

QUADERNO CULTURALE

Queens College Italian Program Newsletter | Numero 9 | Department of European Languages and Literatures | Spring 2018

Guida alla lettura:

An Introduction to Numero Nove

Il nono numero di Quaderno Culturale contiene informazioni sulle novità del nostro programma e sui corsi offerti dal programma di italiano a Queens College nel semestre autunnale 2018: corsi di lingua e letteratura italiana; corsi di letteratura e cultura italiana insegnati in inglese; corsi di Master. Nella sezione Career Quest, conosciamo una studentessa che studia nel nostro programma di Master's e vuole fare l'insegnante, Marinna Bradfield. Paola Primavori, la nostra nuova lettrice, ci racconta un po' di sé. Diverse pagine di questo numero sono dedicate a iniziative che hanno visto protagonisti la Prof. Paulicelli e alcuni nostri studenti, inclusa Patricia Gatto Puglia, che hanno preso parte a progetti relativi al programma Fabric of Cultures, tra cui una mostra presso la Rosenthal Library e il Festival del cinema che si è tenuto sempre a Queens College nell'autunno 2017. Nicole Paronzini (Ph.D. candidate, CUNY Graduate Center) ci parla di Anna Piaggi, una visionaria della moda. La Prof. Corradi scrive dei protagonisti del Risorgimento celebrati dalla New York di ieri e di oggi. Questo numero ospita anche un contributo di Kelly Paciaroni (Ph.D. Candidate, CUNY Graduate Center) che ci parla del workshop tenuto da lei, insieme ai suoi studenti di scuola superiore, lo scorso dicembre presso Queens College. Mattia Roveri, che insegna attualmente nel nostro programma, scrive le sue impressioni sulla "questione femminile" in Italia. Infine, questo numero particolarmente ricco contiene informazioni sul teaching award ricevuto dal Prof. Haller (congratulations!) e su recenti interventi, iniziative e pubblicazioni dei docenti del programma di italiano.

Buona lettura!

The ninth issue of Quaderno Culturale features an outline of the courses which will be offered by the Italian Program at Queens College in Fall 2018: Elementary, Intermediate and Advanced Italian language and literature courses; courses on Italian literature and culture taught in English; and MA-level courses. In Career Quest, MA student Marinna Bradfield tells us about her studies and love for teaching. Paola Primavori, our new Lettrice, introduces herself to our readers. Several pages in the present issue are dedicated to events organized by Prof. Paulicelli (including an exhibit at the Rosenthal Library and a Film Festival at QC) and that have seen the involvement of students, among whom is Patricia Gatto Puglia, with the Fabric of Cultures program. This issue also includes an article by Nicole Paronzini, a PhD candidate at the CUNY Graduate Center, who writes about Anna Piaggi, an important and original fashion creator. Prof. Corradi writes about the founding fathers of the Italian Risorgimento celebrated by the New York of yesterday and today. Then we have Kelly Paciaroni (Ph.D. Candidate, CUNY Graduate Center) who tells us about the workshop she held with her high school class at Queens College last December. Mattia Roveri, who is currently teaching in our program, shares his view on women's position in today's Italy. Last but not least, this issue contains information about Prof. Hermann Haller's teaching award (congratulations!) as well as on recent publications, lectures, and initiatives by the faculty of the Italian program at QC. We hope you will enjoy this very rich issue of the Quaderno!

Buona lettura!

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The Queens College Italian Program

Morena Corradi
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In Fall 2018, the Italian Program at Queens College will offer 12 different courses (with multiple sections for language courses) at the undergraduate level and two master's-level courses. Queens College students can major (36 credits above Italian 112) or minor (15 credits above Italian 111) in Italian. Students majoring or minoring in other disciplines may also elect to satisfy the Queens College language requirement by taking any one of our courses taught in Italian.* A double major in Italian and Secondary Education certifies students to teach at the high school level. Our required and elective 200- and 300-level courses give students the opportunity to expand their knowledge of Italian language, literature, cinema, and culture.

Advanced Undergraduate Courses Taught in Italian

Italian 204: Intermediate Italian II (3 hrs.; 3 cr.)

M,W 10:45-12 pm
Prof. Haller

Prereq.: Italian 203 or four years of high school Italian. This course is aimed at improving the four basic language skills as well as preparing students for advanced courses on Italian culture and literature. Students will review grammar and syntax and read a variety of authentic Italian texts across genres. Class activities include discussion of readings and film screenings, conversations about current events, oral presentations, and compositions

Italian 235. Commercial and Technical Italian

M,W 1:40 pm-2:55 pm
Prof. Haller

This course will introduce the students to the Italian language of business. We will focus on formal vs informal registers, written and spoken communication, and build vocabulary in the business sector. Students will consult the Internet for available positions in their fields of career interest, write job applications and resumes, and draft business letters. They will prepare dialogues for job interviews and business meetings. Attention will be paid to the differences between business language and practice in the U.S. and Italy. Part of the course will be dedicated to a variety of specialized vocabularies in art, fashion, journalism, sports, and others. The students will prepare short class presentations. There will be a mid-term and a final examination.

Text: Nicoletta Cherubini, *L'italiano per gli affari* (Bonacci).

Italian 329. Moda, Lingua, Nazione: Fashion, Language, Nation in Post-unified Italy

T 4 pm-6:50 pm
Prof. Paucicelli

Prereq.: At least one course from Italian 223 through 235 or permission of department. The language of fashion as it has been documented in literature and journalism has always intersected with the formation of national vernaculars and had profound geo-political implications. The discourse on fashion emerges in periods of great political, cultural, economic and scientific transformation. As we will see in this course, fashion, the Italian language and the building of the nation are very much intertwined. For example, in post-unified Italy, from 1860 to the years following the 1880s, the twin genres



of conduct and etiquette books became very successful. At the same time print journalism greatly developed. Initially following French models, fashion magazines also developed as sites where fashion, costume, politics, and behavior all intersected. In addition, a new Italian lexicon of fashion started to be created with magazine features such as the “vocabolario modistico italiano.” The language of fashion, as the critic and semiotician Roland Barthes will call it later, bore heavily on nation building, the “Making of Italians” (Men and women), art, politics and morality. This phenomenon can be better understood against the background of the Italian Renaissance and the conduct book par excellence, *Il Libro del Cortegiano* (1528) by Baldassarre Castiglione. The course begins with an examination of this foundational text and the implications it has for fashion, for an image of an Italy yet to be born as well as for the idealized portrayal it offers of Italian national character and identity. Some of the other authors the course will include are Giacomo Leopardi, Matilde Serao, Rosa Genoni, Irene Brin, Gianna Manzini and selected articles from original

nineteenth and twentieth century magazines, as well as secondary sources such as the work of the linguist Giuseppe Sergio, *Parole di Moda*, and historians Giorgio Riello, *La Moda*, Emanuela Scarpellini, *La stoffa dell'Italia*.

Advanced Undergraduate Courses Taught in English

Note: Italian majors may not take more than 2 courses in translation and may not repeat a course in translation with the same course number. Italian minors may not take more than 1 course in translation.

Euro 120 Boccaccio's Decameron in Global Context (3 hr.; 3 cr.)

M,W 1:40-2:55 pm
Prof. Karina Attar

This course will introduce students to Boccaccio's Decameron (c. 1350), the fundamental text of early European vernacular prose storytelling, within the context of its international antecedents and analogues. We will read, discuss, and write about the Decameron's frame story and some of its interpolated novellas alongside a selection of texts that served as direct or indirect sources (including the Panchatantra and One Thousand and One Nights) as well as texts it inspired (such as The Canterbury Tales and Novelas Ejemplares).



Among other topics, we will address the structure and purpose of the frame-story model; the intersection of gender, class, ethnicity, religion, and culture in the representation of identity; and the ways in which stock characters and plot elements traveled across space and time. Through close analyses of the texts, students will sharpen their interpretive skills and learn to read and write from an interdisciplinary perspective.

EURO 120 fulfills the College Writing 2 requirement and builds on the work of English 110 (College Writing 1) by teaching the conventions of writing in the discipline of European literature and culture.

EURO 202. The Romance Languages in Europe and Beyond: Between Regional, National, and Global. (3 hr.; 3cr.)

M,W 3:10-4:25 pm
Prof. Hermann Haller

This course will introduce the students to the great linguistic diversity of contemporary Europe, from its Standard languages to regional and local varieties. Following an overview of the Europe's linguistic landscape, the course will focus on the Romance languages. We will describe the similarities and differences of the grammar and lexicon of French, Italian, Spanish and other languages originating from Latin. We will also draw attention to their use outside national boundaries across the globe, due to colonization and migration. We will consider questions regarding the origins of Romance languages, their contact with other languages, the difference between their written and spoken use, Romance-based pidgins and creoles, the role of Romance languages in the European Union vis-à-vis English as a global language and reflect on the impact of current migrations throughout Europe. Students will contribute with their own knowledge and practice of

one or more Romance languages or dialects, and experiment with moving from one Romance language to another. They will work on individual or group projects related to their personal interests. No previous courses in linguistics or Latin are required, but students should have some proficiency in at least one Romance language.

The course counts toward the major in French and Italian, as well as for the minor. One Euro course is required of majors in French and Italian.

Italian 41W. Italian Literature in Translation. (3 hr.; 3 cr.)

T, R 3:10-4:25 pm
Prof. Nicole Paronzini

Losing the self, finding no one: the issues of identity in XX century Italian novels.

I present myself to you in a form suitable to the relationship I wish to achieve with you.

– Luigi Pirandello

Carrying on with their lives, individuals put up with different roles that society imposes upon them: lover, friend, relative, co-worker, just to name a few. Human beings, we can say, are one and many at the same time, according to different situations, spaces and times.

Is it possible, thus, to perceive the real self, if indeed there is one, under the different social layers through which we appear to the others?

How is individuality formed and shaped under the influence of numerous contingencies? In what way does the human subject react and relate to the other surrounding subjects and objects? And, finally, how do human beings "clothe" themselves to appear in front of others?

These are only some of the questions this course will address and aim to answer through the reading of some Italian masterpieces of early XX century. The goal is to analyze how the authors have dealt with the idea of personal

identity, individuality and the social changes affecting their times. Particular attention will be given to the role of material objects (accessories, clothes, furniture) as a mask and protection for social appearance, in contrast with the search and definition of the self. The primary readings will include works of Gabriele D'Annunzio, Luigi Pirandello, Italo Svevo, and Alberto Moravia.

Italian 41W. Italian Literature in Translation. Italian Cities and Contexts (3 hr.; 3 cr.)

M,W 5-6:15 pm
Prof. Mattia Roverti

Prereq: Eng 110. This course is dedicated to the representation of Italian cities in Italian literature, cinema and pop culture from Italy's Unification to contemporary times. Through its close focus on cities, this course introduces students to some of the most important moments in Italian history and will invite them to examine the representation of urban landscape as a privileged vantage point from which to understand Italian culture. Readings will include selections from works by celebrated Italian writers such as Giovanni Verga, Filippo Tommaso Marinetti, Italo Calvino, Dario Fo, Dacia Maraini, Elena Ferrante and Amara Lakhous. This course looks both at short forms (stories, media footage and videos) and longer works (novels and films) to give an overview of various important urban centers in Italy. While the primary focus will be on well-known cities such as Rome, Venice, Naples, Florence, Turin and Milan, the course will also look at issues of immigration and colonization that will involve thinking about Italy's geographical borders and the relationship between rural and urban Italy. Aside from short stories and clips, we will watch longer sections of some of the most celebrated cinematic representations of Italy's cities and their contexts: the documentary *Love Meetings* (Comizi d'amore) by Pier Paolo Pasolini (1964), award-

winning *Cinema paradiso* (Giuseppe Tornatore, 1988), and *Bread and tulips* (Silvio Soldini, 2000). In the final part of the course we will explore Italy's current migration crisis and will look at films and writings that reflect the present state and reception of immigration issues and their impact on Italian cityscape.

Italian 41W. Italian Literature in Translation. (3 hr.; 3 cr.)

T, R 5-6:15 pm
Staff

Prereq: Eng 110. Readings in English translation of some outstanding works of Italian literature from the Middle Ages to the twenty-first century, illustrating a variety of genres. The specific works to be considered will vary from semester to semester and from section to section, and will be announced in advance. May be taken more than once for credit provided topic is different. (LIT).

Italian 45. Italian Culture and Thought. Reading Little Italy (3 hr.; 3 cr.)

T, R 12:15-1:30 pm
Prof. Gardaphe

Reading Little Italy, is an introduction to Italian/American Studies through literature that explores the phenomenon of Italian/American experiences from immigration to ethnicity and beyond, focusing on the establishment and disappearance of the phenomenon of "Little Italys" throughout the United States. Comparative studies of human values and ideals as observed through the disciplines of anthropology, history, sociology, literature, film, and cultural studies will provide theoretical foundations for this exploration. Original source materials such as poetry, short stories and novels are used to examine the expression of values and choices made by Italian immigrants as they become American

citizens. Instructor's lectures are supplemented by film excerpts, guest lecturers and performing artists.

Graduate Courses

Italian 725. Comedy Italian Style (2 hrs plus conf.; 3 cr.)

W 5-6:50 pm
Prof. Karina Attar

This course will introduce students to some representative works in the Italian comic theater tradition spanning from the sixteenth to the eighteenth century. We will examine the adaptation of ancient Greek and Roman comedies; the staple characters of *commedia dell'arte* (including "the Doctor," "Pantaloone," "Harlequin," and "the Lovers"); the relationship between staged comedies and other related genres, including the *novella*, the pastoral, and opera; and the socio-historical contexts within which each work was produced. Authors will include Ariosto, Bibbiena, Machiavelli, Aretino, Bruno, and Goldoni. **The course will be taught in English and all texts will be read in translation.**



Italian 781. Moda, Lingua, Nazione: Fashion, Language, Nation in Post-unified Italy (2 hrs plus conf.; 3 cr.)

T 5–6:50 pm
Prof. Paulicelli

The language of fashion as it has been documented in literature and journalism has always intersected with the formation of national vernaculars and had profound geopolitical implications. The discourse on fashion emerges in periods of great political, cultural, economic and scientific transformation. As we will see in this course, fashion, the Italian language and the building of the nation are very much intertwined. For example, in post-unified Italy, from 1860 to the years following the 1880s, the twin genres of conduct and etiquette books became very successful. At the same time print journalism greatly developed. Initially following French models, fashion magazines also developed as sites where fashion, costume, politics, and behavior all intersected. In addition, a new Italian lexicon of fashion started to

be created with magazine features such as the “vocabolario modistico italiano.” The language of fashion, as the critic and semiotician Roland Barthes will call it later, bore heavily on nation building, the “Making of Italians” (Men and women), art, politics and morality. This phenomenon can be better understood against the background of the Italian Renaissance and the conduct book par excellence, *Il Libro del Cortegiano* (1528) by Baldassarre Castiglione. The course begins with an examination of this foundational text and the implications it has for fashion, for an image of an Italy yet to be born as well as for the idealized portrayal it offers of Italian national character and identity. Some of the other authors the course will include are Giacomo Leopardi, Matilde Serao, Rosa Genoni, Irene Brin, Gianna Manzini and selected articles from original nineteenth and twentieth century magazines, as well as secondary sources such as the work of the linguist, Giuseppe Sergio, *Parole di Moda*, and historians Giorgio Riello, *La Moda*, Emanuela Scarpellini, *La stoffa dell’Italia*.

The course is required for Italian MA and the Advanced Certificate of Italian Culture, students. More details will be posted in CUNY First.

For further information on the MA program, please contact Prof. Paulicelli (Eugenia.Paulicelli@qc.cuny.edu); for information on the undergraduate program, please contact Prof. Corradi, undergraduate advisor (Morena.Corradi@qc.cuny.edu).



Career Quest

Where are they now? **An essay by Marina Bradfield,** **Graduate student of Queens College**

Growing up, my mother spoke Spanish in the house and so I decided to take Italian when I was younger in order to learn a language different from hers. When I entered Queens College for my undergraduate studies in 2010, it was a no-brainer that I was going to major in Italian education. After receiving my bachelor's degree in Italian education and French, I needed to decide what I wanted to do my Masters in. With the initial certification I got for teaching in undergrad, I was given 5 years to complete my Masters, and originally had no idea what I wanted to study.

The Italian department during my time in undergraduate had been so helpful and encouraging, that when it came time to choose my Master's program, they helped me there too. Studying Italian again in graduate school has deepened my love for the language and culture, and expanded my knowledge in so many more ways than I knew were possible. I've studied film, fascism, linguistics, food, literature, and fashion within the time I've spent on my Masters. I was so inspired by one of these classes on Dante's Divine Comedy that I've decided to write my thesis paper on Dante's Inferno. Through these classes, I've been able to feel a deeper

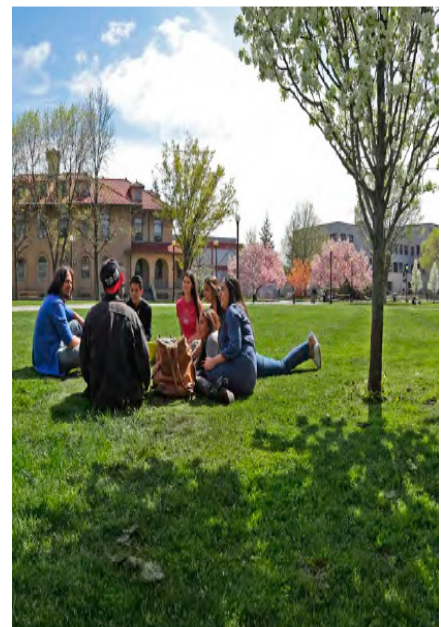


connection not only with the Italian language, but also with the specifics of the Italian culture.

As of now, I am a full time Italian teacher at St. Francis Preparatory High School in Fresh Meadows. The things I learn in the MA program help me guide lessons and discussions with my students. I have been able to teach them based on the topics that I myself have learned and teach them on a daily basis to appreciate and love learning a second language the way that I do. With my students, we have analyzed Canto I of Dante's Inferno, the *Cantico delle Creature* by St. Francis of Assisi, and learned to recite the Ave Maria and Padre Nostro prayers. Past

students have come to visit me telling me how they are doing currently in their Italian studies and talking of their plans to study Italian in the future. This is both extremely satisfying and rewarding to hear.

After graduation, I hope to continue studying Italian and traveling to Italy, because learning about a language and a culture is a never-ending process, and there is always room to increase your knowledge. The more I am able to learn, the more I am able to teach. My long term goal is to influence as many students to continue their language study, and to learn to appreciate and thrive in their learning and experiences.



Uno dei centri per lo studio dell'italiano e della sua cultura

Eugenia Paulicelli
Director of Italian Graduate Studies and
The Fabric of Cultures Project

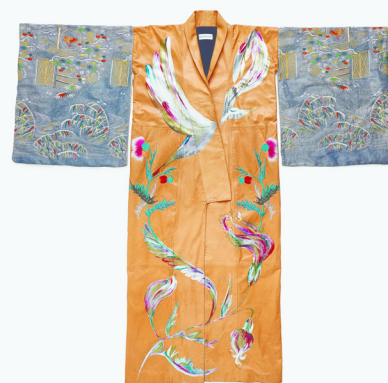
Queens College ha una lunga tradizione che va indietro agli anni sessanta e prima ancora, per lo studio dell'italiano a tutti i livelli e un programma di Master. Persino Pier Paolo Pasolini ha visitato il Queens College alla fine degli anni sessanta e dopo la sua visita, dedicò una poesia al Queens. Certo, un sobborgo che già allora, deve averlo affascinato per la sua diversità. Ancora oggi, Queens viene considerato il sobborgo più multietnico, non solo di New York ma di tutti gli Stati Uniti. A Queens si parlano centinaia di lingue che testimoniano la vivacità della pluralità di voci identitarie e culturali della gente che vi risiede. Queens potrebbe essere considerata la "Babele postmoderna." Queens e Queens College in particolare, sono il luogo per eccellenza per ospitare il progetto delle **Fabric of Cultures** che esamina la storia culturale, la globalizzazione, l'incontro di culture e delle etnie, l'industria della moda e il suo fare tra know-how e tecnologie, il mondo del lavoro, la giustizia sociale e sostenibilità. Il *Made in Italy* o il **nuovo made in Italy**, come emerge dalle iniziative, intende offrire un quadro delle eccellenze nascoste e le tecnologie avanzate, non molto note al grande pubblico. Il nuovo *Made in Italy* è stato protagonista in numerosi eventi, festival, seminari e una mostra durante l'autunno del 2017. Una Italia, fuori da stereotipi semplicistici. Questa serie di iniziative hanno anche lanciato il nuovo *Advanced Certificate of Italian Culture in the 21st century*, un programma interdisciplinare che si focalizza sul *Made in Italy*. Questo programma è aperto a tutti gli studenti del Queens College e

di tutte le università che stanno terminando la loro prima laurea, il BA, e desiderano intraprendere studi in un programma graduate che guarda all'Italia in un contesto transnazionale. Queens College e il suo programma di italiano hanno un ruolo pionieristico nel rinnovamento curriculare degli studi di Italianistica. In tale contesto, le iniziative lanciate nell'autunno del 2017 continueranno e vedranno sempre di più la partecipazione di studenti del College e della high school in un piano organico e coerente che mette in collegamento i vari livelli di insegnamento e le diverse istituzioni. Questo vale anche per i vari colleges che compongono il grande mosaico della City University di New York, la più grande università pubblica degli Stati Uniti. Nel progetto delle **Fabric of Cultures**, studenti undergraduate e graduate di Queens College dialogano e collaborano con studenti di programmi del Graduate Center, in Fashion Studies, in Italiano e Letterature Compare. Ma la piattaforma delle **Fabric of Cultures** intende cementare il dialogo anche con altri programmi all'interno della CUNY e oltre. Abbiamo già stabilito delle collaborazioni con il **Tech Incubator** del Queens College e anche il Brooklyn Pratt Fashion + Design Accelerator. Infatti all'interno del **Made in Italy Festival 2017**, durante la settimana della cucina Italiana nel mondo, abbiamo organizzato una serata al Tech Incubator, lo scorso novembre, e celebrato insieme alla mostra dei disegni sul cibo di Federico Fellini, gentilmente offerti dalla Regione Emilia Romagna e Casa Artusi.

I quadri sono ancora esposti al Tech Incubator. Altre foto di Simone Caprifogli (Creative Services, Queens College) della sua città natale, Bologna, hanno accompagnato la mostra sia a Novembre, sia durante l'apertura del Film Festival a Le Frack Concert Hall ad Ottobre, durante la settimana della lingua, che nel 2017 era dedicata al cinema.

Moltissimo lavoro ma anche molte soddisfazioni nel vedere prendere corpo tante belle iniziative che fanno emergere l'Italia, la sua lingua e cultura come tra i più importanti nodi da studiare. E allo stesso tempo grazie a questo lavoro, veder crescere la comunità dentro e fuori il Queens College che si interessa allo sviluppo della nostra eredità culturale dentro e fuori il paese.

Per maggiori informazioni sulle iniziative delle **Fabric of Cultures**, il nuovo programma d'italiano, o il programma di fashion Studies, rivolgersi a Eugenia Paulicelli: Eugenia. paulicelli@qc.cuny.edu.



Silvia Giovanardi, Kimono, Vegetable-tanned calfskin, organic; craftsmanship: embroidery, painting;

Art meets fashion meets culture: it happens at Queens College

Nicole Paronzini

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Art meets fashion meets culture: it happens at Queens College with a long-lasting project called The Fabric of Cultures, a unique series of events that gathered together professionals of the three words, along with artists, fashion designers, students and a broad audience of the community interested in the making process of clothes.

Eugenia Paulicelli, Professor at Queens College and the Graduate Center (ELL Department), is the mind and the hands orchestrating the whole, from theory to practice.

The idea behind the project gravitates around the world of Italian culture and fashion, with a series of different and exiting workshops, screenings, exhibits and conferences throughout the months of Fall 2017.

A goal of the whole project has been to let the public becoming familiar with iconic figures of the fashion world, artists and visionaries that had changed the way



Anna Piaggi

clothes are seen and worn. One of these was undoubtedly Anna Piaggi, whom can be defined as a celestial muse and unforgettable visionary.

The universe of fashion magazines is populated by a high number of great women editors and professionals, who made or are making its history. Thanks to their personality, artistic inclination, hard work, new ideas and understanding, these women left an unforgettable mark and an important legacy. This is the case of Anna

Piaggi, who is remembered and celebrated in the inspiring documentary *Anna Piaggi: Una Visionaria Della Moda*, by the Italian director, Alina Marazzi. The film was presented in Milan, Piaggi's hometown, in 2016, and was very well received. In the US the documentary was shown at the Graduate Center, C, in December 2017. The director, Alina Marazzi, was present at the screening followed by a Q & A. One of the things that came across was the audience's fascination with the eccentric character of Anna Piaggi.

Alina Marazzi is known to the public for other famous works where her inquiring eye has often focused on the portrait of female figures who drew her attention, and this case was no different. Her idea was to deeply dig into a personality that was probably better known for her eccentric looks more than anything else, with the purpose to show how much more there is to understand and admire about Anna Piaggi. The documentary narrates the story of Piaggi's personality and work, with the help of miscellaneous material such as archives, pictures, graphic designs, and interviews with



The Fabric of Cultures. System in the Making, Art Center, Queens College

designer friends and family who loved her and shared her life.

According to the director's own words in an article on [amica.it](#) (Alina Marazzi: La mia Anna Piaggi, Oct.2016) she worked on a combination of different languages to mirror Piaggi's way of communication. Alina Marazzi revealed that she never had an interest in fashion, but wanted to scratch the surface of a unique personality, who always escaped a traditional categorization and showed the strength to do what she had in mind. Anna Piaggi is shown here as a free and independent woman, able to make her own decisions and develop a very personal style. Her way to communicate and tell the story of fashion was reflected in Doppia Pagina, her signature column in Vogue Italia.

The impact that Anna Piaggi left in her work and in her personal life shines through in the interviews of her friends, collaborators and family, who remember her not only for her professionalism but also for her spirit, kindness and originality. Her unusual character was the result of rigor, eccentricity and the extreme need to communicate her ideas through a fashion text as well as through clothing.

Born in Milan, she lived between



1931 and 2012, becoming dear friend and muse of many designers and fashion personalities.

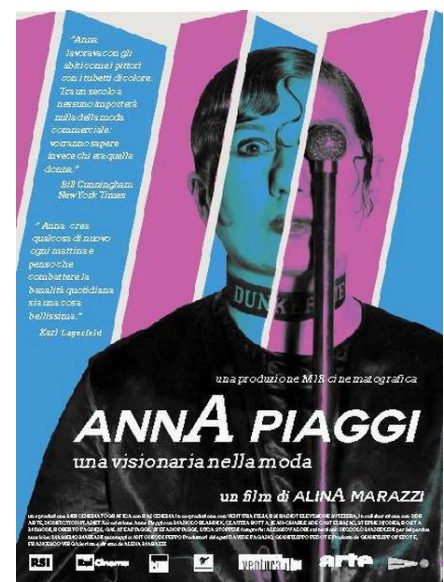
These included Karl Lagerfeld, Manolo Blahnik, Stephen Jones and Jean Charles de Castelbajac, many of whom are featured in the film.

Her voice became one of the most important in the fashion world, especially in Italy, with her personal and peculiar style that matched her freedom of expression. She was able to anticipate many trends, and discover new designers, including Lagerfeld and Missoni.

The ability of Alina Marazzi to portray not only the public image but also the private personality of such an outlandish character, with her symbolic weight and her legacy was not lost in the film. Anna Piaggi was a precursor of trends, a creator and an instigator and a link between fashion, style, art, avant-garde, past, present and future, as well as theater and literature. Along with her husband and artistic collaborator, the fashion photographer Alfa Castaldi, she wrote an important piece of Italian and international fashion and costume history.

Personally and professionally deeply influenced by the stylistic and cultural trends of London in the late '60s and '70s (freedom of expression and revolutionary ideas of rebellion), she brought these tendencies to her way of dressing and of viewing fashion as a whole, a way of communicating without any restraint.

In her opinion, clothes were like a written text, able to communicate directly to the others without any explanation. She was a walking manifesto of this idea: clothes, and especially hats, were a way to link her inner self and



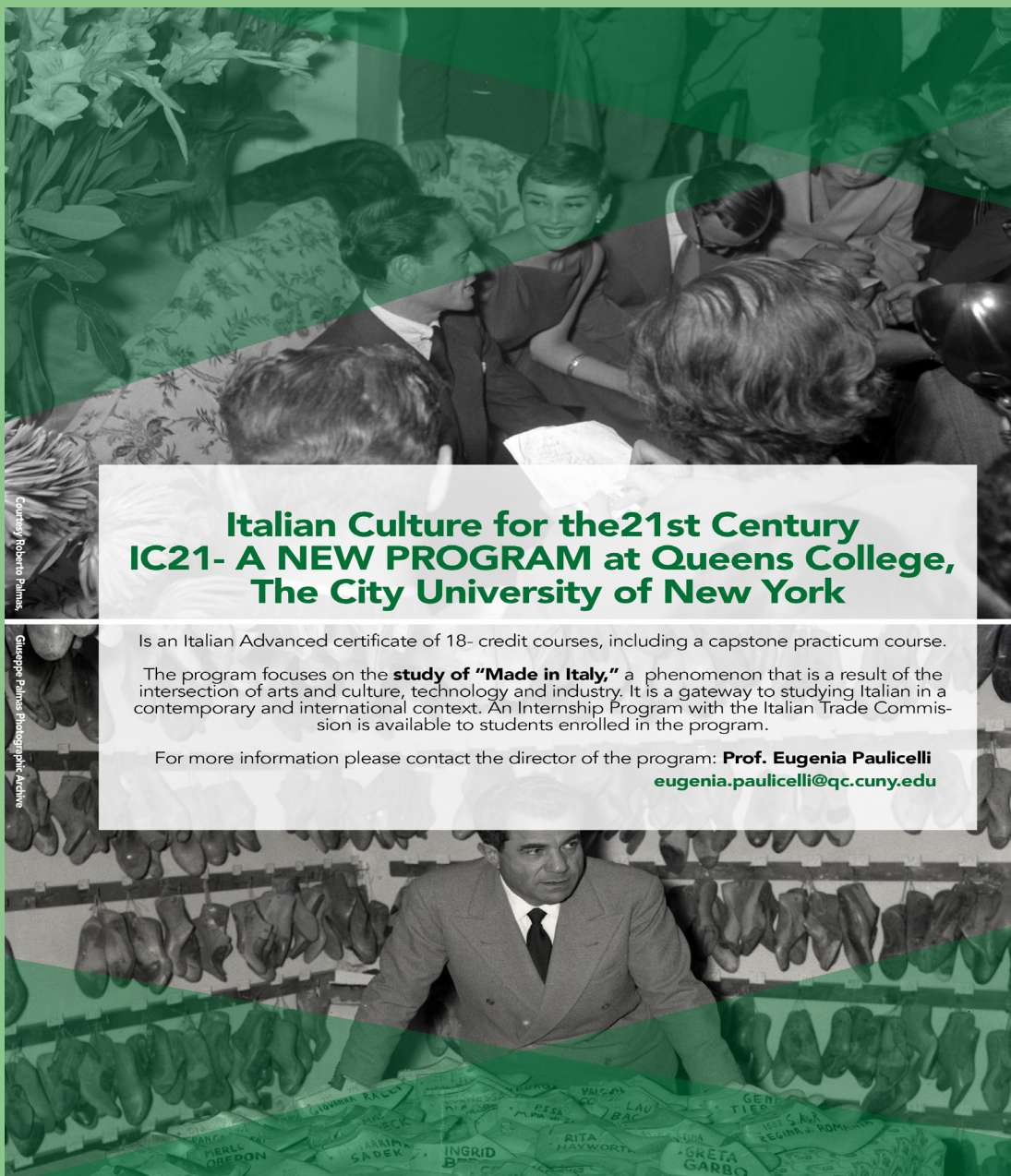
the outside world. This is one of the reasons why her friends and family remember her with the most admiring words: as a muse, for Karl Lagerfeld, who could not help but try to immortalize her on paper, as a divine creature for Manolo Blahnik, who was her friend for forty-five years. She was also a wonderful and unique aunt for her young niece Galatea, who is also interviewed in the documentary, along with her mother.

The legacy of such an important personality is therefore complex and fundamental, as she was not only able to create something unique for the Italian and international fashion, but was also able to show the power of communicating through clothing. If each of us could only be remembered through an object, hers would be her hats: more than nine hundred are kept in the family warehouse, along with the rest of her clothes. She would wear a different hat for any occasion, and wore the most eccentric and magnificent ones possible. For her they were an extension of her personality and a way to feel more comfortable in the world and gave her the ability to stand out despite her short height.

The Fabric of Cultures Project

Eugenia Paulicelli
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The Fabric of Cultures project: <http://fabricofcultures.qwriting.qc.cuny.edu> will continue to develop on its digital platform and other connected branches. The Fabric of Cultures project sets out to interpret and study fashion as an integral part of culture, economics and innovative technologies and to foster the diffusion of new pedagogic practices in the arts, humanities and sciences.



**Italian Culture for the 21st Century
IC21- A NEW PROGRAM at Queens College,
The City University of New York**

Is an Italian Advanced certificate of 18- credit courses, including a capstone practicum course.

The program focuses on the **study of "Made in Italy,"** a phenomenon that is a result of the intersection of arts and culture, technology and industry. It is a gateway to studying Italian in a contemporary and international context. An Internship Program with the Italian Trade Commission is available to students enrolled in the program.

For more information please contact the director of the program: **Prof. Eugenia Paulicelli**
eugenia.paulicelli@qc.cuny.edu

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Giuseppe Palmes Photographic Archive

Events

New Perspectives on the New Made in Italy: Arts + Culture through the Lens of Fashion, Craft, and Film

Patricia Gatto Puglia,
Italian MA Candidate, Queens
College, CUNY

Professor Eugenia Paulicelli curated a multimedia *Made in Italy* Festival and Exhibition at Queens College this past fall that explored the art of making and craft in a globalized, digital world.

Happily, the *Made in Italy* “brand” – with its tradition of style, sensibility, excellence, and innovation – is in sync with the times. But that’s not to say that the culture of artisanship and craft, the penchant for authenticity and local artistry, all of which are synonymous with Italian style, are on the wane.

Quite the opposite. And certainly not in fashion, cinema, and other fields of art and culture where *Made in Italy* is a leading player and where the value of the artisan’s hand counts.

Made in Italy has transcended

borders and given rise to an exciting, *new* *Made in Italy*, which is constantly evolving in a time of relentless change, fast-emerging technologies, and concerns about environmental sustainability.

That was just one of the themes that Professor Eugenia Paulicelli, curator of the **Made in Italy Festival: Arts + Culture**, expertly wove into the agenda of talks by scholars and students, film screenings, and exhibits by artists, designers, and makers.

Fashion kicks off the festival

Paulicelli carved the festival’s content into two interrelated themes – fashion and cinema – intermingling both themes in the events that took place from October 5 to December 15

last year.

Fashion was presented through the lens of Paulicelli’s *Fabric of Cultures* series, the research and pedagogical program she conceived and introduced about a decade ago. She has guided the *Fabric of Cultures* through multiple points of focus with CUNY’s ongoing support, first concentrating on the relationships between textiles and clothing from Eastern and Western cultures, then, for the *Fabric of Cultures 2.0*, on fashion as it relates to objects, memory, and technology, and, in the current iteration, *Systems in the Making*, on the relationship between craftsmanship and technology in a globalized world. This has been a journey of fascinating scholarship and excellent outcomes.

Eva M. Fernandez, Assistant Provost of Queens College (CUNY), highlighted the experiential learning success of the *Fabric of Cultures* project in her introduction to the 120-page exhibition catalog on *Systems in the Making*: “At its core an experiential learning project, the *Fabric of Cultures* invites its participants to take multidimensional journeys that track the historical antecedents of modern fashion and fashion critique, that survey archetypical patterns and their contemporary variations, that engage contributors in craftwork activities, and that elicit powerful



Emanuela Errico and Maria Francesca Nigro, FracyGi, Elegant Ensemble with modern touch, detail of embroideries and appliques in mosaic form inspired by the “Galla Placida,” in Ravenna, Italy. Photo by Claudio Napoli.



Paula Gabriel, *Life Narratives*, 2017 55" x 106" acrylic, gold leaf, spray paint, needle point thread, paper fabric; Antonio Marras, *Ensemble*, Top made with plissé skirt of Ittiri folk costume in Sardinia, pleated skirt with geometric patchwork resembling modernist painting by Malevich.

memories of near and distant pasts."

The Fabric of Cultures and inclusion; fashion and social change

One of the expressions of the Fabric of Cultures "philosophy" was Paulicelli's decision to exhibit the collective work of her students – from freshmen to doctorate candidates, budding designers, artists, poets, and makers among them – alongside the work of Italian fashion greats. This carried to the printed exhibition catalog and to the exhibit floor at the Queens College Art Center, which housed the Fabric of Cultures arts collection.

The art center's Director, Amanda Nocera, acknowledged Paulicelli's penchant for inclusiveness: "Dr. Paulicelli has welcomed her students to share in her research while supportively challenging them to push the limits of their own scholarship and artistic practice; a democratic approach whose success permeates this

exhibition at every turn."

For Paulicelli, fashion is clearly so much more than simple fancy. *Systems in the Making*, says Paulicelli, gets to the root of how clothing and fashion link to economics, globalization, climate change, political and cultural transformations, production and consumption. "Our first question must always be: Whose hands and labor made possible the garment in our closet or on our body?"

Back to Made in Italy



"Why, at a time when critics have questioned the nation and the nation-state as obsolete notions, do we still have labels such as *Made in Italy*, or *Made in New York*, or even *Made in Brooklyn*?" asks Paulicelli. These are labels that evoke "localism in the midst of globalization," but carry surprising weight in the current environment of technology and globalization. Why? Because they signify that even in a globalized world, "there remains a demand and desire for the local, for that which is not transnational." *Made in Italy* instantly telegraphs, beauty, chic, luxury, craft: "The Made in Italy brand is a complex social and cultural phenomenon that has shaped the processes of identity of Italians as well as the processes by which foreigners perceive Italy and Italians."

And that's why, she continues, "the experience of authenticity" is in demand by consumers and why designers are eager to tie their collections to a particular locale or local tradition. That was the case for designers and companies included in the Fabric of Cultures exhibi-

tion: Cesare Attolini; Antonio Marras; Orange Fiber and Salvatore Ferragamo (an alliance that creates fabrics from orange peel waste); Arte e Ricamo (Art and Embroidery), a women-run company that creates embroidery for top designers from Emilio Pucci (shown in the exhibit) to Dolce & Gabbana, Versace, Tom Ford, and Vivienne Westwood.

A mix of regional traditions, accents, and knowhow also played into the designers' collections. In the exhibit, we saw influences from Italy's north: Arte e Ricamo, Emilio Pucci, Ferragamo, and Silvia Giovannardi; from Italy's south: (Calabria) FrancyGi (Emanuela Errico and Maria Francesca Nigro); Cangiari/ Goel; (Sicily) Giulietta Salmeri, Marzia Donzelli, and Orange Fiber; (Sardinia) Antonio Marras; and, in the case of Cesare Attolini, the city of Naples. Attolini's suit jacket designs changed the silhouette of men's fashion.

The Fabric of Cultures also offered a special opportunity to view the new *Made in Italy* from New York, a global fashion city and a design hub, through the Tek-Tiles project by the Pratt/ Brooklyn Fashion + Design Accelerator, and NY-based companies such as Tabii Just and HVRMINN.

The new Italian Cinema-CUNY


The second leg of the Made in Italy festival inaugurated a new education project at CUNY whose mission is to generate deeper understanding of the art of Italian cinema, from its origins to the present.

The launch of Italian Cinema-CUNY (IC-CUNY) commemorated the 100th anniversary of the death of Nino Oxilia, the Turin-born playwright, screenwriter, and film director who directed the 1917 silent film masterpiece, *Rapsodia Satanica* (Satanic Rhapsody). Oxilia died in combat in WWI at the age of 26. Guy Borlèe, coordinator of Cineteca di Bologna, Il Cinema Ritrovato, led a panel discussion on the Oxilia film and discussed the restoration process of early films, especially the important role Cineteca di

Bologna plays internationally in film restoration.

Contemporary film was next

Screenings of contemporary Italian films rounded out the series. Among the titles were *Dopo la Guerra* (After the War – by Annarita Zambrano, 2017) and *Anna Piaggi* – by Alina Marazzi, 2016) with roundtable discussions with the film directors and film scholars (Giancarlo Lombardi and David Ward).



DIPARTIMENTO DI STORIA
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FASHION STUDIES MASTER

EUGENIA PAULICELLI

LECTURE SERIES

Fashion: The Cultural Economy of the Made in Italy.
Sprezzatura: from Literature to the Fashion Blogosphere
6 april

Made in Italy and Italian Style Imagined.
The Case of Rosa Genoni (1867-1954): Gender, Social Movements and the Art of Dressing
13 april

Fashion, Language, Nation.
One Narrative, Different Paths: from Risorgimento to Fascism
17 april (Ph.D. Lecture)

Made in Italy, Cultural Heritage in Media and Film.
Rome, Film, Fashion
20 april

Open Studio with the designer Tiziano Guardini: "Fashion Revolution" Event.
26 april

Made in Italy in the Future Tense: Fashion, Ethics and Sustainability.
Case Studies in The Fabric of Cultures project: <http://fabricofcultures.qwriting.qc.cuny.edu>
27 april

Professor Paulicelli was invited as visiting professor last April at La Sapienza in Rome.

Teaching Foreign Languages with The Fabric of Cultures

A Professional Development Workshop for LOTE Instructors

Kelly Paciaroni
PhD Candidate, Comparative Literature,
CUNY Graduate Center

On December 1, 2017, Queens College hosted a professional development workshop for high school and college language instructors. The event was held in conjunction with the exhibition: *The Fabric of Cultures. Systems in the Making* at the Art Center, which was curated by Professor Paulicelli, who is also the director of the entire project. Students from Kelly Paciaroni's upper level Italian classes at Pearl River High School were invited to perform a live demonstration of speaking activities for the LOTE classroom. In addition, they presented the projects that they had completed based on a study of the *Fabric of Cultures* catalogue, website, and video installations. During the demonstration, students interwove some of the concepts and ideas presented in the exhibit with formal and informal speaking activities aimed at increasing the level

and frequency of class participation.

Prof. Paulicelli and Kelly Paciaroni, a graduate of the Italian MA Program at Queens College and a PhD candidate at the CUNY Graduate Center, are currently working on creating a bridge between high school and college level curricula to promote and strengthen the field of Italian studies at both levels. The goal of the Dec. 1 workshop was to bring New York based Italian cultural events into the high school language classroom in order to foster a deeper interest in Italian language and culture that will carry over into college classrooms. This project had a strong content-based approach as students were asked to reflect upon their own cultural identities with respect to the role that clothing, fashion, and objects play in the formation of those



Professor Dennis Looney
identities

The day began with an introduction of the *Fabric of Cultures* project by Prof. Paulicelli. Prof. Dennis Looney, MLA Director of Programs and ADFL, then spoke about both the status of Italian and other foreign language studies in the United States and the recent changes that have affected the study of these languages. Annavaleria Guazzieri, Director of the Education Office at the Italian Consulate, then spoke about the importance of content-based learning in the LOTE classroom. After that, Kelly Paciaroni gave a presentation about the importance of incorporating compelling arguments into daily instruction in order to generate spontaneous discourse. Her students modeled a Socratic-style classroom discussion and then presented some of the work





Lexy McCrady Axon's feminist rug. The concept of sustainable fashion also particularly resonated with them. In fact, one of the student presenters decided to do her senior thesis on sustainable fabrics after studying Ferragamo's Orange Fiber tunic. Due to the positive feedback and success of the event, Queens College and the Italian Program look forward to hosting similar workshops in the future.

they had done based on a close study of the Fabric of Cultures exhibit. They concluded the demonstration by presenting some of the items on display. At the end of the workshop, Prof. Paulicelli took guests on a guided tour of the Fabric of Cultures so that students could experience the objects that they had previously seen and read about in the catalogue.

The workshop was a welcome addition to local teacher training initiatives as was attested by the over 70 people in attendance, a majority of whom were high school teachers. Other guests included CUNY professors from Queens College, Hunter College, and the Graduate Center, and the Superintendent of Pearl River High School, Marco Pochintesta.

The day offered quite a unique opportunity to the students of Pearl River High School, who greatly enjoyed presenting at Queens College after studying the exhibit in class for about a month prior to the workshop. They were fascinated with the concept of the narrative power of objects as seen in Silvia Giovanardi's kimono and



Lettori dal vivo

An interview with our new lettrice, Paola Primavori

QC: Buongiorno Paola. You arrived very recently from Italy, just last January, to New York to teach at Queens College. Please, tell us something about yourself: where are you from? What did you do in Italy?

Buongiorno a Te!

Well, there isn't much to say about me... I am Italian, exactly from Reggio Emilia, which is a big town in the North of Italy. It is not as famous as nearby cities, for example Bologna (that boasts the oldest university in Europe) or Parma, but we do have a few things we are very proud of... Parmesan cheese, for example! Unfortunately, the English name by which it is known worldwide does not mention my town; the complete name in fact is "Parmigiano Reggiano" and it clearly identifies the area where it is produced.

As for me, I would say I have always known I would be a teacher one day... I remember playing the "teacher" when I was a child. I would oblige my siblings to sit around a table with plenty of books and papers tidily piled up on it and give them instructions like "now open your books on page...". I often think of it now, after doing this job for so long, especially when my desk is... a mess!

I got my degree in Foreign Languages and Literatures from Parma University, let's say some years ago... and I have been a teacher since then, teaching English in Italian high schools first and now teaching Italian to American students at Queens College.

I am definitely enjoying my job; I didn't imagine I would



be so determined in wanting my students to be successful at Italian. I am sometimes impressed by the efforts they make, especially the ones who have never faced a romance language before and I am proud to say they are getting really good results!

QC: What has been your impact with NY? Had you been here before?

I was here in 2009, but just for

a few days.

I had won a Fullbright scholarship so I spent six fantastic weeks in the States, studying American Culture at the Institute for Training and Development in Amherst, Massachusetts, together with 29 fellow teachers from 29 different countries. It was an unforgettable experience! We also had the chance to visit New York, Washington, Montana and Yellowstone National Park.

I think New York has a strong impact on everybody. The beauty of the city with its breath-taking views, its wide offer of cultural, fashion, artistic events, its traffic, its multicultural communities... you feel there's always something going on, a new place to discover, a new gallery to visit... And you don't want to miss anything and you want to feel part of the city ...and you understand why everybody is always rushing somewhere because you are doing the same!

I hope all of this is only a symptom of... is it called "falling in love" with New York? And that slowly the approach to the city will be more relaxed!

QC: Can you briefly describe for our readers the figure of the "lettore/lettrice ministeriale"?

(continued from page 16)



Through an exam, the Italian Ministry of Foreign Affairs selects qualified teachers who are willing to move and teach abroad; the aim is to keep our language and culture alive to young students with Italian origins and to make non-Italian students appreciate our country and our cultural heritage.

I passed the exam to be a “lettrice” at university and... here I am.

As a “lettrice” I can teach the language (not because I am a native speaker but because I took exams of Italian Language and Literature during my university studies); help the students develop their speaking skills through conversation classes (which I love!); moreover, as I lived in Italy until... 19th January, my position is intended, as I mentioned before, to be a valuable contribution to the development and spreading of Italian culture among students and their

families and support to department activities.

My job here is strictly defined in accordance with the Italian Ministry of Foreign Affairs which is represented by the General Consulate of Italy in New York.

QC: Why did you put New York among your favorite destinations? You could choose among many interesting places around the world...

Who wouldn't?? As a teacher of English and Head of the Language Department I was the coordinator of European Exchange Programmes and Projects for many years; I have often attended teacher training sessions and supervised Italian students in summer courses in the UK, Ireland, and California; moreover, I love travelling and exploring new cultures and countries.

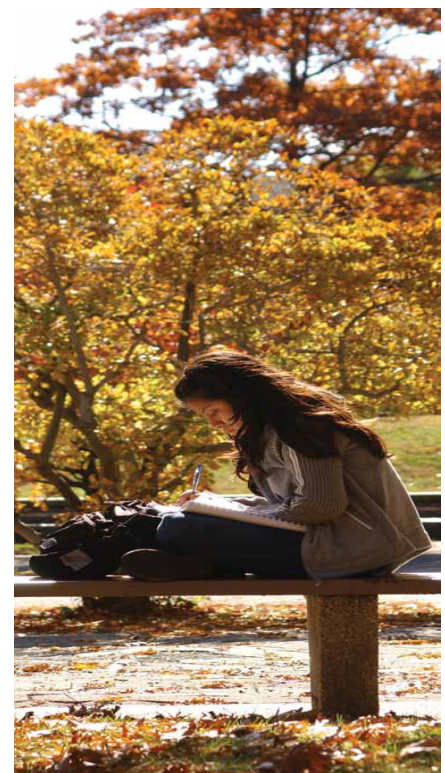
From all of this you understand I have visited a lot of countries in the world... but I seldom thought “well, yes, I would really like to live and work here.” This happened when I was in New York in 2009, so when I was offered the job... it was not an easy decision to make as I knew I would miss family and friends but deep inside I knew I couldn't turn it down... and I didn't want to turn it down!!

QC: Besides the language, what aspects of Italian culture and society would

you like to make your students familiar with?

Well, this semester I am teaching Italian at elementary level (Italian I I I) so most of the time is spent struggling with basic grammar rules, spelling and pronunciation; nevertheless, I am taking advantage of any opportunity to make the students familiar with the richness of Italian culture! In terms of landscapes, art, architecture, food, traditions and later on also music and poetry or literature.

Studying the students' fascinated expressions or hearing their “Wow!!!” when they are shown Piazza San Marco in Venice or Ponte Vecchio in Florence for the first time well, it's.... highly rewarding! And makes me feel proud to be Italian.



New York and 19th-century Italy: a relation to (re)discover

Morena Corradi

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Central Park never fails to amaze both the New Yorker and the tourist with its lavish vegetation and its numerous paths. But there are also the many surprises that await the visitor at every turn of the numerous paths. The statues, for instance. There are several, of different shapes and sizes, celebrating the Pilgrim Fathers, Hans Christian Andersen, Samuel Morse. Among them, the bust of Giuseppe Mazzini, the Italian propagandist and patriot, one of Italy's "fathers of the fatherland". A New Yorker might not even know who he was; the Italian tourist might certainly be surprised to find a statue celebrating Mazzini in the middle of New York. In fact, this is not the only tribute that the city has paid to prominent Italians of the past (1). I would like to focus here on the traces of the Italian Risorgimento and unification to be found in the New York of yesterday and today. Starting from the traces that are still visible in our days, I would like to take some steps back and recover portrayals of Risorgimento historical figures as reported in the 19th-century New York press.

Resuming our walk in Central Park, and taking a closer look at the 1878 bronze bust of Mazzini (2), we notice the name of the sculptor, a certain Turini, but mostly the words "Dio e popolo" ("God and the People") and "Pensiero e Azione" ("Thought and Action") inscribed on the pedestal. These are the words that best define Mazzini's political thought, which involved educating the people and orga-

nizing uprisings. If we exit the park and walk a few blocks, we could bump into the monument to Giuseppe Verdi, situated in Verdi Square Park. It is a 1906 statue by the Sicilian sculptor Pasquale Civiletti that the Verdi Monument Committee hoped could inspire New York's Italian American community. Carlo Barsotti, chair of the Committee and first editor of the *Progresso Italo Americano* (first Italian daily newspaper in the United States), was also the driving force behind the monument which was meant to celebrate another great Italian of the 19th century, Giuseppe Garibaldi. His statue was built in 1888 and is situated in Washington Square Park.

Figures such as Mazzini and Garibaldi proved to be influential in certain American social milieus and were often present in the 19th-century New York press. Mazzini's *Giovine Italia* (Young Italy), for instance, a secret revolutionary society whose aim was to fight for the unification of Italy as a single republic, was a great inspiration not only for Italian nationalists (Garibaldi himself adhered to it) but also for North Americans radicals such as John L. O'Sullivan. Editor of the *United States Magazine and Democratic Review* (founded in 1837), O'Sullivan and his fellow radical democrats adopted the name *Young America*, clearly following the *Giovine Italia's* model. Mazzini's thought and teaching sparked the admiration of Margaret Fuller, a writer, journalist and feminist, as well as first American woman



correspondent. On the pages of the *New York Tribune*, as a correspondent from Europe, Fuller praises Italy for its language and its culture, as well as for the human qualities of its people. Her political admiration goes out to Mazzini and his ideals. Here is what Fuller writes in one of her many dispatches from Italy, dated June 15 1848: "**Mazzini [...] has been able to return from his seventeen years' exile, when there was no hour, night or day, that the thought of Italy was banished from his heart –no possible effort that he did not make to achieve the emancipation of his people, and with it the progress of mankind**". In another correspondence from June 10, 1849, when the Roman Republic is under significant threat, Fuller describes Mazzini to be as "firm as a rock" and openly attacks the *London Times* (whose articles were also published by the *Tribune*) for being hostile to the revolutionary

(continued from page 18)

movements.

As to Garibaldi, he actually came to New York in 1850 and lived here for a while. The so-called “hero of two worlds” (he fought in civil wars in Brazil and Uruguay as well) had to flee Italy after the fall of the Roman Republic, led by Mazzini and defended by Garibaldi himself (1849). *The New York Tribune* wrote this on the Italian general at the time: **“Garibaldi [is] known the world over as the hero of Montevideo and the defender of the Roman Republic. He will be received by all who know him in a befitting manner as a man of character, and for his service in behalf of liberty”**(3). In New York, Garibaldi met Antonio Meucci, the inventor of the telephone, and they shared a house in Staten Island (now the Garibaldi-Meucci Museum) (4). After working for a while with Meucci in a candle factory, Garibaldi traveled extensively around the world and in 1854 went back to Italy, where he



resumed his fighting for the Italian Independence.

Even during the following years the American press keeps watching the unfolding of the Risorgimento closely. Many modern readers might be struck to know that the Union and its supporters found a common cause with European nationalisms. This is a recurrent theme in the NY press of the mid-19th century: the wave of insurrections in Europe against the often-foreign aristocracy was inspirational to many Americans. This is clearly demonstrated by an illustrated press that was becoming particularly popular in America by the mid-19th century and appealed to a middle class that was not so well traveled. Papers such as *Leslie's* and *Harper's Weekly*, whose main objective was telling and commenting events through images, covered European revolutions with great interest. Frank Leslie's *Illustrated Newspaper* (which reflected “the liberal, anti-slavery journalistic world of New York City”)(5) hired a talented cartoonist, Thomas Nast, who became a household name in the flourishing publishing market of New York. In 1860 Leslie sent Nast to Italy to cover Garibaldi's endeavors and he did so in a way that foreshadowed the dramatic events of the American Civil War. The cartoonist went back to New York in February 1861, when the Italian unification process was almost complete (17 March, 1861) (6). [Here](#) is the link to some of Nast's cartoons on Garibaldi.

Also the *New York Times* dedicated several columns to Garibaldi. On October 5th 1862 the paper praises “Garibaldi and the popular

classes in Europe” which are seen as fighting for “the cause of the people” and for freedom just like the States of the Union. The same issue publishes a letter from one of Garibaldi's colonels who states the Garibaldinis are willing to join the Union in their war against the South. The famous Italian general was now at odds with the Italian Government; moreover, he had not forgotten his NY experience and for a while the press talks about his possible return to America. Garibaldi did not end up fighting for the Union's army but in a letter to Lincoln the General expressed his admiration for his abolition of slavery (6 August 1863).

The third, fundamental figure of Italian Risorgimento, Cavour, is also celebrated by the American press. Again, the *New York Times* dedicates a long article to commemorate the death of the Prime Minister of the Kingdom of Sardinia who played a key role in the unification process. The article opens as follows: **“The death of the Minister [Cavour] who in the space of nine years has carried the prostrate monarchy of Piedmont to the rank of a first class European Power, is one of those events which, even in the pressure of our own critical circumstances, commands us to pause and pay our tribute of respect”** (18 June 1861). The article pays tribute to Cavour's political dexterity in handling both the “conservative opposition” and the “radical hostility” during his statesmanship. It highlights Cavour's diplomatic skills on an international level and the ingenuity with which he handled the alliances with France

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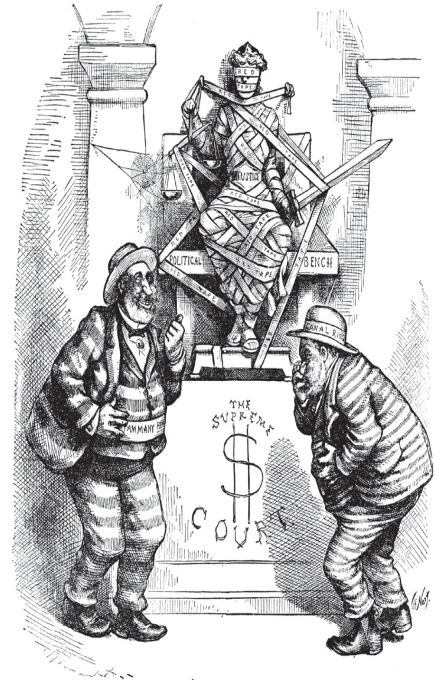
and England to the advantage of the Italian unification process. Detailed and well informed on Italian concurrent events and political scenario, the article expresses its praises for Cavour as follows: **“For the true parallels or rivals to him we must look not amongst the Talleyrands or Palmerstons, or even the Peets or Guizots of our day, but amongst the company of William of Orange, of Frederick II, and George Washington.”**

In spite of the admiration for Cavour, it is certainly figures such as Mazzini and even more so Garibaldi that better capture the attention of foreign observers. Garibaldi’s popularity is ultimately testified by the famous Garibaldi Panorama, created in 1860 by John James Story, an English

landscape and panorama painter. As we read on the Brown University website dedicated to it, “the moving panorama depicting the life and deeds of Garibaldi is an example of a popular subject for commercial entertainment”. The panorama in question was bought in 1862 by Anthony Burford, an Englishman who had moved to the United States; Mr. Burford’s descendants donated the panorama to the Brown University Library. (Click here if you want to know more: <https://library.brown.edu/cds/garibaldi/>).

Born from a revolution which had inspired many Europeans longing for freedom and democracy, the United States in its turn looked to Europe, and Italy in particular, at a time, the mid-19th century, when nationalism and fights for independence led to the creation

of nation-states. Delving into this time period can still to this day be the source of interesting (re) discoveries.



Editorial cartoon from the cover of “Harper’s Weekly,” October 16, 1875

Works Cited

- (1) In the second issue of the Quaderno Culturale we published pictures of some of these statues, from Dante’s to Columbus’s to Verdi’s.
- (2) <https://www.nycgovparks.org/parks/central-park/monuments/992>
- (3) <https://www.americanheritage.com/content/garibaldi-and-lincoln>
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- (6) <https://www.nytimes.com/1861/06/18/archives/death-of-count-cavour.html>

Changing Italy?

Mattia Roveri

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The elections in Italy are done and dusted but what happens next is anything but easy to predict. Coalition building between the winners is complicated, given that it seems difficult to find common ground – at least from an ideological point of view – between the parties who would stand a chance of putting together a majority government. A lot is at stake, keeping both domestic and international observers on their toes. I will share here some reflections about how Italian society and culture are changing, with particular attention to women's role in contemporary Italy.

Let's start with education. Italian politics stands out from the rest of Europe for the amount of party representatives (even leaders) without a college degree. The current election has introduced two new leaders, Di Maio and Salvini, without higher education, but there are many more politicians who hold (or have held) offices without a college degree. While this situation is occasionally mentioned in mainstream media, Italian voters increasingly seem to turn a blind eye to it. The 2014 report by the Organization for Economic Co-operation and Development (OECD) notes not only that education in Italy is in decline, but also that the (lack of) prospects associated with university education have disillusioned many Italians, especially since the economic crisis. While men are at the moment still clearly dominating Italian politics, they are also less likely to gain university education. The OECD report shows that more than 60% of college graduates are women, even though they are less likely to end up in leadership positions. However, Italy is doing quite well in terms of gender representation in fields other than politics. The report points out, for example, that while 40% of all new engineering graduates in Italy are women, in Germany and the UK the numbers are 22% and 23% respectively. The OECD average of new engineering graduates is 28%. In other words, there

is a more positive gender balance in hard sciences in Italy than in many progressive countries in Europe. Women are therefore more likely to actually gain university education, even in STEM subjects, but they are certainly less likely to end up in leadership positions.

An indication of the health (or the lack thereof) of Italian society regarding gender equality can be found in the reaction to the #metoo movement. The Italian actor-director Asia Argento, one of the first women to publicly accuse Harvey Weinstein of sexual misconduct, was scorned in her home country and mocked by most of the mainstream Italian press. The movement did not lead to a serious (and much needed) national conversation about gender equality. With the exception of few isolated cases, no high-profile politician, journalist, company executive, or TV personality has been implicated by the #QuellaVoltaChe (that time when), the Italian version of #metoo. Even in these cases the media coverage has in general been supportive of the perpetrator rather than the victim.

There are nevertheless some encouraging signs that times are changing. A new party has been formed, *Potere al Popolo* (Power to the People), where women make for more than 50% of the party members. The leader of the party, Viola Carofalo, has two PhD degrees, one in philosophy and one in political philosophy. More women are employed in high-pressured jobs (e.g. Air Force pilot Samantha Cristoforetti and CERN director Fabiola Gianotti). Lorella Zanadro and her documentary (*Il corpo delle donne*, The body of women) as well as Elena Ferrante, one of the most internationally recognized writers of Italy similarly showcase women's voices in the arts. Ferrante's novels display captivating female characters and offer insights into Italian culture, present and past, from an unabashedly feminine lens. Even though her novels draw attention to the life experiences of many Italians – access

to education, inequality, poverty, but also to the country's beautiful nature and culture – she gives a unique voice to issues and challenges affecting women in particular. Ferrante's unconventional way of discussing motherhood is particularly groundbreaking within the Italian context. Ferrante's attention to women and to the complex psychology of attachment might contribute to bringing about the long-awaited change in the portrayal of women and their roles in Italian society.

And perhaps the national sport of Italy, football (aka soccer), is going to show us the way. The *Azzurre* (Blues), the women's national football team, is experiencing something of a revival at the moment. The *Azzurre* are a very promising team on the international stage and currently lead their UEFA group. Moreover, their success seems to have encouraged prominent professional football clubs to build elite women's teams across Italy. In September 2017, for instance, Juventus (one of Turin's home teams) opened its doors to an elite women's team, which has proved more successful in creating a buzz around women's football in the past months than in the last ten years. AC Milan is rumored to be next. And then the rest of Italy – FORZA RAGAZZE!



Awards, Publications, et al.

Prof. Haller received the Teaching Award for full-time faculty in the Division of Arts and Humanities.

Here are the Provost's remarks at the award ceremony:

Professor Haller studied Romance Philology, Italian and French language and literature at the universities of Bern, Florence, and Paris. His research is primarily in the area of Italian linguistics and philology, with a focus on Italian and Italian American sociolinguistics, Italian dialect literature, and Renaissance Italian-English lexicography. His chair says of him: "I have known Hermann for 14 years now, and my admiration and appreciation of him as a mentor, colleague, teacher and scholar have only grown over the years. Hermann Haller is a

scholar of international renown... One of the things that is so special about Hermann is that his erudition is accompanied by incredible modesty and self-effacement... [He] is deeply devoted to Queens College, where he has taught for some 40 years."

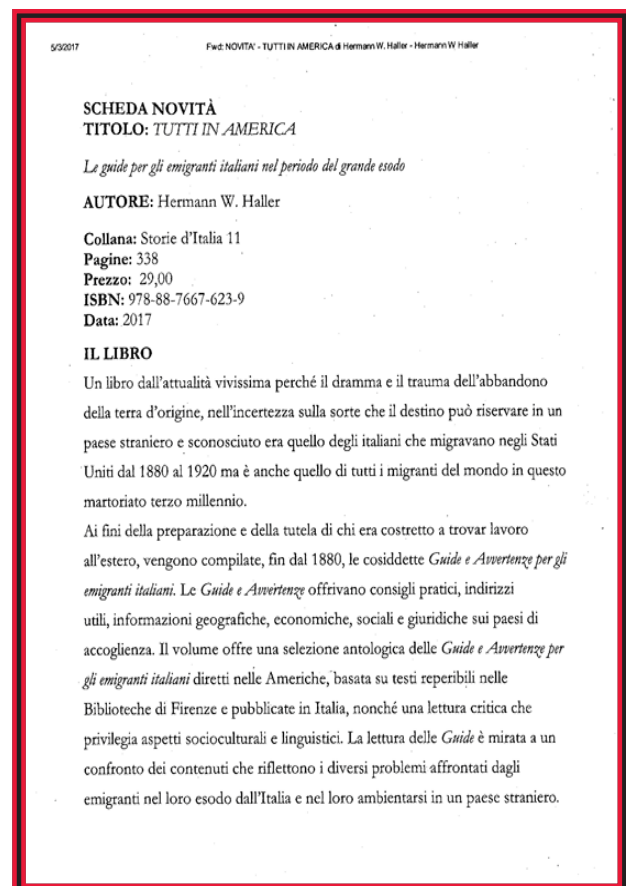
According to a former graduate student who is now a teacher: "Professor Haller treats both his subject matter and his students with a respect and reverence that I have rarely seen in another educator... During class, he is always very well prepared and notably enthusiastic about the material. He answers every question with respect and deference and always strives to meet students on their current level rather than expecting them to be at his level of understanding. Professor Haller has

an exceptional classroom personality that creates an environment in which every student feels not only welcome but truly valued."

Professor Haller had a Visiting professorship at the Scuola estiva di Glottologia e Linguistica organized by the Società di Glottologia Italiana and held at Lignano-Sabbadoro and Udine from September 4 to 7, 2017. The topic of his lectures was *'italiano nel mondo: sociolinguistici interlinguistici*.

He has also been elected Vice President of the Società di Linguistica Italiana (2016-2018).

His new book, ***Tutti in America. Le guide per gli emigranti italiani nel periodo del grande esodo*** is now available from Editore Cesati.



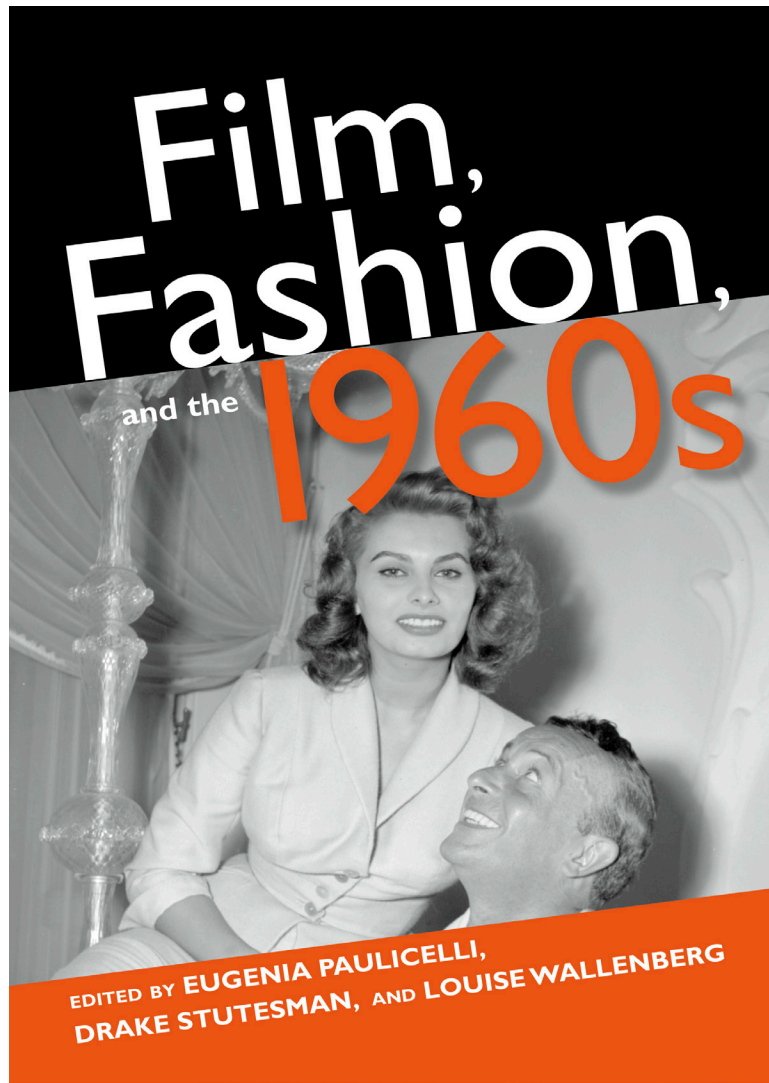
(continued from page 22)

Eugenia Paulicelli was the recipient of award for outstanding achievement in the academic field of Fashion Studies, Melinda Katz, President Borough of Queens and Italian Heritage and Culture Month, October 2017.

She also recently published: *Italian Style. Fashion & Film from Early Cinema to the Digital Age*, London and New York: Bloomsbury Academics, paperback edition, 2017 <https://www.bloomsbury.com/us/italian-style-9781623568580/>

Rosa Genoni: *Fashion is a serious business.* (bilingual edition, Milano: Deleyva 2017) <https://www.amazon.co.uk/Genoniseria-Guerra-italiana-inglese/dp/888894334X>

Film, Fashion and the 1960s, co-editor (Bloomington: Indiana University Press, 2017) http://www.iupress.indiana.edu/product_info.php?products_id=808857
Catalog published in conjunction with the exhibition of the same name, The Fabric of Cultures. Systems in the Making, QCArt Center: The City University of New York
(https://www.amazon.com/gp/product/8826494878/ref=oh_aui_detail_page_o02_s00?ie=UTF8&psc=1)



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Earn a Graduate Degree in Italian Studies

Queens College's Department of European Languages & Literatures offers three different programs of study in Italian and Italian-American Studies. Students may enroll for a **Master of Arts in Italian (MA)**, or they may choose the **Master of Science in Education** with a specialization in Italian (MSEd). Queens College also offers a four-course sequence in **Italian-American Studies** as part of the **Master of Arts in Liberal Studies (MALS)**. Students enrolled in the MA program in Italian can also include Italian-American Studies as part of their program, and Italian and/or Italian-American Studies courses can also be part of the student's MALS program. After consulta-

tion with graduate advisors, students may also enroll in graduate-level courses offered by other departments, such as Art History, History, and Philosophy.

Few colleges and universities in North America offer such intellectual diversity in academic programming for Italian Studies. Faculty in Italian include Karina Attar, Morena Corradi, Hermann Haller, Eugenia Paulicelli, and Anthony Julian Tamburri. Faculty teaching courses in other departments related to Italian Studies include Francesca Bregoli, Antonio Donato, Fred Gardaphé, James Jordan, James Saslow, and Peter Vellon.

Need more information?

- For Italian Studies, please contact Professor Hermann Haller (hermann.haller@qc.cuny.edu) or Professor Eugenia Paulicelli (eugenia.paulicelli@qc.cuny.edu).
- For Italian-American Studies, please contact Professor Anthony Julian Tamburri (anthony.tamburri@qc.cuny.edu) or Professor Fred Gardaphé (fred.gardaphe@qc.cuny.edu).
- For the MALS program, please contact Professor James Jordan (james.jordan@qc.cuny.edu).

To apply to the Italian Graduate Programs, contact the Office of Graduate Admissions (graduate.admissions@qc.cuny.edu).

