

ABSTRACT PRIN 2017

Transatlantic Transfers: The Italian Presence in Post-war America (1949-1972)

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The aim of the multidisciplinary research project *Transatlantic Transfers: The Italian Presence in Post-war America* (1949-1972) was to shift the research agenda from charting the cultural Americanization of Italy to retrieving context-specific instances of the "Italianization" of cultural production and consumption in the U.S.A., as well as from a national/international to a transnational/global framing of the history of relations between Italy and the U.S.A.

The research has been designed to trace the emergence, manifestations, and meanings of an Italian style which became internationally known in the 1950s and 1960s, and whose visibility has depended on a complex international and intercultural infrastructure for cultural, political, and economic exchange between Italy and the U.S.A.

The project has been designed to investigate how specific Italian works of art, architecture, literature, film, design, fashion, food and popular culture were introduced to American audiences, and how a recognizable Italian "modern" style

was appropriated as a marker of cultural distinction in the identity formation of an upward mobile, cosmopolitan, affluent American middle class. In those years, to put it briefly, new taste regimes have taken shape, and a modern, both cultural and economic "Made in Italy" has been established.

Over a three-years period, meetings and conferences have gathered Italian and American scholars from different thematic and methodological domains. The University of Gastronomic Sciences Research Unit started with an international conference on modern consumerism and commercial cultures (Pollenzo - CN, June 2021, June 2021); the Polytechnic University of Milan followed with one concerning architecture, design and fashion (Milan, April 2022); the University of Eastern Piedmont focused on literature and modern translations Pallanza - VB, June 2022); and the Roma Tre University ended the cycle with two conferences, respectively on film (Rome, November 2022) and on visual arts (Rome, November-December

2022).

A digital Atlas started mapping the relationships between Italian and American people, works and infrastructures; and a virtual exhibition was opened in 2024. Moreover, the new book series *Transatlantic Transfers. Studi e ricerche interdisciplinari* (Mimesis edizioni: <https://www.mimesisedizioni.it/catalogo/collana/855>), has initiated publications with five open-access books related to the research project: *The Italian Presence in Post-war America, 1949-1972*.

Architecture, Design, Fashion (2023, 2 voll., edited by Marta Averna, Gennaro Postiglione, Roberto Rizzi), *Un oceano di stile. Produzione*

e consumo di Made in Italy negli Stati Uniti del dopoguerra (2023, edited by Simone Cinotto and Giulia Crisanti), *Transatlantic Visions. Culture cinematografiche italiane negli Stati Uniti del secondo dopoguerra* (2023, edited by Enrico Carocci, Ilaria A. De Pascalis, Veronica Pravadelli), *Narrazioni atlantiche e arti visive. Sguardi fuori fuoco, politiche espositive, identità italiana, americanismo e antiamericanismo* (2024, edited by Lara Conte and Michele Dantini), *Trame transatlantiche. Relazioni letterarie tra Italia e Stati Uniti, 1949-1972* (2024, edited by Cristina Iuli and Stefano Morello).