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.
Italiani di Sydney

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 stroked 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 standardi delle *confraternite*. Era la festa annuale di San Bartolo Martire e Apostolo Protettore delle Isole Eolie, a Sydney.

Io mi trovavo li per fare ricerca sul campo e scattare fotografie per questa mostra, totalmente imersa 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 standardi. All'impervio fu colpita dalla peculiarietà 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 l'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
Ave Marías 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.’

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. A second wave took place in the 1920s and 1930s when many northern Italians settled in and around Sydney.

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 biscotti 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.

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.

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 radicamento, 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.'

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; una seconda ondata arrivò negli anni '20 e '30.
Head catering officer and chef prepare the first meal on the inaugural flight of Alitalia.
Photographer Barry Newbery, 1961
AUSTRALIAN PHOTOGRAPHIC AGENCY FOR ALITALIA.
STATE LIBRARY OF NEW SOUTH WALES

Alitalia started flying regularly from Italy to Sydney in 1965. Publicity photographs emphasised 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 Australia', 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 1963. Le fotografie pubblicitarie enfatizzavano 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 collezionate 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. 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. Gli italiani continuano ad emigrare in Australia, sebbene non in tal numero.

L'allevamento 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 sistematica, e dal pittoresco multicultural, 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 imposta 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
To Steve Fasan, these packages represent the fetishism of everything Italian in the last decade: "Suddenly products I grew up with and which marked me as Italian and even to 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.

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 canzoni contadine, 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 appropriati 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 perche incorporano la rappresentazione di un simbolo dell'Italia" che contengono una valenza emotiva, sono segni di un desiderio prodotto dall'immaginetta dell'Italia presente nelle menti di tutti: 4

Piuttosto che rifutare queste rappresentazioni, la mostra Italiani di Sydney accetta le discrepanze fra le narrative ufficiali e unificanti e la molteplicità 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 narrazione 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

Le fotografie giocano un ruolo importante nella creazione di miti e memorie familiari. Incoraggiano un senso di appartenenza perché i momenti di 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.
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.

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 cacophonous. Italians 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’. These objects invite a reflection on the recent aggiunto la spaccatura fra l’Italia e le sue comunità di emigranti. Questa mostra vuole collocarsi in questi spazi.

Se la mia italianissima mamma vedesse questa esposizione direbbe ‘questa stanza è un casino’ e lo dovrai da me 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, Italians 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

ROSAIRO 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 arrived a Sydney da Salina negli anni '60 e, fino a poco tempo fa, ha pescauto nella baia di Sydney usando reti che fu stesso intrecciò 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.
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 anglo-australiane. 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 Lovechko, 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 tascani 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 Pitarino, 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 ortodossa: la ricerca fatta di ‘un caffè, due chicchiere, 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. Nei documentari di Robert Pitarino, Smells good grandma, la sua famiglia discute sul come ‘essere italiani’ attraverso la preparazione e il consumo del tradizionale pranzo dominicale, siciliana. Michael Schiavello nel suo video Al’arenga descrive un modo particolare
Italy at David Jones window displays

DAMON 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, designs, 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’ultima 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 Scire 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 accoutrements 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 Scire 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, immagini 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 omnipresente, 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 folkloristiche 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
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


l'identità e l'appartenenza, gli italiani si rinuiscono 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 narrativhe, non sono presentati come una storia lineare e onnicomprensiva. La pluralità delle narrazioni riflette il carattere eterno e geografico nell'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 narrazioni attraversano un arco di tempo che va dai tardo XIX secolo a oggi nonostante non c'è una cronologia. Le narrazioni sono anche interattive e in attesa di venir compositive, incoraggiano il visitatore ad aggiungere le proprie esperienze e in tal modo creare la propria storia italiana.

Arrivederci e grazie
Arrivedergi e grazie
Steve Pese, 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.

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 Sapucci
YOUTH AND FAMILY WORKER, COMIT

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 una 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 battelli, è semplicemente cambiata. Gli immigranti 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.
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 Alleton, Jim Andrigheiti, Australian National Maritime Museum, Lidia Bannò, Anna Bannò, Diego Bonetto, Chase Property Investments Pty Ltd, Effie Carli, Casa del Disco, Cassandi family, Damien Cassar, Casula Powerhouse Arts Centre, CoAsIt, Anthony Colombo, Gianfranco Cresciani, Dahio Shoes, David Jones Limited, Rox De Luca, Elvis Di Fazio, Rinaldo Fabbro, Guido and Mary Fesani, Steve Fesani, Max Gedye, Barbara Horton, Giovanni Iacono, Anna Ianni Ilacqua, Collins Le Tissier, Liverpool City Council, Iaria Medici Luigi, Lorenzi family, Vince Lovecchio, Vince Martini OAM, Cristina Mauceri, Pino Migliorino, Soraya Mil, Linda Mirabilio, Linda Nellor, Vittoria Pasquini, Pittorino family, Joseph Politano, Angela Ports, Powhouse Museum, Michael Schiavello, Deborah Scirè, Thomas Scirè, Scooteria, Margaret Shaw, Sportivo, State Library of New South Wales, Peter Tesoriero, Megan Treborn, Versace Boutique Sheraton on the Park, Elsie Vidalini, Victoria Coffee, Francesca 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 Petturino, Michele Sapucci, Peter Tesoriero, Paolo Totaro, and colleagues at the Institute for International Studies, University of Technology Sydney.

EXHIBITION TEAM

GUEST CURATOR
Ilaria Vanni

EXHIBITION STAFF
Paul Jones, Richard Taylor, Karen Young, Gillian O'Reilly, Lenny Bastians, Vernon Bowden, Ashley Taylor, Angus Thurgate

LOANS MANAGEMENT
Caroline Lorentz

SPONSORSHIP
Natalie Dochniak

MULTIMEDIA
Mason Dean, Michelle Andringa, Peter Oldham, Felicity Hayward

EDUCATION & PUBLIC PROGRAMS
Ingrid Hedgcock, Fabienne Virago, Tanya Quax, Mark Santillo

MARKETING
Susanne Briggs, Christine Cullen

EDITORIAL
Margaret McAllister

TRANSLATION
Mirella Alessio

3D DESIGN
Kieran Larkin

GRAPHIC DESIGN
Louise Cornwall, Cathy Osborne, Christina Fedrico
Content

- Invitation, Fliers, Poster, Exhibition guide etc…
- Attendance
- Public Programs
- Promotion - Advertising
- Promotion - Reviews
- Comments
- Exhibition Layout
- Summary form
The Chairman Jill Wran, the Director Peter Watts and the Trustees of the Historic Houses Trust of New South Wales invite you and your guest to the opening of

Italiani di Sydney

Museum of Sydney
on the site of first Government House
Cnr Phillip & Bridge Streets Sydney
Italiani di Sydney
Exhibition on now
Exhibition until 1st December 2003
HISTORIC HOUSES TRUST OF NEW SOUTH WALES
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.

From image: Lady Lloyd-Jones and Dr Ilaria Vanni from the Italian Embassy inspecting the replica statue of David, David Jones, Elizabeth Street store, 1990, CAMERON PHOTO LIBRARY
welcome

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, Memongal 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.

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 InSights celebrates the Trust’s collecting activities by describing some of these acquisitions.

Peter Watts Director
Historic Houses Trust of New South Wales

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01 peacocks
02 locker collection
04 wasmuth portfolio
06 welcome to sydney
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10 members
11 foundation
12 in brief

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.

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, Small Good Grandma, his family discusses 'being Italian' through the preparation and consumption of a traditional Sunday lunch, Sicilian style. Michael Schiavello's video
All'arena 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's work literally interpellates the place of coffee in the making of *italianiamo*.

Often, caught in the rhetoric of boutique multiculturalism and the effect of Italian cuisine and style in 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 Scire explores an inviolate but ever-present religiosity. Likewise religion has an important function in the day-to-day lives of people, who 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.

Sport has a precise influence on style. A group of young second-generation Italians use soccer accoutrements to mark out their identity. 'Italian style' fashion and clothes wear 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 1966 – and other, more intimate, contributions from contemporary fashion design which draw upon and reinterpret Italian heritage, to pieces of clothing embedded with personal memories.

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* of 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 stand**. 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.

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## Attendance

### Italiani di Sydney

**Museum of Sydney**  
10th 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

Years 7 – 10 Food Technology Students:

Preparation of food technology syllabus focal issues Food and the Australian Identity and Food and Fashion.

Attendance: 137

Year 7 & Italian Language Students:

Basic language activity sheets developed by Mirella Alessio, giving students an opportunity to respond to the exhibition in Italian.

Attendance: 130

Total Education Attendance: 1267
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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 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.

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 rhetoric of governmental multiculturalism, Italians, like most Non-English Speaking Background people, do not feel represented at a cultural level by Anglo-Australian institutions said Ilana 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 Pitorino 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 Italianità.

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 On in Sydney

Think fashion ... foccacia ... Flat and one word immediately springs to mind – Italiano. That's the focus 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, played hard, and introduced a raft of new flavours 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 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 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 one place. Powerhouse Museum, 10am till 5pm daily. Enquiries 9217-0444.

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

until 2 Death – the Last Taboo: Many ceremonies, 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.

GALLERIES

SYDNEY

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

MELBOURNE

National Gallery of Victoria: Remembering Berak 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 ends September 20

Brisbane

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


Adelaide

Art Gallery of South Aus: Australian Surrealism exhibit ends October 12, Greenaway Art Gallery Franz Ermann and Emma Northey, opens September 5, ends Sept 28

HOBART

Tasmanian Museum and Art Gallery: Fleotsam & Jetsam ends October 13
Despards Galleris Sweet Rain by Michael Murste 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
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

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

**** 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 | 24 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 released today (22 July).
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 for substantial growth in the number of travellers coming to Australia for the purpose of education (up 41%) or employment (up 39%).

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 6840 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 worked 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, sport, 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 distinctly Italian.


For further information/images please phone Susanne Briggs, Historic Houses Trust of New South Wales 02 9652 8366 or 0412 268 320 or www.hhtr.net.au
viva italia

Celebrate Italian culture in Australia through the Italiani de Sydney exhibition showcasing an array of objects, photos, multimedia 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.
A timeline of ethnicity
Stefi Dedeos 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

MAILBAG

Wog Ball
Con Pouzuouls thinks being called a wog is ok, but to refer to soccer as "wog ball" 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.
Short Takes

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 Waihe 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. Shown 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 Shostakovitch, 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 Vieux, Tchaikovsky and Shostakovitch. He is performing with ACO tomorrow and Sunday at the Sydney Opera House, and Tuesday at the City Recital Hall, Call 9230 7777 and 8256 2222 respectively for bookings.

TOMORROW night Leonia 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.

Viva Italia!

WHERE would we be without the Italians?

Without the coffee, the food, the design, the wine, 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 Scozzesi 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 photos, personal stories, objects d'art, sporting memorabilia, film and food.

Among the images in the collection is the almost surreal life-size replica of Michelangelo'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 over-excite the nervous system and erode morals.

Stage Whispers

- 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 the subverts figures such as Mickey Mouse and Wonder Woman. The artist told High Life that 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 cartography, 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 8226 for bookings or see www.opera-australia.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
GALLERIES

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

MELBOURNE
National Gallery of Victoria: Remembering Barak ends October 19; Colin McCahon: A Question of Faith ends Sept 7

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

ADELAIDE

HOBART

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

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

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

WHAT'S ON

rare historic photographs, and reminders of those rugby moments revived 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...

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...
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.

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!
Welcome to Collinwood

First-time feature directors Anthony and Joe Russo have assembled a top-drawer cast, including George Clooney, for this copser movie about down-at-heel crooks 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

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
Phone 02 9251 5988
Open daily 9.30am - 5pm

Justice & Police Museum

CRIMES OF PASSION

Australian crimes sensations from 1815. See the nation's views on sex, drugs, punishment revealed via these scandal.

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

Classifications

For general exhibition

PB: Parental Guidance recommended
15+: Recommended for mature
15+: Restrictions apply to persons
18+: Restricted to adults 18 yrs
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 Carnivale 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.
Free

Sydney Food & Wine Fair 2003
The nation’s favourite working-class man, Jimmy Barnes, and his daughters Mahalia and Flina-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 5619.

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 222), 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, Lofths 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 Roennebeck, 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 Zoo mobile. 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.
スーザン・ノーリー ～逆流展
スーザン・ノーリーの現代アート史、スーザン・ノーリーのディオフォンクストレーション展。
● 会場：ニューヨーク州ロッサンジェルス国立美術館（Art Gallery of New South Wales, Art Gallery Rd., The Domain, Sydney）
● 開催期間：11月1日～12月14日

チャンピオンズ～全豪スポーツ界の傑んたち
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が臨る全豪スポーツ史。
● 会場：NSW州立図書館（State Library of NSW）
● 開催期間：11月16日～12月21日

マックス・デュ・ウィーヴの不減のオーストラリア人5
Max Dupain's Australians
オーストラリア人の写真家として世界的に最も有名なマックス・デュ・ウィーヴ（1911-1992）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臨る展覧会。
● 会場：NSW州立図書館（State Library of NSW）
● 開催期間：2004年2月7日から3月19日

プリマヴェラ2003
Primavera 2003
25歳未満の若き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・オーディオレイションを筆頭に、フレッシュな個別ギュッパ化な現代アートを唱賛。
● 会場：現代美術館（Museum of Contemporary Art, Circular Quay West, The Rocks）
● 開催期間：2003年10月1日～10月25日

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設者フリーマン兄弟が、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ーマンコレクションの写真をより一層に展示。
● 会場：NSW州立図書館（State Library of NSW）
● 開催期間：2004年5月1日から6月14日

イタリアアーティストディスコお～り
The Best of Sydney
イタリアメディアに、イタリア人移民住たちがシドニーに残してきた足跡をとどめる展覧会。
● 会場：シドニー博物館（Museum of Sydney, Queen's Bridge & Phillip St, Sydney）
● 開催期間：2003年10月3日から12月21日

コンサート（classic）
シドニー・シシフィーノ
Sydney Symphony
日本でも知られる名ピアニスト、バリー・ジョーンズ氏が、オペラ・ファクトリを舞台に、モーツァルトの「ウノ・フルトヴァンゲル」を演奏する。
MUST-SEES
It's all about art around Australia this month. In Canberra, at the National Gallery Of Australia, SARI TO SARONG: 500 YEARS OF INDIAN AND INDO-NEZIAN TEXTILE EXCHANGE showcases a sumptuous collection of Asian textiles, including gold brocades and brightly patterned saris (until October 6). While in Adelaide, stop by the GLENELG JAZZ FESTIVAL October 24-26, for great jazz, wine and food. On the beat, Swingin'. SPINNING AROUND: 50 YEARS OF FESTIVAL RECORDS, Australia's largest independent record company, runs at Melbourne Museum until November 23. Permanent displays include handwritten lyrics from key Australian songwriters, completed by the lines of Col Joye and Phil Manning plus a large selection of tunes from the Sydney Olympic Games. Observe how fashion, art and coffee come together at the Museum of Brands, ITALIANI DI SYDNEY (until December 31), an exhibition exploring the influence of Italian culture on Sydney living. No yard on whether the city's more laudious exports - the tall, dark and handsome man, for example - will make a dent. Fingers crossed.
Dear New Harbour Fiesta on October 2-6 October.
More than 480 performers spice up three days and chilli-hot nights of the beat in Latin music, food and culture from Friday 6:30pm.

Blacktown Advocate, 3 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 the first Government House Corner Bridge & Phillip Streets Sydney Open daily 9:30am - 5pm Telephone 02 9251 5998 www.HTH.net.au

HISTORIC HOUSES TRUST
Promotion - Articles

A collection of promotional material including articles and critiques compiled by the Historic Houses Trust.
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<tr>
<th>The Daily Telegraph</th>
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<td>30 August 2003</td>
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<td>23.2 x 25.4cm</td>
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<td>Article - Italian job words by Rosy Willow</td>
<td>Article - The influence of Italian Culture</td>
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<td>photos by Katrina Tapper</td>
<td>photos by Diego Bonetto</td>
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<td>tree of abundance photography, 1999</td>
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<td>A Day window display on the exhibition in Sydney</td>
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<td>Dr. Irving Varoli with Identity Statement, 1961</td>
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<td>Article - Diary of Sydney Exhibition</td>
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<td>Article - Sydney tells its Italian stories by Terry</td>
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 brawl: The cat pots
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<tr>
<td>The Sydney Morning Herald</td>
<td>30-31 August 2003</td>
<td>38 x 31cm</td>
<td>• Unpacking David at David Jones in 1966&lt;br&gt;• Elvis di Fazio, detail 4 Sophias, 2002, acrylic on canvas&lt;br&gt;• The Marinato family outside their Watsons Bay café&lt;br&gt;• A DJ's window display for the exhibition <em>Italy in Sydney</em></td>
<td>Article – Italians for beginners by Steve Meacham</td>
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<td>The Sydney Morning Herald</td>
<td>30 – 31 August 2003</td>
<td>31 x 15 cm</td>
<td>• Gerardo Cassaniti and his son, John enjoy a coffee from one of the first coffee machines in Australia at their Liverpool store</td>
<td>Article – Italian expressionist movement that wiped out the mug's game by Steve Meacham</td>
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<tr>
<td>ITALIA PRESS</td>
<td>10 September 2003</td>
<td>3 pages</td>
<td>• No picture</td>
<td>Article in Italian - Una mostra rende omaggio agli 'Italiani di Sydney'</td>
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**Italiani 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 Cassaniti 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 Pistorio follows his family discussion on 'being Italian' through the preparation and consumption of a traditional Sunday lunch. Michael Schiavelli'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 Italianità.

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.

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

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 rhetoric of governmental multiculturalism, the vast majority of the non-English speaking background people, do not represent at a cultural level by Anglo-Australian institutions," said Ilaria Vanni.

Interviews for this exhibition indicated objects of value, love and respect, and extraordinary love for their houses and gardens to represent their way of life away from home. Some of the objects are battered, antique and disposable.

The exhibition features film and art. A documentary by Robert Hislop features a family discussion on 'being Italian' through the preparation of a traditional Sunday lunch. Michael该地区是，在意大利人的方式上，人们通过制作意大利面，掺入它在计划中的"Padani"的流行画意意大利食物。
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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 9351 5988

Respond to this article:
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Response

Responses posted for this article:
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silver fox
29/07/2003 12:14:20 AM
I like Genovese Coffee - but occasionally have Victoria as well.

My congrats 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 and will try and pop in to see it!

...back to the front page.
Sydney tells its Italian stories
By Terry Clinton

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 Italiogi
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,
significantly, the first with a non-English-speaking migrant group to
be staged by the Historic Houses Trust of NSW.

"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."

Italiogi 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,
sport, festivals, food, style, fashion, architecture, media and
travels, 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.

"Although stereotypes sometimes have a basis in reality, Italian
immigrants 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 Square."

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 made modern Sydney.

"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, travels.

"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 politics'."

Italiani di Sydney will run from 30 August until 7 December at the Museum of Sydney in conjunction with other public functions.
Sydney tells its Italian stories

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

Curated by Dr Ilaria Vanni of the Institute for Internationals at the University of Technology, Sydney, *Italiani di Sydney* brings together a variety of objects, photographic images, multimedia presentations and artworks to 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, significantly, the first with a non-English speaking migrant group to be staged by the Historic House, NSW.

"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 focussing 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 been 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, sport, food, style, fashion, architecture, media and travels, exploring belonging, home, and identity.

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

"Although stereotypes sometimes have a basis in reality, I think living in Sydney, many immigrants were not all working in family fruit shops and pizzerias," Dr Vanni said. "Most of the people who came here from Italy during World War II found work in factories and the building industry."
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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 December at the Museum of Sydney. A number of public programs will be run in conjunction with the show.
Italian job

An exhibition exploring the relationship between Italians and Sydney displays the careful work of curator Ilaria Vanni

WORDS ROBYN WILLIS
PHOTOS KATRINA TEPPER

Ilaria 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 it also has an undertone that the migration experiences are often harsh.

Artists Co-operative in 1996, where Tess was curated, saw in her the friend I wanted. I like 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. If Banks: I'm an academic, so books are an integral part of my life. Pipi Calzelunghe (Pipi Longstocking) was one of my first books and she was my role model. She was cool.
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. Now I 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. [c] 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 where you are from". [d] 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
The Sydney Morning Herald

Size matters: Cocktails from far left, unpacking David de David James in 1948, Kris Kringle & Sofia the Nutcracker family outside their Watsons Bay and a 1964 J&B's window display for the exhibition Stay in Sydney.

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

By Federation in 1901, 6,600 people of Italian descent lived in Australia. By 1931, there were more than 40,000. Some became cane cutters in Queensland, others moved to the bush.

But the trickle of Italian migrants before World War II was nothing compared with the diaspora after it. Between 1945 and 1950 more than 500,000 came, most of them working-class families who became, in Sarri's words "the greenkeepers and fishermen, the bakers and the butchers, the boot makers and the gardeners of a growing and changing city."

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

Appealed by what Australians described as coffee, they started growing their own and Sydney's bohemian scene soon made it fashionable, says Sarri, to sip "late night expressos at Caffe Piccolo Bar in Kings Cross, or early morning cappuccinos with buns at Locanda at the Bar Colonna in Darlinghurst."

It is said that it wasn't until 1954 that the first espresso went on sale in Sydney. At first the locals looked askance at the Italians continuing eating such "inhospitable foods as calzone and mopscapone, but those have become staples of so-called modern Australian cuisine, just as pizza, spaghetti bolognese and lasagne have become as much 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 pastas, made sauce in the back 'yarda' and go on processions following the status of a saint," says Varri.

"Some do listen to old-fashioned romantic Italian music, watch soccer and drink lots of coffee. They do so because they identify their cultural heritage in these actions."

But she means what she terms the "ritorialisation of celebration" imposed upon non-English speaking Australians, forcing them to "pardon" their presence here by cementing their "contribution to Australia when the British constitution is never questioned."

Still, Varri can't completely escape from the notion that 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 cup of tea. I can't see John Howard drinking a short black. I'm sure he'd prefer a nice cup of tea."

Italiani di Sydney, Museum of Sydney, until December 7.
H

ard to imagine now, but 30,000 people queued outside David Jones in Elizabeth Street in 1986 to greet Michelangelo's statue of David being unveiled.

It was the real masterpiece, of course, just one of five plaster casts of the sculpture made in Florence to promote Italian wares.

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

"It created a sensation for two reasons," says Sena Vezzi, a lecturer in Italian studies at the Institute of International Studies. "Firstly, people left they never looked 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." 

Vezzi 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 provocative work was done, the copy went to Bondi and "when people saw it, they ran for the hills."

"We found the person who took it to the city," she says. "He kept a finger and it's in the show, complete 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 1980s was an economic basket case still emerging from the doldrums of depression and war. Ferrero, Follina 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 Italian immigrants 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 country?

But Italy was undergoing a second renaissance. Australia was changing, too - emerging like a butterfly from the drab chrysalis of the 1960s. And in Italy-born Sydneyders, who were unbridled, who were frequently at the forefront of that social change. Since then many have become prominent Sydney personalities who have helped shape our tastes.

In cuisine, Renato Borsari, Pasquale Manfredi, Lucio Galletti and Nicola Cerone. In art, Su Zafres. Even politics has been borrowed, including Former Premier Frank Satter and current Premier Neville North (who returned child labour to take Vegg brand name to school use of "bread rolls filled with Starsheilds.

In less than two generations Sydney has become the centre of a small Anglo-Italian community on the "wrong side of the world": the most interesting city in the world," Satter wrote in his introduction to Sydney: Italian Touch, published by Italian Cultural Associations this year.

"In many ways it has be..."
Italian espressionist movement that wiped out the mug's game

Steve Meechan

 Gerardo Cannani, remembers his first cup of Australian coffee when he arrived from Italy at the age of 18. "It was horrible," he laugh, his accent still as rich as it was in 1954.

The story is typical of many migrants to this country now living in Sydney, documented in an exhibition that opens at the Museum of Sydney this weekend. Cannani's two Italian brothers were sent here immediately after World War II, working tirelessly to make the money to bring over five family members by ship.

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

He joined the Bo-Ema in 1972. The firm had been founded in 1954 by two Italian brothers, Cesare, who like the Cannani, had been influenced by what Australians accepted as coffee.

Other coffee engineers had recognised they could make money selling the real thing to European migrants. Cesare Rodighiero and Ema, who combined their surname to 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 many Sydney institutions such as the American Coffee Lounge (now the Wanganui Coffee Lounge).

Nearly half a century on, the town should be eating their hats to those Italian immigrants. Many Sydney dwellers pride the city on having the best coffee in the world. And for this they can thank the Italians.

"Coffee is now a symbol of Sydney life," says Maria Vairano, lecturer in Italian studies at the Institute of International Studies. "And that is because of the Italian influence."
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. 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 this.

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 1850s 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 smaller 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 tomato sauce in the backpack and concrete columns on the front verandah. Think factory workers, tenement and construction innovation and chain migration of labourers. Think fashion, cuisine and design. If an Italian mother were to see this exhibition she would say "tante stanche e un casino" ("This is a mess"). 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 culture 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 Cascella family, the well-known bakers and pasta makers from Haberfield. Putting together the exhibition was challenging. Some organizations were very eager, some had their own agenda and others did not want to be involved at all. This lack of engagement showed what I already knew: that in spite of the interdependence of governmental and non-governmental organizations, Italians, like most non-English speaking background people, do not feel represented at a cultural level by Anglo-Australian institutions said Ilaria Vanni.

Many people interviewed for this exhibition indicated objects of domestic use, to their houses and gardens as representing their way of cooking at home away from home. Some of the objects are battered, some new and desirable. The exhibition also features film and art. A documentary by Robert Pizzilla follows his family discussion on "being Italian" through the preparation and consumption of a traditional Sunday lunch. Michael Scharrell's video depicts a particular way of eating pasta, linking to identity politics. Steve Pizzola's pop paintings of Italian food packages are a witty comment on the iconic status of Italian food in Sydney, while Thomas Seier investigates the place of coffee in the making of Italiani di Sydney. The exhibition will show how the establishment of Italian cafes and restaurants is linked to the history of Italian trade 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.

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

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 è un uniforme, ma maticcio e in divenire. La tipologia degli oggetti in mostra è varia, a sottolineare la diversità culturale e l'heterogeneità 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 Ilaria 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, o di arte e attivismo. Vive a Sydney da 8 anni, quando fu spinta a trasferirsi in Australia grazie ad un dottorato di ricerca.

Dottorezza Vanni, quale il motivo ispiratore della collezione? La mostra vuole interrogare il concetto di italianità, dimostrando che non è uniforme, ma maticcio e in divenire. La tipologia degli oggetti in mostra è varia, a sottolineare la diversità culturale e l'heterogeneità delle esperienze. Si va da materiale d'archivio e 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 fonti documentali si basa? Fi una mostra sulle culture italiane a Sydney, sulla creazione, giorno dopo giorno, di esperienze condivise, di storie collettive, di miti e memorie. Non è una mostra sulle grandi narrative e sulle storie ufficiali. L'allestimento è il risultato di interviste, gruppi di discussione, ricercare d'archivio, osservazioni e percezioni par la città, seguendo improbabili tracce, chiacchierando con le persone. Le tante storie individuali che convivono all'interno della nozione di "italianità italiana" o "italianità a Sydney" sono riflesse nel calco dello sguardo collettivo.
ma soprattutto passaparola. La fase di disamina è 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'è 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 relazioni 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
temazione 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
temazione 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'Italia inizia i collegamenti regolari tra Roma e Sydney negli anni '60. Come i
souvenir, gli oggetti legati al viaggio diventano il punto di partenza delle
narrative personali: i biglietti, le fotografie delle navi, i documenti ufficiali, le
immagini dell'Italia vengono collettizzati per indicare l'inizio di una storia e per
aiutare 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
(cfuggente).

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 cabestruzzo 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 trovavano 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 sgrignare le
faccende domestiche e allo stesso tempo portare dei soldi a casa.

Un'identità si fonda anche su immagini universalmente riconosciute e
characterizzanti: 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'arricchimento
d'intenti, 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 piastre 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, depositati di memorie. Qualche volta vengono collezionati proprio perché sono così ordinari e kitsch. Poi la festa. 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 1861. 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 Sydney...?
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 è 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 aprire 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

Stampa questo articolo | Invia questo articolo

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Per abbonamento clicca qui
<table>
<thead>
<tr>
<th>Date</th>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Radio/DVD</th>
</tr>
</thead>
<tbody>
<tr>
<td>30-8-03</td>
<td>Paul BERTULFE</td>
<td>22 Bridge Rd, N.E.</td>
<td>Sydney</td>
<td>ABC</td>
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</table>

Visitor Book

How did you hear about the Italian Di Sydney exhibition?

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How did you hear about the Italian Di Sydney exhibition?

How did you hear about the Italian Di Sydney exhibition?
Date: 30-8-1983  Day of week: SAT
Name: Peter BERTELLE
Address: 22 Bridge Rd Nth Ryde
4841 541
Country: Australia

How did you hear about the Italiani di Sydney exhibition?
Radio

How did you hear about the Italiani di Sydney exhibition?
ADVERTISE ON THE A.B.C. RADIO

What did you think about the Italiani di Sydney exhibition?
EXCELLENT. BROUGHT BACK

What did you think about the Italiani di Sydney exhibition?
MY GRANDPARENTS ARRIVED IN 1920

Other comments:
I LOVED THE SHOW, IT BROUGHT A
LUMP TO MY THROAT & MADE ME CRY

Other comments:
AS FROM 1905 MET AND MARRIED
AT ST. PETER'S CHURCH-LEICHHART
IN 1917- A WAVE OF CHILDREN
WHO SERVED IN WAR

Other comments:
SHE IS MY SISTER IN LAW
Visitor Comment Book

Italiani di Sydney

Date: 5/9/03 Day of week: Fri
Name: Peterson
Address: 44 Davitt St
ARMIDALE NSW 2350 Country: AUS

How did you hear about the Italiani di Sydney exhibition?
SMH

What did you think about the Italiani di Sydney exhibition?


Other comments:

Well presented & thought back memories.


Date: 6/9/03 Day of week: Saturday
Name: Wilma Lane
Address: 127 Johnston St
Cranemore Country: Qld

How did you hear about the Italiani di Sydney exhibition?

What did you think about the Italiani di Sydney exhibition?

Excellent! Remember family & friends memories of my parents to Italy especially the coast & in the ancient past of towns.

Other comments:


Date 11.9.03  Day of week Thursday  
Name Vincenzo & Sandra Russo  
Address SPRINGWOOD  
Country  

How did you hear about the Italiani di Sydney exhibition?  
RADIO (702)  

What did you think about the Italiani di Sydney exhibition?  
Very good. Bit limited. Expected more life experiences of Italians living in Sydney. Maybe next time?? solicit more input from more contributors.  

Other comments  
Being first generation Australian (Parents arrived early 1920's) this exhibition has inspired me to document my family's history for the benefit of my children and future generations.
Date 13/9/2002  Day of week Saturday

Name E. GAROFANI

Address 68 Cecil Ave ST
PADDINGTON Country NSW

How did you hear about the Italiani di Sydney exhibition?
NEWSPAPER

What did you think about the Italiani di Sydney exhibition?
CONSIDERED THE CULTURAL
AND ICE COLD CONTRIBUTION OF
ITALIANS TO THIS VERY SPECIAL
CITY THE EXHIBITION WAS
FLAT & BORING!

Other comments

Date 13/9/2002  Day of week Saturday

Name B. ELL

Address Carlton, Victoria

How did you hear about the Italiani di Sydney exhibition?
WEBSITE

What did you think about the Italiani di Sydney exhibition?
Engaging, subtle, compressed
window on "Italianità".
Lucio's letter is breathtaking
(by the way, Zio is Uncle)

Other comments

Not interested in the genders of Italy,
the week offered vision of Italy in
the David Jones PROTOTYPE, that couldn't
fit in the diversity (disappointments)
of the Italianis in Sydney already.
Date 20/9/03  Day of week Saturday
Name Deborah Paiano (Rizzoli)
Address Perth (Western Australia)
Country Australia

How did you hear about the Italiani di Sydney exhibition?
Dantas Book, Magazines (Various) and Newspaper

What did you think about the Italiani di Sydney exhibition?
Nicely depicted and displayed. However would have been more interesting if there were guides to speak in Italian so some background Italian music - likes of Bocelli, Pavarotti etc. Instead of the whole time having to listen to crowd noises from World Cup crowds in Sydney. Would have been nice to see more on Italian fashion as well eg Gucci, Prada, even to have samples from Caviglia. Overall well done!!

Date 20/9/02  Day of week Sat
Name Annie Hart
Address 486 Terry St, Blakehurst Country Aust

How did you hear about the Italiani di Sydney exhibition?
Newspaper

What did you think about the Italiani di Sydney exhibition?
Very nostalgic. It was a strange feeling to see so many photographs of my mother deceased father, grandparents & great grandparents - as not knowing these would be exhibited.

Other comments
It gave me a sense of joy - but some anger as well.
Date: 21-9-03  Day of week: Sunday
Name: Mike Storey
Address: 3/48-52 Evans Parade
Cronulla, Country: Australia

How did you hear about the Italiani di Sydney exhibition?
through newspaper advertising

What did you think about the Italiani di Sydney exhibition?
fairly interesting, but endorse others comments, could have gone further into the arts

Other comments
bring an original Pom
and having travelled Italy would have loved some more views of Italy.

Date: 21/9/03  Day of week: Sunday
Name: Paolo Buono
Address: 585 Lyons Rd, Canada Bay

How did you hear about the Italiani di Sydney exhibition?
word of mouth

What did you think about the Italiani di Sydney exhibition?
interesting - broader range than expected eg concrete!

Other comments
would have liked to see a more comprehensive photo exhibition of the various festivities, etc.
<table>
<thead>
<tr>
<th>Name</th>
<th>County</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. &amp;</td>
<td></td>
<td>An excellent reminder of many of the aspects of Italian society. A much broader and more detailed elaboration of various aspects of the impact of Italians on Australia would have been better and more fulfilling. Subjects requiring more exploration include food, soccer, business, architecture, trade between Italy and Australia, art and culture etc. The list goes on. So is the positive, extensive and unique impact of Italians on Australia!</td>
</tr>
<tr>
<td>Monica Buckley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Condoner</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Absolutely Jaded</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>City</td>
<td>Comments</td>
</tr>
<tr>
<td>------------------</td>
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<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Vivian McDermott</td>
<td>Zanin</td>
<td>Very interesting snapshot of Southern Italy. I hope you take photos!</td>
</tr>
<tr>
<td>Relesa Raudini</td>
<td>Bologna</td>
<td>Interesting scenes near the stadium. Viva!</td>
</tr>
<tr>
<td></td>
<td>Sydney</td>
<td>Peccetto solo pochi, some still unauthorized.</td>
</tr>
<tr>
<td>Gaetana Demarinis</td>
<td></td>
<td>Forza Italia! May the memories and culture go on forever!</td>
</tr>
<tr>
<td>Sydney/Confente (strangers)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silvana Horwell</td>
<td></td>
<td>Extremely well done, most interesting! Viva Italia!</td>
</tr>
<tr>
<td>Fabio Caracci</td>
<td>Ravenna, Italy</td>
<td>Bella mostra</td>
</tr>
<tr>
<td>Donatella Galafin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sydney</td>
<td></td>
<td>Fairly.</td>
</tr>
<tr>
<td>Daniela Benussi</td>
<td></td>
<td>Glad to see that we keep our heritage alive. Auguri.</td>
</tr>
<tr>
<td>Kenny and T. L.</td>
<td></td>
<td>Get more people to contribute to next exhibition. Viva!!!</td>
</tr>
<tr>
<td>Wong - Hong Kong</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M. C. Galliata</td>
<td></td>
<td>A very interesting exhibition. We see some cheats that we fancy.</td>
</tr>
<tr>
<td>Barbara Merlin</td>
<td></td>
<td>Could have been more interesting.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Loved the exhibition - took me back to my youth!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I my grandparents from Lipari.</td>
</tr>
<tr>
<td>City</td>
<td>Name</td>
<td>Visitors</td>
</tr>
<tr>
<td>------</td>
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<td>----------</td>
</tr>
<tr>
<td></td>
<td>Mark &amp; Kurt</td>
<td>XIV</td>
</tr>
<tr>
<td></td>
<td>30+</td>
<td>40+</td>
</tr>
<tr>
<td></td>
<td>San Antonio, TX</td>
<td>305</td>
</tr>
<tr>
<td></td>
<td>Jerry &amp; Shelly</td>
<td>97</td>
</tr>
<tr>
<td></td>
<td>Danny</td>
<td>17</td>
</tr>
</tbody>
</table>

I thought the airport was a bit small. Maybe there should be more. It was great, and I really enjoyed the fair. We had a lot of fun. We also got to see the exhibits. Thanks for a great time.
Visitors

Name: James Argent
City: Sydney
Country: Italy

Comments:

Lived in Australia all my life never had the travel bag but hopefully my life will somehow change for the better i.e. to know the roots of my life, family's, their lifestyle. This exhibition has been an eye opener not just for myself but all those have the opportunity to visit or like the past generations. Unfortunately I cannot grammatically write or speak Italian (being born here).

Thank you once again for this fantastic, fabulous opportunity to see it live. Please keep the Exhibition of other Provinces of Italy coming! Grazie tanta again. Buon Natale.
<table>
<thead>
<tr>
<th>Name</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sam Paretta</td>
<td>(Italian) calabria, mad Italian stuff.</td>
</tr>
<tr>
<td>Y. Tropiano</td>
<td>7/2/03  love the boats! thrilled to see a pic of my side!!</td>
</tr>
<tr>
<td>Cathy Tropiano</td>
<td>7/2/03  very moving.</td>
</tr>
<tr>
<td>Vince Tropiano</td>
<td>7/2/03  mi piace molto!</td>
</tr>
<tr>
<td>Simone 2010</td>
<td>7/2/03  saw my family and I return to Lipari where my paternal</td>
</tr>
<tr>
<td></td>
<td>grandparents were born - it was a very profound experience for me</td>
</tr>
<tr>
<td></td>
<td>which helped me learn more about my background. Your exhibition</td>
</tr>
<tr>
<td></td>
<td>has moved me again with its depiction of the struggles and challenges</td>
</tr>
<tr>
<td></td>
<td>faced by Calabrian families - I wish the exhibition could be put up</td>
</tr>
<tr>
<td></td>
<td>permanently display somewhere - congratulations!</td>
</tr>
<tr>
<td>Paula 2010</td>
<td>7/2/03  I grew up through this as a child of immigrants - v good</td>
</tr>
<tr>
<td></td>
<td>exhibit, however I think it could have included much more</td>
</tr>
<tr>
<td></td>
<td>ie. what about the Northern Italy - venetian Glasseries</td>
</tr>
<tr>
<td>Daniela Fornasero</td>
<td>7/1/03  it reminded me of the stories my parents used to tell me about</td>
</tr>
<tr>
<td></td>
<td>the people of places then frequented - however its above - it</td>
</tr>
<tr>
<td></td>
<td>would have been better if it included all aspects of italian history.</td>
</tr>
<tr>
<td>Tony W.</td>
<td>7/2/03  a good exhibition but it's only a start. what about market</td>
</tr>
<tr>
<td></td>
<td>gardens, orchards, etc?</td>
</tr>
<tr>
<td></td>
<td>great exhibition? - i particularly liked the work of</td>
</tr>
<tr>
<td>Kate Mccance</td>
<td>robbi pirrono, well done, grazie x</td>
</tr>
</tbody>
</table>

Visitors
Italiani di Sydney

Visitor Comment Book

Date 6/9/03  Day of week Saturday
Name Wilga Lane
Address 227 Johnston St
Camperdown NSW Country Aust
How did you hear about the Italiani di Sydney exhibition?
T.V. item on Italian people

Date 5/9/03  Day of week Fri
Name Petersen
Address 144 Darling St
ARRIADNE NSW 258 Country AUS
How did you hear about the Italiani di Sydney exhibition?
SMIT

What did you think about the Italiani di Sydney exhibition?

Ver nice & interesting. Would have liked more on the history of
Natives & migrants.

Other comments
Well presented & brought
back memories:

Other comments
Date 11/9/03  Day of week Thursday
Name Vinco & Sandra Russo
Address Springwood
Country

How did you hear about the Italiani di Sydney exhibition?
Radio (702)

What did you think about the Italiani di Sydney exhibition?
Very good. Bit limited. Expected more life experiences of Italians living in Sydney. Maybe next time??
Solicit more input from more contributors.

Other comments
Being first generation Australian (Parents arrived early 1920's) this exhibition has inspired me to document my family's history for the benefit of my children and future generations.

Date 12/9  Day of week Friday
Name Annika Stott
Address 50 the scenic rd Killcare 2257
Country AUS.

How did you hear about the Italiani di Sydney exhibition?
Through la scuola

What did you think about the Italiani di Sydney exhibition?
Va bebe. E molto interessante! Ma troppo lungo.

Other comments
Brava!
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
**GENERAL INFORMATION**

<table>
<thead>
<tr>
<th>Exhibition Title</th>
<th>Italiani di Sydney</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dates</td>
<td>30 August – 7 December 2003</td>
</tr>
<tr>
<td>Property</td>
<td>Museum of Sydney (MOS)</td>
</tr>
<tr>
<td>Brief Description</td>
<td>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.</td>
</tr>
<tr>
<td>Purpose/Reason to host exhibition</td>
<td>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 and their historical context.</td>
</tr>
<tr>
<td>Public Programmes</td>
<td>Made in Italy – free open day featuring Italian food, culture and style; Living Inner City – walking tours focusing on Italian cultural heritage in Leichhardt; Five Dock Tales and Tastings – tour of long-standing Italian food businesses led by food writer Joanna Savill; MoS Movies: program of Italian films screened in AGL theatre on Saturdays throughout the exhibition.</td>
</tr>
<tr>
<td>Education Programmes</td>
<td>- Years 7-10 Food Technology students: exploration of Food Technology syllabus focal issues Food and the Australian Identity and Food and Fashion - LTE Italian Language Students: Italian language activity sheets developed by Mirella Alessio, giving students the opportunity to respond to the exhibition in Italian.</td>
</tr>
</tbody>
</table>

**OPERATION**

| Days Open   | 100 |
| Visitor Statistics | Total visitors: 21236 Daily average: 212 |
| External Factors | TV advertisement screened on SBS during exhibition |

**DEVELOPMENT**

| Staff Involved | Curator - Ilaria Vanni (guest curator); Project Manager - Paul Jones; 3D Design - Kieran Larkin; Collections Management - Caroline Lorenz, Karen Young; Editing - Margaret McAllister; Translation - Mirella Alessio (external); Graphic Design - Louise Cornwall, Christina Fedrigo, Cathy Osbourne; Education: Ingrid Hedgecock, Fabienne Virago, Mark Sanfilippo; Public Programs – Tania Quax; Audiovisual – Mason Dean, Michelle Andringa, Peter Oldham, Felicity Hayward; Marketing & Publicity – Christine Callen, Susanne Briggs; Sponsorship – Natasha Dochniak |
| Preparation Time | 18 months |
| Presentation of Exhibition | The main exhibition themes - Memory, Travel, Labour, Food, and Festa - were spaced along the walls of the Gallery, displaying a variety of 2D and 3D art works and objects with all labels placed at eye height. The centre of the Gallery was divided into three areas playing off exhibition themes: two street market stalls, a bar with screen counter and stools and a dining table displaying domestic tableware. Text in English and Italian, screen-printed onto the walls, introduced each theme/area. |

**BUDGET INFORMATION**

| Opening | $9421.05 (including catering, beverages, staging and sound) |
| Exhibition Total Expenditure (Design, Production, Curatorial, Installation, Graphics) | $56,785 |
### Print Material (A4, DL)
- A3 poster (qty 1500) - $1600; DL flyer (qty 40,000) - $2850; Invitation (qty 1200) - $2140, TOTAL $6590

### Advertising
- 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 - $8931 (see Sponsorship)

### Sponsors
- Vittoria $25,000. SBS: sponsorship of TV advertisement (contra arrangement valued at $54,838)

### Publication
- Room brochure: $5000

### Presentation (description of)
- 12 page room brochure with text by Ilaria Vanni and translation by Mirella Alessio. Room brochure cover featured bw image of replica statue of 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
- HFT "Italians 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, spoons, and magnets.

### OPENING
- **Date:** 2 September 2003
- **Opening Speaker:** Carla Zampatti
- **Guests:** 300

### FEEDBACK

#### Visitor Comment
"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

"2003 saw my family and I return to Lipari where 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

"Top marks for the initiative but the exhibition is too small to do justice to the largest Australian ethnic group after the Anglo-Celtics – I feel a bit disappointed. It is so seldom that the spotlight is on our community and I feel we missed the opportunity to show to our fellow Australians the diversity of our community and its talents – Thank you for trying." Franca Arena, Manly.

#### Critical Response
"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... Italiani di Sydney embraces a diversity of individual Italian voices.” La Fiamma, 6/8/2003

"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, objects d’art, sporting memorabilia, film and food” Paul Pottinger, Sunday Telegraph, 24/8/2003
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<td><strong>EAC Feedback</strong></td>
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