Background

I was commissioned to curate this exhibition by Museum of Sydney, a highly regarded institution among peers for its research-based exhibitions. The show was the second most successful in the history of the museum. Audience included Italians living in Sydney, museum audiences, academics interested in Italian Studies and Museum Studies, journalists, university and school students. It had a positive cultural and social benefit on several Italian community members (from the comments on the visitor books). It produced two publications: a catalogue (with my essay 'Italiani di Sydney') and an Italian language and culture education kit for L.O.T.E. Italian language students. The Museum of Sydney peer reviews exhibitions in different phases through its Exhibitions Advisory Committee and has specific KPIs, included in the final exhibition report: Attendance: 21.236 visitors; 4 different public programs; 1130 L.O.T.E. Italian Language Students; 137 Years 7-10 Food Technology Students; 25 media listings; 29 media reviews; 2 reviews in academic articles.

Contribution

I researched this exhibition over a period of three years, conducting ethnographies, archival research and over 100 interviews. I developed the overarching concept, narrative paths and microhistories. I sourced over 220 objects from private and public collection and collaborated in the design and installation of the exhibition.

Significance

This was the first and to date most comprehensive exhibition dedicated to Italian cultures in Sydney and it strengthened the knowledge and appreciation of this cultures. Conceived as a series of snapshots illustrating cultural diversity and richness drawn from historical, contemporary and everyday examples, it produced an innovative conceptualisation and installation design.

Exhibition catalogue 30 August – 7 December 2003 MUSEUM OF SYDNEY on the site of first Government House





It was 9 February 2003, a typically hot, washed out summer day in Sydney, and Five Dock Park looked parched and brown in the afternoon glare. At one end of the park, stalls were selling mostaccioli and torroni calabresi marketed as gingerbread and nougat. A stage crowned by fairy lights in the colours of the Italian flag towered at the other end, where people were assembling behind the banners of the confraternite (religious organisations). It was the annual festa di San Bartolo Martire e Apostolo Protettore delle Isole Eolie, Sydney (festival of Saint Bartholomew, martyr and apostle, protector of the Aeolian islands, Sydney).

I was at the festival to do fieldwork for this exhibition and to take photos. I felt very much like an observer and conscious that my own subjectivity affected my perception of the event.

The procession soon started. I followed it from within the park, taking photos of the different *confraternite*, of the committee, of the banners, as the procession strolled around the lower perimeter. The peculiarity of my position suddenly struck me: here I was, walking alone, observing the procession through the lens of my camera, while what I really wanted was to be in the middle of it. I waited until a group of *comari* (women) came by, joined them, and recited my Ave Maria with much gusto. I realised that this allowed me to be accepted by the *comari*, and went back up into the park to take better pictures of them. And so I followed the whole procession, a few

Il 9 febbraio 2003 era una di quelle afose giornate estive, tipiche di Sydney, e nel riverbero della luce pomeridiana il *Five Dock Park* appariva brullo e riarso. Ad una estremità c'erano le bancarelle di mostaccioli e torroni calabresi, in vendita come *gingerbread* e *nougat*; il palco, inghirlandato di lucine tricolori, torreggiava dall'altro lato, dove la gente stava radunandosi dietro gli stendardi delle confraternite. Era la festa annuale di San Bartolo Martire e Apostolo Protettore delle Isole Eolie, a Sydney.

lo mi trovavo li per fare ricerca sul campo e scattare fotografie per questa mostra, totalmente immersa nel mio ruolo di osservatrice e ben consapevole di come la mia soggettività stesse influenzando la mia percezione dell'evento.

La processione ben presto incominciò a snodarsi lungo il perimetro inferiore e io la seguii, stando all'interno del parco, per fotografare le varie confraternite, il comitato, gli stendardi. All'improvviso fui colpita dalla peculiarità della mia situazione: eccomi qui a camminare da sola, osservando la gente attraverso l'obiettivo della mia macchina fotografica, mentre quello che volevo veramente era di stare nel bel mezzo della processione. Così aspettai fino a quando un gruppo di comari mi passò vicino e le seguii, recitando le Ave Maria con gran fervore. Mi resi conto che ciò mi permetteva di venir accettata dalle comari e ritornai sull'altura a cercare un'inquadratura migliore. È così che partecipai a tutta la processione, qualche Ave Maria su a

Front image: Lady Lloyd Jones and Dr Plinio Mazzarini from the Italian embassy inspecting the replica statue of David, David Jones Elizabeth Street store FAIRFAX PHOTO LIBRARY, 1966

The centrepiece of the 1966 Italy at David Jones display was a copy of Michelangelo's *David*, shipped directly from Florence and installed in the Elizabeth Street store. *David* attracted unprecedented crowds. That it was a plaster of Paris copy did not seem to bother anyone. Although some people found *David's* nudity objectionable, others thought it was magnificent. David Jones received hundreds of compliments for bringing this 'world-famous work of art' to Australia.

L'attrazione principale da David Jones nel 1966, nell'ambito della campagna promozionale dedicata all'Italia, fu la copia del *Davide* di Michelangelo, spedita direttamente da Firenze e installata nei grandi magazzini di Elisabeth Street. Il *Davide* attrasse folle mai viste prima e il fatto che fosse una copia di gesso non sembrò turbare nessuno. Alcuni trovarono da ridire sulla nudità mentre altri pensarono che fosse magnifico e David Jones ricevette complimenti da centinaia di persone per aver portato in Australia un capolavoro famoso in tutto il mondo.







Mostaccioli 2003 FRANCES VUMBACA

These honey and flour biscuits, *mostaccioli*, are sold during *feste*. These were made by Frances Vumbaca according to an 18th century Calabrian recipe. Their different shapes are symbols of plentifulness.

I mostaccioli sono dei biscottì di miele e farina che vengono venduti alle feste. Questi sono stati preparati da Frances Vumbaca seguendo una ricetta calabrese del XVIII secolo. Le varie forme simboleggiano l'abbondanza.

Ave Marias up in the park taking pictures, a few down on the pavement reciting my prayers with the *comari*.

This story illustrates my position as curator of *Italiani di Sydney*, an exhibition that explores what it is to be Italian in Sydney. At one level, I am part of the culture represented here. On another level, I am an outsider. I am first generation, recently arrived, middle-class, happily living in the Italian diaspora. Many of the common experiences of being a migrant are alien to me, although the sense of difference and dislocation, sometimes of loss, are not. This experience is important because, as Ivan Karp acutely observed, 'Exhibitions represent identity, either directly through assertion, or indirectly, through implication ... exhibitions tell us who we are and, most significantly, who we are not.' ¹

My challenge as curator is to traverse and mediate the poetics and politics of a museum and of a community that is both real and imagined. This challenge is also explored in the painting *Identity Statement*, by Diego Bonetto, which reminds us that the articulation of identity is, first, a political act.

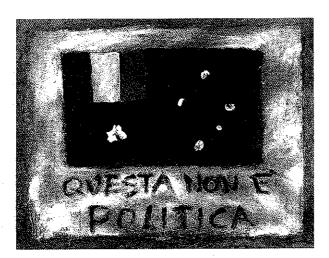
According to the most recent Australian census, some 48 900 people in Sydney identify as Italian and nearly 80 000 speak Italian at home. Italians have been in Sydney since the 19th century. Italian artists and craftspeople first arrived in the 1890s. ² A second wave took place in the 1920s and 1930s when many northern Italians settled in and around Sydney.

far foto, e poi giù, sul marciapiede, con le comari, a recitare le mie preghiere.

Questo episodio serve ad illustrare la mia posizione quale curatrice della mostra *Italiani di Sydney*, che esplora cosa significhi essere italiani a Sydney. Anch'io faccio parte della cultura rappresentata qui, ma, per certi aspetti, mi sento un'outsider. Italiana e australiana di prima generazione, arrivata di recente, borghese, sono felicissima di vivere nella diaspora italiana. Molte delle esperienze comuni all'essere emigrante mi sono estranee, ma non il senso di diversità e sradicamento, talvolta di perdita. Questa esperienza è importante, perché, come ha acutamente osservato Ivan Karp, 'Le mostre rappresentano l'identità, sia direttamente, affermando, sia indirettamente, implicando... gli allestimenti ci dicono chi siamo e, cosa più importante, chi non siamo.' ¹

La mia sfida quale curatrice è di attraversare e mediare le poetiche e politiche di un museo e di una comunità, che è allo stesso tempo reale e immaginaria, la stessa sfida contenuta nell'opera *Identity Statement* di Diego Bonetto, che ci ricorda che l'espressione dell'identità è, prima di tutto, atto politico.

Stando al censimento più recente, circa 48 900 persone a Sydney si identificano come italiani e circa 80 000 parlano italiano a casa. Gli italiani erano già presenti a Sydney nel XIX secolo e i primi artisti e artigiani arrivarono nell'ultimo decennio del secolo; ² una seconda ondata arrivò negli anni '20 e '30



Identity Statement
Diego Bonetto, 2000
Acrylic fingerpainted on flyscreen
PRIVATE COLLECTION

This painting is a comment on where Italians are located within Australian history, culture and power: any articulation of identity is, first and foremost, a political act.

Questo quadro è un commento al posto che gli italiani occupano all'interno della storia, cultura e dei giochi di potere in Australia: ogni espressione di identità è, prima di tutto e soprattutto, atto politico.



Head catering officer and chef prepare the first meal on the inaugural flight of Alitalia Photographer Barry Newberry, 1961 AUSTRALIAN PHOTOGRAPHIC AGENCY FOR ALITALIA, STATE LIBRARY OF NEW SOUTH WALES

Alitalia started flying regularly from Italy to Sydney in 1961. Publicity photographs emphasise the modernity of the service offered and the professionalism of the staff. Even after Alitalia started its service to Sydney, the sea voyage taken by many earlier migrants remained a key metaphor for the experience of migration. Tickets, pictures of ships, official documents, images of Italy are collected to mark the beginning of one story and to imply the end of another. Often the journey is also going 'home to Italy', followed by coming 'home to Australia', for the concept of 'home' is a shifting one.

L'Alitalia iniziò i collegamenti regolari fra l'Italia e Sydney nel 1961. Le fotografie pubblicitarie enfatizzano la modernità del servizio offerto e la professionalità degli addetti. Comunque, anche dopo l'inizio dei voli Alitalia, il viaggio per mare intrapreso dalla maggior parte dei primi emigranti è rimasto una metafora centrale all'esperienza dell'emigrazione. I biglietti, le fotografie delle navi, i documenti ufficiali, le immagini dell'Italia vengono collezionati per marcare l'inizio di una storia e per alludere alla fine di un'altra. Spesso il viaggio è un andare 'a casa in Italia', seguito dal ritornare 'a casa in Australia', il concetto di 'casa' essendo elusivo.

Mass migration was a phenomenon of the 1950s and 1960s: in the thirty years after 1945 about 360 000 Italians arrived in Australia, a direct result of the disasters of World War II. $^{\rm 3}$ Italians continue to migrate to Australia, although not in such great numbers.

Italiani di Sydney explores the contemporary reality of Italian culture in Sydney as a heterogenous and fluid entity. This emphasis on heterogeneity arises from the observation that mainstream narratives on Italian migrant cultures are often on migrated cultures. They operate within a nostalgic paradigm which tends to isolate migrant experiences from the social and political fabric of Australia, borrowing alternatively the rhetoric of the epic, with tales of hardship and settlement, and the multicultural picturesque, concentrating on the aesthetics of food, religion and, more recently, sport and style.

These mainstream narratives, it is important to stress, are the result both of self-representation and of non-Italian, and mainly Anglo-Australian, representations. Stereotypes are often embraced and sometimes tactically cultivated as identity statements. Some Italians sometimes do eat pasta, make tomato sauce in the back 'yarda', and go on processions following the statue of a saint. Some Italians do listen to old-fashioned melodic Italian music, watch soccer and drink lots of coffee. They do so because they identify their cultural heritage in these actions. While in some cases this can be seen as an act

quando molti settentrionali si stabilirono in città o nei sobborghi. L'emigrazione di massa fu un fenomeno degli anni '50 e '60: dal 1945, nei trent'anni che seguirono, circa 360 000 italiani arrivarono in Australia, diretta conseguenza dei disastri della seconda guerra mondiale. ³ Gli italiani continuano ad emigrare in Australia, sebbene non in tal numero.

L'allestimento Italiani di Sydney esplora la realtà contemporanea della cultura italiana a Sydney, immaginata come un'entità fluida ed eterogenea. L'enfasi sull'eterogeneità nasce dall'osservazione che le narrative mainstream, invece di vergere sulle culture dell'emigrazione italiana, trattano spesso, invece, le culture migrate. Si muovono all'interno di un paradigma nostalgico che tende ad isolare le esperienze dell'emigrazione dal tessuto sociale e politico dell'Australia, prendendo a prestito alternativamente dalla retorica dell'epica, con i racconti dei sacrifici e delle difficoltà della sistemazione, e dal pittoresco multiculturale, che si concentra sulle estetiche di cucina, religione e, più di recente, sport e stile.

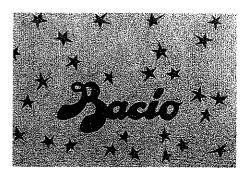
Vorrei sottolineare che queste rappresentazioni di massa sono il risultato sia di una autorappresentazione che di una rappresentazione non-italiana, principalmente anglo-australiana. Spesso ci si impossessa degli stereotipi e li si coltiva tatticamente come dichiarazioni di identità. È vero: alcuni italiani qualche volta mangiano la pasta, fanno la conserva di pomodoro nel cortiletto sul retro, 'la yarda', e vanno



Bacio
Steve Fasan, 2001
Oil on canvas
PRIVATE COLLECTION

To Steve Fasan, these packages represent the fetishisation of everything Italian in the last decade: 'Suddenly products! grew up with and which marked me as Italian and wog have become hip. Eating something Italian is almost like acquiring an instant brand new Italian identity.' Italian style is a catch-all for a variety of contemporary and ephemeral concepts, objects and moments. Vespa, interior design, everyday objects, architecture, fashion: Italian identity constructed through spectacle and consumption.

Per Steve Fasan queste confezioni rappresentano il feticismo che, negli ultimi dieci anni, ha circondato tutto quello che è italiano: 'Improvvisamente i prodotti con i quali sono cresciuto e che avevano contribuito a bollarmi quale italiano e 'wog' sono diventati 'in'. Mangiare qualcosa di italiano è un po' come acquistare un'identità nuova di zecca.' 'Italian style' è uno slogan che si può applicare a una varietà di concetti contemporanei e effimeri, oggetti e momenti diversi. La Vespa, l'arredamento d'interni, gli oggetti d'uso quotidiano, l'architettura, la moda: l'identità italiana si costruisce attraverso lo spettacolo e il consumo.



of resistance against assimilation into mainstream culture, in other cases the stereotypes are re-appropriated with irony. In other cases again, stereotypes and mainstream representations simply do not apply. Italians in Sydney share in the recent international success of things Italian. Identity is also stated through the active consumption of all those products 'successful because they incorporate the depiction of the icon of Italy, that is, they contain an emotional quality, they are signs of a desire produced by the image of Italy, which is present in the minds of one and all'. ⁴

Rather than refusing these representations, *Italiani di Sydney* accepts the discrepancies between official, unifying narratives and the multitude of localised lived experiences. These contradictions are based on notions of a homogeneous *italianità* (Italianness), articulated in an imagined community with a shared set of invented traditions, and a living actuality where differences have long been the norm. This gap between the official narrative and the lived experiences reflects the one identified by the Italian philosopher Antonio Gramsci between official, legal Italy and civil society, as well as between urban and rural, and north and south Italy. To these categories, Loretta Baldassar has recently added the split between Italy and its migrant communities. ⁵ This exhibition is located in these gaps.

alle processioni dietro alla statua del santo, ascoltano vecchie canzonette, guardano la partita e bevono tanto caffè. Lo fanno perché identificano il loro patrimonio culturale con queste azioni e, se in certi casi questi comportamenti possono essere interpretati come un atto di resistenza contro l'assimilazione nella cultura dominante, in altri casi gli stereotipi sono riappropriati ironicamente ed in altri ancora questi schemi non sono applicabili. Gli italiani a Sydney partecipano del recente successo delle cose italiane e l'identità viene esplicitata attraverso il consumo di tutti quei prodotti 'di successo perché incorporano la rappresentazione di un simbolo dell'Italia, cioè contengono una valenza emotiva, sono segni di un desiderio prodotto dall'immagine dell'Italia presente nelle menti di tutti.' ⁴

Piuttosto che rifiutare queste rappresentazioni, la mostra Italiani di Sydney accetta le discrepanze fra le narrative ufficiali e unificanti e la moltitudine di esperienze locali del vissuto. Queste contraddizioni sono basate su nozioni di un'italianità omogenea, articolata in una comunità immaginaria con un repertorio condiviso di tradizioni inventate, e una realtà viva in cui le differenze sono state da molto tempo la norma. Questo scarto fra la narrativa ufficiale e le esperienze vissute riflette quello identificato da Antonio Gramsci fra l'Italia, legale e ufficiale, e la società civile, fra l'Italia urbana e quella rurale, fra il nord e il sud. A queste categorie, Loretta Baldassar ha di

Michael and Josie Marinato's wedding group Marinato family, 1948 COASIT ITALIAN HERITAGE COLLECTION

Photographs play an important role in the making of family myths and memories. They encourage a sense of belonging by capturing moments in time which become part of the shared histories of the families and individuals portrayed. This is especially important in the context of migration, where long distances separated families and different networks of friends and neighbours were formed in Australia. Photographs were sent back to Italy to maintain family ties. The formality of these photographs does not diminish their effectiveness in mythmaking. The story told is one of success, expanding connections, positive integration, and celebrations.

Le fotografie giocano un ruolo importante nella creazione di miti e memorie familiari. Incoraggiano un senso di appartenenza perché i momenti da esse catturati vanno a far parte delle storie condivise delle famiglie e delle persone ritratte. Questo è particolarmente importante nel contesto della migrazione in cui grandi distanze separavano le famiglie e in Australia si andavano formando nuovi giri di amici, vicini e compaesani. Le fotografie venivano spedite in Italia e servivano a mantenere i contatti con la famiglia. Il carattere di ufficialità di queste fotografie non diminuisce la loro efficacia nella creazione del mito. La storia che vi viene raccontata parla di successo, nuove conoscenze, integrazione e celebrazioni.

Star Steve Fasan, 2001 Oil on canvas PRIVATE COLLECTION



When asked what most embodies a sense of being Italian, many of the people who contributed to this exhibition replied 'la buona tavola, the appreciation of fine food'. Certain dishes, family recipes, implements and tools are imbued with personal histories and shared memories. Postwar migrants gathered in restaurants such as La Veneziana in East Sydney that were surrogate family homes. The presence of Italians in Sydney has shaped the taste of modern Australian cuisine and an appreciation of Italian food has become fashionable for discerning, cosmopolitan non-Italian Australians.

Quando ho chiesto che cosa meglio incarnasse l'idea dell'essere italiani, la maggioranza delle persone che hanno contribuito a questa mostra hanno risposto 'la buona tavola'. Certi piatti, le ricette tramandate in famiglia, gli attrezzi e gli utensili sono imbevuti di storie personali e di memorie comuni. Gli emigranti del dopoguerra si riunivano anche in ristoranti di est Sydney, come La Veneziana, che diventavano surrogati delle loro case. La presenza degli italiani a Sydney ha influenzato la cucina australiana moderna e l'apprezzare le pietanze italiane è diventato di moda per quegli australiani non italiani che si considerano degli intenditori cosmopoliti.

If my very Italian mother was to see this show she would say 'questa stanza è un casino', this room is a mess. I would have to agree with her. Messiness reflects both the nature of the content and the process that has led to this exhibition. There is nothing clear-cut and neat about exhibiting living cultures: messiness is intrinsic to it. It conveys the state of flux, fragmentation and turbulence, the constant, everyday remaking of Italian cultures in Sydney. The objects presented here are themselves eclectic, from archival material – mainly old photographs – to everyday objects, to multimedia presentations. Several works by young and emerging artists engage with the poetics of the exhibition, providing a reflective and often ironic commentary.

To engage with messiness, fragmentation and contrasts, I tried to let the exhibition be not just multivocal – the Museum voice, the curatorial voice, the voice of the community – but also cacophonic. *Italiani di Sydney* embraces a diversity of individual Italian voices: voices that are nevertheless telling stories that can be recognised, stories to identify with. We – I the curator, the Museum, my steering committee, the persons I interviewed – chose objects that resonate: objects that 'can reach beyond their formal boundaries to a larger world, to evoke in the viewer the complex, dynamic cultural forces from which it has emerged and from which it might be taken by a viewer to stand'. ⁶ These objects invite a reflection on the

recente aggiunto la spaccatura fra l'Italia e le sue comunità di emigranti. ⁵ Questa mostra vuole collocarsi in questi spazi.

Se la mia italianissima mamma vedesse questa esposizione direbbe 'questa stanza è un casino' e io dovrei darle ragione. Il disordine riflette sia la natura del contenuto che il processo che mi ha condotta a questa mostra: non c'è niente di definito e nitido quando si vogliono esibire culture vive: il disordine è intrinseco, trasmette lo stato di fluidità, frammentazione e turbolenza, la costante e quotidiana ridefinizione delle culture italiane a Sydney. Gli oggetti qui presentati sono loro stessi eclettici: si va da materiali d'archivio – principalmente vecchie fotografie – ad oggetti della vita di tutti i giorni, alle presentazioni multimediali. Parecchi lavori di artisti giovani ed emergenti si misurano con le poetiche dell'esposizione, fornendo una riflessione e un commento spesso ironico.

Per confrontarsi con questo disordine, con la frammentazione e i contrasti, si è cercato di far in modo che la mostra non fosse solo polifonica – la voce del museo, la voce della curatrice, la voce della comunità – ma anche cacofonica. La mostra, *Italiani di Sydney*, ingloba una varietà di voci individuali: voci che ci raccontano delle storie che possono essere identificate, con cui è possibile identificarsi. Noi – io, la curatrice, il museo, il comitato organizzatore, le persone intervistate – abbiamo scelto oggetti che risuonano: 'oggetti



Dillybag made using the fishnet meshing technique Caterina Zangari, 2002 ROSARIO ZANGARI

Rosario Zangari arrived in Sydney from Salina in the 1960s. Until recently he fished in Sydney Harbour, using fishnets he had made using the tools and techniques he learnt in the Aeolian islands. Caterina, Rosario's daughter, learnt the weaving technique from her father and adapted it to inner city needs to make dillybags.

Rosario Zangari arrivò a Sydney da Salina negli anni '60 e, fino a poco tempo fa, ha pescato nella baia di Sydney usando reti che lui stesso intreccia con attrezzi e tecniche delle isole Eolie. Caterina, la figlia di Rosario, ha imparato l'arte dal padre e l'ha adattata alle esigenze della vita in città per confezionare delle borse di rete per fare la spesa.

Sophia Loren
Elvis Di Fazio, 2002
Acrylic on canvas
COLLECTION OF THE ARTIST

Actress Sophia Loren embodies the male fantasy of the 'Italian woman' while at the same time gendering the country Italy as a woman. The Pop Art treatment plays ironically with Sophia's iconic status.

L'attrice Sofia Loren incarna l'ideale maschile della 'donna italiana'e, allo stesso tempo, qualifica al femminile la nazione Italia; il trattamento dell'arte pop gioca ironicamente con il valore iconico di Sofia.



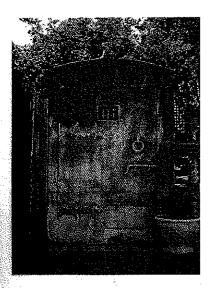
unstable circumstances of their production and consumption, and then solicit the viewer to take a leap and analyse how these circumstances relate to our own.

We tried to follow a democratic principle in the choice of stories and objects collected for the exhibition. Very early in the process we wrote letters to every Italian organisation in Sydney. Some organisations were open to questions and eager to collaborate. Some had their own agendas and precise ideas on how the show should be organised and what it should include. Others did not want to be involved, showing the shared uneasiness of non-English speaking background (NESB) people for cultural institutions. This lack of engagement confirmed what I already knew: that in spite of the rhetoric of multiculturalism, Italians, like most NESB people, do not feel, and indeed are not, represented at a cultural level by predominantly Anglo-Australian institutions. It also confirmed that the Museum of Sydney could make a difference here and organise an exhibition 'with' rather than 'on' individuals willing to share their stories.

Having gone through the official channels of community organisations and their gatekeepers, I also started a more unorthodox kind of research: the 'word of mouth, sit and have coffee and gossip' research. I interviewed more than 70 people, and I did a number of focus groups, traversing geographical, gender, class and age differences. I asked questions of

dotati del potere di varcare i propri limiti formali per raggiungere un mondo più ampio, evocando in chi li guardi le forze culturali, complesse e dinamiche, dalle quali è emerso e di cui l'osservatore può considerarlo un campione rappresentativo.' Questi oggetti invitano a una riflessione sulle circostanze instabili della loro produzione e del loro consumo e richiedono allo spettatore di compiere uno sforzo per analizzare come queste circostanze possano relazionarsi con le proprie.

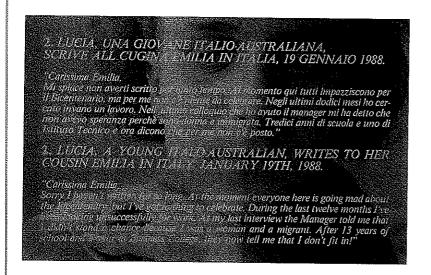
Abbiamo cercato di seguire un principio democratico nella scelta di storie e oggetti raccolti per la mostra. In una fase iniziale abbiamo scritto a ogni organizzazione a Sydney; alcune erano interessate alle domande e desiderose di collaborare, altre avevano priorità e idee precise su come la mostra dovesse essere organizzata e su cosa avrebbe dovuto includere. Altre organizzazioni non hanno voluto essere coinvolte, rivelando un disagio condiviso da altre comunità non anglosassoni verso le istituzioni culturali. Questa mancanza di coinvolgimento mi ha confermato quello che già sapevo, cioè che, nonostante la retorica del multiculturalismo, gli italiani, come molte altre comunità di background diversi dall'anglosassone, non si sentono, e a dire il vero, non sono, rappresentati a livello culturale da istituzioni che sono prevalentemente angloaustraliane. Questo ha però anche confermato l'idea che il museo di Sydney avrebbe potuto questa volta fare qualcosa di diverso e organizzare una mostra non 'su' ma 'con' persone



Tuscan gate
Vince Lovecchio, 2003
HISTORIC HOUSES TRUST OF NEW SOUTH WALES

Vince Marinato's backyard in Watsons Bay was built and decorated in concrete at the turn of the 20th century by Tuscan bricklayers. They worked to pay their keep while they waited for a ship to go back to Italy.

Il cortile di Vince Marinato a Watsons Bay fu costruito e decorato in calcestruzzo da muratori toscani che, verso la fine dell'Ottocento, ci lavorarono per pagarsi vitto e alloggio, mentre aspettavano di imbarcarsi per tornare in Italia.



belonging and resonance and I asked people to think of the objects or practices that they felt best represented them, or that they felt closest to.

Many people indicated objects of domestic use, or their houses and gardens, to represent their way of making a home away from home. Some of these objects are very old and battered, some new and disposable. We commissioned a photographer, Vince Lovecchio, to take photos of three houses, one in the western suburbs and two in the eastern suburbs, that are in their differences, representative of the variety to be found among Italians in Sydney.

Several objects – cutlery, spoons, plates, recipes – belong to the realm of food. In a documentary by Robert Pittorino, *Smells Good Grandma*, his family discusses 'being Italian' through the preparation and consumption of a traditional Sunday lunch, Sicilian style. Michael Schiavello's video *Al'arenga* depicts a particular way of eating polenta, linking it to identity politics. Steve Fasan's pop paintings of Italian food packages are a witty comment on the iconic status of Italian food in Sydney, while Thomas Sciré ironically interrogates the place of coffee in the making of *italianità*.

Often, caught in the rhetoric of boutique multiculturalism and the effect of Italian cuisine and style on Australian food and culture, we forget that the primary reason for migration has

che volevano condividere le loro storie.

Dopo essere passata per i canali ufficiali delle organizzazioni della comunità e dei loro guardiani, ho iniziato un tipo di ricerca meno ortodosso: la ricerca fatta di 'un caffè, due chiacchiere, passaparola'. Ho intervistato più di 70 persone, partecipato a gruppi di discussione, con persone di età, sesso, classi sociali, provenienza diversi. Ho fatto domande sul senso di appartenenza e di risonanza e ho chiesto loro di pensare ad oggetti o attività che meglio li rappresentassero o a cui si sentissero più vicini.

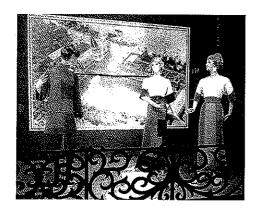
Molte persone hanno scelto oggetti di uso domestico, o le loro case, i giardini per rappresentare il loro modo di ricreare una casa lontana da casa; alcuni di questi oggetti sono vecchi e malridotti, altri sono nuovi, oggetti di consumo. Abbiamo dato l'incarico a un fotografo, Vince Lovecchio, di scattare fotografie a tre case, una nei sobborghi occidentali e due in quelli orientali, che, con le loro differenze, sono rappresentative della varietà che si può trovare fra gli italiani a Sydney.

Parecchi oggetti, posate, cucchiai, piatti, ricette, appartengono al regno della cucina. Nel documentario di Robert Pittorino, *Smells good grandma*, la sua famiglia discute sul come 'essere italiani' attraverso la preparazione e il consumo del tradizionale pranzo domenicale, alla siciliana. Michael Schiavello nel suo video *Al'arenga* descrive un modo particolare

Mondi Diversi: Lucia FILEF, 1988 IASULA POWERHOUSE ARTS CENTRE

The representation of Italian migrants in the late .950s was usually one of happy, thriving, selfemployed fruiterers, restaurateurs, tailors, concrete subcontractors or barbers. The reality is that over 70 ser cent of first generation Italian Australians were employees working in unskilled or semiskilled occupations. Like other migrant workers from non-English speaking backgrounds, they were generally concentrated in industries and occupations with righer than average accident rates and greater health isks. The immobility in the labour market, the risks nherent in the work, the racism and antagonism on he job were significant drivers for Italians to seek elf-employment opportunities. Many often worked wo jobs and overtime as they strove to achieve conomic security.

Verso la fine degli anni '50 la rappresentazione degli emigranti italiani era quella di gente felice e prospera che lavorava in proprio come fruttivendoli, sarti, subappaltatori di calcestruzzo, proprietari di ristoranti o barbieri. In realtà, invece, più del 70 per cento degli italiani australiani di prima generazione erano lavoratori dipendenti, manodopera non specializzata o parzialmente qualificata. Come altri emigranti di background non anglosassoni, si concentravano in quelle industrie e in quei mestieri con una percentuale di incidenti più alta della media e con maggiori rischi per la salute. L'immobilità del mercato del lavoro, i rischi ad esso inerenti, l'antagonismo e il razzismo, costituirono per gli italiani un forte incentivo per cercare di mettersi in proprio. Molti avevano due occupazioni e facevano gli straordinari nello sforzo di conquistare la sicurezza economica.



Italy at David Jones window displays

DAVID JONES LIMITED ARCHIVAL COLLECTION

In 1955 and 1966, and twice in the 1970s, David Jones department store hosted a promotion of Italian products organised by the Italian government. The shows included fashion, design, food and contemporary art. Italy was portrayed as a modern, happening, stylish country. The Italian migrant community in Sydney had no place in this representation and, as the trade officer from the Italian Embassy declared in an interview, the best contribution they could make was to attend events, buy and consume products.

Nel 1955, nel 1966, e due volte nel 1970, i grandi magazzini di David Jones ospitarono una campagna promozionale di prodotti italiani organizzata dal governo italiano. Furono inclusi la moda, il design, il cibo e l'arte contemporanea. L'Italia venne rappresentata come un paese moderno, raffinato e all'ultimissima moda. La comunità degli emigranti a Sydney non fu certo rappresentata e, come il funzionario commerciale dell'ambasciata italiana ebbe a dire in un'intervista, il contributo migliore degli italiani di qui sarebbe stato quello di partecipare agli eventi, comprare e consumare i prodotti.

historically been economic. The contributions of Italian workers to the shape, look, taste, and texture of contemporary Sydney is acknowledged in this exhibition.

Objects of devotion, images of saints, statuettes of the Madonna, are part of everyday life and aesthetics. In her paintings Deborah Sciré explores an invisible but ever present, literally like a guardian angel, religiosity. Likewise, through affiliations to particular saints or festivals, religion has an important function in the way people socialise and define their identity. The village or town patron saint festival, one of the most folkloric images of *italianità*, reflects the identification of Italians with their own towns rather than with a general Italian state. It also makes visible the presence in Sydney of that community. While the village, *il paese*, is the fundamental unit defining identity and belonging, Italians do come together on occasions such as the soccer World Cup.

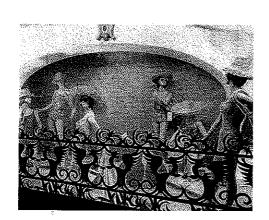
Sport has a precise influence on style. A group of young second generation Italians use soccer accourrements to mark out their identity. 'Italian style' fashion and clothes have an iconic status. Elvis Di Fazio plays with this in his Sophia Loren paintings. The exhibition also includes an official narrative – the government promotion of Italian products at David Jones store in 1955 and 1966 – and other, more intimate, contributions from contemporary fashion design which draws upon and

di mangiare polenta e lo collega alle politiche di identità. I quadri pop di Steve Fasan, con confezioni di cibi italiani, commentano spiritosamente la condizione iconica dei prodotti italiani a Sydney, mentre Thomas Sciré si interroga ironicamente sul ruolo che ha il caffè nel creare 'l'italianità'.

Spesso, intrappolati dalla retorica del multiculturalismo da boutique e dell'influsso della cucina e dello stile italiani su quelli australiani, ci dimentichiamo che, storicamente, la ragione prima dell'emigrazione è sempre stata quella economica. In questa mostra abbiamo anche voluto riconoscere il contributo che i lavoratori hanno dato alla forma, al gusto, al look e alla struttura della Sydney contemporanea.

Oggetti di devozione, immaginette dei santi, statuette della Madonna fanno parte della vita e dell'estetica di tutti i giorni e nei suoi dipinti Deborah Sciré esplora una religiosità invisibile, ma onnipresente, letteralmente, come un angelo custode. Attraverso la devozione a particolari santi o feste, la religione ha inoltre una funzione importante nel modo in cui la gente socializza e definisce la propria identità. La festa del santo patrono della città o del paese, una delle immagini più folkoristiche di 'italianità', riflette l'identificazione degli italiani con la loro città piuttosto che con lo stato italiano in generale e serve a rendere visibile a Sydney la presenza di quella comunità.

Anche se il paese è l'unità fondamentale per definire







Head of pupo Carlomagno (Charlemagne) Palermo, 18th century PETER TESORIERO

This puppet is a character from traditional Sicilian puppet theatre. Il teatro dei pupi is unique because of the traditional features of the characters, the mechanics of their operation, the scenery, and the grandiloquent style of the narration, drawn for the most part from the medieval chivalrous epics of Charlemagne. I pupi Siciliani was performed in Sydney in the late 1970s, thanks to Giovanni Bronzino, the only puparo in Sydney, who learned his craft in Palermo before migrating to Australia.

Questo è un personaggio del teatro dei pupi siciliani, una tradizione unica per le caratteristiche dei personaggi, i meccanismi con cui vengono maneggiati e lo stile grandioso della narrazione, ispirata all'epica cavalleresca di Carlomagno e dei suoi paladini. I pupi Siciliani venne rappresentata a Sydney verso la fine degli anni '70 grazie a Giovanni Bronzino, che aveva imparato l'arte a Palermo prima di emigrare in Australia e che è stato l'unico puparo a Sydney.

reinterprets Italian heritage, to pieces of clothing embedded with personal memories.

These are only fragments of tales. In the exhibition, they are woven in a web of narratives rather than in a linear, overarching story. The plurality of narratives reflects the heterogeneity of *italianità*. While visiting the exhibition from one narrative, it is possible to follow a link and jump into another narrative. This link might be an individual story spanning different narratives, or objects appearing in several stories. There is no beginning or end. The narratives traverse a time span from the late 19th century to the present but there is no chronology. The narratives are also interactive: they expect to be completed by the viewers, to encourage them to fill in their own experiences and thus make up their own Italian story.

Ilaria Vanni

GUEST CURATOR

- 1 Ivan Karp, 'Culture and representation', in I Karp and S D Lavine (eds), Exhibiting cultures. The poetics and politics of museum display, Smithsonian Institutions Press, Washington and London, 1991, p15.
- Francesca Musico, 'From Simonetti to Rubbo: Italian art and artists in late nineteenth century Sydney', Italian Historical Society Journal, January–July 1999, Vol 7, No 1, pp9–15.
 See for example S Castle, C Alcorso, G Rando and E Vasta (eds), Australia's Italians: culture and community in a changing society, Allen and Unwin, Sydney, 1992.
- 4 Giannino Malossi (ed), Volare, the icon of Italy in global pop culture, Monacelli Press, New York, 1999, p29.
- 5 Loretta Baldassar, Visits home, migration experiences between Italy and Australia, Melbourne University Press, Melbourne, 2001, p81.
- 6 Stephen Greenblatt, 'Resonance and wonder', in I Karp and S D Lavine (eds), Exhibiting cultures, op cit, p42.

l'identità e l'appartenenza, gli italiani si riuniscono in occasioni come i Mondiali di calcio e lo sport ha una precisa influenza sullo stile. Un gruppo di giovani italiani di seconda generazione usa l'armamentario del calcio per segnalare la propria identità. Elvis Di Fazio, nei suoi dipinti di Sofia Loren, gioca con il valore iconico della moda e dei vestiti 'Italian style'. La mostra include anche una narrativa ufficiale, come la campagna promozionale dei prodotti italiani da David Jones nel 1955 e 1966 ed altri contributi, più intimi, di stilisti contemporanei che si ispirano e reinterpretano il patrimonio italiano. Ci sono anche abiti intessuti di memorie personali.

Questi sono solo frammenti di racconti e in questo allestimento sono intrecciati in una trama di narrative, non sono presentati come una storia lineare e onnicomprensiva. La pluralità delle narrative riflette il carattere eterogeneo dell'italianità. Anche se si sta visitando la mostra seguendo una narrativa è possibile, seguendo un altro collegamento, saltare in un'altra narrativa. Questo collegamento può essere una storia individuale che si dirama in narrative diverse o degli oggetti che appaiono in molte storie. Non c'è un inizio o una fine, le narrative attraversano un arco di tempo che va dal tardo XIX secolo ai giorni nostri, ma non c'è una cronologia. Le narrative sono anche interattive e in attesa di venir completate, incoraggiano il visitatore ad aggiungere le proprie esperienze e in tal modo creare la propria storia italiana.



Arrivederci e grazie Steve Fasan, 2001 Oil on canvas PRIVATE COLLECTION Blessing of the Fleet celebrations, Sydney Photographer Vince Lovecchio, 1997–99 VINCE LOVECCHIO

From early spring to autumn a festa takes place almost every weekend in Sydney. Many of these festivals celebrate patron saints, or different aspects of the cult of the Virgin Mary, or, as in this case, the blessing of the Sydney fishing fleet. In their diversity, feste reflect the geography of Italian migration to Sydney. They reappropriate and interpret traditions of the home town or village of the organisers and participants. Feste are also spectacles where 'Italianness' is displayed in all its diversity.

A Sydney, dall'inizio della primavera fino all'autunno, quasi ogni fine settimana c'è una festa; molte celebrano i santi patroni o uno dei vari aspetti del culto della Vergine Maria o, come in questo caso, la benedizione delle imbarcazioni da pesca di Sydney. Con la loro varietà le feste riflettono la geografia dell'emigrazione italiana, si riappropriano e interpretano le tradizioni del paese o della città d'origine degli organizzatori e dei partecipanti. Le feste sono anche spettacoli in cui 'l'italianità' è messa in mostra in tutta la sua diversità.



CULTURAL BRIDGES

Young people tend to defy definitions. They just don't like them. This is even more true when it comes to 'ethnic' labelling, where that far more dangerous exercise of definition, stereotyping, is more likely to be applied. Many young people from non Anglo-Celtic backgrounds have faced this all their lives, and have sought different strategies to fight against it. This constant battle becomes part of their own identity in ways that are unpredictable and, most of the time, unforeseen by their 'elders'.

This exhibition tells the story of Italians in Sydney: that is to say the story of a culture and its attempts to find a balance between the preservation of those core values perceived as inherently 'Italian' and the need to adapt to an ever-changing society. This quest did not stop with the first generation — those who 'came off the boat' — it simply changed. Migrants from the 1950s were fighting to have a future and not be assimilated. Their sons and daughters are now working to be heard and fully accepted for who they are: cultural bridges, young people in search of an identity which encompasses both cultures without denying either of them.

Michele Sapvcci

YOUTH AND FAMILY WORKER, COASIT

I GIOVANI ITALIANI AUSTRALIANI, PONTI FRA DUE CULTURE

I giovani tendono a contestare le definizioni, non le amano proprio. Questo è ancor più vero quando si attribuiscono etichette di 'etnicità' in quanto si può facilmente cadere nel pericolo di usare stereotipi e classificazioni. Molti giovani di background non angloceltici si sono sempre dovuti confrontare con questi concetti e hanno elaborato diverse strategie per combatterli. Questa continua battaglia è diventata parte della loro identità in modi imprevedibili e spesso imprevisti dai loro 'vecchi'.

Questa mostra racconta la storia degli Italiani a Sydney, la storia di una cultura e dei suoi tentativi di trovare un equilibrio tra il mantenimento di quel nucleo di valori percepiti come essenziali all'essere 'italiano' e la necessità di adattarsi ad una società che cambia di continuo. Questa ricerca non si è fermata con la prima generazione, quella arrivata sui bastimenti, è semplicemente cambiata. Gli emigranti degli anni '50 hanno dovuto lottare per un futuro migliore e contro i processi di assimilazione. I loro figli e le loro figlie adesso stanno cercando di farsi sentire ed accettare per quello che sono: ponti lanciati a collegare due culture, giovani alla ricerca di un'identità che comprenda senza escludere.

MUSEUM OF SYDNEY on the site of first Government House Corner Bridge & Phillip Streets Sydney Open daily 9.30am – 5pm Telephone 02 9251 5988 www.hht.net.au

ACKNOWLEDGMENTS

The curator and the Historic Houses Trust of New South Wales would like to thank the following individuals and organisations for their generosity in sharing their stories and collections for this exhibition: Mirella Alessio, Paul Allatson, Jim Andrighetti, Australian National Maritime Museum, Lidia Bannò, Anna Bannò, Diego Bonetto, Chase Property Investments Pty Ltd, Effie Carli, Casa del Disco, Cassaniti family, Damien Cassar, Casula Powerhouse Arts Centre, CoAsit, Anthony Colombo, Gianfranco Cresciani, Dahto Shoes, David Jones Limited, Rox De Luca, Elvis Di Fazio, Rinaldo. Fabbro, Guido and Mary Fasan, Steve Fasan, Max Gedye, Barbara Horton, Giovanni Iacono, Anna Ianni Ilacqua, Collin Le Tissier, Liverpool City Council, Ilaria Medici Logi, Lorenzi family, Vince Lovecchio, Vince Marinato OAM, Cristina Mauceri, Pino Migliorino, Soraya Mir, Linda Mirabilio, Linda Nellor, Vittoria Pasquini, Pittorino family, Joseph Politano, Angela Potts, Powerhouse Museum, Michael Schiavello, Deborah Sciré, Thomas Sciré, Scooteria, Margaret Shaw, Sportivo, State Library of New South Wales, Peter Tesoriero, Megan Treharne, Versace Boutique Sheraton on the Park, Elsie Vidilini. Vittoria Coffee, Frances Vumbaca, Felice Zadro, Nicoletta Zanardi and Caterina Zangari.

The curator is especially grateful to the following people for their assistance and support: Mirella Alessio, Diego Bonetto, Jonathan and Dinah Cockburn, Jason Di Rosso, Silvia Greco, Jonathan Jones, Deborah Kelly, Frank Panucci, Vittoria Pasquini, Robert Pittorino, Michele Sapucci, Peter Tesoriero, Paolo Totaro, and colleagues at the Institute for International Studies, University of Technology Sydney.

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Ilaria Vanni

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GRAPHIC DESIGN

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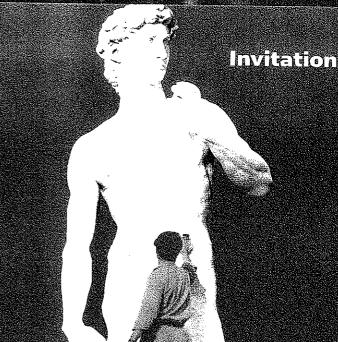






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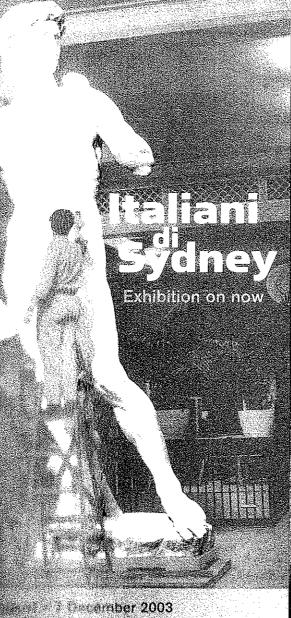




Charge Hill Wran, the Director Peter Watts to be seen of the Historic Houses Trust of the you and your guest to

Marijana Persona Marijana Talland Syddiey

Museum of Sydney
on the site of first Government House
Cnr Phillip & Bridge Streets Sydney



HOUSES TRUST
W SOUTH WALES





Identity statement, acrylic fingerpainted on flyscreen, Deigo Bonetto, 2000. PRIVATE COLLECTION

If my very Italian mother were to see this exhibition she would say 'questa stanza è un casino', this room is a mess. I would have to agree with her, it is the product of everyday re-making of Italian cultures in Sydney.

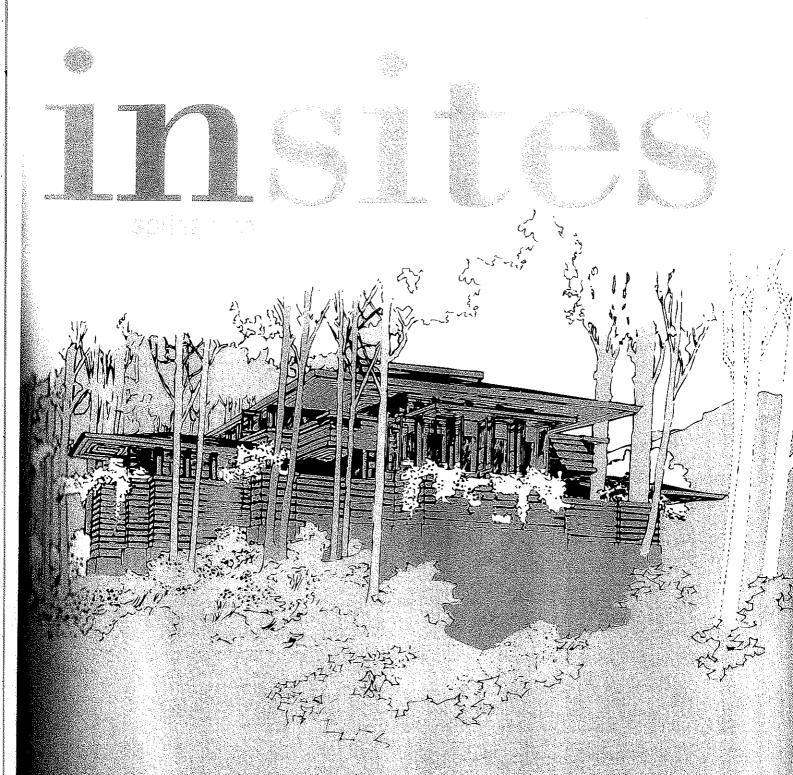
CURATOR ILARIA VANNI

Italiani di Sydney embraces the diversity of individual Italian voices, telling stories that can be recognised and identified, stories about the importance of food, religion, sport, style, architecture, work and travel. This exhibition showcases 200 objects including everyday items, photographs, films and contemporary art.

The histories and voices in this exhibition represent Italians who drink coffee, eat pasta and pray to the Virgin Mary and Italians who don't!

Discover the social, geographical and cultural diversity of what it is to be Italian in Sydney today.

Front image: Lady Lloyd Jones and Dr Plinio Mazzarini from the Italian Embassy inspecting the replica statue of David, David Jones Elizabeth Street store, 1966. FAIRFAX PHOTO LIBRARY





Wattson

Over the last 23 years the Trust's collections have grown in richness and diversity as new properties have been added to the portfolio, collections refined and developed, and new interests taken up.

Each property has its own collecting policy arising from the significance of the place. Some, such as Rouse Hill estate, Meroogal and Rose Seidler House, have 'closed collections' where no additions are made other than in the most exceptional circumstances.

Other parts of the Trust collect very actively. The Library and Conservation Resource Centre is one such area, every day adding to its already rich collections. Its recent acquisition of the deluxe edition of Frank Lloyd Wright's 1910 Wasmuth portfolio, at a cost of \$100 000, was a particularly exciting moment. One of only a handful held in public collections around the world it has an outstanding Australian provenance, having been given by Wright to George Taylor in 1914 when Taylor was owner and editor of Building magazine in Sydney.

01 peacocks
02 locker collection
04 wasmuth portfolio
06 welcome to sydney
08 italiani de sydney
10 members

11 foundation 12 in brief

The Justice & Police Museum and Hyde Park Barracks Museum have also recently benefited from a major new acquisition of material relating to convicts, bushrangers and colonial policing. So too have Government House and Vaucluse House enriched their collections with important colonial pictures of particular relevance to those properties. And the Museum of Sydney has purchased a collection of contemporary photographs by Anne Zahalka portraying Sydney's multicultural diversity.

In many of these important acquisitions, which often take years of patient negotiations, the Foundation and the Members have been vital partners providing funding. Sometimes assistance is needed at short notice, especially when unexpected items appear in the auction rooms, and their support and generosity is greatly appreciated.

This edition of *Insites* celebrates the Trust's collecting activities by describing some of these acquisitions.

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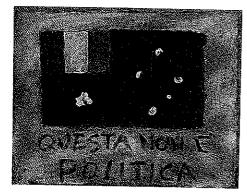
Peter Watts Director Historic Houses Trust of New South Wales

COVER COVER DESIGN INCORPORATING A
DETAIL OF PLATE XLIII HOUSE FOR MR STEWART
AT FRESNO, CALIFORNIA. FROM
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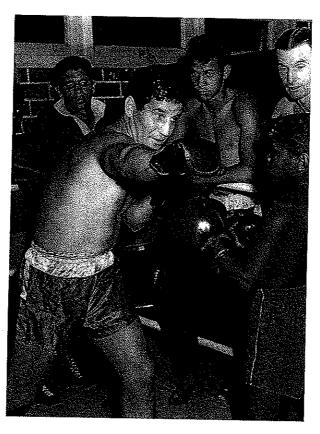
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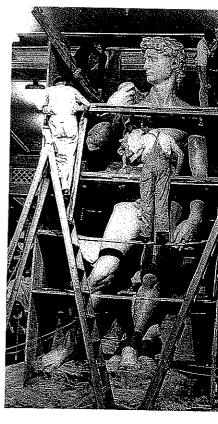
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THE LIBRARY & CONSERVATION RESOURCE CENTRE IS CLOSED TO THE PUBLIC AS IT PREPARES FOR THE MOVE TO THE TRUST'S NEW HEAD OFFICE AT THE MINT. IT WILL RE-OPEN IN MID-2004.









italiani di sydney

One of the aims of the Museum of Sydney is to work with our multicultural city. This exhibition on Italian culture in Sydney acknowledges and celebrates the contributions of Italians to this city.

Λ

TOP LEFT DEIGO BONETTO, IDENTITY
STATEMENT, 2000, ACRYLIC FINGERPAINTED ON
FLYSCREEN, PRIVATE COLLECTION
ABOVE LEFT ELVIS DI FAZIO, 4 SOPHIAS, 2002,
ACRYLIC ON CANVAS, COLLECTION OF THE ARTIST
ABOVE CENTRE BOXER LUIGI COLUZZI TRAINING
ABONIGINAL BOYS AT THE EAST SYDNEY POLICE
BOYS' CLUB, 1958, PHOTOGRAPHER KEN
REDSHAW, AUSTRALIAN PHOTOGRAPHIC AGENCY
STATE LIBRARY OF NEW SOUTH WALES

We tried to follow a democratic principle in the choice of stories and objects collected for Italiani di Sydney. Very early in the process we wrote letters to every Italian organisation in Sydney. Some organisations were open to questions and eager to collaborate. Some had their own agendas and precise ideas on how the exhibition should be organised and what it should include. Others did not want to be involved, showing the shared uneasiness of non-English speaking background (NESB) people for cultural institutions. This lack of engagement confirmed that in spite of the rhetoric of multiculturalism, Italians, like most NESBs, do not feel, and indeed are not, represented at a cultural level by predominantly Anglo-Australian institutions. It also confirmed that the Historic Houses Trust could make a difference here and organise an exhibition 'with' rather than 'on' individuals willing to share their stories.

Having gone through the official channels of community organisations, I started a more unorthodox kind of research: the 'word of mouth, sit and have coffee and gossip' research.

I interviewed more than 70 people and undertook a number of focus groups, traversing geographical, gender, class and age differences. I asked questions of belonging and resonance and I asked people to think of the objects or practices that they felt best represented them, or that they felt closest to.

Many people selected objects of domestic use, or their houses and gardens, to represent their way of making a home away from home. Some of these objects are very old and battered, some new and disposable.

We commissioned photographer Vince Lovecchio to take photographs of three houses, one in the western suburbs and two in the eastern suburbs, that are in their differences, representative of the variety to be found among Italians in Sydney.

In a documentary by Robert Pittorino, Smell Good Grandma, his family discusses 'being Italian' through the preparation and consumption of a traditional Sunday lunch, Sicilian style. Michael Schiavello's video

exhibition



All'arenga depicts a particular way of eating polenta, linking it to identity politics. Steve Fasan's pop paintings of Italian food packages are a witty comment on the iconic status of Italian food in Sydney, while Thomas Scirè ironically interrogates the place of coffee in the making of italianità.

Often, caught in the rhetoric of boutique multiculturalism and the effect of Italian cuisine and style on Australian food and culture, we forget that the primary reason for migration has historically been economic. The contributions of Italian workers and *padroni* (literally 'owners' of companies but metaphorically also of their workers) to the shape, look, taste, and texture of contemporary Sydney is acknowledged in this exhibition.

Objects of devotion, images of saints, statuettes of the Madonna, are part of everyday life and aesthetics. In her paintings Deborah Scirè explores an invisible but ever present religiosity. Likewise religion has an important function in the way people socialise and define their identity. The village or town 'patron saint'

festival reflects the identification of Italians with their own towns rather than with a general Italian state. It also makes visible the presence in Sydney of that community.

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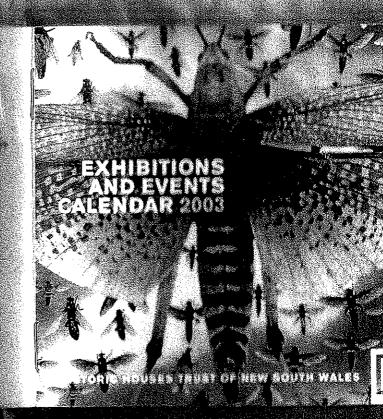
There is nothing clear-cut and neat about exhibiting living cultures: messiness is intrinsic. As such the exhibition conveys the constant and everyday re-making of Italian cultures in Sydney. The objects presented are themselves eclectic, from archival material – mainly old

photographs – to everyday objects, to multimedia presentations. Several works by young and emerging artists provide a reflective and often ironic commentary.

To ensure that *Italiani di Sydney* embraced a diversity of individual *Italian* voices we chose objects that resonate: objects that 'can reach beyond their formal boundaries to a larger world, to evoke in the viewer the complex, dynamic cultural forces from which it has emerged and from which it might be taken by a viewer to stand¹¹. These objects invite a reflection on the circumstances of their production and consumption, and then ask the viewer to analyse how these circumstances relate to their own.

Ilaria Vanni is the curator of *Italiani di Sydney* at the Museum of Sydney from 30 August to 7 December, open 9.30am to 5pm daily

Stephen Greenblatt, 'Resonance and Wonder', I
Karp and S D Lavine (eds), Exhibiting cultures.
 The poetics and politics of museum display, p42.



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Attendance

Italiani di Sydney

Museum of Sydney

Mith August 2003 to 7 December 2003

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Public Programs

Made in Italy: free open day featuring Italian food culture and style 27/09/03 – 2256

Five Dock tales and tastings: tour of long standing Italian food Businesses 20/09/03 - 18

Living Inner City: Walking tours focusing on Italian Cultural Heritage 31/10/03 - 103

MOS Movies: programs of Italian films screened in the AGL theatre on Saturdays throughout the exhibition

TOTAL PUBLIC PROGRAM ATTENDANCE: 2377

Education

7 - 10 Food Technology Students:

Facilitation of food technology syllabus focal issues Food and the Australian

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Italian Language Students:

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Think fashion, Michaelangelo's *David*,
Fiat cars, Ferrero chocolate, Vittoria coffee,
mostaccioli, La Veneziana, pasta and
Five Dock and one word comes to mind.
If you know the word you will receive
something distinctly Italian!

To celebrate the enormous influence of Italian culture on Sydney and Sydney's lifestyle the Museum of Sydney will open the new exhibition, Italiani di Sydney. It is the first exhibition of its kind to celebrate the diversity of this important culture through archival photographs, personal stories and objects, stories of labour, sports items, food, fashion and work by young and emerging artists.

Curator of the exhibition, Ilaria Vanni, said that the Italian community has made an important contribution to the wider Sydney community. Italiani di Sydney will help celebrate and explore that.

Almost 50,000 people in Sydney identify themselves as being Italian and 80,000 speak Italian at home.

Although there is no recent data on how many Italians have arrived in the last 10 to 20 years, we know that mass migration was most prominent after World War II. We also know that the first Italians to arrive in Sydney in the 1890s were artists and craftspeople. A second wave took place in the 1920s and 1930s when many North Italians settled in and around Sydney. Italians continue to migrate to Australia today, though in small numbers, said Ilaria

Many stereotypes exist about Italians in the Sydney community, both the result of Italian and Anglo-Australian representations of what it means to be Italian. Think making tomato sauce in the backyard and concrete columns on the front veranda. Think factory workers, technical and construction innovation and chain migration of labourers. Think fashion, cuisine and design.

If my Italian mother were to see this exhibition she would say questa stanza e un casino, 'this room is a mess', and I would have to agree with her, said Ilaria Vanni. I have tried to convey the state of flux and turbulence, the constant everyday re-making of Italian cultures in Sydney.

Italiani di Sydney embraces a diversity of individual Italian voices. The exhibition will highlight the lives of many Italian families in Sydney including the Cassanitti family, the well-known bakers and pasta makers from Haberfield.

Putting together this exhibition was challenging. Some organisations were very eager, some had their own agendas and others did not want to be involved at all. This lack of engagement showed what I already knew: that in spite of the rhetoric of governmental multiculturalism, Italians, like most Non-level by Anglo-Australian institutions said llaria Vanni

Many people interviewed for this exhibition indicated objects of domestic use, or their houses and gardens to represent their way of making a home away from home. Some of the objects are battered, some new and disposable.

The exhibition also features film and art. A documentary by Robert Pittorino follows his family discussion on 'being Italian' through the preparation and consumption of a traditional Sunday lunch. Michael Schiavello's video depicts a particular way of eating polenta, linking it to identity politics. Steve Fasan's pop paintings of Italian food packages are a witty comment on the iconic status of Italian food in Sydney, while Thomas Scire interrogates the place of coffee in the making of *Italianita*.

Italiani di Sydney will show how the establishment of Italian cafes and restaurants is linked to the history of Italian labour in Sydney and we'll see how a government promotion of Italian products in the 1960s led to a full scale replica of Michaelangelo's *David* appearing in David Jones.

Italiani di Sydney
30 August – 7 December 2003
Museum of Sydney on the site of first Government House
Bridge and Phillip Streets, Sydney
Open daily 9.30am – 5pm
General \$7, conc \$3 family \$17.

For further information/images please phone Susanne Briggs, Historic Houses Trust of New South Wales (02) 9692 8366 or 0412 268 320 or www.hht.net.au

To win something Italian please phone Susanne Briggs (02) 9692 8366

Italiani di Sydney is sponsored by Vittoria coffee.

What's

Think fashion ... foccacia ... Fiat and one word immediately springs to mind – Italiano. That's the

facus of a new exhibition at the **Museum of Sydney** which underscores the enormous influence Italian culture has had on today's Sydney lifestyle. Although artists and craftsmen have been coming here from Italy since the 1890s, the big influx of Italian migrants occurred in the years immediately following World War 2. They worked hard, and introduced a raft of new flavours and customs to everyday Sydney

and customs to everyday Sydney life. Today almost 50,000 people in this town identify themselves as being Italian. This exhibition celebrates their contribution to

la dolce vita

their new home. You can catch *Italiani di Sydney* at the Museum of Sydney, corner of Bridge and Phillip Streets, until December 7. For more info phone **9251 5988**.

26 Sept until Sport: more than heroes and legends is a July 2004 remarkable celebration of Australian sporting



history. Featuring over 500 items from public and private collections, this is a once-in-a-lifetime opportunity to see some of Australia's greatest sporting memorabilia in the one place. Powerhouse Museum, 10am till 5pm daily. Enquiries 9217-0444.

until 19 Oct The Club David Williamson's popular and enduring classic is a social critique of male rituals, morality, and greed. Drama Theatre, Sydney Opera House. Bookings 9250-1777.

November beliefs and taboos surround death. This exhibition tackles everything from the physical nature of death to expressions of grief, festivals, rites and remembrances. Australian Museum, College Street. Open 7 days. Details 9320-6000

What's On 🔆 in Sydney

GALLERIES

1-8

SYDNEY

Art Gallery of NSW Seasons:
The Beauty of Transience in
Japanese Art ends October 26
Museum of Sydney Italiani di
Sydney opens August 30, ends
December 7
Lynette Cunnington Chinese Art
and Furniture Jewels of the
Turkmen ends October 5
Ray Hughes Gallery William
Mobbs ends September 10

MELBOURNE

National Gallery of Victoria Remembering Barak ends October 19; Colin McCahon: A Question of Faith ends Sept 7 Bridget McDonnell Gallery Paintings from St Petersburg ends Sept 12. Abrahams Gallery Mandy Martin, Bridging the Wild ends Sept 20

PERTH

Art Gallery of WA Pre-Raphaelite Dream: Paintings and Drawings from The Tate Collection ends Sept 28. Goddard de Fiddes Rodney Glick Office Paintings ends September 20

CANBERRA

National Gallery of Australia Two Centuries of Indigenous Textiles, Fibre and Objects ends September 28: Sari to Sarongs, South-East Asian Textiles ends October 6

BRISBANE

Queensland Art Gallery Pier Bonnard ends September 2 Indigenous Art of Cape York the Rainforest ends November 5 Philip Bacon Gallery Williams Robinson ends Septemb

ADELAIDE

Art Gallery of South Aus.
Australian Surrealism exhib.
ends October 12. Greenaway Art
Gallery Franz Ehmann and
Emma Northey, opens
September 5; ends Sept 28

HOBART

Tasmanian Museum and Art Gallery Fiotsam & Jetsam ends October 13 Despard Galleries Sweet Rain by Michael Muruste ends September 17

DARWIN

Museum and Art Gallery of the Northern Territory Telstra Aboriginal and Torres Strait Aboriginal Art Award ends December 7

Each week we highlight a small selection of exhibitions from around the state. We welcome listings for possible inclusion.

Contact: Kristin Anderson (see details below). If emailing or faxing, please note Exhibition Listing in subject heading.

Please contact the respective venues for opening hours.

**** ITALIANI DI SYDNEY

Venue: Museum of Sydney

Address: Corner of Phillip and Bridge Streets, Sydney, NSW

Phone: 02 9251 5988

Website: http://www.hht.net.au/museums/museum_of_sydney/museum_of_sydney

Exhibition dates: August 30 ¡ December 7 2003

To celebrate the enormous influence of Italian culture on Sydney and Sydney | s lifestyle, the Museum of Sydney will open the new exhibition Italiani di Sydney. It is the first exhibition of its kind to celebrate the diversity of this culture through archival photographs, personal stories and objects, stories of labour, sports items, food, fashion and work by young and emerging artists.

**** WATT SPACE

Venue: Watt Space, the University of Newcastle Student Art Gallery

Address: University House, corner King and Auckland Streets, Newcastle, NSW (entrance off Auckland Street)

Phone: 02 4921 8733

Email: Anne.McLaughlin@newcastle.edu.au

Exhibition dates: August 13 ; 31 2003

- Alexandrina Gray: Drawn In | Painted Out (painting and drawing)
- Michelle Bourke: Through the Looking Glass (painting)
- Photo-media university students: Expansion (photo-media). Curated by

**** A MELBOURNE/SYDNEY EXCHANGE - BUS @ FIRSTDRAFT

Venue: Firstdraft

Address: 116-118 Chalmers Street, Surry Hills, NSW

Phone: 02 9698 3665

Email: mail@firstdraftgallery.com Website: http://www.firstdraftgallery.com Exhibition dates: August 13 j24 2003

- Masato Takasaka and Matt Hinkley (curated by Danny Lacey)
- Helen Gibbins
- Jessica Russell

**** A SYDNEY/MELBOURNE EXCHANGE - FIRSTDRAFT @ BUS

three quiet rooms

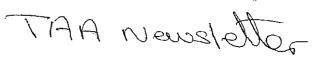
Venue: bus

Address: 117 Lt Lonsdale St, Melbourne, VIC

Phone: 03 9662 2442 Email: mail@bus117.com Website: http://www.bus117.com

Exhibition dates: August 19 | September 6 2003





DECLINE IN INTERNATIONAL HOLIDAY VISITORS (RELEASE FROM BUREAU OF TOURISM RESEARCH JULY 22.

International Visitors in Australia: Quarterly results of the International Visitor Survey March 2003 was

The data show that the downward trend in international activity evident in the December quarter 2002 continued through the March quarter 2003.

The number of nights spent annually in Australia by holiday visitors has declined by 18% since the events of September 11, 2001. In addition, a decline in travellers coming to Australia to visit friends and relatives has been underway since the end of the Olympics, falling by 18% since then.

Inbound visitor nights for the year ended March 2003 are at the same level they were in the year ending December 2000. The level of visitation has been largely maintained during this period only be substantial growth in the number of travellers coming to Australia for the purpose of education (up 41%) or employment

Combined, the education and employment segments account for only 7% of visitors but over a third (34%) of nights spent in Australia and nearly a third of expenditure (30%) in Australia.

Even backpackers showed a decline during the year ended March 2003. Backpacker visitor nights fell 10% to their lowest level since the year ended September 2000 and the average length of stay of backpackers fell 8% to their lowest level since the year ended March 2000.

International Visitors in Australia: Quarterly results of the International Visitor Survey March 2003 is available from the Bureau of Tourism Research, ph: (02) 6213 6940 email: bureau.tourism.research@industry.gov.au

Media and technical enquiries: Dr Peter Robins, Director BTR (02) 6213 7125.

AUSTRALASIAN LEISURE MANAGEMENT

TAA Members will be familiar with this publication which is distributed free of charge to Gold Members as part of their membership benefits. If you are interested in participating in this initiative please contact Paula at the Secretariat. The deadline for the August/September Issue is now.

DOMESTIC EXPO

If you are planning to attend the Expo Workshop be quick. There are only a couple of places available now. The response has been very good and we will have a good mix of attractions including Captain Cook, Taronga Park, BridgeClimb, Sydney Olympic Park, Southern Highlands etc. Invitations are underway to the various customer groups and we are looking forward to an excellent workshop for all participants.

MEMBERS' NEWS

Sydney Opera House would like to announce the appointment of Jessica Bateman as Sales Development Manager within the Tourism Department. Jessica will be responsible for all industry liaisons concerning guided tour products as well as performance packages. Jessica comes to Sydney Opera House with a strong background having working at SCVB, in inbound and at SOCOG. For further information please contact Jessica at Sydney Opera House on 02 9250 7909.

To celebrate the enormous influence of Italian culture on Sydney and Sydney's lifestyle, the Museum of Sydney will open the new exhibition, Italiani di Sydney. It is the first exhibition of its kind to celebrate the diversity of this important culture through archival photographs, personal stories and objects, stories of labour, sports items, food, fashion and work by your and emerging artists.

Think fashion, Michaelangelo's David, Fiat cars, Vespa, Ferrero Chocolates, Vittoria Coffee, mostaccioli, La Veneziana, pasta and Five Dock and one word comes to mind. If you know the word you will something

Italiani di Sydney, 30 August - 7 December, 2003. Museum of Sydney on the site of first Government House, Bridge and Phillip Streets, Sydney

For further information/images please phone Susanne Briggs, Historic Houses Trust of New South Wales 02 9692 8366 or 0412 268 320 or www.hht.net.au.

viva italia

Celebrate Italian culture in Australia through the Italiani de Sydney exhibition showcasing an array of object, photos, multi-media presentations and art that links diverse experiences of Italians to Sydney.

"It's also about how migrants create and recreate their Italian identity through encounters, socialisation, consumption, objects, travels," University of Technology, Sydney, Institute for International Studies curator Dr Illaria Vanni says.

Highlighting the ideas of belonging, home and identity, the exhibit explores several themes including the history of Italian labour, sport, festivals, food, style, fashion, architecture, media and travels.

Details: Italiani di Sydney runs from August 30 until December 7 at the Museum of Sydney.

WWW. WOg. com. au 30 July 2003

A timeline of ethnicity

Sofia Dedes looks at shame by giving us three stories that examine the confronting, enlightening and subtle power of this unique emotion.

EVENTS

Italiani di Sydney Exhibition

Think fashion, Michaelangelo's David, Fiat cars, Vespa, Ferrero chocolate, Vittoria Coffee, mostaccioli, La Veneziana, pasta and Five Dock and one word comes to mind...

NOTICEBOARD

Calabrian dialect

I am looking for books or other resources written in the Calabrian dialect

Anybody interested in Cypriot dancing?

If any of you are interested in starting Greek dancing in Melbourne, please post a message here.

Bouzouki lessons in Sydney

am looking for the contact details of a person that can teach Bouzouki in Sydney.

What's your fuel "injection"? Coke? Goey? Roids?

We need your info so we can provide better health services and increase access to better health information and health education for both the community and people who choose to inject drugs.

Backyard pizza oven

Guys, i need some advice on putting together a backyard woodfired pizza oven

Macedonian wedding

What I should expect to give without being insulting to anyone???

Italian/Australian Baptism Traditions

Gifts? Gold? Jewellery? Clothing?

MAILBAG

Wog Ball

Con Pouzoulis thinks being called a wog is ok, but to refer to soccer as "wog bal" is a different story.

HEADLINES

News headlines: Know what's going on

Stay in touch with what's happening with family living overseas with our new World News headline service.

Home | Contact Us | Submissions | Copyright

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Manly Daily 8 August 2003

shorttakes

THE jungle comes to the Basement on Monday night. Guitarist Bruce Mathiske features rhythms from Latin America, Africa, the Mediterranean and some flavours of gypsy, flamenco and jungle. Mathiske has just returned from touring Ireland.

NORTH Shore Art Society is holding an exhibition tomorrow and Sunday at the North Steyne Surf Club. The exhibition, in which works are for sale, will include pieces by renowned artists such as Allan Waite and Yvonne Read. There will also be a raffle.

BAY Coffee will have a free workshop 9-10am tomorrow with one of its professional baristas teaching how to make the perfect cup of coffee at home Bay Coffee is on the corner of Darley Rd and Wentworth St, Manly.

THE influence of the Italian culture on Sydney and its lifestyle is being celebrated at the Museum of Sydney. It's called Italiani di Sydney and features archival photos, personal stories, food, fashion and artistic works. Showing August 30-December 7, Museum of

Sydney, corner Bridge and Phillip Sts.

WORLD master pianist and conductor Vladimir Ashkenazy returns to Australia with the London Philharmonia for September concerts. He will be conducting a stellar series of concerts in Sydney. In the two concerts he will perform works by Mozart and Mahler, and Elgar and Shostakovich, respectively. Dates for Sydney shows are September 16 and 18.

STEVEN Isserlis, one of the world's most celebrated cellists is coming back to Australia to perform with the ACO. Program includes works by Vine, Tchaikovsky and Shostakovich. He is performing with ACO tomorrow and Sunday at the Sydney Opera House, and Tuesday at the City Recital Hall. Call 9250 7777 and 8256 2222 respectively for bookings.

TOMORROW night Leonie Smith will launch her album in the cafe at Dee Why RSL. The concert will also feature Matt McMahon on piano and Ashley Turner on bass. No charge to get in.

Telegraph 24 August 2003

Viva Italia!

WHERE would we be without the Italians?

Without the coffee, the food, the design, the vino, the coffee, the fashion, the calcio, the cars of dubious build quality, the coffee . .

And if not for post-war immigration, what exactly would the Socceroos be doing now in the way of a midfield?

Some 50,000 residents of this throbbing metropolis identify themselves as being Italian, while about 30,000 more speak Italian at home.

Hence, the Museum of Sydney's new exhibition, Italiani di Sydney — a veritable feast of all things Italian, including archival pics, personal yarns, objets d'art, sporting memorabilia, film and food.

Among the images in the collection is the almost surreal life-size replica of Michel-angelo's David being erected for an Italian promotion at David Jones' Elizabeth St store back in 1966.

Italiani di Sydney opens its doors on Saturday.

PS: Try to avoid quaffing too much coffee - it tends to overexcite the nervous system and erodes morals.

24 August STATE WHEN IN

- Painter Margarita Georgiadis's latest exhibition Toy Box is now showing at the Arthouse Hotel in Pitt Street. Georgiadis's bold strokes and striking colours are again in evidence as she subverts figures such as Mickey Mouse and Wonder Woman. The artist told High Life the works which were intended to be playful eventually became somewhat political. Partner Max Cullen and actor Julie McGregor were among the throng at the opening night. The show runs until September 6.
- The latest exhibition at the Museum of Sydney is the perfect complement to the Venice exhibition at the SH Ervin Gallery. Italiani Di Sydney features 200 objects celebrating the lives of Italians in Sydney, from photographs and films to contemporary art. The show opens on Saturday and continues until December 7.
- Mapping is an exhibition of paintings by Melbourne artist James Smeaton based on ear

charting symbols and maritime navigation codes. Explore paintings with names such as Position Doubtful at Michael Carr Gallery, 124A Queen Street, Woollahra. Exhibition closes next Sunday.

- There are more debuts at the Australian Opera, with acclaimed Russian baritone Vladimir Chernov hitting the middle notes in Eugene Onegin from August 28. Tchaikovsky's incredible tragedy will be conducted by Simone Young, currently wowing audiences with Otello. Phone 9318 8228 for bookings or see www.operaaustralia.org.au for more information.
- Chelsea Plumley's new show Live & Luscious hits the Opera House Studio this Friday and Saturday nights, featuring songs by John Lennon, Fats Waller and Michel Legrand. Cabaret aficionados will already know her name, especially after her recent hosting of the Sydney Cabaret Convention. Phone 9250 7777



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GALLERIES National Ga

SYDNEY

Art Gallery of NSW Seasons: The Beauty of Transience in Japanese Art ends October 26 Museum of Sydney Italiani di Sydney opens August 30, ends December 7

Lynette Cunnington Chinese Art and Furniture Jewels of the Turkmen ends October 5 Ray Hughes Gallery William Mobbs ends September 10

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BRISBANE

Australian Financial Review 30 August

Queensland Art Gallery Pierre Bonnard ends September 28; Indigenous Art of Cape York and the Rainforest ends November 9 Philip Bacon Gallery William Robinson ends September 6

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Tasmanian Museum and Art Gallery Flotsam & Jetsam ends October 13 Despard Galleries Sweet Rain by Michael Muruste ends September 17

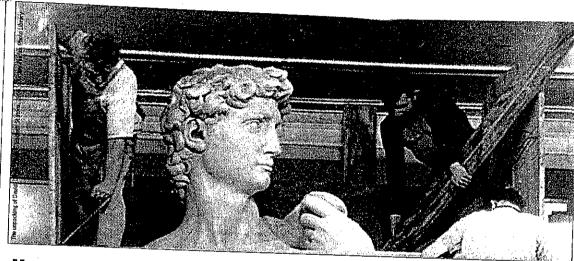
DARWIN

Museum and Art Gallery of the Northern Territory Telstra Aboriginal and Torres Strait Aboriginal Art Award ends December 7

30 August 2003

The Manager of State of State of Pizza of Sydney of Pizza of Pizza

DISCOVER SYDNEY'S STORY



Museum of Sydney on the site of first Government House

ITALIANI DI SYDNEY

The diversity of modern Italian culture, in Sydney, revealed through a variety of objects, photographs, multi-media and contemporary art.

Prinicipal Sponsor





Admission | General \$7 Concession \$3 Family \$17 Members Free

Museum of Sydney | Cnr Bridge & Phillip Streets, Sydney Telephone | 02 9251 5988 | TTY 02 9241 5866 Open | Daily 9.30am - 5pm

HISTORIC HOUSES TRUST

ATTENZIONE EXHIBITION OPENS TODAY!

SUNDAY BEST

Go dancing, catch Sydney's best jazz or find a bargain today, **Alison Cameron** writes.

Bargain hunt

THE Sydney Affordable Art Show has drawn more than 80 artist-run spaces and galleries from around the country and everything is less than \$5000. The Royal Hall of Industries, Fox Studios. 11am to 5pm. Adult \$17, concession \$13. For more information see www.affordableartshow.com.au.

Let's dance

DANCING can be either exhilarating or terrifying – depending on how many left feet you have. Whichever camp you fall into, at today's Dancexpo you can try something new, including jazz, salsa and line dancing.

State Sports Centre, Olympic Park. 9am to 6pm. Adult \$12, concession \$8. See www.dancexpo.com.au.

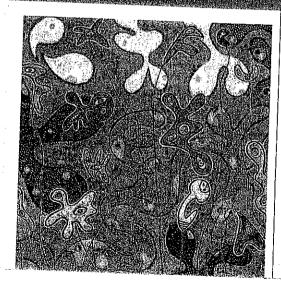
Cultural hub

MORE than 50,000 people in Sydney identify themselves as Italian and the exhibition Italiani Di Sydney celebrates their contribution to the city. Museum of Sydney, corner of Bridge and Phillip streets. 9.30am to 5pm. Adult \$7, concession \$3. Phone 9251 5988.

Weekender 30-31 August 2003

weekender

What's on



rare historic photographs. and reminders of those rugby moments relived at watering holes years later (that's Mat Rogers below left with NZ's Tana Umaga hot on his heels during the Bledisloe Cup match in Sydney in August last year, which the Wallabies won 16-14) ... just some of what's on show at the State Library's Run the Ball: Australian Rugby, which starts today. Free. Weekdays, 9am to 5pm; weekends, 11am to 5pm. Macquarie Street, city. Inquiries, 9273 1414.

The French films

New prints of four works by French filmmaker Jean Renoir (yes, son of painter Auguste Renoir) are screening at

graduates or current students of the Sydney Conservatorium of Music. Brett Weymark conducts the chamber orchestra. Today, next

Friday and Saturday at

269 Miller Street, North

7.30pm; tomorrow.

2.30pm. \$40/\$36.

Sydney, Bookings,

9645 1611 or online

at www.mca-tix.com.

The Italian accent

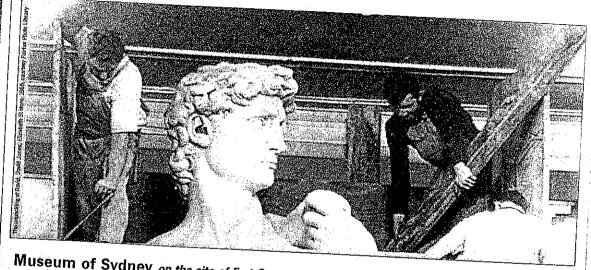
Cappuccino, pasta, that formidable work ethic, that nonchalant style ... today, the legacy of Italian migrants pervades Sydney society. But what did it really mean to be Italian in foreign climes? Italiani di Sydney, which opens today, explores this through life stories, film, objects and images



www.velgiesisel.slife



HISTORIC HOUSES TRUST



Museum of Sydney on the site of first Government House

ITALIANI DI SYDNEY

The diversity of modern Italian culture, in Sydney, revealed through a variety of objects, photographs, multi-media and contemporary art.

Prinicipal Sponsor



Media sponsor



Admission | General \$7 Concession \$3 Family \$17 Members Free

Museum of Sydney | Cnr Bridge & Phillip Streets, Sydney Telephone | 02 9251 5988 | TTY 02 9241 5866 Open | Daily 9.30am - 5pm

EXHIBITION ON NOW!

the screen. Evisceral fun. PB

'n

Σm

Welcome to Collinwood

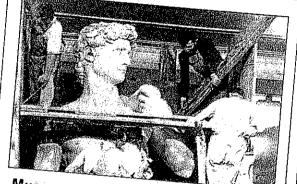
First-time feature directors Anthony and Joe Russo have assembled a topdrawer cast, including George Clooney, for this caper movie about down-atheel crims who think they have a perfect crime. It's about life on the scrapheap and the humour is based on empathy, rather than cheap irony. Refreshing and satisfying. PB





IRRACKS

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Museum of Sydney on the site of first Government House

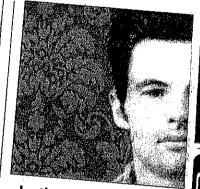
ITALIANI DI SYDNEY

The diversity of modern Italian culture, in Sydney, revealed through a variety of objects, photographs, multi-media and contemporary art.

Cnr Bridge & Phillip Sts, Sydney Telephone 02 9251 5988 Open daily 9.30am - 5pm

Media sponsor Principal sponsor

EXHIBITIONS ON NOW



Justice & Police Museun

CRIMES OF PASSION

Australian crimes sensations from 18 See the nation's views on sex, drugs, punishment revealed via these scandalog

Cnr Phillip & Albert Sts, Sydney Open weekends 10am - 5pm Telephone 02 9252 1144



PIRATESE. ARIBBEAN विद्याः विद्या

FINDING NEMO THE ITALIA | FINDING NEMO | THE ITALIA | T

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PIRATES OF 174

CARBBEAN: THE LEGALY B (29) NO COME

OWNER OF THE SLAX PEARL

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COMMON DAY

COMPAND TO STAND TO SAY SAN 10 00

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AMERICAN PIE:
THE WEDDINGIMAIS:
SAFSUS 515, 7.00, 8.45mA
THE IN-LAWS (B)
SU/SUN 10.20mA, 2.20,
2.20mA
TRAYELING BIRDS (B)
SAFSUS 12.30, 4.10, 7.45mA

FOR GENERAL EXHIBITION

PG

PARENTAL GUIDANCE RECOMMENDED

15+ RECOMMENDED FOR MATURE.

154 RESTRICTIONS APPLY TO PERS

18+ RESTRICTED TO ADULTS 18 YE,

DISCOVER SYDNEY'S **STORY**



FREE OPEN DAY MADE IN ITALY

SATURDAY 27 SEPTEMBER 2PM-5PM

In conjunction with Italiani di Sydney, the Museum of Sydney presents a FREE afternoon filled with all things Italian: a display of rare classic & contemporary Italian cars | cool sounds from Movimento FM | great coffee films | art | kids activities | specialty stalls

Presented in association with Camivale 2003



EXHIBITION ITALIANI DI SYDNEY

OPEN DAILY 9.30AM-5PM

The diversity of modern Italian culture in Sydney, revealed through a variety of objects, photographs, multi-media and contemporary art. Discover individual Italian voices, telling stories that can be recognised and identified, stories about the importance of food, religion, sport, style, architecture work and travel.

CINEMAS
RA CROFT TOMB RAIDER
PORT LIFE METER INCERS
AND 10,00, 11,50, 12,30, 2,15,
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MIRANDA

ARA CROFT TOMB RAIDER

PIRATES OF THE CARIBBEAN The Curse of the Block Pearly

BAD BOYS 2 AMPLS -SAT/SUM 9,50, 12,45, 3,40, 6,35, 9. LEGALLY BLONDE 2 PG \$17,504 1.00, 5.10, 7.15, 9.20

ADULTS AT RID'S PRICES RUGRATS GO WILD (6) \$17/509, 9,30, 11,15, 5 40%

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GATES & RI MOVIES

BAD BOYS

MARTIN LAWRENCE

www.columbiafilms.com.au

ISTORIC HOUSES TRUST

THIS WEEKEND I MUSEUM OF SYDNEY

Free

Sydney Food & Wine Fair 2003

The nation's favourite working-class man, Jimmy Barnes, and his daughters Mahalia and Eliza-Jane (EJ) raise their voices for charity at the 13th annual fundraising event for the Aids Trust of Australia (Palm Grove Stage, 4pm). More than 50,000 people are expected at the showcase of culinary delights, which includes stalls by acclaimed restaurants Rockpool and Quay. Saturday, stalls noon-2pm, entertainment noon-6pm, Hyde Park, city, www.aidstrust.com.au, 9361 0610.

Made in Italy

A celebration of all things Italian – from cars to culture to coffee. Highlights include the world's first privately owned Ferrari (the 1952 212), barista demonstrations and food stalls. There will also be a screening of *The Italian Job* (1969), starring Michael Caine. Saturday, 2-5pm, Museum of Sydney, corner Phillip and Bridge streets, city, 9251 5988.

Kids Dig

Children aged five to 12 learn the tricks of the archaeology trade. Using special tools, they set out to uncover the past and, judging by recent discoveries at city development sites, could unearth relics dating back more than 200 years of European settlement. Saturday and Sunday, 11am, noon, 1pm, 2pm, 3pm, Lofts Markets, Rocks Centre, The Rocks, www.therocks.com, 1902 222 222.

Willoughby Expo for Kids

The interactive community event offers parents new ideas on education, health and creative pursuits. Dietitian Kellie Billinski will talk about obesity and Dr Reinhard



Ronnebeck, author of parenting guide 7000 Days, will speak on child behaviour management. Kids can take part in a Ramons Circus workshop, play the drums with Racquet Beats and meet the animals at the Taronga Park Zoomobile. Saturday, 10am-4pm, Willoughby Civic Centre, 409 Victoria Avenue, Chatswood.

Movies in the Overflow

Get your picnic blankets out for a Saturday night screening of Whale Rider, Niki Caro's uplifting drama about 11-year-old Pai (Keisha Castle-Hughes) and her battle to prove girls can be Maori chieftains, too. On Sunday evening, find out what happens when Jim Carrey fills in for God in Bruce Almighty. Matinees will feature the best of the sixth Auburn International Film and Video Festival for Children and Young Adults. Saturday and Sunday, 12.30pm, 7.30pm, The Overflow, Sydney Olympic Park, 9714 7545.



至コンサートなどの料金には発券料が加算されるこ ともあります

exhibition

スーザン・ノーリー〜逆流展 Susan Norrie: Undertow

ンドニー出身の現代アーティスト、スーザン・ /--リーのヴィデオ・インスタレイション展。

◆会場:ニュー·サウス·ウェールズ州立美術館 (Art Gallery of New South Wales, Art Gallery Rd., The Domain, Sydney) ●期間: 月 12 日まで絶賛開催中! ●開館時間: 毎日 SAM ~ 5PM (水曜は 9PM まで。期間中、 休館日なし) ●料金:無料 ●フリー・ダイヤル: 1800-679-278 www.artgallery.nsw.gov. *i*at i



「逆流展」 からの静 止画像

18 C - 2 J - 2 Mg (19

響拳器々展〜日本芸術に見る無情美 FARE The Beauty of Transience in

競響を導した養夏膜に続いて送る秋冬 纂一義と『徴奏』これたっての屏風や着物、 総倉庫与 193 並が、日本の文化庁の全 常作し、これで、自じよって集められた。

・ サラス・ウェールズ州立英術館 water of New South Wales, Art 類 1 to the table (Sydney) ● 期 · 传统 郑州常飞,期间中、 www.arthallery.

無料 ●フリー・ダイヤル: 1800-679-278 www.artgallery.nsw.gov.au



エミリー・フロイド作 「あなたのためだけの ドデ」 (2003 年作、 アナ・シュワルツ・ギャ ラリーくメルボルン> 蔵、Photo: John Brash)

チャンピオン展〜全豪スポーツ界の偉人

Champions: Australian Sporting Greats

スポーツ大国オーストラリアが世界に誇 る、 スポーツ界のトップ・スターたちの写 真、メダル、ポスター、手紙に日記といっ た貴重な品々で綴る全豪スポーツ史。

●会場:NSW 州立図書館(State Library of NSW) ●期間: 11月16日まで絶賀開催中!● 開館時間:月~金9AM~5PM、土日11AM~ 5PM (閉館日なし) ●料金:無料●Tel: (02)9273-1414 www.sl.nsw.gov.au



ラグビー、水泳、ダイヴィ ング、そしてボクシングで オーストラリア代表選手と して活躍したマルチ・スポー ツ・マン、レッグ "スノー ベイカー (1884~ 1953)

プリマヴェラ 2003 展 Primavera 2003

35歳未満の若いオーストラリア人アーティ ストの発掘を目的として開催する毎年恒 例の無料展覧会。 ヴィデオ・インタレイショ ンを筆頭に、 フレッシュかつエネルギッ シュな現代アートを堪能。

● 会場:現代美術博物館(Museum of Contemporary Art, Circular Quay West, The Rocks) ●期間: 1] 月30日まで絶賛 開催中!●開館時間:10AM~5PM(期 閬中、閉館日なし) ●料金:無料 ● Tel; (02)8252-4033 www.inca.com.au



男装した4人の女性 ドラァグ・キングたち によるザ・キングピン ズ (The Kingspins) のヴィデオ・インスタ レイション作品より This is My Remix Baby」 (2003 年作、 Photo: Liz Ham)

**リアーニ・ディ・シドニー展 Markey di Sydney

※素素メインに、イタリア人移住者たちがシ 影響・抗機してきた足跡をたどる展覧会。

● ● F = 一博物館 (Museum of Car Bridge & Phillip St., Sydney) 辦籍:参考30日~12月7日●開館時 参考達録~ 野橘(期間中休館日なし)

●料金: 大人 \$7、コンセッション \$3、フ· ミ リ ~ \$17 ● Tei: (02)9223-8922 www.hht.nsw.gov.au



エルヴィス・ディ・ファツィ: 作「4 ソフィアス」(200 年化)

マックス・デュペインのとらえたオースト ラリア人たち展

Max Dupain's Australians

オーストラリア人の写真家として世界的は 最も有名なマックス・デュペイン (1911 ~ 92) が撮影した、有名無名のオーストラ リア人たちの肖像写真で綴る展覧会。

●会場:NSW 州立図書館 (State Library c NSW) ●期間:2004年2月まで絶賀開信 中!●開館時間:月~金 9AM~ 5PM、 土E 11AM ~ 5PM (閉館日なし) ●料金:無料 (Tel: (02)9273-1414 www.sl.nsw.gov.au



第2次世界大戦中の1 州軍の姿を収めたドキ: メンタリー映像などでも 高いダミアン・ペアラ-(1912-44) の肖像 (194 年代初め)

フリーマン写真館展

Freeman Studio

シドニー・シティにオープンしたオーストラ リア初の写真館の創始者フリーマン兄身 が、1853年にオーストラリアへ移住して 以来、今年で150周年を迎えることを 念して、NSW州立図書館が所蔵するフリ マン・コレクションの写真を一堂に展示。

●会場:NSW 州立図書館(Stațe Libr of NSW) ●期間: 2004年5月まで絶り 催中!●開館時間: 月~金 9AM~5PM、 11AM~5PM (閉館日なし) ●料金:無料 € (02)9273-1414 www.sl.nsw.gov.au



「7代目ビーチャム伯爵 NSW 州総督ウィリアム・ラ ゴンの肖像」 (1899年 フリーマン・コレクショ NSW 州立図書館蔵)

concert (classic)

シドニー・シンフォニー Sydney Symphony

日本でも知られる名ピアニスト、 バリー

Harpers Bazgar 1 October 2003



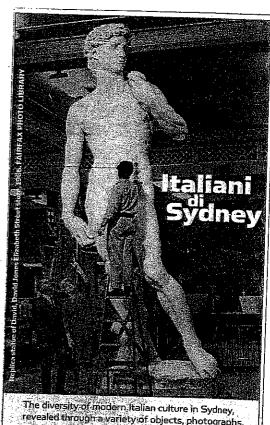
Australia this month. Canberra of the National Gallery Of Australia, **SARI** YEARS AND

twom collection of Asign textors gold brocades and brightly painted bery Jight (actic October 6), While in Adelaide, stop by the GLENELG JAZZ FESTIVAL October 24-26, for great jazz, when and thou by the sea. Swinger,

SPINNING AROUND: 50 YEARS OF FESTIVAL RECORDS, Australia's largest independent relief i croparcy, aims at Mathourne -Museum until November 23. Personal display especial handwitten Wike from key Australian stongwithin is along strummed by the Base of Od Joye and Phil Manning this in a 19 log se's service attribute, from the Sydney Clympid Games placed in the history and and college come. together at the Museum Of School ITALIANI DI SYDNEY auto December 7), an explication existency of the induscript of distancement on

Sydney living. No word on whether the of dery's excellabolicus exports. - the fall, dark, hardsome man and a second-space Proges crossed.

The Sydney Morning Herald 4-5 October 2003



revealed through a variety of objects, photographs, multi-media and contemporary art.

Exhibition on now

MUSEUM OF SYDNEY on the site of first Government House Corner Bridge & Phillip Streets Sydney Open daily 9.30am - 5pm Telephone 02 9251 5988 www.hht.net.au





HISTORIC HOUSES TRUST





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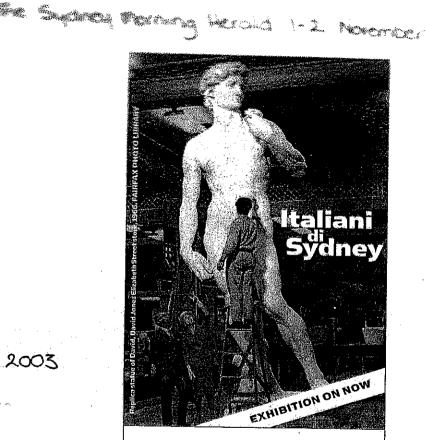
Darlog Harbour Fierla on Conduct · · · Carriery

Most than 400 performers spice up three days and chilli-hot nights of the best in fatin music, food and culture from Friday 6.30pm.

Blacktown Advocate 8 Oct 2003

Go Italiano

VISIT the Museum of Sydney for the Italian di Sydney exhibition which runs until December 7. The displays explore the diversity of experiences, relationships and exchanges between the Italian community and the city of Sydney.



The diversity of modern Italian culture in Sydney, revealed through a variety of objects, photographs, multi-media and contemporary art.

MUSEUM OF SYDNEY on the site of first Government House Corner Bridge & Phillip Streets Sydney Open daily 9.30am - 5pm Telephone 02 9251 5988 www.hht.net.au





Sydney, revealed through a variety of objects, photographs, multi-media and contemporary art.

The diversity of modern Italian culture in

MUSEUM OF SYDNEY on the site of first Government House Corner Bridge & Phillip Streets Sydney Open daily 9.30am - 5pm Telephone 02 9251 5988 www.hht.net.eu

HURRY LAST WEEK! DECEMBER



HISTORIC HOUSES TRUST



tallan

Promotion - Articles

A collection of promotional material including articles and critiques compiled by the Historic Houses Trust.

		18 (2) 18 (8)		
		(Control of the Control of the Contr		
Tagana Halipatan				
	16 July 2003	2 pages	• Meal being prepared on inaugural return flight on Alitalia 1961	
University of Technology	30 July 2003	2 pages	No picture	Article – Italiani di Sydney Exhibition
Sydney news web page	Political Particular State of the Control of the Co	- pages	 Dr llaria Vanni with Identity Statement, Diego Bonetto, 	Article – Sydney tells its Italian stories by Terry Clinton
Young Italo-Australian	6 August 2003	26.5 x 21.5cm	2000 The Marinete female	
The Daily Telegraph	30 August 2003		 The Marinato family outside their Watsons Bay café Tree of Abundance ceremony, 1999 photographer: Vince Lovecchio A DJs window display for the exhibition Italy in Sydney 	Article – The influence of Italian Culture
	997.dgust 2005	23.2 x 25.4cm	A. Three antique plates B. Tess McLennan and llaria Vanni C. Light map D. Gordon Hookey print E. Identity statement by Diego Bonetto F. Books G. Maprik pots H. Dinah the cat	Article – Italian job words by Robyn Willis, photos by Katrina Tepper

The Sydney Morning Herald	30-31 August 2003	38 x 31cm	 Unpacking David at David Jones in 1966 Elvis di Fazio, detail 4 Sophias, 2002, acrylic on canvas The Marinato family outside their Watsons Bay café A DJs window display for the 	s for beginners by Steve
The Sydney Morning Herald	30 – 31 August 2003	31 x 15 cm	exhibition Italy in Sydney Gerardo Cassaniti and his son, John enjoy a coffee from one of the first coffee machines in	expressionist movement that ug's game by Steve Meacham
ITALIA PRESS	10 September 2003	3 pages	Australia at their Liverpool store No picture Article in Italian agli 'Italiani di Sy	· Una mostra rende omaggio ⁄dney'

Electronic Media for Italiani di Sydney
Details

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		7 August 2003	
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		18 August 2003	
CH'R, MEGA	70/2 ABC	29 August 2003	Steve Sims interview with Ilaria Vanni
ĺ		Lo August 2003	Angela Cattorna
ļ	SBS Radio	05.4	Angela Catterns promoting Italiani di Sydney each day
-	700	25 August 2003	July oden day
- 1	702	29 August 2003	Interview with Ilaria Vanni re Italiani di Sydney
	2UE		Angela Cattorna in I
- 1		30 August 2003	Angela Catterns interview Ilaria Vanni
	702		Jennifer Stackhouse inter-
L		30 August 2003	Italiani Italiani
5	SBS		Simone Whetton on Italiani di Sydney
-	RUE	1 September 2003	Circumstantial of Sydney
14	UE		Giveaway for Italiani di Sydney with Marco Lucchi
1-	MOD	6 September 2003	Gary O'Cliaghani Visit Marco Lucchi
14	NSB	8 September 2003	Gary O'Cliaghan interview with Sue Hunt re Italian
C	hannel 31		Ken Robinson I/
		19 September 2003	Ken Robinson I/v with Sue Hunt re Italiani di Sydney
70	02		Italiani with Nigel Lincoln – Chaos program
		20 September 2003	Cia Chaos program
1			Simone Whetton talking about Italiani di Sydney and Wisteria Day, Vaucluse House and King
			Wisteria Day, Vaucluse House and Kings Cross exhibition at EBH
20	SB		exhibition at EBH
		21 September 2003	
2Ū	E		Interview with Luke Bona re Made in Italy with Tania Quax
		24 – 26 September 2003	Quax With Tania
2G	В	I [*]	Promotion re Made in Italy / Italiani di Sydney exhibition mentions by Mike Carlton and John Laws
		26 September 2003	mentions by Mike Carlton and John Laws Interview with Chris Smith
702			Interview with Chris Smith and Tania Quax re Made in
		27 September 2003	Simon Made in
2UE		_	Simone Whetton talking about Made In Italy and rose Seidler house architect talk
21.10		27 September 2003	Seidler house architect talk
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Refe	Radio	28 September 2003	Malcolm T Filiott tolking at
		1 October 2003	Malcolm T Elliott talking about Italian Exhibition
TAR	BS TV	 i	Interview with Ilaria Vanni re Italiani di Sydney
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vew.	s Radio		Interview with Ilaria Vanni re Italiani di Sydney
		3 November 2003	Phil Kafcaloudoo tall
			Phil Kafcaloudes talking about Italiani
		1	



Replica statue of David, David Jones Elizabeth Street store, 1966. Fairfax Photo Library.

o celebrate the enormous influence of Italian culture on Sydney and Sydney's lifestyle, the Museum of Sydney will open a new exhibition ntitled Italiani di Sydney. It is the first exhibition of its ind to celebrate the diversity of this important culture irough archival photographs, personal stories and bjects, stories of labour, sports items, food, fashion and ork by young and emerging artists.

urator of the exhibition, Ilaria Vanni, said that the dian community has made an important contribution the wider Sydney community which Italiani diddney will help to celebrate and explore.

most 50,000 people in Sydney identify themselves as ing Italian and 80,000 speak Italian at home. Ithough there is no recent data on how many Italians we arrived in the last 10 to 20 years, we know that ass migration was most prominent after World War II. also know that the first Italians to arrive in Sydney the 1890s were artists and craftspeople. A second we took place in the 1920s and 1930s when many of the Italians settled in and around Sydney. Italians thinue to migrate to Australia today, though in small mibers," said Ilaria Vanni.

my stereotypes exist about Italians in the Sydney inmunity, both the result of Italian and Anglostralian representations of what it means to be Italian. It makes to make the sauce in the backyard and concrete imms on the front veranda. Think factory workers, inical and construction innovation and chain ration of labourers. Think 6.

252 Events

di Sydney

30 August - 7 December '03

Museum of Sydney

Bridge and Phillip Streets, Sydney
Daily 9.30am/5pm. General \$7, Conc \$3, Family \$17

"If my Italian mother were to see this exhibition she would say questa stanza e' un casino, 'this room is a mess', and I would have to agree with her", said Ilaria Vanni. "I have tried to convey the state of flux and turbulence, the constant everyday re-making of Italian cultures in Sydney".

Italiani di Sydney embraces a diversity of individual Italian voices. The exhibition will highlight the lives of many Italian families in Sydney including the Cassanitti family, the well-known bakers and pasta makers from Haberfield. Many people interviewed for this exhibition indicated objects of domestic use, or their houses and gardens to represent their way of making a home away from home. Some of the objects are battered, some new and disposable.

The exhibition also features film and art. A documentary by Robert Pittorino follows his family discussion on 'being Italian' through the preparation and consumption of a traditional Sunday lunch. Michael Schiavello's video depicts a particular way of eating polenta, linking it to identity politics. Steve Fasan's pop paintings of Italian food packages are a witty comment on the iconic status of Italian food in Sydney, while Thomas Scire interrogates the place of coffee in the making of italianitá.

Italiani di Sydney will show how the establishment of Italian cafés and restaurants is linked to the history of Italian labour in Sydney and we'll see how a government promotion of Italian products in the 1960s led to a full-scale replica of Michelangelo's David appearing in David Jones (see large photo).

A 'Made in Italy' Day is planned for Saturday 27 September, which will explore cars, coffee and culture on the forecourt of the Museum of Sydney.



Meal being prepared on inaugural return flight on Alitalia, 1961. State Library of New South Wales.

The Museum of Sydney Shop is interested in sourcing Italian giftware & designer products and Italian products produced locally to display and sell during the Italiani di Sydney exhibition. For more information please continue.



nd us an article and WIN a WogLife Tee Shirt!!

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Wednesday, 30 July, 2003

Home Humour Attitude Dear Effie Headlines

Sport Uncle Sav

WogLife

Events

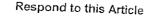
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WESSING.

Italiani di Sydney Exhibition

Community Announcement 16/07/2003

To celebrate the enormous influence of Italian culture on Sydney and Sydney's lifestyle the Museum of Sydney will open the new exhibition, Italiani di Sydney. It is the first exhibition of its kind to celebrate the diversity of this important culture through archival photographs, personal stories and objects, stories of labour, sports items, food, fashion and work by young and emerging artists.

Curator of the exhibition, Ilaria Vanni, said that the Italian community has made an important contribution to the wider Sydney community. Italiani di Sydney will help celebrate and explore that.

Almost 50,000 people in Sydney identify themselves as being Italian and 80,000 speak Italian at home.

"Although there is no recent data on how many Italians have arrived in the last 10 to 20 years, we know that mass migration was most prominent after World War II. We also know that the first Italians to arrive in Sydney in the 1890s were artists and craftspeople. A second wave took place in the 1920s and 1930s when many North Italians settled in and around Sydney. Italians continue to migrate to Australia today, though in small numbers," said Ilaria Vanni.

Many stereotypes exist about Italians in the Sydney community, both the result of Italian and Anglo-Australian representations of what it means to be Italian. Think making tomato sauce in the backyard and concrete columns on the front veranda. Think factory workers, technical and construction innovation and chain migration of labourers. Think fashion, cuisine and design.

"If my Italian mother were to see this exhibition she would say questa stanza e un casino, 'this room is a mess', and I would have to agree with her," said Ilaria Vanni. "I have tried to convey the state of flux and turbulence, the constant everyday re-making of Italian cultures in Sydney."

taliani di Sydney embraces a diversity of individual Italian voices. The exhibition will highlight the lives of many Italian families in Sydney the Cassanitti family, the well-known bakers and pasta

together this exhibition was challenging. Some organisations early eager, some had their own agendas and others did not want evolved at all. This lack of engagement showed what I already in spite of the rhetoric of governmental multiculturalism, most Non-English Speaking Background people, do not exercise at a cultural level by Anglo-Australian institutions,"

interviewed for this exhibition indicated objects of their houses and gardens to represent their way of the objects are battered,

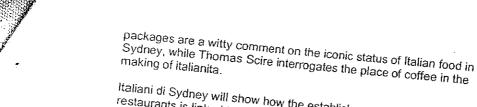
fortunes film and art. A documentary by Robert family discussion on 'being Italian' through the family discussion of a traditional Sunday lunch. Michael family a particular way of eating polenta, linking it



More Events

- ∃ Italiani di Sydney Exhibition
- The WogLife Crew at Miss Latina 2001
- ⊇ 2001 Lygon Street
 Festa





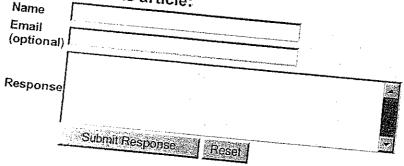
Italiani di Sydney will show how the establishment of Italian cafes and restaurants is linked to the history of Italian labour in Sydney and we'll see how a government promotion of Italian products in the 1960s led to a full scale replica of Michaelangelo's David appearing in David

Italiani di Sydney is sponsored by Vittoria Coffee.

Italiani di Sydney 30 August - 7 December 2003 Museum of Sydney on the site of first Government House Bridge and Phillip Streets, Sydney Open daily 9.30am - 5pm General \$7, conc \$3 family \$17

For further information please contact The Museum of Sydney: on the site of first Government House Corner of Phillip and Bridge Streets, Sydney Telephone: 02 9251 5988

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Responses posted for this article:

silver fox 29/07/2003 12:14:20 AM like Genovese Coffee - but occasionally have Victoria as well.

My congratz for putting on such an exhibition and as an artist and visual educator - I wish the exhibition a huge success. The exhibition sounds similar to what happened in Melbourne when an exhibition was put together to show the links established in the suburb of Carlton by the Jews and the Italians it was a great show and I am sure the Sydney effort will do just as well.

My best wishes to all concerned - I may be in Sydney in the next few months ...back to the front page.

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NO 11: 11 - 24 AUGUST 2003



Sydney tells its Italian stories By Terry Clinton

Stories Summary

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Mills Finds (1994) dan warri

The stories of Italians who made Sydney their home and played their part in shaping the city will be explored and celebrated in a major new exhibition opening 30 August at the Museum of Sydney.

Dr Ilaria Vanni, who came to Australia eight years ago to study for her PhD and now lectures in Italian in the Institute for International Studies, has curated the Italiani di Sydney exhibition, which brings together a variety of objects, photographic images, multimedia presentations and artworks. These explore the diversity of experiences, relationships and exchanges between Italians and the city.

Dr Vanni said the exhibition was the biggest survey so far of Italian cultures in Sydney and,

be staged by the Historic Houses Trust of NSW.



DR ILARIA VANNI WITH DIEGO BONETTO'S 'IDENTITY STATEMENT', AN EXHIBIT FROM THE FORTHCOMING ITALIANI DI SYDNEY EXHIBITION AT THE MUSEUM OF SYDNEY significantly, the first with a non-English-speaking migrant group to

"I think of it more as an installation rather than a traditional exhibition," Dr Vanni said. "It's a mixture of social history and contemporary arts focusing on the voices of individual people rather than some imagined Italian community.

"It moves across several generations, interpreting the diversity of Italian cultural practices over the years, challenging the stereotypes and looking at how Italian 'traditions' have transformed in Sydney."

Italiani di Sydney is set around several themes chosen in consultation with individuals, community organisations, historians, artists and scholars. They include the history of Italian labour, port, festivals, food, style, fashion, architecture, media and trovels, exploring ideas of belonging, home and identity.

each theme is presented from personal experience and multiple points of view, engaging with gender, age and regional diversity and traversing popular and high culture.

*Atthough stereotypes sometimes have a basis in reality, Italian minigrants were not all working in family fruit shops and delis," Dr

Vanni said. "Most of the people who came here from Italy after World War II found work in factories and the building industry many of the women in the textile industries.

"One of the stories is about Rinaldo Fabbro, an architect who arrived here in 1949. He invented a way of making concrete that revolutionised the building industry. Fabbro stone, as it was called, was used in many Sydney high-rise buildings, including Australia

Dr Vanni said there is a political thread in the exhibition that seeks to make people think about what multiculturalism is and how it has

"It is as much about contemporary issues as it is about the past - it goes well beyond showing what someone's grandmother had in her case when she migrated.

"It is also about how migrants create and recreate their Italian identity through encounters, socialisation, consumption, objects,

"The object that I think sums up the exhibition is a painting on flyscreen by Diego Bonetto, Identity Statement, that replaces the Union Jack in the corner of the Australian flag with the Italian tricolour and has the caption 'Questa non è politica' - 'This isn't

Italiani di Sydney will run from 30 August until 7 December at the Museum of Sydney in conjunction with other public functions. Previous No 11: 11 - 24 August 2003

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Sydney tells its Italian stories

The stories of Italians who made Sydney their home and p their part in shaping the city will be explored and celebrate major new exhibition opening on 30 August at the Museun Sydney.

Curated by Dr Ilaria Vanni of the <u>Institute for Internationa</u> at the University of Technology, Sydney, *Italiani di Sydney* together a variety of objects, photographic images, multir presentations and artworks to explore the diversity of experientations and exchanges between Italians and the city.

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Dr Vanni, a lecturer in Italian Studies at UTS, came to Aus eight years ago to study for her PhD and decided to stay.

Italiani di Sydney will run from 30 August until 7 Decembe Museum of Sydney. A number of public programs will be ri conjunction with the show.

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of curator Ilaria Vanni WORDS ROBYN WILLIS PHOTOS KATRINA TEPPER

laria Vanni knows better than most about the migrant experience in Australia. As curator of the Italiani di Sydney exhibition, which commences at the Museum of Sydney today, she has researched extensively the contribution Italian migrants have made since the 19th century.

Drawing together photographs, art works, archival and contemporary materials, the exhibition explores the relationship between Italians and the city of Sydney with vitality and a sense of fun.

But she also has understanding of the migratic



Artists Co-operative in 1996, where Tess was curator. I saw in her the friend I wanted. I liked her take on Aboriginal art and she found things interesting where other

people didn't. She really made me feel welcome in Australia

politica means "This is not politics", which is ironic. It's done on fly wire because he likes to use materials which have a history and reduce consumption. It's also a very

Australian material. [f] Books: I'm an academic, so books are an integral part of my life. Pippi Calzelunghe (Pippi Longstocking) was one of my first books and she was my role model. She was cool,



OFFICE ASIS.

Initially drawn here to examine Aboriginal art and artefacts in a colonial environment, Vanni found herself bonding with members of the Aboriginal arts community.

In fact, such was their affection for her that when she married husband Jon Cockburn a few years ago, a

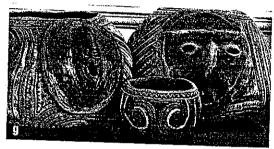
friend remarked, "Great - now we can keep her."

MY FAVOURITE THINGS

[a] Three antique plates: When I was very little growing up in Italy, my parents used to drag me on car trips to antique shops. Once I threw a tantrum while I was there and the antique dealer gave me a little plate to calm me

down. I liked them so much that when we went back he'd give me another one, so they have all this resonance. I now have three with me but there are more at my parents' place in Siena. [b] Tess McLennan: Tess (above left) and I met through the Boomalli Aboriginal

and how they meet and separate. [d] Gordon Hookey print: Gordon was the first person I met in Australia who made me feel welcome. I came here to do a PhD at the College of Fine Arts [in Paddington] and during my first few days in Sydney I went to the library. It was January so there was no one around and Gordon and I reached for the same book. When I saw this print I had to have it. It's called Good Direction and on it is written "Know where you are going and know where you are from". [e] Identity statement by Diego Bonetto: This is going to be the number one work at Italiani di Sydney. It's very to the point, talking about multiculturalism and where the Italians fit into Australian history. Questa non e



Contro on a love Stury, 191 Maprik pots: These belong to my husband, who grew up in Maprik in New Guinea. He collected them when he lived there. They tell me about him and I think they're a lot of fun. [h] Dinah the cat: We moved into this place [in Sydney's inner west] in 1998 because it had a back yard and we wanted a ginger kitten. It was a hot day and I was having a nap and when I woke up there was a black cat sleeping next to me. She's been here ever since. She used to live down the road but she decided to move in with us. [i] Shell Harbour Bridge: This is by Esme Timbery, who does a lot of shell work, a traditional craft the community at La Perouse have been practising at least since the late 19th century. I met Esme in 1997 and was interested in the story of shell work because it's

part of Sydney but a part that's forgotten now. We became friends and I bought a lot of her work to give as presents.

The Italiani di Sydney exhibition runs until December 7. Museum of Sydney, cnr Phillip and Bridge Sts, Sydney.

18 Daily Telegraph







talians for beginners

hey stayed, they taught us how to make ip of coffee ... Steve Meacham reports.

emerging from the of depression and war. ellini and the fashion Milan may have impressed oscenti", but life in Italy la doice vita. Why else ousands of Italians have l to New York, London, r Melbourne? And why e Italian government ssary to use cheap Michelangelo's work taly was to undergo a naissance, Australia was , too – emerging like a from the drab chrysalis of And it was Italian-born ders, often unheralded, e frequently at the of that social change, hen many have become

nt Sydney personalities helped shape our tastes.

In cuisine, Beppi Polese, Steve Manfredi, Lucio Galletto. In fashion, Carla Zampatti and jeweller Nicola Cerrone. In art, Salvatore Zofrea. Even politics has its Italian-born crusaders, including Franca Arena, former Sydney lord mayor Frank Sartor and tourism minister Sandra Nori (who remembers as a child longing to take Vegemite sandwiches to school instead of "bread rolls filled with salami or mortadella").

Even

Sydney's

perhaps

reinforced

concrete

owe a debt

to Italians.

the

bricks and

mortar - or

"In less than two generations Sydney has been transformed from a smallish Anglo-Celtic town on the wrong' side of the world to one of the most interesting cities in the world," Sartor wrote in his introduction to Sydney and the Italian Touch, published by the Italian Cultural Association earlier

this year.
"In many ways it has been Italians

who have shaped the way the city now looks, the way we eat, the pastimes we follow and the way we see ourselves.

Even Sydney's bricks and mortar or perhaps, the reinforced concrete owe a debt to Italians. Not only did thousands of working class migrants begin their employment in Australia on our building sites (remember the bemused hero in the 1966 satire They're a Weird Mob?), but companies such as Franco Belgiomo-Nettis and Carlo Salteri's Transfield erected many of our corporate and public edifices. The CBD's most recent icon is Renzo Piano's Aurora Place.
After the British, the Italians are

the largest ethnic group in the city. According to the most recent census, 48,900 people in Sydney identify themselves as Italian and nearly 80,000 speak Italian at home. But there are many thousands more who claim Italian ancestry.

In fact, as Sartor points out, "the Italian presence in Sydney predates the First Fleet. The explorer James me trist freet. The explorer James Matra sailed with Captain Cook and is remembered today in the Sydney suburb of Matraville". By 1825, an Italian, Francesco Nicola Rossi, had the state of the Sydney Sydne risen to the rank of Superintendent of Police

The Italians who flocked here during the gold rushes of the 19th century were "economic migrants", says Vanni, but in their wake came a group of artisans, artists, engineers and architects. The city's leaders at the time were anxious to present a cultured identity to the world, so decorators and sculptors from Italy were encouraged to help make it more beautiful. Their work, says Vanni, is evident in the Royal

Botanic Gardens.
One of these craftsmen, Augusto Lorenzini, was a highly sought-after interior decorator "a bit like Versace", says Vanni. "The same Size matters: Clockwise from far left, unpacking *David* at David Jones in 1966, Elvis di Fazio's *4 Solia*, the Marinato family outside their Watsons Bay cafe and a 1966 DJs' window display for the exhibition Italy in Sydney.

people in Double Bay who buy Versace tableware today would have commissioned Lorenzini to decorate their house.

By Federation in 1901, 6000 people of Italian descent lived in Australia. By 1939, there were more than 40,000. Some became cane cutters in Queensland, others moved to the bush.

But the trickle of Italian migrants But the trickle of Italian migrants before World War II was nothing compared with the diaspora after it. Between 1945 and 1980 more than 500,000 more arrived, most of them working-class families who became, in Sartor's words "the greengrocers and fishmongers, the bakers and the bathers the hoot makers and the barbers, the boot makers and the market gardeners of a growing and

At home, they spoke Italian. They are Italian. They kept their Italian traditions alive. And in doing so, they began to influence tho around them.

Appalled by what Australians described as coffee, they started grinding their own and Sydney's bohemians soon made it fashionable, says Sartor, to sip "late night espressos at Comati's Piccolo Bar in

espressos at Comati's Piccolo Bar in Kings Cross, or early morning cappuccinos with boxer Luigi Coluzzi at his Bar Coluzzi in Darlinghurst". It is said that it wasn't until 1954 that the first eggplant went on sale in Sydney. At first the locals looked aghast when the Italians continued eating such "inedible" foods as calamari and baby octopus, but these have become stanles of sothese have become staples of so-called modern Australian cuisine, just as pizza, spaghetti bolognese and lasagne have become as muc a part of everyday life as lamb

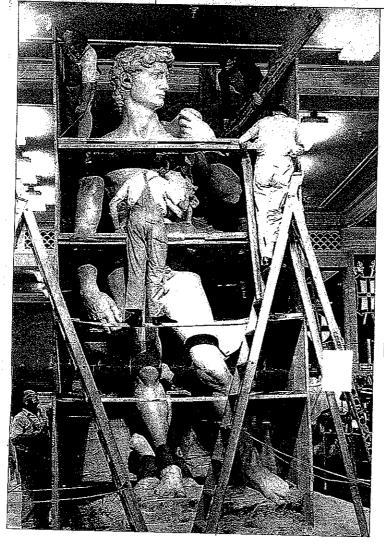
chops, stir fries and fish and chips.
Yet the new exhibition does not seek to dwell on the stereotypes.

"Some Italians do eat past make sauce in the back 'yarda' and go on processions following the statue of a saint," says Vanni. "Some do listen to old-fashioned melodic Italian music, watch soccer and drink lots of coffee. They do so because they identify their cultural heritage in these actions." But she resents what she terms

the "rhetoric of celebration' imposed upon non-Englishimposed upon non-engissi-speaking Australians, forcing them to "justify" their presence here by quantifying their "contribution to Australia when the British contribution is never questioned".

contribution is never questioned. Still, Vanni can't completely escape from the stereotypes. "Coffee has become the chief symbol of Italian influence in Sydney. It's about being cosmopolitan, sophisticated, she says. "It's quite a different experience from drinking a mug of tea. I can't see John Howard drinking a short black. I'm sure he'd prefer a nice cup of tea."

İtaliani di Sydney, Museum of Sydney, until December 7.





Italians beginne

They came, they stayed, they taught us how a decent cup of coffee ... **Steve Meacham**

ard to imagine now, but
30,000 people queued
outside David Jones in
Elizabeth Street in 1966
to gaze at Michelangelo's statue of
David being unveiled.

It wasn't the real masterpiece, of course; just one of five plaster of paris copies made in Florence to promote Italian wares.

paris copies made in Florence to promote Italian wares.

Back then, in a country that was still largely an Anglo-Saxon monochrome, the brilliantly white David brought an ironic dash of cosmopolitan colour to the city. Onlookers flocked to see it, as if it were Frank Sinatra or the Beatles.

"It caused a sensation for two reasons," says llaria Vanni, a lecturer in Italian studies at the Institute of International Studies. "Firstly, people felt they were looking at a wonderful work of art. The fact that it was a copy didn't

worry them at all. Secondly, the statue didn't have a fig leaf and a few women were a bit upset." Vanni has curated *Italiani di*

Vanni has curated Italiani di Sydney, a new exhibition at the Museum of Sydney exploring the impact Italians have had on this city. She explains that after David's promotion work was done, the copy went to Bankstown "and other places" before being destroyed. "We found the person who took it to the tip," she says. "He kept a finger and it's in the show, complete with nail polish."

with nail polish."

The whole episode, however, is more than a historical curiosity. It is a symbol of a pivotal moment in the relationship between Australia and Italy, a relationship that has profoundly influenced the way Sydney describes itself.

It is easy to forget that the Italy of the 1960s was an economic basket case still emerging from the doldrums of depression and war. Ferrari, Fellini and the fashion houses of Milan may have impressed "the cognoscenti", but life in Italy wasn't all la dolce vita. Why else would thousands of Italians have emigrated to New York, London, Sydney or Melbourne? And why would the Italian government feel it necessary to use cheap copies of Michelangelo's work to market its warres?

But if Italy was to undergo a second renaissance Australia was

But if Italy was to undergo a second renaissance, Australia was changing, too - emerging like a butterfly from the drab chrysalis of the 1950s. And it was Italian-born Sydneysiders, often unheralded, who were frequently at the forefront of that social change.

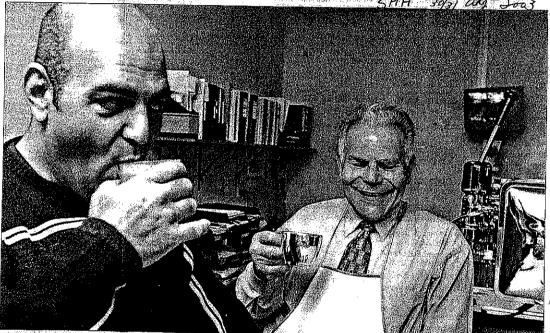
forefront of that social change. Since then many have become prominent Sydney personalities who have helped shape our tastes. In cuisine, Beppi Polese, S Manfredi, Lucio Galletto. fashion, Carla Zampatti a Nicola Cerrone. In art, Sa Zofrea. Even politics has i born crusaders, including Arena, former Sydney Jorn Frank Sartor and tourism Sandra Nori (who remem child longing to take Vege sandwiches to school instr of "bread rolls filled with or morradella"

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"In less than two general Sydney has been transform a smallish Anglo-Celtic towrong side of the world the most interesting cities world," Sartor wrote in him introduction to Sydney an Italian Touch, published thalian Touch, published thalian Cultural Association this year.

"In many ways it has be

Italian espressionist movement that wiped out the mug's game



Family tastes . . . Gerardo Cassaniti and his son, John, enjoy a coffee from one of the first coffee machines in Australia at their Liverpool store. Photo: Peter Morris

Steve Meacham

Gerardo Cassaniti remembers his first cup of Australian coffee when he arrived from Sicily at the age of 14. "It was horrible," he laughs, his accent still as rich as it was in 1956.

compatriots now living in Sydney as Italian studies at the Institute of Indocumented in an exhibition that ternational Studies. "And that is beopens at the Museum of Sydney this "cause of the Italian influence." weekend. Cassaniti's two older The decent cup of coffee - whether to raise the money to bring our flie" the family one by one.

Young Gerardo worked wherever he could before he found his true passion: building and designing Australian-made espresso machines.

He joined Bo-Ema in 1972. The firm had been founded in 1956 by two fellow Italians who, like the Cassanitis, had been appalled by what Australians accepted as coffee.

Other coffee pioneers had recognised they could make money selling. the real thing to European migrants.

Senores Boldignon and Ema create Bo-Ema - were the first to build espresso machines in Australia, rather than import them from Italy. Soon their machines, manufactured in Alexandria, were installed in such Sydney institutions as the American Coffee Lounge (now the Wynyard Coffee Lounge).

Nearly half a century on, the town should be raising their mugs to those Italian insurrectionists. Many Sydneysiders pride the city on having the best coffee in the world. And for that they can thank the Italians.

"Coffee is now a symbol of Sydney The story is typical of many of his hife," says Ilaria Vanni, lecturer in

brothers were sent here immediately "he be short black, macchiato or after World War II, working prelessions campuccino - has become the preenfinent sign of how widespread the influence has been.

Ms Vanni, curator of the Italiani di Sydney exhibition, which includes a Bo-Ema machine from the 1970s on loan from the Powerhouse Museum.

Gerardo ("short black, without sugar, the only way coffee should be drunk") has a 1950s Bo-Ema, lovingly restored and re-chromed by his son, John ("Short black, very strong, one sugar").

Gerardo and his partner bought Bo-Emain 1975, convinced the future lay not in manual machines like the who combined their surnames to one pictured, but in automatic ones.

Soon Bo-Ema was exporting espresso machines.

The Cassanitis sold Bo-Ema in 1992, and now import their own design of automatic commercial espresso machines - for use in restaurants and cafes - from Spain. Italians for beginners - Metropolitan

"Italiani di Sydney", the exhibition of archivial photographs, personal stories and objects

The influence of Italian culture

Almost 50,000 people in Sydney identify themselves as being Italian and 80,000 speak Italian

To celebrate the enormous influence of Italian culture on Sydney and Sydney's lifestyle the Museum of Sydney will open the new exhibition Italiani di Sydney. It is the first exhibition of its kind to celebrate the diversity of this important culture through archival photographs, personal stories and objects, stories of labour, sports item, food, fashion and work by young and emerging artists.

Curator of the exhibition, Ilaria Vanni, said that the Italian community has made an important contribution to the wider Sydney community. Italiani di Sydney will help celebrate and explore that.

Almost 50,000 people in Sydney identify themselves as being Italian an 3,000 speak Italian at home.
Assough there is no recent data on

how many Italians have arrived in the last 10 to 20 years, we know that mass migration was most prominent after World War II. We also know that the first Italians to arrive in Sydney in the 1890s were artists and craftspeople. A second wave took place in the 1920s and 1930s when many North Italians settled in and around Sydney. Italians continue to migrate to Australia today, though in small numbers, said Ilaria Vanni.

Many stereotypes exist about Italians in the Sydney community, both the result of Italian and Anglo-Australian representations of what it means to be Italian. Think making tomato sauce in the backvard and concrete columns on the front veranda. Think factory workers, technical and construction innovation and



The Marinato family outside their Watsons Bay outdoor cafe, Collection of Vince Marinato (OAM) (CM)





Tree of Abundance ceremony, 1999, photographer: Vince Lovecchio

chain migration of labourers. Think fashion, cuisine and design. If my Italian mother were to see

this exhibition she would say "questa stanza e un casino" ("This room is a mess"), and I would have to agreewith her, said Ilaria Vanni. I have tried to convey the state of flux and turbulence, the constant everyday remaking of Italian cultures in Sydney.

Italiani di Sydney embraces a diversity of individual Italian voices. The exhibition will highlight the lives of many Italian families in Sydney including the Cassaniti family, the well-known bakers and pasta makers from Haberfield.

Putting together this exhibition was challenging. Some organisations were very eager, some had their own agendas and others did not want to be involved at all. This lack of engagement showed what I already knew: that in spite of the metoric of governmental multiculturalism, Italians, like most non-English speaking

background people, do not feel reresented at a cultural level by Anglo-Australian institutions said Ila-√ia Vanni.

Many people interviewed for this exhibition indicated objects of domestic use, or their houses and gardens to represent their way of making a home away from home. Some of the objects are battered, some new and disposable.

The exhibition also features film and art. A documentary by Robert Pittorino follows his family discussion on "being Italian" through the preparation and consumption of a traditional Sunday lunch, Michael Schiavello's video depicts a particular way of eating polenta, linking it to identity politics. Steve Fasan's pop paintings of Italian food packages are a witty comment on the iconic status of Italian food in Sydney, while Thomas Scire interrogates the place of coffee in the making of italianita.

Italiani di Sydney will show how



David Jones Elizabeth Street store window display for Italy in Sydney exhibition 1966, David Jones Limited

the establishment of Italian cafes and restaurants is linked to the history of Italian labour in Sydney and we'll see how a government promotion of Italoian products in the 1969sa led to a fulls cale replica of Michelangelo's David appearing in David Jones.

Italiani di Sydney - 30th August-7th December, 2003.

Museum of Sydney on the site of first Government House, Bridge and Phillip Streets, Sydney.

Open daily 9.30 am. -5 pm. General: \$7, conc. \$3, family \$17.



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Notiziario NIP - News ITALIA PRESS agenzia stampa - N° 162 - Anno X, 21 agosto

Una mostra rende omaggio agli 'Italiani di Sidney'

L'allestimento al Museum of Sidney, è curato da Ilaria Vanni docente di Italian Studies all'Institute for International Studies dell'University of Technology di Sydney: "La mostra vuole interrogare il concetto di italianità, dimostrando che non é uniforme, ma meticcio e in divenire. La tipologia degli oggetti in mostra é varia, a sottolineare la diversità culturale e l'eterogeneità delle esperienze"

Sidney – Sarà inaugurata il prossimo 30 agosto e chiuderà i battenti il 7 dicembre una mostra intitolata "Italiani di Sydney" presso il grande "Museum of Sidney", museo dedicato alla storia della città. Curatrice dell'allestimento, l'italiana llaria Vanni, docente di Italian Studies all'Institute for international Studies, dell'University of Technology di Sydney.

La Vanni si occupa, in particolare, di diaspora italiana a Sydney, vista sotto Il punto di vista delle culture materiali e visive, e di arte e attivismo. Vive a Sydney da 8 anni, quando fu spinta a trasferirsi in Australia grazie ad un dottorato di ricerca.

Dottoressa Vanni, quale il motivo ispiratore della collezione? La mostra vuole interrogare il concetto di italianità, dimostrando che non é uniforme, ma meticcio e in divenire. La tipologia degli oggetti in mostra é

varia, a sottolineare la diversità culturale e l'eterogeneità delle esperienze. Si va da materiale d'archivio a arte contemporanea, oggetti comuni - alcuni vecchi e carichi di valore sentimentale altri nuovi e usa e getta - films. Sono convinta che se esiste una comunanza, un fattore che determina il sentirsi parte o meno, esiste nel quotidiano e non nelle narrative ufficiali.

Quale il percorso nell'italianità che la mostra intende seguire e su quali fanti documentali si basa?

di esperienze condivise, di storie collettive, di miti e memorie. Non è wastra sulle grandi narrative e sulle storie ufficiali. L'allestimento è il di interviste, gruppi di discussione, ricerche d'archivio, osservazioni e per la città, seguendo improbabili tracce, chiacchierando con la Le lante storie individuali che convivono all'interno della nozione di dellana" o "Italianità" a Sydney sono riflesse nel caleidoscopio del esibilo.

e avvenuta la scelta del materiale?

sati selezionati dopo consultazione con persone, a loro volta ata canali ufficiali, quali associazioni regionali ad esempio,

Nella sc

9 setten Italia-A collabo 8 setten Miss Ita l'italo-o France: 5 setten Un itali: Conver la dese 4 setten Tre seti nel Mor 3 setten Da Grui

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News I

Accedi a se non h ITALIA I per scor





Chiara & Associati



ma soprattutto passaparola. La fase di disamina é stata essenziale anche nel determinare le tematiche da perseguire e per la nascita del comitato scientifico con italiani di varia estrazione e posizione che ho costituito.

Quali, a questo proposito, le sezioni tematiche in cui si articola l'esposizione?

C'é un'ampia parte documentale fotografica: il viaggio in Australia, la lotta per la sicurezza economica, l'identità costruita attraverso lo spettacolo e il consumo, la buona tavola, le reliquie contemporanee che diventano patrimonio di famiglia, le feste come spettacoli in cui si mette in mostra l'italianità', lo sport.

Su quali motivazioni si fonda la scelta?

Le fotografie danno un senso di coesione, giocano un ruolo importante nella creazione di miti e memorie familiari. Questo è particolarmente importante nel contesto della migrazione in cui grandi distanze separavano le famiglie. Le fotografie venivano spedite in Italia e servivano a mantenere i contatti con la famiglia. Il loro carattere di ufficialità non diminuisce la loro efficacia nella creazione del mito. La storia che si vuole raccontare parla di successo, nuove conoscenze, integrazione e celebrazioni. La nave, il viaggio per mare, sono metafore chiave nell'esperienza dell'emigrazione, e restano tali anche quando l'Alitalia inizia i collegamenti regolari tra Roma e Sydney negli anni '60. Come i souvenir, gli oggetti collegati al viaggio diventano il punto di partenza delle narrative personali: i biglietti, le fotografie delle navi, i documenti ufficiali, le immagini dell'Italia vengono collezionati per indicare l'inizio di una storia e per alludere alla fine di un'altra. Spesso il viaggio è un andare 'a casa in Italia', seguito dal ritornare 'a casa in Australia', il concetto di 'casa' essendo elusivo (sfuggente).

Che storia d'emigrazione emerge dal materiale raccolto: mestieri italiani, professionalità italiana...?

Gli italiani sono spesso visti come lavoratori in proprio, fruttivendoli, proprietari di ristoranti, sarti, subappaltatori di calcestruzzo o barbieri. In realtà invece più del 70 per cento degli italiani australiani di prima generazione erano dipendenti, manodopera non specializzata o parzialmente qualificata. Molti, spesso, avevano due lavori e facevano gli straordinari nello sforzo di conquistare la sicurezza economica. Gli uomini lavoravano prevalentemente nel settore edilizio e manifatturiero. Le donne trovarono lavoro in quello manifatturiero e sono state le prime lavoratrici a domicilio nell'industria tessile e dell'abbigliamento: ciò permetteva loro di allevare i bambini e sbrigare le faccende domestiche e allo stesso tempo portare dei soldi a casa.

Un'identità si fonda anche su immagini universalmente riconosciute e caratterizzanti: quali le immagini canoniche dell'Italian style a Sidney? 'Italian style' è uno slogan che si può applicare a una varietà di concetti contemporanei e effimeri, oggetti e momenti diversi. La Vespa, l'arredamento d'interni, gli oggetti d'uso quotidiano, l'architettura, la moda: l'identità italiana si costruisce anche attraverso lo spettacolo e il consumo. Lo stile italiano ha anche una sua storia ufficiale a Sydney nelle campagne promozionali organizzate dal governo italiano nel 1955 e nel 1966 da David Jones. L'immagine ufficiale che si voleva comunicare era quella di un'Italia elegante patinata, moderna, una nazione unificata e all'ultima moda. Le vite reali degli emigranti che lavoravano duro non trovarono un posto all'interno di questo mondo. Oggi gli stilisti di origine italiana a Sydney attingono dal loro patrimonio culturale per contribuire ad un 'Sydney style" sempre più internazionale.

Quali altri motivi 'marcatamente' italiani sono in mostra?

La buona tavola, in primis. Quando ho chiesto che cosa meglio incarnasse l'idea dell'essere italiani la maggioranza delle persone che hanno contribuito a questa mostra hanno risposto 'la buona tavola'. Certi piatti, le ricette tramandate in famiglia, gli attrezzi e gli utensili sono intrisi di storie personali e di memorie condivise. La presenza degli italiani a Sydney ha influenzato la cucina australiana moderna e l'apprezzare le pietanze italiane è diventato di moda per quegli australiani non italiani che si considerano degli intenditori cosmopoliti.

E poi...?

Le reliquie contemporanee come patrimonio di famiglia. Gli oggetti religiosi sembrano in qualche modo trovare uno spazio in molte famiglie italiane e, anche se sono piuttosto ordinari, spesso si caricano di un valore sentimentale e di un significato personale e speciale, moderne reliquie che diventano patrimonio di famiglia, depositari di memorie. Qualche volta vengono collezionati proprio perché sono così ordinari e kitsch . Poi le feste. Le feste sono spettacoli in cui si mette in mostra 'l'italianità': a Sydney, dall'inizio della primavera fino all'autunno, quasi ogni fine settimana c'è una festa. Con la loro varietà riflettono la geografia dell'emigrazione italiana a Sydney. E poi lo sport: "Abbiamo fatto l'Italia, adesso dobbiamo fare gli italiani". Una delle citazioni più famose sull'identità italiana è quella attribuita al patriota Massimo d'Azeglio pronunciata subito dopo l'unità d'Italia nel 1961. Questo riflette il fatto che gli italiani si identificano con un paese o una città e non con lo Stato italiano in generale. Il campanilismo ha accompagnato gli italiani a Sydney e l'unica occasione in cui tutti si sentono veramente parte di una sola nazione è durante i Mondiali di calcio.

E perché esporre l'italianità al Museum of Sidney ...?

Perché raduna elementi di storia della città. Il motivo per cui si è deciso di fare una mostra italiana è proprio per 'celebrare' il contributo della cultura italiana alla città. I fondi del governo statale del NSW (New South Wales), di cui il museo e' parte, e gli sponsor privati, quali Vittoria Coffee e SBS (una televisione nazionale multiculturale), che hanno sostenuto l'iniziativa, si sono resi conto che come istituzioni devono aprirsi a comunità con background diversi da quello anglosassone. Secondo l'ultimo censimento ci sono 48.900 persone che si identificano come italiane a Sydney e 80.000 che parlano italiano a casa.

News ITALIA PRESS

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Invia questo articolo



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Per abbonamento clicca qui

Visitor Comment Book

Visitor Comment Book

italianidi Sydney

Date 5/9/03 Day of week FR/	Date 6. 9 03 Day of week Sufunda
Name HETERSEN	Name Wilya Leone
Address 194 DINGAR ST	Address & 2-1 kg & Go St
ARMIDN (= NSV 235) Country AUST	Address XX7 fahnston St Annance Country Clust
How did you hear about the Italiani di Sydney exhibition?	How did you hear about the Italiani di Sydney exhibition?
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Visitor Comment Book

Italiani di Sydney

Date	Date 12/9 Day of week FRIDAY Name annika Stott Address 50 the scenic an KILLCAR 2257 Country AUS. How did you hear about the Italiani di Sydney exhibition? Howayh /a Scoula	Visitor •Comment Book
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Being first generation Australian [Parents airived early 1920's] this exhibition has inspired me to document my family's history for the benefit of my children and	Other comments Livava	
future generations.		

Visitor

Book

Comment

Date 20 9 03 Day of week Saturday Date $\frac{20-9.02}{}$ Day of week $\frac{\sqrt{30-9}}{}$ Name Deborah Paiono (Rizzi) Visitor Name Gance Hart Address Perth Western Australia Address 480 Telly ST Comment Country Australia. Blakehurst Country Aust Book How did you hear about the Italiani di Sydney exhibition? How did you hear about the Italiani di Sydney exhibition? Oantas Book, Magiazines (Various) Newspaper and Newspaper What did you think about the Italiani di Sydney exhibition? What did you think about the Italiani di Sydney exhibition? Nicely depicted and displayed. Very nostalgic. It was a However, would have been more strange feeling to see so interesting if there were grides to many photographs of my mother, Speak to Mitalian some back ground italian music - likes of Bocelli, Ramid 30th etc deceased father, grandparents & great grandparents - & not knowing these would Ordered of the whole time here listering to crowd be enhibited. noises from World Cop Crouds in It gave me a sense of jey - but Sydney. Would have been hice to some snger as well. See More on Falian fashion as well eq Gucci, Prada even to have Samples from Caviglia. Over all well done!!!!

Date 21-9-03 Day of Week SUNDAY
Name MICKI STOKES
Address 3/48-52 EWOS PARASE
CRONULLA COUNTRY AUSTRALIA
How did you hear about the Italiani di Sydney exhibition?
THROUGH NEWSPAPER NOVER-PISING
What did you think about the Italiani di Sydney exhibition?
FAIRLY INTERESTING, BUT ENDORSE
OFHERS COMMENTS, COULD HAVE
GONE FURTHER INTO THE ARTS
Other comments
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AND HAVING TRANSPLED I TALY
WOULD HAVE LOVED SOME MORE
VIEWS ON ITALY.

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Visitor

Book

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Visitors

Name Courth Very interesting snap shot of Southern Italy wanted VIVIAN MIDONALO (Zanni) RACY ZAUNI BRONTE Interessonts Veolera come of to Ita from Vivo Joins peccoto so lo pochi some stati interditati SYDNEY/MOLA DI BARI. CTAFTANA DEMARINIS FORZA ITALIA! MAY THE MEMORIES AND CULTURE GO ON FORFUR! SYDNEY/CONFLENTI (STRANGES) SILVANA HORWELL EXTREMELY WELL DONE, MOST INTERESTING : EVENA L'Italia! FARIO CAPACCI RELLA MOSTRA RAVENUA ITALIA DONATEUR BALDATT PANENNA - ITALY BEAUTIFULL 05/4/12003 SYDNEY GLAD TO SEE THAT WE KEEP OUR HERITAGE ALIVE. AUGURI DANIEZA BENUSSI GET MORE PEOPLE TO CENTRIBUTE TO NEXT EXHIBITION. VIVA!!! Kanny and T.I. Wong It very interesting exhibition. We see some chocokte - Hong Kong M. C. CALLETTA COULD HAJE BEEN MORE INTERESTING. LOVED THE EXHIBITION - TOOK ME BACK TO MY YOUTH, BARBARA MERLINO of my arang PANIENTS FROM LIPARI.

Visitors

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RTYN WILSON DRUNGHUST DA SETTENBRUST DA SETTENBRUST DE MONTH DU DA SETTENBRUST DE MONTH DE Sit Boring AM AIELLO I thought it was a bit small. Maybe there should be in bitger exhibition 102 Italians have contributed so much V. Aello ras great, and I particularly enjoyed the 2002 formal grown Norton St. during the world up RITHOUARSI FRA LE CORE DI CASA SEMPRE BELLE ARCENTINA Halians have made such a vibrant 19 VALCHE 30/11/03 allipino! contribution to Sydney - big-hearted loving people ... and sheir food of coffee! bow they enriched this once anglo town. Hook forward to another exhibition about our Italian amici, begger of better met time Bravo!

20

isitors Froent, Supher Core the table somer! Illian Argent Sidne Crotta Level in Aestralie all my life, never had the trouvel beigheut hopple my life will semehow change for the better is to know the roots my like, Lamiliaid, their livestule. This exhibition has been an eye opener, not just for myself but all trasecongse have the affortently to risk o relieve the past generations. Undertunded council framitially with or speak Itolian (being bom here) Thankyou once cegein for this Landustic, Labulous offentunity to Leet live. Please keep the Exhibition of other Provinces of Halia coming Grazia tanda aguie Buan Madale

Visitors

Name	·
Sam ponetta y. Tropiano 1/12/03	(Italian) calabria mad Italian stuff. fore he boats! this Med to see a picture of my ride!
Cathy Tropiano 7/12/05	Very noving.
VINCE Tropiamo 7/12/03 Simone 2019 7/12/03	2003 saw my family and I return to Upari where my paternal acos saw my family and I return to Upari where my paternal grandparents were born. It was a very profound experience for me grandparents were born. It was a very profound. Your exhibition which helped me know more about my background. Your exhibition which helped me again with its depiction of the struggles ord challenges has moved me again with its depiction of the struggles ord challenges has moved me again with its depiction of the struggles ord challenges has moved me again with its depiction of the struggles ord challenges has moved by Aeolian families - I wish the exhibition could be put on permanent display somewhere - congratulations.
Paula 7/12/03.	I grew up through this as a child of imigrants - V. good, more
DANIELA FORNASARO 7/11/03	ABOUT MARKET CARDENOUS ORCHARDS GUZATI ETC CTC CTC?
Kate Malana	Robbi Pittorino. well done, brown e grazie es
Megree Conform Syrnoy	MARNU YOU ITAMANS YOU'VE GIVEN US SO MUCH WIRE CORECE

talandi Sydney

Visitor

Book

Comment

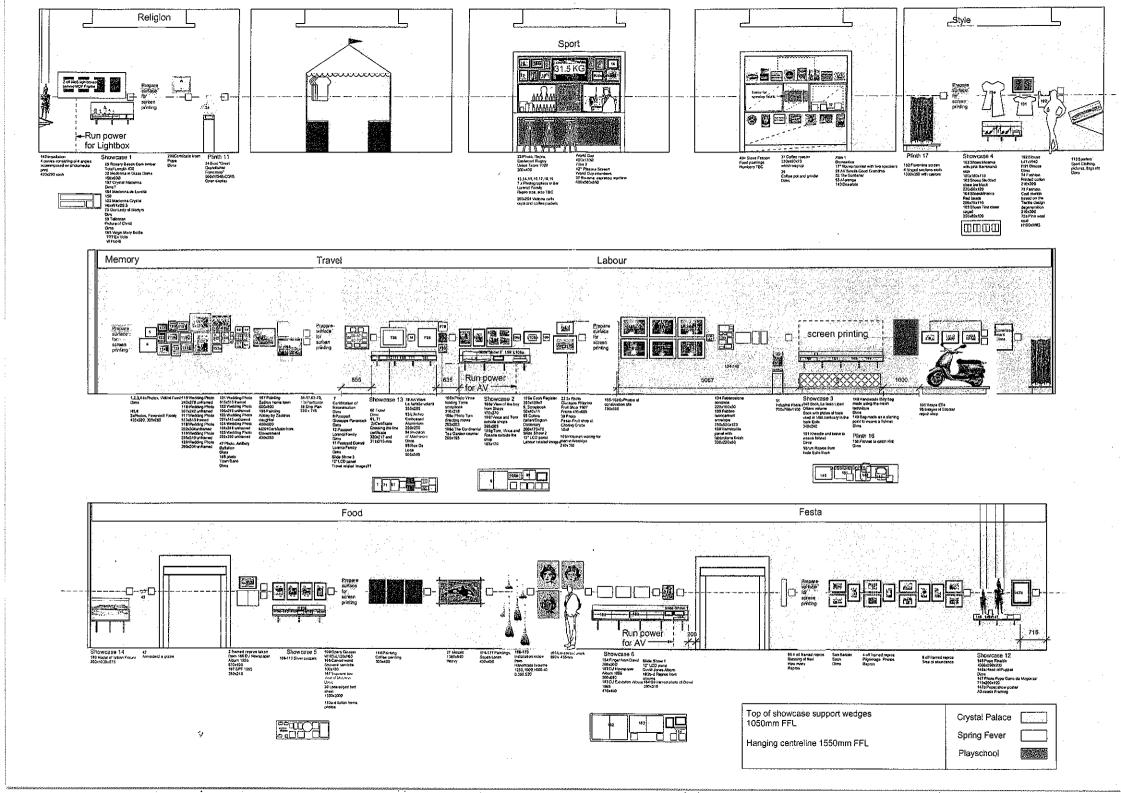
Date	Date 6- 9 03 Day of week Safarday
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Address 194 DINGAR ST	Name Willia Leone
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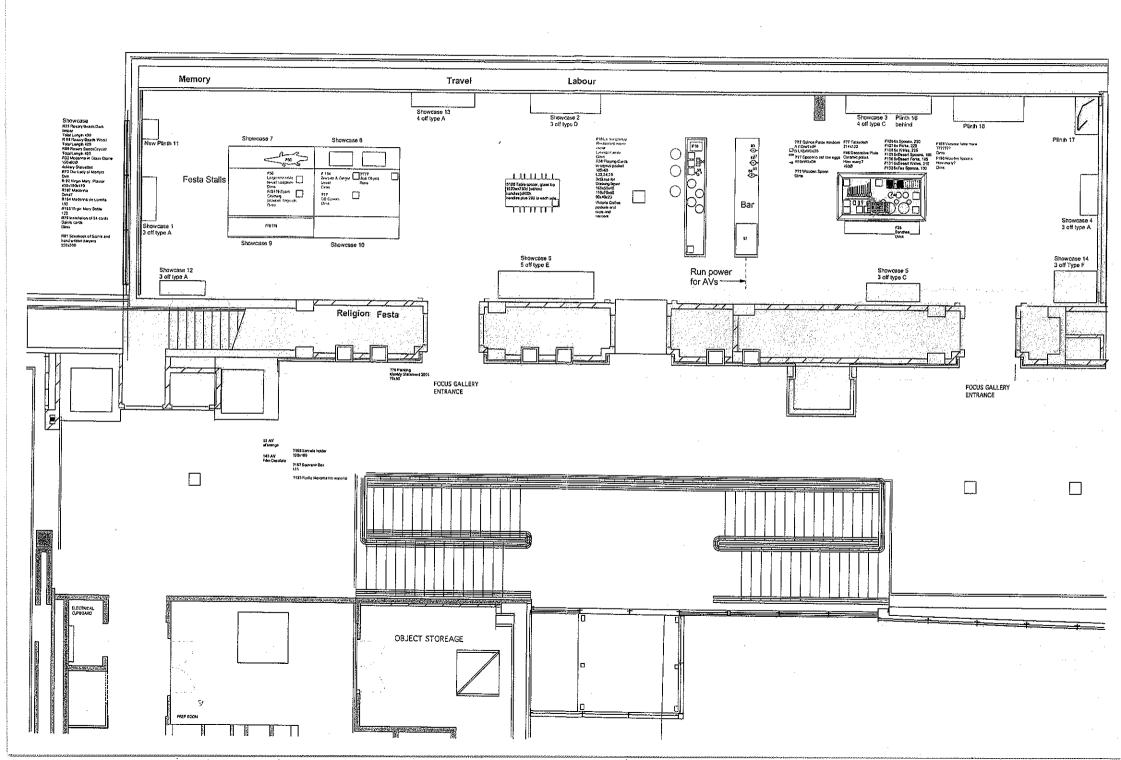
Italiani di Sydney

Date	Date 12/9 Day of week FRIDAY Name anniba stott Address 50 the scenic as KILLCAR 2257 Country AUS. How did you hear about the Italiani di Sydney exhibition? Howayh /a SCOULA	Visitor ©Comment Book
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Other comments Being first generation Australian (Parents arrived early 1920's) This exhibition has inspired me to locument my family's history for he benefit of my children and	Other comments Birava .	

future generations.

Exhibition Layout





Exhibition Summary form

A copy of the Exhibitions
 Advisory Committee's summary
 form, providing a snap shot of all
 aspects of the *Italiani di Sydney* exhibition

Historic Houses Trust of New South Wales

EXHIBITION SUMMARY FORM Italiani di Sydney

* EXHIBITION Title	
• Exhibition Title	Italiani di Sydney
• Dates	30 August – 7 December 2003
 Property 	Museum of Sydney (MOS)
 Brief Description 	An exhibition explosing the Live
	An exhibition exploring the history and diversity of Italian culture and identity in Sydney, through a variety of objects, personal stories, photographs, multi-media and contemporary art. Curated by Ilaria Vanni from the Institute for International Studies, University of Technology, Sydney
• Purpose/Reason to host	
exhibition	The exhibition presents a comprehensive exploration of one of Sydney's significant cultural groups. The exhibition strongly supports the tradition of exhibitions at MOS on the theme of contemporary Sydney communities are their historical context.
Public Programmes	Made in Italy - free open day featuring Italian 6-14
Education Dec	Five Dock Tales and Tastings – tour of long-standing Italian food business led by food writer Joanna Savill; MoS Movies: program of Italian films screened in AGL theatre on Saturdays through and the standard films
Education Programmes	syllabus focal issues Food and the Australian Identity and Food and Fashion - LOTE Italian Language Students: Italian Language St
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PERATION	
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Visitor Statistics	Total visitors: 21236 Daily average: 212
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Visitor Statistics External Factors	
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•		
1	Print Material (A4, DL)	A3 poster (qty 1500) - \$1600; DL flyer (qty 40,000) - \$2850; Invitation (c)
	Advertising	1200) - \$2140, TOTAL \$6590
"	Auvertising	Advertising - \$24,880.19; advertising copyright fee (Fairfax Photo Library
		\$3,079; Street distribution - \$1480; Train station billboard - \$4695. Norton
		St banner - \$879.20; SBS television ad: production - \$1095, placement -
<u> </u>		58931(see Sponsorship)
6	Sponsors	Vittoria \$25,000. SBS: sponsorship of TV advertisement (contra
	_	arrangement valued at \$54,838)
	Publication	Room brochure: \$5000
_	2	Koom procuure: \$2000
P	RINT MATERIAL	
•	Publication	Room brochure
•		
	Produced	Room brochure, DL flyer, A3 poster, invite
•	Graphic Designer	Louise Cornwall, Christina Fedrigo, Cathy Osbourne
•	Presentation (description of)	12 page room brochure with text by Ilaria Vanni and translation by Mirella
	1 3/	Alessio. Room brochure cover featured bw image of replica statue of
	•	Michelencele's Devil at Devil 15 acres to 1000
		Michelangelo's David at David Jones in 1966, with simple modern type in
	•	orange, red and white. 16 colour and bw images in-text. Poster, flyer and
		invite featured same image.
•	Merchandise	HHT "Italiani di Sydney" t-shirts; craft objects by artists represented in
	•	exhibition; other items included books (fiction and non-fiction, food items
		(including olives, chocolates etc), cards, aprons, and magnets.
•		the state of the s
ØI	PENING SPECIAL PROPERTY OF THE	
•	Date	2 September 2003
_	Opening Speaker	
<u> </u>		Carla Zampatti
	Guests	300
5 - L V -	SACTION AND STREET AND STREET	
101	EDBACK	
•	Visitor Comment	
		"Ac ? Italiani di Cuduna
		"As 2 Italiani di Sydney, we expected the exhibition to be highly relevant to
		our own backgrounds. Whilst a number of items were familiar, we were a
		little disappointed by the size and content of the exhibition. The marketing
·		led us a little astray. It is good to see, though, that Italians' contribution to
		Sydney has finally been acknowledged. Look forward to seeing a more
		extensive exhibition in the future." Tony Grasso and Julie Barca
		201) Grasso and June Barea
		"2003 saw my family and I return to Lipari where my paternal grandparents
	•	were born. It was a warm professed associated for the life my paternal grandparents
		were born. It was a very profound experience for me which helped me to
		know more about my background. Your exhibition has moved me again
		with its depictions of the struggles and challenges faced by Aeolian families
		- I wish the exhibition could be put on permanent display somewhere -
		congratulations!" Simone Zaia
		congratuations: Simone Zala
		Congratulations: Simione Zaja
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• EAC Feedback (comments from EAC meeting no. 52, 11 February 2004)