



YALE DEPARTMENT OF ITALIAN STUDIES

GOODBYES AND WELCOMES



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As we reach the end of the academic year, there's so much to say! The following pages confirm how busy that year was. A highly successful film festival (#17, overseen by the tireless Penny Marcus) packed the auditorium and balcony in mid-April. We hosted our second annual Giornata di Studi (devoted to Giacomo Leopardi) and our second graduate student collaborative conference with Johns Hopkins, "Mutamenti," both organized and beautifully run by our ever-busy graduate students. Once again we had enormous interest from our undergrads in our Siena summer program, run by our DUS Simona Lorenzini, who also coordinated our undergraduate research conferences in 2023 and 2024. And our first-ever Rossini Symposium, which spanned two days in early March, focused on Italians in and beyond New Haven.

We were delighted to welcome Professor in the Practice Amara Lakhous to Yale for his first teaching semester with us this spring, and we look forward to many more! Alex Cuadrado, a recent Ph.D. from Columbia, spent the year with us teaching Dante, medieval lyric, and Italian-American migrations (and is off to Bowdoin in the fall as a visiting assistant professor). Two wonderful new graduate students, Ann Webb and Sergio De Iudibus, joined us last fall, while Teresa Rossi and Giacomo Berchi are finishing their time in New Haven. Our language program continues to thrive with Anna Iacovella as director (who was just promoted to Senior Lecturer III!), as do our exchange programs with the Scuola Normale di Pisa and UCL, marked by the presence of Giacomo Santoro, Simon Smets, and Borna Treska in New Haven this year.

And to close with some exciting news: this coming fall, we'll be welcoming two new faculty members! After a very competitive search for a senior medievalist this past fall, we are delighted that Heather Webb, currently in the department of Italian at Cambridge, has accepted our offer to come to Yale. Her husband, Pierpaolo Antonello, who is also in Italian at Cambridge, will be joining us as well. As ever, we're grateful for the support of our deans for supporting our growing department, and all who have done such spectacular jobs teaching and organizing so many of this year's events - especially Ann DeLauro. Please keep reading for the year's highlights and more.

JANE TYLUS
DEPARTMENT CHAIR

The First Annual Rossini Symposium

In the late 50's and early 1960's, a new highway system that we now know as the conjoining of Routes 91 and 95 tore through many of the neighborhoods of New Haven's immigrant communities. One of the numerous structures affected by what was euphemistically called 'urban rehabilitation' was Caesar's Italian Restaurant, one of the most popular Italian eateries for New Haven residents and Yale students and faculty alike. Owned by Cesare Rossini and his family, who emigrated from Le Marche in the 1920's, the restaurant was forced to close, and some 65 years later, one of Cesare's descendants generously gave the Yale Department of Italian Studies a donation for an annual event open to the community at large. We chose to focus our first such gathering on Italians in New Haven and beyond. On March 1 and 2, to packed venues in the New Haven Museum and the old Whitney Humanities building, we heard from scholars of diasporic and ethnic studies, New Haven's former mayor John de Stefano, undergraduate students in Alex Cuadrado's course on Italian migration, local historian Colin Caplan, and during the many discussions, many residents. Perhaps our most popular event was the screening of "Pizza: A Love Story," on New Haven's three oldest pizzerias, which opened (and because of Covid, soon had to close) in February. Director Gorman Bechard was in attendance, and some seventy-five pizza pies from Frank Pepe's, Sally's, and Modern Apizza were offered to our hungry audience following his Q&A (there were no leftovers).

The 2024 Rossini Symposium engaged our local community and generated conversations and exchanges that we'll all remember for some time. Our warmest thanks to our donors and to the community at Yale and beyond, as we strive to move beyond the walls of our institution to reflect on its ties and responsibilities to the city of New Haven.



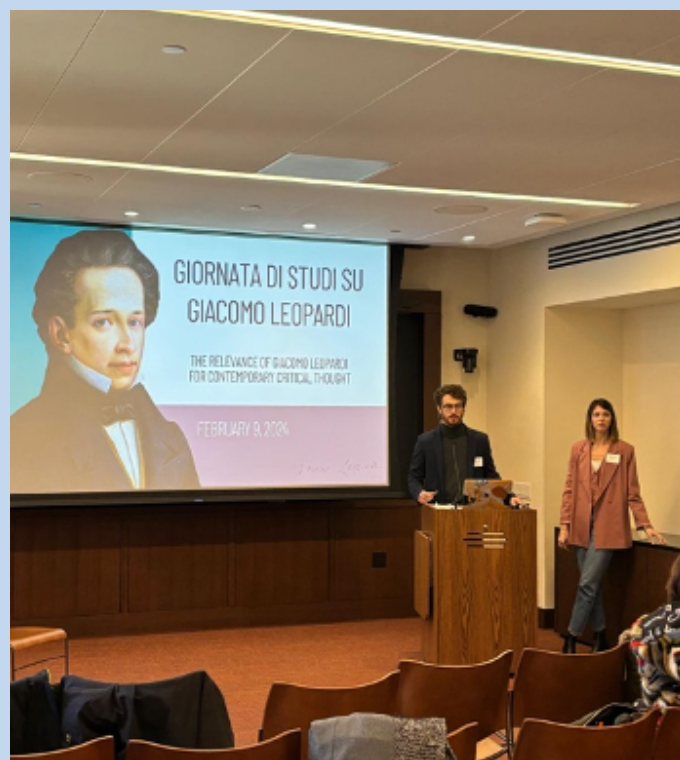
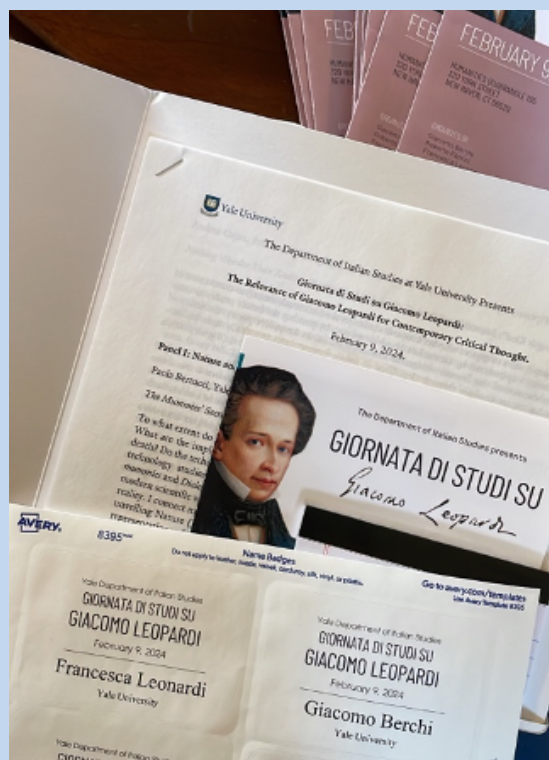
The wonderful crowd at the Rossini Event, thank you for coming!

Yale's First Mutamenti by Nico Berrettini

October 27-28 th marked the second edition of Mutamenti, an annual graduate symposium that emerges from a collaboration among doctoral students in Italian Studies at Yale and Johns Hopkins University. This second iteration of Mutamenti left a lasting impression, not only for its apropos theme—overcoming crisis—but also because it marked the first occasion in which Mutamenti took place in New Haven. Over the course of two days in our very own HQ (Humanities Quadrangle), young Italianists and humanists examined successful cases of individuals and societies overcoming obstacles. Their uplifting work demonstrated the value of Italian Studies as a place in which transnational and interdisciplinary scholarship thrives. Presentations took up a wide array of examples that revealed humanity's triumph in the face of adversity from Dante's resistance against ineffability to ecocritical perspectives on Sicilian landscapes. We look forward to next year's symposium in Baltimore.



Leopardi for the 21st century: the 2024 Giornata di studi by Roberto Ferrini



Over the last year I had the pleasure to organize, together with my colleagues Giacomo Berchi and Francesca Leonardi, the second Giornata di Studi organized by the Yale Department of Italian Studies, which was held on February 9th. This year's conference was focused on Giacomo Leopardi, and was called "The Relevance of Giacomo Leopardi for Contemporary Critical Thought." As the title suggests, our aim was to underscore the myriad contributions that the works of the most important modern Italian author offer to some of today's most pressing critical theoretical frameworks and disciplines, even beyond the boundaries of the field of Italian Studies. Hence, not a conference based on the analysis of Leopardi's works through different critical perspectives, but rather on the foregrounding of how the knowledge of Leopardi's works can enrich those critical perspective. I firmly believe that we achieved our scope, and this thanks to the wonderful speakers we had the pleasure of inviting: Paola Bertucci, Alessandro Giammei, Millicent Marcus, Jessica Peritz and Jane Tylus from Yale University; Andrea Capra from Princeton; Sabrina Ferri; Elena Past from Wayne State University; Martina Piperno from La Sapienza University of Rome; and Eugenio Refini from NYU. We also had the pleasure to have Jonathan Galassi, chairman and executive editor of Farrar, Straus & Giroux, as keynote speaker.

I would like to thank Ann Delauro, Alessandro Giammei and Jane Tylus for their help in organizing the conference, and all those who attended the event. See you at the 2025 Giornata di studi!

Translation Events by Amara Lakhous

This spring, we hosted two amazing events!

The first one was about the translingual collective translation. Over the past two years, I have worked closely with my translators Alexander Elinson (English), Francesco Leggio (Italian), Lotfi Nia (French) to rewrite my Arabic novel, "The Night Bird". This "Translingual Collective Translation" experiment has produced successful results, allowing me to improve my text significantly. I want to share two key insights from this collaboration:

First, as a bilingual writer, I used to say that my goal is to arabize Italian and italianize Arabic. I am convinced that a single linguistic perspective is insufficient. Gaining insights from other languages is crucial to enhancing creativity. Rewriting my Arabic text through English, Italian, and French translations has proven immensely valuable, as it encourages the exchange of ideas and feedback among translators.

Secondly, translators can be the best editors of the original text as they have deeply engaged with it. They excel in areas such as grammar, punctuation, fact-checking, structural adjustments, cancellation, repetition, and clarification.

Yale University
The Department of Italian Studies
Whitney Humanities Center
 Present
Translingual Collective Translation

Alexander Elinson Amara Lakhous Francesco Leggio Lotfi Nia

Amara Lakhous has been working closely with his translators from Arabic - Alexander Elinson (English), Francesco Leggio (Italian) and Lotfi Nia (French) - for over two years to rewrite his Arabic novel *Ta'ir al-lail* (*The Night Bird* (long-listed for the International Prize in Arabic Fiction - 2021). This experiment in collaborative and translingual practice has allowed each language to enhance the others. The process of "Translingual Collective Translation" reveals two important facts: First, translators are often the closest collaborators with the author and the ones best positioned to work at improving the original text. After the author, no one has more deeply engaged with the text. Second, as a bilingual writer (Arabic and Italian), Lakhous discovered that Arab writers are essentially translators. They write in standard Arabic, which differs from the spoken language in Arab countries.

Alexander Elinson, Amara Lakhous, Francesco Leggio, and Lotfi Nia are presenting the results of their experiment at Yale.

Tuesday, March 26, 2024 - 4:00 pm

100 Wall St, WLH 207

[Click here for guest's bio's](#)

Our experiment in translingual collective translation highlights the significance of cooperation between writers and translators. I am thrilled to announce that we will continue working on my upcoming novel, *The Fifth Hyaena*, the sequel to *The Night Bird*. We are also including new translators from languages such as Tamazight (my mother tongue) and Spanish. We will be delighted to share the second experiment's results in spring 2025!

The second event was Ubah Cristina Ali Farah's visit. Jane Tylus and I had a great conversation with her and she also met with our students. Ubah Cristina is one of the most original voices in Italian literature today. She explores far beyond this, delving into the female world, linking Italian history to fascist colonialism, addressing issues surrounding immigrants and refugees, and telling the great stories of humanity that involve us all. In short, Cristina tells universal stories that are relevant to everyone.

2023 Pence Dante Lecture: Professor Teodolinda Barolini, Columbia University

This past fall we were honored to have the great Dante scholar Teo Barolini, editor of Columbia's *Digital Dante* and author of numerous works (most recently, *Dante's Multitudes: History, Philosophy, Method*) as our annual Pence Dante Lecturer. Professor Barolini's elegant presentation on Dante, Aristotle, and voluntary and involuntary action focused on the plight of the young lovers Paolo and Francesca as well as the poignant story of Piccarda, whose line – 'E 'n la sua volontade è la nostra pace' – is one of the most famous in the *Commedia*. Our thanks to Teo and as always, to Bob and Susan Pence for their generosity – and to Bob for coming all the way from Washington, DC to be with us!



The 17th Annual Festival for New Italian Cinema by Penny Marcus

The 17th Annual Yale Festival of New Italian Cinema was held over the period from April 18-21 in the picturesque, old-fashioned auditorium, equipped with the latest, cutting-edge technology, curated by our superb projectionist, Tony Sudol, in 53 Wall Street. The screenings included *Rapito* (Kidnapped), by Marco Bellocchio (2023), *Le otto montagne* (The Eight Mountains), by Felix van Groeningen and Charlotte Vandermeersch (2022), based on the novel by Paolo Cognetti, *I perfetti sconosciuti* (Perfect Strangers) by Paolo Genovese, (2016), *La Chimera*, by Alice Rohrwacher (2023) and *Il sole dell'avvenire* (A Brighter Tomorrow), by Nanni Moretti (2023). The event was the result of organizational work undertaken by a wonderful committee of our graduate students who began vetting films starting in September in an effort to share with the Yale campus, and the greater New Haven community, the variety and excitement of the films emerging from Italy today. We were extremely pleased with the audience turn-out, which finally returned to pre-Covid levels. The highlights of the festival were the splendid introductions to the films, and the post-screening Q&A sessions, presented and led by the committee members Nicholas Berrettini, Zach Aquilar, Costanza Barchiesi, Ann Webb, Sergio De Iudicibus, Francesca Leonardi, and Teresa Rossi.



Yale DEPARTMENT OF ITALIAN STUDIES

The 16th Annual Yale Festival of New Italian Cinema

April 20- April 23, 2023 • 53 Wall Street, New Haven

Thursday, April 20, 7:30 pm

"La cena perfetta" (The Perfect Dinner)
Davide Minnella (2022) - [1h 46m]



Following his shortcomings as a camorra foot-soldier, Carmine (Salvatore Esposito, familiar to audiences as "Genny" in the T.V. series Gomorrah) moves to Rome to manage a restaurant on behalf of a Neapolitan crime syndicate, exchanging half-cooked frozen foods for clean cash. The result is an unlikely alliance between the shamed camorrista and a failed chef in pursuit of a Michelin star. Davide Minnella's light-hearted film delivers a comedic three-course meal of new Italian cinema's most recognizable tropes: mafia, food, and romance.

Friday, April 21, 7:30 pm

"Nostalgia"
Mario Martone (2022) - [1h 57m]



Felice returns to his native Naples and grows increasingly enthralled by the city. His odyssey blends the foreign and the familiar, social realism and the gangster film. We follow him as he crosses the labyrinthine streets and baroque churches of Rione Sanità and becomes involved in a war between a local boss and an activist priest. At the same time, he is gripped by the tinted memories of his youth and must overcome the past's deadly hold if he is to embrace the present.

Saturday, April 22, 7:30 pm

"L'immensità"
Emanuele Crialesi (2022) - [1h 37m]



Rome, early 1970s. Thirteen-year-old Adriana begins to experience gender dysmorphia and identifies as Andrea (Andrew), while their middle class nuclear family falls apart. Penelope Cruz delivers an intensely compelling performance as her teenage daughter's mother, while the father is powerfully, yet poignantly portrayed by Vincenzo Amato. *L'immensità* is based on the director's life experiences.

Special guest, Vincenzo Amato, co starring in the movie will introduce the film and participate in a Q&A after the screening.

Tony Servillo Double Feature Event

Sunday, April 23, 1:30 pm
"Ariaferma" (The Inner Cage)

Leonardo Di Costanzo (2021) - [1h 57m]



Tony Servillo delivers a riveting performance as the head guard of a remote Sardinian prison scheduled to be shut down. While *Ariaferma* explores the well-trodden terrain of the alliances that develop among inmates and guards, it leads the genre of the prison-movie into new territory by focusing on such unexpected elements as architecture and food. An intense and unusual film, *Ariaferma* asks a great deal of us as viewers, richly rewarding our willingness to take up the challenge.

Sunday, April 23, 4:00 pm

"La stranezza" (Strangeness)

Roberto Andò (2022) - [1h 43m]



Luigi Pirandello, played by Toni Servillo, is at the height of his fame as Italy's foremost playwright, but suffering from writer's block. He returns to his hometown in Sicily where a unique folk culture fosters a passion for theater. Here he encounters two gravediggers who also run an amateur troupe. The "strangeness" of this connection, with all its unexpected twists and turns, inspires Pirandello to write *Six Characters in Search of an Author*, a controversial masterpiece in avant-garde, absurdist theater.

All films are in Italian with English subtitles

The screenings will be FREE and Open to the Public

There will be no online registration.

Seating will be on a
First-Come-First-Served Basis

Theatre opens 30 minutes before screening

The Italian Film Festival is sponsored by: Yale's Italian Study Center; FAS Dean's Office; and Office of New Haven and State Affairs

Yale DEPARTMENT OF ITALIAN STUDIES

The 17th Annual Yale Festival of New Italian Cinema

April 18- April 21, 2024 • 53 Wall Street, New Haven

Thursday, April 18, 7:30 pm

"Rapito" (Kidnapped)

Marco Bellocchio (2023) - [2h 14m]



This intensely compelling, historically based film tells the story of Edgardo Mortara, a 6-year-old Jewish child who was abducted from his home in Bologna and transported to Rome where he underwent conversion under the aegis of Pope Pius IX. Set in the 19th century, it also tells the story of a country caught between the laws of the State, and those of the Church, at the height of the Italian unification campaign. Director Marco Bellocchio, who began making highly provocative works in the 1960's, is no stranger to controversy, and *Kidnapped* adheres to that tradition. Beautifully photographed, this film produces both great visual pleasure and considerable food for thought.

Friday, April 19, 7:30 pm

"Le otto montagne" (The Eight Mountains)

Felix van Groeningen, Charlotte Vandermeersch (2022) - [2h 27m]



This is the story of two friends, Pietro, whose family lives in Turin and vacations every summer in the Alps, and Bruno, whose entire life has been lived on those majestic slopes. *The Eight Mountains* traces the deep and uneven course of their friendship from childhood to middle age. Photographed with astonishing aerial and tracking techniques that allow us viewers to truly "live" the mountains, this film reveals an area of the country never before depicted on Italian screens with such loving detail and symbolic resonance.

Saturday, April 20, 7:30 pm

"Perfetti sconosciuti" (Perfect Strangers)

Paolo Genovese (2016) - [1h 36m]



The film's slogan reads: "we all have three lives: one public, one private and one secret." During a warm summer evening in Rome, Rocco and Eva expect their friends for a revealing dinner party. Eva, a therapist, suggests that they all share their text messages and phone calls, saying that she believes many couples would separate if they knew the content of their partners' incoming communications. When the phones start ringing, who will be the one with the sweatiest hands?

Sunday, April 21, 1:00 pm

"La chimera"

Alice Rohrwacher (2023) - [2h 10m]



Chimera: "a fire-breathing monster of hybrid nature," figuratively, "something hoped for but illusory or impossible to achieve." Alice Rohrwacher's film tells the tale of Arthur, a British archaeologist newly released from jail, who returns to a small town in central Italy where he rejoins a band of "tombaroli" (tomb robbers), in search of treasures lying beneath the soil of the land belonging to the ancient Etruscan territory. His quest has a second aim—to uncover traces of his long-lost love, Beniamina. Both excavations hold rich rewards for spectators of this unusual and entrancing work.

Sunday, April 21, 4:00 pm

"Il sol dell'avvenire" (A Brighter Tomorrow)

Nanni Moretti (2023) - [1h 35m]



This brilliant and quirky film, the latest in Nanni Moretti's career as the spokesman of his generation's experiences over time, stars the filmmaker himself as Giovanni, director of a charming and comedic film-within-the film about the impact of the 1956 Hungarian Revolution on the Italian Communist Party. Coincidentally, the protagonist's wife, Paola, has become the producer of her own film-within-the film, a thriller awash in blood and gore. Tension arises between Giovanni and Paola, which invites the question, at both the personal and political level: will there be *A Brighter Tomorrow*?

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Linguistic Futures Talks



Mary Jo Lubrano
Associate Director, Yale Center for Language Study
Keepin it Real: Authenticity in Language Teaching



Fernando Rubio
Director, Center for Language Study
Using Learner
Corpora in the Language Classroom



Michael Farina
Senior Lecturer I, Italian Studies
Charting a New
Course: AI & the Future of Language
Instruction


We had a very special year with our Linguistic Futures series, dedicated to colleagues here at Yale. Our new director for the Center for Language Study, Dr. Fernando Rubio spoke to a packed room early last fall on “Using Learner Corpora in the Language Classroom,” based on work he had done in his previous position at the University of Utah. Mary Jo Lubrano, Associate Director of CLS, was our second fall speaker, as she addressed authenticity in Language teaching, with specific examples from her own expertise in Italian. And in the spring, our own Michael Farina gave a fascinating presentation on AI and its possibilities – and challenges – for the future of language teaching. Warmest thanks to Anna Iacovella for co-directing this series, and we look forward to continued engagement with issues of pedagogy next year.

Annual Homecoming Event


This November we welcomed not one but two alums for our annual homecoming event! Giulia Cardillo, Associate Professor at James Madison University (PhD 2015), and Eleonora Buonocore, Associate Professor at the University of Calgary (PhD 2016), modelled for us the kind of collaborative spirit that has been such a driving force in our current graduate community. They presented two sections from their forthcoming, co-edited book on the impact of early modern women writers on the canon. In particular, they're interested in the vocabulary of family, kinship, and adoption when discussing the accomplishments as well as the legacy of writers such as Caterina da Siena, Gaspara Stampa, Luisa Bargalli, and many others. We look forward to seeing their volume on literary mothers and sisters appearing soon – which features an essay by our own Simona Lorenzini on Isabella Andreini!

Annual Homecoming

Eleonora Buonocore
Associate Professor
University of Calgary




Giulia Cardillo
Associate Professor
James Madison University




A Chosen Family: Literary Practices of Adoption among Women Writers in Early Modern Italy

The questions regarding the impact of the founding mothers and sisters of Italian language and literature remain often overlooked and unanswered: what are the marks left by women writers on other authors and how did they shape the history of Italian literature from the fourteenth to the nineteenth century? How were women writers referenced as authorities? Can this point to an intentional process of adoption and to an intellectual kinship? While some of these women authors explicitly refer to their models as sisters or mothers, others present themselves as such or describe their writings in terms of generative power, thus inserting themselves in a web of imagined networks. This talk will focus on the concepts of literary maternity and sisterhood as the process of adopting women writers as models, and will examine two case studies on Caterina da Siena and on Gaspara Stampa and Luisa Bergalli.



Thursday, November 2, 2023 @ 5.30 PM
HQ132, 320 York



UNDERGRADUATE PROGRAM

Annual Undergraduate Conference by Simona Lorenzini

On a sunny April 26, 2024, the Italian Studies Department gathered for the fifth annual Undergraduate Research Conference. The Undergraduate Conference has now become a much anticipated tradition of our Department and an enjoyable end-of-the-semester celebration that brings together our community of faculty, undergraduate and graduate students. The conference was a delightful opportunity to discuss very diverse approaches to the literature and culture of Italy and how it attracts students from different backgrounds. All the presentations brilliantly demonstrated the diversity and interdisciplinarity of our programs (see below for a full list of presenters and titles).

There are many people to thank: Alessandro Giammei and Alejandro Cuadrado for their enthusiastic and warm words about our students' excellent accomplishments; and the graduate students who worked as mentors and moderators (Zach, Giacomo, Francesca, Nico, Teresa, Ann, Costanza, Lydia, and Borna).

A special acknowledgment goes, of course, to our amazing presenters. Here I want to share their enthusiastic words:

"It was great getting to present my research at the Italian Undergraduate Research Conference. The environment was both professional and welcoming. Teresa, the grad student I was matched with, did an amazing job helping me prepare my presentation and paper. It is invaluable to have an opportunity to present and practice public speaking--no matter what field I end up going into. Grazie mille!" (Anna Krans)

"This year's research conference was a delightful experience. I was astounded by the ability that my peers had to take from the most traditionally academic to the least expected topics and create compelling arguments- their voice really seeped through their presentations and I had a lot of fun understanding their interests through the topics they decided to explore. The Italian department is, as always, full of available and welcoming people who want nothing more than to share stimulating conversations with the students and with each other, and I have never felt more at home in an academic environment. I am so grateful for this experience and hope to participate again in the years to come." (Angelica Peruzzi)

"For me this conference was a great way to gain confidence presenting academic work in an official context. It allowed me to see what I did in class as more than a submission for a grade but as a valid piece of academic work. The conference was a representation of the commitment to undergraduate research that makes Yale so special, and I feel so lucky to have participated in it." (Shoshana Promer)

"I had a great time being able to present my work to such a kind and inquisitive audience--the opportunity to discuss their thoughtful questions helped me grow my understanding of my own work, as well as its dialogue with other undergraduate research projects in the department. I also valued the opportunity to receive training and feedback from a graduate student. This too improved the quality of my paper-writing and presentation abilities. If students are excited about a recent research project, I highly recommend that they present at next year's conference!" (Keerthana Chari)



List of presenters:

Angelica Peruzzi, A Trip to Verona: Mutualism in Italy and Shakespeare

Joe Thames, Italian Knowledge and Space: From Dante to Present

Keerthana Chari, A New Voice in Speculative Fiction: Translating Gilda Musa's Memoria Totale for the Modern Audience

Shoshana Promer, Entering Entanglement in the Translation of Italian Trap Music

Anna Krans, The First Italian Cheesemakers in Wisconsin: Analyzing the Origins of Frigo and Stella Cheese

Pranava Dhar, A Lone Surviving Italian Community in Mexico: An oral and archival history of the Italian-Mexican community in Chipilo, Puebla.

The winners for this year's conference are Shoshana Promer and Keerthana Chari, congratulazioni!

Improv all'italiana by Alejandro Cuadrado

On a Tuesday night in early April, students and faculty of the Italian Studies department gathered to attend a workshop led by Dr. Paolo Scartoni (Vassar College) on improvisational theater and how it might be used in the language classroom. "L'improvvisazione è spontaneità e ascolto—come imparare una lingua," explained Scartoni before inviting the participants to join him in the acting out of improv scenes. According to Scartoni, improvisation can be used in the language learning contexts to provide realistic contexts for language use. After an hour of improv and much laughter, students reflected on acting and the vulnerability of language learning over pizza.



Learning Times: a 'swift' note by Anna Iacovella, Language Program Director

The Italian Language Program at Yale University has been keeping up with the fast changes in language learning implements. The use of AI has been affecting language learning as well. The positive alternatives presented by this new technology offer students of Italian, through direct exposure, the opportunity to explore varied topics not only through facilitated literary and critical readings, but also through project-based learning activities in the classroom as well as outside of class asynchronously.

Our Italian language students expand their knowledge and proficiency via augmented inclusive materials in literature, art, film & television, and diverse cultural topics. Supported by the Center for Language Study, and a grant for Instructional Innovation Workshop, I am going to prepare a digital text in Open Education Resources (OER) to be implemented into next years' language programs.

Language students also have the opportunity to complete their Italian Language Certificate with an independent study program adapted to their specific interests. I was thrilled to support an independent study on *Commedia all'Italiana* and another on Elena Ferrante's Neapolitan novels.

Language instructors often take their students to Yale Art Galleries. Students are guided to reflect and respond to classic and contemporary Italian artists and Italian art. This year I collaborated with the Chair of the History of Art Department on a project through which graduate students support each other in their language learning and teaching endeavors as well as in art history studies with a peer tutoring program.

The Italian Methods and Techniques course offers language-specific methodology and teaching practice to graduate students in the Department of Italian Studies during the past three years. The program has been extended to graduate students and rising instructors of the Department of French this current year.

Since the Department of Italian Studies has established a visiting scholar program with the Scuola Normale - Pisa, Italy; each semester alternating visiting scholars come to Yale to work on their dissertations as well as to have the experience of teaching in Italian language classrooms. During the last four years, we have been fortunate to have a wide range of scholars in varied fields of research sharing their skills as they teach Italian language. .

The Italian Language programs has also been promoted with Language Tasting events supported by the Poorvu Teaching Center and the Center for Language Study at Yale University. Open to the community and all other departments at Yale is the Caffè del Lunedì, which has been attracting more participants than ever before. Obviously, the event offers tastings of traditional Italian espresso and biscotti!

The 2023 Italian Summer Program in Siena

by Simona Lorenzini and Deborah Pellegrino

The Italian Studies Department happily returned to Siena in May, 2023 for the fifteenth-year anniversary of the Summer Program. Apart from an earthquake (and torrentially hot weather in July), it was, as always, a memorable summer for all involved, students and instructors alike.

We offered three language classes, two in Elementary and one in Intermediate Italian, along with three 1-credit-culture classes paired with the language courses. As the Program Director, I (Simona) was glad to work with wonderful colleagues. In addition to Professor Millicent Marcus, the indefatigable founder of our program, the instructors included Dr. Sarah Atkinson and Dr. Deborah Pellegrino, as well as graduate students Giacomo Berchi, Roberto Ferrini, Teresa Rossi, Wenbin Gao, Antonio d'Amico, and Lydia Tuan.

As an instructor in the program, I (Deborah) was also deeply thankful for my students and colleagues. For eight wonderful weeks, our students immersed themselves fully in Italian life, showing their speaking skills with increasing confidence in public contests, developing close relationships with the host families, and participating in a great variety of events and activities. Living abroad is indeed a multifaceted experience that encompasses not only exciting adventures and the exploration of new landscapes but also significant personal growth and the creation of lasting memories. And it is to our students that we want to leave the space below to share their inspiring words about the experience in Siena. To all of them, we want to express our gratitude by saying "Grazie!"

"My experience in Siena is one of my Yale highlights. The opportunity to make close friends, earn four credits, explore Italy, and live with locals who are great cooks is special. The professors are also super fun and made the program more about the experience than just studying." (Shou Bernier)

"I have wanted to study in Italy my whole life and the Siena program was better than I could have ever imagined. The students, the professors and the host families made the program incredible. I came to the program not knowing anyone, but I left with many new friends including someone who is now one of my closest friends. The professors cared about each student's success and never failed to go the extra mile to help myself classmates and I. My host family has become part of my life even after the program. I still speak to my host parents and to their grandchildren. Siena will forever be part of me, I will always remember my times walking through the streets with my friends." (Daya Butler)

"Yale in Siena was truly an unforgettable experience. Not only did the immersive experience allow for the improvement of my Italian, I got to experience the rich history of various cities and meet people (Yalies and non-Yalies) that I likely would not have otherwise. From the spontaneous chaotic weekend trips to the kindness of the professors, I could not recommend the opportunity more!" (Zuyi Guan)

"My time in Siena this past summer was wonderful. The combination of enriching lessons and the immersive homestay experience provided the ideal opportunity to improve my Italian language skills while immersing myself in the rich history of Italian culture. I made wonderful friends with my fellow classmates who I am still close to today. I am so thankful to have had the opportunity to spend time with them in Siena. Our professors were also deeply knowledgeable, kind, patient, and encouraging which made the program all the more enjoyable. I wholeheartedly recommend this program and could not recommend it highly enough!" (Phaedra Letrou)

"I had a wonderful experience studying abroad in Siena! The instructors were engaging and knowledgeable and created a really fun classroom environment. I learned so much about the history and culture of Siena and spent many nights in the Piazza del Campo and my contrada's (neighborhood's) garden! I made lasting friendships and, of course, ate lots and lots of gelato!" (Chloe Nield)

"The Siena program was truly a dream come true. Looking back, I had the time of my life and met so many new people that I now call my best friends on campus. The workload was very fair and allowed the students to still emerge themselves within the Italian culture outside of class time. I was able to explore all parts of Italy and see the beauty of this fantastic country. The host family system was perfect and really enabled us to live as true Italians and make connections with the people of Siena. I met even more friends through my kind host brother who made an effort to do activities with my roommate and I. Studying abroad in Siena will always be one of my favorite memories and I am so thankful for everyone who made it possible, especially the most amazing professors I have ever had: Simona, Deborah, and Giacomo. These professors truly solidified my experience and made me feel comfortable and safe in a place that was foreign to me. They consistently worked with and reassured me which helped foster a welcoming and homey environment within the classroom. Siena will always be my home away from home and if I could do it all over again I would without a doubt. If you have this opportunity, take it! I promise, you will not regret it." (Alanna Rivera)



GRADUATE STUDENT PROGRAM

Alessandro Giammei

We have especially wonderful news regarding two of our graduate students this year! Teresa Rossi, who submitted her dissertation “Poetry of Light: Shaping the Divine Other in Dante’s *Paradiso*” in March, 2024, received unanimous votes for Distinguished Dissertation from her committee of readers. And Giacomo Berchi, who will be completing his dissertation for Italian Studies and Early Modern Studies this fall, has received a tenure-track offer in Stanford’s Department of Literature. Warmest congratulations to both Teresa and Giacomo for their accomplishments – we are so proud!



As the Director of Graduate Studies I am delighted to report that next year we will welcome to campus two new brilliant PhD students: Greta Pia Parla and Charles West. Both of them are completing their Masters’ degrees at British institutions (Greta at Cambridge, Charlie at Oxford) after studying literature in a comparative perspective in Italy, Spain, and the United Kingdom. Charlie approaches the Medieval and Early Modern literary culture of Romance Europe through the lens of gender and sexuality, questioning models of masculinity and sexual practices in the visual and textual legacies of the works of authors such as Dante, Michelangelo, Cellini, and il Sodoma. Trained in paleography and Queer theory, philology and iconography, he will move to New Haven from the UK, where he was born and raised. Greta is a contemporaneista with a transnational approach and academic background, developed between the University of Venice Ca’ Foscari, University College London, and Robinson College at the University of Cambridge. A proud and cosmopolitan Sicilian, she wrote a groundbreaking essay on the influences of Rilke, Isherwood, Handke, and Bachmann in the work of Queer postmodern author Pier Vittorio Tondelli, mobilizing not only a multilingual literary and philosophical archive but also Tondelli’s rapport with music, history, and geography. She applies this interdisciplinary approach also to her study of the representation of death in World War II. Meeting Greta and Charlie this spring, after their stellar application and interview, and spending time with them in front of manuscripts at Beinecke or in front of pizza pies downtown, in the HQ hallways and at the YUAG, made everyone (students, faculty, staff) even more delighted and proud to welcome them in our community. Please, keep on recommending to the most talented young Italianist that you know to apply to our graduate program!

WORK IN PROGRESS 2024



09:30 · Coffee
 10:00 · Federica Parodi
 Displacing Alice: Celati’s *Alice Disambientata*
 10:20 · discussion
 10:40 · Roberto Ferrini
 «Mare amaro!» Sea and shipwrecks in Verga’s *I Malavoglia*
 11:00 · discussion
 11:20 · coffee
 11:40 · Costanza Barchiesi
 The Poet, the Siren and the City: The Re-founding of Parthenope in Sannazaro’s *Arcadia*
 12:00 · discussion
 12:20 · Giacomo Berchi
 Portuguese Mythmaking and the African Other: Zurara, Camões, and the Capes

Friday, January 26 WLH 309

It was an honor and a challenge for me to serve for the first time as our Department’s Director of Graduate Studies, closely mentoring our stellar group of PhD students. It was a year of brilliant new prospectuses, diverse coursework, successful job applications, exciting graduate conferences and symposia. Four students presented innovative research in our “Work in Progress” study day, interweaving Sicilian literature, 1970s protests, Lusophone epic, and 17th century sirens. Our recruitment efforts were especially successful: applications to join our department almost doubled, coming from four continents and all the sub-fields of Italian Studies. Two outstanding international candidates accepted our offer after visiting Yale and meeting with faculty and colleagues, looking at manuscripts in Beinecke and paintings at the YUAG, auditing classes and, of course, eating pizza. The program is maintaining its tradition of rigor and devotion to literary and historical work while boldly opening itself to interdisciplinarity, trans-national perspectives, and collaborations beyond our Department.

Graduate Student Updates

Nico berrettini - Some Midpoint musings

It's surreal to think that I'm already onto my third piece for our department of Italian Studies's annual newsletter. Those first two years at Yale in hindsight seem shorter than the average Italian goodbye. Scherzi a parte, this last year has truly been a whirlwind, so much so it is hard to isolate just one thing to report.

Last summer, I had the wonderful opportunity to try my hand at archival research at the MAXXI Museum in Flaminio, with the generous support of the Rome Seminar Fellowship. Following my time in the Roman archives, I headed off to Taormina, Sicily, for a conference where I discussed the impact of televisual content on local tourism. The "effetto White Lotus," as the Italian papers dubbed it, was no joke. Last summer, Taormina saw unprecedented levels of tourism.

After my hectic yet productive summer, I found myself back in New Haven in early August, tackling the challenge of teaching elementary Italian. While transitioning into the role of a language instructor occupying the cattedra has brought its challenges, the work has amounted to an incredibly rewarding experience. I'm grateful for the opportunity to teach a group of such wonderful students who continue to impress me with their curiosity and alacrity in aula ogni mattina alle 9.25.

Otherwise, I've been keeping busy as the GSA departmental representative and treasurer for the Yale Italian Society. (If you haven't signed up for updates yet,

what are you waiting for? All our welcome.) I've also helped organize some wonderful events for the department, namely the tremendously successful First Annual Rossini Symposium this past March and the upcoming 17th Annual Festival of New Italian Cinema.

As for my own academic work, I've been dedicating my spare time to orchestrating my dissertation's first notes in the form of a prospectus. As I hit the midpoint of my doctoral journey, I can't help but feel so fortunate. Being part of this vibrant community of thinkers at Yale is an absolute joy.



Ann Webb

Ciao a tuttè! As a first year in the Italian Studies PhD program, I have had so many wonderful opportunities to get involved in the thriving community here at Yale. Last semester, I joined Federica and Zach as one of the co-organizers of the Diversity & Italian Studies Working Group, and I look forward to our two upcoming events this semester. I have also taken part in the selection committee for the Annual Festival of New Italian Cinema and look forward to introducing and facilitating the discussion about one of the films later



this month. I've also had the opportunity to dip my toes into the world of graduate level research and I am looking forward to presenting my research on gendered vision in Petrarch's poetry at NYU's MARGIN Symposium in April and at the American Association for Italian Studies' (AAIS) Annual Meeting in June. Over the summer, I'm looking forward to assisting Professor Marcus with her film course for undergraduates in Siena.

Giacomo Berchi

After my past year working on my dissertation in Lisbon, Portugal, I came back to Yale for my 6th of the PhD. I am happy to say that the job application season has been intense but rewarding: in January 2025, I will be moving to Palo Alto, California, to start my position as Assistant Professor of French and Italian at Stanford! This year, I have been working on finalizing my PhD dissertation in order to graduate in December, while also attending various conferences in the United States, Italy, and Canada. In August, I will be presenting a paper on Dante at the conference of the Southern African Society for Medieval and Renaissance Studies close to Cape Town, South Africa. With a little delay due to website maintenance, I published an article on Dante, Ulysses, and the Creation of the World in the *Commedia* on the December 2023 issue of *Bibliotheca Dantesca*



Notes on Archival Adventures and Inclusive Scholarship by Federica Parodi

This year has been an incredible turning point for me: the University Dissertation Fellowship has relieved me of my teaching responsibilities, allowing me to focus on my dissertation and spend long hours in the archives.

During the Fall, thanks to a Research Fellowship, I spent my days studying the incredible collection of Italian materials from the 60s and 70s at the Beinecke Rare Book & Manuscript Library. It provided me with a cross section of a virtually uncharted terrain of collectives, groups, isolated individuals, happenings, protests and movements that were part of the wave of protests of the long 1968. It includes not only books and journals from opposite factions, but it also features materials such as large political posters printed during working hours, fliers passed around for the liberation of the protesters arrested by the police, pictures, reports on meetings of action committees, and outrageous photomontages. These documents were never meant to last, and with their contradictory yet surprising interactions, they capture a glimmer of the Movement's consciousness

I have spent the Spring at the University of Oxford, laying the groundwork for the third chapter with the help of Professor Emma Bond. As I write, I am preparing to leave la perfida Albione to visit the archive of the Teatro Povero in Monticchiello, near Siena, and a few others in Bologna, before returning to New Haven.

Last (but not least!), I have continued working with the Yale Diversity & Italian Studies Working Group, which has been thriving thanks to the generous support of the Yale Center for Race, Indigeneity and Transnational Migration, the Dean's Fund for Colloquia and Symposia, and the Yale European Studies Council. Alessandro Giammei, for whom I am so thankful, is responsible for [our brand new logo](#) and for the [new dedicated space](#) on the Department website.

In the Fall, we had the pleasure of having with us Dr Chiara Benetollo, the Director of Program Development at the Petey Greene Program, one of the largest providers of education in carceral spaces in the country. My incredible colleagues Zach Aguilar and Ann Webb are getting ready to host Ubah Cristina Ali Farah, a Somali Italian poet, novelist, playwright, librettist and performer who will join us in April as part of the Yale Mediterranean Series. Finally, Dr. Catherine Bloomer, our last speaker, will offer us the unique opportunity to showcase an original take on disability studies with her research on the centrality of disability in Dante Alighieri's medieval text, *La divina comedia*.

I am looking forward to returning to New Haven after these exciting months and joining them in gearing up for a busy Fall semester with wonderful guest speakers!

Teaching "Dangerous Women" by Costanza Barchiesi

Last fall, after coming back from my International Dissertation Fellowship year at the Scuola Normale Superiore, I won the Associates in Teaching Program at Yale with Professor Jane Tylus. The program allowed me to co-teach a wonderful brand-new course with my adviser. The class was titled "Dangerous Women: Sirens, Sibyls, Poets and Singers from Sappho to Elena Ferrante" and it derived from my own dissertation work and from a panel I have co-presented with Maria Massucco (PhD) at the AAIS in the summer of 2022. A diachronic survey on comparative literature (classical, Italian, French, Spanish) and feminist concepts such as authorship, reception and voice, the class was a real success thanks to our 24 students coming from all across the humanities and the sciences. Our students have made our work all the more exciting through their deep engagement with literature and their adventurous creative class projects. The experience of preparing classes, teaching and correcting exams collaboratively with Jane and with Catherine Saterson (my wonderful colleague in Classics and Comp Lit and the TF for this class) has enriched my work and my understanding of literature and pedagogy profoundly and I will be forever grateful for this experience. Meeting, corresponding, and talking with so many of them on campus this semester was a great reminder of the deeply humbling learning we all did in the classroom. Here is a picture from our fantastic trip to the New York Met Opera to see (and hear!) *La Bohème*.



This spring, I collaborated with Ann De Lauro and Alessandro Giammei on making a new website for our department, and devoted myself to dissertation writing. Next spring (2025) I will be co-presenting a panel at the NeMLA titled: "Naples & Port Cities: Representing A Diseased Body in Early Modern and Modern Ecosystems" with our recent alumna (PhD, 2023) Sarah Atkinson, who is now a Postdoctoral Scholar at Villanova University. I am so grateful to all the colleagues, faculty, alumni and students that make up our vibrant community at Yale and I am headed to finish my dissertation this fall.

SERGIO DE IUDICIBUS

Though August marked my first time living and studying in New Haven, my life at Yale started much earlier: in June, when I had the great pleasure of playing piano for a group of Yalies at the Accademia Musicale Chigiana, in Siena. Concerned that my choice of a long Schubert sonata would put them to sleep, wandering as the harmonic structure is, I was touched to feel that all-too-uncommon feeling of total synchrony; it was a musical experience in the truest sense of the term, a Schubertiade among friends-to-be where Siena and New Haven, voire past and future lives, coexisted. My coursework in the fall was similarly transnational if not transhistorical: from the "Italy" of Petrarch to the "Germany" of Adorno. Subsequent term papers took me to Udine, Toronto, Philadelphia, and Boston where I presented my work and felt a similar tug between ostensibly dissonant topics and methodologies. In Philadelphia, I felt great pride in presenting a paper alongside both Gaetana Marrone and Penny Marcus, my undergrad and PhD advisors respectively: yet another, beautiful, worldly collision. In the Society of Cinema & Media Studies conference at Boston, I won a prize for an essay I had written on cinema noise, which was first born as my writing sample for Yale. As I write this brief paragraph, I not only anxiously await my peer reviewers' feedback as I feel the curious eyes of Alessandro and Ann behind me, fellow train travelers to a Pasolini symposium at NYU.

ANTONIO PATRICK D'AMICO

This year I had the opportunity to present a paper on Straub's 'screen translation' of Vittorini's *Conversation in Sicily* at the MLA conference in Philadelphia (remotely), give a rough cut presentation on my current research on Vittorio De Seta (in person), and defend my dissertation prospectus. I was also a teaching assistant for Professor John McKay's intro to film class and Professor Millicent Marcus's class on Italian cinema, which is something that I had been looking forward to since the start of my time at Yale.

FACULTY BOOKS AND PRIZES



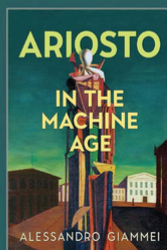
ARIOSTO IN THE MACHINE AGE

Join the Program in Early Modern Studies and the Department of Italian Studies to celebrate **Alessandro Giammei's** new book on the modern afterlives (and fascist appropriations) of the most influential poet of Italy's Renaissance.

With the author, Jane Tylus, Francesco Casetti & Michele Matteini

April 2, 2024
4:00pm
HQ 134

*a light
aperitivo
will follow*



In early April we celebrated Alessandro's latest book, on the reception of Ariosto's Orlando furioso in a twentieth-century Italy marked by Futurism, Fascism, and more. Francesco Casetti, Michele Matteini, and Jane Tylus took part in a lively conversation with Alessandro about his spectacular project.



Italian Film in the Present Tense

Millicent Marcus

Congratulations to Penny on her wonderful new book AND on her much-deserved award from the American Association of Teachers of Italian. As the committee awarding her the 2023 prize for Best Book in the Category of Performance and Visual Culture noted in its enthusiastic statement: *This study reveals an exceptional ability to combine scholarly depth with an engaging and accessible style. Through a rich roster of thematically organized case studies (plus, "in a category unto itself," Sorrentino's La grande bellezza), all sharing a commitment to an ethical approach to cinema, the book addresses the "contemporary Italian condition" and offers a critical survey of the "present" of Italian culture as rooted in the enduring, structural questions of its longue durée. The author's nuanced and incisive close readings and theoretical insights are steeped in a profound knowledge not only of Italian cinema but also of cinematic scholarly studies. Equally impressive is the author's expert knowledge of the political, social, and historical context surrounding each film under analysis. This volume will undoubtedly become the seminal text for the study of contemporary Italian cinema.*

Faculty Notes

Alejandro Cuadrado

I'm incredibly grateful to have spent this past year as a visiting faculty member in the Italian Studies Department. I've enjoyed teaching courses ranging from Dante to the Italian diaspora in the Americas. In just one year, my generous colleagues and the brilliant graduate students have expanded my conception of what Italian Studies can and should be, and I'm appreciative of the opportunity to collaborate on organizing events and launching new projects. Beyond Yale, it's been a busy year, organizing panels and presenting papers at several academic conferences (MLA, NeMLA, RSA, and Kalamazoo), presenting my research across the country (Duke University and St. Norbert College), and traveling to Palermo to participate in the Settimana di Studi Danteschi, a week-long festival that brings in scholars and artists from around the world to talk to liceo students from across Sicily about Dante. While I will be sad to leave the wonderful Italian Studies community at Yale at the end of this year, I am excited to share that I will be a Visiting Assistant Professor at Bowdoin College starting in the fall of 2024.

Michael Farina

Michael Farina was recently awarded an Instructional Innovation Grant to create custom chatbots for Italian (one for differentiated language learning and another for vocabulary acquisition by frequency band). Over the past year he has been working with the AI Walled Garden group at the Poorvu Center, which is testing the use of AI in the classroom, and has been collaborating with the Department of Computer Science and Google to create a system for medieval manuscript transcription using Large Language Models. In February, he gave a talk about AI and the Future of Language Learning in our department, and over the past year gave two talks at the Center for Language Study on chatGPT and vocabulary acquisition. He organized a session at the AATI 2024 conference in Perugia on AI and Language Learning (June 2024). And last fall, he once again oversaw New Haven Mayor Justin Elicker's successful re-election campaign.

Millicent Marcus

My book *Italian Film in the Present Tense* was finally published, after a many years of research, and a Covid-induced delay, in March, 2023. Among my activities since then have been the following invited lectures and conference presentations: At Florida Atlantic University, "The Saraghina Syndrome or Fellini and the Phenomenology of Dance," "Italian Cinema and Holocaust Memory," Wellesley College, "Sicily, an Ecocritical Take," University of Texas at Austin, "A Film Without a Sky: Liliana Cavani's *Francesco*," Institute of Italian Culture, New York, and MLA, Philadelphia, "The Anti-Mafia Martyr Film: An Italian Film Legacy," Scranton Memorial Library, Madison CT and Fairfield University, "Adriano Ossicini and the 'House of Life,'" Congregation Or Shalom, Orange CT, "Leopardi Behind the Screens: Fellini's *La voce della luna* and Giordana's *I cento passi*," Yale Leopardi Conference, De Bosis colloquium, "Italian Film in the Present Tense" Harvard, "Seduction by Imagery: The Triumph of the Cross over the Mezuzah in Marco Bellocchio's *Rapito*" in AAIS Giornata di Studio.

Jane Tylus

The year flew by, with the many, many activities you see written up in these pages - and it's been a pleasure being part of this extraordinary group. I did manage to sneak in a few talks last summer, such as at the annual AAIS conference in Fort Worth TX (also attended by current grad student Robert Ferrini and alumna Anna Marro, as well as by a Michelangelo Madonna - see below!) and a conference at the Certosa in Galluzzo coordinated by two other alums, Jason Houston and Stefano Baldassarri. I was also honored to give the opening talk for our graduate students' Mutamenti Symposium in New Haven last October.

As for publications, I'm preparing to send to Cambridge Press the final manuscript of my very short book called *Who Owns Literature? Early Modernity's Orphaned Texts*, which will hopefully be out in virtual form by summer's end, and in hard copy by year's end. I'll be

launching some new projects while on sabbatical next year, one on companionship in literature and among the arts, and another on how Petrarch, Montaigne, Anne Bradstreet and others engaged in the process of familiarizing loss for themselves as well as for others. I'm very grateful to Penny Marcus for offering to step in as chair and I look forward to staying in touch with everyone while I'm away!



Amara Lakhous

Amara Lakhous was born in Algeria and lived in Italy for 18 years. He joined Yale as Professor in the Practice in the Department of Italian Studies in 2023. He holds a Ph.D. in Humanities from the University of Rome. He is a bilingual novelist. He is the author of five novels, three written in Arabic and Italian. His best-known works are the acclaimed *Clash of Civilizations Over an Elevator in Piazza Vittorio* (2008), *Divorce Islamic Style* (2012), *Dispute over a Very Italian Piglet* (2014), and *The Prank of the Good Little Virgin in Via Ormea* (2016). His latest novel in Arabic, *Tir al-lil, The Night Bird* (2019), was long-listed for the International Prize for Arabic Fiction in 2021. His novels have been translated from Italian into 7 different languages.

Serena Bassi

The academic year 2023-2024 has been the first in my career where I have been able to focus exclusively on my writing, thanks to the generous one-year research leave offered to Yale assistant professors. I spent the year in Bologna, my beloved and much-missed hometown, finishing my first book project tentatively titled *Wars of Seduction: Queer Marxism in Italy After 1968*. Only a month into my leave, in August 2023, I saw a previous project come out that I am especially proud of. Together with my long-time collaborators Loredana Polezzi and Giulia Riccò, I co-edited a special issue entirely dedicated to turning Italian Studies into a transnational field for one of our top journals, *Forum Italicum*. The special issue, titled "Critical Conversations in Transnational Italian Studies", featured nine articles and several shorter position papers on topics as diverse as memory studies and Italian colonialism in contemporary Italian cinema; ecocriticism and 20th Century Italian American literature; and the global reception of Giacomo Leopardi during Italian Fascism. The best thing about this project was that it did not simply end with publication. In Spring 2024, the American Association for Italian Studies hosted a series of events on this landmark special issue for our field. In March 2024, AAIS sponsored a one-day online symposium, which I organized with my co-editors, during which leading scholars in Italian Studies debated the methodological questions the special issue raised. In June 2024, the annual AAIS conference will continue to offer a space for the discussion of this work, with two presidential sessions my co-editors and I organized on Transnational Italian Studies.

My abiding commitment to growing Transnational Italian Studies as a subfield in US academia is rooted in my own research in Translation Studies. In fact, I am just as invested in seeing Translation Studies as a field thrive, which is why when PEN America (Summer 2023) published its first report on literary translation as a profession in North America since the well-known 1969 Manifesto on Translation, I read it with the utmost attention. I, then, wrote a piece in support of the Manifesto's call to give more space to translation in literary studies for the prestigious comparative literature journal *Modern Languages Notes*, which was published in a forum titled "Translators Reimagine Literary Citizenship in the Academy". While I was proud to argue for the importance of Translation Studies in the world we live in alongside distinguished senior colleagues in the *Modern Languages* like David Gramling and Marguerite Feitlowitz, the highlight of my year was undoubtedly being invited to give the keynote at one of the top graduate conferences in Italian Studies in North America, Chiasmi. On April 5th, I gave a talk presenting a chapter drawn from my book manuscript on *impegno* and queer politics - titled "Otherwise Engaged: Lisetta Carmi and Elvio Fachinelli's *I Travestiti*" - at Brown University.

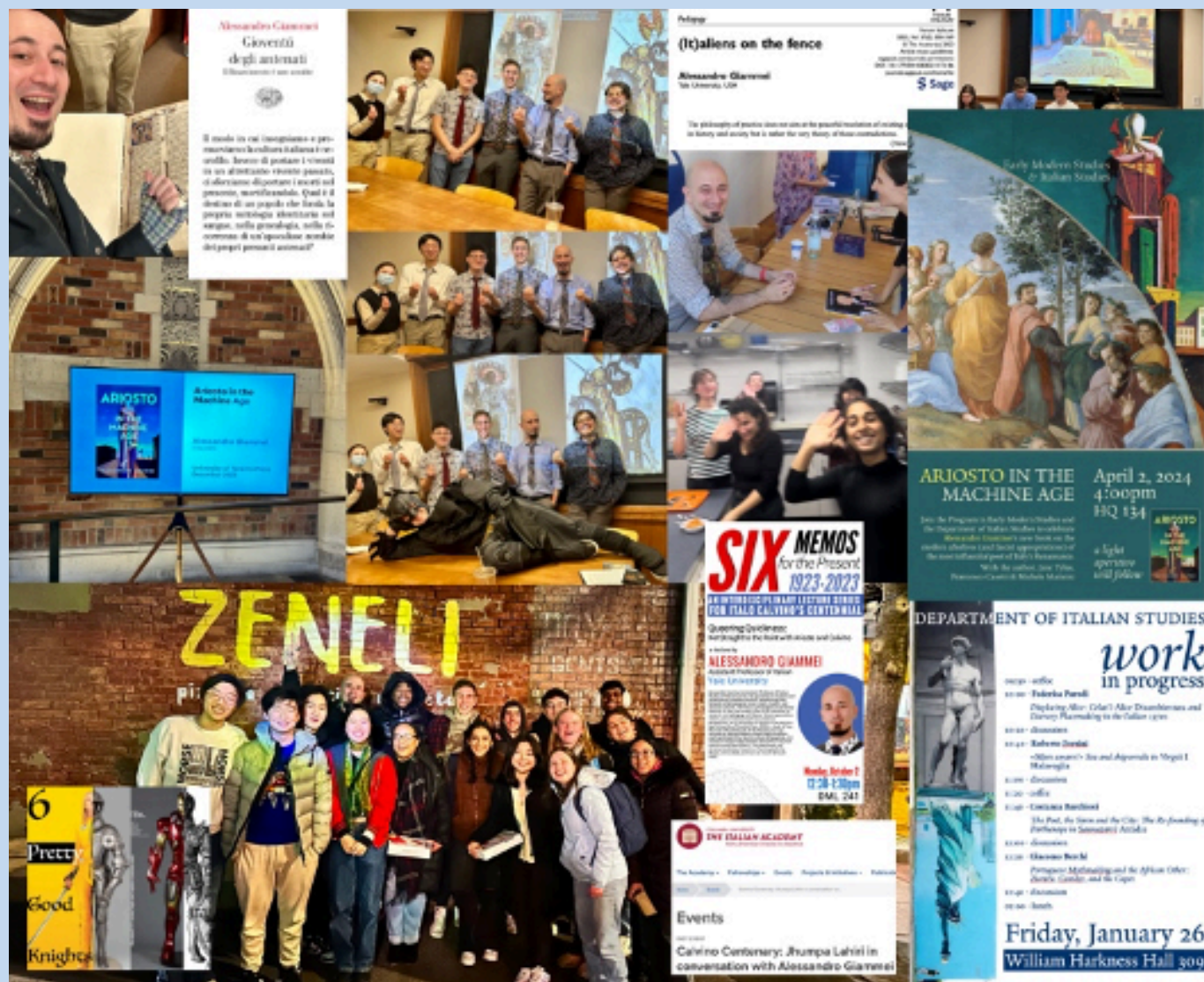
Alessandro Giammei

A splendid sophomore year at Yale

My second year as an Assistant Professor in Italian Studies at Yale has been exciting, empowering, experimental! My new book, *Ariosto in the Machine Age*, came out last January with the University of Toronto Press: the crowning achievement of a long season of research and writing about the artistic revivals and political appropriations of Italy's most influential Renaissance poet in the 20th century. I started this project in Italy, in Italian, as a graduate student in Pisa, and over the years it morphed into a monograph in English, profoundly inspired by what I learned in the US. Welcomed by reviewers in Italian newspapers and American journals, the book was launched at the Center for Italian Modern Art in New York and, in April, here at Yale, where Italian Studies and Early Modern Studies generously co-sponsored an afternoon of *festeggiamenti*. Our chair Jane Tylus, Francesco Casetti, and Michele Matteini discussed Ariosto's afterlives with me, and then we had an aperitivo to celebrate. I am so thankful of working in such a collegial and friendly community, at Yale and beyond.

This academic year I had the opportunity to direct the "6 Pretty Good X" program in the Humanities, which clusters innovative first-year humanistic seminars whose students (all matricole) meet every Friday for a cohort-building plenary laboratory. Within this program I offered a class on knights, mixing chivalric literature with super-hero comic books, postmodern films and medieval songs. It was one of the most rewarding pedagogical experiences of my career, and it concluded with a well deserved pizza dinner at Zeneli's! In the Spring I offered a graduate seminar on Pasolini and Art History which was taught simultaneously also at NYU by prof. Ara Merjian. The two classes met at the end of the semester for a joint symposium in which all students presented their final projects and gave each other feedback, establishing intellectual and personal bridges among programs and institutions. I plan to cultivate more opportunities to link our Department with sister programs at different universities, and to connect Italian Studies with adjacent disciplines such as Art History, Film, Queer Studies, and Comparative Literature.

I am delighted to say that Queer Italian Pasta, this year co-organized by two undergraduate students (Elisa Miah and Shoshana Promer) with first-year PhD student Ann Webb, is becoming a beloved tradition among Italianists and Italophiles at Yale. And I am grateful to have been able to continue writing for Italian newspaper Domani, to start a new column in Esquire, to edit a special issue of *il verri* on the encounters of American and Italian poetry, and to give invited lectures on Calvino, Collodi, and Queer kinship at USC, Columbia, Princeton, and the Università per Stranieri di Siena. In addition to my responsibilities at Yale, this year I received the onere e onore of becoming the curator of Michela Murgia's extraordinary literary work. I am very proud to have been able, thanks to the support and solidarity of our community, to tend to two wonderful posthumous books by this courageous and beloved Sardinian author: *Dare la vita*, which came out with Rizzoli in January, and *Ricordatemi come vi pare*, which is being printed at Mondadori while I write these lines. Last but not least, my new pamphlet on Italy's cultural identity, *Gioventù degli antenati: Il Rinascimento è uno zombie* will be published by Einaudi in May 2024. As I prepare for book events in Italy and a full year of research leave I am very grateful to call the Department of Italian Studies at Yale my academic home.



Alumni News!

Giovanni Miglianti (PhD 2022)

Since completing my PhD in May 2022, I have been Visiting Assistant Professor of Italian in the Department of Romance Languages and Literatures at Wesleyan University. I teach language and content courses on a variety of topics, from Boccaccio's Decameron to contemporary Italian thought, and I continue offering online classes on Italian literature and cinema for Yale Alumni College. My latest article on affect theory and Holocaust literature, "Of Nakedness and Clothing: Primo Levi's Affective Compromise," recently appeared in a special issue of California Italian Studies (vol. 11.1); two other contributions – on the poetry of Gabriele Frasca and on Primo Levi's *La chiave a stella* – are forthcoming in 2023.

James Coleman (PhD 2010)

James Coleman is assistant professor of Italian at the University of Pittsburgh. His first monograph, *A Sudden Frenzy: Improvisation, Orality, and Power in Renaissance Italy* (University of Toronto Press, 2022), explores the intellectual and cultural history of improvisation and oral poetry in Renaissance Italy, examining the rich interplay between the classicizing culture of Italian Renaissance humanism and the improvisational performance tradition that constituted one of the most popular forms of entertainment. He is co-editor, with

Andrea Moudarres, of *Luigi Pulci in Renaissance Florence and Beyond: New Perspectives on his Poetry and Influence* (Brepols, 2018). His current book project, which was supported by a 2019-2020 residential fellowship at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, is tentatively entitled *Reading Archipelagos: Italian Humanism and Renaissance Books of Islands*.

Jason Houston (PhD 2003)

After receiving his Ph.D from Yale in 2003 Jason Houston took a position as Assistant Professor at the University of Oklahoma, where he went on to earn tenure and promotion to Associate. Since 2016 he is the Dean of Gonzaga in Florence and Associate Professor of Italian at Gonzaga University. Besides leading the campus in Florence, he continues research, publishing and other academic activities on Medieval and Renaissance Florentine literary culture.

Hilary (Lieberman) Link (M.A. 95, Ph.D. 2000)

She began her tenure as the 15th president of Drew University in Madison, NJ in July 2023. Prior to that, she served as the first female President of Allegheny College, as well as the dean of Temple University's Rome Campus. Hilary previously held administrative positions at Barnard College and New York University. She has continued teaching Italian language and literature courses throughout her administrative career. She and her husband have 3 sons, ages 20, 17 and 12.

Risa Sodi (PhD '95)

I completed my thirty-fourth year at Yale this spring – twenty-three in the Italian Department, and eleven in the Yale College Dean's Office (YCDO). New to my portfolio this year was YCDO/ROTC Liaison. Thirty-four years ago, I couldn't have imagined that I'd be working closely with our Air Force and Naval ROTC commanders, nor with the more than forty undergraduate veterans enrolled in two programs I direct, the Transfer Student Program and the Eli Whitney Students Program. In fall 2023, I was honored with Yale University's Linda K. Lorimer Distinguished Service Award and, this spring, I was awarded the Phi Beta Kappa Joseph W. Gordon Award for Outstanding Support of Teaching and Learning. Both cited my work with special programs and non-traditional students to advance Yale's excellence in the fields of diversity, equity, inclusion, and belonging.

Erminia Ardissino (PhD '93)

Next academic year I will be a research associate at the Women's Studies in Religion Program at Harvard Divinity School. I presented a project on *The Bible for Gender Inclusiveness. Defense of Women's Dignity and Social Participation in Early Modern Italy*.

Jo Ann Cavallo (PhD '87)

My book *The Sicilian Puppet Theater of Agrippino Manteo (1884-1947): The Paladins of France in America* (Anthem Press, 2023) recently received a UNIMA-USA Nancy Staub Award and is forthcoming in Italian with Edizioni Museo Pasqualino (2024). The volume I edited, *L'epica e il teatro di figura mondiale / World Epics and Puppet Theater*, was published online as the latest issue of *AOQU* and in paperback by *Edizioni Museo Pasqualino*. I welcome proposals for contributions to the following ongoing projects: the *Anthem World Epic and Romance* book series; the websites *World Epics* and *eBOIARDO*; and the Italian Literature section of *The Literary Encyclopedia* (people, works, literary and cultural context essays). I'm approaching my 37th year at Columbia University and look forward to teaching "Renaissance Chivalric Epic and Folk Performance Traditions" in the fall semester.