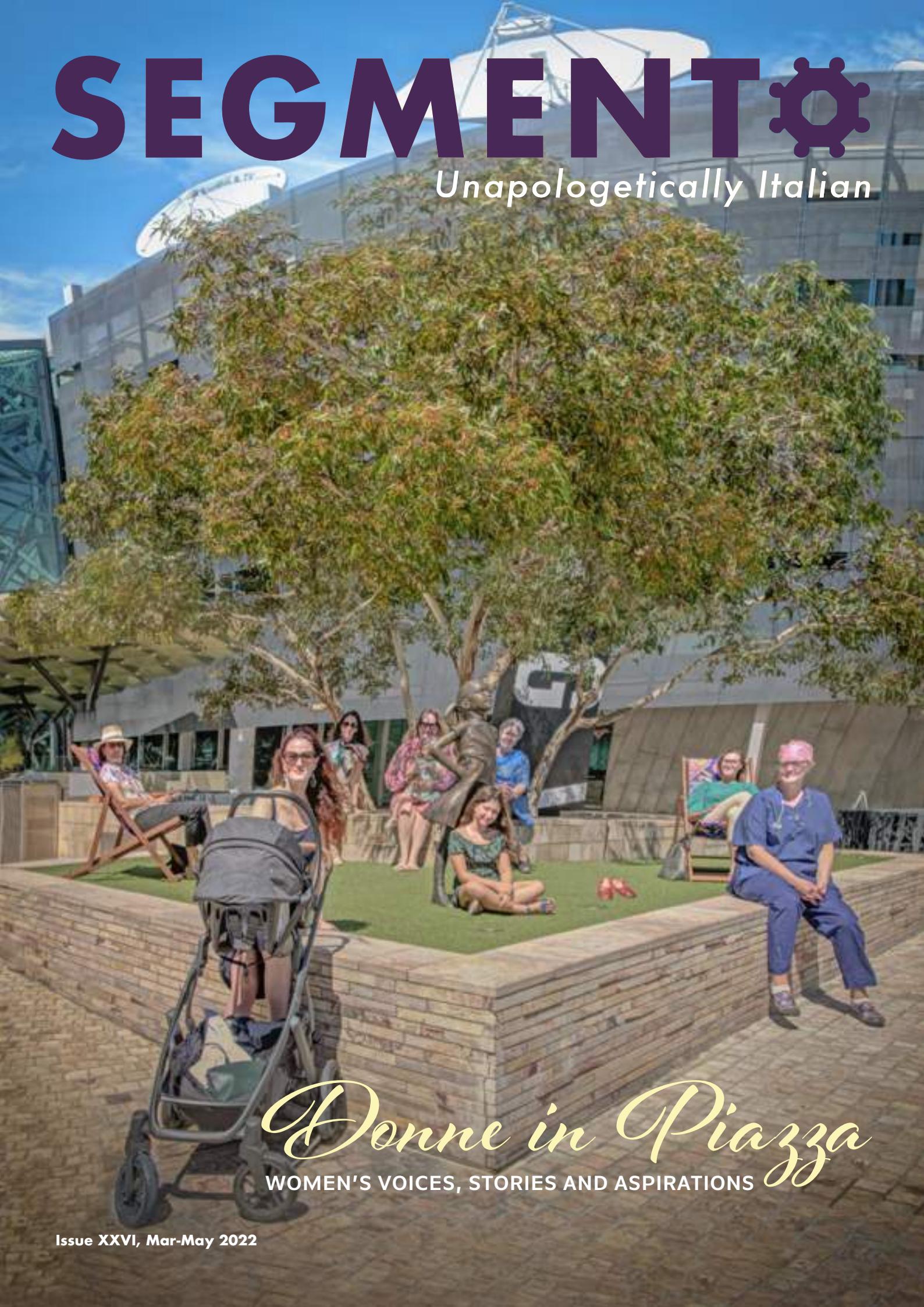


# SEGMENT



Unapologetically Italian



*Donne in Piazza*

WOMEN'S VOICES, STORIES AND ASPIRATIONS



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**Segmento – Unapologetically Italian**  
**Issue XXVI • March-May 2022**

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AU Brisbane

AU Canberra

AU Cairns

MAL Singapore

NZ New Zealand

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Segmento acknowledges the traditional owners of the lands on which this publication was prepared and published. We pay our respects to Traditional Elders past and present. We pay respect to the age old traditions of all indigenous people.

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# IL TEMPO PASSA E NON RITORNA\*



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*La meccanica delle emozioni*



The *piazza* is a social space which, in many ways, is the heartbeat of towns, villages and major cities in Italy, as in many places in the world. The *piazza* is where people gather each evening to catch up on news, where the elderly take up their places to sit and watch the world go by, where weekly produce markets cater to the locals and visitors who gather there, where festivities bring people together in celebration and where the attention of the community is drawn to political demonstrations held there. The *piazza* is never just a space, it provides the citizens of the area with a place to gather and connect as members of the community, and visitors a sense of being part of that community, if only for a short time.

This issue, titled *Donne in piazza, women's voices, stories and aspirations*, is a special one for the *Segmento* team. It is no coincidence that this issue coincides with International Women's Day and reflects the 2022 theme, #Break the bias.

The cover, arranged by photographer Peter Brodbeck, provides a strong representation of the gathering of women in the *piazza* and sets the tone for the metaphor of the *piazza*. The issue spotlights the many achievements that women have made to society and, as always, explores the issues behind the stories. Through this collection of articles, the *Segmento* team has provided an illustration of the lived experiences of women who have succeeded in changing the narrative for women everywhere: Nerina Di Lorenzo, who followed her passion for engineering and ended up on an oil rig in Bass Strait and is now key to work being undertaken in water for a major city utility; or the new Consul General of Italy to Melbourne and Tasmania, who is breaking new ground in the Consular Corps, a field mainly dominated by men. The issue highlights that gendered approaches to conversations and situations

continue. Bias is not a feature of past stories only, such as the bias that impacted the life of Artemisa Gentileschi or Franca Viola. The stories provide insights into how each of the women, individually or as a collective, use their agency to draw attention to dominant and domineering biases—from the women of Parma to gaining a foothold in industry or the boardroom. Also, how women have taken language and practices that were meant to constrain them, and flipped them so that they are empowered, such as through art (Piccinini) and businesses (*Le Cesarine*).

We are delighted to have had the opportunity to interview extraordinary people for the *Donne in piazza* issue, including Maurizio Rinaldi, who has undertaken specific photography projects to remind us of the beauty of people that is found when considering humanity. Also Silvia Colloca, who shares her values of hospitality and community through her cooking and her ambassador work.

It should be noted that *Segmento* has chosen to refer broadly to the terms *women* and *men*, recognising and respecting that people's identities do not fit into binary categories.

*Donne in piazza* pays tribute to the women who have 'taken to the streets', laid down their red shoes and protested in the *piazza*. This reminds the community the importance of parity and fairness. In breaking the bias, we are all beneficiaries of a more equitable and connected community.



*Buona lettura*

*Teresa De Fazio*



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# FIRST FEMALE CONSUL GENERAL OF ITALY IN MELBOURNE

## HANNA PAPPALARDO

by **Teresa De Fazio**

**Consul General Hanna Pappalardo has recently taken up her position in Melbourne, Australia as the first female appointment to the role. She shares her story and vision.**



Consul General of Italy Hanna Pappalardo

**I**nternational Women's Day 2022 provides an opportunity to celebrate women's achievements and their role in leading change for a better future. In this context, it is my pleasure to underscore that, being the first female Consul General of Italy in Melbourne, to underscore that, being the first female Consule General of Italy in Melbourne and Tasmania, I am particularly proud to join a team of Italian Consuls in Australia, and follow the legacy left by the great female Ambassador that was H. E. Francesca Tardioli, whose untimely passing leaves behind an unfillable void.

**What is your background and what motivated you to take up a diplomatic career?**

My identity is shaped by my Italian and German roots. Also, having had the opportunity to live across Italy and abroad has allowed me to experience the richness of diversity. I am a proud Italian, but I also call myself a European and world citizen. I have a keen interest in foreign cultures and languages while cherishing universal values. I studied law at Rome *La Sapienza* University and hold an MA in European Studies from the College of Europe in Bruges, Belgium.

My background has certainly influenced my decision to take up a diplomatic career, together with my aspiration to serve my country, assist my fellow citizens in Italy and abroad and contribute to peaceful and prosperous international,

economic, social and cultural relations. So far, besides different positions at the Ministry of Foreign Affairs and International Relations in Rome, such as working with the Crisis Unit, I have served in Berlin, Jerusalem, briefly in Riyadh, and, prior to this posting, in Brussels at the Italian Permanent Representation at NATO.

### **What are your objectives as Consul General?**

My first priority is to build upon the outstanding job done by my predecessors. They have made an amazing effort, first and foremost to ensure that the Consulate General of Italy in Melbourne is able to deliver on its core mandate: the provision of consular services in line with the highest standards of efficiency and professionalism. This is a key objective for myself and the whole team of the Consulate General, who I would like to thank wholeheartedly for the warm welcome they have given me.

As the pandemic has demonstrated, there is also further work to be done, for example, reinforcing online access to Consular Services without neglecting the needs of those who do not, or cannot, access online services for various reasons.

Further, responding to the real needs of the Italian community and reinforcing the ability of all Italian institutions to work and deliver results collaboratively as part of a comprehensive approach (*approccio integrato*).



Melbourne, Australia

Further, to improve the excellent relations with the City of Melbourne, the Victorian and Tasmanian Governments and to deepen the economic, cultural, scientific and social ties. I will pursue these objectives first and foremost in the interest of the Italian community I represent: people of Italian ancestry or origin living in Australia, their descendants born in Australia, recent arrivals of young Italians, patrons of the many successful Italo-Australian businesses, Italian business leaders who have settled in Melbourne working for globally renowned Italian companies, the many institutions and academics who play an invaluable role in preserving Italian



Hobart Harbour (Tasmania)

language, values and heritage. Italians are integral to Victoria and Tasmania's social fabric, and I am looking forward to getting to know them and learn their stories.

**You are very well regarded for your leadership and have contributed much to ensure women are part of the conversations around peace and security. Tell us about this and your ongoing work in this area.**

I am a member of Women in International Security Italy, the Italian chapter of a global network to advance women's leadership and professional development in international peace and security. I decided to join the network because I have often experienced that in many working environments women are still underrepresented and that women's

rights cannot be taken for granted. This is why I am proud to have contributed to the effort that has led, at the end of last year, to the appointment of the first Italian Special Representative for Women, Peace and Security of the Secretary General of NATO.

As a Consul General it is my intention to contribute to connecting women, promoting female leadership, and advancing their presence in every segment of society, especially in senior leadership positions.

It is my intention to contribute to connecting women, promoting female leadership and advancing their presence in every segment of society, especially in senior leadership positions as a Consul General.

Melbourne coastline, Australia



# STILL WATERS RUN DEEP

## NERINA DI LORENZO LEADS BY EXAMPLE

by Isabella Ventura

**Hard work, pragmatism and a can-do attitude have led Nerina Di Lorenzo from a cosy Italian home to an oil rig in Bass Strait, back to the mainland and now tackling issues around water supply as a result of climate change. Segmento meets a woman who knows that leadership is not gender-bound.**

Nerina Di Lorenzo is a migrant success story, though her humility gives nothing away. Nerina was born to Calabrian parents who arrived in Australia in 1956 with a few items in a suitcase and an abundance of hope. Who would have guessed that the move from a village impacted by post-war desolation would have led the daughter of the Di Lorenzo (née Prattico) family to be the only female on oil rigs in the middle of Bass Strait? Also, now contributing to mitigating water supply issues for a major Australian city?

Nerina credits her success to her parents' strong, practical work ethic. When facing challenges, Nerina was taught that rational thinking and dealing with the core of a challenge are instrumental: her mother always said, 'we do what we need to do' as she tackled each problem in settling the family into a new country. In fact, it seems that Nerina's judicious, commonsense approach has been the theme of her career pathway.

At school, young Nerina was unsure of her calling, but she was always curious to understand how things worked and how to solve problems. This led her to a last-minute decision to study engineering after secondary school: 'I was fascinated in how science could be used to create solutions'. Her early working years for ExxonMobil were also definitive. She recalls that being the only female on an



Nerina Di Lorenzo

oil rig did not concern her mother (given the faith her mother had in her daughter's strength and resilience); her mother was more perturbed by the thought of her daughter sleeping on rigs in the middle of a wild ocean. Being part of a handful of female representatives in the field did not concern Nerina either. She was there to do her job—well.

After some years and back on the mainland, Nerina took up various positions in local government including as CEO of Moreland Council, a move that she states saw her going from 'hyper-global to hyper-local'. Working with the community proved to be important and

aligned to her values of social connection and responsibility. In these roles, she was involved in community planning to keep up with societal challenges and changes such as inner suburban housing demand, infrastructure, creating shared community spaces and community services.. She was part of an innovative model that reclaimed former factory land to create community parks now thriving in inner city areas.

As recently appointed Managing Director of Melbourne Water, she understands mitigating the impact of climate change is going to be the greatest challenge. The issue of water supply is complex and requires creating approaches and resources to both conserve and source water. An integral component of Nerina's work is to oversee complex projects which focus on understanding rainfall and stream flow patterns and exploring alternative sources such as using recycled water and capturing more stormwater. This means understanding the water cycle, which is changing. 'The trend is that we have less rainfall overall, but we have more frequent and intense rainfall events'.

As she speaks, you get a sense of the mastery in risk and project management that has characterised her career trajectory. She discusses mapping floods, working with councils to support planning and flood emergency planning, environmental degradation and the impact of 'nasties that wash into the waterways as a result of floods', which then have devastating effects on the wildlife, flora and, of course, crops and how people eat, work and live. Inheriting her mother's pragmatic, problem-solving approach has served Nerina well; she uses no euphemisms as she points out, 'the next 10 years is the decade that matters'.

Nerina is used to challenges, from working on an oil rig, then responding to community needs in local government, and now working to mitigate the impact of climate change. She is making a difference. She feels she has also made a difference in her own way to how her presence reminds her colleagues that gender equality is an issue that must remain on the table. There is much to do still: 'When you walk into a room and there is a clear gender imbalance, you quickly realise that you may have to work harder than usual to contribute in your fullest capacity'. A staunch advocate for diversity representation, she has seen how diversity has led to creativity and innovative thinking: 'Diversity helps yield more robust and groundbreaking outcomes. Lack of diversity is simply constraining'.

Obviously, 'constraining' is not a word one would use to describe Nerina Di Lorenzo's pathway.



Offshore oil field, Bass Strait, Victoria's Gippsland coast, Australia

# THE STORY OF FRANCA VIOLA

## RESPECT AND COURAGE

by Lucia Barbera

Franca Viola is considered the first Italian woman to publicly refuse a 'rehabilitating marriage', becoming a symbol of courage and female freedom. Lucia Barbera explores the contribution Franca made to women's rights both in Italy and globally.

Franca Viola is regarded as an icon of women's emancipation: after being abused by her ex-boyfriend, she rebelled against the Italian legal system that wanted to force her into a 'rehabilitating marriage' with her abuser. Her mantra was, 'I am not owned by anyone'.

Franca was born in 1948 in Alcamo, Trapani, Sicily. At the age of 15 and with her family's consent, she became engaged to Filippo Melodia, a relative of Vincenzo Rimi, an important member of *Cosa Nostra*, the Sicilian mafia.

Shortly after the engagement, Melodia was arrested for theft and membership of a Mafia clan, and Franca's father, Bernardo, wanted to end the engagement. Thereafter, the Violas were subjected to death threats, intimidation and damage to their property, including fires. Nevertheless, Bernardo resisted the power of the local mafia.

However, in 1965, at the age of 17, Franca was kidnapped by Melodia and 12 accomplices who broke in, ransacked her apartment and attacked her mother when she tried to defend her daughter. For 8 days, Franca was locked up in a cottage outside the town, beaten, raped and forced to fast and then taken to the home of Melodia's sister in Alcamo.

New Year's Eve was a turning point: Melodia's relatives contacted the Viola family so that they could meet for the so-called *paciata* (peace-making) and accept the wedding between the two



*La moglie più bella*,  
film based on the story of Franca Viola

young people. This was known as the classic 'rehabilitating marriage' (abolished only in 1981), which provided for the 'total cancellation' of a rape against the perpetrator if the latter made himself available to marry the victim.

The 1960s were difficult years; at that time, a girl involved in a similar situation would have had to marry her abuser; otherwise, she would have been unable to safeguard her family's honour and reputation and considered a shameless woman, unable to rebuild her life with another man because no-one would have wanted her anymore.



Portrait of Franca Viola

**Many countries, including Russia, Venezuela, Serbia and Thailand, still allow the perpetrators of sexual assault to marry their victims with the permission of the guardian to avoid prosecution, through what is known as marry-your-rapist laws.**

(State of World Population 2021, Report: *My body is my own*)

The Violas pretended to agree with the Melodias and accept the obligation for Franca to stay in the house of her abusers. However, they had already communicated everything to the police who broke into the Melodia's house the following day, saving Franca and arresting all the people involved. The Viola case generated much debate in Italy, including in the Italian parliament.

During the trial, although Melodia's lawyer attempted to brand the kidnapping as a story of the classic *fuitina* (elopement) between lovers, Melodia was sentenced to 11 years in prison, later reduced to ten, as well as two years of compulsory stay in Modena.

In 1996, only 16 years after the abolition of so-called 'rehabilitating marriages' in 1981 and 32 after the kidnapping, rape—up to that time considered by law as an outrage to morality—was officially recognised as a crime against the person. Melodia was killed in 1978 (two years after being released from prison). Franca Viola, on the other hand, managed to rebuild her life, marrying in 1968 and starting her family.

In 2014, on International Women's Day, Franca received the title of Grand Officer of the Order of Merit of the Italian Republic, Italy's highest civilian honour, from Giorgio Napolitano, President of the Italian Republic. Viola is regarded in Sicily, as well as in the rest of Italy, as a changemaker for women's rights as she fought with dignity and courage against the power of her abuser. In fact, *La moglie più bella* (The Most Beautiful Wife) is a 1970 Italian film which recounts Viola's story.

Franca's story remains an example to all female victims of violence around the world. The elimination of violence against women is a fight that all of us must take up. It is indeed our duty to stand up in favour of women by drawing awareness to this injustice.



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# FOOD, FAMILY AND COMMUNITY CARE

SILVIA COLLOCA

by **Teresa De Fazio**



**Tell us a little about Silvia growing up and becoming the woman that we have come to know.**

My family lived in an apartment in Milan, and there we were, surrounded by cousins, uncles, aunts—always lots of family love. Food would bring us together. My family and I love going back to the apartment where we all have a wonderful time. It is important to understand the value of the family unit.

Funnily enough, as a young girl I had big dreams about music and theatre; also, going to Australia. I was always optimistic about achieving my goals. I am not naturally talented, so for me, it is through sheer hard work.

A lot of people will know me from my cooking. My relationship with food was nurtured through how Italians come together around food—it is actually another language. It is how we communicate care, compassion, how we respond to someone's sadness, how we impress. We use food to establish relationships and interactions. I never really thought of this as a means of communication; it only became obvious when I moved away from Italy.

**If food is a way to communicate, what would you say is your favourite food to cook?**

Family favourite food? Pizza! I would have a civil war on my hands if I did not organise Saturday or Sunday as pizza night.

Also, I love baking bread; it's a creative process. You must imagine each action starting with choosing the flour. Then, adding the water. It is enthralling watching

**Silvia Colloca**

the dough rise. Each loaf is different. Bread-making depends on so much: the temperature, heat, fermenting process, oven temperature. It is unpredictable.

**You often talk about relationships as important. Which relationships have shaped you and your perspectives or approach to life?**

My parents provided me with such a strong foundation for who I am now. I was different for them. No-one else in my family had any artistic tendencies, but my parents supported me as much as they could.

Of course, my partner, Richard, has been instrumental to me becoming the woman I am today. He is my comfort, he has my back, he calls me out and is compassionate. I believe that relationships need to be nurtured, and we should not take them for granted.

My children complete us. Raff is now a teenager and is finding his own way. Miro is 11, and we are keen to treasure the boy before he too grows into a man. Luna is 4 years old and is a delicious, opinionated, strong-minded little girl.

**Given that we are exploring the theme of women for this issue, what advice would you give a young woman today?**

I would tell them not to focus on pleasing others. I was brought up according to the Italian Catholic tradition of being a good girl, and it can be debilitating. Everything seems to be built around shame, which can be suffocating. You should focus on being a good person—not a good girl.

I suppose the flip side of that is the excusing of boys with the phrase ‘boys will be boys’. This is not acceptable. Everyone needs to be careful and caring, regardless of gender.



**You have a particular community role, Ambassador for SecondBite. Tell us about this role.**

SecondBite came about through Matt Preston. I received a text, and he asked if he could call me. As if I would say ‘no!’ I had heard of SecondBite, and he explained the work in detail, but he didn’t need to, really. It was an immediate ‘yes’ from me. It makes perfect sense to be part of an organisation that contributes to the community by redirecting good food to people who need it, rather than to rubbish.

I love this role, in being able to build awareness of issues around food insecurity and how far a small donation can ensure someone eats that day. SecondBite do amazing things with their charity partners: prepare hampers, cook food, deliver food. It is an initiative that is dear to my heart. In our family, we were taught not to waste food. It was part of the values I was taught.

**What's next for Silvia Colloca?**

I am writing my sixth cookbook. Who would have guessed I had so many recipes in me? But I have an opportunity to continue to share them and this makes me very happy. I am also preparing season 3 of *Cook like an Italian*, which is lots of fun.

**Silvia Colloca is an Ambassador for SecondBite**

**You will find Silvia Colloca's recipe on Gnudi in the A Tavola section of Segnamento. Buon appetito!**



# FROM HEARTH ANGELS TO GASTRONOMIC ENTREPRENEURS

## LE CESARINE

by Ambra Dalmasso

**Have you ever come across the term *le Cesarine*? I promise you, by the end of this article you'll want to meet one during your next trip to Italy.**



**F**ew things make Italians prouder than their own culinary culture. And I experienced this pride firsthand while living abroad. Italian traditions that for centuries have been passed on in intimate family settings seem to be more accessible to those who seek them. The love of sharing culture and traditions is part of a multicultural mindset. Food is one way to express this openness. This is how a truly regional dish such as *chicken parmigiana* becomes an Italian cuisine flagship abroad, even though in Italy it is enjoyed only in Parma, rather than in Piedmont or Calabria.

Italians might turn up their nose reading a menu in a highly rated Italian restaurant abroad where they come across strange variations of traditional dishes (think cream-based *pasta carbonara* or risotto made

by pre-boiling rice), but it is not quite food snobbery. The art of food is part of Italian identity. It goes back to when we used to go to the same market stall with our mothers to pick the freshest products; or when standing on a chair near the stove, we would eagerly watch preparations for the recipes handed down from *nonna* to *mamma* and then to us, to treasure and enjoy. Somehow, it was part of our training to be able to taste the finished dish and learn to recognise every single ingredient we picked at the market that morning. The tradition of food is very much part of our identity, and cooking and eating authentic regional varieties of dishes is a way of expressing our heritage.

This is why many movements dedicated to the rediscovery and enhancement of the traditional regional Italian cuisine seem to have developed in Italy in recent times. In part, to change what has been wrongly accepted as stereotypical of 'Italian cuisine' (pizza with pineapple, spaghetti with mincemeat) that has been promoted around the world but also to allow Italians to learn about the traditions of other regions by peering behind the door of Italian houses found in this small but culinarily rich peninsula.

Amongst the many initiatives, there is a small but substantial movement that highlights the cooking and family rituals of your everyday home chefs: this has become known as *Cesarine*.

The idea for *Cesarine* started in Bologna over 10 years ago and takes its name from the term commonly used in Emilia-Romagna to identify housewives (*le Cesarine*) dedicated to family, home and traditions. It was a project that anticipated the worldwide ‘social eating’ trend, that is, welcoming people into your home and cooking for them. Guests who take part in a *Cesarina* event do not just enjoy the food but also are treated as *famiglia* (family). Guests of a *Cesarina* are treated to recipes, approaches, little tips and tricks that have been passed on for generations.

As stated on the official *Cesarine* website, guests can also take part in cooking classes and visits to local producers. The charm of this project is that it encourages an awareness of the role played by seasonal and regional fresh ingredients in recipes.

For me, the idea of the *Cesarine* evokes the days spent in the kitchen with my own nonna making gnocchi, an experience that used to start early in the morning, selecting the right type of potatoes from the local farmer, and would conclude with family gathered to share the food we lovingly prepared.

*Le Cesarine* aims to preserve and promote traditional cuisine and typical Italian conviviality, inviting guests to be part of what happens at the hearth of every home.

When the cultural association *le Cesarine* was launched in 2004, there were only a dozen expert home chefs eager to



promote the home cooking idea through a ‘home restaurant’ service. Sensing the opportunity to develop a flourishing market, Davide Maggi, entrepreneur in the digital world, invested in the enterprise in 2015 transforming it into a digital start-up, one which has grown from the original dozen home chefs to 1500 scattered over 450 Italian locations.

In a few years, *Cesarine* has become an example of what love for your own heritage can do: a movement that took inspiration from a female figure who, for centuries, ensured the continuum of traditions throughout generations, to become a new way of appreciating Italian regional cuisine: sharing food and drink, enjoying one other’s company, telling stories (and challenging the stereotypical understanding of Italian cuisine)—all part of educating Italians and visitors alike.

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# THE VOICES OF OUR READERS



Each issue *Viva Voce* asks *Segmento* readers to comment on the theme of the issue. This issue we ask some our readers to tell us about an Italian woman who they find inspirational

# **ASSOCIATE PROFESSOR MARINELLA MARMO**

## **Researcher in international criminal justice and human rights**

*Antonio Dottore nominates Marinella Marmo, inspirational for the work she has undertaken in justice and human rights.*

Let me tell you about Marinella Marmo. She came to Adelaide from Salerno, via the United Kingdom, and is an Associate Professor of Criminology at Flinders University.

Particularly inspiring for me is how Marinella uses her research and the power of knowledge to help the underprivileged in society, for example, her research on medical visits to prospective migrant Indian women into the United Kingdom. It was such pivotal work that it was taken up and debated in Westminster: Google it.

Marinella is now working on the issues of modern slavery and on migrant women from Southern Europe coming to Australia.

Luckily for us, Marinella met a local boy, and they now have a lovely son called Luca. Marinella is President of the Com.It.Es in South Australia (Committee of Italians Abroad, an elected body to represent the local community to the Italian government) and is part of our community.



**DR ANTONIO DOTTORI**

**Secretary, Board Member ComITEs  
(South Australia) and Inaugural  
Chair, Academic Board of Australian  
Institute of Applied Block Chain,  
Broadcaster Radio Italia Uno,  
Adelaide**

Segmento Issue XXVI • Mar-May 2022

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# THE VOICES OF OUR READERS



## MARIA MONTESSORI

Educator and scientist



## ROSA VOTO

Project Manager,  
Melbourne School of  
Tarantella

Rosie Romano nominates Rosa Voto, inspirational through sharing culture with the community

Rosa Voto is inspirational for bringing the tarantella to the Australian community, so that it is danced, practised and enjoyed with passion through the Melbourne School of Tarantella

The *tarantella* is a special and culturally important Italian folk dance which has been brought to life in Australia. Rosa teaches the significance, the rhythm and musicality of the dance, so that it is passed on and appreciated. Diverse groups of people are attracted to the *tarantella*, and Rosa is able to engage each of them, so that they understand it, whether they are of Italian background or not. Those who came to Australia, or whose parents or partners came to Australia, are able to discover, or rediscover, their heritage, which is brought to life through music, song and dance.

There is no doubt that when *tarantella* is playing, everyone will be up dancing and tapping their feet. You dance no matter who you are. That is the passion of the dance, and Rosa inspires everyone through the passion she brings to the *tarantella*.

Annalisa Cercone nominates Maria Montessori, inspirational as a leading educator and scientist

As someone passionate about education and inclusivity, I could not be more inspired by the work of Maria Montessori. She was a trailblazer for women in science, technology, engineering and mathematics by breaking down gender barriers and eventually becoming one of the first women in Italy to graduate in medicine. With her strong social conscience, she set up her first school in a low socio-economic area and advocated for teaching methods that are specifically designed for individual needs. Her teaching method has been introduced all around the world, and she has supported many students whose learning needs could have otherwise been ignored. Montessori schools have become a household name, and her legacy has lived on through generations



## ROSIE ROMANO

Coordinator of the Mirboo North Italian Festa

## ANNALISA CERCONNE

Known as Signorina Melbourne on Instagram; host and producer of the Signorina Talks podcast





## FABIOLA GIANOTTI

**Experimental particle physicist**

*Dr Matteo Volpi nominates Fabiola Gianotti, inspirational for her achievements in science*

I had the honour of meeting Fabiola Gianotti during my doctoral studies. She is the first woman to be appointed Director of CERN (Conseil Européen pour la Recherche Nucléaire or European Council for Nuclear Research) and the first director appointed for a second term.

Fabiola has been involved in various CERN initiatives and is spokesperson (project leader) for the ATLAS experiment (the principal, general-purpose particle detector experiment). She presented the results on the discovery of the Higgs boson (Higgs particle) at the CERN seminar on 4 July 2012.

Working as a physicist is exciting and challenging but it requires absolute dedication. Traditionally, the sciences have been a protected domain of men. The only way women could contribute was to have a man's name against their work or to present it under a male pseudonym. In the last 10 years or so, the research field has gradually changed, so that it is not considered solely the domain of males.



## DR MATTEO VOLPI

**Researcher in experimental particle physics at the University of Melbourne**

# A WOMAN TO BE RECKONED WITH

## ARTEMISIA GENTILESCHI

by Ambra Dalmasso

**Caravaggio and Gentileschi are two of the most recognised artists of the Italian 17th century, but if Caravaggio is widely known throughout the world, the name of Artemisia Gentileschi has been unfairly neglected, until now.**

Born in 1597, Artemisia Gentileschi is in fact one of the most extraordinary painters of the 17th century, whose fame was restored thanks to the great art critic Pietro Longhi, who, in 1916, wrote a beautiful essay titled *Gentileschi: Father and Daughter*.

Today, she's an acclaimed feminist icon of international fame with the most prestigious museums around the world dedicating exhibitions to her. In fact, Palazzo Barberini in Rome is currently presenting an exhibition by Maria Cristina Terzaghi titled *Caravaggio and Artemisia: the challenge of Judith. Violence and seduction in painting between the sixteenth and seventeenth centuries*.

The exhibition of masterpieces from museums around the world draws comparisons between the two artists. It's a collection of 29 pieces and includes the extraordinary work *Judith and Holofernes*, represented by both Caravaggio and Gentileschi. On the one hand, this comparison shows the stylistic affinity between the two artists; on the other, their distinctive way of interpreting the scene.

This painting represents the biblical episode of the beheading of Holofernes, the Assyrian leader, by the Jewish widow Judith, who wanted to save her people from foreign domination. While Caravaggio focuses on the act of the beheading, seen as a rupture with past traditions, Gentileschi transforms this biblical heroine by providing one of the first artistic representations of the female figure as a strong woman. This was a theme that, thanks to her work, would subsequently become a genre in great demand in European courts.

As the curator of the exhibition, Maria Cristina Terzaghi, explains, 'Caravaggio identifies himself with Holofernes, to ask himself what happens at the moment of death. Artemisia as a woman identifies herself with Judith'.

But who is Artemisia Gentileschi and how has she become a feminist icon?



*Judith and Holofernes*, Caravaggio (Michelangelo Merisi)

We know that Artemisia Gentileschi, born in Rome in 1597, was cared for by her father, Orazio Gentileschi, following the death of her mother. Artemisia inherited a passion for art and painting from her father, who was also a painter. In the early 17th century, Rome was a great artistic centre. Many artists in those years were influenced by the legacy left by Caravaggio's realist paintings, and among them, Artemisia's father was considered the master of the pictorial movement of Caravaggism.

History books tell us that Artemisia, immersed in art, enthusiastically accepted her father's decision to entrust her artistic training to the painter Agostino Tassi, who often attended Orazio's studio—a unique opportunity, given aspiring female painters were not allowed to study or work in a studio outside their home. However, Orazio was unaware of Tassi's violent reputation, and Tassi capitalised on the father's trust and raped the young Artemisia.

Determined not to remain silent, Artemisia reported the violence and endured a long and brave public trial in the City of the Popes in 1612. Tassi was exiled from Rome, but in reality he was protected by the powerful Roman patrons who often demanded his presence in the city.

After the trial, Artemisia accepted a shotgun marriage with Pierantonio Stiattesi, a painter of modest stature who, however, allowed her to live and paint far from her father's control. After moving to Florence, she met Michelangelo Buonarroti, the young grandson of the famous artist, who introduced her to the cultural environment of the Tuscan city.

Artemisia's story is that of a painter who strives to find her expression in a world dominated by men. This domination is evident in the art produced at the time. At a time when women's choices were a nunnery or marriage, Artemisia had the courage to be heard through her art and her actions.

Artemisia is the first female artist to be admitted to the Academy of Arts and Drawing in Florence, the first to achieve a reputation comparable to that of a man.

An icon of strength and resilience, her life, art and courage have been an inspiration to women who have found themselves challenging a society seemingly blind to having their talents recognised and their voices heard and respected.



*Judith Slaying Holofernes*, Artemisia Gentileschi

# PICCININI'S CELEBRATION OF LIFE, DIVERSITY AND HOPE

## A MIRACLE CONSTANTLY REPEATED

by **Angela Viora** | Images by **Tolarno Gallery**

**Science fiction meets art? Patricia Piccinini provokes the viewer to consider life, values and human qualities through her new exhibition, which goes beyond what the eye first sees.**



The Ballroom view by Patricia Piccinini

Melbourne artist Patricia Piccinini represented Australia at the 50th Venice Biennale in 2003 and is renowned worldwide for her hyper-realistic and hybrid creatures made of silicone, resin, hair and clothing. Through a signature style that is always evolving, Piccinini's latest show, *A Miracle Constantly Repeated*, explores human beings' relationship with the environment,

science and technology, inviting audiences to question the mutual dynamics between these dimensions.

For the Melbourne Rising Festival, Piccinini has taken over the Flinders Street Station Ballroom—yes, a ballroom upstairs in the city's main train station, reopening after decades, and that many Melbournians, including me, had no idea existed. It is therefore with an adventurous

No fear of depths by Patricia Piccinini

spirit that I enter this exhibition, located on the third floor of this heritage building, which used to host night classes, book clubs and more. The show presents sculptures, videos and installations. It develops in a series of rooms along two long corridors with windows from which it's possible to feel the buzz of the station below.

The first thing that I notice is that the venue hasn't been adjusted to the artworks; rather, it's the other way around. This is fantastic, because the viewer is constantly reminded of where they are: as Piccinini explains in the audio guide, she doesn't want us to feel immersed in a sort of estranged dimension resembling a science fiction future that we can forget about once we exit the exhibition.

Walls are scraped and scrawled, and floors are spotted and scratched, gloriously showing the presence of past lives transiting here. Life, indeed, is the miracle to which the title of this show refers: 'I wanted to think about life itself, and marvel at the sheer unstoppable vitality of the living world around us,' the artist says. By dialoguing with the place, her genetically modified chimeras (hybrid creatures made of different species' body parts) and technologised environments are already part of our present lives as much as we are part of them. Let's think, for example, of the work done by science on DNA or by technology on devices that now talk to us.

Although springing from her own experience of bushfires and the pandemic in 2020, this show aims to offer awareness and hope and inspire actions to act against and respond to such disasters, coming from a place of care and resilience.



Diorama - The Defender by Patricia Piccinini

The first work you see is a diorama, a model representing a part-natural, part-artificial environment based on the ash forests of the Dandenong Ranges. The artist explicitly refers to the Indigenous people's resilience through centuries of

colonisation and their care for the land in spite of technological settlement and the climate crisis. The Defender, the first of many weird-tailed creatures with bark skin and human eyes, celebrates nature's resilience through adaptation and diversification. This makes me reflect on the contamination between animals and people, the artificial and the natural characterising our world, and how much we tend to see ourselves as separate from other species, spotting differences rather than connections and similarities.

Piccinini asks, 'How do we arrive at a new understanding of nature that is progressive and positive for all the species on Earth, including humans but not just for humans?' Going back to the idea of a pristine and untouched nature is unrealistic and unworkable. Empathy is

critical, towards creatures such as plants and the role of machines. The immersive and evocative installation Celestial Field shows us how similar humanity is to flowers as we both reproduce life through ovaries and eggs. At the centre, a sort of motor-scooter couple is caught in a sensual clinch—or are they fighting? (called, The Balance). All the artworks display the agency of non-human beings as equal to ours, culminating in the glorious installation in the ballroom, where a giant mirror Mothertree captures and reflects the building around it, audience included.

I leave the show with a big smile on my face, and a growing sense of responsibility, conscious that we are all connected, changing and charging one another in this hybrid, contaminated and glorious ecology that we call 'life'.

Celestial Field & The Balance by Patricia Piccinini



## CLEARLY CHIARA

### HER NONE-SO-SUBTLE LITERARY LIFE

by **Carla Trigilia**

**Chiara Gamberale, a woman of great refinement and elegance, is one of the most loved Italian writers. Carla Trigilia provides insights into this inspirational writer in an exclusive interview.**

Born and raised in Rome, Chiara made her debut as a writer at only 20 years of age with the publication of *Una vita sottile* (A Subtle Life). She has built a brilliant career over 24 years with fifteen highly successful books sold in 16 countries across Europe, Asia and the Middle East and translated into a dozen languages.

What is striking about Chiara is her depth of thought, her capability to touch the human soul, and represent life's shades of lightness and torment.

In an exclusive interview, Chiara lets us enter her world and shares the secrets of her success. She also shares insights into her latest book *Il grembo paterno* (The Paternal Womb).

**Chiara, to truly love someone, you need to know their darkest sides, or as you call them 'their humid sides'. These are Adele's experiences, the protagonist of your last novel, the *Paternal Womb*. How much of you is represented in Adele?**

I believe that love cannot exist without going back through our most 'wounded areas'. When two adults meet, they inevitably meet the two children that those adults once were. Those children are always hurt, loved badly, loved too much or too little. I believe that a love relationship offers the only possibility in the world to repair the wounds experienced by those children we once were. Our own self is the first person with whom we must have that intimate relationship: the more we know our own self, the less harm we do to others, the less



Chiara Gamberale

we deceive ourselves, the less we deceive others.

My latest novel presents two love stories. The first one where Adele, falls in love with Nicola. The second, about the love between Adele's parents and the relationship between Adele as a child and her father. The book weaves between present and past until Adele as a woman and Adele as a child meet to join hands.

I gave Adele everything I have. I can't write without giving the characters questions, fears, hopes that are mine too. In my novels, I am profoundly interested in understanding what my characters hold in their heads and hearts, and therefore what drives people to seek their own truths.



### **What do the women protagonists in your books have in common?**

They are all women who do not accept a fictional life. They are afraid to live but have an enormous desire to do so. They are complicated, tormented, determined, aware that our life mission is to transform the love received as children into a more suitable love as adults. My women are never tired of experiencing happiness and strive to attain a head-heart-gut alignment.

### **How do your women achieve this perfect alignment, overcoming the discomfort in their lives (or 'humidity' as you call it?)**

Our relationships can make us ill. At the same time, it is life and relationships that can heal us. I really love the comparison with Japanese *kintsugi* vases which are repaired with gold and therefore more

beautiful and more precious. All the characters in my books are broken vases repaired with gold, people who went through betrayal and have wounded relationships but eventually find solutions in relationships.

### **Chiara, you are a woman, a mother, and a writer. These can be viewed as three points of a perfect triangle. Is there something you are missing now?**

Yes, definitely. I miss love. I am in love with my daughter Vita, and I have made many dreams come true in my life: I have transformed my passion into a profession, thus giving a different flavour to my life. But I am still looking for the love of a partner.

### **What do you expect from 2022?**

2022 will reveal if we have the courage to break with certain situations or to stay and live with them. If 2020 had blocked many decisions, 2021 brought us face to face with their inevitability and 2022 will lead us to untie many knots.

### **What is the secret of your success?**

I think it's my desire to always challenge myself and my discipline. I enjoy challenging myself in different things and above all I never make fun of my readers. Also, speaking of new challenges, in 2022 a second edition of my podcast will be broadcast, *Gli slegati* (The Untied). One of my biggest aspirations is to write a great saga for children and teenagers.

**Chiara Gamberale's literary work is artful, honest and raw. It continues to delight and provoke readers globally, and we look forward to her next artistic adventure.**

D.O.C

GASTRONOMIA ITALIANA



# WOMEN, PHOTOGRAPHY AND INSPIRATION

## BEYOND THE LENS WITH MAURICE RINALDI

by Lucy Laurita

**Maurice Rinaldi's name is synonymous with photographing women such as Lady Diana, Lady Gaga and Selena Quintanilla for top fashion and women's magazines.**

**Also, for his impressive *Humans* exhibition. In this exclusive interview, Maurice discusses his approach to capturing the essence of a woman, regardless of her age.**



Maurice Rinaldi

Maurice Rinaldi's photographic career spans decades and continues to inspire, delight and provoke viewers. Maurice's credentials are impressive, and he is often called upon to photograph celebrities and top models such as Jennifer Lopez, Jerry Hall and Dame Joan Sutherland. He co-authored the successful book *Australian Women: Successful Lives*, which featured an array of celebrities, with Carla Zampatti, Ita Buttrose and Sigrid Thornton among

them. I have been delighted with his work in my own collections over the years. His story is quite an adventure.

Rinaldi's talent was spotted early when he worked on a catalogue shoot for the Australian department store, Myer. He was then recommended by the famous Norman Parkinson, the official photographer to the Queen Mother, to photograph Queen Elizabeth II on her trip to Melbourne in 1977. Obviously, the young boy of 6 who migrated with his family from Sedeglino, Udine in the north of Italy, to Australia was destined for a life of creativity—and success.

**You are famous for capturing the personality and the mood of each person you photograph. Tell us a little about how you do this.**

It is extremely important to relay the character of the person; the inner soul of the photograph is what the viewer is looking at. Also, males and females view images differently. A male viewer will look at the body first, for instance; masses of hair draw attention. Then if he can relate to the eye contact, he will immediately fall in love with the person. Otherwise, he will turn the page.

When shooting a male, the rugged, unshaven scruffy look captures the viewer's attention. Female viewers want to be teased. Despite having a well-sculptured body, there must be eye contact between

the model and the viewer; this creates intimacy.

When capturing a female, the aim is to provide a sense of confidence, sophistication; also, an element of fierceness. It is important to capture three key assets: a woman's breasts, hair and eyes. A photographer should always seek to combine the three elements into one image. However, it is the element of mystery that intrigues the viewer, regardless of gender.

Photographing each person is different. For instance, Andy Garcia turned up at Venice Beach, California. After 15 minutes with a groomer, we had completed a shot cover for *Gente* magazine in 30 minutes. I did a photo shoot of Princess Diana on location at the beautiful Werribee Park in Victoria. She was a shy, young woman; it was so difficult to get her to look at the camera. That was hard work. The only person who ever hijacked me on a shoot was Julio Iglesias. It did not matter where the camera went, I could only photograph his left side. Everyone is different.

**Women of all ages are the subject of many of your shoots, and this sets your work apart.**

A woman's age is not important. A woman can look sexy at 60, 70, 80 years old. Remember too, the viewer looking at the 60-year-old is not a boy—he is a man.

The older female has a lot more confidence in the way she looks and does not rely on heavy makeup and extensions to make her look beautiful. All I have to do is add the sex appeal; this is done through body language, and I try to bring this out through spontaneity. Importantly, too, it is all about the eyes.

My power is in making the subjects feel comfortable. Once they are comfortable, I try to gain their complete trust, so they are totally comfortable with the directions I provide during the shooting.

Young women are nervous. I remember the young Sofia Vergara, she was about 27 at the time, before her fame in *Modern Families*. We were on location in Los Angeles shooting a cover for *Max*. She spent 4 hours on hair and makeup in the studio only to wash it all off and start again. One magazine cover took us 16 hours. A mature model like Jerry Hall has hair and makeup completed in 1 to 2 hours, and the whole shoot is finished in an hour or so. This is the advantage of age and experience.



Selena Quintanilla,  
Nuestra Gente cover



Sofia Vergara

Personally, I think women over 55 have more charisma and elegance than the young girl of 23. The look of experience, knowledge and wisdom makes a mature woman more interesting and sexier than a young woman of 23 in a bikini.

We have been brought up in a society where 55 is supposed to sound old. However, today's 55-year-old looks more like a 30-year-old, and we should get out of the habit of thinking mature women are irrelevant.

My objective, when I work with older women, is to portray the woman I see; she is enjoying life and not tied to the kitchen sink cooking dinner for the family every night. Even a 90-year-old can be an incredibly beautiful woman. You have to capture that particular look in her eyes that resonates with your own inner soul, a reflection of you.



**Self portrait: Maurice with his father's Kodak camera**

### **Did you always want to be a photographer?**

In my teenage years from 14 to 17, I was a painter. I would experiment with oil on canvas and watercolour, and I loved it, but I was becoming impatient with the

YOUR INVITED TO THE OPENING



lengthy process. My father bought himself a Kodak box camera. I took a photo, a self-portrait, and I got an instant result. That was a decisive moment.

In terms of inspiration, I was introduced to the masters of the Renaissance by a teacher and an art restorer at Melbourne Museum, Mrs Donati. As early as I can remember, I have been inspired by this period in history. I am a huge fan of Da Vinci and Michelangelo—the details in the hands, fingers, body movement. Da Vinci was obsessed with the anatomy, and this has also influenced all my work, especially my exhibition, *Humans*.

In Michelangelo's Sistine Chapel, every person on the ceiling is naked because that is the way God made them. The *Humans* exhibition is organised the way God has made us.

A photographer must stand the test of time, capturing timelessness. This is what I aim for through all my work.

# TEXTURE, COLOUR AND FORM

## A WORLD OF BINI JEWELLERY

by Ambra Dalmasso

**Lorenza Bini's Gallery exhibits contemporary jewellery made by artists from all over the world, redefining the idea of jewellery design. We catch up with Lorenza to discuss design and business.**

**C**an you give us some background on your work and how you got to where you are today?

After my studies in Literature and Art History, I worked for about 10 years in Italian museums and galleries. When I moved to Australia, I realised, as a customer, that the market was missing certain pieces of jewellery I was looking for. So, I started to fantasise, given my previous working experiences, about opening a gallery that offered contemporary design jewels in Melbourne.

**What do you look for when you select jewellery pieces for your collection?**

I trust my personal eye, while remaining open to different tastes: in a gallery like mine, it's important not to impose one defined taste, but to recognise characteristics that bind creations with a common aesthetic

while remaining unique. Even though my current collection is international, 70% of its pieces are Italian: I find that Italian artists know how to combine classicism and innovative elements with outstanding creative approaches.

**Your collections are unique and feature incredible elements and materials. How have trends changed?**

The choice of the material must always support a concept with different levels of complexity. It all started with the Murano glass collection, which, combining classic and modern elements, was already consolidated in Italy but innovative on the Australian market.

In recent years, there's been a growing interest in alternative materials, and today my collection includes textile materials, cables, wood, titanium and much more. It's impressive to see how artists can transform unexpected materials into an interesting piece of jewellery; like Yong Joo Kim, a Korean artist who creates art pieces with Velcro only to challenge the limits of her creativity—perfect for my clients: women aged 40 and over, who have an artistic curiosity, love colours and are no longer afraid of being a little ironic in wearing statement jewels. Not only designers and architects, but women who want to add interesting details to a corporate outfit. Also, men looking for something special and unconventional.



Uli Rap Group



Laminated flower earrings



Bracelet by Florence Wall

**What are the three most important lessons you've learned from your entrepreneurial journey and that you wish you knew when you started?**

Get yourself informed in all aspects of business: from finance to real estate. Do not be afraid of investing in consulting experts.

Networking is the key. Never stop getting involved.

In my business, the face-to-face experience is irreplaceable, but I should have explored the online presence more from the very beginning.

**Tell us about a moment that made you particularly proud and was a turning point in consolidating your identity as an Italian in Australia.**

It was probably when a few international renowned jewellery makers accepted my invitation to the gallery for an exhibition, and when I started a partnership with Giampaolo Babetto, the most important Italian designer of contemporary jewellery. I felt Bini Gallery got the credibility I was dreaming of. It's the same feeling I have every time my customers come back and trust me.

**Did you have any challenges as a woman in business? How did you master the skills needed in starting a new business in Australia as a migrant?**

Opening a business here, compared to Italy, is bureaucratically much simpler. But as a migrant, you always have to question whether things work differently from the context in which you grew up.

Unfortunately, I had to learn some very tough lessons, like navigating the sometimes-ruthless Australian real estate market. As a woman, I have not



Necklace by Yong Joo Kim

experienced difficulties or obstacles. I actually believe being a woman and Italian were added values for my initiative.

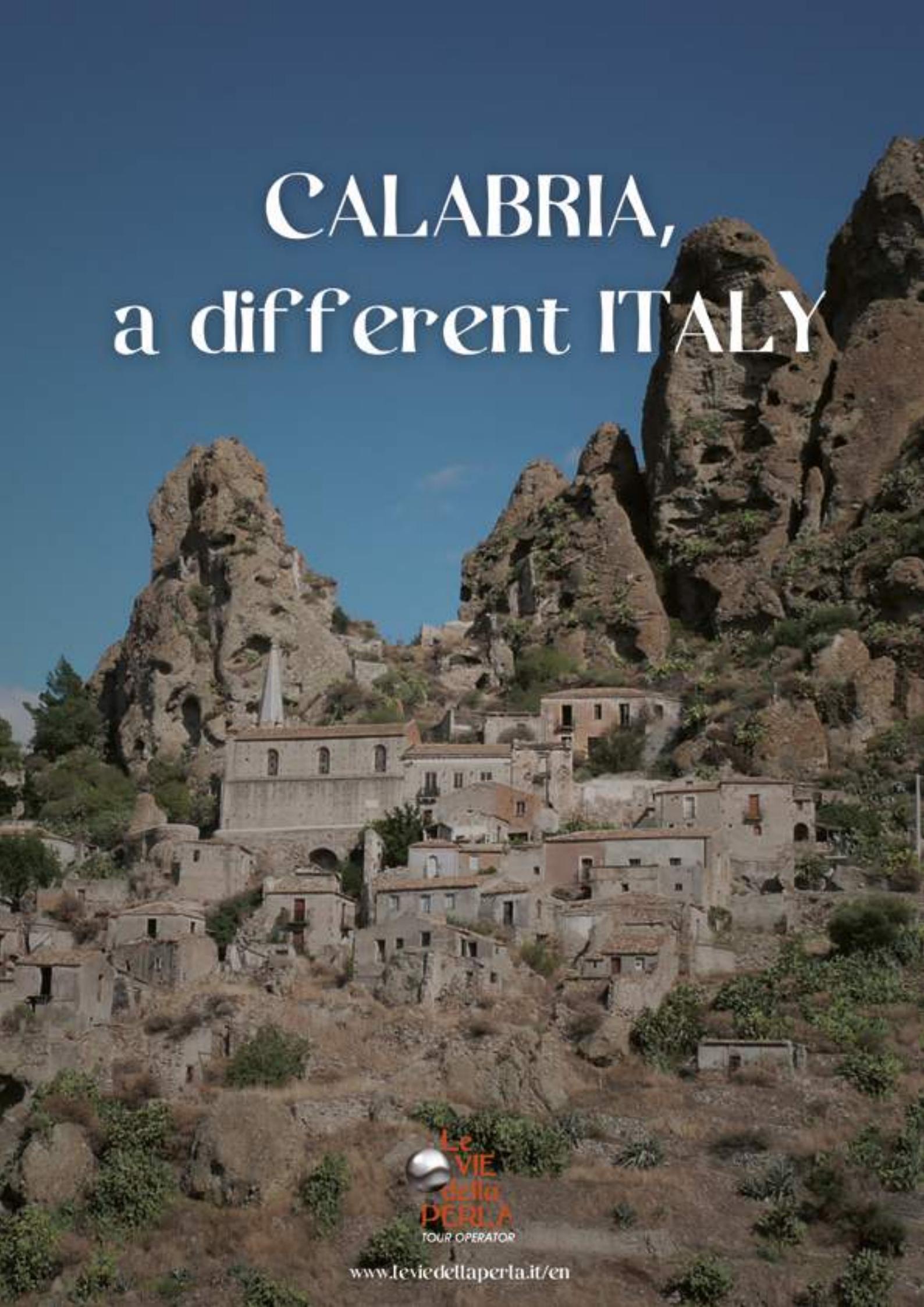
**What advice do you have for other women dreaming of launching their own business?**

Network with other women in your industry. This new exhibition space, for example, is shared with two other professional women, and this keeps our own businesses running through a difficult time that witnessed the end of many small businesses, mostly owned by young people and women. Joining forces is something women need to learn to do.



Bracelet by Yong Joo Kim

# CALABRIA, a different ITALY



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# THE COMPLEX STORY OF LUCREZIA BORGIA

## FERRARA'S FAVOURITE DUCHESS

by **Edoardo Vijge**

**The Borgia family is synonymous with intrigue, gossip, and scandal. We take a look at Lucrezia Borgia's fascinating story and her influence on the beautiful city of Ferrara.**



Portrait of the Borgia family by Dante Gabriel Rossetti

**L**ucrezia Borgia was introduced to the people of Ferrara as the new duchess by her husband Alfonso d'Este during the pomp and ceremony of their wedding parade. The Borgia family was subject to gossip, but it did not take long before the duchess's charm won over the townsfolk.

To understand Ferrara, one needs to understand the history of the Borgia family in general and Lucrezia as they are inextricably linked. In an era where women were mostly puppets in the hands of powerful men, Lucrezia Borgia left her mark on Ferrara, creating one of the most influential cities of the Italian Renaissance.

Lucrezia Borgia was the illegitimate daughter of Rodrigo Borja, the man who would become Pope Alexander VI, and his then mistress, Vannozza Cattanei. Born near Rome in 1480, she spent a short carefree childhood before she became her father's political pawn. As early as 11 years of age, she was promised to two men, one from Spain, the second from Italy. However, when her father was elected Pope, neither of these marriages were regarded as useful and Lucrezia was married off to Giovanni Sforza, member of the powerful House of Sforza, a marriage subsequently annulled when the Pope no longer needed the support of the Sforza family.

Lucrezia was then married off to Alfonso of Aragon from Napoli, but he was murdered two years later and then came her third arranged marriage, this time to Alfonso d'Este, son of the Duke of Ferrara, in 1502.

Clearly, Lucrezia was not much more than a marionette during those years, and her father took advantage of her beauty and naivety for his own needs.

It was only after 1503, when Pope Alexander VI passed away, that Lucrezia went on to become loved and respected in her own right by all in her dear Ferrara.

*Via Boccaleone* reveals Ferrara's town hall, once the court palace. Back then, *Palazzo di Corte* was the place which hosted the first official meeting with Isabella d'Este, sister of Alfonso and wife of Francesco Gonzaga. This set the scene for an intense rivalry between the two, with Lucrezia and Isabella competing for the role of primadonna of Ferrara.

Arguably, the most important building in Ferrara is *Castello Estense*. It was here that Alfonso and Lucrezia's wedding was celebrated. The castle itself represents the beauty of the Este era in Ferrara. As tradition demands, *Castello Estense* is said to be haunted by the ghosts of two lovers caught in flagrante, who were later beheaded in the castle's courtyard, while an alternative version recounts that it is Lucrezia's ghost.



**Casa Romei**

Walking from the castle down past *Piazza San Francesco*, we reach *Casa Romei*. Today, it can be enjoyed as a museum; however, during the time of the duchess, *Casa Romei* was known as the most beautiful house in Belvedere (the most elegant neighbourhood of Ferrara)—the Belvedere that Lucrezia often frequented.

Thanks to Lucrezia Borgia, the Ferrarese court became a meeting place for scholars. Among them were Pietro Bembo and the poet Ercole Strozzi, who both became close friends of the duchess, so much so that Strozzi was stabbed by assassins hired by Duke Alfonso, jealous of his wife's friendship with the poet.



**Castello Estense**

During the last years of her life, Lucrezia's interest in religion and spirituality grew and she would often go to the *Monastery of Corpus Domini* to hide from her hectic social life. It is where she stayed for several months to recover after a miscarriage. The local courtiers sang her praises after she departed. In fact, her remains are kept in the monastery, together with those of her husband and the other members of the Este family.

Ferrara represented the only time in Lucrezia's life when her charm, intelligence and charity outweighed the difficulties she had experienced, and she in turn contributed to the years of prosperity of the Estense court in Ferrara. Lucrezia spent half her life in Ferrara and it was a period of intense affection between her and the people of this historical town. In fact, when Lucrezia died at the age of 39 during childbirth, the family and the city fell into a deep grief.

Today, Ferrara still reflects Lucrezia's remarkable story.

# A TALE OF RESISTANCE AND ASPIRATION

## THE WOMEN OF PARMA

by Ambra Dalmasso | photos by Archivio Centro Studi Movimenti, fondo Letizia Artoni

To know a place, you need to understand the stories of those who have lived there, the famous and the ordinary alike. The history of a city lies in its alleys and buildings, and Parma has a story about women.

H ave you ever visited a city several times and seen it differently each time? The itinerary of The Women of Parma, promoted by the research institute *Centro Studi Movimenti*, explores a new face of Parma, going beyond the historical and artistic narrative of the city and retracing the battles and successes that have seen Italian women rewrite history.

I have often contemplated that the history of Italian women, as in the whole world, has not been simple, and only acts of physical and intellectual rebellion enabled them to carve out a significant space in the social dynamics of their country. As a woman, I am aware that the role of women has always been imposed by others: husbands, fathers, priests, politicians. For instance, as in the time of Italy's Fascism when women were assigned the role of 'good mothers' with a focus on procreation to ensure future generations. Consequently, the *Opera Nazionale Maternità e Infanzia*, the National Motherhood and Childhood Project was initiated, one of the stops on my itinerary today: its sole objective was to facilitate Mussolini's mission for Italian women.



Women's Library, Parma 1975



Demonstration for free abortion, Parma 1975

As a young Italian woman, I know the fight for equity is centuries old—as a woman to be free to choose your own role in the society and have the same rights as men. The women of Parma have challenged power structures through several events whose locations can be visited in this tour. In *Piazzale Bertozzi*, on 16 October 1941, a group of women attacked a Barilla van and distributed its load of bread to the community, following the regime's decision to make bread available only to those with a party membership; in *Borgo Marodolo*, a working-class district of the city, the achievements of women operating in subversive activities against the oppressive regime intertwine, like the story of 'Gabriella' and 'Mirka', who played an important role in the rebellion organizing riots, hiding soldiers and concealing weapons for partisan brigades.

It is heartening to learn that these events instilled solidarity among women, leading to the Italian Women's Union, another place I visit on my tour. In the immediate post-war period, this organisation brought together many women who, inspired by their role in the partisan fight, became

eager to enter political life to ensure equal wages, work opportunities and the fundamental right to vote.

One of the protagonists of this new wave was Anna Menoni, the first woman to be elected to the City Council between 1944 and 1946, whose house in *Borgo Sant'Anna* is included in my itinerary. After



the Liberation, she became part of the provisional government of the city as a representative of the local section of the Italian Women's Union, standing for women's rights and a political presence.

Moreover, women became increasingly aware of their own potential in every aspect of social life, as can be seen by the establishment of the Women's Library, built in 1979 in *Via XX Settembre 31*. For 20 years this significant institution played an essential part in helping women build a collective identity through its work in curating of important documents, hosting presentations, film events and photographic exhibitions.

A new awareness led many women to find the courage to report discomfort and

oppression and to start a new life. As part of my tour, a place of sobering significance is the *Centro Antiviolenza* (Centre for Anti-Violence), a meeting space for female victims of violence, a haven where they could gather their physical and emotional strength as they sought a new beginning.

I learn that the workshop 'March 8' was created in Parma to address the resocialisation of institutionalised women back into the community. It is a practical program that focuses on self-care and the development of interpersonal relationships in the community. This innovative project was visionary in 1969, run at *Borgo Felino* 36, the last stop in an itinerary dedicated to women in Parma.

The Women of Parma retraces the physical and historical battles women had to fight in Italy—an unusual tour of the city that helped me appreciate the resilience, integrity and tenacity of Parma and Italian women.



Demonstration for free abortion, Parma 1975

# DISCOVER BAROQUE BEAUTY

## PALAZZOLO ACREIDE

by Nataša Ciabatti | photos by Nataša Ciabatti

**Palazzolo Acreide, recognised as one of the *Borghi più belli di Italia*, an award that goes to the most beautiful Italian villages, is an ideal destination for those who wish to visit this baroque corner of Sicily.**



Palazzolo Acreide

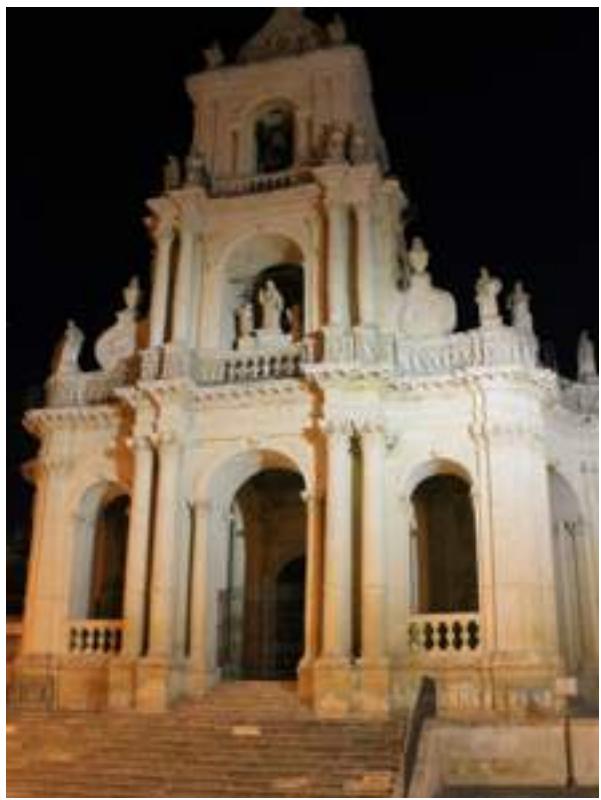
Nestled in the impressive scenery of the Hyblaean Mountains, in the province of Syracuse in south-eastern Sicily, you will find the small town of *Palazzolo Acreide*. Listed among the UNESCO World Heritage Sites together with the late baroque period cities of the Val di Noto, *Palazzolo Acreide* is unique. It has not been contaminated by mass tourism and continues to preserve, undisturbed, its rich history and traditions. I have used it as a base for day trips to the beaming white marbles of the Greek city of Syracuse and its island, *Ortygia*; the charming and elegant *Ragusa Ibla*; the chocolate capital of Modica; also, the shining blue sea of the fishermen's village of *Marzamemi* and the natural reserve of *Vendicari*. Yet, it is *Palazzolo Acreide* that surprises me with its many unexpected treasures, including a picturesque watermill and a sanctuary devoted to the mysterious cult of the *Magna Mater*, a Roman Mother Earth goddess called Cybele.

I am staying in an enchanting apartment with a rooftop on *Via Padre Girolamo* just behind the main square *Piazza del Popolo*. Here stands the sumptuous *Basilica di San Sebastiano* with its richly embroidered facade. Places of worship abound on this land, and in a village of about 8,000 people, there are also the *Basilica di San Paolo*, patron saint of *Palazzolo Acreide*; the ancient *Chiesa Madre di San Nicolò* dating back to the Norman era; the Church of the *Immacolata*, and that of Saint Michael. However, this religious fervour does not originate from Sicily's Catholic zeal, as I will learn later today.



Piazza del Popolo

From *Piazza del Popolo*, I descend one of the narrow lanes to reach the famous *Pasticceria Corsino*, where tasting a *sfogliatella*, a deep-fried pastry filled with fresh sheep-milk ricotta is a must. The energy provided by this delicious breakfast is useful for climbing up the uneven steps and streets leading to the *Akrai* (Greek word for 'high'), the Greek colony on the upper hill that served to protect the southern borders of the Syracuse territory since



Basilica di San Sebastiano

its foundation around 664–663 BC. The panoramic view on the rocky cliffs and surrounding villages offers a backdrop to the archaeological complex, which hosts, among other findings, a Greek theatre, still in use today, and a temple dedicated to the goddess Aphrodite. Here I discover the 12 rupestrian sculptures, referred to as Santoni, dedicated to the goddess Cybele, who was worshipped in both Western and Eastern ancient cultures, from Asia Minor to Ancient Greece and the Roman Empire, where she became the *Magna Mater*.

Perhaps not surprisingly, after all, the *Basilica di San Sebastiano* was once dedicated to a woman, the *Madonna Odigitria*, Sicily's official patron saint and believed to be of Byzantine heritage.

As the October sun starts to linger on the horizon, I make my way back to the centre of the village and explore its winding streets in search of some more delicacies. I stop at *Trattoria del Gallo* for an *aperitivo*

and end up ordering a dish of *cavati al sugo di maiale* (pork ragout pasta) and a typical *caponata siciliana*.

After a few days of excursions around this incredible part of Italy, I spend another full day in Palazzolo. The day starts with a coffee and a baked *sfogliatella* (traditional pastry) at the très chic *Pasticceria Caprice*. I decide to visit the monumental cemetery that caught my eye as I was leaving and returning to the village. Majestic chapels, mausoleums, sculptures and bas reliefs characterise this quiet place. From there, I take a gravel road to the Watermill of Saint Lucy, a more earthly Eden, devoted to the mundane memory of a task that was fundamental to the economy of this area and that gave rise to the middle class in Italy. Mundane perhaps, but no less suggestive than the other spiritual sites I visited on this trip.

Today, the locals direct me to *Ristorante Andrea*, famous for its carefully picked ingredients, which includes the regional speciality, *salsiccia palazzolese* (a type of sausage). Pork curing, I learn, is a tradition at risk of being lost, so the Slow Food Presidium is trying to save it.

On this lovely evening, feeling very satisfied, my evening *passeggiata* (stroll) leads me to a square dedicated to the many citizens of Palazzolo who migrated in Australia. (*Piazza Palazzolesi d'Australia*). And so Italy and Australia, my two homes meet, under the moonlight.



The countryside of Palazzolo Acreide



Award winning cheese!



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# A RESTAURATEUR WITH STYLE

CATERINA BORSATO MAKES HER MARK

by Isabella Ventura

**Italians and food. Not just a stereotype—food for Italians is a way of life. For savvy restaurateur Caterina Borsato, it is all about maintaining, expanding and sharing her heritage.**

Caterina's Cucina e Bar is a labour of love for Caterina Borsato, who took over a dingy basement pub that had been converted from a car park. Over almost 30 years, she has crafted a distinct experience for any who dine at her restaurant in Melbourne's central business district. Lovingly furnished and decorated with personally collected antique pieces, Venetian torches, gilt mirrors and quirky artwork and artefacts, the restaurant has a singular charm. Some tables are classical with crisp white linen, and some are old marble, set with red Venetian glassware and shiny silverware. The furniture and décor have been lovingly curated over 20 years, with imported pieces from Italy and various far-flung places around the world. The care that Caterina takes in assembling the rich concoction of furnishings is the same care she takes in selecting her ingredients, the dishes, and her team. The experience she provides is a feast for all the senses.

Starting up a restaurant on her own has proven to be quite an adventure for Caterina, who has had to navigate several challenges, including the global financial crisis, a questionable partnership deal, racism and some criticism from male counterparts:

Some said all kinds of things: 'you will not make it in the restaurant game, it's tough, too tough for a woman', 'you will lose your money', 'you will not be able to juggle children and business', 'you will not be strong enough to cope



Caterina Borsato

with the hours, the pressure...' My father was concerned: 'it's not a life for a young woman'. And he would know. He had spent many years as a waiter in the upmarket Society Restaurant, and my uncle at Florentino. I knew I was entering a predominantly man's world and I was determined to do it my way.

Caterina's father, of course, did give her his blessing and support as he watched her fastidiously develop plans for the restaurant. Her only regret is that he passed

suddenly, 5 days after the opening, and was not there to witness what her clients came to understand was the beginning of something very special in the hospitality industry.

Coming from the hospitality industry in a sporting context, Caterina knew she would have to be tough and 'play the game straight'. This suited her modus operandi. Her vision was to create a way of sharing authentic Italian food and provide a setting in which to enjoy the experience:

I didn't want to just open a restaurant that served similar dishes to what is commonly expected of Italian restaurants. I wanted to do something special, provide a sense of the variety and the depth of Italian dishes that reflect the diversity of Italy. Also provide an atmosphere that would allow you to enjoy the occasion – with service a priority.

Given that the clientele she has attracted is often made up of bankers, lawyers, government ministers and business-people, the dining experience sets the scene for some tough negotiations. Caterina's role is to ensure that the setting is perfect. Just like a true Italian gathering – the conversation is always robust, whilst the food plays its starring role.

Caterina had wanted to become an interpreter, but life took her on a path back to the hospitality industry, which her father had left to establish a successful dairy farm. In fact, it was growing up on the farm surrounded by fresh produce and traditional methods of food preparation and cooking that has provided Caterina with a curiosity and understanding of the importance of the right ingredients.

Providing a menu with distinct dishes such as kid, quail, or prawn and bone marrow pasta, truffles and radicchio has defined her boldness in finding a way to distinguish herself in what was the male world of hospitality. Being a female proprietor in the restaurant business was and continues to be rare. Caterina hopes that her style and determination inspires new generation of female owners, sommeliers, chefs and reviewers to have success in an industry that was once hard to access.

On one hand, she recreates dishes with the purpose of 'sharing her heritage'; on the other, she has been ambitious and was awarded a Chef's Hat for a lunch time only restaurant. The menu is made up of dishes that inspired by what her own mother and *nonna* (grandmother) would serve the family, combined with traditional dishes that her chefs, from various parts of Italy, also bring to the restaurant: 'It's a way of paying respect to a traditional



Caterina's Cucina E Bar

Italian dish that has a significance. It is important to ensure that the dish is authentic and prepared well.' Her current staff are from all over Italy, Tania is from Abruzzo, Elena from Verona, Marcello from Treviso, Pino from Calabria—they contribute their regional flavours to the menu.

Caterina welcomes everyone to the restaurant as she buzzes around tables, hovering for a few minutes to ensure the diners are comfortable and to ascertain the direction of the lunch. Her staff are as impeccable in their attention as is she. Many of Caterina's staff are female, and she feels this helps set a tone for the restaurant—'they are strong, competent women'. She adds, however, that she knows that it is hard for women, so this is her way of creating a safe space for them to work.

The pandemic has brought significant challenges to the industry. However, it has also provided Caterina a chance to be creative. The team was brought together to consider new projects. Inspiration came when she recalled her *nonna materna* sitting under a tree on the farm tossing *baccalà* (dried cod) until it was a creamy texture. That is how the family enjoyed *baccalà mantecato*, a tradition of the Veneto region. Recreating the exquisite paste for the restaurant was one of the COVID-19 projects. Another was instigated by Caterina's daughter, Allegra, who also works part-time at the restaurant. Inspired by Caterina's mother, who would create an herbal infusion using her husband's homemade grappa, Allegra has come up with a very special brand of grappa, named *Grappino Stellato* in honour of *nonna Stella*. It will be served at the restaurant



in the same way it is served at the end of a good meal in an Italian home, representing warmth and hospitality. For Allegra and her mother, these projects provide a way to keep traditions alive, sharing what is deeply personal to them with their customers. The new generation takes over from the old.

When Caterina reflects on what the future has in store, her connection with the restaurant becomes even clearer. She would like to see it continue and prefers to 'hand it over to a like-minded person who will continue to nurture and care for it'. And her clients?

I would like to be able to return and enjoy the experience with my clients, my friends; I have pounded the floor for 26 years, it would make me happy to finally see Caterina's from the other side.

There is no doubt that Caterina has made a success of the three of life's essentials: good food, good friends, and good wine.

Segmento congratulates Caterina Borsato for her award by Restaurant and Catering as **RESTAURATEUR OF THE YEAR 2021**.

The award is bestowed by the state of Victoria to an individual who strives to achieve excellence and whose attitude and contribution to their profession has inspired public confidence in the hospitality industry.

*Auguri  
Caterina!*



# A VEGAN SUMMER IN SOUTHERN ITALY

## WITH NADIA FRAGNITO

by Isabella Vagnoni

Perhaps you have wondered if the words ‘vegan’ and ‘Italian cuisine’ could belong in the same sentence. Self-published author Nadia Fragnito illustrates in her new cookbook *A Vegan Summer in Southern Italy* that indeed they can!



Nadia making passata

Sceptical about veganism and delicious Italian cuisine? Nadia Fragnito assures us that her vegan recipes, sometimes with meat and dairy substitutes, are not only matched in texture and delicious in flavour but also were inspired firsthand by traditional Southern Italian recipes.

Nadia was raised in a traditional Italian family, so she is no stranger to Italian cuisine. Her family originate from the town of Molinara in Benevento, Campania. Nadia’s journey to veganism began in



her early 20s as she wanted to adopt ‘a cruelty-free diet’. As she began her vegan journey, however, there were very few animal-free alternatives to meat and dairy at the supermarket.

I had the pleasure of interviewing Nadia and learning more about her experience in growing up Italian and later becoming vegan. Nadia’s objective to create a cookbook was based on her own experiences: ‘I disliked missing out on the food that my family would cook, so I set out to create vegan-friendly versions of those recipes’.

Nadia explained that in the early days (referring to becoming a vegan), there weren’t many substitute products available, and those she found were not tasty:

I also didn’t have any vegan friends, so I had no one to exchange ideas or information on food and recipes. This was also pre-social media, so there were only a couple of blogs on the internet that I could refer to.

The blogs were about veganism in general and not about Italian cuisine.

During one of her frequent visits to Italy in 2019, Nadia was inspired to write a cookbook, *A Vegan Summer in Southern Italy*. She spent 3 months in Southern Italy, delighting in an array of vegan dishes. I asked Nadia about sourcing vegan food in the south of Italy, and she clarified: ‘You could always find vegan dishes on the menu. In the south, they prefer



Gnocchi

olive oil to butter and vegetables to meat'. She explained that the food is reflective of the landscape and the climate. As you travel further north in Italy, you find more meat and cheese. This is due to the large grazing plains there. The south has a relatively warmer climate, perfect for summer vegetables. It is also economically poorer; therefore, meat is more expensive to purchase. Nadia feasted on fresh vegetables, grains, pasta and fruit dishes when exploring the south.

The recipes in Nadia's cookbook are reflective of her 2019 trip. They are a mixture of the food that she ate on her trip or was inspired to cook from something discovered along the way. Some dishes she 'veganised', and in her new book, you can find many recipes including semolina ricotta pastries from Naples, vegan calamari (using mushroom instead of fish) and a spaghetti frittata made from chickpea flour.

In terms of substitutes for meat and dairy, Nadia states, 'I like to use things like nuts and lentils for a *bolognese*. Nuts add a real richness and meatiness to a dish without using animal meat'.

She points out the range of vegan mozzarella now available. She explained that 'vegan cheese can be made from a nut base like cashew. The fat from the nut is used along with an oil like coconut or vegetable oil'. Nadia feels that today's vegan cheese has a high-quality melt and looks like real bocconcini: 'Finding vegan substitutes will only get easier as time goes on because more products will come out'.

Nadia is pleased with the feedback on her book. She is delighted that non-vegans enjoy the dishes, because they are delicious and to everyone's tastes: 'I never say my recipes taste like the real thing. I never pretend that tofu ricotta tastes like dairy ricotta, but I will say that the texture is similar'. Her recipes are reminiscent of her *nonna* or her aunt's cooking. They evoke a feeling rather than pretend to be an exact copy.

Time to get cooking!



Alberobello, Puglia

## THE PERFECT BBQ, EUROPEAN STYLE

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**Provolone Valpadana has been used for years to create many delicious dishes that make everyone smile. Now it is here in Australia and is a perfect accompaniment to any social gathering.**



**W**ant to know the European secret? Provolone Valpadana PDO, is actually a Protected Designation of Origin (DOP) product. It is the perfect embodiment of the values of uniqueness and quality. Its authenticity is based on the many generations who have carefully crafted the tradition of the Provolone Valpadana. It will bring a little bit of European tradition into your kitchen.

The name Provolone, which means a “large-sized Provola cheese” appeared in the gastro literature for the first time in 1871, to describe a new original spun paste cheese distinguished by its large size and ability to mature for a long time without drying out too much, therefore without becoming a grating cheese.

Often when speaking of European cheeses, products certainly rich in history and

tradition, we tend to identify them based on their origins, or production areas. This is because each area uses milk which has its own specific characteristics and production techniques. But is it possible to combine the knowledge and skills of two different areas, like North and South of Italy, to complement each other and create something unique?

The answer is Provolone Valpadana DOP. This unique and tasty cheese was created through uniting the mastery in the production of *pasta filata* from Southern Italy (Campania – Naples) with the dairy vocation of the river of the Po Valley (North of Italy).

Without doubt, it is a product with history, born at the same time of the unification of Italy, a historical moment which has had important consequences from an economic and agri-food point of view. The formation of a single territory not only made trade exchanges easier but allowed the entrepreneurship of the North to complement and integrate with that of the South. The result: the birth of Provolone which was developed by a group of Southern Italian entrepreneurs determined to spread the culture of *pasta filata* throughout the national territory. They looked for the right milk products, and this pointed them, naturally, to the fertile lands of the Po Valley.

The Po Valley was renowned for an abundance of milk and its undeniable creamy quality, expertise in caring for the

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breeding of cattle of the Valley, skilfulness in dairy production and particular care by the farmers who tended their farms handed down over generations to create a strong cheese making culture all facilitated the production of large-format cheese, each with particular traditional characteristics.

The result is Provolone Valpadana DOP, a stretched curd cheese with an unmistakable identity and character, perfect to accompany any meal, and ideal for BBQ, picnics and gatherings.

There are two types of Provolone, young (90 days) and aged (up to 6 months). The most common version is the young provolone, a slightly soft cheese that is very mild in flavour. The aged provolone can instead be sharp, almost bitter, and has a crumbly, semihard texture.

Indeed, thanks to its consistency, provolone is perfect for grilling, as it resists heat and remains compact on the outside and soft on the inside.

So here are some tips and advice to best pair Provolone Valpadana PDO with an Australian national tradition, the BBQ.

Go for large Provolone and cut thick slices: whether you choose the strong version, with a more decisive and intense flavour, or the mild one, softer and more delicate, it is best to go for the larger sizes of Provolone Valpadana PDO and cut slices at least 2-3 cm thick. The thickness allows the integrity of the cheese to be maintained whilst cooking. Cooking time varies depending on your style of BBQ- the taste is always the same, *fabulous!*

Put the cheese in the freezer beforehand: this will help with cutting the cheese and ensures you get a delicious crust during cooking, The secret is to place the

slices of cheese in the freezer for about half an hour before popping them on to the grill.

Cook at the right temperature: to brown the Provolone Valpadana PDO (without melting it) pop it on the grill towards the end of the barbecuing, when the heat from the embers is less intense, and you have a low, even heat.

Turn often: cooking must be uniform so turn the slices of Provolone Valpadana PDO over on both sides. This prevents over cooking and ensures you can serve the cheese when it is just right.

Use your imagination as Provolone Valpadana PDO is extremely versatile grilled or as a table cheese. It comes in both Light and Strong flavours and it works well as a sauce. Adding spices also enhances the aroma and taste. The pairing of flavours can be done in a classic way, by affinity grouping or contrasting tastes and textures

Of course, what is a traditional BBQ without beer. If you are using the younger version of the cheese: select a hoppy Pils beer. For the aged version, we recommend a Lager.



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# BACCALÀ ALLA VICENTINA

Recipe by Caterina Borsato



**SERVES 4**

## INGREDIENTS

500g dry salted cod (baccalà)  
1 diced brown onion  
2 finely chopped garlic cloves  
1 tablespoon desalted capers  
4 anchovy fillets  
½ bunch of chopped parsley  
250ml dry white wine  
1lt milk  
Flour  
White pepper  
Salt  
Bay leaves  
Extra virgin olive oil

## METHOD

Soak the baccalà for 1 week in water, changing the water daily.

In a braising pot sweat the onions, garlic, capers and anchovy fillets in extra virgin olive oil.

Stir in the parsley, then add wine, white pepper and bay leaves.

Dust the baccalà with flour and in a separate pan, quickly pan fry in extra virgin olive oil.

Transfer the baccalà into the braising pot and add milk until the cod is completely covered.

Cover the pan with foil and cook in the oven at 170° for 1 hour or until fully cooked.

# CROCCANTINI

Recipe from *A Vegan Summer in Southern Italy* cookbook by Nadia Fragnito



**MAKES APPROXIMATELY  
15 BARS**

## INGREDIENTS

300g hazelnuts or almonds

200g caster sugar

2 tablespoons citrus peel or zest,  
finely chopped

150g dark chocolate,  
broken into pieces

San Marco dei Cavoti, a neighbouring village of Molinara, is home to a very special confectionery. *Croccantini* are crunchy sugary hazelnut or almond bars coated in chocolate. Since the 1800s this hilltop town has been producing croccantini and even has its own festival. When making this sweet, you need to work fast and carefully, as the piping hot sugar syrup sets quickly. My version includes a touch of orange peel in honour of the first time I tried them - little bite-sized treats spiked with candied orange from a local maker. These make a sweet gift too, wrapped in pretty paper and tied with twine.

## METHOD

Preheat a fan-forced oven to 180C.

Place nuts in a single layer on a tray and toast in a preheated oven for 7-8 minutes or until golden brown. Allow the nuts to cool then roughly chop or crush into smaller pieces, depending on the style of croccantini you prefer.

Pour the sugar into a medium pan and dissolve over a medium heat, stirring as the sugar dissolves. After approximately 8-10 minutes the sugar will melt fully and transform into a caramel colour. Remove from the heat and immediately stir

through the nuts and orange peel. Work fast as the sugar hardens quickly.

Pour onto a sheet of non-stick baking paper. Cover with another sheet of paper. Using a rolling pin or your hands, flatten the nut brittle so it is flat and compact.

Remove the paper and cut into squares or rectangles with a sharp knife. Allow to cool completely before coating in chocolate.

I prefer to use a water bath method when melting chocolate. Pour a

small amount of water into a small saucepan. Arrange a heatproof bowl on top of the saucepan, ensuring the water doesn't touch the bottom of the bowl. Place the chocolate in the bowl. Heat until the water reaches a slow simmer and continually stir. Remove from the heat once the chocolate has melted.

Coat all sides of the croccantini with the melted chocolate. Place on a tray lined with non-stick baking paper and allow to set before serving.

Recipe by Silvia Colloca



SERVES 4

## INGREDIENTS

### For the sugo

- 850g (2 lb) of fresh tomatoes  
(or 1 tin of good quality tinned tomatoes or your own passata)
- 1–2 shallots (or 1 medium brown onion), finely chopped
- 4 tablespoons of extra virgin olive oil
- 1 garlic clove, skin on, bashed with back of a knife
- 1 small celery stick, finely chopped
- Salt flakes, to taste
- A handful of basil leaves

### For the dumplings

- 450g (2 cups) full-cream ricotta (using low-fat ricotta won't work... Live a little!)
- 1 egg
- Teaspoon salt flakes
- 1 pinch freshly ground white pepper
- 100–120g (cup) of fresh breadcrumbs (simply place stale bread in a food processor and blitz until you have coarse breadcrumbs)
- 50 g (cup) freshly grated pecorino
- 1 good handful of chopped parsley
- Teaspoon of freshly grated nutmeg
- Semolina flour for dusting



Call them dumplings, *gnudi* or patties, these soft, zesty morsels will have you beaming with delight at the very first bite. What could go wrong when you combine the milky richness of fresh ricotta (rigorously full cream!) with homemade breadcrumbs, zingy herbs and the warm piquancy of nutmeg? These delectable bites are delicately poached in a fresh tomato sauce, ready to be devoured with a generous chunk of crusty bread or gently mixed through perfectly *al dente* spaghetti. Did I mention they are ridiculously easy to make?

## METHOD

Start by making the sauce. Wash the tomatoes, score the top gently with a knife and blanch them in boiling water for 1 minute. Plunge them into cold water to allow the skin to come off easily. Peel the tomatoes, chop them roughly and set aside.

Heat up the oil in a large, heavy-based frying pan. Stir fry the shallots, celery and the garlic on medium heat for 1–2 minutes or until the shallots turn translucent and slightly golden and the garlic smells fragrant. Drop in the chopped tomatoes with half a cup of water (or tinned tomatoes, if using; or, if you've been amazingly good, your own passata). Season with salt and cook on medium-low heat for 15–20 minutes. Turn off the heat, cover with a lid and set aside. For a smoother sauce, blitz in a food processor for 4–5 seconds. Scatter some basil leaves on top and set aside.

Let the mixture sit in the fridge, covered with plastic film, to firm up for 30 minutes or overnight.

Shape the dumplings with wet hands, the size of a golf ball. Place them on an oven tray lined with baking paper and dusted with semolina flour until ready to cook.

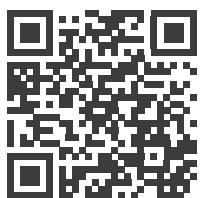
Heat up the tomato sugo in a large pot of frying pan. Add a little water if it looks dry. When the sauce comes to a simmer, gently drop in the dumplings. Cover with a lid and let the steam cook them through, for about 5–6 minutes. Take the lid off and gently, using a wooden spoon, turn them over. They are extremely delicate, so be mindful! Cook for a further minute, uncovered, then turn the heat off.

You can serve them immediately. I also find that they are better the next day, a little firmer in texture and all the flavours harmoniously combined.

ALL THE GOOD AROUND ITALY



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# LACO AUTOMATION & SERVICE

YOU MAKE IT WE SHAPE IT

**The best of both worlds: an Australian company based on Italian engineering expertise**

**D**o you have any idea of the complexity required in the automation processes behind the packaging of your favourite products? Don't worry if you don't, leave that to us!

## Who is LACO?

Whenever you receive a gift of Lindt or Cadbury chocolates, pick up some Hoyts spices to bring your cooking to life, reach for a delicious Sara Lee apple pie to finish your meal, you will notice the fit-for-purpose packaging—that's a LACO solution. Vanish, Remedy Kombucha, White King bleach, Uncle Toby's Oats and Bostik Blu-Tack are all examples of the creativity and know-how behind LACO's range of packaging, which ensures products get to the customer in an optimum format.

## LACO's proud family heritage

Ever since the age of 10, I've had the privilege of observing LACO's journey in becoming the reputable company it is today, from a team of one to ten dedicated members who are all passionate about Italian packaging machinery. As I watched my father, Gabriel Nuti, the now-director of LACO Automation & Service, I slowly learnt about the industry and realised its full potential. LACO is here to support those who have a product and require the right packaging. We support our clients to ensure an enjoyable experience in finding the right machine to suit each product and that all our machinery is reliable to ensure efficient, fast production.

For an Italian family who moved to Australia in 2010 to find a better life without any concrete plans, Australia gave my parents the opportunity to start from the very beginning. For my father,



that beginning included working as a café runner, a pizza chef in Abbotsford, followed by property management. Later, his path led to LACO. With Gabriel Nuti coming on board in 2012, LACO was able to expand its efforts from primarily solid

solutions to the liquid division. With an environmental engineering degree under his belt, Gabriel began working without any prior knowledge and immersed himself in learning about the machinery. He quickly became an expert, due to his professionalism in developing strong product knowledge.

Being Italian living overseas has given us a perspective on how much Italian culture is appreciated in Australia, and LACO's fully Italian business structure is what sets us apart from our competitors.

In the beginning, Gabriel quickly realised his Italian background and bilingual skills were his strongest assets in this industry; therefore, he made a conscious effort to build an Italian team proficient in English and knowledgeable about the Australian context. This has allowed us to communicate with our partners in Italy just as effectively as with our Australian clients: nothing is lost in translation.

As I grew up and became increasingly curious about packaging machinery, the company also underwent a period of expansion. That was a perfect opportunity

to join the company. Since joining LACO, I have learnt much more about the processes behind packaging solutions and the interactions required to be the intermediary between the Italian supplier and the Australian client.

### **LACO's point of difference**

Working within the industry has strengthened my recognition of the importance of having high-quality machinery and in turn my appreciation of the quality equipment manufactured in Italy. It is no surprise that the province of Emilia-Romagna, with its high level of engineering and knowledgeable technicians, is defined as the 'packaging valley'. LACO is fortunate to be able to work with a wide range of partners in Italy, meaning we can assist small companies with a selection of semi-automatic solutions, as well as complete turnkey automatic filling lines for large companies. Italian engineering has quietly affirmed its place in many industries in Australia, and LACO is proud to be part of this Australian-Italian collaboration.

At a time of global crisis, LACO has adapted its business practices. When the borders between Australia and Italy shut, as a result of the global pandemic, our Italian on-call technicians were unable to provide the usual service. However, what could have been a set-back led to another advantage for LACO and the customer: the Australian LACO Service Department was born. The LACO Service Team is led by our chief technical officer and supported by a team of skilled Italian technicians based in Australia. They specialise in working on projects in Melbourne, as well as in Sydney and Adelaide, where LACO has recently opened local offices; as well as taking care of hundreds of machines installed all over



Australia. The new Service Department means our clients are supported with a quick turnaround for service and smooth procedures in place to ensure reliability.

LACO began by focusing solely on machinery supply, yet years of experience has led the company to assist with all stages of a project lifecycle, including consulting, selecting of machinery, logistics, installation, commissioning, as well as preventive and routine maintenance after the project is finalised. LACO's hands-on approach from the very beginning of a project enables the company to offer bespoke consulting services; years of close work with clients on-site has enabled the team to accumulate vast experience and knowledge in the sector. Our LACO team guides each client in deciding which equipment is optimum for any particular process. LACO prides itself on supporting clients in embarking on a smooth and stress-free venture. Partnerships between LACO and the client are formed throughout the process of equipment decision-making and are sustained after the project is finalised, as part of any servicing requirements.

### **What's next for LACO and our valued clients?**

LACO's next steps involve shifting towards the provision of sustainable packaging solutions that reflect changing consumer behaviour. This important shift towards sustainable solutions stems from increased buyer awareness of the need to care for our environment. We share this concern and have committed to selecting our partners subject to their eco-friendly practices; climate responsibility has to be a shared objective. LACO's goal is not only to be the main packaging and maintenance supplier in Australia but also to offer only sustainable packaging

solutions to all our clients. We encourage new clients to select sustainable packaging as we move steadily towards eliminating all other non-environmental alternatives.

### **LACO's services**

LACO Automation & Service sources and distributes quality packaging equipment for many industries, including food, pet food, beverages, pharmaceuticals and cosmetics, with home, personal care and chemicals being the leading industries for the company.

LACO provides consultancy, design, and project management up to the installation of complete turnkey production lines together with all associated services, such as maintenance, technical support, relocation and spare parts.

*LACO Automation & Service, an Australian-Italian success story.*



**Gabriel Nuti, director of LACO Automation & Service and his daughter**

For further information, please contact the organisation directly:

[www.laco.com.au](http://www.laco.com.au) • [ciao@laco.com.au](mailto:ciao@laco.com.au)

ADVERTORIAL



## YOU MAKE IT WE SHAPE IT

We provide **PROCESSING** and **PACKAGING MACHINES** for **Food, Beverage, Chemical, Cosmetic** and **Pharmaceutical** industries to scale up, improve or build your new turnkey production line, as well as **installation, service, maintenance, relocation and spare parts**.

# WOMEN ON BOARDS

## WHY ARE WE STILL HAVING THIS CONVERSATION?

by **Teresa De Fazio**

**Boards play a key role in organisational leadership. The distinct underrepresentation of women on boards has been studied, discussed, reported and highlighted as a clear indication of gender disparity for decades. Yet, it seems we are still having these discussions, simply because we still need to.**

Each year, data continues to indicate a low representation of women on boards, a worrisome trend for organisational growth and the participation of women in economic life.

According to the board diversity statistics from the Australian Company Directors Institute, as at November 2021, there was a 34.2% representation of women on ASX 200 boards—the highest it has been for 6 years. Although the data may indicate a slight rise, it is hardly indicating parity. The European Commission *Gender Equality Strategy 2020-2025* states that women are underrepresented on boards across all industries; in fact, women make up only 16% of board members in the top 500 multinational enterprises (by market capital), and even when these statistics are cut and sliced to represent various sectors, the story overall does not change to indicate anything that even resembles equity. Globally, women hold just 19.7% of board positions, according to Deloitte's 'Women in the Boardroom Report' in 2022.

Interestingly, there are reports that propose arguments reflecting a business case for having women on boards. For instance, in their 'Delivering through diversity' report, McKinsey and Co. found that companies in the top quartile for gender diversity on executive teams were 21% more likely to financially outperform those with a lower diversity representation.

Diversity brings many advantages, and gender diversity is no different. Generally, women board directors are found to



influence an organisation's culture by, for instance:

- Injecting diversity of thinking, experiences and approaches all of which are fundamental to a curious and progressive board. This diversity balances out group think, which can characterise homogenous collectives of people and impact on business agility.

- Gender balance reflects the diversity of the world: investors, community and clients. Hence, a diversity in representation better reflects stakeholder concerns, consumer patterns, touchpoints and opportunities.
- Reputationally, an organisation that is known for healthy, equitable practices is also likely to attract strong talent—and retain good staff.

### **Why is there an issue?**

Educational institutions have been reporting an increase in women graduands for decades. From this, we know there is a strong number of women in the workforce undertaking a range of activities in various sectors. Somehow, it seems that women suddenly disappear from the data at executive level. Executives continue to be mainly male, and women continue not to gain a foothold.

As Gabriella Marchetti, Principal Lawyer at JobWatch, told *Segmento*, one of the main challenges is a stubborn limited acceptance

of women taking leave to have and care for children. The choice to undertake care responsibilities is interpreted as lack of commitment or even being unambitious compared to ‘others’. The consequence: women are overlooked; professional development support and promotions evaporate. So, why has cultural change defied modern thinking?

### **Why is a gender-balanced board important?**

As pointed out earlier, board representation is critically important to organisations. Board directors are responsible for representing investor, organisational and community interests. The result of not having women equally represented on a board is, in fact, silence. This silence may indicate a range of deeply embedded cultural issues, such as the inability of the organisation to attract women to their board, an imbalance in fully representing stakeholder interests or a lack of awareness of community expectations around equity. An organisation’s dominant male paradigm may reveal a particular organisation’s underlying values, or let’s just say it clearly, bias.

Michael van Vliet, Chairperson of Multicultural Arts Victoria, explained to *Segmento*:

For me, diversity is central to everything we do. If your board does not recognise that gender balance is crucial to your organisation, you are missing out on the views of half the population. If there are only a few women on the board, they may not feel they have the support to enable them to speak up. Women provide a critical voice and deserve equal representation whether in parliament or in board rooms. Our





board at Multicultural Arts Victoria has six men and six women. Gender equality can be achieved in the boardrooms by making those spaces welcoming to all.

Quotas (or targets) have been adopted to address the imbalance with some degree of success. According to the European Commission Gender Equality Strategy 2020-2025, board representation in the largest publicly listed companies in 2020 indicated that women held 29.5% of board seats. However, a closer look at the data demonstrates that with mandated quotas this rose to 37.6%. Without quotas, only 24.3% of board members were women.

Quotas of any sort, in themselves, are not the answer, but they are a tool to remind those boards who need reminding, that there are a multitude of capable, expert and savvy women who are ready to fulfil the requirements of board directorship. Seek and you will find.

Of course, one woman on a board is not enough to truly elicit diversity of perspectives that led to agile directorship. And of course, all women will remind you

that it is of no use being asked to sit at the table without an opportunity to have a voice.

Ultimately, it is time to turn the conversation into action; that is, to ensure everyone is represented and seated comfortably, and, respectfully at the board table.



#### **Four tips on attracting and retaining women on your board**

- 1. Review** your recruitment process to ensure your organisation presents itself as an inclusive employer.
- 2. Expand** your networks so that you have a sense of women who are available.
- 3. Interrogate** workplace processes and practices to ensure that bias is not impeding your potential in attracting female candidates; reputation is key.
- 4. Reflect** on board culture to ascertain whether it is conducive to respectful and equitable ways of working.

## BREAKING THE GLASS CEILING

### THE BUSINESS OF SOCIAL PROCUREMENT

by Martin Plowman

**Enrica Centorame is a woman who knows about global supply chains. Owner and founder of the supply chain company Global Forwarding, Enrica tells us about her journey and how she is working to ensure women can also enter the field.**



Enrica Centorame

**With the impact of COVID-19 on supply chains all around the world, how has your business been coping throughout the pandemic?**

Everybody now knows the term supply chain thanks to the pandemic. The

pandemic has certainly thrown not just a spanner in the works, it's launched a missile! We have never navigated this territory.

I went into shock when COVID started. Forty-seven percent of my business vanished in 1 week. For 2 days, I couldn't move, I froze. My staff panicked. Suddenly, there was no airfreight. We had a rough 4 months. Then, around August or September 2020, the world went crazy, and we started becoming super busy again. The airlines converted passenger into cargo flights, and so airfreight became a primary mode of transport even though it was very expensive. Big companies were moving shipments at a loss to fill orders, so that you and I, and everyone else had access to products in stores, building materials for construction and infrastructure projects could continue.

The message for business is to hold your nerve. These 'black swan' events are very trying—but you need to think clearly, work hard and strategically.

**As of 2020, only 35.4% of Australian business operators were women, and according to Ernst & Young, women are 'almost invisible' as suppliers in global value chains. How did you enter the male-dominated supply chain industry?**

By accident, really. After living in Italy for 9 years as an interpreter, I returned to Australia with a baby. Knowing only European languages, at that time, made

me unemployable. So, I went back to university and enrolled using the wrong course code—an accident of one digit! Instead of public relations, I ended up in a lecture hall with all men; there were no women in the supply chain course back in 1994. I thought I'd made a mistake—multimodal transport systems, international freight hubs, warehousing and distribution. When I told my mum of the error, she said, 'Look, you may not see it now, but there may be a bigger picture'. As it turned out, by the third or fourth lecture, I reconsidered. The field was global. I could use the languages I knew and travel. It was a start to a great adventure!

**Social procurement is based on the idea that organisations use their buying power to generate social value above and beyond the value of the goods or services being procured. Recently, you commissioned a report with Ernst & Young about the need to support women-owned businesses. Can you tell us a little about this?**

Currently, women cannot get a foothold in business—despite their talent. The system won't let them in. I took it upon myself to commission a report on women-owned businesses, which was necessary. The recommendation is that the Australian government mandate a minimum 3% spend on procurement for all women-owned certified businesses turning over a million dollars annually. I am very keen on this piece of legislation being drafted. There is interest by some government ministers in taking this policy to legislation.

If we mandate a 3% spend on women-owned businesses, we'll get more women-owned businesses certified, and this will be good for industry, women and families. Women-owned businesses will be enabled and eligible to compete on a global scale overcoming the current challenges which are, let's face it, gender-oriented. The bias in business is not shifting, so we need to be proactive. I would like this piece of legislation to be my legacy, so future women-owned businesses have a platform on which they can grow, and economic security for women and their families is a strong outcome.

**The glass ceiling phenomenon is something that's known only too well by many women in business. For instance, only 33.6% of ASX 200 board positions were held by women in 2021. Barriers to full economic participation for women remain, so perhaps we should forget the glass ceiling and talk about glass doors instead. As the owner of a freight forwarding company in a traditionally male-dominated industry, what's been the biggest challenge you've experienced in your career?**

Before even getting to be part of the industry, there is a huge hurdle. Getting access to finance as a woman is near impossible. The attitude of major banks is the biggest obstacle from my own lived experience, and that of many women I speak with. Banks automatically view women starting out in business as a high risk.

In terms of the industry, let me tell you a story that encapsulates the attitude that prevails of women starting in business. When I started the company in 2006 and was in the process of registering the name Global Forwarding, my lawyers wrote to a couple of companies and sought their position to use a similar name. One fellow responded, ‘Look, I’m not going to waste your time. Tell your client we wish her well because she won’t last 3 years in this industry’. This just made me more determined, incidentally.

**In case we were not aware of it before the pandemic, COVID-19 has demonstrated beyond argument that women, and especially mothers, carry a disproportionate burden of unpaid labour. With this in mind, what advice would you give to women interested in a career in your industry?**

It wasn’t a very family-friendly industry—a major driver for creating my own company. I’ve always thought if something doesn’t exist, create it.

My advice is to reach out to people like myself, get a part-time job in a supply chain company. I would encourage women to entertain the possibility of a career that’s not law, medicine, teaching or nursing. Women are highly represented in these professions. Join us on the other

side. It’s a fabulous industry; it opens so many doors. I know a lady in Pakistan; she’s a champion in warehouse design, she designs warehouses for multinational companies and is very successful. Think about your skills and interests and do not be limited by conventions, or biases.

**Can you tell us a bit about your family’s migration journey from Italy, and how it has made you the person you are today?**

My parents came out to Australia from Italy and met in Melbourne in 1965. They arrived with a suitcase full of hope, without knowing English. I don’t believe I would have had the same opportunities if my parents had not immigrated and I’m grateful for their sacrifices.

My parents instilled a strong work ethic in me. In fact, my father always said, ‘Remember, the colour of your money is no different to anybody else’s. Don’t let anybody treat you differently because you’re a woman’. Coming from an older Italian man with pretty old-fashioned views on life, that was very powerful.

**What is your vision for the world in 20 years?**

I would like to think that in 20 years we’re not still having the same discussions. We will no longer be talking about closing the many societal gaps, whether relating to First People, gender participation or pay gaps. No more gaps. Business will thrive with an equal playing field.

Also, supply chains have shown us how the whole world has been impacted by one pandemic. Rather than being Italian or Australian or French or Chinese, we need to start looking at ourselves as global citizens, because what we do in one part of the world will impact on somebody else’s life in another part of the world.

Enrica with her mother Enza and her son Frank Jr.



# the Undercover



## DONNE IN PIAZZA

### WOMEN'S VOICES, STORIES AND ASPIRATIONS

Peter Brodbeck has brought the theme of this issue to life through a series of photographs which represent women in the community: creating, working, caring, crafting, educating, nurturing, acknowledging, being.

The cover establishes the theme of *donne in piazza*. The power of the photograph is in the simplicity, the symbolism. It captures the everyday power in the ease of a group of women in a *piazza* who gather to meet and connect. Through their stories, they share knowledge; through their skills, they share their expertise; through their hopes, they share their aspirations for themselves and the next generation. Through their silence, they articulate their protest.

On the cover, Luna sits cross-legged on the grass, her head to one side, in an innocent but evocative gaze as she draws from the ways of women to shape her journey in life. Luna sits with *Fearless Girl* standing over her. *Fearless Girl*, with her defiant, child-innocence and determination, is a symbol of female

empowerment, a replica of the original Kristen Visbal bronze sculpture across from the New York Stock Exchange. In Brodbeck's photograph, Luna and the powerful statue take centre focus. Luna's glance directly at the observer is also defiant, confident – evoking the freedom she aspires to.

On one side, Debora, with the recognisable radiance of a new mother, sits in the sun, a quiet moment as her little boy sleeps in the pram. On the other side is Lisa, a nurse who has spent hours working in various hospitals dealing with the ill and their families during the pandemic. Behind her is Federica, a teacher, empowering young people through knowledge and striving to inspire each to fulfil their individual potential.



Under the shade of the eucalyptus tree are four women. Kathryn sits with the group and has a contentment and ease that comes with life experience, an assurance in her own resilience and strength. She chats easily with Katrina, who has come from the office to meet her husband and have some time with her daughter, Allegra (happily sitting on her mother's lap). Caitlin has stopped by in between meetings in the central business district, confident, articulate and diligent as she shares stories of her work alongside family anecdotes before rushing off to her next meeting. They represent the wholesomeness of womanhood; the nurturing that occurs through generational connection; the inner strength and power of care that each brings to this gathering of women; care for those around them, and for the community. Why else have they gathered if not to acknowledge the need to stand and represent the voices of *donne in piazza*?

Amongst the women, there is a voice that is heard through the peacefulness of the gathering. The missing voice is represented through a child's red shoes —those women overlooked who will, however, not be silenced as gender-based violence continues to plague all countries (a tribute to Elina Chauvet's powerful work *Los zapatos rojos* (The Red Shoes), an art installation of red shoes laid out in a Mexican *piazza* in response to femicides, and subsequently *piazzas* around the world including in Italy, the United States of America, Spain and Canada.

Ann is slightly apart as she gazes at the group of women from underneath her hat. She reflects on her own journey and stories—stories that make up her sense of identity and self as she sits in the *piazza* of



an adopted land as part of her migration story.

The photo of the women on the stairs captures a moment as they casually come together on the stairs, sharing anecdotes and reflections, sharing laughter. There is a tacit understanding of womanhood, of connection and affinity. The women have, through a simple meeting, connected on a deep level. There is much said through words; more said through glances and gestures, and even further expressed through reflective silence.

International Women's Day each year marks a conversation about the specific contributions and challenges of women in society, often through a series of events throughout March. *Donne in piazza* brings together many people to co-create a representation of this conversation and acknowledge the labour and achievements of the many women who have brought us to this point.

Under the Cover  
models:  
**Debora Barbagli,**  
**Ann-Elizabeth**  
**Brodbeck,**  
**Catilin Budge,**  
**Luna Butera,**  
**Allegra Di Lieto,**  
**Katrina Jojkity,**  
**Lisa Lunardon,**  
**Federica Mancusi,**  
**Kathryn O'Connor.**  
Photographer:  
**Peter Brodbeck**



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events - Cooking classes - Cultural events



## Sydney NSW Loft & Earth

### GNOCCHI MASTERCLASS

A three-hour hands-on workshop where you will learn the secrets of how to make fluffy potato gnocchi, ricotta gnocchi and the classic Sardinian gnocchi from scratch with Davide AKA "The coastal Italian". Each gnocchi style will be paired with 3 authentic Italian sauces, all while sipping on a glass of Prosecco and enjoying an antipasto.

**27 March 2022 FROM 10AM TO 1PM**

**FEE 150\$**

**70 Bronte Road, Bondi Junction,  
NSW 2022**

## Canberra ACT Dante Alighieri Society

### SOCIAL DINNER

An evening of delicious Italian food and drinks, good company, and all there is to learn about Italian culture

For further information  
email [info@danteact.org.au](mailto:info@danteact.org.au) or  
call 02 6193 5028.

### DATE TO BE ANNOUNCED

Theo Notaras Multicultural Centre  
180 London Circuit, Canberra  
City 26011

## Cammeray NSW A NORTHS event

### THE ITALIAN TENORS 2022

Direct from Italy, the Italian Tenors Evans Tonon, Sabino Gaita and Luca Sala will be returning in 2022 for their fourth Australia tour. A worldwide pop-opera phenomenon, their show cannot be missed by those who love the arias of Puccini and Verdi, the Neapolitan songs of Caruso and Mario Merola and the hits of Sanremo.

**3 SEPTEMBER 2022 AT 08PM**  
**Auditorium, North Sydney Leagues Club, 12 Abbott Street, CAMMERAY, NSW 2062**



## Blacktown NSW Bankstown Sports Club Theatre

**PIPPO E PASQUALE: FROM THE GARAGE TO THE STAGE**

Children's area of Max Webber Library.  
To enquire, please call  
Joelmon Zungar on 9839 6611 or  
email [Joelmon.zungar@blacktown.nsw.gov.au](mailto:Joelmon.zungar@blacktown.nsw.gov.au)

**18TH MARCH 2022**  
Tickets through Ticketek

## West End, QLD Simply Italian cooking classes

**LASAGNE COOKING CLASS**

**15 MARCH FROM 6:30 TO 9PM**  
**SOLD OUT A\$90.00**  
**112-114 Martinez Ave, West End, QLD**





## Ingham, QLD TYTO Parklands

### THE 2022 AUSTRALIAN ITALIAN FESTIVAL

The TYTO Parklands will be transformed into a huge piazza with nonstop world-class entertainment. Guests gain access to entertainment, concerts, competitions, free amusement rides for the children, market stalls, homemade, mouth-watering Italian food from professional Italian chefs and from the best local Italian Nonna's!

**4 AND 5 JUNE 2022**  
**TYTO Parklands in Ingham, QLD 4850**

## West End, QLD Simply Italian cooking classes

### RAVIOLI COOKING CLASS

**16 MARCH FROM 6:30PM TO 9PM**  
**A\$90.00**  
**112-114 Martinez Ave, West End, QLD**

## West End, QLD Simply Italian cooking classes

### GNOCCHI COOKING CLASS

**5 APRIL FROM 6:30PM TO 9PM**  
**A\$90.00**  
**112-114 Martinez Ave, West End, QLD**



## Maleny QLD Spicers Tamarind Retreat

### ITALIAN COOKING CLASS – AUTUMN MENU

Connect with your inner Italian by creating an inspiring Autumn menu with one of the talented at Spicers Tamarind Retreat. Master the art of creating your own melt-in-your-mouth pasta and learn techniques and dishes you can easily recreate at home to share with friends and family. At the end of the class, you'll enjoy an Italian feast.

For further information or bookings contact [info@spicersretreats.com](mailto:info@spicersretreats.com) or call 1300 311 429.

**16 APRIL 2021 FROM 11AM TO 3PM**  
**FEE 225\$**  
**88 Obi Lane South, Maleny 4552**



## Melbourne VIC Carlton Italian Festa 2022

The celebration of Italy's culture brings together locals of Italian descent as well as those who are interested in Italy's culture. In the heart of Melbourne's Little Italy you will find great stage entertainment, food stalls, and a craft market. A true celebration of all things Italian!

**3 APRIL 2022**  
**Lyon street, Carlton, VIC 3053**

## Melbourne VIC

Romance and Glamour, Migrants and Mavericks. Explore the history of Italian food on a walk around Melbourne with Dr Tania Cammarano

**SATURDAYS 19 MARCH,  
28 MAY AND 17 SEPTEMBER**  
**REGISTRATION ESSENTIAL**

## Melbourne VIC CO.AS.IT

**BACK TO THE MOULD.  
AN EXHIBITION BY MATTEO VOLPI**

Come along to witness an explosion of colours born from a fascinating collision between physics, chemistry, biology and recycling art. More than thirty unpublished works including an unconventional collection from CERN, the most famous laboratory in the world, will be shown for the first time in the Southern Hemisphere.

For information and bookings go to [www.coasit.com.au/back-to-the-mould](http://www.coasit.com.au/back-to-the-mould)

**FROM 18 FEBRUARY TO 6 MAY 2022**  
**TUESDAY TO FRIDAY 10AM-5PM**  
**SATURDAY 1-5PM**  
**FREE ENTRY**  
**189-199 Faraday St, Carlton VIC 3053**

## Melbourne VIC CO.AS.IT

### WRITING FAMILY STORIES WITH ELISE VALMORBIDA

Creative Writing Two-Day Course with Italian Australian award-winning author Elise Valmorbida

For further information go to [www.coasit.com.au/events/events-archive/825-valmorbida-2022-2](http://www.coasit.com.au/events/events-archive/825-valmorbida-2022-2)

**5 MARCH FROM 10:30AM TO 5.30PM (1-hr break for lunch)**  
**12 MARCH FROM 10:30AM TO 5.30PM (1-hr break for lunch)**  
**FEE FOR BOTH DAYS PER PARTICIPANT: \$110**  
**189-199 Faraday St, Carlton VIC 3053**



## Melbourne VIC Darebin Arts Centre

**PIPPO E PASQUALE: FROM THE GARAGE TO THE STAGE**

**8 APRIL AND 9 APRIL**  
**Tickets through Ticketek**



## Melbourne VIC Victorian Opera

### IL MAGO DI OZ

Inspired by The Wizard of Oz, Italian composer Pierangelo Valtinoni's reimagine this beloved story. Follow Dorothy Gale's journey down the Yellow Brick Road as she encounters the legendary Scarecrow, Tinman, Cowardly Lion, and Witches, as you discover this colourful Italian opera.

To buy Tickets call 1300 182 183.

**27 AUGUST 7:30PM AND  
30 AUGUST 7:30PM**  
**Palais Theatre, Lower Esplanade,  
St Kilda, Melbourne**



## Melbourne VIC Australian Calabrese Cultural Association (ACCA)

THE CALABRESE OF THE YEAR AWARD DINNER 2022

RSVP - 23 March

Dress Code: Formal Attire

For bookings:

email [austcalabreseculturalassoc@gmail.com](mailto:austcalabreseculturalassoc@gmail.com)

**2 APRIL AT 7PM  
\$180 per person  
(Dinner, Drinks, Dancing)  
The Park Hyatt Hotel 1 Parliament Square, Melbourne**

## Melbourne VIC CO.AS.IT

Out of Exile - CO.AS.IT Lecture Series organised as part of 3MBS DANTE700 FESTIVAL with the support of the Dante Alighieri Society of Melbourne.

3MBS celebrates the 700th anniversary of Dante Alighieri's death. Presenters Margot Costanzo and Karen van Spall commemorate the poet's legacy through a broadcast festival that will feature interviews with curators and presenters of the Out of Exile series, a program of live-to-air performances inspired by the Divine Comedy titled The Love that Moved the Stars, and stream the 10-hour audio documentary series Dante in Music.



### SIMON WEST, THE POETIC BEAUTY OF DANTE

**15 MARCH FROM 6.30 TO 8P**

**FREE EVENT**

**REGISTRATION ESSENTIAL**

For further information and bookings go to [www.coasit.com.au/events/events-archive/806-costanzo-2021-2](http://www.coasit.com.au/events/events-archive/806-costanzo-2021-2)

### DIANA GLENN, THE WOMEN OF THE DIVINE COMEDY

**5 APRIL FROM 6.30 TO 8P**

**FREE EVENT**

**REGISTRATION ESSENTIAL**

For further information and bookings go to [www.coasit.com.au/events/events-archive/808-costanzo-2021-4](http://www.coasit.com.au/events/events-archive/808-costanzo-2021-4)

## Singapore Italian Women's Group (IWG)

BREAST CANCER FOUNDATION AND 25 S-HEROES PROJECT

In 2022 the Breast Cancer Foundation celebrates 25 years of commitment in the prevention and defense of women in the fight against breast cancer in Singapore with the 25 S-Heroes project which provides for the collection of 5000 SGD by each "S-Hero". By joining this initiative, IWG also proposes to pay attention to women, to their protection in different profiles, to become aware of their achievements, to celebrate them, while taking the opportunity to spread the Italian culture and Made in Italy in the expat and local community. Fundraising events not only concern the protection of women from an economic, legal and psychological point of view, but also celebrate Italian food, wine culture, traditions, as well as sustainability, fashion and beauty.

For further information  
[www.iwgsingapore.org](http://www.iwgsingapore.org)

**FUNDRAISING FROM JANUARY 1 TO 25 MARCH**  
**CLOSING CEREMONY 25 MARCH**



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IGP acknowledges and pays our deepest respect to the traditional Aboriginal and Torres Strait Islander custodians of country throughout Australia and to all indigenous people.

In each issue, we introduce one of our team members.

## FEATURING

NATAŠA CIABATTI



### ***Cari lettori di Segmento.***

It is such an honour to be on this page, especially because I have recently joined the *Segmento* Team!

I am originally from Trieste, a city that was declared Italy's most liveable city in 2021. However, I have lived in Melbourne for the past 10 years. Actually, for the past 7 months, I have been travelling around Europe and have loved sharing some stories on the printed page of this magazine.

Sadly enough, I do not only travel and write—this would be a dream.

Thankfully, I enjoy my main career roles: teaching and translating.

In my free time, I take long *passeggiate* and when I am not busy walking you'll probably see me with a book in my hands. Off the top of my head, my favourite Italian authors are Italo Calvino and Dacia Maraini (the classics of Italian literature) and Erri De Luca and Alessandro Baricco (who write in a more poetic, narrative style). At the moment I am reading *Before the coffee gets cold*, but this one was not written by an Italian. For book swapping, travel tips or exchanging ideas, get in touch!



@ciabattinatasa



@CiabattiNatasa

# HOW MANY WORDS DO YOU KNOW?

Test your knowledge of Italian words.  
How many of the 20 words from your reading of *Segmento* do you know?

- L'ACQUA**
- L'APPROCCIO**
- IL BACCALÀ**
- IL CASTELLO**
- LA CHIESA**
- LA CUCINA**
- LE DONNE**
- LA FANTASIA**
- IL FORMAGGIO**
- LA GRAPPA**
- LA MADRE**
- LA MOZZARELLA**
- LA NONNA**
- LA PASTA**
- LA PIAZZA**
- IL POPOLO**
- IL RINASCIMENTO**
- LA STELLA**
- LA TRATTORIA**
- IL VINO**

- Women*
- Pasta*
- Star*
- Cuisine/kitchen*
- Castle*
- Wine*
- Grappa*
- Cod fish*
- Church*
- The restaurant (usually informal and family oriented)*
- Renaissance period*
- Water*
- Fantasy/creativity*
- Mozzarella*
- Approach*
- Cheese*
- Mother*
- People/population*
- Grandmother*
- Town/city square*

**So many types of cheeses!**  
**It is estimated that there are over 400 types of Italian cheeses. In this issue we have mentioned**

**PROVOLONE**

**RICOTTA**

**PECORINO**

**MOZZARELLA**

**What is your favourite *formaggio italiano*?**



*For lovers of all things Italian*

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The Fila brand logo, consisting of the word 'FILA' in a bold, black, sans-serif font. The letter 'F' is red, while the other three letters are black.