics. Rivista di Studi Politici*, and he is a member of the national board of the Associazione Nazionale Venezia-Giulia e Dalmazia. His latest research themes are political gratitude and the diaspora from Venezia-Giulia and Dalmatia.

THE CONSTRUCTION OF IDENTITY BETWEEN PRESERVATION AND OBLITERATION OF MEMORY: THE CASE OF ISTRIA, FIUME, AND DALMATIA

On February 10, 1947, with the Treaty of Paris, Italy ceded to Yugoslavia most of Istria, including the provinces of Fiume, Zara, and most of Gorizia and Pola. Almost 350,000 people left these territories, moving to other regions of Italy and other countries such as the United States, Canada, and Australia. Due to political conjunctures, this huge diaspora underwent a deep silencing that affected Italian public opinion and academic research. My paper will analyze the main reasons that led to this public silence and the complex relation between *preservation* and *obliteration* of memory that the exiled had to face until 2004.

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ERNESTO LIVORNI is professor of Italian language and literature, comparative literature, and religious studies at the University of Wisconsin, Madison. His scholarly publications include *Avanguardia e tradizione: Ezra Pound e Giuseppe Ungaretti* (1998) and *T. S. Eliot, Montale e la modernità dantesca* (forthcoming). His most recent collection of poems is *Onora il Padre e la Madre: Poesie 1977–2010* (2015).

MOTHERLAND, FATHERLAND, HOMELAND: THE PARADIGMATIC TRAJECTORY OF CROSSING NATIONAL IDENTITIES

The paper explores modern renditions of the Latin concept of *mater terra patria*, from which the Italian term *patria* derives. The political appropriation of such a term in the modern and contemporary history of Western countries presents a number of examples that go even beyond those offered by Italy and the United States. The political appropriation erases the existential dimension of the concept, which finds its original and ultimate root in the biological dimension of each individual. The tension between the existential and the political dimensions is palpable in the transition from “motherland” to “fatherland,” overcome in the twenty-first century by the concept of “homeland,” which also addresses the phenomenon of transnationalism and the possibility of a fluid identity.

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JOSEPH LO BIANCO is professor of language and literacy education in the Melbourne Graduate School of Education, University of Melbourne, Australia. He is a specialist in language education policy studies, the relations between language and social cohesion, bi and multilingualism and contemporary literacy studies, research and action on peace and conflict in multi-ethnic settings. Professor Lo Bianco was the first educator elected as President of the Australian Academy of the Humanities and has held senior advisory positions in language education and planning in many parts of the world. He is the author of more than 120 refereed articles and 25 books and major reports. He has been an active member of Italian Australian community organizations for many years, a former president of the Dante Alighieri Society of the Australian Capital Territory, and has conducted research on Italian in Australian education.

THE DIASPORA IS ON THE MOVE

Diaspora studies are attracting the interest of mainstream scholars and policy research institutes alike. Today diaspora studies and the mobilization of the skills, cultural attributes, contacts and material resources of diaspora minority communities are attracting the interest of host societies as well. This presentation will focus on conceptions, boundaries and politics of the Italian diaspora communities, or the multiple diasporas connected with and to Italy, projected into diverse societies all over the globe. The presentation will use language as a proxy of identity shifts and hybridization and construct a contrast with Italy's domestic diasporas in their integration into Italian “homeland” life, the struggle for a modified *ius soli* and *ius soli culturae* basis for citizenship, and the role of supra-national political identity in general. Language affiliations will be used as a base for a wider consideration of belonging and competence in local settings, linked to extra-local realities.

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KATRINA LOLICATO and GRACIE LOLICATO are co-founders and principle researchers at the Foundling Archive, Victoria, an organization that seeks to document and communicate contemporary Australian perspectives and experiences through oral history and public projects. Blending Katrina's experience as archaeologist and historian and Gracie's background in documentary photography and sociology, the pair works across mediums and always in collaboration with community organizations to bring social history, politics, sociology, and personal experience to public places.

ITALIAN AUSTRALIAN: CREATING CULTURE/DEFINING DIASPORA: MOVING BEYOND THE MIGRANT NARRATIVE IN THE COMMUNITY MUSEUM

In 2015, social documenters and sisters Katrina Lolicato and Gracie Lolicato approached Melbourne's Italian Historical Society and its museum, Museo Italiano, asking to collaborate on a project they initially thought might disprove the existence of a recognizable Italian Australian community. What's an Italian Australian? Is it just a label so Others in the mainstream can see us? In the third generation, do we still feel our difference? Are we still living that difference? They posed these questions to the “community,” and the willingness to talk, to add new perspectives to well-traversed narratives was overwhelming. The resulting exhibition—*Italian Australian. Creating Culture, Defining Diaspora*—incorporated the portraits and perspectives of nearly two-hundred participants across age, generation, and cohort.

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LAURA LORI is an honorary research associate of the Australasian Centre of Italian Studies and a lecturer of Italian at Australian Catholic University. Her research extends from gender and cultural studies to postcolonial and media studies. After her PhD at La Trobe University, she published the book *Inchiostro d'Africa* (2013). Her current research project “There Ain't No Black in the Tricolore” investigates the connections between postcolonial studies and the ongoing social changes in contemporary Italy.

ANDAR FUORI: IDENTITY IN EXILE AND DIASPORA

This paper responds to the call for long-overdue research to analyze the experiences of Italian Jewish exiles during the Fascist period. The aim of this research is to highlight the characteristics of Italy both as a lost motherland and as a host country in the

experience of exile. This will involve a comparative analysis between the life stories of Italian Jewish exiles and the vicissitudes of Somali exiles—both during the Siad regime and the civil war following its fall—in Italy. The paper will move from the experiences of the exiles and their relationship with the motherland to investigate their cultural impact in their new countries and their ability to fit into new intellectual contexts.

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STEFANO LUCONI teaches methodology and theory of history at the University of Genoa and specializes in Italian immigration to the United States, with particular attention to the newcomers' political experience and identity. His publications include *From Paesani to White Ethnics: The Italian Experience in Philadelphia* (2001) and *The Italian-American Vote in Providence, Rhode Island, 1916–1948* (2004). He also edited, with Mario Varricchio, *Lontane da casa: Donne italiane e diaspora globale* (2015).

POLITICS AS A TRANSNATIONAL SPACE? EXTERNAL VOTING RIGHTS AND ITALIAN CITIZENS IN THE UNITED STATES

This paper investigates the voting behavior of Italian citizens in the United States in Italy's parliamentary elections and referenda since a 2001 legislative package granted Italian nationals residing abroad the right to cast ballots by mail. Specifically, it assesses the contribution of such measures to the creation of a transnational political space bridging Italy and the United States and concludes that an American identity has prevailed over ethnic heritage. Most eligible voters have failed to profit by such provisions and have refrained from participating in the electoral process. Furthermore, the mobilization of the few who have mailed their ballots has resulted primarily from U.S.-oriented stimuli.

AUTOPSIA DI UN DIRITTO POLITICO, NEW ITALIAN MIGRANTS AT THE POLL

Stefano Luconi with Simone Battiston and Maddalena Tirabassi will present the new book *Autopsia di un diritto politico, Il voto degli italiani all'estero alle elezioni del 2018*, (Luconi and Battiston eds., Centro Altreitalie, Accademia University Press, Torino, 2018). With the advance of antisystem and populist forces, the elections for the 2018 Italian Parliament have completely redesigned the Italian electoral geography. The 2018 elections deserve particular attention also because it is the first time that the generational change within the Italian electorate abroad manifests itself with figures that are no longer negligible. The book analyzes old and new Italian migrants' behavior at the poll in different countries in three continents: France, Germany, United Kingdom, Argentina, Brazil, United States and Australia. The eight case studies, in their own way representative of the multifaceted reality of the Italian presence in the world, deepen the voting behavior, participation, political activism, tendencies and counter-tendencies in as many countries.

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ELIANA MAESTRI is lecturer in translation studies at the University of Exeter. Her research focuses on gender, mobility, translation, and the visual arts. Her publications include the study of interpretations of Europe among second-generation Italian Australians and translations of mobile traditions into Italian Australian folk music. Maestri has just completed a book chapter on Melbourne-based artists and their visualization of multiple spaces. Her monograph *Translating the Female Self across Cultures* appeared in the 2018 Benjamins Translation Library.

TRANSLATING A TRANSNATIONAL SENSE OF BE-LONGING INTO THE VISUAL ARTS: BETWEEN MELBOURNE AND NEW YORK

In this paper I will present the outcome of interviews conducted in Australia in 2018 and use "translation" to cast light on stories of migration and be-longing, with specific attention to Italian Australian visual artists, operating between Melbourne and New York. How do their migrant past, mobile life, and creative performances inform and display their sense of be-longing while straddling multiple worlds? What kind of transcultural/transnational practices are embedded and displayed in their work? And finally, how can translation as a mode of transcultural signification, multilingual practice, and intermedia transfer shape their artistic production? Inspired by their migrant background and practices of translation, these visual artists help us map our understanding of migration across generations, times, and spaces.

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VALERIA MAGLIANO has worked for the Municipality of Genoa since 1990. She was a staff member at the Department of Culture, where she worked on innovation initiatives and research for funding opportunities. As a manager of the Culture European Project Office, she developed projects on creative industries, cultural/historical heritage, and urban regeneration. She joined the Mu.MA Institution at the end of 2017; she is in charge of administrative coordination and management as well as international relations and networking.

ON TO GENOVA! THE ITALIAN EMIGRATION NATIONAL MUSEUM: HISTORICAL MEMORY AND CONTEMPORARY TIMES

Genoa has been a key crossroads in the history of Italian migrations. From its port, thousands of vessels transporting Italian migrants left bound for every corner of the world. The city hosted big shipping lines, like the Navigazione Generale Italiana, that managed migration flows, and Genoa was, for many leaving their country, the town of "detachment." In recent years Genoa was at the center of a discussion about migration museums, at the Galata Museo del Mare, where today the designs and creation of a National Italian Migration Museum are being debated—an institution that tells the story of Italian migration, focusing on its different aspects, including the huge phenomenon of domestic migrations. It will be a multimedia and interactive museum that

aims at being emphatic with the visitors and is supported by a network of national and international contributors. These themes, the role of institutions dedicated to preserving memory in order to fight "historical amnesia" and a discussion on how to develop awareness of the Italian migrating community, will be central subjects of the meeting organized in Genoa, June 27–29, 2019.

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SARA MATRISCIANO is assistant professor at the Institute for Romance Languages at Vienna University of Economics and Business. In June 2018 she finished her PhD in Romance philology (Italian linguistics) at Heidelberg University. Her fields of expertise include ethnolinguistics, discourse analysis, and the study of marketing strategies from a linguistic perspective. Her latest publications include *La narrazione di un prodotto glocale: mito e marketing della Pasta di Gragnano* (2018); *Il dialetto napoletano in prospettiva lucana: varietà di prestigio o inesistente nell'immaginario collettivo dei lucani?* (2018).

IL DIALETTO DI CAMPOBASSO È SU PER GIÙ COME IL NAPOLETANO: THE ROLE OF NEAPOLITAN AS A LINGUISTIC IDENTITY MARKER IN THE CONSTRUCTION OF THE TRANSNATIONAL IDENTITY OF SOUTHERN ITALIAN IMMIGRANTS IN THE U.K.

In the context of transnational migration, migrants often (re-)construct their identities through a process of cultural hybridization, which involves linguistic references. In our talk, we will present the analysis of one hundred sociolinguistic interviews with first- and second-generation Italian immigrants from all Southern Italian regions who live in the U.K. Our data show that, in the transnational context, the migrants have adapted to their local identity at a macro-regional level and use Neapolitan, the local language of Naples, for cultural and (partial) linguistic identification. An imagined closeness to the *napoletanità*, therefore, becomes a symbol of southern Italian *italianità*.

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MARIE-CHRISTINE MICHAUD is a full professor of American studies at the Université Bretagne Sud in France. She has written articles and books about the experience of Italian Americans, among them *Columbus Day et les Italiens de New York* (2011), and *From Steel Tracks to Gold-Paved Streets: Italian Immigrants and the Railroad in the North Central States* (2005). Her latest book is *Italo-Américains et Noirs à New York. Racisme ou lutte de reconnaissance?* (2018)

THE REPRESENTATION OF TRANSNATIONAL TIES IN ITALIAN AMERICAN FICTION. THE EXAMPLE OF *THE COMING OF FABRIZZE*

In *The Coming of Fabrizze* (1960) Raymond De Capite underlines the interaction between the process of integration of his main characters (especially Fabrizze) and the maintenance of transnational ties. Based on the theory advanced by anthropologists Nina Glick-Schiller, Linda Basch, and Cristina Blanc-Szanton, our analysis will show how Fabrizze is a transmigrant and how his identity is in motion. Several types of transnational activities are referred to throughout the novel in order to shed light on the process of the construction of this new Italian American identity. It is the representation of transnationalism in this process that our study will put forward.

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STEFANIA MICHELUCCI is professor of English studies at the University of Genoa, Italy. She has written extensively on D. H. Lawrence and other twentieth-century writers, with particular attention to the relationship between literature and the visual arts. She is also the author of a full-length study of the Anglo American poet Thom Gunn. Current research includes a book on representations of the British aristocracy from the nineteenth century to the present and an essay on Lawrence's translation(s) of Italy for *The Edinburgh Companion to D.H. Lawrence*. She has been a visiting scholar and lectured in many universities around the world.

D. H. LAWRENCE'S "IL DURO" AND JOHN: TWO OPPOSITE IMAGES OF THE ITALIAN MIGRATION TO THE U.S.

During his first journey to Italy (1912), the beginning of a life in transit all over the world, D. H. Lawrence wrote a few essays, later collected in *Twilight in Italy and Other Essays*, focusing on Italian people who had emigrated abroad. Lawrence's representation of the memorable characters "Il Duro" and John in the eponymous essays, unfolds two opposite faces of the Italian migration to the U.S. Beginning with their names, the local nickname "Il Duro" for Faustino Magri (1882–1974) and the American "John" for Giacomo Triboldi (1894–1964), both characters betray not only a generation gap, but also two opposite attitudes toward exile, two ways of coming to terms with the problems involved in the choice of emigration.

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CRISTINA MIGLIACCIO is assistant professor of English and composition at CUNY Medgar Evers College in Brooklyn, NY. She completed her dissertation, "Language, Materiality, and Citizenship in Digital Spaces," in 2017 at St. John's University. Her research interests include digital cultures and rhetoric, writing across communities, and all things Neapolitan. Dr. Migliaccio's background as a working-class, first-generation Italian American woman informs her research and longstanding commitment to equity literacy.

TRANSNATIONAL NEAPOLITANITÀ

In *Global Literacies and the World Wide Web* Hawisher and Selfe call for "transgressive literacy practices that express and value difference ... and help groups and individuals constitute their own multiple identities through language" (15). Digital spaces offer

affordances that not only enable multivocal performativity but also foster community and inclusivity. Transnational *Neapolitanità* harnesses the affordances and constraints of the web, preserving and reinventing itself all at once. Neapolitan Italian is hybridized and proliferates in 2.0 spaces, illustrating a population of Neapolitans that cannot be quantified by UNESCO research. This presentation considers how digital *Neapolitanità* embodies a translingual orientation while countering the socio-cultural and political hierarchies that have kept the region of Naples and its people on the periphery of Italy's progress.

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FRANCESCA MIRTI teaches Italian and Italian American studies at the College of New Jersey. Previously she has coordinated the lower division of Italian at Texas Tech University and has taught Italian and French for the University of Texas, Baylor, Stanford, Vanderbilt, Colorado College, and Penn State. She earned a doctoral degree in Italian education from Stony Brook University and a *Laurea* degree in foreign languages and literatures from the University of Bologna. Her main research interest focuses on the development of innovative methods to promote foreign language studies in North America.

"THE KITCHEN OF THE CRAZY": QUESTIONS OF IDENTITY AND CULTURAL REPRESENTATIONS THROUGH A COMPARATIVE ANALYSIS OF ITALIAN RESTAURANT NAMES IN ITALY AND THE U.S.

Scholars in food studies have focused on fundamental aspects of Italian food in the U.S. in relation to culture and identity, taking into consideration different aspects like practices, consumption, norms, and standards. At a time of intense transnational movements, we have not found any study analyzing the repertoire of Italian American and Italian restaurant names. But because restaurant names are the first element clients encounter, it is worth examining this topic to help define the relation between restaurant names and ethnicity and how these names are serving to connect Italian American communities with the claiming of their identity. The different categories of restaurant names presented will help the audience to draw out and summarize the symbolic associations between restaurant names, group identity, and food attitudes.

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DIANA MOORE obtained a PhD modern European history from the Graduate Center, CUNY, and currently teaches at John Jay College of Criminal Justice. Her dissertation, "Transnational Nationalists: Cosmopolitan Women, Philanthropy, and Italian State-Building, 1850–1890," offered an examination of how five Anglo-Italian middle-class women helped shape the Risorgimento through their work as propagandists, fundraisers, authors, educators, and conspirators. Her forthcoming publications include *Failures & Alternative Paths: Jessie White Mario and Women's Struggles to Obtain Medical Education in Victorian England*.

TRANSNATIONAL FAMILIES AND DUAL ANGLO-ITALIAN IDENTITIES IN THE RISORGIMENTO

This paper examines the multiple national identities, sympathies, and loyalties of the transnational kinship groups that shaped the Risorgimento, focusing on the marriages of Aurelio and Giorgina Saffi and Alberto and Jessie White Mario, as well as the nontraditional family of Sara Nathan, her children, Maurizio Quadrio, and Giuseppe Mazzini. These families frequently traveled back and forth between England and Italy and had deep ties to both nations. They also found strength and opportunity in their transnational identities by functioning as cultural translators, publishing works for both Italian and British audiences and garnering English support for Italian causes. The possibilities and complications of their lives and work reveal new aspects of transnational agency and identity in the Risorgimento.

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STÉPHANE MOURLANE is associate professor in modern history at Aix-Marseille University in France and researcher at TELEMME-Maison Méditerranéenne des Sciences de l'Homme. He's a member of the Orientation Council of the National Museum of Immigration History in Paris. His latest publications include *Empreintes italiennes. Marseille et sa région* (2013) and *Ciao Italia! Un siècle d'immigration et de culture italiennes en France* (2017).

THE EXHIBITION CIAO ITALIA: MEMORY AND CULTURE OF ITALIAN MIGRATION IN FRANCE

The national museum of immigration history presented in 2017 an exhibition about Italian migration and culture in France from 1860 to 1960. It was the first great cultural, and successful, event about the most important migration in French modern history. This lecture examines the exhibition project to show, between arts and history, the Italian contributions to French culture and the meaning of Italianness in the past and in the present. The lecture focuses also on the public's reception (media coverage and public museum surveys) at a time of memory revival and also while migration is still a problem in French society.

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GERARDO PAPALIA is a senior lecturer at LaTrobe University, Melbourne, who researches and writes in cultural history, cinema, and diaspora studies. Born in Melbourne to Calabrian parents, he worked in Italian universities, including Pavia, for two decades. Together with Robert Pascoe, Papalia has applied post-structural theory to our understandings of settler colonialism in eighteenth- and nineteenth-century Australia.

INDIGENOUS AUSTRALIANS IN THE ITALIAN IMAGINARY

How did newcomers or travelers in Australia from Italian-speaking backgrounds interpret Indigenous Australians, and what was the impact of that encounter on the newly consolidating nation of Italy and Italians themselves? Taking a post-structural approach, we interrogate the relationships between thirty Italian-speaking sojourners and Indigenous people. Several of our individuals are well-known (such as Rosendo Salvado, Raffaello Carboni, Giovanni Battista Balangero, and Ernesto Coppo); others are not. Their encounter with the Aboriginal Other triggered a dynamic that often called into question their own cultural identities, both in terms of their cultures of origin and the hegemonic Anglo-Australian colonial and national project. We hope to demonstrate something of the fluidity and negotiability of these relationships.

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GRAZIELLA PARATI, the Paul D. Paganucci Professor of Italian Literature and Language, is the director of the Leslie Center for the Humanities at Dartmouth College. She teaches comparative literature, Italian, and women's and gender studies and has served as chair of departments and programs: French and Italian, Comparative Literature, and Studio Art. Her scholarly interests are reflected in the books she has published, which include: *Italy and the Cultural Politics of WWI* (2016) and *Migrant Writers and Urban Space in Italy: Proximities and Affect in Literature and Film* (2017). Her book in progress is titled *Un-Becoming Fascists: The Use of Political Autobiographies in Nation Building*.

ITALY'S SHADOWS: BASILI SHAFIL KHOUZAN AKA ALESSANDRO SPINA, KNUD HOLMBOE AKA ALI AHMED EL GHESEIRI
Italian colonialism in Libya comes alive in Alessandro Spina's *The Confines of the Shadows*. What Spina/Khouzan creates is a balanced narrative that avoids all stereotypes while at the same time uncovering the brutality of Italian colonialism. My presentation focuses on Spina's complex portrayal of Italianness vis-à-vis a colonial human landscape that resists the color hierarchies brought to Libya from Italy. Does gender difference change the portrayal of the colony and the colonized in Spina's writing? Writing as a Dane and as a Muslim, Knud Holmboe has given us a travel narrative that dialogues with Spina's *The Confines of the Shadows*. Crossing Libya by car in 1929–30, Holmboe encounters Italian colonizers that he describes in their difference. His portrayals highlight the different relationships that Italians constructed in the colony. I would like to put this text in dialogue with Spina's in order to confront two types of narrative genres and their differing ways of constructing identities.

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CAROLINE PARI-PFISTERER is a professor at Borough of Manhattan Community College, CUNY, where she teaches Italian American literature, autobiography, and writing courses in the English Department. She has published widely in the field of composition and rhetoric and has publications in *Voices in Italian Americana*. She is currently working on a book on the role of literacy narratives in understanding translanguaging.

UNDERSTANDING ITALIAN AMERICAN TEXTS THROUGH TRANSLINGUALISM

Drawing on current research on translanguaging, world English linguist Braj Kachru, translanguist scholar Suresh Canagarajah, and Gloria Anzaldúa's border theory and new mestiza consciousness, I will present translanguaging as a theoretical lens for understanding Italian diaspora texts, while foregrounding its relation to the monolingual orientation. Translanguaging views language as it evolves, as it is created and recreated by users and receptors, in contrast to a monolingualist view of language as a fixed standard, located outside of its users. The reality is that languages are not pure or immobile; they are mutually exchanged, borrowed, and mixed. After a consideration of translanguaging, I will turn to a few representative works of Italian American literature.

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ROBERT PASCOE is dean laureate and a professor of history at Victoria University, Melbourne. In 1981–82 and 1982–83 he undertook his postdoctoral studies at Harvard, supported by a Harkness fellowship and a Charles Warren Fellowship in the Department of History. The Italians of the North End was his focus. In 2014 he revisited this research in a paper given at St John's, New York City, reframing it in a world history perspective.

A WORLD HISTORY APPROACH TO THE NORTH END ITALIANS

Obituaries of Italian Americans in the *Boston Globe* will often include the epithet that so-and-so was "a North Ender," or "of the North End." Boston's Little Italy remains a central motif in many people's lives. Four groups of Italians (from Genova, Avellino, Sicily, Abruzzi) arrived in America through this neighborhood. A sample of 450 households living on Hanover Street between 1920 and 1954 enables us to understand the kinds of migration experienced by these four groups of Italians—how and why they came to Boston, their experiences in the North End, and their lives after moving to the suburbs and towns around central Boston. These observations can be located within some of the broader themes of modern world history.

INDIGENOUS AUSTRALIANS IN THE ITALIAN IMAGINARY

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individuals are well-known (such as Rosendo Salvado, Raffaello Carboni, Giovanni Battista Balangero, and Ernesto Coppo); others are not.

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JAMES PASTO is a master lecturer at Boston University. He has published on the topics of Jewish history, Orientalism, and Italian American studies. He is a co-founder of the North End Historical Society and the editor of its journal.

IS THERE AN AMERICAN DIASPORA? REMEMBERING RANDOLPH BOURNE AND THE ONCE AND FUTURE ITALIAN AMERICA

In asking if there is an "American diaspora," this paper will seek to distinguish the concepts of diaspora and transnationalism. Diaspora is a nationalist construction, built on essentialized ideas of homeland and identity. It is unipolar. Transnationalism promotes national connections but in terms of cosmopolitan notions of homeland and identity. It is multipolar. This paper will favor a multipolar transnationalism over identities organized around diaspora. It will examine the emergence of these terms and their recent history and then focus on understanding American and Italian American history, past and future, in terms of Randolph Bourne's key essay on transnational America with attention to Josiah Royce's notion of a "beloved community" and Kant's "cosmopolitan history."

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LUISA PÈRCOPO's present research interests are in photography and travel writing, world and Italian cinema, the literatures and cultures of islands, the Mediterranean as a post-colonial space, life writing by ethnic minority Australians, and the Italian diasporas. She is one of the founders of the Italian Cultural Centre Wales in Cardiff and is artistic director of the Italian Film Festival Cardiff. She teaches translation and postcolonial studies and photography and cultural studies at Cardiff and South Wales Universities in Wales.

TRANSNATIONAL CARDIFF AND ITALIAN MOBILITY

This paper looks at the contribution of Italians in Cardiff from both a synchronic and a diachronic point of view. Italian migration to Wales has deep historical roots that have left a profound mark on Welsh culture. The first Italians arrived at the end of the nineteenth century to set up cafés in the southwest valleys and provide warm food and comfort to miners and their families. In the past decade, social and economic changes have resulted in an unprecedented flight of young professionals from Italy to the United Kingdom. The global and transnational character of their experience has marked a historical change from any other experience of Italian mobility so far. The paper analyzes the underpinnings of the two different migrations to the Welsh capital.

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THOMAS PFIRSCH is assistant professor in geography at the University of Valenciennes in France. His main research topics concern social and urban geography of southern European cities, focusing on upper classes' mobility and urban practices. He is also interested in the geography of family networks and demographic changes. Along with Camille Schmoll, Hadrien Dubucs, and Ettore Recchi, he has been undertaking in the last five years a research project on new Italian migrations to France in the post-crisis context. They published several papers and chapters on the topic, among them "Je suis un Italien de Paris. Italian migrants' incorporation in a European capital city," in the *Journal of Ethnic and Migration Studies*, 2017.

CHANGING FAMILY PATTERNS AND GENDER IDENTITIES AMONG NEW ITALIAN MIGRANTS IN PARIS

Italy has experienced a new wave of emigration since the end of 2010, mainly of young skilled professionals, with the U.K., Germany, and France as top destinations. Despite European integration, these destination countries still display marked differences in comparison to Italian family patterns and welfare regimes. This presentation investigates how family patterns and gender roles are reshaped among Italian migrants who arrived in Paris in recent years. It also examines how these changes in family roles impact identities in terms of masculinity and femininity, as well as in terms of generational and local/regional/national senses of belonging. The presentation is based on a mixed-methods approach, using in-depth interviews, e-communities observation, and an online survey (515 respondents).

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LARA PICCARDO is assistant professor in history of international relations at the Department of Political Science of the University of Genoa and has a PhD in the history of Europe, of federalism, and of European unity. She has written on USSR/Russia and Europe, on the relations between the eighteenth-century Russian and Italian revolutionaries, and on the Eastern frozen conflicts. Her latest book (2017) deals with the history of Crimea.

ITALIANS IN CRIMEA: A FORGOTTEN HISTORY, A FORGOTTEN EMIGRATION

In the history of Italian migrations, the emigration in Crimea is often forgotten: It officially began around 1820, when Russian emissaries sent to the Kingdom of the Two Sicilies were tasked with presenting the formal invitation of Tsar Alexander I and recruiting as many colonists and artisans as possible in order to develop Crimea. The invitation was greatly appreciated, and this first massive migration lasted until the 1870s. From 1917 until the 1940s, the advent of Bolshevism, forced collectivization, the

Stalinist purges, and above all the total ethnic deportation as the strong answer to the Fascist invasion of the USSR devastated Crimean Italians, who suffered raids and deportations resulting in the near disappearance of the community.

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MATTEO PRETELLI, PhD University of Trieste, is a researcher of the history of North America at the University of Naples "L'Orientale." His research deals mostly with the history of Italian Americans, a topic upon which he has published extensively. He has taught and researched in the United States, Australia, the U.K., Italy, and Germany, including in top-ranking universities such as New York University, the University of Warwick, and Brown University.

GOD AND COUNTRY: WWII IN AN ITALIAN AMERICAN CATHOLIC PARISH IN PROVIDENCE, RI

During World War II, Italian Americans served in the U.S. military and accelerated their integration into the American society. The bulk of these servicemen were Catholics, as were those from Saint Bartholomew's Parish of Silver Lake, an Italian neighborhood in Providence. Beginning in 1923, the parish published a bulletin, which disseminated information relating to the religious community. In wartime, the local priest printed letters received by parishioners stationed in all war theaters, offering a voice to their fighting experiences. The bulletin became a cultural object that spiritually connected servicemen to their community. This micro case study aims to shed light on the wider war experience of Catholic Italian Americans.

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FRANCESCO RICATTI is Cassamarca Senior Lecturer in Italian Studies at Monash University, Melbourne, Australia. His main area of research is the history of Italian migration to Australia. His most recent book is *Italians in Australia: History, Memory, Identity* (Palgrave, 2018). He is also a creative writer, and his first young adult novel, *Him and Me*, co-authored with Gary Crew, will be published in 2019 by Harbour Publishing House.

ABSENCE AND PRESENCE: REFRAMING THE HISTORY OF ITALIAN MIGRATION TO SETTLER COLONIAL COUNTRIES

In the century after Unification, millions of Italians migrated to settler colonial nations such as the USA, Brazil, Argentina, Australia and Canada. However, with a few exceptions, the actual role of Italian migrants in settler colonialism has been overlooked by the historiography, and so have been the responsibilities of Italians in the dispossession of Indigenous land, in the genocidal violence against First Nations people, and in the persisting forms of racism that have structured and sustained settler colonial power to the present day. Focusing on the Australian case, this paper will address two key questions in Italian migration history. Should we reconceptualise Italian migration itself as a form of settler colonialism? Or can we rethink the relationship between transnational migration and settler colonialism in more nuanced and complex terms?

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ROBERTA RICUCCI is associate professor at the University of Turin's Department of Culture, Politics and Society. She is also senior affiliate at the Center for the Study of Religion and Society of the University of Notre Dame, senior researcher and board member at FIERI, and member of the international networks IMISCOE. Her research focuses on the management of Islam in the diaspora countries, migration phenomena, immigrant children and their identity-building process, and religiousness.

PLEASE, DON'T CALL US IMMIGRANTS! TAKE THE RIGHT DISTANCE FROM UNWELCOME AND STIGMATIZED IDENTITIES

Among other southern European countries, Italy is one of the principal origin nations of intra-EU youth outflows. Research is still scarce on the specific phenomenon of intra-EU youth mobility and its recent evolution, in particular on crisis-related mobility and its youth component. What is new and youth-specific in current intra-EU mobility trends from Italy? How does this kind of mobility affect young people's identity definition? Are they aware of being migrants, or do they think of themselves as not being part of the current mobility processes, keeping their distance from references to migrant conditions? Our research tries to answer these questions using a mixed-method approach.

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LAURA RORATO is senior lecturer in Italian at the University of Hull in the UK. Her research interests include the representation of space and the city in contemporary fiction, childhood studies and children's fiction, questions of memory and identity in Italian literature, and the appropriation of canonical figures by popular culture. Her publications include a monograph on Caravaggio in film and literature (2014).

THE UNTOLD STORY OF KINGSTON UPON HULL'S ITALIAN CONNECTIONS: CHANGING NOTIONS OF *ITALIANITÀ* ACROSS DIFFERENT GENERATIONS

Despite its reputation after World War II for being a declining outpost of Britain with few links to the rest of the world, the city of Kingston upon Hull has always been a multicultural city that welcomed different migrant communities. Links with Italy date back to the fourteenth century. This paper sheds light on Hull's historic Italian community: By presenting interviews conducted with various families of Italian origin, we explore how different generations perceive their Italian background and construct their identities, how memories are transmitted and "translated" across generations, and which image of Italy emerges from these stories.

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STEVEN SACCO is professor emeritus of French and Italian at San Diego State University and the CEO of Sacco Global Consulting. An applied linguist and curriculum designer, Sacco has designed an online course in business Italian as well as an online Safety English program for a major global agribusiness. As a fundraiser, Sacco has garnered nearly \$15 million in grants, gifts, contracts, and loans in support of global education projects.

A PROPOSAL FOR AN ONLINE SOUTHERN ITALIAN DIALECTS PROGRAM

Southern Italian dialects have served for centuries as the major form of communication for Southern Italians in Sicily, Calabria, Puglia, Basilicata, Campania, and Abruzzo. Italian reunification in the early 1860s called for a single unifying language. A major casualty of reunification has been the diminishing use of Southern Italian dialects over the last five generations. These dialects may soon become extinct like the languages of Native American peoples in North America. The proposed project is designed to rejuvenate Southern Italian dialects by creating an online resource for use by Southern Italians throughout the world. The program would enable Southern Italians to learn their regional dialects free of charge.

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CAMILLE SCHMOLL is associate professor at University of Paris Diderot in France. Her main research topics focus on gender, generation, and the family in the Euro-Mediterranean region. She is now preparing a book on new patterns of female migration in/from southern Europe. With Thomas Pfirsich, Hadrien Dubucs, and Ettore Recchi, she has been undertaking in the last five years a research project on new Italian migrations to France in the postcrisis context. They published several papers and chapters on the topic, among them "Je suis un Italien de Paris. Italian migrants' incorporation in a European capital City," in the *Journal of Ethnic and Migration Studies*, 2017.

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ROSEMARY SERRA, PhD, is a university researcher in general sociology and professor at the University of Trieste in Italy. Her recent publications include "Imaginary Returns. The Meanings of Nostalgia," in *New Sociological Paths. Reflections on the Studies of a Social Researcher* (2018); and *Sense of Origins: A Study of New York's Young Italian Americans* (2017).

IDENTITIES IN MOTION. FOUR INTERPRETATIVE MODELS OF THE SIGNIFICANCE OF THE ITALIAN HERITAGE OF YOUNG ITALIAN AMERICANS IN THE NEW YORK CITY AREA

The presentation refers to a study conducted in 2013 that concerns how a sample of young Italian Americans living in the greater New York City area identify with their Italian heritage. The study highlights four interpretative models characterized by distinctive traits—the contemporaries, the integrated, the disinherited, and the traditionalists. They represent the ways youth relate to their Italian heritage and the ways in which it will be passed down to the future generations. The four profiles are all within the Italian American community and represent it ideally, providing us with a way of envisioning the future of Italian American identities.

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SABINA SESTIGIANI, PhD, teaches Italian studies at Swinburne University of Technology, Melbourne, Australia. Her research and teaching interests include comparative literature, continental philosophy, and Italian history and culture. Her publications include *Writing Colonisation: Violence, Landscape and the Act of Naming in Italian and Australian Literature* (2014) and "Migrant life trajectories: Italian women in Australia in the 1970s and 1980s," in *Lontane da casa* (2015), co-authored with Simone Battiston.

THE ROLE OF FACTUAL RECORD IN IMAGINATIVE WORK: MELANIA MAZZUCCO'S VITA AND W. G. SEBALD'S NOVELS

This paper analyzes the role of factual record in Melania Mazzucco's *Vita* (2003) and W.G. Sebald's novels. In *Vita*, Mazzucco retraces the story of her family's migration from Southern Italy to New York, giving voice to their submerged stories. Sebald's novels famously mix facts, memory, and fiction in an enigmatic prose style, which obliterates boundaries of factual and imaginative details. This paper argues that photos and archives in Sebald and Mazzucco, more than validating the narrated facts, represent stratagems that inspire the weaving of the story around them. These objects trigger memories, yet the line between factual record and imaginative work is intentionally left blurred.

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PAOLA SICA is professor and chair of Italian at Connecticut College. Her main research interests focus on twentieth- and twenty-first-century Italian literature and culture in comparative context. Her publications include the books *Futurist Women: Florence, Feminism and the New Sciences* (2016) and *Modernist Forms of Rejuvenation: Eugenio Montale and T.S. Eliot* (2003) and also numerous articles and translations. She is now working on a book-length manuscript on women's relocated fiction.

DIASPORA, NARRATION, AND THE RETHINKING OF LITERARY CANONS: JHUMPA LAHIRI

Jhumpa Lahiri has been much appreciated for her narrative in English. As early as 1999, she was awarded the Pulitzer Prize for her *Interpreter of Maladies*. She has more recently established her reputation in Italian-speaking communities with the publication of *In altre parole* in Italian in 2015. My paper will analyze selected works by Lahiri in relation to some current theoretical writings in order to explore the effects of increased mobility on identity formation and cultural affiliation. Lahiri's narrative themes, occasionally inspired by her personal experiences in different cultural milieus, are useful for understanding contemporary concerns of (trans)national literary canon formation under the increasing pressures of a global economy.

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BARBARA SPADARO is lecturer in Italian history and culture at the University of Liverpool. The principal areas of her research are the history of Italians from North Africa, transcultural memory, and the media of history in culture, notably comics. Her first monograph is a study of the transnational histories of Italian families from Libya and their ideas of whiteness: *Una colonia Italiana. Incontri, memorie e rappresentazioni tra Italia e Libia* (2013).

EXPOSING TRANSNATIONAL MEMORIES. BEYOND BORDERS, TRANSNATIONAL ITALY IN TUNIS

Beyond Borders: Transnational Italy/ Oltre i confine. Italia Transnazionale is the interactive exhibition of the AHRC Research Project Transnationalizing Modern Languages: Mobility, Identity and Translation in Modern Italian Culture (TML). Since 2016 the exhibition has traveled across multiple sites of the TML research fieldwork—including the Calandra Institute—as a form of “return” to the project's participants. In Tunis the event featured for the first time the comics of Tunisian born, Rome-based Takoua Ben Mohamed as well as a new installation produced with Tunisian students. These works expose the transnational tensions that underlie Italian memory in contemporary Tunisia.

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MADDALENA TIRABASSI is director of the Altreitalie Center on Italian Migration at Globus et Locus and editor of the journal *Altreitalie*. She is on the scientific committee (Australian chapter) of the project “Diaspore italiane. Living Transcultural Spaces,” Melbourne and on the scientific committee of the Museo Ferragamo in Florence. She is co-editor with William Connell and Stan Pugliese of the Italian edition of *The Routledge History of Italian Americans* (2017).

AUTOPSIA DI UN DIRITTO POLITICO, NEW ITALIAN MIGRANTS AT THE POLL

Maddalena Tirabassi with Simone Battiston and Stefano Luconi will present the new book *Autopsia di un diritto politico, Il voto degli italiani all'estero alle elezioni del 2018*, (Luconi and Battiston eds., Centro Altreitalie, Accademia University Press, Torino, 2018). With the advance of antisystem and populist forces, the elections for the 2018 Italian Parliament have completely redesigned the Italian electoral geography. The 2018 elections deserve particular attention also because it is the first time that the generational change within the Italian electorate abroad manifests itself with figures that are no longer negligible. The book analyzes old and new Italian migrants' behavior at the poll in different countries in three continents: France, Germany, United Kingdom, Argentina, Brazil, United States and Australia. The eight case studies, in their own way representative of the multifaceted reality of the Italian presence in the world, deepen the voting behavior, participation, political activism, tendencies and counter-tendencies in as many countries.

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DANIELA SHALOM VAGATA earned a PhD in Italian literature, specializing in philology, at the University of Bologna. She also earned a master's degree in Italian studies at Indiana University, Bloomington. She has been specific associate professor of Italian language and literature at Kyoto University. Her research focuses on Ugo Foscolo's *Le Grazie*. Her further studies were devoted to the extravagant tradition of Dantes's *Vita Nova* poems, Eugenio Montale's prose, Giuseppe Tomasi di Lampedusa's works, and the cinema of Federico Fellini and Luchino Visconti. She also collaborates with the magazines *Argo*, *Rivista di esplorazione* and *Artribune* about Japanese culture and Japanese contemporary art.

IN BETWEEN: AN ITALIAN AND JAPANESE IDENTITY

An Italian Japanese culture can be thought of as a paradigm of diversity and opposition with the Western world. In this paper I examine art and literary works of some members of the small community of Italians living in Japan. Despite the individual differences, the works of Italians in Japan share some common traits: the desire to be in contact with the Japanese culture, the negotiation between the two cultures, and the internalization of some specific aspects of Japanese culture. By examining a series of art works, from literature to visual and performative arts, I show the coexistence of an Italian and a Japanese identity. Living in Japan becomes an opportunity for a deep encounter with the self and a chance of freedom and creativity.

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ITALA VIVAN is professor of cultural and postcolonial studies, formerly political science, at the University of Milano. She studied for a PhD in comparative studies in the U.S. and taught at Rutgers and Columbia Universities. Her first book, *Caccia alle streghe nell'America Puritana*, analysed dissent and deviance in colonial New England. She has written in the field of postcolonial studies; on the relationships between literature, history, and society; and on the emergence of new, creolized literary expressions. She has researched and published widely on the role of cultural museums in contemporary society.

THE VEXED QUESTION OF MIGRATION MUSEUMS IN ITALY

Since its unification in 1861, Italy has been characterized by an intermittent but often massive emigration that drove millions to leave the country. These outward flows gradually subsided, to be replaced by an inward flow of immigration. Although migration is a paramount feature in Italian social and political history, it has not yet been analyzed or narrated institutionally in a national museum. The paper aims to enquire into this disquieting absence of institutional voices, a silence in contrast with the desire and need to create memorials as manifested by the many local museums, some of which are examined, especially in their attempts to narrate recent immigration. Particular attention is given to the debate around the (failed) project of a migration museum in Lampedusa.

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NAOMI WELLS is a postdoctoral research associate at the Institute of Modern Languages Research (School of Advanced Study, University of London). She is part of the U.K. Arts and Humanities Research Council project "Cross-Language Dynamics: Reshaping Community." She was previously a research fellow on the AHRC "Transnationalizing Modern Languages" project, where her work and forthcoming monograph focus on the linguistic and cultural practices of migrant and intercultural associations in the city of Bologna.

TRANSNATIONAL ROOTEDNESS IN BOLOGNA AND VALPARAÍSO: THE (RE)PRODUCTION OF COLLECTIVE AND INDIVIDUAL IDENTITIES IN SITES OF ITALIAN MIGRATION

While transnationalism allows us to think beyond the nation-state in relation to collective and individual identities, "rootedness" remains a defining feature of the practices through which transnational identities are (re)produced (Schiller et al. 2011). Drawing on fieldwork with Italo-Chileans in Valparaíso and contemporary migrant communities in Bologna, this paper explores the role of specific sites and the situated cultural and linguistic practices within them. This illustrates how transnational flows do not take place in and across "empty" spaces (Blommaert and Jie 2010), but rather these spaces are constitutive of and constituted by the practices and associated identities of those who move through them.

CALL FOR PAPERS

Between Immigration and Historical Amnesia

June 27 – 29, 2019

Galata Museo del Mare, Calata de Mari 1, 16136 Genova, Italy

Between Immigration and Historical Amnesia, the third session of the international conference *Diaspore Italiane—Italy in Movement*, is intended as a reflection on the role of migration today in contemporary Italian society and in the communities that Italians migrate to.

Italian migration is ongoing. The twenty-first century has witnessed a surge in numbers of Italians leaving their country; meanwhile, Italy, like other Western European countries, has become a regular migration destination, not only for people searching for work opportunities but also as a place to settle down and create a “destination community.” For this reason we can speak of a “new Italian” element.

At the same time, in Italian society and in Western society in general, a new negative meaning to the phenomenon of “migration” is on the rise, and along with it comes an amnesia, a loss of memory of belonging to a “community” of migrants.

Today the institutions that preserve memory—museums, archives, study centers, universities, and associations—are called upon to reflect on the ways in which to transmit and to create a consciousness of community that encompasses all aspects of migration: negatives like uprootedness, culture shock, exploitation, and discrimination; but also positive factors such as meritocracy, resilience, and the influence of Italians in the formation of contemporary society.

1. The role of migration in modern society: a curse or an opportunity?
2. Reasons for amnesia: Why have we forgotten what we used to be?
3. Conserving and promoting memories of migration as an antidote to racism and xenophobia: What is the role of memory institutions?
4. How to create a “migrant memory”? The role of institutions and that of associations in the case of the “new Italians.”
5. What does it mean today to be “Italian” and “an Italian community” abroad?
6. How can we combat the amnesia that leads to the loss of rootedness and identity?

DEADLINE for submitting papers: December 31, 2018.

FORMAT: Only electronic submissions accepted.

PANEL SESSIONS: Each session will last 60 minutes followed by a 15-minute question-and-answer period. The session may consist of a free discussion or else provide time for each panelist to speak in turn. Each panelist will have 15 minutes for their presentation.

TO APPLY: Send the following documents, in electronic form (.doc or .pdf), to diasporeitaliane2019@gmail.com before December 31, 2018.

- Abstract (250 words)
- Brief biography (100 words)

Notification of accepted proposals will be announced no later than February 4, 2019.

DIASPORE ITALIANE IS SPONSORED BY

Co.As.It. (Melbourne); John D. Calandra Italian American Institute, Queens College, CUNY (New York); and
Istituzione Musei del Mare e delle Migrazioni (Genova), with support from the Ministero per i Beni e le Attività Culturali.



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