



Il Centro



Co.As.It. Italian Resource Centre Newsletter

189 Faraday Street, Carlton Vic 3053 Tel: 9349 9022 Fax: 9349 9091

www.coasit.com.au, email: rose@coasit.com.au Vol.19, Issue 4, October 2011

SATURDAY OPENINGS FOR 2011

(Open 10.00 a.m. – 2.00 p.m.)

12th November

Opening hours :

Mon **CLOSED**

Tues 9.00am- 8.45pm*

Wed 9.00 pm- 5.00

Thurs 9am-5pm

Fri 9am-5pm

Note: Late night opening on Tuesday applies only during the school term, and not during the holidays.

Geelong Italian Language Resource Centre

Belmont High School,
108 Gieromoghan Street,
Geelong, 3220

Phone : 5243 5355

This edition of "Il Centro" is published by Co.As.It Italian Resource Centre, Carlton and is compiled by Rose Patti.

Advertising of products and services is not necessarily endorsed by Co.As.It.

Appunti :

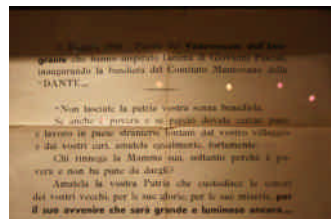
2011 has been particularly exciting with the **Museo Italiano** being in full operation. The educational programs on offer, staff led, self-guided and the Education Kit, have aimed to connect students with Italian immigration history and have explored a range of ideas. Quality programs are conducted for beginner, intermediate and advanced students, both in English and in Italian.

Consequently, it came as little surprise when the **Museo Italiano** was bestowed with the **Archival Survival Award** from Museums Australia for their public programs and education....a fitting tribute indeed.

The last issue of **Orizzonti : Land and Sea** has been especially developed for the *Aeolian Crossings to Australia- a Community's History* Exhibition on display at Museo Italiano from November 19 – December 24, 2011. This exhibition is a concise history of the migration story of one of the largest communities from Sicily to arrive in Australia.

As the year draws to a close, a subscription form for 2012 is enclosed within this Newsletter. Our best wishes for another happy term!

"Non lasciate la patria vostra senza benedirli. Se anche è povera e se perciò dovete cercar pane e lavor in paese straniero, lontani dal vostro villaggio e dai vostri cari, amatela egualmente, fortemente."



Inscription from Museo Nazionale dell'Emigrazione, Rome by the poet Virgilio in his book *Vademecum dell'Emigrante Mantovano*.

Receipt No. _____



This Order Form is also a Tax Invoice for GST purposes
Co.As.It Italian Assistance Association ABN 85 005 596 485

CO:AS:IT

- **School/ Teacher Subscription \$110.00 (inc GST)**

Name of School: _____

Please print clearly the e-mail addresses to which you would like all correspondence to be sent. (This is the main form of communication.) If there is insufficient space use back of this form.

Postal Address: _____

Suburb: _____ State: _____ Postcode: _____

Telephone: _____ Fax: _____

Locational Address: _____

Suburb: _____ State: _____ Postcode: _____

Please list names of all teachers who may use this borrowing card

Funding Source:

- Catholic primary
- Catholic secondary

- State primary
- State secondary

- Independent primary
- Independent secondary

DEET Regional Zone / CEO Diocese: _____

N.B.: SCHOOL SUBSCRIPTION CONDITIONS MUST BE SIGNED OVERLEAF

NON PAGA IL PERMICO PER IL PRESTITO

School Subscription Conditions for Italian Resource Centre

I, the undersigned, hereby apply for subscription of Co.As.It. Italian Resource Centre Library for the person/s named above.

Whilst a subscriber of the Library I agree to:

- Take responsibility for all items issued on the subscription card until returned to the library and discharged by library staff.
- Accept responsibility for the choice of library materials if intended for applicants under 18 years.
- Pay replacement and processing costs for any item/s lost, destroyed or damaged by any cause while on loan, except such damage as is caused by reasonable and fair use.
- Notify the Library Staff immediately if the subscription card is lost.
- Pay the cost of any fine incurred for overdue materials.
- Use borrowed materials only for educational purposes within the above named school, and not for profit.

Failure to comply with these conditions may result in the suspension of access or borrowing privileges. I have read and understood the borrowing conditions and agree to abide by them.

SIGNATURE/S: _____



Conditions for viewing material at the Italian Historical Society

1. The IHS reserves the right to refuse access to its collection
2. Smoking, eating and drinking is not permitted in the IHS.
3. No ink may be used in the archive, use pencil only. Computers may be brought in and used at the discretion of the IHS.
4. All archival material must be handled with care. Do not write on the material or trace illustrations or maps. Do not fold documents or place books face down. Do not lean on material or place other documents or objects on the material.
5. No material may be removed from the archive.
6. It is the responsibility of persons requesting a copy of material (Other than small amounts for the purposes of research) to first have permission from the creator of the document.
7. Use of cameras or scanners in the IHS is forbidden.
8. Copying and reproduction of materials in the IHS archive are subject to charges.
9. The material is not to be absorbed into another repository nor added to any database without the written consent of the Italian Historical Society.

SIGNATURE OF USER _____

Please make cheques payable to Co.As.It. and mail to:

Co.As.It. Resource Centre
Subscriptions
Level 1, 189 Faraday Street,
Carlton, Victoria 3053

OFFICE USE ONLY

Card Barcode:

Cheque No:

Receipt No:

Paid Cash:

Date Processed:

Dimmi, Dimmi



Poetry

Poems, chants and rhymes can be such fun texts, but in second language acquisition can become problematic. Complex grammatical structures, advanced vocabulary and sophisticated use of language often render them difficult for classroom use. However, they need not be disregarded completely, as it is a matter of choosing the appropriate poem to suit the needs and level of your students. Following is a selection of “user friendly” poems selected from various sources for both junior and senior students. Co.As.It. Resource Centre has a wide range of poetry books providing many other alternatives.



1. Filastrocca

A un gatto dissi : “Ciao”,
Lui mi ripose “Miao”.

A un cane dissi : “Ciao”,
Lui mi rispose : “Bau”.

A un lupo dissi : “Ciao,”
Lui mi rispose : “Uau.”

A un uomo dissi : “Ciao,”
Lui mi rispose : Ciao.”

Adapted from R. Piumini, *Albero Alberto aveva una foglia*, from “*Un, due, tre: Italiano per stranieri : 1*” by Marina Falcinelli et al, Le Monnier, Florence, 2003.

2. Filastrocca

Uno due tre quattro
Dopo un fiore ce n'è un altro.
Tre quattro cinque sei,
Fiori belli, fiori miei,
Cinque sei sette otto,
Sopra il fiore, cosa sotto?
Sette otto nove dieci :
Sotto i fiori le radici.

Roberto Piumini, *Albero alberto aveva una foglia*, from “*Un, due, tre: Italiano per stranieri : 1* by Marina Falcinelli et al, Le Monnier, Florence, 2003.

3. Al supermercato

Antonio è andato al supermercato
E sapete cosa ha trovato?
Ha trovato proprio di tutto :

Uova cipolle cipria e prosciutto,
Cose da bere a da mangiare
Cose per scrivere e per suonare
Per essere brutti e per essere belli
Per cane e gatti, polli e fringuelli...

Antonio è andato al supermercato
E sapete cosa ha trovato?
Ha trovato proprio di tutto.

Lia Martini, *L'omino delle filastrocche*, , from “*Un, due, tre: Italiano per stranieri : 3* by Marina Falcinelli et al, Le Monnier, Florence, 2003.





4. Filastrocca per i nonni

Ci sono delle cose
che solo i nonni sanno,
sono storie più lontane
di quelle di quest'anno.

Ci sono delle coccole
che solo i nonni fanno,
per loro tutti i giorni
sono il tuo compleanno.

Ci sono nonni e nonne
che fretta mai non hanno:
nonni e nipoti piano
nel tempo insieme stanno.

Mela Cecchi, Bruno Tognolini, Filastrocche e canzoni della Melevisione, RAI-ERI, from "Il Nuovo Tutto Esercizi Italiano", Giunti Scuola, Firenze, 2008.

5. Ho due occhi....

Ho due occhi per guardare,
due orecchie per ascoltare.
Ho due mani per accarezzare,
due braccia per abbracciare.
Ho due gambe per camminare,
due piedi per giocare.
Ho il naso per annusare,
la lingua per gustare.
Ho la bocca per mangiare,
la voce per cantare.
Ho la testa per pensare,
il cuore per amare.



Poesia Poetry : poetry for the junior curriculum, by John Lando, Insegna Publishers, Brunswick West, 2005.

6. La settimana del goloso

Lunedì mi gusto una caramella,
e anche una dolce ciambella.

Martedì mi lecco un gelato,
e mi sento bene e tutto beato.

Mercoledì bevo un succo d'arancia
oh come sta bene la mia pancia!

Giovedì mangio un cioccolatino
e salame dentro un gran panino.

Venerdì è ora della marmellata
e una tazza di calda cioccolata.

Sabato è il giorno delle patatine
E un bel sacchetto di noccioline.

Domenica mamma dice "basta!"
e devo mangiare un piatto di pasta.



Poesia Poetry : poetry for the junior curriculum, by John Lando, Insegna Publishers, Brunswick West, 2005.



7. Filastrocca del Treno

Ecco il treno
lungo, lungo,
che attraversa la città.

Corre, corre sui binari
Fischia, ferma e se ne va.

Lo vedete, lo sentite
Ecco il treno, eccolo qua.
(Anonymous, source unknown)

8. Lo scherzo

Una volta dentro un sacco
c'era un bellissimo pacco,
e dentro quel pacco,
un altro pacco.

E dentro quel pacco?
C'era un altro pacco
poi un altro pacco,
poi un altro pacco
più piccolino.

E poi?

Oh, ma quanti pacchi vuoi?
(By L. Grossi)



9. La filastrocca di Michele

Michele aveva un gallo
bianco, rosso, verde e giallo
e per farlo ben cantare
gli dava da mangiare
panettone, latte e miele
quel simpatico Michele!
(by Nico Orenco)



10. I colori dei Mestieri

Io so i colori dei mestieri :
Sono bianchi i panettieri
S'alzano prima degli uccelli
E hanno farina nei capelli:
Sono neri gli spazzacamini,
Di sette colori sono gli imbianchini,
Gli operai dell'officina
Hanno una bella tuta azzurrina,
Hanno le mani sporche di grasso:
I fannulloni vanno a spasso,
Non si sporcano nemmeno un dito,
Ma il loro mestiere non è pulito.
(Anonymous, source unknown)

11. La Fontana malata

Clof, clop, cloch,
cloffete,
cloppette,
clocchete
chchch....
È giù nel
cortile
la povera
fontana
malata:
che spasimo
sentirla
tossire!
Tossisce,
tossisce,
un poco
si tace
di nuovo
tossisce.
Mia povera
fontana,
Il male
che hai
il cuore
mi preme.
Si tace
non getta
più nulla;
si tace,
non s'ode
rumore
di sorta:
che forse...
sia morta?
Che orrore!
Ah, no!
Rieccola,
ancora,
tossisce.
Clof, clop, cloch,
cloffete,
cloppette,
clocchete,
chchch...

by Aldo Palazzeschi, from Tante poesie, by edited Roberta Grazzani, Vita e Pensiero Ragazzi, Milan, 1990.



12. La Frutta

L'uva è bianca o nera.
È verde o rosa la pera.
È giallo il melone.
La castagna è marrone.
L'arancia è arancione,
assieme al mandarino.
La mela ha il rosso e il giallino.
È verde il fico.
Ma il colore che preferisco,
È il colore della frutta fresca.
Compresa la ciliegia e la pesca,
La fragola e l'albicocca.
E qui è finita la filastrocca.
(Anonymous, source unknown)



13. Il treno degli emigranti

Non è grossa, non è pesante
la valigia dell'emigrante...

C'è un po' di terra del mio villaggio,
per non restare solo in viaggio....

un vestito, un pane, un frutto,
e questo è tutto.

Ma il cuore no, non l'ho portato:
nella valigia non c'è entrato.

Troppa pena aveva a partire,
oltre il mare non vuol venire.

Lui resta, fedele come un cane,
nella terra che non mi dà pane :

un piccolo campo, proprio lassù....
Ma il treno corre : non si vede più.

By Gianni Rodari, from *Filastrocche in cielo e in terra*, Giulio Einaudi editore, Turin, 1960.

14. Nostalgia

Quando mi trovo in Italia
desidero tornare in Australia,
quando mi trovo in Australia
desidero tornare in Italia.

E così
a poco a poco
muoio di nostalgia;
Italia (Australia) mia!

By Mariano Coreno in *Stelle passanti*, Caramanica Editore, Italy, 2001.

15. Un sogno di gallina

Un gallina fece un sogno.
Ma com'è fatto
un sogno di gallina?
È bianco, tondo, rigido:
non proprio tondo,
tondo, ma allungato.
Appena l'ebbe fatto
glielo presero.
volevano lessarlo
farlo fritto
seppellirlo in un mucchio di farina
lo volevano sbattere, affettare
quel sogno di gallina.
Ma chi l'aveva preso
inciampò:
il sogno cadde
e infranto
si spappolò
disteso
sulla soglia della cucina.
Ah, com'è fragile
un sogno di gallina!



By Roberto Piumini, from *Tante poesie*, edited by Roberta Grazzani, Vita e Pensiero Ragazzi, Milan, 1990.

National Gallery of Victoria Acquires Newly Discovered Renaissance Masterpiece

The National Gallery of Victoria (NGV) has, in its 150th year, acquired a highly important masterpiece by Correggio, one of the most influential figures of the Italian High Renaissance. The newly discovered work, titled *Madonna and Child with the infant Saint John the Baptist* was painted by Antonio Allegri, called Correggio, circa 1514 – 1515.

This rare Correggio is a magnificent example of early 16th century Northern Italian painting. It is an incomparable masterpiece with no other similar work either in the NGV Collection, or any other, public collection in Australia.

The painting was purchased at Sotheby's London sale on 6 July 2011 for \$5.2 million and is the single highest priced acquisition in the NGV's history. Funds for the purchase were generously donated by NGV trustee Andrew Sisson.

The work will be on display at NGV International, St. Kilda Road before expert conservator Carl Villis begins the restoration process next year to remove the old varnish layer, remove old repairs and revarnish the work.

From : http://www.artdaily.org/index.asp?int_sec==11&int_new=49901



NGV Schools LOTE Italian Program

Note : The NGV Schools LOTE Italian program is supported by COASIT.

The COASIT Educator also offers tailor made programs for primary and secondary students, including :

Gallery sessions and workshops integrate Italian art, culture and language. Enquiries about professional learning programs are also welcome. All booked groups receive a complimentary education resource **Dove C'è Arte**.

Italian Collection Tour*

Recommended for P–12

Where there is art, there is...history, fashion, music, design and so much more. Combine language ,art and culture as you observe and discuss works from ancient times to twenty-first century.

Cost \$6

*This program is based on the **Dove C'è Arte** Education resource.

Travels Through Italy

Recommended for P–12

Journey through the Gallery and discover not only the artworks but also the cities and times in which these Italian artists lived.

Cost \$6

La Bella Italia The Beautiful Italy Workshop

Recommended for P–10

Reflect on the works of great Italian Masters and artists and their perspectives on the beauty of Italy. Negotiate your focus from a variety of skills and mediums from chiaroscuro (light and dark) to fashion to create your own work.

Cost \$12 (2 hours)

Don't forget tailor made programs.

Contact **Daniel Torcasio** via email to discuss a program tailored to what you are doing in class.

daniel.torcasio@ngv.vic.gov.au

For bookings:

NGV Schools Bookings

Ph: 03 8620 2340

Weekdays 12–5pm

Fax: 03 8620 2550

ngv.vic.gov.au/learn

edu.bookings@ngv.vic.gov.au



The Banquet of Cleopatra

Spazio aperto

Museo Italiano Cultural Centre Educational Programs

The Museo Italiano will be offering targeted staff led language programs for Primary and Secondary students of Italian. The Programs offered include :

***La storia in valigia* – Exploring Italian migrant stories using material culture Years 5 – 9**

A student centred program that explores, through hands-on exploration of objects, the stories of Italian migrants and their contribution.

Students use comprehension, reading, writing and speaking skills in Italian throughout the workshop. The workshop will cater for all levels of comprehension. Presented in Italian and English.

Museo Italiano Introductory Talk for Advanced level of Italian Years 10 – 12

An introductory talk in Italian about the exhibition with a focus on the contribution and identity of Italians in Victoria and the intercultural exchange between Australians and Italians. The session will focus on key migrant stories and themes within the exhibition and will be followed by a visit to the *Museo Italiano*.

School groups must be booked into the exhibition. Teachers can arrange this by calling the Booking Office at Museo Italiano Cultural Centre on 9349 9080 between 9 a.m. – 5 p.m. Monday to Friday.

*Museo Italiano exhibition is open for school visits from **Tuesday – Thursday** at the following times : 10 a.m., 11 a.m., 12 midday, 1 p.m. & 2 p.m. **Bookings essential, 9349 9018.***

*Staff led programs, **La storia in valigia** and **Museo Italiano Introductory Talk** are available on Tuesday, Wednesday, and Thursday at 10 a.m., 11.30 p.m. and 1 p.m.*

Cost of session : \$66 (up to 30 students) or \$33 (1–10 students)



LA COMICA VARIETY PRODUCTIONS



Keeping our culture alive...

La Comica Variety Productions

New Primary School Show

Un'avventura romana (A Roman Adventure)

Ristorante Mangiabanane and Trattoria Mangiabanane

Still on offer!

Book Now!

Phone : 0409 932 014

Email : Jliotta@telstra.com

Make a Scene Theatre Arts Education

New Commedia dell'Arte Show previewing in December.

Send us an email to find out more!

Commedia dell'Arte Workshops and Performances cover **maschere** (masks), **tipi fisi** (stock characters) and place this important Italian theatre style in a cultural and historical context.

This program is a great way to consolidate or introduce a unit on **Commedia dell'Arte** or **Carnevale**.

It is suitable and adaptable for primary (prep) to VCE students of Italian and/or Drama.

Rosa Campagnaro (Director) is a qualified teacher and together with **Fabio Motta** (Actor) has trained in **Commedia dell'Arte** in Venice, Italy.

Contact :

Rosa Campagnaro (Director)
Phone : (03) 9495 1980
info@makeascene.com.au
www.makeascene.com.au



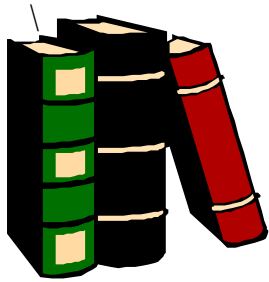
'Spectacular Spettacolo' is an interactive, bilingual Theatre in Education company founded by Lea Porcaro. Due to popular demand, this year they are running two shows, "Time Warp – Part I" and "Time Warp Part II – Dammi il Cinque". If you haven't seen the show, "Time Warp" is the story of Claudia.

Claudia hates doing homework. She thinks it's so unfair that she has to stay in on a beautiful Saturday afternoon and finish her Italian homework when all her friends are out playing in the park. But little does Claudia know that in her school bag, she has an ancient, magical book that can transport her back in time to learn, first hand, all about Italy and some of the different cultural traditions it has to offer. By singing a simple tune with a few simple dance moves, Claudia is transported back to another time where she experiences these wonderful traditions first hand!

From Carnevale to Geppetto's workshop, the Colosseum and a brief trip to the San Remo music festival, Claudia realises that maybe staying in and doing her homework wasn't such a bad idea after all! "Time Warp" is a fun, interactive show with plenty of singing and dancing! For more information or to hear a sample of some of the songs from the show, please log onto:

www.leaporcaro.com.au/spectacular-spettacolo/

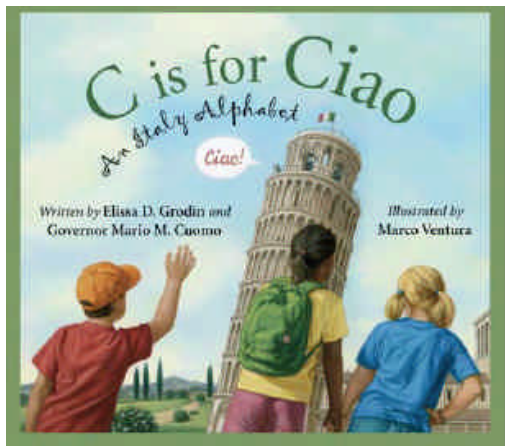
or call Lea on 0432 388 032.



Biblio e Teca

Earth Care : theme cards, LOTE Teaching Aids.

The most recent in the series of theme cards providing vocabulary on the topic of care for the environment. Includes 19 vibrantly coloured cards which include the following words and phrases : ricicla, riutilizza, riduci l'inquinamento, l'energia solare, risparmia l'elettricità, la fascia dell'ozono, proteggi l'ambiente, il cambiamento climatico, il concime organico, vietati i sacchetti di plastica.



C is for Ciao : an Italy alphabet, written by Elissa D. Grodin and Governor Mario M. Cuomo, illustrated by Marco Ventura, Sleeping Bear Press, USA, 2009

This imaginative children's book captures Italy and Italian history brilliantly. Renowned Italians such as Augustus Caesar, Marco Polo and Leonardo da Vinci come to life alongside stunning monuments, breathtaking scenery, and history-in-the-making moments that have shaped Italy. English text.

Uno : primo livello : corso comunicativo di Italiano per stranieri, Bonacci Editore, 1992 (17th edition)

The passage of time has not diminished this text in any way, and it is still very relevant to LOTE learning. The entire kit includes a text book, exercise book, teacher guide and 3 accompanying CDs. Dialogues and texts are authentic, communicative and interesting and provide cultural information. Activities are varied and grammar is clearly outlined. For intermediate students.



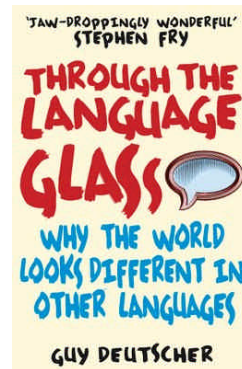
Galucci Series Books and CD

Several new titles have been added to this series : **Virgola, L'Arca di Noe', 44 gatti, Le tagliatelle di Nonna Pina, Viva la mamma and Sei forte papa'**. Books are brilliantly illustrated, making the original songs very appealing to younger students. Several titles in this series are already in our collection and are frequently borrowed.

Cultura in Briciole

Ever wondered about the complexity of the Italian language with its many tenses....try to imagine what a student of Matses (a language from Peru) might feel when making distinctions in his language. The following text is from "Through the Language Glass : why the world looks different in other languages" by Guy Deutscher.

This robustly researched book provides a rich and provocative study of how languages vary and how they influence the way one perceives the world.



"The Matses are a 2,500-strong tribe, and they live in the tropical rain-forest along the Javari River, a tributary of the Amazon. Their language, which was recently described by the linguist David Fleck, compels them to make distinctions of mind-blowing subtlety whenever they report events. To start with, there are three degrees of pastness in Matses : you cannot just say that someone "passed by there" ; you have to specify with different verbal endings whether this action took place in the recent past (roughly up to a month), distant past (roughly from a month to fifty years), or remote past (more than fifty years ago). In addition, the verb has a system of distinctions that linguist call "evidentiality", and as it happens, the Matses system of evidentiality is the most elaborate that has ever been reported for any language. Whenever Matses speakers use a verb, they are obliged to specify- like the finickiest of lawyers - exactly how they come to know about the facts they are reporting. The Matses, in other words, have to be master epistemologists. There are separate verbal forms depending on whether you are reporting direct experience (you saw someone passing by with your own eyes), something inferred from evidence (you saw footprints on the sand), conjecture (people always pass by at that time of day), or hearsay (your neighbour told you he had seen someone passing by). If a statement is reported with the incorrect evidentiality form, it is considered a lie. So if, for instance, you ask a Matses man how many wives he has, unless he can actually see his wives at that very moment, he would answer in the past tense and would say something like *daed ikosh*: "two there-were [directly experienced recently]". In effect, what he would be saying is, "There were two last time I checked." After all, given that the wives are not present, he cannot be absolutely certain that one of them hasn't died or run off with another man since he last saw them, even if this was only five minutes ago. So he cannot report it as a certain fact in the present tense.

But finding the right verbal form for directly experienced events is child's play compared with the hair-splitting precision required when you report an event that has only been inferred. Here, Matses obliges you to specify not just how long ago you assume the event occurred but also how long ago you made the inference.

Suppose you saw wild pigs' footprints on the ground somewhere outside the village, and want to tell your friends that the animals passed by at that place. In English, saying "wild pigs passed by there" is exactly as much information as you have to specify. But in Matses, you have to reveal both how long ago you found out about the event (that is, how long ago you saw the footprints), and how long before you think the event itself (pigs passing by) actually occurred. For example, if a short time ago you discovered tracks that were still fresh, you assume that the wild pigs passed by only shortly before you saw the tracks, so you would have to say :

kuen-ak-o-sh

passed by – happened shortly before experienced –experienced recently – they

"they passed by" (I found out a short time ago, it had happened shortly before that)

If a short time ago you discovered tracks that were already old, you would have to say :

kuen-nedak-o-sh

passed by-happened long before experienced-experienced recently – they

"they passed by (I found out a short time ago, it had happened long before that)

If a long time ago you discovered tracks that were still fresh, you would have to say :



\
kuen-ak-onda-sh

passed by-happened shortly before experienced-experienced long ago-they
"they passed by" (I found out long ago, it had happened shortly before that)

And if a long time ago you discovered old tracks :

Kuen-nedak-onda-sh

passed by-happened long before experienced-experienced long ago – they
"they passed by" (I found out long ago, it had happened long before that)

The Matses system is outlandish by any stretch of the imagination, and nothing quite as elaborate has yet been found elsewhere. Matses show just how fundamentally languages can vary in the kinds of information they oblige their speakers to convey. " (Pages 153 – 155)

Reminder
Museo Italiano Exhibitions
September – December

September 30 – October 30 Lontano cosi vicino – An evocative journey of the regions of Puglia and Sicily through paintings and photography. Artist **Giovanna Chiavola** explores the colour and images of Ragusa through watercolours and **Filomena Latorre** presents a reflective collection of images from Gargano. The exhibition reflects the memory of place that the two artists recall through their art. Artworks are available for purchase.

November 19 – December 24

Aeolian Crossing to Australia – a Community's History – This exhibition is a concise history of the migration story of one of the largest communities from Sicily to arrive in Australia.

Panel discussion of Aeolian migration to Australia, Friday 18 November 10.am. until 12. 30 p.m.
Conference Centre, Museo. To register for this free event contact Paolo Baracchi, email :
ihs.coasit.com.au

Friday November 11, 7.30 p.m

Mal'occhio – The Evil Eye – Exclusive Film Screening and Q and A with director **Agata De Santis**. What happens when you realize that your family is part of a global superstition that is neither spoken about openly or even referred to by name? In this documentary film, Agata De Santis sets out on a quest to uncover the world of the evil eye, where one can become physically ill by another's envious glances. Agata travels to Italy, New York, and to her mother's kitchen in Montreal to decide once and for all if the evil eye is real. Free event.

RSVP : rose@coasit.com.au Phone 9349 9018

