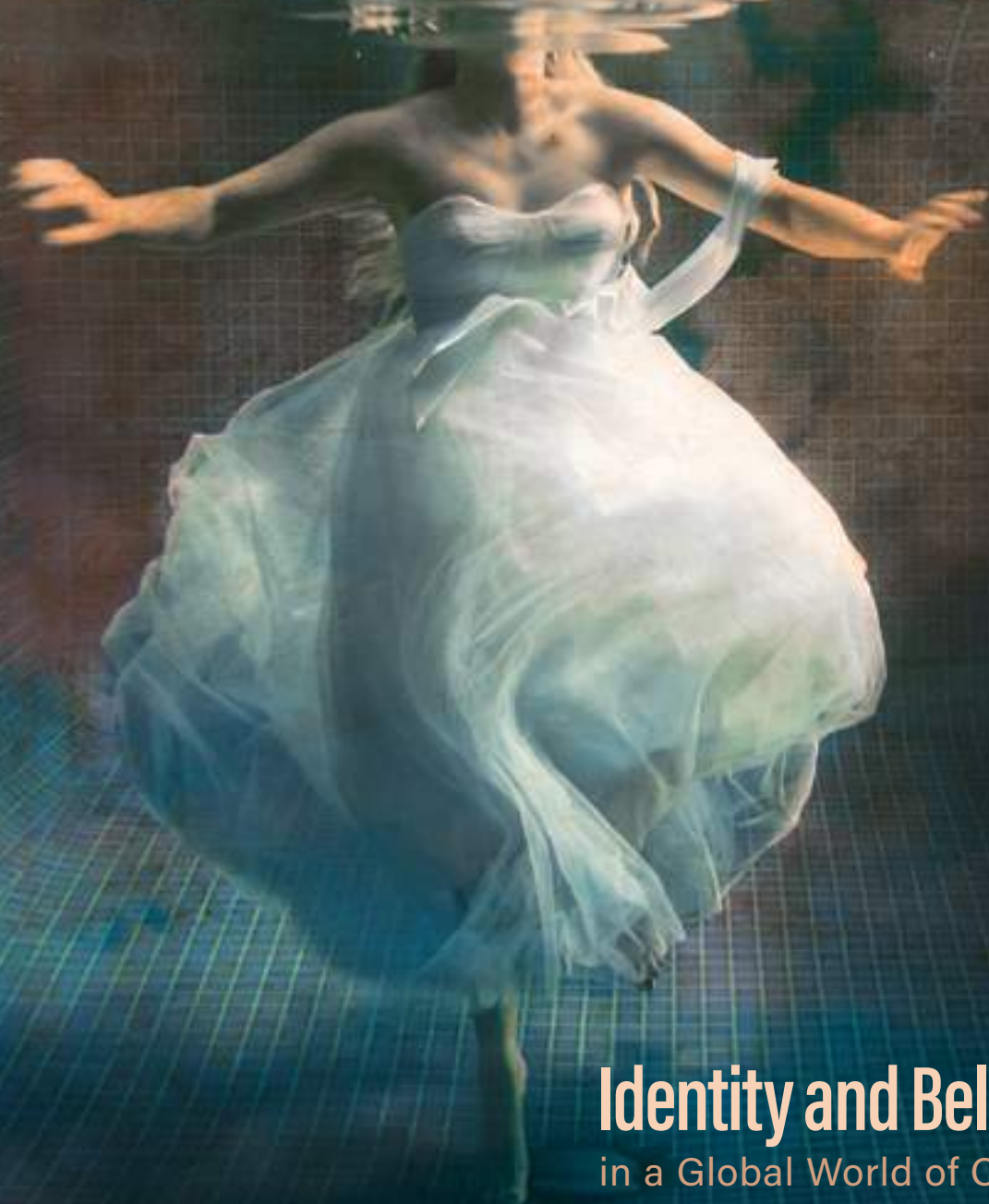


SEGMENT

Unapologetically Italian



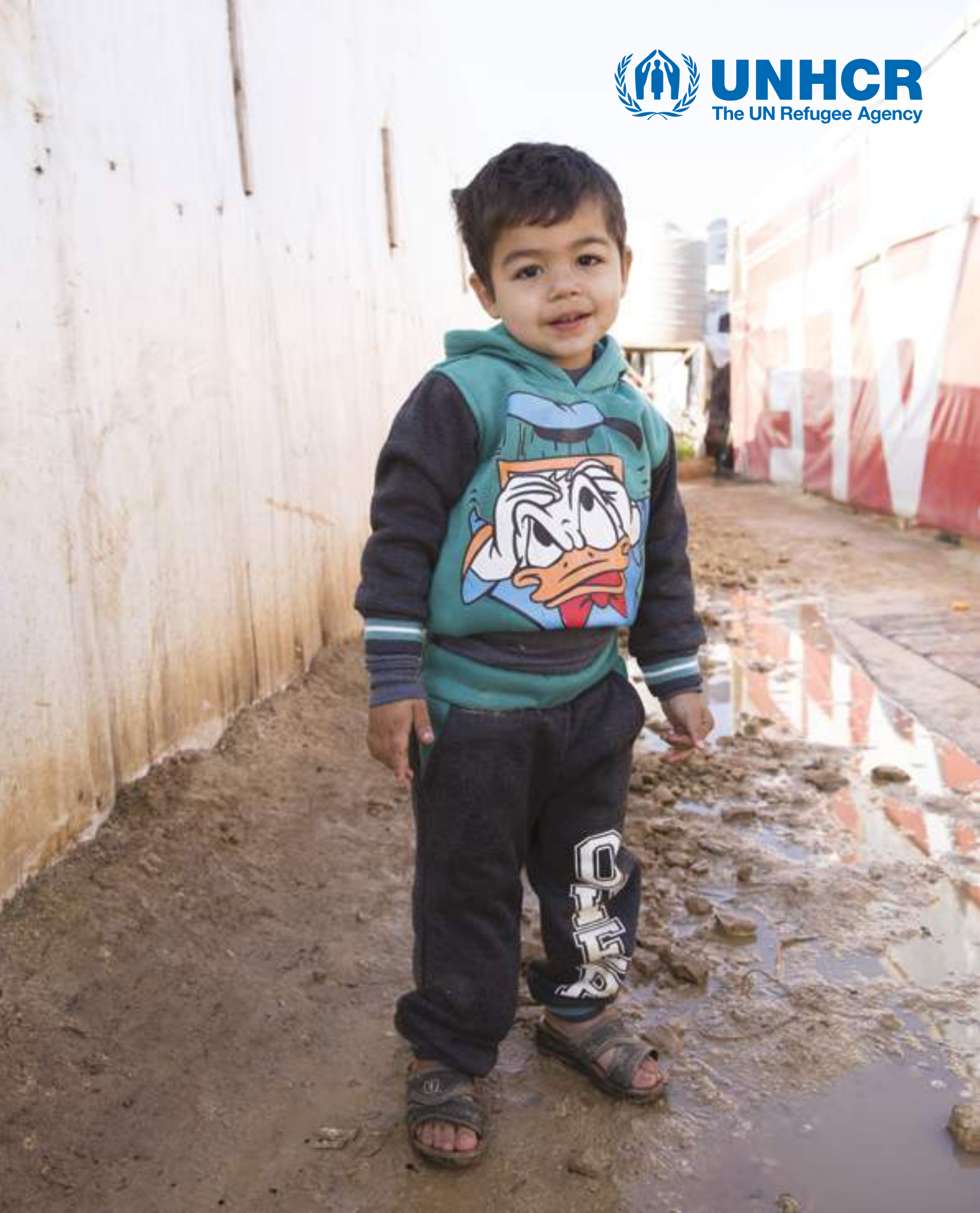
Identity and Belonging
in a Global World of Change

Issue XXVII, Jun-Aug 2022



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Segmento – Unapologetically Italian
Issue XXVII • June-August 2022

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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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*If the foot of the
Trees were not tied
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They would be pursuing me
For I have
Blossomed so much,
I am the envy
Of the gardens*
(Rumi, 1207–1273)

Rumi's words seem to capture the essence of what is at the heart of each of the articles in this issue. We are delighted to present an issue which explores the theme of identity and belonging in a global world of change, that is, the transience of identity. And the need to belong to flourish.

This issue provides an array of interviews and stories which share with us people's journeys, physical and emotional. We start with Tony Pagone AM, former judge to the Federal Court of Australia and proud son of Italian migrants. He sets the tone by introducing the question of luck and the extent to which it plays a part in shaping one's future direction. We might well ask "Is it more dedication and a passion for one's contribution to society?" Vivienne Nguyen joins us as a special guest of *Segmento*. She shares her story as a refugee to her life now, a leader in the community and strong voice for multiculturalism.

As migrants, as refugees, the struggle to somehow come to terms with a dual identity, heritage background, and adopted country is very real. It takes time to feel comfortable in that third space of identity, neither identifying with heritage background, nor the nationality that may be stamped on your passport; realizing, however, that you belong to both – and this is a good space.

With a changing geo-political landscape, we are pleased to present three new writers offering their expertise in the new *Business and Innovation* section. Bruno, Peter, and Luca each guide us through some of the complex issues which challenge us.

Celebrations of language, dance, music, and song as cultural aspects that help us connect and communicate are also features of this issue. We meet Maurizio Marchini, the balcony tenor, who, through his beautifully emotive *canto* (song), moved thousands of people at the height of the pandemic. His song transcended language, and for a moment, the world stopped to listen and felt a sense of connected belonging.

Carla Trigilia interviews the famous actor Giovanni Amura, who plays Stefano Carracci in the hugely popular series, *My Brilliant Friend*, based on Elena Ferrante's novel, *L'amica geniale*. She explores the Neapolitan's experiences of acting and interpreting the complex identity behind Stefano.

We are inspired by Bebe Vio, who overcame disability to become a sporting champion. This inspiring story and that of the Project Karma team remind us that identity is a deeply personal notion, an organic one that changes through experiences and wisdom. And of course, it is in doing so that one "blossoms to be the envy of the garden."

As usual, the *Segmento* team has worked hard to delight you with stories and provoke you to think a little, laugh a little, and enjoy learning more about all things Italian in a globally connected world.

Buona lettura!



Teresa De Fazio

Journal
Editorial

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TONY PAGONE'S FORTUNATE LIFE IN LAW

FORGING A PATH IN INTERNATIONAL JUDICIARY

by **Teresa De Fazio** | Images provided by **T. Pagone**

Tony Pagone will tell you that his life seems to be a series of fortunate events. Listening to his story unfold, however, it would seem the former Federal Court of Australia judge epitomizes a quiet, dedicated approach to contributing to the judicial system and community.



Gaetano (Tony) Pagone

Gaetano (Tony) Pagone, former judge to the Federal Court of Australia and Supreme Court of Victoria, was appointed this year as a Member of the Order of Australia for his significant service to the law, to the judiciary, and to professional associations.

With such an illustrious career in the judiciary, it would seem only logical to ask what motivated Tony Pagone to enter the field. Interestingly, Tony explains: “I had no idea what I was doing! I studied a double degree of Law and Arts and played with the idea of becoming an academic. Luckily, I took up law.” When his father suddenly passed, Tony recalls he felt disconnected and turned to teaching. But life took another turn. Dissatisfied with his choices, he returned to law, gaining a scholarship (another event Tony attributes to luck) to complete a Master of Law with First Class Honours at Cambridge University and then being admitted as a barrister of the Supreme Court of Victoria. It is not difficult to understand his success: Tony is a careful listener, meticulous in recalling details, prudent with his words, and reflective in manner. He also carries the paradoxical balance of humility and sense of pride that often characterizes migrants and their children.

Tony was born in Melbourne to parents who were originally from Sicily but met in Ethiopia, during the Italian occupation of what was known then as Abyssinia. Rather than return to a devastated Catania in the aftermath of World War II, the

family moved to Australia. Tony's father was unable to return to his career as an accountant, so he started an Italian food store in the 1950s and introduced the concept of *pizza al taglio* (pizza slices) to the community (which, of course, is another story).

Tony is proud of his Italian heritage. He speaks standard Italian fluently (rather than dialect or a diaspora variation of Italian) thanks to his mother's insistence. He feels "lucky" that his bilingualism has served him well in his career. Further, he credits this skill as contributing to the good fortune of being appointed President of the International Association of Judges in 2018 (an association that represents 94 countries globally). He flippantly notes: "Given that the main office is in Rome, it's handy to know Italian."

As a former judge, Tony was able to draw on his own lived experience to connect with clients and consider how the interpretations of laws impact on the community:

Individual liberal freedom is very important to me. I strongly believe that the rule of law allows us all to enjoy certain freedoms that ensure safety and respect. This philosophy led me to the role of Secretary for the Victorian Council for Civil Liberties for several years.

Presenting cases on such liberties was often the focus of his later work, ensuring

that clients were treated fairly and with the "dignity they deserved." It is this approach that has led him to consider of the current social challenges, for instance, the increase in refugees across the world. He points out that it is not illegal to seek asylum and would like to see a global approach that responds fairly to refugees.

Caring for the aged is another community challenge, and in 2019, Tony Pagone was invited to chair the Royal Commission into Aged Care Quality and Safety, with the report now being used as the basis for reform in the Australian sector.

Recently, he has been watching global tensions escalate, in particular, the war in Ukraine:

People seem to have stopped being genuinely concerned about political matters, possibly because they are disillusioned with leadership. We used to have public discussions on things that are important in the 60s and 70s. There were protests, people were active. Where are all the songs now? We had Joan Baez, Sartre, De Beauvoir. What do we have now?

There is no doubt that passion for justice and humanity motivates Tony's determination to contribute to the community as much now as it did in his restless, younger years. Undoubtedly, Tony Pagone's series of lucky events has proven fortunate for the entire community.



VIVIENNE NGUYEN'S MULTICULTURAL CONNECTION

FROM A DUAL IDENTITY CRISIS TO COMMUNITY LEADERSHIP

by **Isabella Ventura**

***Segmento* speaks to Vivienne Nguyen, Chair of the Victorian Multicultural Commission, about her experiences as a refugee, her dual identity conflict, and community connection.**



Vivienne with her father at her graduation

At 11 years of age, Vivienne Nguyen was bundled into a boat along with her siblings at nightfall. Her parents stayed behind in Vietnam with the youngest child. Her parents drew on the same methodology used by countless refugees: splitting up the family to increase chances of survival as they fled the ravages of the Vietnam war and the aftermath of continued persecution.

Vivienne's father had worked as an interpreter for the US Army: he was now a target of the new regime. Sure enough, he was jailed soon after the war. He knew that if he was released, there would be no second chance. Luckily, he was freed,

so he acted quickly with the help of a family cousin who organized the escape boat. The Nguyen family all survived and ended up in a Malaysian refugee camp for 1 year before Australia accepted them as refugees.

The National Museum of Australia estimates that in the 1970s, and by the last boat in 1981, just over 43,000 Vietnamese arrived in Australia seeking a peaceful life. For Vivienne and her family, arrival in Australia meant learning a new language and accommodating different ways of doing things and contributing to their new country.

Vivienne's journey has led to her appointment as Chair of the Victorian Multicultural Commission (VMC). In this role, she advocates for the rights of multicultural communities and ensures that their voices are heard. With over 200 cultural groups in Victoria, this is quite a task. She draws on her own lived experiences and those around her to be able to enact this complex leadership role.

The VMC is the link between communities and government: the focus is on identifying issues and recommending potential solutions to policymakers, community organizations, and government. This has been particularly important during the pandemic, which has challenged many, for instance, temporary visa holders, the elderly, refugees, women, and children.

Vivienne knows how many migrants and refugees "shrink themselves," hiding their

rich culture, and life potential just to fit in: “It’s what the Italians did to fit in, isn’t it?”

Early in her career she surreptitiously managed her dual life so that her professional peers never guessed at her involvement in organizing mid-autumn lunar festivals or planning a Vietnamese museum. For her peers, she was defined by her banking role in funds management. She explains:

In the professional world of business, you could not talk about your community role. You needed to be part of a homogenous team, not stand out, be 100% committed. I didn’t want to be singled out as the ethnic girl. I know things have changed, but there is still work to do in changing negative social attitudes.”

She is frank in her discussion:

I admit, I didn’t manage balancing my dual identity well. However, I now use my experiences to inform my work. I am frank in talking about this struggle, which often resonates with others. We cannot have an inclusive society if people are silenced.

Vivienne is aware that negative social attitudes toward migrants spring from fear of the unknown:

Engage, be curious. Find out about people. Migrants are not here to take jobs. We have seen how much we need migration during COVID-19, when so many of our services and industries were stretched or halted.

Vivienne acknowledges she found her voice undertaking the Williamson Leadership Program. Subsequently, she rose to the challenge of openly engaging



Vivienne Nguyen

in community: “We all have to leverage our strengths to create positive change in society.” She notes the successes of the Italian community:

Italians have been successful in ensuring languages programs are part of the educational curriculum, and Italian itself is a success story. Also, Italians contribute to different ways of thinking, doing, and acting in the community; notably, care for the elderly.

She also notes the strong contribution of many Italian-background commissioners and VMC stakeholders who contribute to its work.

As the discussion draws to a close, it is obvious that this rather softly spoken woman has a depth and determination that distinguish her leadership style. Curiosity, open-mindedness, and commitment to participate and contribute have served her, and us, well.



A very young Vivienne before fleeing Vietnam with her family

A VOICE FOR DIVERSITY AND INCLUSION

EMILIANO ZUCCHI'S DEDICATION TO COMMUNITY

by **Isabella Ventura**

From Rome to Melbourne, Emiliano Zucchi's journey as a migrant has provided him with an appreciation of diversity and equity that has helped shape his role as a community leader.

Emiliano Zucchi migrated to Australia with his family at the age of 12, not an easy age to be transplanted across the globe. Knowing no one and without any real familiarity with English, he found himself having to somehow make sense of a reality in a new country. This life-pivoting moment stemmed from a Zucchi family Australian holiday, and his parents making the decision to leave Rome and all they were familiar with to move to the Australian continent in the mid-1980s.

So began Emiliano's experience of migration, which, as it has turned out,

has provided him with insights to draw on as part of his successful career in various community leadership roles.

Emiliano recalls that it wasn't until he was at university that things started to make sense about Australian life. Above all, he delighted in the diversity that made Australian life: "so unique and so liberating, from being able to try the cuisine of various cultures to coming to understand more about the role of cultural identity and how important it is to social cohesion."

Emiliano is quick to point out that diversity has always been a feature of Australia's makeup:

There were over 500 different Aboriginal nations or clans at the time of colonization, and that is just the start of Australia's cultural richness. I have never accepted that we have one culture. We each have our own culture and we share this. I was never comfortable with the notion of a melting pot; that creates the impression of a bland mess. I am certainly proud of my Italian heritage, but my identity is incomplete without all the other multicultural identities that make up Australia.

Emiliano started his career as an academic sharing Italian language and culture with his students. He has also enjoyed learning



Emiliano Zucchi

about Aboriginal culture and the way First Peoples express their connection to family, land, water, sky: “It has had a huge effect on my own way of seeing the world.” Emiliano worked as the director of the Transcultural and Language Services Department and the Narrun Wilip-giin Aboriginal Support Unit at Northern Health in Victoria (Australia), which provided an opportunity to understand the impact cultural competence has on the well-being and health outcomes of Australians of diverse backgrounds:

Modern Australia encompasses our indigenous past as well as our British and multicultural history. We must, however, start with truth-telling, accepting the ongoing trauma caused by colonization and put in place meaningful strategies to close the gap; then we can reconcile and move forward.

Recently appointed in the Chief Executive Officer role at the Ethnic Communities’ Council of Victoria (ECCV), Emiliano has embarked on a new path. The ECCV is a member-driven peak body which advocates and lobbies government on behalf of multicultural communities. His view is that equitable access is often attained through nuanced understanding of, and consultation with, multicultural communities, rather than a standard one-size-fits-all approach. Social aspects such

as care, the aged, family violence require specific understandings and approaches: “Better health and well-being outcomes are achievable for patients or clients and services become more efficient.”

Apart from drawing on his own personal experiences, Emiliano feels that his parents have provided him with a good grounding in the values that have helped shape his approach to his work and his aspirations to contribute to a socially cohesive society: “Honesty, hard work, intellectual curiosity were all instilled in me and have served me well.” He is now keen to lead the ECCV to ensure that society appreciates and values diversity:

Not only is diversity appealing aesthetically, intellectually and culturally, it is important economically. People forget this aspect; however, multinationals understand the power of diversity. They know they can draw on diversity of experiences and ways of thinking, especially based on cultural and other intersectional aspects, to ensure economic advantage.

Certainly, Emiliano’s journey from Rome to Australia has proven that diversity provides cultural enrichment that shapes not only one’s career, but also one’s approach to connecting with people. The ultimate outcome? “Creating a more respectful and cohesive society.”



BRINGING ITALIAN ISSUES TO ITALY

COMITES REPRESENTING ITALIANS ABROAD

by **Isabella Ventura**

Ubaldo Aglianò, President of ComItEs Victoria and Tasmania, speaks with *Segmento* to explain the specific role of this important organization for Italians abroad.



Ubaldo Aglianò

What exactly is ComItEs?

ComItEs, or Comites as it is sometimes referred to, translates as Committees of Italians Abroad. It was established by Italian law in 1985 as a representative body for all Italians living abroad. ComItEs operates in every consular district where at least 3,000 Italian citizens reside. This means that there is a vast network of ComItEs in many countries, each of which works with consular authorities, governments, and associations to ensure that responses to Italians abroad are informed and impactful in areas such as welfare, sociocultural initiatives, education, recreation, sport, and leisure. Each of the ComItEs representatives are directly elected by Italians in the areas they represent.

Further, each ComItEs undertakes research and initiatives that aim to identify the social, cultural, and civic needs of its represented community. Current themes of interest include the engagement of young people in various activities, equal opportunities, social and educational assistance, and professional training.

ComItEs representatives take on a role enshrined in law when they are elected. This ensures that ComItES has a specific and lawful role as a pivotal advisory body for the Italian Government and Parliament on major issues affecting communities abroad. ComItES operates under the umbrella of the Ministry of Foreign Affairs and International Cooperation in Italy.



Country Assembly 2022

Tell us about the recent Australian Assembly.

The first 2022 session of Intercomites (represented by all the ComItES presidents) and Assembla Paese (Australian Assembly of Committee Members and Italian associations delegates) took place in early April at the Italian Embassy in Canberra. With the pandemic disrupting the usual plans, it was valuable to get the opportunity to come together in person.

The presidents of each of the Australian areas are Franco Barilaro (ComItES Canberra), Marinella Marmo (ComItES South Australia), Ubaldo Aglianò (ComItES Victoria and Tasmania), Luigi Di Martino (ComItES New South Wales), Simone Trentino (ComItES Queensland and Northern Territory), Francesco Abbonizio (ComItES Western Australia), and Franco Papandrea (General Council of Italians Abroad Councillor).

The presidents discussed many issues, among which were the promotion of the Italian language and heritage tourism, that is, tourism undertaken by people of Italian background to rediscover and connect with their Italian roots. We explored synergies in each of our strategic visions

and noted some possible collaborations which we will progress at our bimonthly online meetings. It is an exciting time for ComItEs in Australia.

There was a lot of energy when we gathered as the entire Australian Assembly on Saturday 9 April. This meeting included close to 100 delegates, including members of ComItEs and representatives of various Italian associations. We were also joined by the Hon. Nicola Carè, Member of the Italian Parliament. The main task was to elect the representative of the General Council of Italians Abroad. Professor Franco Papandrea was reconfirmed as representative at the CGIE. I would like to acknowledge Franco Panucci and Mariangela Stagnitti, who stood for election. We have a very strong Australian representation – this is a very healthy and important consideration as we now move forward.

I am certain that the collaborative relationships already built over recent years will continue with the same constancy and dedication to provide the constituents with impressive representation.

So, who is Ubaldo Aglianò?

I was born and raised in Catania. My study specializations are in law and I also have a Master in Business and General Management. I have worked as a lawyer in Italy for almost 20 years and for a multinational company in the area of human resources management. Since arriving in Australia, I have been

committed to working for the Italian community, namely the promotion of Italian culture and traditions. Specifically, I have been closely involved with the Gippsland Italian-Australian Coordination Committee and as a consular correspondent. I am an active volunteer with numerous Italian clubs and associations in Melbourne. Currently, I am the human resources manager and legal adviser for various Victorian companies.

I was elected for the first time in 2015 and I served in the role of treasurer for 6 years. In 2021, I was reelected and appointed by the Committee as president of ComItEs Victoria and Tasmania.

As the world changes, global movement for work or other reasons means there are many more Italians moving around. There is no doubt that ComItEs plays a pivotal role in ensuring that connection remains, despite geography.

Congratulations, Ubaldo!

From left: Roberto Rizzo (Italian Embassy), Marinella Marmo (SA), Ubaldo Aglianò (Vic & Tas), Maria Maruca (Anfe QLD), Francesca Ranazzi (CAS NSW)



BEYOND DISABILITY WE SEE THE PERSON

BEBE VIO PARALYMPIC CHAMPION

by **Edoardo Vijke**

The story of Beatrice “Bebe” Vio is widely known in Italy as well as abroad. Her role as flag bearer for Italy at the Tokyo 2020 Paralympic Games and her two medals – one gold and one silver – were just the cherry on top of a wonderful career. But there is so much more to uncover.



Beatrice “Bebe” Vio, Italian paralympic champion

Not everyone would survive meningitis and a limb amputation. Bebe Vio survived the amputation of all four limbs, at the age of only 11.

Not everyone would keep practicing sports following a major physical and

mental trauma. Bebe Vio carried on with her fencing career to become Italian paralympic champion in the foil discipline.

Being a sport enthusiast, in the last few years, I have followed Bebe Vio’s success closely, but what I find most interesting is her ability to transform weakness into strength. Her story has inspired me, on several occasions, in seeing challenges from a new perspective, turning adversity into opportunity, and redefining my priorities and the way I come to see myself.

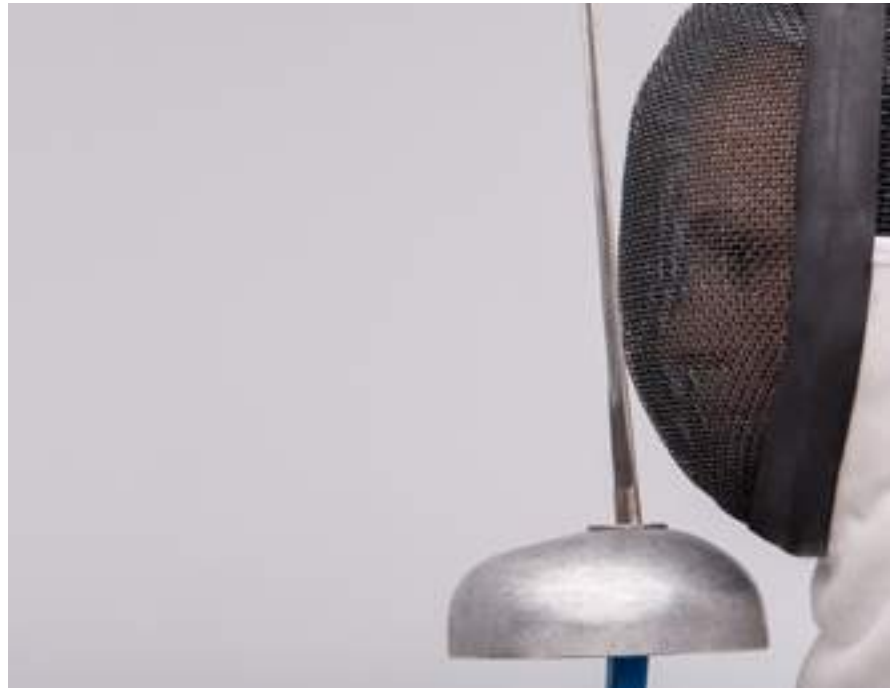
This is, what I call, the *Bebe Vio effect*. Her strength lies in her smiles, her self-irony, her will to set an example and help others to overcome obstacles similar to those she had to face in her life. By overcoming every challenge thrown at her, she has established herself as a shining example of courage and determination for millions of people and athletes worldwide, with or without a disability.

Bebe is quoted on her website as saying, “Lo sport è un mezzo di cambiamento e integrazione” (Sport is a way of change and integration), and these words have become a mantra in her life. Driven by the idea of creating a safe and accepting sporting environment, in 2021, she founded the Bebe Vio Academy, which gives young people between 6 and 18 years old the chance to experience paralympic sports. Not only does the project elicit a sense of belonging in children, helping

them to find a way to engage as part of a community, but it also supports those without a disability to experience the world of paralympic sports.

Her vision is a real gamechanger in the industry, considering that impairment is too often perceived as an insurmountable barrier to dreams and goals. What strikes me is her revolutionary approach to disability. In her view, disability becomes an essential trait of her new identity. Bebe's contribution is not limited to helping people with disabilities to embrace this part of their being; her aim is to normalize it, whether people have a physical impairment or not. The impressive aspect of this vision is that invites everyone to take notice of and engage with their community. It provides an opportunity to take up the pursuit of goals and dreams, assimilating or reassimilating into society after an injury.

Bebe's website presents many inspiring stories of young people who did not let their disabilities get in the way of fulfilling their dreams – even to the extent of achieving international fame as athletes. These powerful stories remind me every day that what defines us as individuals is determination and passion, rather than a focus on obstacles or perceived deficiencies. The most powerful life lessons are the ones taught by tangible examples, and this is exactly what Bebe, and everyone who is around her, provides.



It all started with her vision: sport as an instrument to overcome barriers, physical and psychological, and to promote an environment where diversity is embraced and enhanced. Motivated by her personal goal to grow the paralympic movement in Italy, Bebe dreams that one day it will reach the same popular level as the Olympic Games. This may seem a step too far; however, according to Bebe's "Se sembra impossibile, allora si può fare!" (if it seems impossible then you can certainly do it).

"If it looks impossible, then you can do it!"

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THE VOICES OF OUR READERS

**Viva Voce asks:
Tell us about an Italian who you think
represents Italian identity today as part of our
global world of change.**



AMIR ISSA

Rapper and educator

Margherita Angelucci nominates Amir Issa, inspirational for paving the way for second-generation artists in Italy.

I met Amir in 2007, when our *liceo* (high school) was occupied, and we started organizing hip hop labs.

Today, rap is everywhere in Italy, and many young rappers, often of mixed origins, have become quite famous.

Amir, child of an Italian mother and Egyptian father, continues using rap as a teaching tool: to teach Italian, to teach writing, to teach young people to express themselves.

We met again in Rome in 2019, when I interviewed him for my PhD. And this year, I was finally able to virtually bring him to Australia, where he was the first protagonist of our series Black Italia, at Co.As.It, Melbourne.

Big up, Amir!



MARGHERITA ANGELUCCI

**Research fellow at Monash
University**

viva voce

THE VOICES OF OUR READERS

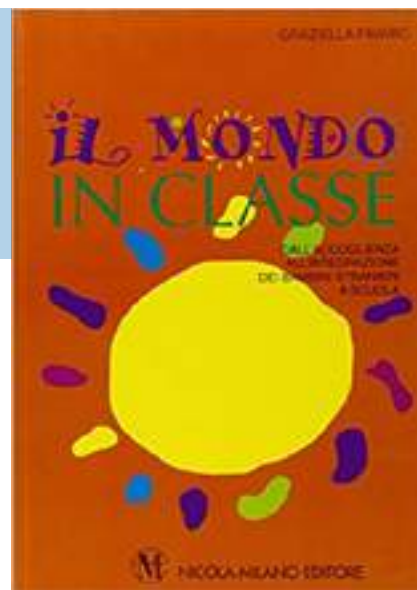


**GRAZIELLA
FAVARO**

Author

**GIORGIO
MARINCOLA**

Partisan, 1923–1945



Cristiano Capuano nominates Giorgio Marincola, inspirational for representing Black Italians who fought for Italy's freedom from Nazi fascism.

The song “Bella Ciao” is now popular all over the world, but who were the partisans who died for freedom? One of them was Giorgio Marincola.

Son of an Italian officer and a Somali woman, he was one of the few children born of a mixed union during the colonization of Somalia to be recognized by his father, thus acquiring Italian citizenship.

He arrived in Italy when he was only 3 and moved to Rome to attend high school. When the war started, he was studying medicine and was politically active.

A strong believer in freedom and equality, he joined the Resistance to fight Nazism in 1944 and was killed at the very end of the war. It is to Italians like him that we owe our freedom.

Stefania Filippi nominates Graziella Favaro, inspirational for her relentless and passionate work for the integration of children in Italian schools.

I met Graziella in the 90s when she was holding a course on intercultural integration that I attended, as I had just been appointed responsible of the immigration services of my Council.

She was an adviser to the Italian Department of Education and one of the first theorists and policymakers on interculturality.

What I loved about her is that she never gave up her social work, helping children from all over the world become integrated in Italy; for example, at the time, she was working on a law to protect unaccompanied minors.

She is still active in the field and continues to publish books, ranging from intercultural teaching to fairy tales.



CRISTIANO CAPUANO

Freelance photographer, Melbourne

STEFANIA FILIPPI

Psychologist and education language assistant, elected committee member of ComItEs Victoria & Tasmania





LINA BO BARDI

Architect

Born in Rome in 1914,
died in São Paulo in 1992



TASNIM ALI

**Influencer and
author**

Francesca Mariani nominates Tasnim Ali, inspirational for her lightness in addressing heavy topics and responding with a smile to racist comments.

I learned about Tasnim Ali listening to Bianca Balti's podcast. I was so intrigued I immediately bought a copy of her book *VeLo Spiego*, a title impossible to translate as it means "I explain" (*spiego*) and plays with the word "veil" (*velo*) and "to you" (*ve lo*). In this book, Talim answers all the questions she has ever been asked so as to dismantle stereotypes, and she does so with great open-mindedness and patience.

This is definitely a book to add to any school library as it provides a good representation of what Italy is today and who the young Italians are!

Luca Calvanese nominates Lina Bo Bardi, inspirational for finding her success as an Italian designer and architect in Brazil.

I discovered Lina Bo Bardi by chance, late in my life, when I first moved to Brazil. I had not heard of her, because I was not a great follower of modern architecture, but also because Italian academia tends to forget to mention her name, perhaps because she is not considered purely Italian.

When I finally discovered her work, standing in front of the São Paulo Museum of Art, one of the greatest modern works of architecture and the brainchild of an Italian-Brazilian, it was a breathtaking experience! Today, I am thankful I learnt about her while walking the street of San Paulo rather than within the walls on my university classroom, as it was the most beautiful, unexpected surprise, reminding us that the global village existed last century too!



FRANCESCA MARIANI

Italian language teacher at
Brunswick South Primary School,
Melbourne

LUCA CALVANESE

Senior architect at Denton Corker
Marshall, Melbourne



BALCONY TENOR MAURIZIO MARCHINI

SINGS FOR PEACE, HARMONY, AND HEALING

by **Teresa De Fazio**

From flash mob to balcony stardom, Maurizio sings in the hope of uplifting everyone's spirits.

We all remember watching how COVID-19 sprang up in Italy and like wildfire spread across many cities and touched the lives of so many. To help ease the anxiety and isolation during the early days of the pandemic, there was a call for musical artists to take part in a flash mob. Isolation was not going to be a barrier to music.

Maurizio Marchini recounts how his wife convinced him to overcome his uncertainty and participate. At the appointed time, Maurizio's melodic tenor voice rose above the red rooftops of Florence, curled its way into houses through open windows and balcony doors to surprise and delight his neighbors. Unbeknownst to him, his wife posted a recording on social media.

In fact, when Maurizio leaned on the balcony railing and shared his song, it seemed like the world listened. Maurizio chose "Nessun dorma" from Giacomo Puccini's opera *Turandot*: "I felt it was appropriate. It captures the resilience and tenacity of Italians and is an iconic aria for us. I sang with my heart in my hands (*Ho cantato con il cuore in mano*)."

Subsequent to his balcony debut, his neighbors realized they had a tenor in their midst and eagerly requested an encore – only music seemed to express the depth and range of feelings they were experiencing. "The next night, I sang another aria and chose one that is a favorite – "*La donna è mobile*", a more lively aria." It is the Duke of Mantua's song in Giuseppe Verdi's opera *Rigoletto* and considered a showcase aria for tenors. Further, it represents a story set in Lombardy, the region of Italy first impacted by the voracity of the pandemic.

Maurizio was soon overwhelmed with messages after his balcony appearances. Stars, such as Nicole Kidman, and neighbors were moved, and so Maurizio became known as the "balcony tenor." Many of the messages expressed the importance of the gesture to Italians living abroad helplessly watching the horror which ravaged *il bel paese* (Italy) as well as many others across the world who each went through their own experiences of the pandemic.

Maurizio recalls one message from the daughter of an elderly father who was



Photo by Lorenzo Desiati



of the war in Ukraine, he partnered with Anina Wasserman to perform a stunning duet, “The Prayer.” Maurizio points out the refrain:

*Sognamo un mondo senza più violenza
Un mondo di giustizia e di speranza
Ognuno dia la mano al suo vicino
Simbolo di pace e di fraternità*

We dream of a world with no more violence
A world of justice and hope
Everyone gives his hand to his neighbor
Symbol of peace and fraternity



buoyed by the balcony concert during his difficult illness: “I have been deeply moved by the messages; each of them has expressed how music has helped them cope and remain connected to the world as one humanity.” Maurizio quotes Beethoven’s belief that music begins where language ends: “Music has a way of helping people express deep emotions. It doesn’t matter that you don’t understand the language. Music transcends and helps us express deep emotions.”

The pandemic brought feelings of helplessness, but for Maurizio, the balcony arias were a way of contributing to uplifting the community:

I realize now that I helped many, and this makes me very happy. When there are problems, we have a choice. My choice was to do something, my something was to sing. I have a 6-year-old son and I fully understand we are role models for our children. It is a duty we must take up in times of crisis.

In fact, Maurizio has taken up this responsibility once again. At the outbreak

Maurizio is not shy in speaking about the state of the world; he explains passionately that he feels ashamed that a war is raging: “How do I explain it to my son? What do we tell our children? Leaders need to think about how all this affects the next generation.”

Maurizio is clear about social responsibility: “We are all connected as a society, what happens on one side of the world affects us all. We know it – but have we really learned how connected we all are? I am glad music allows us all to come together to express our common humanity.”





MEET “MY BRILLIANT FRIEND” GIOVANNI AMURA

FROM NAPOLI TO TV SCREENS ACROSS THE WORLD

by **Carla Trigilia**

Segmento's Carla Trigilia interviews Giovanni Amura, aka Stefano Carracci, from the hugely popular drama, *My Brilliant Friend*.

In Italian contemporary literature, Elena Ferrante is a notable figure. As one of Italy's most acclaimed authors, Ferrante wrote the modern masterpiece *My Brilliant friend* as four critically celebrated fiction novels that sold over 10 million copies in 40 countries.

In 2018, *My Brilliant Friend* was adapted into an Italian and Neapolitan-language coming-of-age drama television series created by Saverio Costanzo and produced

by HBO with Italian broadcaster RAI. It tells the story of Elena Greco and her best friend/worst enemy Lila Cerullo, whom she met at primary school in 1950. Set in a dangerous and stunning Naples, the story of the two girls spans 60 years.

After the first two successful seasons, the third one, *Those Who Leave and Those Who Stay*, was recently broadcast worldwide confirming it as a hugely popular television drama.

When a film is such a global success, one of the reasons surely is the casting. Segmento met one of the main actors, Giovanni Amura, aka Stefano Carracci, and found out a few things about him, the series, and his future projects.

How did your life as an actor begin?

At 14, I enrolled in a professional academy of performing arts, *La Ribalta*, in Castellamare di Stabia, Naples, where I studied theatre, diction, and acting. My career as an actor began 1 year later. At 27, I embarked on my biggest project, *My Brilliant Friend*.

Before that, I did a television series called *Sottocopertura* on RAI 2 and I started to work with such big names in Italian television as Guido Caprino and Claudio Gioè (in the comedy-drama *Mafia only kills in Summer*). Between the first and the second seasons of *My Brilliant Friend*, I participated on another popular television series in Italy called *Rosy Abate*, where I played the protagonist's best friend.

What was the audition experience like?

Thousands of Neapolitan boys were auditioned for *My Brilliant Friend*. I started auditioning for different characters in the series as Pasquale, Enzo, and Rino. The casting process was involved, as everything was based on a narrative work with very precise characters; even Elena Ferrante was involved with selection. In fact, the actor who was to play Stefano had already been chosen, but Ferrante disagreed as she was looking for “something particular.” After 2 weeks from the close of casting, I was called to do another four auditions and eventually was successfully cast for the role of Stefano.



Giovanni Amura

What was the greatest difficulty in playing your character?

Getting into the male mentality of that period and to understand it. I was fascinated by Stefano himself and his story. To prepare, I kept asking myself “why.” The more questions you ask yourself, the more answers you find, and the better you get into the heart of the character. Without giving anything away for the readers who have not seen the series, Stefano was a child of his time and he had to do certain questionable things. He was a victim, but he also created victims.

As a person, I am the opposite and I hate that kind of man. I must admit that it was hard assume Stefano’s way of thinking. But I did it and I am satisfied with the result.

What was a highlight of making *My Brilliant Friend* that you would like to share with *Segmento* readers?

The best moment for me was when we shot the honeymoon scene in which I drove the car. It took over a week to film. The film director told me that Elena Ferrante felt the performance was “excellent.” And she never gives that score to anyone. I was thrilled! Making the author, Ferrante, happy was extraordinary and gratifying.





Giovanni Amura in the role of Stefano Caracci, *My Brilliant Friend*

What was it like being back on set for Season 3?

It was like being back among family! I worked with a new film director, Daniele Luchetti, but the crew was still the same, so I felt very welcome and happy. The way of working on set was different, but I enjoyed it – it is always important to work with different film directors.

In your opinion, why are Ferrante's four books such a success?

The Ferrante series of books describes life. The series narrates the story of two girls and the world that exists inside them. She describes Elena's inner world thoroughly, authentically including all the mistakes and all the beauty, her exquisite and ugly thoughts. I bet that every single person, while reading the books, will identify with aspects and find a bit of themselves in the pages. People relate to Elena, the protagonist, or don't agree with what she does, and that's exactly what draws you into the story and makes you love it – the complexity of a person.

Why has the series been so successful in Italy and abroad?

The series is an enigma. You buy the books because you want to read the story, but with a television series, you can decide whether to watch it or not.

I think it was the precision of the staging and the director's narrative that worked perfectly. Italians, from 13 to 80 years old, love it. Non-Italians love the charm and insights it brings into another culture and another era.

For those who haven't watched the series yet, why should they watch it?

If they don't, they would miss some insights into beauty, poetry, and cruelty. It is worth watching, even to be able to reflect on what they didn't like about it. It is the sort of story that stays with you for a long time.

Let's talk about the future. What are your next projects?

The pandemic has slowed acting work, but I have devoted myself to directing and to dubbing. Recently, I took on a small role for a television series that will be broadcasted on RAI 1, *L'ultimo spettacolo*, a detective series.

I work also with my partner, Rossella. We do dubbing projects as we both love voice work. We have a small recording studio at home. We keep ourselves busy. We also do commercials. It is all fun!

What is your biggest dream as an actor?

My big dream has been realized: getting the role of Stefano Carracci. I hope to continue my career and maybe one day to win the *Davide di Donatello*, a film award given out each year by the Academy of Italian Cinema!

If you have not seen *My Brilliant Friend*, I would suggest doing so. Sit on a couch, take your time, and immerse yourself in a story that will leave you delighted, furious, and aware of what Italy was like from the Fifties onward.

KALÀSCIMA A KALEIDOSCOPE OF SOUNDS

REVIVING MUSIC OF SOUTHERN ITALY

by **Nataša Ciabatti** | Images provided by **Federico Laganà**

Federico Laganà from Kalàscima guides us through the music scene of his land.

I am a fan of Kalàscima because you make “Italian” music without being “Italian,” and you make international music while being “Italian.” Is this by chance or was it your intention to produce this kind of music?

To be honest, the first caption we chose for the first Kalàscima logo read “Free Music in a Free World,” and from the outset this was our guiding principle, our wish, and a message for and from us, to inspire our artistic journey and that was dedicated to all listeners. Certainly, the sounds, languages, instruments, and timbres of our land are the foundations of the music we make, but resonating with our present, and we definitely wanted to be focused on the future rather than stuck in the past. So, from there, we began a journey that has taken us around the world. We have treasured every meeting, every new sound we have encountered, and all of this has become part of our experiential baggage, which continues to be enriched as we proceed. We are constantly evolving, and this, perhaps, is our strongest attribute.

Could you explain how you managed to achieve such original sounds from a technical point of view?

One of our latest productions is titled *Mediterraneo Express*, I think is a good example. In this album, we involved several of our musical fraternity, each of whom embodies, with a personal twist, a piece of Puglia’s identity today, expressing a strong sense of belonging to our territory and to our culture, which is always evolving.



Kalàscima

Specifically, we are talking about Sud Sound System, the legendary band from Salento and icon of Italian reggae, which in its 30-year career has given a new musical face to Salento. In fact, the city has gained a reputation as the “Jamaica of Italy,” thanks to the band, as it continues to inspire and bring entire generations closer to local music. The second guest is Alessia Tondo, an incredible artist and a marvelous voice for our generation. Alessia has the capacity to express herself through a vast array of musical repertoires, from reggae to folk music, from dub to, for instance, that incredible poetic piece, *Nuvole Bianche* by Maestro Ludovico Einaudi. This is also on one of our tracks in a previous album.



Federico Laganà



“Dulcis in fundo,” in *Mediterraneo Express* features Nabil Bey, poet and voice of the Bari band Radioderwish, a Lebanese-Palestinian who joined the Italian music scene in the 1990s and who, luckily for us, never left.

Each of these artists represents a piece of the identity of our land, so that *Mediterraneo Express* becomes a tale of how music, sounds, and people are in constant movement. Our identity can never be defined in a single way or from a single point of view: we draw it day after day, note after note, discovering it at every step.

Your most recent project is inspired by Freud and his love for southern Italy as a "foreigner." What does the phrase “Il nostro cuore volge a Sud” (Our heart turns south) mean to you?

“Il nostro cuore volge a Sud” is the title of the collection of letters by Sigmund Freud, which we have translated into music. It is a phrase in which we immediately recognized ourselves. Perhaps by chance,

but belonging to the south, specifically southern Italy, we feel our hearts are close to this idea. Obviously, the south as we understand it is a relative concept, but we look for the “south” in every corner of the Earth, in the eyes of every face we have met. We are men of the south, we are souls of the south.

Do you have any upcoming projects?

We have thousands of ideas, projects, and dreams that will surely take shape in a new album. Hopefully, its release will be announced very soon. We are a transversal band that has never accepted expressive limitations and, particularly at this time, we feel ready to break the mold even more. One thing is certain: there will be a lot of emotion and there will be a lot dancing!

We look forward to greeting you in the various countries where *Segmento* is distributed!

AN ANCIENT DANCE IN A MODERN WORLD

TARANTELLA THRIVES ON SOUTHERN SOIL

by **Annalisa Cercone** | Images by **Cam Grove**

Rosa Voto shares her love for *tarantella* paying homage to her ancestors' traditions and rituals and challenging modern-day stereotypes.

Like many Italo-Australians, I grew up not exactly knowing what *tarantella* was. At Italian weddings and dinner dances, I was led to believe it was the “circle” dance when everyone holds hands, takes over a room, and parades throughout the tables and chairs. On some occasions, *tarantella* (very sadly) was even labeled as “the chicken dance.” However, *tarantella* is rich in tradition and dates back to Magna Graecia.

Rosa Voto, founder and director of the Melbourne School of Tarantella, is an Italian-born vocalist, educator, and dancer who started the school 10 years ago with a vision to preserve and share *tarantella* down under:

After the birth of my second child, I realized we weren't going back to Italy anytime soon, and it would be hard to pass on a strong sense of my root culture. Music, song, and dance continue to keep me connected to my family, and cultural identity, and I hope that *tarantella* will do the same for my children.

From weekly classes for just a couple of students, the school has grown to offer community workshops, school incursion programs, and music and dance performances for public and private events.

To speak about *tarantella* as a single dance is incorrect. It is a group of folk dances characterized by similar beats, tempos, and instruments, including *pizzica* and *tammurriata*. According to Rosa, “there are



Dancing *tarantella*

many different styles and reasons why you would dance *tarantella*. It celebrates and embraces the community and expresses life without words.”

The word itself means “little spider” and is connected to tarantism, a disease or form of hysteria in 15th–17th century Italy. Legend has it that if a spider bit you, it would inject you with poison so as to make you feel restless, depressed, and hysterical. Entire communities would then gather and play the *tamburello*, accordion, violin, and guitar as the person danced in a trance-like state. The community would re-enact a ritualistic rebirth so that eventually the person would be healed.

“We want to be able to come together in the spirit of we are. We need to dance, we want to dance, and it’s important that we do, because when we dance, we can’t lie.”

Born in Puglia before moving to Firenze at age 6, Rosa credits her creativity and curiosity of *tarantella* to her upbringing in various parts of Italy:

My great-grandmother from Puglia showed me how to dance the traditional pizzica and play the *tamburello*, my grandfather from Puglia was a successful tap dancer, and my grandfather from Calabria played *organetto* and sang traditional songs. When I moved to Firenze, I had to come to terms with the fact that we wouldn't be able to share what we used to be and do in the south. That's when I took up ballet, which I continued to do until my late teens.

While *tarantella* has seen a recent revival, particularly among a younger demographic, there was a time when people almost forgot about these dances. “Most *tarantella* were nearly lost”, says Rosa, “and some, we believe, have gone completely. It’s got a lot to do with how the southerners were ostracized by the rest of Italy when they started to migrate and bring with them pagan and earthy dances.”

For the Melbourne School of Tarantella’s 10th-anniversary celebrations in March 2022, Rosa converted a local outdoor space into a piazza and danced with people of all backgrounds. Rosa’s band, Sanacori, also played a set of traditional songs that explored the different kinds and stages of love.

Rosa’s efforts have helped to preserve *tarantella*, and with more students joining the school each year, the dances will continue as artforms for generations to come. As one of those students, I could not feel more indebted to Rosa for teaching me all I know about *tarantella*, and it has been an absolute privilege to perform with her over the years.



Sanacori



Rosa Voto with her School of Tarantella performers



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FAME FASHIONED IN HOLLYWOOD

BUT DESIGNERS MADE IN ITALY

by **Lucy Laurita**

Style is more than the clothes we wear. Style is a way of expressing our inner selves to the world.

Italy is synonymous as a fashion powerhouse. Fashion houses such as Gucci, Armani, Valentino, Prada, Versace, and Bulgari are well-known around the world.

A glance at any fashion magazine will show that Italy leads in iconic styling for all – and the fashion houses have evolved to keep in step with, or even to lead, community expectations in how we approach the embodiment of identity. Made in Italy is the approach, and behind it lies beauty: the selection of textiles all crafted to interpret the most fanciful and luxurious of designs. There is no doubt that Italian fashion provides a way of inspiring our personal presentation and individuality.

However, it has only really been since the mid-1940s that Italian designers have become known for leading fashion trends, with refined tailoring, luxurious fabrics, and versatile comfortable ready-to-wear garments. In fact, it was after World War II that America started investing in Italian designers. Hollywood actors became a billboard for “Made in Italy” clothing and accessories. This was reflected in the Golden Age of Hollywood, which relied on Italian fashion designers.

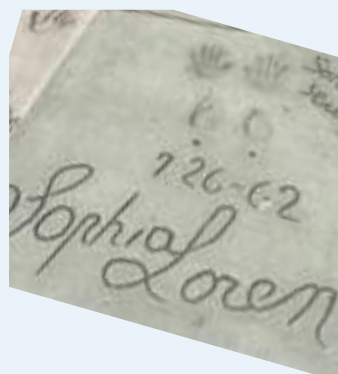
However, as the world changed, so did fashion. Designers understood the necessity to pivot from couture to appeal to a wider, more practical market.



Aida (1953) Sophia Loren’s first major role in a Hollywood movie attracted huge attention. Designed by Italian Maria De Matteis, exotic Roman gowns shaped the female silhouette and large, jeweled colliere elongated the neckline.

William Wyler’s Roman Holiday (1953)

The costume designs were a collaboration between American designer Edith Head and the Italian siblings the Fontana sisters. Audrey Hepburn’s elegance has certainly inspired the way we dress – even today.



Federico Fellini’s La Dolce Vita (1960)

Designer Piero Gherardi created the memorable outfits. The less restricting designs of the little black dress provided a new sense of freedom. Anita Ekberg played the character of Sylvia, wearing the glamorous strapless black gown with a thigh-high leg split.

King Vidor’s War and Peace (1956)

Fashion designers Maria De Matteis and Fernanda Gattinoni displayed future trends, reviving the empire-line silhouette worn by actress Audrey Hepburn. This earned De Matteis and Gattinoni a nomination for Academy Award for Best Costume Design – Color.





Between the 1950s and 1960s was a highly productive time for Hollywood movies made in Rome. Many were by screen writer and director Federico Fellini, launching a platform for Italian designers to establish themselves by fostering relationships with the actors who would adorn the red carpet with their latest creations.

Paradoxically, the Italian fashion industry was dominated by males: Guccio Gucci, Salvatore Ferragamo, Ermenegildo Zegna, and Emilio Schubert. Few female designers became established even though they demonstrated a clear understanding of what the working woman wanted to wear. Mila Schön, Simonetta, and the Fontana sisters were pivotal in establishing Italian fashion internationally, dressing actresses such as Ava Gardner, Elizabeth Taylor, Audrey Hepburn, Anita Ekberg, and of course, the renowned Italian-born actors Sophia Loren and Gina Lollobrigida.

A young Sophia Loren also worked with Naples-born designer Emilio Schubert, who created outfits for her first trip to Hollywood. The outfits included scarves, gowns, and lingerie. The color palette consisted of pink, white, chartreuse, turquoise, and champagne, and avoided black so not to blend in with men's suits – all of them designed to showcase Sophia.

The influence of the Hollywood styles was powerful; with the availability of Vogue patterns, dressmakers around the world were able to make the designs – and influence other designers, including myself. When designing, it is important to know the person who will ultimately choose your garment – and find a way to express aspects of their character, that they may not even be aware of! That's the trick.

With a kaleidoscope of colors, textiles, patterns, and designs, Italian fashion has enabled many to express and even find their own sense of identity.

We choose our garments to express our identity, our mood, our message. Fashion is about providing a way to articulate these messages, through garments, fabrics, and, of course, bling.

8 ½ (1963) This beautifully stylish movie presented designs by Piero Gherardi. It featured the style icon Anouk Aimée with short hair. In the film, we see hats, pearls, larger-than-life sunglasses, fur stoles – women on parade.

American Gigolo (1980) Who can possibly forget the fine, heartthrob moment in cinema with actor Richard Gere wearing Giorgio Armani suits? This was at the beginning of Armani’s global success, after which he continued to create many designs for Hollywood. Another movie milestone for Giorgio Armani was suiting up Leonardo Di Caprio in *The Wolf of Wall Street* (2013).



Showgirls (1995) Although the film was considered controversial for the amount of nudity, the Versace collection is unforgettable – notably the midi-length black dress worn by actress Elizabeth Berkley.

Sex and the City In this drama series running from 1998 to 2004, the character Carrie Bradshaw (played by Sarah Jessica Parker) wears the most amazing high-end clothing, prompting the viewer to style themselves from head to toe in designer wear. Arguably the most memorable scene is of Carrie, after being stood up by her date, wearing a full ruffled tulle dress in dusty blue-gray by Versace while eating an entire tub of ice-cream.

Lucy Laurita runway collection 2014. Influenced by the opulence of *The Great Gatsby*. The styling was rich and elaborate with makeup defined smokey eyes and deep red lips. We see the attention to detail worn by model Beata Khaiduova, handcrafted ornate silver leaf headwear by Melissa Richards Millinery. Unique accessories of crystals and pearls by Andrea Agosta Designer jewellery, complimenting the silver sequin appliqued lace garment by Lucy Laurita. Image by G&G Studios.



***The Devil Wears Prada* (2006)**

Starring Meryl Streep, the film features chic, modern, high-end designer outfits, including by Prada. Did you know Valentino Garavani also makes a cameo appearance in the movie?



***The Great Gatsby* (2013)** Although the costume designer was Catherine Martin, the movie also featured 40 or so Miuccia Prada outfits, including some worn by Carey Mulligan, who played Daisy Buchanan.

***House of Gucci* (2021)** With the production having access to the Gucci archives, the film features the onscreen fashion from the 1970s to 1990s. As Patrizia Reggiani (wife of Maurizio Gucci), actress Lady Gaga shimmered in sequins, jewels, lace, and furs.

THE ROAD TO PROJECT KARMA

A SIMPLE COMPLEX STORY OF BELONGING

by **Lucy Laurita**

Fashion designer and social well-being advocate Lucy Laurita set off on an adventure; unknowingly, it was an opportunity to consider social identity and connection through people's stories.

Funny how life unfolds. Recently, I found myself on a trip of a lifetime filming the television series *Adventure All Stars*, produced by Charity TV Global, airing to 25 countries. All thanks to philanthropist Lucia Hou, known to influence positive outcomes for change and empowerment. She initiated the television show casting process for ambassadors of Project Karma, a charity dedicated to educating children and rescuing them from sexual exploitation.

Project Karma consisted of 12 cast members, and we joined other charities, including Friends of Mithra, Myeloma Australia, and Diabetes Australia. With five film crew, two support volunteers, and our bus driver, we were quite a team.

For our seemingly motley crew of individuals, we soon learned that we all play our own part to create something truly special in terms of human connection.

Troy Gray, the Charity TV Global CEO, provided some insights into his perspective on community connection drawing on his experiences as an Australian Football League professional footballer:

Elite sport is its own community. Ultimately, you enter the community on your own. As a young player, I knew I had to fit in somewhere, to assimilate, so I looked at what the others were doing around me. I learned to find what suited me, where people could help me, and how I could help others.



Filming Behind the scenes

Troy felt a sense of disconnect realizing footballers can be selfish through competition – even though football is about working together toward the final result. During his football career, he learned a lot about himself, which then sparked interest in learning about the greater community: “I realized that the links football had to charities and my own football profile could be drawn on to help the community.”

Yahya Forrest, a young medical scientist, shared his views:

My mum was curious about all faiths and she chose the Muslim faith for us. I grew up in a bubble attending Islamic school; it wasn't till university that culture shock hit. I stuck with students who were similar, to fit in. As a clinician I have the first 30 seconds to gain the patient's trust. My young life experiences have taught me how to communicate with all cultures.



Riding with Segway Lakes Entrance Adventures



Rikki Manning, the producer, spoke about her experiences:

I grew up feeling like a minority, felt like an outsider as a young girl in the Northern Territory, Australia. My parents are British, and I was an only child living in the Aboriginal community Mataranka. At 8 years old, we moved to South Australia. Here I was an outsider, despite appearances. I didn't behave like others. Unknowingly, I had taken on Aboriginal cultures.

Being singled out, and even being bullied as a young person who is different, resonates with Danyelle Haigh, who now lives on a farming station in the Northern Territory: "I believe I have used my past experiences to make me the strong woman I am today. My children are still shaping who I want my future self to be." Danyelle harnesses her community profile to improve the rural education system.

Iris Du recalled arriving in Australia from Hong Kong at the age of 15 without any support or guidance from family. Confronted with a different culture and

new language, she learned to connect and found a sense of core identity through experiences. Iris now a successful leadership coach and bestselling author: "The more I work in the community the more I learn about myself."

Adventurer Yulia Hadi, the eldest of seven daughters, migrated to Australia from Indonesia for fear of being married off at a young age. Suffering severe homesickness, Yulia gained her strength and sense of belonging by contributing to community groups too.

I learned that belonging is obviously not about identifying and connecting with one group – identity is flexible and as complex as people themselves, and as simple as kindness itself. *The Adventure all Stars* experience has taught me to put less emphasis on "I" and more on "we" as a collective community, moving toward kinder interactions.

Thanks to all the individual donors and sponsors Nixora Group Pty Ltd, Tullamarine Swimming School, and Momento DeZigns, my campaign raised \$10,030 toward Project Karma.

To date, Charity TV Global has raised over \$9 million for charities.

The group shot was taken at The Stockmans Camp, this was the shot with almost everyone included. Pictured left to right: Front row: Oliver Davis (cameraman) Yulia Hadi, Christie Tran, Iris Du, Lucia Hou, Alex Dawson, Manny Ashman (cameraman). Middle row: Rikki Manning (producer) Danyelle Haigh, Arzum Caglayanca, Devash Naidoo, Nancy Abdou, Lucy Laurita. Back row: Cathy Williams (The Stockmans Camp) Danielle Sellick, Yahya Forrest, Troy Gray (CEO Charity TV Global), Darren Williams (The Stockmans Camp), Ben Day (Cameraman).



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PROVENÇAL HERITAGE IN PIEDMONT

DISCOVERING OCCITANIA IN NORTHERN ITALY

by **Ambra Dalmasso**

From Piedmont to Catalonia, the Occitan area crosses the borders of Italy, Spain, and France, and its heritage is still reflected in today's language, culture, and traditions of the remote western valleys of Piedmont.



Les Baux de Provence, Provençal village

Like any Italian, I've lived and breathed proverbs, strictly taught in the dialect of my region, Piedmontese. But every now and then, a saying would sound exotic to me, and my mother would say: "This is in *patois*, the language your great-grandmother spoke." *Patois* is just one of the many dialects of the Franco-Provençal linguistic variant, mostly spoken in the Aosta Valley. Despite being from another region, my ancestors made it their own language due to the many cross-border journeys for work. At that time, the concept of language was not as rooted as it is today, and each speaker referred to their own language using different terms: what in the Aosta Valley was *patois*, in the French Provence was

called *provençal*. Nowadays, all these local variants have been identified as branches of the Occitan language.

Interestingly, the Occitan culture and language are recognized as an essential component of the cultural identity of the people living in the area that spreads from northeastern Spain, crosses the South of France, and reaches northwestern Piedmont. The Provençal language, of Latin origin, has been evolving for centuries in tandem with all the other European Romance languages. In retracing the origin of this language, we see that the first person to give Occitan the status of language was Dante. In 1303, in his *De Vulgari Eloquentia*, the Supreme Poet identified three different languages,



Provençal architecture

naming them after the word used locally to say “yes”: the language of *sì* (modern Italian), the language of *oil* (spoken in the northern regions of France), and the language of *oc*, which later became Occitan. He even included the Occitan language in the *Divine Comedy*.

Occitan is a proper language with vocabulary and grammatical rules that has been shaping the cultural identity of this region for over 1,000 years. As the Espaci Occitan Association states on its website, the Italian territory area of Occitania extends over more than 4,000 square kilometers, including the provinces of Turin and Cuneo in Piedmont, and Imperia in Liguria. To this area, we should also add the particular contribution of Guardia Piemontese in Calabria, a small town geographically far from the territory of Occitania, which, however, was populated in the Middle Ages by

Waldensians who went down from Turin and Cuneo to cultivate the abandoned lands in that area.

I was born and raised in Piedmont, but thanks to my Occitan origins, I am able to understand people who live in Spain and France because of the similar features of our spoken communication. During folklore festivals, I have taken part in traditional dances to the mesmerizing sound of accordion, flute, and *ghironda* (hurdy-gurdy), the instrument commonly played by troubadours. Although as a child I never realized it, I know now that I am part of a millenary cultural heritage of myths, legends, and music that goes beyond the Italian borders.

In 1999, the Italian government recognized the vibrant cultural value of Occitania by including the Occitan heritage in the list of languages and cultures to be protected. Today, there are numerous initiatives and language workshops which share the aim of promoting a cultural rediscovery of Occitania – a very important movement considering many of the Occitan dialects, such as Guardiolo Occitan, Languedocian, and Provençal, were added to the UNESCO Atlas of the World’s Languages in Danger in 2010.

We do not know what the future of Occitan will be, but what I am sure of is that the historical and cultural identity of this territory is not destined to disappear soon. It will always live through the sounds of the local festivals, proverbs, in the traditional dishes, and in that feeling of multiculturalism that goes beyond the sense of national identity engraved on the passport cover.

MACEDONIA-ITALY MIGRATION

A CONNECTION BUILT ON TOBACCO AND WINE

by **Chris Valcanov**

We love a successful migration story. This one features Piedmont and Macedonia, and how tobacco and wine forged a relationship between these two magnificent countries.

So, what do Piedmont, Macedonia, tobacco, and wine have in common? Well may you ask.

For starters, mountains dominate the skyline of both the capital city of Piedmont, Turin (Torino), and Skopje, the capital of the nation state of Macedonia. As shown on the WorldAtlas site, both areas are practically the same in size – 25,400 square kilometers for Piedmont and 25,710 square kilometers for Macedonia. Each has a major lake within its confines, and interestingly, both lakes are shared with another country. In Piedmont, Lake Maggiore is shared with Switzerland, while Lake Ohrid is shared by both Macedonia and Albania.

Let us move on to tobacco. There is a long connection throughout the last century with Italy and Macedonian cigarettes. The famous brand, known simply as Macedonia Extra, was smoked widely throughout Italy. In fact, the Italian historian Carl Ipsen gave the title “Macedonia” to a whole chapter as recognition of its popularity in his book *Fumo* about Italy’s “love affair” with cigarettes last century.

Tobacco itself was actually a major industry in Macedonia during the period during which it was a province within the Ottoman Turkish empire. What was known as a high-quality and very strong Turkish tobacco did in fact come from their Macedonian province. As Tom Brosnahan



Original Macedonia cigarette box

claimed in his article summarizing Turkish tobacco, “The finest Turkish tobacco was not grown in Turkey proper. It’s the prized *Yenice* leaf developed in Macedonia.” I still remember the strong pungent smell of my Uncle Peter’s Turkish-blend Camel cigarettes when I was a child. And, as a fun fact, when my sister was on holidays in Italy in 1992, she was rummaging through items in an antique market and came across an Italian cigarette tin emblazoned with the name Macedonia, which she duly purchased and passed onto me as a gift. Where was she? In Turin, Piedmont, by chance.

Sunset in Turin, Piedmont





Skopje, Macedonia

Piedmont is well-known for its wine production. During the 1990s, more workers were being sourced by local wineries to assist with grape picking for the important summer harvests. In 2018, Francesca Rolandi wrote in the Trento-based journal *Osservatorio balcani e caucaso transeuropa* of how word spread to Macedonia about employment opportunities. At this time, the tobacco industry in Macedonia was in decline. She attributed this to be a consequence of the many Macedonians who had made the journey through the Balkans and into Italy, arriving in Piedmont. Their objective was to make enough money through agricultural labor to survive when they returned home. After traveling to Italy on multiple occasions, many of them actually decided to establish themselves permanently in the region.

Moreover, Rolandi noted how a substantial number of Macedonians decided to make Canelli, a small town 60 kilometers southeast of Turin, home. People passing through Canelli would be surprised to hear a widely spoken language that has little resemblance to Italian. The cluster of consonants heard would stand out against the lyrical Latin-based lilt of

Italian spoken throughout the rest of the country.

With so many Macedonians moving en masse to this town, it was only a matter of time before it would come to the attention of media outlets back home. As a response, the journalist Goran Lefkov, from the online journal *inbox7*, decided to investigate further. He found that Macedonians had become entrenched in their new environment in Canelli. Local schools had become multicultural. Also, businesses run by Macedonians had sprung up in the town. Furthermore, a local district Macedonian Orthodox church had also been established to cater for the new immigrants' spiritual needs.

With so many negative stories in relation to the migrant experience that we hear on a daily basis, it is heartening to come across a story of a successful migrant experience as with the Macedonians in Piedmont.

So, next time you are sitting in your favorite Italian restaurant enjoying a bottle of wine from Piedmont, think of those Macedonians who most probably picked the grapes for that bottle and have decided to call Italy home.

Salute!

WHAT DOES IT MEAN TO BE AN ITALIAN ABROAD?

MY EXPERIENCES AS AN EXPAT ITALIAN

by **Ambra Dalmasso**

The concept of nationality comes from that feeling that binds us to places, people, memories – the one made of small, everyday gestures. This article is a personal reflection of what it is like to live in a foreign country as an Italian.

What an Italian leaves behind when crossing over the threshold of another country is making sense of the complex concept of socializing. Each culture has a way it socializes so that it can be hospitable or alienating. I'm aware, for instance, that from an outsider's perspective, a group of Italians sitting at a cafe can be noisy, chatty, but behind this bursting extraversion lies a way of being Italian. Although we can't paint everyone with the same brush, there is no doubt that Italians are social beings whose daily life revolves around their relationships with other people.

For this reason, it is not uncommon for a casual meeting on the street to turn into a coffee date at the bar, for a meeting at work to continue to an *aperitivo*, or for a dinner invitation to arrive unexpectedly with just a couple of hours' notice. Having relationships with friends and family members raised in other countries too, personally, I see a difference in my social life in Italy compared to elsewhere: while I can make impromptu plans with my Italian friends, my catch-ups with Australian friends need to be scheduled well in advance. Sometimes I feel like I'm part of a tetris, squeezed between one appointment and another, losing a bit of that surprise factor and spontaneity I really enjoy.





Taking a walk to get a *gelato* after dinner with the family is almost an institution in Italy. Every town, even the smallest village, has a trusted *gelateria*, where queues form on summer evenings. Children start playing hide-and-seek, while the adults entertain engage in conversations that will go far beyond the last bit of *gelato*. When walking the streets of Melbourne, I often realize that I am the only one enjoying the slow perambulating pace of a *passaggiata* just for my own pleasure, without necessarily walking for a purpose, for instance, exercising or walking a dog.

Another unmissable daily event for an Italian is the market: the place where people not only go to shop but also to exchange recipes, stories, gossip, invitations for a coffee, and curious people-watching moments. It is always the same market, and here you'll find friendly faces and sliced-on-the-spot prosciutto. There is

no need to make plans with other people; we know that we will meet someone we were hoping to meet, someone we did not expect to find, or someone we would have preferred to avoid. People hardly ever leave the market without an opportunity to chatter. In my new home, I go to the very same market every week, but no one ever stops to make sure the potatoes I got are the right ones for my gnocchi or to add two onions as a reward for my loyalty.

And then there are the *vasche* on Sunday afternoon in Italy, when you leave the car at home and stroll happily along the main streets in the city center, window-shopping, warming up with a hot chocolate, and stopping to have a few words with anyone who provides a friendly smile. This is a cultural event that many people wait for all week, because no matter how hard the week has been, it's a chance to feel part of something bigger than us, almost like a support network.

Being an Italian abroad can sometimes be isolating and daunting, but the most indicative sense of discovering of what makes up our cultural baggage certainly comes from comparisons with other cultures. There's nothing that teaches us more about ourselves, our sense of cultural identity, our need to arrest judgment through humility to be able to see things from different perspectives. I realize that behind my observations, there is a whole cultural tradition as well as reasons for being and doing. There are many ways to enjoy the many flavors of a good *gelato*.



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TALKING WITH THE QUEEN OF CALABRIAN CUISINE

ADELINA'S KITCHEN SERVES A FEAST

by **Isabella Vagnoni**

“Learn, cook, and enjoy!” is a simple motto that Calabrian-Australian chef Adelina Fiorito Pulford lives by. *Segmento* had the pleasure of interviewing Adelina, the Queen of Calabrian Cuisine, on why her Calabrian heritage is so close to her heart.

One of seven children, Adelina was born in the small Calabrian town of Cervicati, Cosenza, Italy. Adelina’s mother taught her to cook from an early age, igniting a lifelong passion.

Adelina describes her life in Calabria as simple:

We did all the normal things. We went to school and ate the fruit from the trees on our property, but the region was poor, and many Calabrians were migrating to Australia for work. We knew sooner or later we’d end up elsewhere. My father migrated to Australia in the 1960s. Life without dad was difficult. We joined him in 1968. I hadn’t seen my dad for 6 years!

Adelina was 15 years old when she arrived in Australia. As a teenager, the hardest part was leaving her friends. Nevertheless, she embraced moving in the hope of achieving “a better life.” She found learning English easy, and by age 21, she was the first in her family to become an Australian citizen.

Adelina undertook a variety of jobs including working in an office and in a family business. None of these were her passion. It was only when Adelina was 40, and her husband asked her “What is it that you really want to do in life?”, that Adelina set off on a different path.

Already a talented home cook, her passion was hospitality, but she did not have the proper credentials. No one would hire her. That’s when she decided to undertake a culinary course at a postsecondary college and earn a qualification.

Adelina thoroughly enjoyed her course because she was trained in a variety of cuisines, including French. In 1996, she graduated and set out to pursue a career as a chef. She worked in several restaurants, including as head chef in the iconic



Adelina Fiorito Pulford



Adelina Fiorito Pulford at 4 years of age wearing an Albanian Calabrese costume

Campari Restaurant in Melbourne's city center. Adelina also joined Enoteca Vino Bar, Australia's only officially recognized Enoteca, as a pastry chef. There she baked a variety of traditional Italian desserts such as biscotti and cakes, as well as making handmade pasta. Her enthusiasm for sharing her cooking knowledge led to her establishing her own cooking school, Adelina's Kitchen Dromana, in 2013.

During her cooking classes, many students would ask her for her recipes, and the idea for her first cookbook, *Learn, Cook, Enjoy*, was born. Adelina would go on to produce another two cookbooks, in 2015 and 2017. While her first three are all about Italian cuisine, her fourth delves into the culinary traditions and customs of her Calabrian heritage.

After her mother passed away in May of 2018, Adelina wanted to find a way to honor her as her first culinary inspiration. *Dolce e Salato / Sweet & Savoury*, consisting of only traditional Calabrian recipes, was released in 2019.

When Adelina cooks traditional Calabrian recipes, memories of time spent with her mother come flooding back. She remembers her mother's generosity and the way she would cook extra food to give to neighbors (in both Italy and Australia). Growing up, Adelina aspired to be just like her mother.

In 2019, Adelina was made an Ambassador of the Accademia delle Tradizioni Enogastronomiche di Calabria for her work in the promotion of Calabrian cuisine through her cookbooks and cooking classes in Australia. To Adelina's delight, as part of this accolade, she received a *Piatto dell'Accademia* (Academy Plate).

Adelina's fifth book, *Dolce e Salato / Sweet & Savoury 2*, was released in 2021 and is written in English only. It is in a different format to her previous four and includes many step-by-step photographs.

Adelina, loves to learn, teach, and cook, and her humble and generous personality is what has made her cookbooks and promotion of regional Calabrian cooking so successful. Our hearts, and our tummies, are certainly full when Adelina cooks.



Award presented in Calabria in 2019 by the Accademia Tradizioni Enogastronomiche di Calabria. Pictured from left to right are Adele Filice, Adelina Fiorito Pulford and Giorgio Durante

DELECTABLE TUSCAN DELIGHTS

KARA MALLIA'S GUIDE TO TRADITIONAL CUISINE

by Isabella Vagnoni

Kara Mallia is a special friend of *Segmento's* Cuisine and Food section. Kara spent time as a chef in Italy gaining an enviable reputation for her exquisite dishes; in fact, as a chef in Armani's private Tuscan estate. Here is her guide to must-try dishes of the Tuscan region.

Panzerotti Versiliesi, little fried pizza dough balls served with stracchino cheese and prosciutto crudo as an *antipasto* in the Versilia region of Tuscany. A great accompaniment to sparkling wine. Panzerotto/panzerotta is a cute nickname to call a loved one or a child.



Schiacciata all'olio, Florentine flat bread (*schacciata* = squashed). Focaccia and *schacciata* are Tuscan flatbreads that may seem similar to the untrained eye, but they are slightly different in texture. Tuscan focaccia is spongy and tall, while *schacciata* is thinner and chewy. Doused in extra virgin olive oil and sprinkled with salt, Tuscan *schacciata* makes the perfect savoury snack.

Ravioli di pere, Florentine ravioli filled with pear and mixed cheeses (ricotta, parmigiano, and pecorino), topped with burnt butter and fried sage leaves. Although not a traditional or ancient Florentine dish, this is one of my favorite autumn pasta dishes when pears are in season. Delicate and aromatic, they are also lovely topped with some roasted walnuts. This is my favorite dish on the autumn menu at Trattoria 4 Leoni in Firenze.





Tordelli Versiliesi, half-moon shaped pasta filled with a generous amount of mixed meat, spices, and chard. Traditional to the Versilia region, served with a rich ragù sauce and *parmigiano*. The secret ingredients are grated nutmeg, black pepper, and a local wild thyme called *pepolino*. A classic pasta dish found on the menu during important festivities.



Fegatini Toscani, a rich chicken liver Tuscan pâté. Typically served as *antipasto* alongside other Tuscan delicacies such as mixed *salumi* and bruschetta. This much-loved classic pâté is traditionally served in a terracotta pot at room temperature and can be found in many restaurants and Tuscan homes.



Cantucci e Vin Santo, the quintessential way to end any classic Tuscan meal. An ancient Tuscan almond *biscotto* that is served at the end of a meal, designed to be dipped in a glass of Vin Santo, a sweet dessert wine. A great way to finish a heavy Tuscan meal, as you can conclude on a sweet note without overindulging.

MELANZANE RIPIENE (Stuffed eggplants)

Recipe by Adelina Fiorito Pulford

SERVES 4

INGREDIENTS

For the eggplants

- 10 small eggplants
- 500 g pork and veal mince
- 200 g old bread slices
- 1 cup of milk
- 100 g pecorino cheese, grated
- 2 garlic cloves, crushed
- ½ bunch basil leaves, finely chopped
- 2 eggs
- Salt and pepper to taste
- Rice bran oil for frying

For the tomato sauce

- 2 bottles (1.5 lt) passata
- 4 tbsp olive oil
- 1 small onion, chopped
- 1 garlic clove, crushed
- 3 bay leaves
- Salt and pepper to taste

METHOD

For the eggplants

Cut the eggplants in half lengthwise, and then with a sharp knife, cut right around each half of the eggplant, leaving a border of about ½ in (1 cm).

Soak the old bread slices in milk. In the meantime, bring some water to boil in a large pot and blanch the



eggplant halves for about 5 minutes, then drain on some kitchen paper. When the eggplants are cool, remove the flesh from the centre of each eggplant, and set aside the shells. Chop the flesh roughly into a large bowl, add the cheese, minced meat, garlic, finely chopped basil, eggs, salt, and pepper and mix together. Add the milk-soaked bread to the mixture and mix well. The mixture should be firm, not sloppy. Fill the eggplant shells with the mixture.

Heat the rice bran oil in a large frying pan and when hot put in the filled eggplant halves, fry until golden.

For the tomato sauce

To make the tomato sauce, put the oil in a frying pan on medium heat, then add the onion, garlic and bay leaves and cook for 10 minutes. Add the passata and bring to boil, season with salt and pepper, cook on medium heat for 30 minutes.

For the assembly

To bake the filled eggplants, preheat the oven at 400 °F (200 °C). Put the eggplant halves in a large baking tray, top with tomato sauce, cover with foil, and bake for 30 minutes.

BUON APPETITO!

A Tavola

CROSTATA DI CIOCCOLATO (Chocolate tart)

Recipe by Kara Mallia

INGREDIENTS

For the filling

200 g 70% cocoa dark chocolate

1 cup of milk

100 g sugar

75 g almond meal

For the pastry

400 g tipo 00 flour

3 organic eggs

150 g sugar

150 g organic butter

Orange zest

(Use a 24-cm flan dish).

METHOD

For the filling, melt all of the ingredients in a saucepan over a low heat. Once the ingredients have melted together, transfer to the refrigerator and allow to cool.

To make the dough, sift flour in a large bowl and make a well in the center. Whisk the eggs slightly and pour into the center of flour. Add the sugar, orange zest, and stir through lightly with a spoon to gently combine.

Pour in melted butter that has been slightly cooled. Use a spoon to gently combine all the ingredients together. Once the ingredients are combined, transfer to a floured bench and knead for about 3–5 minutes, until the dough comes together. Wrap tightly in plastic wrap and rest in the refrigerator for 30 minutes.

Turn out the dough to a floured bench and cut roughly in half. Use



the larger half and use a rolling pin (or wine bottle) to roll out to the correct diameter to fit the desired tart mold. For the tart base, transfer the rolled-out dough piece and place in a well-greased tart mold.

Tip: Fold the dough around a rolling pin to assist with the transfer.

Prick the tart base with a fork. Pour in cooled chocolate mixture and spread into place. Roll out the remaining pastry and cut in long even strips. Start placing strips of pastry in the center, working outwards. Then place strips in the opposite direction using the same method, to form a lattice pattern. Use a little egg wash to help press and pinch the dough in place around

the tart edges and brush the top with the egg wash.

Bake in a pre-heated 180 °C oven for 35–40 minutes, or until the pastry is golden in color.

Allow to cool and lightly dust with icing sugar.

A little tip: Add a tablespoon of liquor to the filling, such as Amaretto.





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SHARPSHOOTING LUCA SCRIBANI-ROSSI

A CAPTAIN OF INDUSTRY

by Martin Plowman

Luca Scribani-Rossi is a man of many accomplishments, and, some might say, identities: a proud Italo-Australian, Olympic champion, and captain of business. We meet Luca, the outgoing president of the Italian Chamber of Commerce and Industry, Melbourne.

Luca, can you please tell us a little about Italian Chamber of Commerce and Industry's core mission, and what kinds of services it extends to its members?

The Chamber's core mission of the is bilateral trade between Italy and Australia. Some of the services offered to members include supporting small to medium enterprises with internationalization; providing assistance in setting up business in Australia; scouting trade partners; providing information about business opportunities, accounting and legal services, and local expertise on setting up a warehouse or a distribution center. We also assist trade services.

What is the role of the president on a day-to-day basis?

I provide guidance to the CEO and engage with the board. I assist in guiding the organization in developing networking events, identifying keynote speakers, or liaising with the Italian Consul General as appropriate.

Interestingly, Melbourne and Milan have a sister-city relationship, and for the last 3 years, we have been working on a strategic partnership between Lombardy and Victoria. Stay tuned!

The pandemic has had a daunting impact on global trade. To what extent has the pandemic affected ICCI's work?

There has been a great impact, which has almost totally curtailed our ability to run



Luca Scribani-Rossi

in-person networking events. In 2020, we lost members, particularly in hospitality. But it gave us the opportunity to reinvent ourselves. For example, we ran online events such as masterclasses in making pizza, arancini, and risotto. We also had a mentoring program for small to medium enterprises, and these represented sectors such as defense, aerospace, medical technology, and pharmaceuticals. I'm

happy to report that we successfully mentored six companies. In 2021, ICCI posted the biggest profit in several years.

When most people think of trade between Italy and Australia, they think of luxury goods like cars, fashion and food. How accurate is this perception?

“Made in Italy” is synonymous with quality, beauty, and ingenuity. I believe there is an opportunity for Italian organizations to promote things that are not as well-known but are equally impressive. Italy has strong aerospace and defense industries; also, it is advanced in medical technologies, waste management, and infrastructure. The companies We Build and Ghella are involved in Australian projects such as the Snowy Hydro 2.0. in New South Wales and the North-East link in Victoria. There’s a company from Lombardy that recycles waste into energy, which is part of a strategic partnership in Australia. As context, about 95% of all waste in Lombardy is recycled or transformed into energy. For Australia, where 95% of our waste goes into landfill. Finally,

Italy is a leader in agricultural machinery and storage solutions, one of which we will showcase at an upcoming trade presentation – a new technology that keeps fruit, such as apples or a peaches, fresh for over a year.

In the current global situation, with the war in Ukraine and geopolitical power shifting in the Asia-Pacific region, what are some of the key opportunities and risks for global trade?

With the geopolitical landscape changing rapidly, there are risks and opportunities. Accurate forecasting and the ability to plan for different scenarios would be, in my opinion, key success factors in moving forward. I think that every business needs to become a lot more agile in reacting to sudden change. During COVID-19, many businesses suffered or shut down, while others transformed and even improved.

What do businesses or organizations need to have in place to ready themselves for global trade?

Businesses need to avail themselves of all the skills they can afford – financial, political, strategic, organizational – businesses cannot survive today without these skills. Consultants are pivotal as it’s not possible to have all requisite skills in one organization. Businesses cannot have the “she’ll be right, mate” attitude. Governance structures need to be implemented and reviewed regularly. The right people for the job need to be employed. The chairperson needs to create an honest, transparent, and professional culture. Lead by example, rather than imposing a vision without consultation, teamwork is critical.



I was impressed to find out that you're an Olympic champion. Tell us a little about your personal journey from world-class athlete to global business leader.

I started shooting when I was 11. Los Angeles was my first Olympics, where I won bronze in skeet shooting. I competed in Barcelona and Seoul and came seventh both times. Then, I “did an Ash Barty” – at age 32, I won the Italian national titles, and announced my retirement at the medal presentation. I had two children with another on the way. I had to choose between work, family, and sport. Well, not choose, but evaluate whether I could give 100% of my effort to all three. The answer was “no.” So, I stopped competing and became a technical director for the Italian 1996 Olympics team.

I came to Australia without a job or a plan, just my family. I was asked to train the Australian Sydney Olympics team. Then, I was given the opportunity to work with Beretta Australia by Mr Beretta himself, who was visiting Australia. I had worked for them in Italy, and he was keen to see improvements in Beretta distribution. I presented him with a business plan, and the rest is history.

Later, I became familiar with the Chamber. I was reluctant to be the president at first, but once I took it on, I gave it my all.

You have just stepped down as president of ICCI. What do you think is your most important legacy?

I stepped down last night and am now vice-president for the next year. I intend to help the new president ease into the role.

I feel I have contributed to the Chamber. It wasn't really functioning – to the detriment of trade, business relationships,



Luca Scribani-Rossi, Olympic champion

and networking. I believe I have put together a very cohesive board. Together, we have been able to establish a Chamber that is respected and is in a solid financial position.

Relationships with local and state government, the consulate, and embassy have never been stronger. This did not happen overnight – it's a reflection, not only of the board but also efforts by the previous Consul General to support the Chamber. Now we have a very dynamic new Consul General in Hanna Pappalardo.

With the Chamber in good form, I'm sensing renewed interest from Italian companies like Iveco, Leonardo, and Fila. I'm handing over the presidency to somebody who can start from a good base and grow it from there. That's my legacy; of course, acknowledging the efforts of all the team around me, the CEO, the board, the corporate partners, and the institutions involved.

EUROPE AT THE CENTER OF GLOBAL CRISIS

A FRAGILE POLITICAL LANDSCAPE

by **Bruno Mascitelli**

Honorary Professor Bruno Mascitelli provides a commentary on the European response to the unfolding crisis with conflict in Ukraine and its impact on global equilibrium as well as Australia.



European Commission

As in previous times in history, Europe is again at the core of global attention and crisis. This time the invasion of Ukraine by Russia has put the spotlight on European fragile borders and historic tensions. The European Union (EU), an entity poorly understood outside of Europe, is taking a forceful approach in seeking to punish Russia, something it is often accused of being unable to do given its association of 27 member states.

Europe is again at the center of global attention, in particular, giving rise to global uncertainty. After more than a decade of difficulties in Europe with

economic and debt crisis, Brexit, the rise of right-wing populist governments, the COVID-19 pandemic and response came the Russian invasion of Ukraine which further destabilized what is commonly termed “the old continent.”

Within Europe, rarely has the EU, primarily lead by the European Commission and its main voice, Ursula Von Der Leyen, been so forceful and outspoken: first with its Green Deal Investment Plan announced in January 2020 (investment in the environment) and soon after with the poor COVID-19 response and the need for coordinated European health

and economic recovery response. Then came the Russian invasion of Ukraine and the outspoken voice by Von Der Leyen in proclaiming Ukraine as “one of us” in her 4 May 2022 speech at the European Parliament Plenary on the social and economic consequences of the EU of the Russian war.

A different tone was set from the past. The EU positioned itself to be a player in this war, engaging in activity of delivering arms, unprecedented in its history. As we have seen through our media channels, calls have been made for Ukraine to quickly join the EU, sidestepping many of the processes and delays – which may actually happen. This would be the quickest accession of any nation into the EU since it was established. The other nations – in the Western Balkans (Montenegro, Albania, Serbia, and North Macedonia) and two as potential candidates (Bosnia and Herzegovina, and Kosovo) – were clearly unimpressed by this change of procedure given the holding pattern over years experienced by most of these countries in relation to joining the EU.

From my perspective as a long-time scholar in the field, the EU as an intergovernmental arrangement is poorly appreciated and poorly understood generally. Now over 70 years of existence since its first days in the post-war period with the 1951 Coal and Steel Agreement between the original six members (France, Germany, Italy, Belgium, The Netherlands, and Luxembourg), its first agreement was to coordinate the war industries of coal and steel as one mode of avoiding war in Europe from within Europe. The strongest voice often heard about the legitimacy

and success of the EU is the message that the EU was built on the prospect of peace.

We have all watched how, throughout the following decades, the European entity grew with new member states joining reaching 28 states in 2013, with Croatia as the last to join. In 2016, the EU saw its first defection with the United Kingdom, after deciding to exit in its referendum, beginning the complex and messy procedure of leaving the EU after joining in 1973. In 2002, eligible countries within the EU coordinated their efforts to introduce a single currency – the Euro, alongside an open border, free movement, and a single market – all of which have helped member states to grow their trade and people exchange to levels unseen in their history.

As a case study, it would seem that many Australians think of the EU as a place to travel freely with relatively open borders, a simple and single currency, and EU flags everywhere, possibly even on a European passport. Also, Australians rarely pay much attention to the EU and their attention



span rarely leaves United Kingdom affairs. This was slightly improved during the Brexit process (2016–2020) but only just. No media entity has a correspondent in Brussels, and the few Australian news correspondents that exist are located in London. It will be interesting to see how the Australian media could possibly have their finger on the European pulse now that the United Kingdom is out of the EU. By the way, Australian diplomacy in Europe will also be struggling to understand what is going on in the EU now that the United Kingdom is out. This was aptly noted by the Australian Institute for International Affairs in June 2017:

Even though Brexit is undoubtedly a new phenomenon, the fact that it features so prominently in the discussion reflects the long-standing role of the UK as primary entry point to Europe for Australia. This historical centrality of the UK in EU-Australia relations partly explains the current concerns about ‘the future of the EU’. Indeed the ‘uncertainty’, as noted above, is not only for the EU itself, but rather about how Australia can relate without a UK gateway. ‘Insider’ respondents backed this up somewhat, suggesting that the EU is portrayed rather negatively in the Australian media, not least through reports from the UK.

One of the important activities which maintains a thread of connection with the EU from Australia is the Free Trade Agreement currently being negotiated. Negotiations formerly opened in 2018, covering a wide array of trade and services exchanges to provide better access

to each other’s markets. The background to this relationship in relation to some sectors, such as agriculture, is the notion that Australia lost significant access for its agricultural products to European markets in the 1970s, and this soured relations between the two for decades. Further adding tension between Australia and the EU was the AUKUS submarine decision of 16 September 2021, the tripartite defence technology agreement promising to deliver at least eight nuclear-powered submarines to the Royal Australian Navy, and one of the best-kept secrets in Australian political history. In doing so, Australia annoyed France by rescinding the submarine contract with France, resulting in the liar accusation against Prime Minister Scott Morrison from President Macron: “I don’t think, I know.” This contrast has reverberated in EU-Australia relations and resulted in delaying discussions on Free Trade negotiations. Many would like to see these negotiations sped up and for these to be as quick (and superficial) as the Australia-UK Free Trade Agreement.

Rarely are European events off the front page of global news and the current period is no exception. However, it is imperative that there are changes to coverage of global events, particularly, what is happening in Europe during this critical time. The means to understand European events is challenging when there is poor and superficial coverage provided by media organizations: one hopes this will change. As the Australian example illustrates, having access to limited information can mean that major developments end up catching us by surprise, resulting in being underprepared.

BEIJING IN THE MEDITERRANEAN SEA

IMPLICATIONS FOR THE ITALIAN MARITIME SYSTEM

by Peter Figelj

In the 21st century, Beijing has enjoyed a significant economic boom, opening an era of opportunities for China. China is moving from a rural country to a nation competing for its role in the international arena. Aspirations to consolidate economic and political power are fundamental to the Belt and Road Initiative. Peter Figelj provides us with an insight into his 2020 study on this very topic.

Made up of the Silk Road Economic Belt and the Maritime Silk Road, the Belt and Road Initiative (BRI) combines infrastructure projects launched by President Xi Jinping in 2013, with an estimated of projected spending of USD\$4–\$8 trillion over the following 5 years (as reported by Freyemann in 2021). This huge global BRI framework indirectly challenges the Italian maritime system.

According to Fardella and Prodi in 2017, through investment in the Port of Piraeus, the Chinese presence is made apparent in the Mediterranean region. There are consequences on the Italian maritime system. As Rhode explained in 2021, Greece joined the BRI in 2018, and today Beijing presents the Port of Piraeus as a win-win project and as a flagship of the BRI. Within the maritime network, Greece is a “bridge country,” suggesting that it has a strategic transshipment role for the European area (as Yang wrote in an article for *Complexity* in 2011).

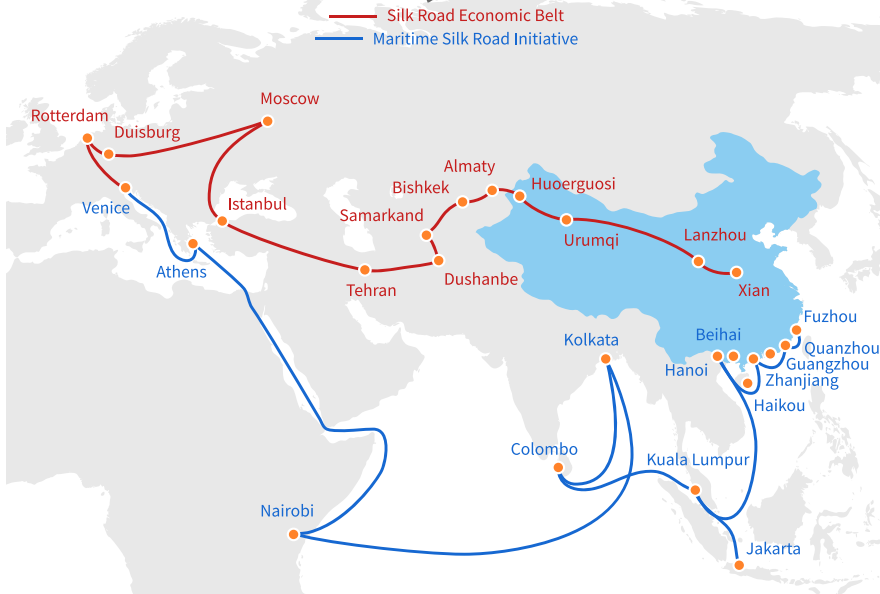
What does all this mean for Italy? Italy is a “core country” within the European maritime network and acts as a “ship distribution center” in the European-



Beijing

Mediterranean region (to quote Yang again). According to the World Bank, the container port traffic in Italy in 2019 was 10,120,001 TEU (unity measure for cargo capacity); in the same year in Greece, it was 5,992,400 TEU, the container port traffic in Greece grew by 5,057,324 TEU from 2009 to 2019, while in Italy, it grew only by 587,539 TEU. The Port of Piraeus competes not only with the complex Italian port system but also

ONE BELT, ONE ROAD



with Saudi Arabia and the United Arab Emirates. Nonetheless, since the China Ocean Shipping Company undertook operations, the Port of Piraeus it reported a remarkable growth of 195.7% during 2007–2017 (as reported by Rhode in 2001 in *Diplomacy & Statecraft*).

According to Apostolopoulou in 2020, during the visit of the former Greek Prime Minister Alexis Tsipras to Beijing in July 2017, Xi Jinping announced that the Port of Piraeus would become the largest container transshipment harbor in the Mediterranean: a crossroads of sea-land transportation, an international logistic distribution center, and a crucial pivot of the BRI. Using the terminology “international logistic distribution center,” Xi challenged other actors in the region, including Italy. Lastly, the Port of Piraeus is not only growing in size, but it is also changing in nature. If China’s plan to connect it to Budapest via high-

speed train succeeds, the port will be transformed from a transshipment station into becoming China’s main gateway for Central and Eastern Europe.

Italy is the only big European economy involved in the BRI through a memorandum of understanding signed in 2019, yet no specific projects were identified nor completed (as detailed by Ghiretti in 2021 in *Antipode*). The non-legally binding agreement was signed by a coalition government, whose lead participants included the Five-Star Movement (Movimento 5 Stelle) and the right-wing League Party (Lega Nord). However, as reported by ANSA in 2021, given a period of changes on the international landscape and the appointment of Mario Draghi as prime minister in February 2021, Italy seemed to cool in its openness toward China. However, in relation to this new context, from a business and trade point of view, Italy needs to proceed with caution in any further expansion of the Port of Piraeus, improving its port facilities and capacities. My research proposes that political and business decisions to connect existing ports with efficient infrastructures, aiming to attract new foreign investments to stimulate competition and improve facilities, enhancing the connections of national infrastructure networks with other European economies, would promote Italy as a regional hub for transshipment and systemic value creation.

A good example is the Port of Trieste. It terminated a deal deemed to lack substantial financial benefits, between the China Communication Construction Company and the Port Authority of the

Eastern Adriatic Sea – the deal aimed to sell Italian wine in China, with a promise of investing in the infrastructure of the Port of Trieste and the construction of a joint railway terminal in Slovakia. However, after political turmoil and unsuccessful business attempts, the Trieste Port Authority then embarked on a deal with the German company Hamburger Hafen und Logistik. The company was attracted by efficient railway connections with Northern Europe and future projects to implement them, exploiting the port with trains 750 meters long and directly connecting the port to the nearby highway. The planned investments amounted to EUR€400 million (according to Ghiretti in 2021).

In an increasingly globalized world, with new rising actors in each sector, the limited size of Italian ports is a potential issue for the maritime sector. Nevertheless, each port has the potential to develop and improve its specific strengths. There is scope for land transportation networks such as highways and railways to be further enhanced and linked to different ports, connecting them to the rest of the European transportation networks. This should increase efficiency of investments and reduce transportation time and costs, as well as port management expenses. In summary, the main concern with the BRI appears to be that Italy may lose the opportunity to exploit possible advantages generated by enhanced global connectivity and of facing the rising competition due to domestic weaknesses and the risk of becoming logistically ever more marginal as a consequence. Hopefully not.



Port of Trieste



Port of Piraeus



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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.



Undercover

the

IDENTITY AND BELONGING IN A GLOBAL WORLD OF CHANGE

Identity and belonging are two important ingredients in understanding who we are and how we walk on this Earth. For many of us over the past several years, particularly during the pandemic and resulting periods of isolation, our identity and sense of belonging have been tested.

The cover image for this issue of *Segmento* depicts the complex notions of identity and belonging through the powerful visual of a woman in a gown moving through the water, toiling with the weight of the gown and the force of the water as she tries to understand who she is and where she is.

She is a faceless woman. This symbolizes the challenges we each may have experienced in understanding who we are during various periods of our lives and what we identify with, as we still continue to move forward. Grappling with a sense of belonging is also characteristic of the human condition, and this is suggested through the image of a lone woman, arms outstretched trying to grasp something stable as she moves forward despite the impediment of the luxurious gown that adorns her, and the resistance of the water – so clear and beautiful, but dangerous. Only her head is above water. We know it is, but we do not see it.

Many of us, if not all, learn more about ourselves and our priorities as a consequence of our experiences or as a result of periods of difficulty in our lives (for some even over the last few years of the pandemic). The interplay of light and shade. We often come to understand a little more about who we are or what we want to be; also, our priorities, what brings us to a sense of belonging (our family, friends, our work colleagues?) through adversity. Certainly, our appreciation is heightened in periods when we are tested. For many, our identity and belonging are discovered or rediscovered in periods of struggle. The lone woman labors as she tries to stabilize herself in the water, searching for a core sense of place in the world (belonging) and her identity, as suggested with her one foot tenuously poised on the ground while she breathes above the water level: earth, water, air.

The cover image itself was taken in a swimming pool using a simple underwater housing for the camera. A key difficulty, aside from holding one's breath, was buoyancy, but weights around the model helped in that respect. For camera buffs, the image was taken using the pool light and constant light above the pool. Camera settings were Shutter speed 1/25s @ F2.8, lens 24mm, ISO 1,400. There is no marbling of the water as the image was shot after sunset. Post-processing filters/textures were added.





This image of a woman with a hat obscuring her face depicts the fragility of a person, yet her stance speaks of strength and confidence, almost as if declaring, “I am standing strong on the ground, yet I can’t look you in the eye. I don’t really know who I am, or I will not show you who I am.”

During periods of isolation and lockdowns during the pandemic, we had time to reflect on what was important and who we were. Some days, this was not so evident as we struggled with isolation and insecurity. I tried to depict these feelings with the image of a man sitting on a seat, his face blurred as he tries to understand who he was/is and where he belonged/belongs.



This image juxtaposes the images of the two women sitting in a chair: one looking through a cage symbolizing capture and loss of who and where they are, the other sitting forward and confident in who they are and where they belong. While the images may depict or evoke other feelings in the viewer, there is no doubt that I, like every individual, needs to understand who I am and where I want to belong.



Interestingly, there are moments of absolute elation, when you feel liberated to be yourself. This feeling of utter freedom, joy in movement, rising to potential of the self – unshackled and liberated from a cage – has been captured so beautifully in this photo. The cage, whether self-imposed, created by others, or, more often, an interplay of both, has a door, which can be flung wide open. Once free to be yourself, there is nothing but sheer jubilation.



Canberra ACT Dante Alighieri Society

FESTA DELLA REPUBBLICA

5 June, from 10am to 4pm
The Italian Cultural Centre, 80
Franklin Street, Forrest, ACT 2603

Canberra ACT Dante Alighieri Society

PIER PAOLO PASOLINI BY GINO
MOLITERNO

Cultural presentation.

16 June at 8pm
The Italian Cultural Centre, 80
Franklin Street, Forrest, ACT 2603

Cammeray NSW The Italians 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 at 8pm
Auditorium, North Sydney Leagues Club, 12 Abbott Street, Cammeray, NSW 2062

Griffith NSW Quattro Events

GRIFFITH ITALIAN FESTIVAL

Organized by Quattro Events, the Griffith Italian Festival is a fun-filled afternoon bringing people together to embrace and celebrate Italian culture in Griffith. Come along to enjoy locally made Italian food and wine, live music, and entertainment for all ages. A portion of the ticket proceeds go toward local charities.

27 August from 12pm to 6pm

Tickets on sale now:
children under 10: free
children 10–17: \$15
adults: \$25!

Yellow Tail Park, 647 MacKay Ave,
Griffith, NSW 2680

Sydney NSW Italian Cultural Institute in Sydney

DANTE AT THE OTHER POLE –
DANTE ALL' ALTRO POLO

This exhibition of rare books and special collections curated by Nerida Newbigin and Julie Price showcases Dante's work and materials, highlighting the intersection of the poet's monumental contribution to our cultural heritage and the ways in which Australian intellectuals and creative artists have responded.

Event organised in partnership with the Fisher Library of the University of Sydney.

Open until 18 June 2022

Free entry

Fisher Library (Level 2 Exhibition Space)

Sydney NSW Italian Wine Society

ITALIAN WINE STYLES
MASTERCLASS

In this masterclass, you'll venture into some new flavours with beautiful names like frizzante, classico, and unfiltered. Just pure deliciousness in every sip! This event is presented by Daniel Marcella, founder and principal sommelier at the Italian Wine Society.

For further information, visit
<https://italianwinesociety.com.au/>

25 June at 6:30pm

Tickets: \$160.00

Bayswater Fine Wines, 77
Bayswater Rd, Rushcutters Bay, NSW
2011



For
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Sydney NSW The Italian Cultural Institute in Sydney

ITALIAN CONTEMPORARY CINEMA

This series of feature films provide a vision of Italy at the dawn of second decade of this third millennium:

- 1 July: The Beautiful Things by Agostino Ferrante and Giovanni Piperno
- 5 August: Heavenly Body by Alice Rohrwacher
- 7 October: A Special Day by Francesca Comencini
- 4 November: The Complexity of Happiness by Gianni Zanasi.

Event organised in partnership with the Casula Powerhouse Arts Centre

Bookings essential:

<https://www.casulapowerhouse.com/visit/italian-film-series>

Free admission

Casula Powerhouse Arts Centre, 1 Powerhouse Rd, Casula, NSW 2170

Ingham QLD Australian Italian Festival

THE 2022 AUSTRALIAN ITALIAN FESTIVAL

On this weekend, 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 *nonnas!*

4 and 5 June

TYTO Parklands, Ingham, QLD 4850



Cairns QLD Cairns Italian Festival

Join this significant regional cultural event that honours the Italian immigrants that left their homeland in search for a better life and future in Australia. Generations of Italians have made Australia and Far North Queensland home and changed the face and future of the North Queensland region in farming, business, and development.

Cairns Italian Festival promises world-class entertainment, fun, and culinary delight.

For the full program of events and to buy tickets, visit

<https://cairnsitalianfestival.com.au/>

From 28 July to 6 August



Ballarat VIC Ballarat Italian Association

FESTA DELLA REPUBBLICA ITALIANA - ITALIAN REPUBLIC DAY 2022

The Ballarat Italian Association proudly presents a dinner dance in celebration of the freedom of Italy and culture, highlighting traditional Italian cuisine and live music by a Melbourne-based band, Bella Ciao, performing a repertoire from the Italian Peninsula of the 40s, 50s, and 60s.

4 June from 5:30pm to 10:30pm

St Patrick's Cathedral Hall, 3 Lyons Street South, Ballarat, VIC 3350

Melbourne VIC CO.AS.IT

ROMANCE AND GLAMOUR, MIGRANTS AND MAVERICKS.

Explore the history of Italian food on walk around Melbourne with Dr Tania Cammarano.

The cost includes coffee, biscuits, a glass of wine and antipasto.

Walk length: 3 kilometres;

terrain: generally flat;

max: 15 participants.

To register:

<https://www.coasit.com.au/events/events-archive/837-cammarano-2022>

28 May to 17 September

From 2pm to 5pm

Registration essential

\$70.00

189-199 Faraday St, Carlton VIC 3053

Melbourne VIC CO.AS.IT

PELLETTIERE: LEATHER MAKER EXHIBITION

Come on a journey to celebrate the proud history and current perspectives on leather work and art in the Italian-Australian community. A collaboration between artists Lis de Vries and Sue Manski, with Vince Larosa, from Larosa Leathergoods, this exhibition presents the practice and art of leather craft: the people, sights, sounds, and creations of makers, artists, and artisans.

FROM 17 May TO 31 July

Tuesday to Friday from 10am to 5pm

Saturday from 1pm to 5pm

Free entry

189-199 Faraday St, Carlton VIC 3053



Melbourne VIC CO.AS.IT

BLACK ITALIA

The last event of the series Black Italia, presented by Dr Margherita Angelucci, is Writing Black Italia: from Postcolonial Literature to the Future. The series explores themes connected to Blackness in Italy and in the Italian diaspora, responding to the growing interest for new articulations of Italian identity and culture, and expanding the definition of who is an Italian and what is Italian culture.

16 June from 6:30pm to 8pm

189-199 Faraday St, Carlton VIC 3053



Melbourne VIC Dante Alighieri Society Melbourne Inc.

THE GREATEST ITALIAN MODERN POET: GIORGIO CAPRONI

Conference in Italian by John Lando.

Information:

dante.alighieri.melbourne@gmail.com

19 June from 2:30pm to 4pm

Free event

Registration essential

189-199 Faraday St, Carlton VIC 3053



Melbourne VIC Dante Alighieri Society Melbourne Inc.

POLITICS, POWER AND PRINCES: IL PRINCIPE DI MACHIAVELLI

Course in Italian presented by Dante Alighieri Giovanni, with Nicholas Sgro-Traikovski.

Information:

dante.alighieri.melbourne@gmail.com

Starting July

\$180 per person

189-199 Faraday St, Carlton VIC 3053



Melbourne VIC Dante Alighieri Society Melbourne Inc.

DANTE'S DIVINE COMEDY 2022 - INFERNO AND PURGATORIO

10-week reading course in English presented by Dr Simon West

Information:

dante.alighieri.melbourne@gmail.com

September/October

189-199 Faraday St, Carlton VIC 3053

Melbourne VIC Victorian Opera

IL MAGO DI OZ

Inspired by *The Wizard of Oz*, Italian composer Pierangelo Valtinoni reimagines 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

Saturday 27 August at 7:30pm

Tuesday 30 August at 7:30pm

Palais Theatre, Lower Esplanade, St Kilda, VIC 3182

Mildura VIC Australian Calabrese Cultural Association (ACCA)

2020 CALABRESE OF THE YEAR

Award Dinner. A night to honour and celebrate a notable Calabrese for their achievements.

Booking and information

austcalabreseculturalassoc@gmail.com

4 June, 2022

Tickets \$145 (all inclusive)

Mildura Club DaVinci

498 Deakin Ave, Mildura

Singapore Embassy of Italy

A PHOTOGRAPHIC JOURNEY THROUGH ITALY

The photography exhibition ItaliAE, organized by the Embassy of Italy in Singapore, supported by the Ministry of Foreign Affairs and International Cooperation, and with Alinari and Fondazione Alinari as partners, will take you on a photographic journey through Italy with the images of Alinari Foundation, the oldest photographic agency in the world.

From 18 May to 15 June, from 3pm to 9 pm

Visual Arts Centre, 10 Penang Road, #01-02, Dhoby Ghaut Green, Singapore 238469

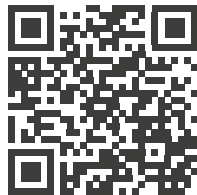
From 20 May to 17 June from 12pm to 7pm

National Library, Level 9 Promenade, 100 Victoria Street, Singapore 188064





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

FEATURING GABRIEL ARATA



Carissimi lettori,

I am Gabriel Arata. The year 2020 marked the beginning of my wonderful adventure with the magazine.

About me: I was born in Florence 44 years ago. I describe myself as a bit of a loner. On a cold night of 33 years ago, I suddenly woke up, gripped by an uncontrollable stream of consciousness and I wrote my first poetry. It was the first sign that my life would always gravitate around art. Now, not a night goes by without my leaving a notebook and pen on my bedside table to jot down my thoughts.

In Italy, I have worked in video production for several projects, including writing and directing a Web series; however, despite my profound

love for Italian culture, I felt that I had to travel. Hence, 7 years ago, I moved to Melbourne, where I met my wife, a companion for life. She is Japanese, and with her, I share another great passion – Japanese culture. Being so far from our families, we’ve blended into something special: a thrilling cauldron of cultures, which makes Melbourne the perfect home for us.

Beside writing for *Segmento*, I host *The Magic Box*, a podcast about movies, for Radio Italiana 531, based in Adelaide, South Australia. Currently, I’m working on my first novel, something I’ve been meaning to do for a very long time. In the meantime, I’ll continue to write for *Segmento* readers.



The Magic Box with Gabriele Arata



the_magic_box_cinema

Parla Italiano HOW MANY WORDS DO YOU KNOW?

DID YOU KNOW ?

It was only in 1861 that the language that we have come to know as standard Italian became the official language. Of course, the many dialects add to the color and cultural richness of Italy, which is made up of 20 regions.

Test your knowledge of Italian words. How many of the 20 words reflecting this issue of *Segmento* do you know?

LA COMUNITÀ	<i>Republic</i>
LA CUCINA	<i>Identity</i>
L'EDUCAZIONE	<i>Kitchen, food</i>
LA FAMIGLIA	<i>Opera</i>
LA FESTA	<i>Community</i>
IL GIUDICE	<i>Passport</i>
IL GRUPPO	<i>Family</i>
L'IDENTITÀ	<i>Winter</i>
L'INDIVIDUALE	<i>Education</i>
L'INVERNO	<i>Judge</i>
LA LINGUA	<i>Feast, holiday</i>
LE MELANZANE	<i>Stereotype</i>
LA NAZIONE	<i>Individual</i>
L'OPERA	<i>People, population</i>
IL PASSAPORTO	<i>Language</i>
IL POPOLO	<i>Tradition</i>
LA REPUBBLICA	<i>Eggplants</i>
LA RICETTA	<i>Nation</i>
LO STEREO TIPO	<i>Group</i>
LA TRADIZIONE	<i>Recipe</i>



Siena

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