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 “THE ITALIAN PLAYWRIGHTS PROJECT" HOSTED BY THE ITALIAN CULTURAL INSTITUTE

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**Translation of the Article:**

To start a dialogue between contemporary Italian and American dramaturgy bringing the best Italian plays to an American audience and America’s most innovative works to the “Belpaese” (Italy). No, this is not an utopy, this is the goal of the “Italian&American Playwrights Project, a true playwrights exchange between the two sides of the Ocean.

An ambitious project launched by the Martin E. Segal Theater, Cuny, in collaboration with  **[Valeria Orani](https://www.lavocedinewyork.com/arts/2016/07/27/valeria-orani-creativi-italiani-new-york/%22%20%5Ct%20%22_blank)**, artistic director of Umanism NY. Umanism is the first provider of organizational, promotional and logisic services for contemporary Italian culture and professionals in the Big Apple. It was Valeria who, working with Frank Hentschker, Executive Director of the Segal Theatre Center decided to start this project. Thanks to her managerial experience, Valeria started what she calls a real “supply chain” for the promotion of Italian theater overseas. Hentschker described the initiative as “the most significant Italian playwright project in the last two decades in the Americas”.

The initiative is also supported by the Institute of Italian Culture in New York.

The project was presented at the Institure during a roundtable discussion on strategies for the dissemination of contemporary Italian and American dramaturgy through translation, publication and promotion of playwrights in both countries. The panel discussion was made of Valeria Orani, Frank Hentschker and Fabio Troisi, Attaché for Cultural Affairs - Visual Arts and Performing Arts at the Italian Cultural Institute.

Orani explains that the importance of “crossing the ocean” to promote Italian playwrights in the US and American playwrights in Italy lays in the fact that in the last 30 years existing ties and connections between contemporary dramaturgy between the two sides of the ocean have been lost. So much so, she adds, that there are excellent projects for the dissemination of Italian dramaturgy in other European countries but unbelievably, nothing exists for English-speaking countries.

Ultimately, the major challenge is represented by translation. In fact in order to bring contemporary Italian dramaturgy in the US and the other way around, requires a major work to make the plays accessible to another language speaking audience. This needs to be done respecting the author’s artistic choices and style of narrative.