Laura E. Ruberto and Joseph Sciorra (eds.). *New Italian Migrations to the United States. Volume 2: Art and Culture since 1945*. Afterword by Anthony Julian Tamburri. Urbana: University of Illinois Press, 2017. Pp. 213. ISBN 9780252082917.

In the second volume of their *New Italian Migrations to the United States*, editors Laura E. Ruberto and Joseph Sciorra have drawn together excellent essays of a multidisciplinary and interdisciplinary nature to address the history and diversity of “Italian American” art and culture, through successive waves of Italian migration to the USA (and sometimes back again to Italy) in their socio-historic context, and to identify areas that Italian-American scholarship has as yet insufficiently addressed, along with the challenges of finding the primary sources to do so. The volume can be read independently of the first volume, *Politics and History since 1945*, or in conjunction with it as presenting other dimensions of similar phenomena—much as the essays can stand alone, depending on one’s interests within Italian-American scholarship.

Their introduction situates the two volumes in relation to each other and highlights the idea of multiple successive waves of Italian migration from the late nineteenth century and into the twenty-first century, each wave with its own nuances and diversities. In particular, it addresses the complexities of the evolving situations in both Italy and the USA over the 70 years since WWII, yet it shows the lingering effects of the war experience and the stereotypic representations of post-war immigrants. Furthermore, Ruberto and Sciorra emphasize the dialogical relationships among emigration, immigration, metropole, and host country. Notably, the editors explain the reasons for the lack of a chapter on Italian-American literature since 1945 and its scholarship, and they offer their own contribution to this impactful aspect of Italian-American culture.

The three essays focusing primarily on women demonstrate the breadth of artistic and cultural topics and the plurality of approaches and methods addressed in the volume. In “‘Hot-Blooded Eye-Italian’ Women: The Lascivious and Desperate Post–World War II Italian Immigrant in U.S. Cinema,” Laura Ruberto explores Hollywood’s representations of the post-war Italian immigrant, particularly the repackaging of the “Italian diva” concept of the silent era (Francesca Bertini, Lidia Borelli) for the post-war period, showing how the stars of Italian cinema (Sophia Loren, Anna Magnani, Teresa Russo) become Hollywood’s Italian-immigrant war bride in the US—impoverished, primordial, alienated, accented.

She discusses how these stereotypes set the image of the Italian immigrant for Americans at the time and how they have had a lasting imprint on American and Italian-American culture. Incoronata (Nadia) Inserra, in “Performing in the Italian American ‘Translation Zone’: Alessandra Belloni’s Tarantella,” shifts to the 1970s and a single Italian-born musical-theatre artist’s representation of herself, Italy, and the Italian-American transnational dialogue that allowed her to project different linguistic and cultural identities—“Italian,” “Italian New Yorker,” “white American”—all the while rejecting the label of “immigrant,” as she claims she moved to the US by choice rather than necessity. Belloni’s life and writings provide an entry for Inserra’s examination of broad conceptualizations of gendered “Italian American” identity. Simone Cinotto studies the evolution of food culture and taste in the US prompted by changing socio-economic factors within, and the contributions of Italian middle-class immigrant cookbook writers, chefs, and cooking teachers, notably Marcella Hazan and Lidia Bastianich. His essay, “Immigrant Tastemakers: Italian Cookbook Writers and the Transnational Formation of Taste in Postindustrial America (1973–2000),” demonstrates how their efforts, combined with encouragement and publicity from established male American chefs and cooking writers, transformed American home and restaurant tastes for “authentic” Italian food, rather than “inauthentic” Italian-American concoctions.

In very distinct ways, both Joseph Sciorra in “‘Don’t Forget You Have Relatives Here’: Transnational Intimacy and Acoustic Communities of WOV-AM’s *La Grande Famiglia*” and John Allan Cicala in “A Moralizing Landscape as Scenography: Silvio Barile’s ‘Italian American Historical Artistic Museum’” integrate a specific personal history of Italian-American immigration with collective history and with scholarship relevant to the particular cultural product under examination—radio programming for Sciorra, folk art for Cicala. Sciorra blends his own family history of immigration with that of others of the early post-war period to show how a radio program broadcasting personal family messages in a public forum testifies to the multi-dimensional ties (affective, generational, material) between immigrants and their families in Italy, and the challenges to negotiating the maintenance (and the losses) of those ties. Cicala follows closely over time how a minimally educated Italian immigrant becomes a successful baker, and folk artist, working in concrete to create a sculpture museum in his bakery and restaurant that reflects his experience of America, his ties with Italy, and the vicissitudes of

his affective life—at times caustic, misogynistic, and dismissive while at others positive, celebratory, and idealizing.

In “Migration Italian Style: Charting the Contemporary U.S.-Bound Exodus (1990–2013),” Teresa Fiore attempts to systematize with documentation and statistics the demographic nature and social dimension of the most recent wave of Italian migration to the US, that of the highly educated, professional, and primarily young migrant seeking better opportunities in the US by choice rather than necessity, the self-styled “expat” rather than the earlier “immigrant.” In the process, Fiore addresses the class issues associated with these waves of migration and the failures of scholarship to address this most recent wave, particularly those students, professors, scholars, and researchers in Italian Studies departments. While Fiore hints at the ambiguities of “choice” and “necessity,” “Italian expat,” and “Italian American immigrant,” Anthony Julian Tamburri more directly explores the relationships among these self-identifications through a meta-analysis of terminology, using graphics to trace the shifting relationships in identities and identifications, via multi-directional interactions between Italy and the USA, Italianness and Americanness. In his “Afterword: The ‘Italian’ Writer as Exemplar, or Distinct Categories as Quixotic,” he ties together and further problematizes themes addressed throughout the volume about labels and identifications, whether projected by self or other.

Overall, editors Ruberto and Sciorra have provided an excellent resource for both students and researchers of Italian-American Studies, and of Italian Americans, whether referring to the “imaginary Italians” to whom the volume is dedicated, or the “real Italians” who grace its pages.

JAN MARTA

University of Toronto

Gianna Conrad (ed.). *100 sguardi sul Grigionitaliano*. Locarno: Dadò, 2018. Pp. 261. ISBN 9788882814915.

Through the choice of this title, Gianna Conrad already hints at the composition of this investigation of the *Grigioneitaliano* identity. Conrad and her colleagues lead the reader through an eclectic collection of stories, recollections, and visual representations of the Italian-speaking valleys in the Swiss canton Grigioni,