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.

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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,

pointing to their unique identity as individual entities and as a collective. They chose a wide collection of evocative testimonies ranging temporally from the late eighteenth century until the present. This celebration of the Mesolcina, Calanca, Bregaglia, and Valposchiavo did not appear as a mere coincidence, but rather marks the centenary of the *Pro Grigioni Italiano*, the association devoted to protecting and representing Italian language and culture within the Grigioni and within Switzerland itself.

The collection presents a range of different artists representative of diverse time periods and geographical and linguistic backgrounds with the expressed purpose of providing the widest range of testimonies of the area either in the original Italian or in translation. It plunges the reader into the discovery of the valleys' identity through the eyes of literary giants such as Hermann Hesse and Marcel Proust, but also of others who often take a back seat in the canon or do not usually appear in the role of authors. Conrad in fact picked surgeons, pastors, architects, and diplomats among many others.

The authors are not simple witnesses; rather, they are travellers. The act of travelling evokes both old and new thoughts and recollections that, by joining, together contribute to forming richer and more unique stories. The editors touch upon this point thanks to the translation work that forms one of the book's cornerstones, as the act of translating creates an entire new text in itself. Thus, translation purposefully takes a front seat in this collection, reflecting a process for the creation of new stories that have an inherent value on their own. For this reason, the translation of the texts not originally written in Italian are organized in such a way as to appear *before* the story in the original language, the text that most often assumes priority both physically and intellectually.

The choice of writers additionally stems from a peculiarity of the traveller's gaze. The clash of the familiar and the strange sparks the question that has come to shape today's Zeitgeist, that of identity. The editors trust that the reader will come to realize the uniqueness of the valleys, an identity that stands apart from the context of the Grisons, of Switzerland, and of the neighbouring Italian regions to which they are not only linguistically, but also historically, tied. The editors, in fact, propose the region in question as a new beacon of the wavering sense of existence that characterizes our ever-more ephemeral search for an identity.

Despite the rigorous research that transpires from the work, the selection of texts does not reflect the same amount of diversity as that of the authors. Many of the stories focus on the natural environment rather than the people who inhabit

it. Of course, it is not surprising that these might be the topics most covered, given the era in which many of these stories were produced and the awe-striking views of nature that characterize this specific region. The nineteenth century, after all, is also the era of Romanticism and the exaltation of the sublime.

Additionally, the work would have benefited from even just a small section on the history of the *Pro Grigioni Italiano*, as it would have helped the reader understand the context from which this collection emerges and why. The publication brings to the forefront an issue dear to many Italian speakers within the Confederation. The *Pro Grigioni Italiano* association emerges in an era in which the Swiss felt the need to defend and strengthen their national and local identities. As a minority community, Italian speakers today still feel this need particularly strongly, especially considering the eminence of Swiss-German and the continuously rising importance of English not only in the media, but also in the workplace and in academia, trends that appear as Italian at times struggles to stay relevant within the Confederation and within the Grisons themselves.

Conrad and her team present a carefully selected array of testimonies of a region that has much to offer. Their efforts reveal their keen eye and passion for the Italian-speaking valleys. They provide readers with a clear and concise introduction, as well as an elegant appendix detailing the biographies of the authors. Overall, the collection shines through as an effort at unveiling a new side of this region's global relevance.

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Ryan Calabretta-Sajder. *Divergenze in celluloide. Colore, migrazione e identità nei film gay* di Ferzan Özpetek. Milano-Udine: Mimesis, 2016. Pp. 250. ISBN 9788857537313.

L'opera di Ryan Calabretta-Sajder trova una propria collocazione all'interno degli studi *gender* e *queer* italiani aggiungendosi a quelli compiuti, fra gli altri, da Serena Anderlini-D'Onofrio, Lorenzo Bernini, Sergio Rigoletto, Catherine O'Rawe e Jacqueline Reich. Calabretta-Sajder prende ispirazione dai postulati di Derek Duncan ("Stairway to Heaven: Ferzan Özpetek and The Revision of Italy", *New Cinemas: Journal of Contemporary Film* 3.2 [2005]: 101–13) che mira a dimostrare