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Tanya Domi:

Hi, this is Tanya Domi. Welcome to The Thought Project, recorded at The Graduate Center of the City University of New York, fostering groundbreaking research and scholarship in the arts, social sciences, and sciences. In this space, we talk with faculty and doctoral students about the big thinking and big ideas generating cutting-edge research, informing New Yorkers and the world.

Tanya Domi:

This week's guest is Eugenia Paulicelli, professor of Italian, comparative literature, and women's studies at Queens College and The Graduate Center-CUNY. She is founder and coordinator of a concentration in fashion studies, master's of liberal studies at The Graduate Center.

Tanya Domi:

She is editor, co-editor, and author of several books, book chapters, special issue journals, and articles on the history and theory of fashion, cinema, and literature. She is also the founder of the academic film festival IC CUNY, that just saw it's second edition at The Graduate Center in Fall 2019, dedicated to the craft of cinema and costume design.

Tanya Domi:

Welcome to The Thought Project, Professor Paulicelli.

Prof Paulicelli:

Thank you very much for having me here.

Tanya Domi:

You came to America from Italy. You were born in Italy, which is a major giant in global fashion industry. How has Italian fashion shaped your views and your ideas about fashion, since you came from that milieu?

Prof Paulicelli:

Coming from Italy, I think it is easier to see the long history of fashion in the West. Fashion, as we know it today, was not born yesterday. I mean, is a long history. I think that sometimes people tend to think of fashion as only a contemporary phenomenon.

Prof Paulicelli:

Fashion started in the craft and the workshops of middle ages and Renaissance, in Italy. Really, when the industry started with the craft and craftsmanship, artisanal work in textile, clothing, jewelry, and all that.

Prof Paulicelli:

At the same time, with the invention of the printing press, it was a huge production of literature that talk about fashion, and how to behave, how to appear, how to be elegant. Dress was also linked to civility, to power, to political power.

Tanya Domi:

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And probably to money, too, I would imagine.

Prof Paulicelli:

And money!

Tanya Domi:

Yeah.

Prof Paulicelli:

And the money, because fashion, at that time, was a part of the elite society. The courts, the city-states, these important families that ruled Italian cities like Milano, like Florence. But even smaller ones, like Mantua, for example, or Urbino, Lucca, that was very important for textile, or Venice.

Prof Paulicelli:

That kind of composite identity, that Italy still, you can see today, so fashion was born then with this also a narrative surrounding certain ideal taste and elegance. For example, one of the most successful books at the time was the Book of the Courtier, written by Castiglione, who was also a diplomat. They were politicians, these people who wrote these books.

Prof Paulicelli:

He talks about how the art of sprezzatura, for example, which is the art of being cool, is a word that has been appropriated, for example, in the blogosphere in the 21st century for menswear. So it's quite interesting-

Tanya Domi:

Interesting. Interesting. Yeah.

Prof Paulicelli:

It's quite interesting to see. Also, at that time, costume books were produced. They went hand-by-hand with the production of maps. Because it was the middle of the geographical exploration, the birth of proto-capitalism, and also of colonialism, because think of all these Western countries that went to the New World, and brought back all these goods-

Tanya Domi:

That were sold, or reproduced, or replicated.

Prof Paulicelli:

Exactly.

Tanya Domi:

One of the capitals, I mean, when you're talking about diplomacy, I'm thinking of, in the middle ages, was the capital of Ragusa, which is Dubrovnik today, in Croatia. That was a major outpost of diplomacy. We are really talking about people who had a lot of money and power, right?

Prof Paulicelli:

Yes. In fact, I mean, you can see also, in the paintings, because-

Tanya Domi:

Yes, of course.

Prof Paulicelli:

... for the fashion and clothing of that time, not everything is available, although there are some museums and archives that still have some textiles. But the paintings is an amazing visual-

Tanya Domi:

Florence, I mean-

Prof Paulicelli:

Yeah.

Tanya Domi:

In Florence, you see that. It's very-

Prof Paulicelli:

Everywhere you go.

Tanya Domi:

... very rich. Very-

Prof Paulicelli:

And every color and detail, there's a specific symbolism which is also very linked to politics, and power, and gender. At this time, also, it is interesting, because we talk about the elite and aristocracy, but also there was a new bourgeoisie that was, and so new mobility in the classes, because of the trade, because of the banking. The Medici in Florence, they were bankers. They were not aristocrats, but then they ruled. They became the princes of the city.

Prof Paulicelli:

There was a fear, also, associated with fashion, because it was a desire of acquiring beautiful things, but at the same time, the people who were in power were afraid of losing that power.

Tanya Domi:

Of course.

Prof Paulicelli:

But also, in terms of gender, controlling the appearance of certain ideals of femininity and masculinity.

Tanya Domi:

Oh, that continues into this very day.

Prof Paulicelli:

Exactly! That's why it's so interesting to see this as a long history. Because at that time, also, the state and the church emanated sumptuary laws in order to control the social body, in order to control behavior, and expenditure. Because in some cases, people who belonged to the bourgeois or the riches, merchants, they could afford to dress as princes.

Prof Paulicelli:

The fear was, also, to be confused in terms of class, right? Or gender. For example, there are a lot of sumptuary laws because men like to dress as women, and the contrary, women as men, so-

Tanya Domi:

How interesting.

Prof Paulicelli:

It's very, very fascinating.

Tanya Domi:

Very, very interesting. You have immersed yourself in film, in literature, in fashion, and you have created a scholarly career. What's been your process? How did you transfer these ideas, and you've created the master's track here at The Graduate Center, in the MALS on fashion studies? I don't know of any other master's like it in the country. Here in New York City, which is also a global fashion capital.

Prof Paulicelli:

It was very clear to me, when I was studying for my research, because I was always interested in this connection between fashion, clothing, and power, gender. The creation of individual, but also collective identity and national identities. These are things that were at the core of my interest. In fact, I did also a study on the fashion under fascism.

Prof Paulicelli:

I wanted to translate and to transfer those kind of ideas. I thought, "Well, it would be great, if I can have a discussion and dialogue with students about those issues." Because at that time fashion was not really considered an academic field, but it was starting, it was kind of exploding in the '80s.

Tanya Domi:

At the beginning-

Prof Paulicelli:

It was really starting-

Tanya Domi:

... at the beginning [crosstalk 00:08:56]. Uh-huh (affirmative).

Prof Paulicelli:

... because I can see that, also, because, I mean, from the '60s over, but then, in the '80s really, because I think within a new wave of feminist thought, the activism-

Tanya Domi:

The second wave, yeah. Second wave.

Prof Paulicelli:

It was all a re-thinking.

Tanya Domi:

Right.

Prof Paulicelli:

Right? Of that kind of worlds that were excluded from the political, but indeed, they are very political. That was a push for me.

Prof Paulicelli:

Then I started to design syllabi about fashion. Within, because I'm a professor of Italian studies, I started also within Italian studies, but also, I did it in European studies, comparative literature-

Tanya Domi:

Yeah, that makes sense.

Prof Paulicelli:

... because I wanted to see, also, because I started to read it. The more I read, the more I found things that were coming from different disciplines. That, for me, was fascinating.

Prof Paulicelli:

Because I think it is not a good idea. I mean, this never is a good idea, to be stuck in one discipline. Fashion gave me that opportunity, because of my curiosity, I mean, natural curiosity, to explore. I kind of-

Tanya Domi:

You were looking-

Prof Paulicelli:

... enjoyed, enjoyed, and then I put together this sort of collage and sewing, if I can use this metaphor, and create this syllabus. I didn't have any kind of point of reference. I just said, "Okay, let me do it."

Prof Paulicelli:

When I start doing this, I also started to, with undergrad, and then grad students, brought students to the museum, because of course, we are in New York, as you said. This is one of the global center, where you can really see fashion in action in all different-

Tanya Domi:

Some of the greatest museums-

Prof Paulicelli:

Exactly.

Tanya Domi:

... in the world, as well, here.

Prof Paulicelli:

Exactly. It's really the place where you can see this, and then you can engage the students to do work also outside the classroom. The classroom becomes, also, a kind of a lab, in which you can discuss. And then you can also-

Tanya Domi:

Do field work. Yes.

Prof Paulicelli:

... [crosstalk 00:11:04]. Encourage with me, but also encourage themselves to do that.

Tanya Domi:

You outfaced this when you created this interdisciplinary approach in your conference, and in book publications. An international conference on Fabric of Cultures: Fashion, Identity, and Globalization. You did some collaborative work, not only throughout CUNY, but also with colleagues in Europe. Trans-national collaborations. That must have been quite a high point in manifesting the scholarly discourse and publishing about it.

Prof Paulicelli:

Absolutely. It was fascinating work. Still is an ongoing research project for me. This started, also, with the fact that the students, especially Queens College, were coming from all different cultures and background. One of the assignment, I said, "Why don't you discuss, through the reading, but then discuss dress and clothing pertaining to yourself? Gender issues, but also family tradition and culture."

Prof Paulicelli:

That, for me, was fascinating, also to see what they were writing. And how-

Tanya Domi:

It was kind of ethnographic, as well, right?

Prof Paulicelli:

Exactly. Exactly.

Tanya Domi:

Yes.

Prof Paulicelli:

Because I was very curious to discover this world. Each one of them, for me, opened up this new world, new window. Then fashion is a land, in order to uncover these dynamics in terms of creation of gender expectation, or disrupting certain expectation, play with them, be transgressive or political. And traditional, so traditional, family tradition, for example. How folkloric dress was included in, let's say, modern.

Prof Paulicelli:

It was really fascinating. The Fabric of Culture started because then I realized that, also, Queens College had a costume and textile collection. So I-

Tanya Domi:

Oh, really?

Prof Paulicelli:

Yes. I proposed that exhibition. Then I was doing a class at The Graduate Center at that time, as well. We did an exhibition. This was in 2006, when the project started. It was really successful. Then I included also some Italian designers. For example, Antonio Marras, who does fantastic work, because he is very much into this critique of certain ideas of globalization in terms that its not an umbrella suppressing diversity, or suppressing local culture. He is from Sardinia, which is a region-

Tanya Domi:

Right. Right. In Southern Italy, right?

Prof Paulicelli:

Exactly. And still-

Tanya Domi:

Right.

Prof Paulicelli:

... does a lot of interesting work with some artists I'm working, at the moment, called [inaudible 00:14:17]-

Tanya Domi:

It doesn't strike me as being a surprise that this is happening at Queens College, because maybe not all our listeners know, but Queens County is the most diverse county in the United States. There's over 180 languages spoken in Queens. It is an incredible melting pot of the world. Here, right in New York City. I mean, more broadly, we know this about New York City in general, but Queens, specifically, right?

Prof Paulicelli:

Exactly. In fact, to me, there has been such an enrichment, to work in these two completely different, but at the same time, I've been trying to integrate the study of fashion at Queens College, and also at The Graduate Center.

Tanya Domi:

Right. Right.

Prof Paulicelli:

I knew when I did, because we did the exhibition, then we did this international conference. At the time, they were the major scholars doing important work. It became a book we published with Routledge in 2009. But also, there is a new, this kind of approach has morphed in a new chapter of the Fabric of Culture, because we created a website. I re-imagined the courses.

Prof Paulicelli:

Some of my students did seminars with my undergraduate students at Queens, for example. They also created some objects that we included in the exhibition that we did in 2017, at the Art Center at Queens College. There was a lot of-

Tanya Domi:

Interactive.

Prof Paulicelli:

Interactive, I mean, I think-

Tanya Domi:

Engagement.

Prof Paulicelli:

Exactly. I think the students are incredible. The students, I even had a student in the master's program, in MALS, who was a professional pattern maker, and worked in the industry for years. She was able to give life to a dress that was only on a photograph in 1908. This dress was designed by an Italian activist, feminist, pacifist, and seamstress.

Prof Paulicelli:

Because this also, that's the other thing that to me, it is very important, in this long history, right? First of all, to discover certain things that have not been highlighted. The work of some of the people, and

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especially women, I would say. Because women, fashion is also work. All these people who are working in this multi-billion industry.

Prof Paulicelli:

Also, fashion has stained itself with a lot of tragedies. A lot of-

Tanya Domi:

Of course. One here in New York City was the shirt factory fire, which-

Prof Paulicelli:

In 1911.

Tanya Domi:

... which spurred the labor movement in America.

Tanya Domi:

You know, speaking of which, I mean, this is really rich. It's a rich conversation. But now we're also looking about, and we're living in, this age of technological revolution. It is affecting our lives. All of us are talking about Google versus "Which platform are you on? Which app are you using? How does it affect your day-to-day life?" Well, how is technology now driving fashion trend, and how do you think the manufacturing industry is being changed with regard to fashion, and the technology that's now part of our everyday lives?

Prof Paulicelli:

Completely, because I think fashion, indeed, if you see, again, in the long history, always was affected by technology. Then, and also people were affected, in terms of work and daily life, and way of thinking. Time and space. How much time we spend on the internet, and actually how much time we buy in the internet.

Prof Paulicelli:

It's completely transformed in all different levels. In terms of production, robots. In terms of-

Tanya Domi:

It's no longer humans cutting-

Prof Paulicelli:

Yeah, but-

Tanya Domi:

... material and cloth?

Prof Paulicelli:

But, on the other hand, the luxury brands, because there is a lot of gap-

Tanya Domi:

Sure. Gap.

Prof Paulicelli:

The industry is now really, I mean, eliminating a lot of ... You have these giants, fast fashion. You have these luxury brands, they emphasize the artisanal. The craft. They have schools.

Tanya Domi:

The tailoring.

Prof Paulicelli:

The tailoring. Because otherwise, without that, you don't justify this kind of prestigious product.

Tanya Domi:

Right.

Prof Paulicelli:

Right? It is, and technology, again, so for example, think of the way fashion is, any item of clothing is narrated. Even in Instagram. You have a photograph. You have a little text.

Tanya Domi:

Oh, yeah, Instagram is really the platform-

Prof Paulicelli:

Text.

Tanya Domi:

Yes.

Prof Paulicelli:

But at the same time, this doesn't mean that the human part ... Think of the way, for example, women's cooperative, women's group, they are creating with immigrant women, trying to requalify their work to create, in New York exists one organization-

Tanya Domi:

These are new startups?

Prof Paulicelli:

Yeah, I mean, it's so-

Tanya Domi:

In fashion.

Prof Paulicelli:

It's a challenging moment, but full of a lot of different and opposite forces, in a way. Because on the one hand, you have this highly technological, artificial intelligence, you can actually, when Bolton did the exhibition Manus x Machina, at the Met, it was a fantastic exhibition, in the way he was able to illustrate how even couture, even from the birth of haute couture in the 19th century, the machine was part of it. It's not-

Tanya Domi:

It's part of it production-

Prof Paulicelli:

It's part of its production, because you cannot eliminate one from the other. I think, also, this idea of the hand and the machine as two opposite, we have to be more nuanced and sophisticated to see how the two-

Tanya Domi:

That's part of producing every piece-

Prof Paulicelli:

I think so.

Tanya Domi:

... of clothing.

Prof Paulicelli:

Of course, people can, let's say, with 3-D printing, you can print a dress, or a-

Tanya Domi:

Yes. That's true.

Prof Paulicelli:

You can do that, right?

Tanya Domi:

That's true. 3-D printing, yes.

Prof Paulicelli:

That's the future, of course. Or the present, for some people already. But at the same time, I think there is a lot of interest in those skills. The hand skills. There's a lot of-

Tanya Domi:

Those remain.

Prof Paulicelli:

Yes.

Tanya Domi:

Those remain.

Prof Paulicelli:

Yes. Yes.

Tanya Domi:

In other words, that's still going to be present irrespective of whatever technology is forthcoming. You talk about technology, but also, I think, for average people, I think during, for example, the Golden Globes, and we see the Academy Awards. They talk about the awards for costume and makeup, which is all part of fashion. I think Americans get a big injection of fashion through the screen. The movie industry. The film industry. That's also in play as part of this technology shaping engagement with respect to fashion.

Prof Paulicelli:

Yes. Because cinema is also the area I have been working from for quite a while. It's key. It's quite key in launching. Think of-

Tanya Domi:

Launching fashion.

Prof Paulicelli:

Yes, for example, Hollywood long-

Tanya Domi:

Between the red carpet and the film, right?

Prof Paulicelli:

Yeah, well, Hollywood, in the 1930s, launched American fashion, when Paris was ... and the same happened in Italy. In the post-war, the Marshall Plan, Italy and France were the two countries to do, there's a really, there's also political underpinning into these kind of moments in history.

Prof Paulicelli:

It was actually cinema, Italian cinema, that was able to launch Italian fashion globally to the world. Why is this? Because it's a very, very powerful ... Mussolini, when he inaugurated the School of Cinematography in Rome, in 1937, the slogan was "Cinematography is one of the most powerful

weapons." Right? Because the understanding that it was a kind of relatively new technology. Right? At that time.

Prof Paulicelli:

Think of the way cinema has evolved. At the point that we have a new genre. For example, fashion films. Not only feature film, that still are so powerful. But think of the industry, and the role, you mentioned costume designers. For example, costume designers, and many of them were women. They were not recognized.

Prof Paulicelli:

The recognition of the work of the costume designer in America came early in the 1920s, '30s. In Italy, later because there was no school where this costume designer went. Then they started to recognize. Why is that? Because it's important, the role, in the making of a film. The role of dress in this kind of spectacle.

Prof Paulicelli:

You think of certain iconic films, and immediately associate a certain particular item with the body of the actress, of the story. Because it's spectacle. It's entertaining, and we all need that kind of pleasure, if you think, right?

Prof Paulicelli:

That's where the character is becoming, like, who is wearing ... The next day, or even at the same time, you check who is wearing what, right? You are wearing the name of the designer. Not even the dress. You're wearing Dior. You're wearing Prada. Wearing Armani. And so forth.

Prof Paulicelli:

Because these two industries also, they have a synergetic relationship. They work together in a synergetic way, in helping each other in reaching out, consumers and-

Tanya Domi:

Sure, and coming to us through the big screen.

Prof Paulicelli:

Yeah.

Tanya Domi:

You mentioned Mussolini, and your first book was on Fashion under Fascism: Beyond the Black Shirt. We always hear that term, Black Shirts and Brown Shirts, when we're referring to authoritarian dictators. Now, we have this history, it's coming back, it seems. Not very good ways. There's a rise of global illiberalism from India to the United States, and even in Europe we're seeing right-wing governments, where also Russia has really ascended in this regard.

Tanya Domi:

You've studied this from a historical standpoint. Is there any indications now, in this changing world that we're living in, has this political dent, has it shifted into fashion? I mean, a few years ago, there was commentary about men wearing skinnier ties. "There's an economic contraction, so men are wearing skinny ties." This rise of authoritarianism, are we seeing any indications in the fashion realm?

Prof Paulicelli:

Yes. I think we live in a moment, globally, in which we have seen many examples of resurgence of neo-fascism. Racism and nationalism. This is true in Europe, and here. [crosstalk 00:27:48]-

Tanya Domi:

Sure, white supremacy.

Prof Paulicelli:

It's a global-

Tanya Domi:

Phenomenon.

Prof Paulicelli:

I think it's a global phenomenon. What I think it is important to do, and you are right in saying that we really need to know the past, and so that's why, to me, it is always important to see, and to go in-depth. Why? Because Mussolini and fascism was born in Italy after World War One. In a particular moment of crisis, and also fear. Fear. Fear. Fear, fear, [inaudible 00:28:32], and confusion.

Prof Paulicelli:

Fascism started, I mean, Mussolini was elected, and the same happened to Hitler. [crosstalk 00:28:41]-

Tanya Domi:

Oh, absolutely!

Prof Paulicelli:

They seized power.

Tanya Domi:

They came to power through the ballot box.

Prof Paulicelli:

Yeah, exactly.

Tanya Domi:

Absolutely.

Prof Paulicelli:

He was able to create this distinct image. You mentioned the Black Shirt. No government before that was able to do that. To produce that kind of a strong image of the Duce. The totalitarian. The creation.

Prof Paulicelli:

At the same time, it was, to me, such an amazing journey to go into the archives. In those days, they didn't digitize, in the late '90s, when I was doing all of this research in the magazines. The newsreel. Trying to see. It was a very fascinating journey, also, to see how fascism was a very contradictory ... It had a lot of opposite.

Prof Paulicelli:

One the one hand, this idea of the uniform, and the Black Shirt. On the other, it wanted to have this, to please. This idea of bourgeoisie, and with the fashionable dresses, also because it understood that fashion was an economic force, and wanted to have that kind of attraction.

Prof Paulicelli:

Or, for example, the athletic body. A woman with an athletic body. A man, of course. They created all these schools for sport, etc. But on the other hand, also, this idea of the Mother, so traditional, with a lot of kids. On the other hand, a lot of films produced in fascism, fashion shows, I studied all these things, where are not overt propaganda. This is interesting to-

Tanya Domi:

So it's subtle?

Prof Paulicelli:

Exactly.

Tanya Domi:

Very subtle.

Prof Paulicelli:

Propaganda not of overt propaganda-

Tanya Domi:

Mm-hmm (affirmative).

Prof Paulicelli:

... but it had to be seamless. Entertaining. In fact, it's so interesting to see the narratives created in this-

Tanya Domi:

Well, right. I mean, and Mr. Trump comes out of celebrity, out of the silver screen.

Prof Paulicelli:

I mean, yeah, I mean-

Tanya Domi:

The small screen.

Prof Paulicelli:

It's amazing to see this. But there's the contradictions. Then, also, to see that fascism failed to actually make it real, that kind of totalitarian regime, and also anthropological revolution. Because fascism wanted to create New Italians. Right? Eliminating dialect, or foreign terms from the Italian language. Behavior. All of that.

Prof Paulicelli:

But me, it is important to study this period. Also, to understand certain forms of fascism of the present. I would like to underline that, because history doesn't repeat itself in the same-

Tanya Domi:

Way. Right.

Prof Paulicelli:

Exactly. You have to be able to identify, that's why we need this critical understanding of history. Not to forget, really. But at the same time, being able to unpack, in fashion, for example, this is very interesting. Because fascism also worked on media. The power of the media. So fashion, sport, cinema, the radio. They were industries that fascism completely-

Tanya Domi:

Interconnected.

Prof Paulicelli:

Oh, absolutely, so that's very important.

Tanya Domi:

Well, we can see that playing out now, for sure. Let's just bring it back to the United States here for a moment. This has become the practice of people ordering clothes online, and the mortar and brick stores have been disappearing, and just yesterday, Macy's announced an additional closure of 15 stores in the United States. Of course, we're one block from the largest, and the home store.

Tanya Domi:

But this is a second round, and what does this say about retail fashion, where your average consumer can walk in off the street to purchase a new suit, or a new dress, or some new clothes? What's happening?

Prof Paulicelli:

You're absolutely right, also, to connect this with the technology. Because that has an enormous impact in the way we consume. These department stores, it was, at that time, at the end of the 19th century, was a revolution of shopping, at that time. In that space after the Industrial Revolution, if you think the department store put out of business the small shops, right?

Tanya Domi:

Sure. Sure.

Prof Paulicelli:

There was this illusion of freedom, right? Described in a wonderful novel by Emile Zola, The Ladies' Paradise. So that women could go in just to browse, maybe not to buy. That is completely dead. We live in a society now where people do the online shopping. This is the reality. I don't think they're going to survive, these kind of stores. Also-

Tanya Domi:

You mean the department stores?

Prof Paulicelli:

No, I think they'll, but the luxury stores-

Tanya Domi:

Luxury will remain.

Prof Paulicelli:

Yes.

Tanya Domi:

Like Bergdorf's, for example-

Prof Paulicelli:

[crosstalk 00:34:17]-

Tanya Domi:

Here in New York City, here in New York City.

Prof Paulicelli:

But I'm talking about also luxury stores like Gucci, Vuitton. They are giants. They are creating new, completely, the architects, the artists, a display, so that you have the sense of belonging. This idea of experience. The experience-

Tanya Domi:

Right.

Prof Paulicelli:

... [crosstalk 00:34:41] that we live, right? That you go, and then you think you are part of this elite, so that-

Tanya Domi:

Access.

Prof Paulicelli:

Or-

Tanya Domi:

That being in a milieu.

Prof Paulicelli:

A milieu, exactly.

Tanya Domi:

I see.

Prof Paulicelli:

Kind of a courtly society, for the 21st century-

Tanya Domi:

Well, we have it on Fifth Avenue.

Prof Paulicelli:

... if you think, right? Yeah. That, I think, is not going to die. But the department and other stores? Yes. I think they're going to die.

Tanya Domi:

Okay. Wonderful conversation. Really enjoyed this. Eugenia Paulicelli. Thanks so much for being with us today.

Prof Paulicelli:

Thank you very much for having me. Appreciate it.

Tanya Domi:

Thanks for tuning in to The Thought Project, and thanks to today's guest, Professor Eugenia Paulicelli of Queens College and The Graduate Center at CUNY. The Thought Project is brought to you with production, engineering, and technical assistance by Kevin Wolfe of CUNY-TV. I'm Tanya Domi. Tune in next week.