

## Shining silver London



Nautilus Cup, 1595, England.  
Photo courtesy by Theresa Simon

By Angela d'Addamo

On 12<sup>th</sup> July, until 14<sup>th</sup> October, the Wallace Collection will open the doors to a princely exhibition dedicated to the Renaissance silver. This is an unmissable opportunity for collectors, connoisseurs or enthusiasts to see treasures on public display for the first time in many years.

The exhibition consists of 75 works from the Schroder Collection, a private collection among the most important worldwide for Renaissance silver, including masterly historic pieces from Italy, Germany, France and England. The display is a journey through the 16<sup>th</sup>-century intellectual world, with objects often created more for their artistic value than for a practical function, and the sophisticated craft survived through the centuries to war, accident, or change in fashion and religious ideology which so often determined the destruction of silverware, particularly in Italy. The exhibition *Renaissance Silver from the Schroder Collection* has been introduced, during its official presentation at The London Silver Vaults, by the

curator Tim Schroder, writer and historian who has also signed the lavishly illustrated catalogue of the event. The silver expert and international dealer Stephen Stodel, instead, did the honours of the house presenting The London Silver Vaults, which are the seat of a special selling exhibition on display until the 30<sup>th</sup> September: *Collecting to Impress: Inspiration in Silver*. Timed to coincide exactly with the exhibition at the Wallace Collection, this interesting range of decorative pieces, modern and antique, continental and English, could not be hosted but by the house of the world's largest selection of silver for sale.

Collectors or experts, amateurs or just curious, London is offering two incredible windows on the world of ancient and modern luxury, traditional craft and renewed trends. All in shining silver.

## Interview with Pino Ferrara, "father" of Escape in Art

By Giorgio Di Marzo

**Pino Ferrara, inventor and founder of Escape in Art, that is Italian theatre and literature in London, talks to GIORGIOSTUDIO about "his" Group.**

**Dear Pino, what is Escape in Art?**

Escape in Art was formed years ago by some friends who found to share the will of doing something in the art field, even though at amateur standards. The basis idea was born one day that I and my friend Roberto Guerrini, travelling by car, began declaiming poems. Reminiscences from school. "We may form a group and organise recitals" we said each other. No sooner said than done, we invented the name Escape in Art and started with some poetry recitals to which other dear friends participated, like Massimo de Rose and Silvana Camilletti, and Francesco Cinelli who accompanied us by playing his guitar. I want to point out that Escape in Art, more than an association or a club, is a group composed by people who want to make something, with no interest in making a profit. In fact, eventual gains generated by the activities we organise are

donated to charities.

**How was your passion for theatre born?**

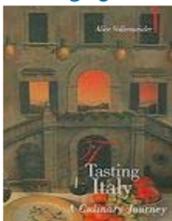
The war was over – I am quite aged! – and a small theatre company was searching for a kid aged eight or nine; and thus my father, who loved theatre, took me for an audition. They chose me immediately. I started acting at nine and since then I have never stopped, even though I have acted more in life than on stage in theatres. After realising that my way was theatre, I decided to study to become a professional. But not always in life one can manage to do what one would. Serious family reasons forced me to leave theatre to get a job that could pay me a salary straight away. I locked in a drawer my dreams bound to theatre and became a bank clerk. It took me thirty-five years before I could reopen that drawer! And I did it in London, firstly by playing again as an actor, and then passing onto direction, thus realising my dreams.

*The interview continues on our site.*



Pino Ferrara.  
Photo courtesy by Escape in Art

## A culinary journey throughout Italy



By Francesco Belli

When I was asked to review *Tasting Italy – A Culinary Journey* by Alice Vollenweider, published by Armchair Traveller, I felt curious and happy. Happy because the culinary and travelling arts – well, are proper arts indeed! – are among my deepest passions; and curious, because if on one hand I am convinced that a foreigner will never be able to deeply understand Italy, on the other – as a good prophet of doubt as I am – I hope to be disproved... also because the authoress has translated into German, among the others, Leopardi and Montale, two mythical figures of Italian

poetry. And many dishes of the Italian cuisine can well be defined as poetry to the palate...

"It takes a long time to get to know Italy well. You need to travel around, visit cities, and experience everyday life in town and country; go to museums, talk to people; make friends, go to the theatre and the cinema, even read the paper and watch television...". Thus the foreword starts, and it is a very true affirmation stressed by the fact that, as reported afterwards, we Italians are more attached to our native towns than to our national flag and therefore each region, and even more each village, has its own dialect and cuisine. And in fact it has to be said that the "Italian" cuisine does not exist: there are the regional cuisines with their endless and delightful local variations. Our authoress highlights that in the Italian restaurants food is better, on average, than in other countries; but rightly her culinary journey is mainly walked through trattorias, taverns and Italian private homes, because it is there that the true culinary tradition resides. And the journey, that the reader will find to be not only culinary but also literary since the very first pages, starts in Como, better, in "The southern arm of lake Como which lies between

two unbroken chains of mountains..." of Manzonian remembrance, with recipes running through the northern regions, such as "Pizzocheri" from Valtellina, the classic "Risotto alla milanese" or "Pesto alla genovese", before getting to Parma, homeland of the King of Cheese: the Parmigiano Reggiano.

And here I have to open an aside: would anybody ever think of translating Stilton or Cheddar in Italian? Obviously not! But the good Tim Beech – who translated the book from German to English – "dared" to translate Parmigiano Reggiano in parmesan... to be pilloried and held up to public mockery! Other mistakes, or perhaps just typo errors, are scattered throughout the book, as well as inadequate translations: the delicious "Pappardelle sulla lepre" of Arezzo are here reported with an improbable *Tuscan noodle dish*: what a horror! If you do not know *pappardelle*, and the same is for any other foreign speciality dish, it does not make any sense to translate it: you have to eat it...

*The review continues on our site.*

## START

ART IS MAGIC FREED FROM THE LIE OF BEING TRUE

Vol 2 Issue 4 - 1 June 2007

FREE!

THE FIRST ITALIAN NEWSLETTER IN LONDON ABOUT ITALIAN ART AND CULTURE

Editor: Giorgio Di Marzo  
Sub Editor: Luisa Terzulli  
Columnists: Walter Ego, Antonio La Cava, Michela Centoni, Angela d'Addamo, Francesco Belli  
Web: www.giorgiostudio.co.uk  
Email: start@giorgiostudio.co.uk  
Tel: +44 (0)7859 983 281  
Fax: +44 (0)20 8800 8706

The editorial:  
a new ST\*ART

The first issue of the new ST\*ART

By Giorgio Di Marzo

Dearest readers, ST\*ART has arrived to a turn: after one year of honoured service in telling about Italian art and culture in London, it is high time it grew up, in all senses. This, in fact, is the last issue of ST\*ART in newsletter format as it will soon be replaced by the new ST\*ART: a magazine! You will find interviews with the greatest stars of the Italian art and cultural scene with an international breath and a connection with London, new features and many photos in a 36-page Italian-English monthly magazine that represents truly great news in publishing. As always, a great deal of attention will be paid to the young Italian artists in London, those who from below keep up the Italian creativity flair... while waiting to get famous. On the first issue, among the others, we will talk about the exhibition *The Art of Italy*, which showcases for the first time to the general public, after many years, the Italian masterpieces of Her Majesty Queen Elizabeth II's collection; the second issue will be dedicated to the Lacuna Coil of Cristina Scabbia and Andrea Ferro, a very Italian metal band among the most famous and beloved on earth; and on the third issue... er, sorry but I do not want to ruin the surprise!

The new ST\*ART will be available in the last quarter of 2007, but in the meanwhile you can keep reading reviews and articles on our website, where you will soon be able to find all the news about the new ST\*ART together with the list of the distribution points: more than 150 throughout London. Ah, was about to forget: it will be free!

Something new is about to ST\*ART...

Inside, among the others:

- Cristiano Lucarelli
- Paolo Nutini
- Escape in Art
- The artists of ST\*ART
- Shining silver London

The event of the  
issue: Europe's future

Minister Massimo D'Alema, in the centre, and the Italian Ambassador Aragona, first on the left

By Giorgio Di Marzo

At the St Antony's College in Oxford the Italian Minister of Foreign Affairs Massimo D'Alema, by his lecture held on Tuesday 8<sup>th</sup> May, demonstrated the reason why he is considered one of the most appreciated Italian politicians, both in Italy and abroad. Minister D'Alema, in his speech embedded with the highest values that had inspired the Rome Treaties, talked about the future of Europe of the 27, future that sees some necessary changes within the European political institutions – such as the extension of the majority voting – changes that represent the basis of democratic effectiveness and legitimacy that should lead Europe to being more and more united and simplifying the decision processes.

To the debate that followed the lecture, the Minister answered the questions, asked in English also by the Italians, in fluent English – unleashing his intelligence and irony – very appreciated by the audience composed by the ambassadors in London of the states part of the EU, among them the Italian Ambassador Aragona, professors, personalities of the British and Italian journalism, and personalities of finance. In talking about the relations between Europe and the other countries, D'Alema stressed that Turkey is an integral part of Europe, at both historical and cultural level, and thus the process of enlargement of the EU would have to include Turkey, even though, obviously, at certain conditions; and to whom who affirmed that Ukraine, too, is part of Europe and then asking what was the European position with regard to the inclusion of Ukraine in the future, the Italian Minister replied "politically" by affirming that Ukraine is definitely part of Europe but its entering the EU, even though Russia has not presented any official veto, is not as much a priority as Turkey's is; in talking about Russia, the Italian Minister confirmed that the relations with Italy are always very good, and that in general the relations with the countries at the boundaries of the European Union are not to be of the kind "in or out" but of collaboration. Particularly with the countries formerly part of the ex-Soviet dominion, the EU politics consists of helping them in continuing the process of modernisation and democratisation of their institutions.

*The article continues on our site, where you will also find video and photos of the lecture.*

In the name of the  
Rossellinis

Roberto Rossellini with his daughter Isabella.  
Photo by Pierluigi Praturlon

By Antonio La Cava

"I'm not trying to solve the problems of the world – Roberto Rossellini used to say – I'm a man of the world, and I want to be present". The BFI Southbank has launched in May a retrospective, lasting two months, devoted to the father of the Italian Neorealism, screening his most famous films as well as some of the less known. There have been several smaller seasons of the work by Rossellini before this one, but none complete as it is notoriously difficult to assemble a comprehensive homage because of problems with rights and prints. This time, however, the BFI was able to work in collaboration with a number of other organisations – both in Italy and elsewhere – so that to make the season as complete as possible.

To inaugurate the retrospective on 6th May was Rossellini's daughter Isabella, who talked about her father and his work and, of course, her own career in cinema, introducing *My Dad Is 100 Years Old*, a short film written and played by herself, and produced with the collaboration of the director Guy Muddin, to celebrate the centenary of the birth of the director of masterpieces such as *Rome Open City*. In the short film, inspired by the book *In the Name of the Father, the Daughter and the Holy Spirits* – published in the UK by Haus Publishing – written by Isabella herself, the filmmaker's daughter played some characters met by her father: Federico Fellini, with a hat and a scarf, the producer David O. Selznick – who produced, among the others, *Gone With the Wind* – her mother Ingrid Bergman in the clothes worn in *Casablanca*, Alfred Hitchcock with a big belly and waves and trembles. "When I was 3 or 4 years old – Isabella said – I believed my dad was pregnant because he had a big belly. I am fond of that image, because it reminds me his tender hug, and from that funny big belly I started to tell about my father: not a documentary – there are a number of good ones about my family – but an inner film that would tell how my father is in my mind".

*The article continues on our site.*

## Cristiano Lucarelli at the UCL: even footballers think



Cristiano Lucarelli at the UCL.  
Photo by GIORGIOSTUDIO.

By Walter Ego

For those who have ever asked themselves whether football players have a brain, the answer was given by Cristiano Lucarelli on 30<sup>th</sup> April at the UCL, where he held a lecture by the title *Money, Politics and Violence: Is there any more space for passion in Italian football?* Cristiano is not only a good football player who preferred making a choice in life, that is being a Livornese playing with Livorno rather than with a "big" team where he would surely have gained more; he is mainly a man who likes thinking and speaking his mind, without laying in the golden cage in which football players, according to him, are in some ways obliged. Well, a golden cage full with *veline* – Italian semi-naked TV showgirls – is far more enjoyable than being hostage of the Talibans, but for those who have a brain, as well as good feet, this could be a limitation. And Cristiano has shown in these years, confirmed by his lecture, that he has a good head not just in football terms.

The UCL's terraces were crammed, with many Lucarelli's supporters arrived on purpose from Livorno to listen to his speech and many journalists, both Italian and British. After the introduc-

tion by John Foot – reader at the UCL and author of the book *Calcio: A History of Italian Football* – followed by the story, in an ironic key, of the main events of Cristiano's life and professional career told by his agent Carlo Pallavicino and the viewing of a video with a selection of the best goals scored by Lucarelli taken from the film *99 Amaranto*, the topic of the evening were the questions from the audience, to which Livorno's forward answered smartly, passionately and with a touch of humour. To the question: "Would you prefer to play here in England or in Italy?" Lucarelli answers: "If I could I would come and play with Livorno here in England!". He skates cleverly – "every time I hear this kind of questions I never understand whether who makes them is kidding or not!" – the question of an English journalist who, a bit too provokingly, asks if the situation in Italian football mirrored a widespread lack of legality in Italy as a whole; but does not avoid pointing out the lack of courage by some football players who prefer not to speak their minds, both for fear of losing their popularity and as their clubs do not much appreciate "thinking" players. And right about that, to whom who asks what he thinks about Di Canio – still much beloved by the West Ham supporters – Lucarelli answers: "Even not sharing his political ideas, I admire him as a person 'cause he talks his mind".

"Here in England you get clapped even though you lose a match, whilst in Italy the daily life, simply going to shopping, it is not easy if your team is relegated to a lower division or just loses any match. You can always encounter anybody ready to offend you, or something worse...". By these words the discussion reached its climax, with Lucarelli showing his concerns about the problems affecting the Italian football; on the Italian striker's opinion there is one main cure: the education to defeat. This is a problem that, on our opinion, should be faced in a serious way by the Government, by

football clubs, by the organised supporters and by journalists in particular; do not forget that some pseudo-journalists do nothing but exacerbating people on TV, radio and papers.

About his professional future he does not deny that there could be chances to leave Livorno at the end of the season "but this decision – Cristiano adds – will be taken by my manager only after the end of the Italian championship while I will be on holidays on a beach!". "For the time being – the striker continues – my only interest is Livorno". This could sound like an outward declaration, but the audience will already have understood that Cristiano Lucarelli speaks his mind and in fact he adds, half-jokingly, that one of the requisites that his potential future club should have is to let him think. And talk.

To point out that ANSA – the main Italian journal agency – has ununderstandably reported, after the lecture, that Lucarelli said that he would go to Fiorentina, something which is absolutely false. This is the kind of journalism that we would never like to read, that harms football, a journalism that in Italy puts the emphasis on where, supposedly, Lucarelli will play instead of reporting his lecture at the UCL: Lucarelli 99 – ANSA 0.

Forza Cristiano Lucarelli!

PS: Sorry English friends, but together with the lecture by Lucarelli, I would highlight another "lecture": the one that Milan gave a few days ago in Athens. Despite the problems in our football, on the pitch we have won both the World Championship and the UEFA Champions League: not that bad we think...

## Paolo Nutini on these (London) streets

By Luisa Terzulli

It would have been far more enjoyable without all the screams and "I LOVE YOU Paoloooooooooo!!!" all over the place, but Paolo Nutini's was a pleasant show anyway. Carling Brixton Academy, 24<sup>th</sup> and 25<sup>th</sup> April, the Scottish-Italian singer/songwriter conceded two sold-out gigs to his affectionate fans.

More than a pretty face, his warm voice is already able to modulate his singing notwithstanding the young age and, despite an initial apparent bashfulness, can rule the stage and the screaming girls without getting distracted; comparisons with other greats of the music world have already been abundantly drawn. He does not interact much with the audience, thus betraying to be new to the mass exposure, and performs a long sequence of works from his latest – and first – album, alternating with covers and reinterpretations of songs, among which *Natural Blues* by Moby, revealing his interests and wide influences.

Pleasant surprises are also his support acts: Newton Faulkner shows an amazing guitar technique and eclecticism, and performs an extraordinary cover of *Tear Drop* by the Massive Attack, while the Ghosts play an energetic Brit-Rock with great confidence.

By spanning from *New Shoes* to *These Streets*, without forgetting the sweeter *Rewind* and *Last Request* and the unsurprisingly very much cheered *Jenny Don't Be Hasty*, Paolo strings



Above and right Paolo Nutini.  
Photo courtesy by Hyperlaunch.



together a succession of hits. The impression is to be present at a live playing of a "best of", with the difference that this "best" is actually his whole production! A repertoire ranging from ballads to folk and pop, catching melodies and a great voice displayed for an hour and a half, proving to be not just a recording studio's product but a real performer. Paolo may not be the Van Morrison of the new millennium, but certainly deserves a much better public than that screaming "I want your body!!".

## Escape in Art: *The Spy* and *The Elevator*

By Luisa Terzulli

We often talk about promoting Italy to foreigners, but have we ever thought to promote Italian art, culture and language within the Italians themselves living abroad? Escape in Art have, and by means of many activities such as theatre shows and literary competitions contribute to the affirming of a sound Italian identity in London. Non-profit association founded in 1998 by a group of friends with the trademark of culture and entertainment, Escape in Art staged – last 26<sup>th</sup> April in the theatre of the London Oratory School – two sole-acts in Italian language, directed and interpreted by amateur players full of good will to measure themselves, devolving the whole profit to charity. Both set in the Führer's Nazi German, *The Spy* is an episode of *Fear and Misery in the Third Reich* by Bertolt Brecht adapted for Escape in Art by David Morante, while integrally by the latter is *L'Ascensore* [*The Elevator* – Author's note], the second sole-act of the evening.

Perhaps facing Bertolt Brecht, with his subtle irony and sarcasm, is a too difficult undertaking for amateurs, and despite the remarkable care the interpretation lacks somehow in rhythm. More experience, instead, for the players of *L'Ascensore*, who succeed in giving the characters some depth and a streak of irony to a fundamentally as dramatic as true story.

Escape in Art have the merit of acting as a point of contact for many Italians and vehicle of creative outlet, in complete spontaneity and without any pretensions, as well as being actively committed

to charity activities. The only criticism, despite the laudable charity commitment, is the price of the ticket: £12.00 is really too much for a play by – though very keen – amateurs at the oratory.

You will find the video and the photos of the event on our site.



Scene from *The Elevator*



Scene from *The Spy*

## The artists of ST\*ART

By Angela d'Addamo

As you already know, the newsletter format closes with this issue to come back soon as a proper magazine. We will keep on exploring the very many art expressions on which embark the young Londoners of adoption, but with heart and roots all Italian, and to conclude we would like to briefly recall the artists we have met so far.

In the past issues we have talked about the very young Italian-American poetess Whitney Lynn Daccico (ST\*ART vol. 1, issue 2), to come then to the sculptures and installations of Giulia Ricci (ST\*ART vol. 1, issue 3) and Francesca Galeazzi (vol. 2, issue 3). And if it is true that Italy is the country of the *bel canto* and figurative arts, vivid examples are the painter Crystal Fischetti (vol. 1, issue 4) and the soprano Maya Sapone (vol. 2, issue 1).

An all women's year then! Well, it is a good sign of how the times have changed compared to when women were completely barred from art; we do not wish for any turnabout if not that art be more accessible to everybody.

ST\*ART will then be back to find and talk about young Italian talents; in the meanwhile still available on [www.giorgiostudio.co.uk](http://www.giorgiostudio.co.uk) are the interviews and clips with the protagonists of this first year. But be on the lookout: novelties lie in wait... and London is an inexhaustible mine of promises!



From left, above, anti-clockwise: Whitney Lynn Daccico, Giulia Ricci, Crystal Fischetti, Maya Sapone, Francesca Galeazzi