

TIZIANA RINALDI CASTRO

ACADEMIC, LITERARY & PROFESSIONAL RÉSUMÉ — 2026

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PROFILE

Writer, university lecturer, cultural critic, translator, and public-humanities practitioner with more than twenty years of university teaching experience in the United States. Her interdisciplinary work brings together classical studies, Italian literature and culture, visual arts, film, anthropology, religion and ritual, cultural memory, migration, urban studies, and creative writing.

Areas of specialization

- Classical mythology and its modern reception; religion, ritual, and cultural memory.
- Italian literature, cinema, visual culture, migration, diaspora, and urban studies.
- Mafia in history, fiction, film, and media; memoir, autofiction, translation, editing, and public humanities.

UNIVERSITY TEACHING

Montclair State University Adjunct Professor, Classics and General Humanities. Courses include Classical Mythology (2004–present), Troy and the Trojan War (2006–present), Humanities I and II (2020–present), and Italian Language I and II (Fall 2002–Fall 2003).	2002–present
St. Francis College Adjunct Professor, Italian and Cultural Studies. Teaches Mafia in Fiction and History (2024–present); taught Italian language through art and cinema from 2015 through 2023.	2015–present
Fordham University Adjunct Instructor, Italian Language. Taught Italian I and II through non-continuous appointments.	2012–2020
New York University Adjunct Instructor, Department of Italian Studies. Taught Elementary and Intermediate Italian through non-continuous appointments.	2005–Spring 2020
The College of New Rochelle, School of New Resources Adjunct Professor. Taught Experience, Learning, and Identity; Ways of Knowing; Science and Human Value; and Anthropological and Cultural Geography.	2003–2015
City College of New York Adjunct Instructor, Department of Foreign Languages. Taught Italian II.	Jan.–May 2004
Trinidad State Junior College Adjunct Instructor. Taught Art History I and II and Italian Language I and II.	1999–2000

PROFESSIONAL & CULTURAL LEADERSHIP

Avant Assessment Freelance Assessment Developer, Item Writer, and Language Consultant. Project-based development, revision, and validation of Italian- and English-language assessments aligned with ACTFL, CEFR, and ILR standards.	2009–present
BACAS — Borghi Antichi Cultura Arte Scienze Co-founder and Head of Literary Programming and Classical Studies. Coordinates literary and interdisciplinary programming. Led the literary component of the 2018 BACAS Scholars, Scientists and Artists Residency; curated Writers Walking; organized Leonardo Colombati's creative-writing seminar and Franco Arminio's New York readings.	2018–present
New York State Council on the Arts (NYSCA) Screening Committee Panelist, Individual Artist Program. Reviewed 253 Film, Media and New Technology proposals for the final selection of 65 grants.	2002

SELECTED PUBLICATIONS

Books

- **Under contract for English-language publication:** *Rebel City: A Guide to New York's Wild Side*, Europa Editions; translated by Michael Reynolds.
- *Guida alla New York ribelle. Una guida storica*, Voland, 2024.
- *Deux choses amères et une douce*, French edition of *Due cose amare e una dolce*, Cap Régions Éditions, 2024.
- *Come della rosa*, Effigie, 2017.
- *Due cose amare e una dolce*, Edizioni e/o, 2007.
- *Il lungo ritorno*, Edizioni e/o, 2001.

Short fiction, essays, poetry, and libretti

- “Una distanza irriducibile,” *Nuovi Argomenti*, 2018; “Quando la guerra finisce ma non smette,” *Laudato sie mi' Signore. Scritti eretici su san Francesco*, Nuove Edizioni Aldine, 2015.
- “The Embroidered Hoop of Mourning,” *Embroidered Stories*, University Press of Mississippi, 2014.
- “Il perpetuo pranzo di Natale,” *Buon Natale e Felice Anno Nuovo*, Castelvevchi, 2013.
- “Femminelli a Via Toledo,” *il manifesto*, August 2008; republished as “A via Toledo” in *Italia Underground*, Sandro Teti, 2009.
- “Il regalo,” *Qualcuno ha morso il cane*, Coniglio Editore, 2008; “C'è una parte di me che dorme nel West,” *il manifesto*, 2007; “Dieci dollari, venticinque anni e la luce di Dio,” *MicroMega*, 2002.
- *Lament of Ariadne*, libretto, music and direction by Riccardo Martinini, Orchestra CIMA/L'Artipelago, Rome, 2009; *Due cose amare e una dolce*, texts for Lawrence D. “Butch” Morris's Conduction No. 176, MAT, Rome, 2008; *Ultimo Testamento*, poetic text and libretto, Santa Cecilia Conservatory Easter Concert, Rome, 2002.
- “Make Your Life a Prayer,” *Harmony in Chakras: Volume One*, 2018; “Il ritmo nella possessione Yoruba,” *I sentieri del sacro*, Manifestolibri, 2003.

- “Ancient Wisdom, Doom’s Day, and the Mystique of Calling God by Name,” *The Image of America*, 2000; “Africa’s Legacy in America Today: Yorùbá, Lucumí, and Santería,” *ibid.*, 1999.
- Contributing poet, *Forever Friends*, ed. Shelagh Watkins, Lulu, 2008; *Dai morti*, Edizioni Ripostes, 1992.

Prefaces and afterwords

- Preface to Washington Irving, *Il giovin bandito*, trans. Claudio Marrucci, Nuove Edizioni Aldine, 2013; afterword to Angelo Mastrandrea, *Il trombettiere di Custer. E altre storie bizzarre di migranti italiani*, Futura Editrice, 2010.

JOURNALISM, EDITORIAL WORK & TRANSLATION

- Selected reportage for *Il Venerdì di Repubblica*: “Miracolo a Nueva York,” on New York’s Feast of Our Lady of Guadalupe, text by Tiziana Rinaldi Castro and photographs by Albano Ballerini, December 2018; “Nell’isola dove New York seppellisce i suoi fantasmi,” *Hart Island*, photographs by Alfredo Bini, July 2017.
- Selected reportage for *Il Reportage*: “Usa, dal Vietnam ai diritti: come cambia la rivolta,” photographs by Alfredo Bini, no. 25, 2015, pp. 10–17; “Radio Venceremos,” by Tiziana Rinaldi Castro, on El Salvador twenty years later, *Year V*, no. 20, 2014.
- New York correspondent and contributor, *il manifesto*, 2001–2013. Selected work: “Quando la guerra vola giù dal cielo,” *Alias—il manifesto*, 2013; “Violenza inutile, Obama dov’è finito?” on Occupy Wall Street, 2011; “Lakota in marcia contro il G8,” 2001.
- “Quando gli scrittori scelgono un’altra lingua,” conversation with Jhumpa Lahiri, *la Repubblica*, September 25, 2016.
- Recurring guest on Rai Radio 3’s *Fahrenheit* for each book publication and for the presentation of BACAS.
- Co-editor, translator, writer, and editorial coordinator, *La Babele che non c’è*, vols. 1–5, 1998–2001; contributing writer, *Noi Altri*, edited by Antonio Veneziani.
- Editor/reviewer of the English translations of Isabella Ducrot’s *The Checkered Cloth*, Fallaste corazon, and Suonno; Italian subtitle translator for Paola Iglioni’s *Harry Smith, An American Magus*.
- Translation supervisor and proofreader for Anne Rice’s *Belinda* (Pironti, 1994) and Raymond Carver’s *Acquamarina* (Pironti, 1992), both translated into Italian by Pasquale Sica.

Selected critical reception

Her work has been reviewed or discussed by Angelo Mastrandrea (il manifesto), Cristina Lombardi-Diop (L’Indice dei libri del mese), Teresa Fiore (Nazione Indiana), Giovanna Pavesi (La Voce di New York), Pierluigi Razzano (la Repubblica), Brunella Schisa (Il Venerdì di Repubblica), Pietro Cheli (Amica), Michele De Mieri (l’Unità), Massimo Onofri (Diario), Giorgio Mariani (il manifesto), and Cinzia Fiori (Corriere della Sera).

SELECTED PUBLIC PROGRAMS, MEDIA & ARTISTIC WORK

- **2025** — Critical content contributor to *The Future Was Then: The Changing Face of Fascist Italy*, conceived and curated by B.A. Van Sise, Poster House, New York; speaker at *Memory Across Time and Disciplines*, Montclair State University; presentations of *Guida alla New York ribelle* with Nicola Lucchi at Rizzoli Bookstore (New York) and Pietro Costa at Biblioteca Lazzerini (Prato).
- **2024** — Presentation of *Guida alla New York ribelle* at Più libri più liberi, Rome, in conversation with Marco Cassini.
- **2017** — Presentations of *Come della rosa* with Jhumpa Lahiri and Teresa Fiore at NYU’s Casa Italiana Zerilli-Marimò, and with Sara Antonelli and Cristina Lombardi-Diop at Casa delle Letterature, Rome.
- **2015** — Respondent for *In Other Wor(l)ds: Jhumpa Lahiri on the Italian Language and Culture as a Place of Creative Freedom*, moderated by Teresa Fiore, Montclair State University.
- **2008–2009** — Lament of Ariadne, Orchestra CIMA/L’Artipelago, Rome; *Due cose amare e una dolce*, Conduction No. 176 at MAT and recitals at Auditorium Parco della Musica, L’Artipelago, and La Goldonetta.
- **2003** — Writer, co-director, and producer of *The Power of the Tarantula: Trance, Expiation, and Liberation in Traditional Southern Italian Dances*.
- **2000–2002** — *Ultimo Testamento*, Santa Cecilia Conservatory Easter Concert; writer/speaker at Caravane; guest on RAI’s *Harem* and *Due di notte*; writer/performer of *Harlem Me* at Enzimi; performer and speaker at *Divina et Femina III*, University of Ottawa.
- **1989–1999** — Performer in *Babelberg* (1999); director of Federico García Lorca’s *Bodas de sangre* (1996); writer/director/editor of *My Friend Alexej* (1990) and *Beggar or Nightmare?* (1989), the latter nominated for NYU’s best-directing award.

EDUCATION

New York University, Gallatin School M.A., Interdisciplinary Studies. Thesis: Exchanging Death for Life: The Legacy of Dionysus the Liberator. Sacrifice in Ancient Greece and in Modern Sardinian Carnivals.	1998
New York University, Tisch School of the Arts B.F.A., Film and Television. Training in directing, screenwriting, editing, animation, and 16mm film production.	1991
University of Bologna Studies in History and Philosophy. Concentration in aesthetics and art theory.	1984–1987
Teatro Colli, Bologna Acting and theatre training. Performance, playwriting, and directing.	1985–1987
Liceo Classico Marco Tullio Cicerone Diploma di maturità classica. Classical secondary-school diploma.	1984

AWARDS, LANGUAGES & DIGITAL SKILLS

- *Il lungo ritorno* — selected for the Premio Alberto Moravia and Letteratura Donna.
- Languages: Italian (native); English (bilingual); Spanish (good working knowledge, spoken and written).
- Digital skills: Canvas, Blackboard, synchronous and asynchronous online teaching, Microsoft Office, Google Workspace, and digital course-material design.

References available upon request.