

SAILING INTO HISTORY: DISPLACEMENTS AND ARRIVALS

AN EXHIBITION CURATED BY LELLA CARIDDI

MUSEO ITALIANO CO.AS.IT
199 FARADAY STREET, CARLTON
14 JUNE - 20 AUGUST 2016



PROGRAM

Venue: Museo Italiano Co. As. It,
199 Faraday St, Carlton

OPENING:

Tuesday 14 June, 6.30pm

Launched by the Hon Telmo Languiller

Keynote Speech: Professor Jon Cattapan, Artist
and Academic, VCA, University of Melbourne

MC: Ferdinando Colarossi, Manager, Co.As.It
Italian Language, Culture and Heritage
Department

Live performance: Live performance 7 Songs,
Arrival and Displacement in Utopia by
Dr Domenico de Clario and dancer Tony Yap.
Long-standing co-performers Domenico & Tony
have developed a distinctively way for giving
expression to absence and longing.

FREE PUBLIC EVENTS:

Tuesday 19 July, 6.30-8.45pm

FORUM -From Displacement to Social Inclusion

Chaired by George Lekakis, AO

Speakers: Mariam Issa ,Dr. Caitlin Nunn,
Philip Morrissey and Arnold Zable.

Wednesday 10 August 2016, 6.30- 8pm

Seminar - Caring for Textile Artefacts -

A Second Identity by Textile Conservator,
Marion Parker

Thursday 18 August - Saturday 20

August 2016, 10am-2pm

Embroidery live art performance 'Tracing
Threads of the Past' [Fili del Passato] by Luci
Callipari-Marcuzzo and participating guests.

Saturday 20 August 2016, 3pm

Performance by the Italian women's choir
LA VOCE DELLA LUNA

Migration Dress courtesy of
LUCI CALLIPARI-MARCUZZO

Multicultural Arts Victoria in partnership with Museo Italiano presents **SAILING INTO HISTORY: Displacements and Arrivals** curated by Lella Cariddi from 14 June to 20 August at Museo Italiano Co.As.It. The exhibition is the latest iteration of a series of site specific expositions produced by MAV under the umbrella of “What Happened at the Pier”, with the express intention of revealing and honouring personal stories of migration by and about those who came to Australia by ship up to 1970s. The objects, artworks and social history profiles in the exhibition reflect the social history and memories of migrants who came to Australia by ship and disembarked at the historical entry points of Princes and Station pier in Port Melbourne to make a permanent home in Australia for themselves and for future generations. Through the process of action research and individually curated brief but significant personal histories, we give recognition to the fact that apart from the first Australians we all came from somewhere else; and it is our belief that this (socially) archaeological work will offer the public the possibility of gaining new insights as to who we are, and how some of us got here. It was first presented as part of MAV’s 2015 Piers Festival at Princes Pier with satellite exhibitions and events at the Emerald Hill Library & Heritage Centre, St Kilda Library and East Melbourne Library.

CURATOR STATEMENT

The *Sailing into History: Displacements and Arrivals* project has been realized through a chain of collaborations between Memory Keepers and Curator; between Multicultural Arts Victoria and Museo Italiano; and above all between intergenerational family members who came together to compose uniquely poignant biographical narratives amplified with photographs, memorabilia and documents.

Through the combined effort of siblings who sifted through their ancestors’ trunks, suitcases and long-ignored storage boxes to reveal forgotten personal effects. Out came fashion garments and accessories, crafted specifically for the coming to Australia. Elaborately embroidered bed linen, tablecloths and undergarments, never used. Tools of trade, such as dressmaker scissors and drumsticks with the musician’s name etched in ink. Wedding presents, incomplete lace yokes and collars, toys and childhood books, all testimonials to lives interrupted informed by themes of displacement and longing for the comfort of what was previously familiar.

The exhibition invites us to consider each item on display as being imbued with a second identity. Such is the case of art works by Wilma Tabacco and Liliana Barbieri, who have reconstituted textile items from their mother’s glory box into sculptural works on paper. Here we are drawn not only to the magnificent transformation of materiality from cloth to paper embossed with original embroidered relief, but we are also compelled to reflect upon the transformation of inanimate material object into mythical artefacts.

Lella Cariddi

ARTIST STATEMENTS

LUCI CALLIPARI-MARCUZZO

'Tracing Threads of the Past [Tracciando Fili del Passato]: embroidery [ricamo]' is a collaborative live art performance installation. A homage to my Calabrian heritage. The performance attempts to re-imagine traditional methods of women's work "making", by re-interpreting and translating the experiences of Calabrian settlers to North-West Victoria (where I live) in a contemporary visual art and sociological context. Dressed in typical 1950s Italian fashion, I will create a series of embroideries [ricami] inspired by those handmade by settlers from Calabria for their own glory boxes before migrating to Australia in in the 1950s.

Dressed in the fashion reminiscent of the women from the Calabrian regional towns where her family originates, Callipari-Marcuzzo will create a series of embroideries [ricami] inspired by those handmade by settlers from Calabria for their own glory boxes before immigration to Australia in in the 1950s.

Interested members of the public are invited to visit at any time while the performance is happening to watch or sit and chat with Luci for as long or as little as time allows.

The live event is part of the, *Sailing into History: Displacements and Arrivals* exhibition curated by Lella Cariddi, Museo Italiano 199 Faraday Street, Carlton, Victoria, 14 June - 20 August 2016.

Based in Mildura, Luci Callipari-Marcuzzo is a multi-disciplinary artist, mother and writer, whose arts practise explores notions of belief, religion, spirituality, and the Italian-Australian experience.

MARION PARKER

Marion Parker is a Textile Conservator with The Grimwade Centre for Cultural Materials Conservation, University of Melbourne. She has worked at the Auckland Art Gallery Toi o Tamaki, the City Gallery Wellington, the Museum of Contemporary Art in Sydney, and Museum Victoria. Her expertise is in collection management & textile conservation, with a particular interest in dress history.

ARTIST STATEMENTS

LA VOCE DELLA LUNA CHOIR

La Voce Della Luna is a Melbourne based multigenerational Italian Women's Choir that focuses on honouring, preserving and celebrating Italian culture and folk song tradition.

It is a not-for-profit grassroots Community Choir comprising of 35 - 50 women, from 40 to 85 years of age, that welcomes Italian born as well as Australian born women of Italian heritage who for one reason or another have lost contact or connection with their roots.

The choir is also a music based social support group that creates a safe and happy place for women of all ages with an Italian background to come together to memorize their culture through old and new folk songs of their homeland.

CATALOGUE DESIGN

The content of *Sailing into History: Displacements and Arrivals* represents memories of culture and identity by and about those who have journeyed to Australia up to the 1970s. The design of this catalogue captures the rich and culturally diverse expressions by 56 Memory Keepers who generously gave of themselves in order to stamp their heritage into the annals of Australian History. There is a narrative that is grounded in social inclusion in this exhibition which invites people of all ages and backgrounds to come together and take a walk through history. This informed my thinking when designing the catalogue. Using blue and grey refers back to the mixed emotions that immigrants and refugees would have felt on such long and uncertain journey. My involvement with this exhibition started when in 2016, I came from the university of Melbourne to undertake an internship at Multicultural Arts Victoria. My experience at MAV included a high-level of participatory engagement with curators, artists, and gallery managers. During my internship I designed collages and exhibition catalogues for *What Happened at the Pier #2* and realised how much of the past stays with us. I never experienced the challenges of migrating by ship, but I imagine that a journey so memorable is bound to linger on for years to come. Inevitably, the past never leaves us. It remains in the narrative of our lives, frozen into the objects and memorabilia included in this exhibition.

MEMORY KEEPERS AT MUSEO ITALIANO



LILIANA BARBIERI
Installation & Artefacts

The work in this exhibition was created in homage to my parents Nicola and Elvira Di Lizio, to their resourcefulness in the face of enormous challenges and their hopes and dreams for a better life in a land far from war torn Europe.



CARMEN BORG
Artefacts

My parents Ernestu Borg & Maria Theresa Sacco (Tassie) were born in Malta: Ernest in Balzan, in 1910; Tassie in Valletta, in 1917. Both Tessie and Ernestu lived through the devastation of WWI and WWII.



SABI BUEHLER
Paper Collage & Artefacts

I believe it is important to collect for posterity the stories of the migrants who arrived by ship and learn about their experiences, what motivations brought them here and how they fared in their new homeland. It is a crucial part of my own and my family's history.



JOSIE COMPOSTO EBERHARD
Artefacts

These drumsticks belonged to my paternal grandfather, Antonino (Nino) Composto who was born in a small town called Francavilla, in Sicily. He was a carpenter by trade but was much admired for his drumming in the town orchestra as well as for his acting in the annual Passion Play.



ZORA FRANK-DURUT
Paper Collage & Artefacts

On the 3 July 1958 I had left the immigration camp in Trieste Italy, boarded the ship Aurelia on a journey to Melbourne Australia. I was 18 years old and on my own. I remember bits and pieces of the trip, but I still get a giggle at being crowned Miss Aurelia and being given a paper crown to wear.



ELIZABETH PRESA
Installation

While growing up in Yandoit and Hepburn Springs Victoria, the folk traditions of the home village of Megoscia located high above Lake Vigorno in the Ticino Canton of Switzerland, threaded the everyday lives of the family.



Members of "LA VOCE DELLA LUNA"
Paper Collage

La Voca Della Luna (The Voice of the Moon) is a multigenerational Melbourne based Italian women's choir performing traditional and modern songs from Italy – celebrating culture, heritage and the unique immigrant stories that shape their Italian-Australian identity.



JULIE PAGONIS
Paper Collage & Embroideries

Three pieces of embroidery made by Julie's mother Elleni, and brought with her from her village, Pano (upper) Lefkara, Cyprus to Australia in 1956. Lefkara has a well-deserved historical reputation for its fine arts and crafts: especially needlework.



CON PAGONIS
Paper Collage & Pagonis

My father, Nicholas Pagonis, was born in 1923 to Paraskeva and Lefki and lived his childhood in the village of Arathipou, near the Cypriot port city of Larnaca. From humble beginnings in the Cypriot village of Arathipou, he went on to live a full and rewarding life in Melbourne, always curious to learn more; philosophical and steadfastly optimistic.



LUCI CALLIPARI-MARCUZZO
Installation

"Tracing Threads of the Past [Tracciando Fili del Passato]: embroidery [ricamo] is a collaborative live art performance installation. A homage to my Calabrian heritage.



ROSINA BYRNE
Ceiling Installation

Original Coat worn by my mother as she travelled to Australia. Fear of the unknown and excitement were some of the emotions my mother, Erminia Crapis faced as she prepared to leave her country, Italy, knowing she may never return.



ANNA CAIONE
Ceiling Installation

My artwork is inspired by my nostalgia for my Italian heritage. I seek to create a palimpsest of history executed through colour, texture and surface. The process of making this textile piece involved a spontaneous way of working rather like an 'automatic' mind connected with hand and fabric, a form of automatism.



RITA BATATGLIN
Ceiling Installation

The Marasco family comprising Adele, her parents Francesca and Faustino, her grandmother Michelina and brothers Angelo and Ettore, came to Australia in 1951. As it was customary at the time, a twenty-one year old Italian woman would have brought with her a substantial trousseau 'consisting of bedspreads, bath towels, nightdresses, underwear, table clothes and napery.



ANNE SCARIOT
Ceiling Installation

My mother Genoveffa Cioni was the second youngest in a family of eight children. She was born on the 14th of January 1896, in Portoferraio on the Isola D'Elba, Province of Livorno, Toscana Italy. In 1924, she took 7 year old Ilse, and together with another family from Capoliveri, they left the island and came to Australia.



MARCELLO D'AMICO
Paper Collage

My mother Anna Maria Terzita was an excellent seamstress and embroiderer. The wool embroidered cushion was a combined work of my mother, myself and my brother Vincenzo who was a priest. This took place in 1953 in the small village of Ginostra (an Aeolian island) in Italy.



VIVIEN ACHIA
Paper Collage

Marrying Italian explores the marriage of a naive Australian girl from a farming background to an older Italian immigrant.



ANNE LANE
Paper Collage

My parents' arrival in Australia in 1952 on the Skaubryn, had been similar to thousands of European refugees' arrival. They arrived at Station Pier in Melbourne with one suitcase and a two year old daughter and from there they were to be taken to Bonegilla, a migrant refuge in northern Victoria.



MADLINE THORBURN
Paper Collage

Nonna arrived in Australia at Port Melbourne in 1951 on the Castel Bianco with her mother and four siblings. They had one suitcase of belongings between them. This contained only a few essentials: official documents and some treasured family photographs. They took what they could carry without attracting too much attention when they fled their town on foot.



PINA GERACITANO
Paper Collage

My aunt Rosa was born in 1923, in Caulonia, Italy. She arrived in Australia on the 5th of February, 1951. She travelled by herself on the Oceania, one of the 3 ships of the company "Lloyd Triestino Lines: Oceania, Neptunia and Australia". To do this she had to sell all her possessions in Italy, or better to say, she had to invent a way to raise money to pay for her ticket to Australia.



VITA MACCHION
Paper Collage

In 1960, when I was sixteen, we said goodbye to my three grandparents, several aunts, uncles, cousins, and together with my mother, brother, sister and two trunks full of family belongings (bauli), we left Sicily to board the migrant ship Roma, to make the long journey to Australia and be reunited with my father.



GIULIO MACCHION
Paper Collage

On the 29th of December 1960, leaving behind my mother, father, a 16 year old brother and a 12 year old sisters, I went to Genova where along with all the other Italian migrants (mostly young men of 21/22), we boarded the ship Aurelia bound for Australia.



DORIS CATANIA
Paper Collage

Both my parents were born in Mosta, Malta. In November 1949, my father boarded the R.M.S Asturias – the second Royal Mail ship with that name, and departed from Malta to travel to Australia and establish a home for my mother and their two children. My sister Frances, aged four and my brother James aged eighteen months.



MARIA D'AMICO- CAFARELLA
Photograph

This photo was taken with a Kodak Box Camera in June 1951, a few hundred metres from the small pier of Malfa, in the Island of Salina one of the seven Aeolian Islands in Sicily, the day my late sister Maria D'Amico left our native village to emigrate to Australia.



VIVIEN MELLINO
Paper Collage

My grandmother Marguerite (nee Cagna) and her husband left France in 1938, and together with their children Andree Jeanine, who was three years old, and her sister Paulette, who was six, they migrated to Australia aboard the ship Strathmore.



DOMENICO de CLARIO
Paper Collage

Since May 11 this year I have been ritually interring the entirety of my 40-year archive (including two cars, various collections of furniture, clothing and sundry objects) in a 20x8x3 metre burial chamber carved from the red desert soil of a private 8-acre garden located in Irymple, a village on the outskirts of Mildura in northwestern Victoria.



ANTONIO MELLINO
Paper Collage

I was born in a double storey brown house in Nerano, near the bay of Naples, in 1945. When I was 17, my sister's husband who had been living in Australia, came to Nerano for a family visit. We knew very little about Australia back then, and I was impressed by the positive way that my brother-in-law described life in this new country.



JACINTA CREALY
Paper Collage

Jacinta Crealy is one of many direct descendants of Robert Whatmough. She completed an Arts degree, majoring in English and History. More recently, she completed her Social Work degree. Jacinta is a member of Bairnsdale Historical Society and Lakes Entrance Historical Society. And back in 2008, she was inspired by Robert's story.



DOROTHY POULOPOULOS
Paper Collage

Dorothy is a local poet. Before compiling this homage to her father she started digging into his family tree, and much to Dorothy's surprise, through her research she discovered many intricate family details which gave her a deeper understanding of her father's hardship as a young man before coming to Australia.



PAUL DUNELL
Paper Collage

Dorothy is a local poet. Before compiling this homage to her father she started digging into his family tree, and much to Dorothy's surprise, through her research she discovered many intricate family details which gave her a deeper understanding of her father's hardship as a young man before coming to Australia.



ISTVAN HEDERICS
Charcoal Drawings (a quartet)

Steve Hederics began his professional career as a Graphic Designer and has been practicing and teaching art at Secondary and Tertiary level for over forty years. He now lives and works in Wentworth, NSW and runs the Artback Gallery and Café with his wife Anne. Steve exhibits regularly and his work is represented in many public and private collections.



ROSSELLA PICCIANI
Framed Madonna

As with most emigrants, my parents left everything behind in the hope of a better life. My story is very simple. I was only two and a half when my mother and I arrived in Melbourne aboard 'The Roma' in 1962, to join my father.



JOHN ZIKA
Paper Collage & Migration Trunk

Our parents, Miloslav and Heda, left Czechoslovakia in September 1948 as representatives of the Government to attend the first post war Mozart Festival in Salzburg, Austria. They applied to migrate to Argentina, Brazil, Canada and New Zealand. In the end the Australian authorities in Naples were the only ones to accept us with my mother being six months pregnant.



WILMA TABACCO
Paper Parchments

Throughout her life in Australia my mother's bi-annual ritual was to air her dowry linen, otherwise secreted in the very same travel trunk that accompanied us (my mother and I, and that contained our worldly possession) on our journey of migration from the Port of Naples to Station Pier in Melbourne.



SALLY HEDERICS
PERFORMANCE VIDEO

Sally Hederics grew up in Mildura, Victoria, combining schooling with classical and contemporary dance training. She has created several funded works as a regional artist and has presented her work in Melbourne and Canberra. Now residing with her family in Mildura, Sally is the Contemporary dance teacher for the Mildura Ballet and Dance Guild.

TV SCREEN SHOWING 5 SHORT FILMS BY:

1. LUCI CALLIPARI-MARCUZZO WITH JENNIFER DOUGLAS, ABC Open
2. MULTICULTURAL ARTS VICTORIA : ADAM RICCO WITH LELLA CARIDDI
3. ROBERT MARNIKA
4. CO. AS. IT. - ITALIAN HISTORICAL SOCIETY: BRUNO LETI WITH PAOLO BARACCHI