



THE CARDBOARD SUITCASE

PIGNATARESE EMIGRATION IN THE WORLD

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edited by:

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Pignatarese Emigration in the World

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Comune di
PIGNATARO INTERAMNA

Ships that leave for everywhere.

The greetings, the smiles, the tears: that of the emigrant is a melting pot of emotions that are difficult to describe. A veil of sadness, often unconscious, inevitably spreads over those cheerful and apparently happy faces.

The sadness of those who have a different past, time and place now distant, but never truly forgotten.

This project, this volume on our emigrants, shakes us, not only for the beauty of the photos, but for the emotions it transmits.

There are those who make a fortune, those who don't, those who return.

The story of those who leave, but also the story of those who remain, of those who remain to guarantee a safe place to return, where we will always be welcomed and found.

Benedetto Murro

The Mayor

The exhibition and the book...

THE CARDBOARD SUITCASE" a title perhaps overused but fitting with a period of emigration that goes from the early years of the twentieth century up to the 1950s and 1960s.

In my Community I have carved out the role of someone who tries to rescue People, Stories and Experiences from oblivion through photographic images.

The migratory phenomenon that has involved Italy for many years has also strongly affected Pignataro. Being able to convey the local migratory experience with significance through an exhibition and a book was challenging, I hope I have accomplished the task. My objective was to synthetically return and for emblematic moments the life of our fellow citizens in the places of emigration. The criterion for selecting the photos favored moments of work, leisure, socialization and reducing shots of posing groups to a minimum. I tried to bring back all the family groups strongly affected by the migration phenomenon. I have tried to give the exhibition and the publication a free-flowing character, so if anyone may feel legitimately overlooked, know that this is due to these reasons. After all, the strong and intense memory of loved ones must remain an intimate experience that every family keeps in personal albums or in other types of jealously preserved containers. Ultimately the Migration experience cannot be relegated to the Cardboard Suitcase, it represents an extraordinary moment of courage, renunciation, adventure to improve one's own conditions and that of the family members remaining in Italy. Then there were unimaginable developments of the new generations, a phenomenon that requires study and in-depth analysis to be returned to the Pignatarese community on both sides of national borders.

Alberto D'Alessandro

The wounded soul of a community

The catalog that the reader has in his hands contains the images of a photographic exhibition that Alberto D'Alessandro intended to dedicate to the Pignatarese emigration in the twentieth century. Needless to say, in doing so, the author, as a son and citizen of Pignataro Interamna as he is, intended to dig into a past which, although not fully comparable to his biographical experience¹, certainly has a lot to do with his person. However, wanting to go beyond the more or less discovered autobiographies present in an exhibition catalogue, it should be noted that, by publishing this work, the curator has carried out, perhaps without wanting to, an operation that can be easily described by resorting to the words that two great thinkers such as Friedrich W. Nietzsche and Walter Benjamin used, respectively, in *On the usefulness and harm of history for life* and *The work of art in the age of its technical reproducibility*.

The photographs made available by the Cardboard Suitcase - this is the title of the exhibition - are, among other things, historical sources, or documentary finds from the past. Not from any past, however, because - as we said before - the images in this catalogue relate to the history of the community to which the author belongs since childhood. For this reason, the work carried out by the curator can be interpreted using the Nietzschean category of «antiquarian history», that is to say, the kind of historiography which aims at reconstructing the past of a specific community. Of course, intending to speak not only of «utility» (Nutzen), but also of «harm» (Nachtheil) from the historical study for the promotion of vital energy (für das Leben), Nietzsche warned his readers against the risk of expiring, in the name of such a conception of

1) I say «not fully comparable» because, although he did not have an emigration experience comparable to that of the subjects in the photographs of this catalogue, Alberto D'Alessandro spent several years of his youth in Rome.

history, in the provincial dullness of those who shut themselves up in the community fences refusing to look at the world and its evolutions.

The author, however, believes that the editor of these pages is all too aware of these risks and has therefore been able to avoid them by focusing firmly on the above mentioned Nutzen - the «usefulness» - of a documentation which, by uncovering some of the historical roots from which the current life of Pignataro Interamna was born, it can contribute to strengthen its community ties. It is always Nietzsche, in fact, to point out that, for those who know how to make good use of it, antiquarian history can cause individuals to feel a comparable feeling towards their land of origin «[to] the well-being of the tree for its roots, [to] the happiness of not knowing totally arbitrary»², generating a sense of belonging without which it is impossible to hope that someone really takes care of the territory - that care we would need and that, today, seems to be terribly lacking.

But what roots emerge from the photographs made available in this volume? I believe that the most appropriate answer to this question is: roots that sink into a wound. Emigrating, in fact, means having the courage to start from scratch elsewhere, but it also means resigning yourself to the fact that your native land has no prospect of redemption. A mixture of determination and desperation, this, which is also found almost identical in the emigration of the Third Millennium, which also involves our territory and exposes it to the terrible risk of depopulation. In this regard, it should be noted that the photographs of the Cardboard Suitcase are not only a historical document, but also - and perhaps above all - an artistic product, an attempt to interpret the soul of the territory and, therefore, given what is being said, also its wounds. Not for nothing,

2) F. W. Nietzsche, *Sull'utilità e il danno della storia per la vita*, Milano, Adelphi, 2012, p. 26.

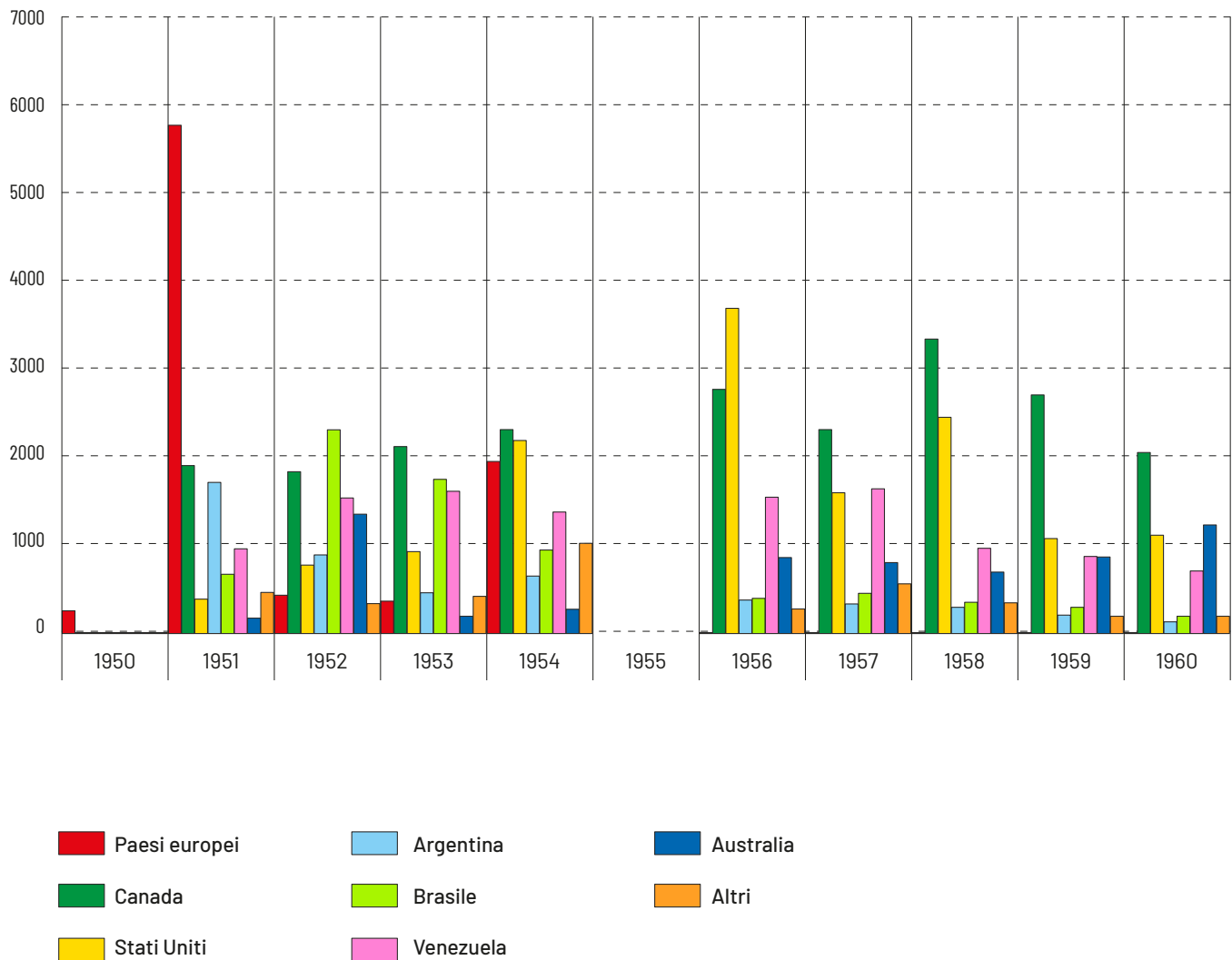
the aforementioned Walter Benjamin, in his *Kunstwerk*³, he states that photography, which is also an eminent product of the era of the technical reproducibility of the work of art, manages to keep the “aura” – the soul, precisely – intact only when it immortalizes the face of man: “In the cult of the memory of distant or deceased loved ones, the cult value of the image finds its final refuge. In the fleeting expression of a human face, from the first photographs, the aura emanates for the last time. This is what constitutes its melancholy and incomparable beauty”⁴. That aura that Alberto D’Alessandro, with the fine eye of the artist he has always been, tried to capture in the faces of his fellow countrymen who emigrated to seek their fortune in a foreign land⁵.

3) W. Benjamin, *L’opera d’arte nell’epoca della sua riproducibilità tecnica*, introduzione a cura di M. Cacciari, a cura di F. Valagussa, Torino, Einaudi, 2011.

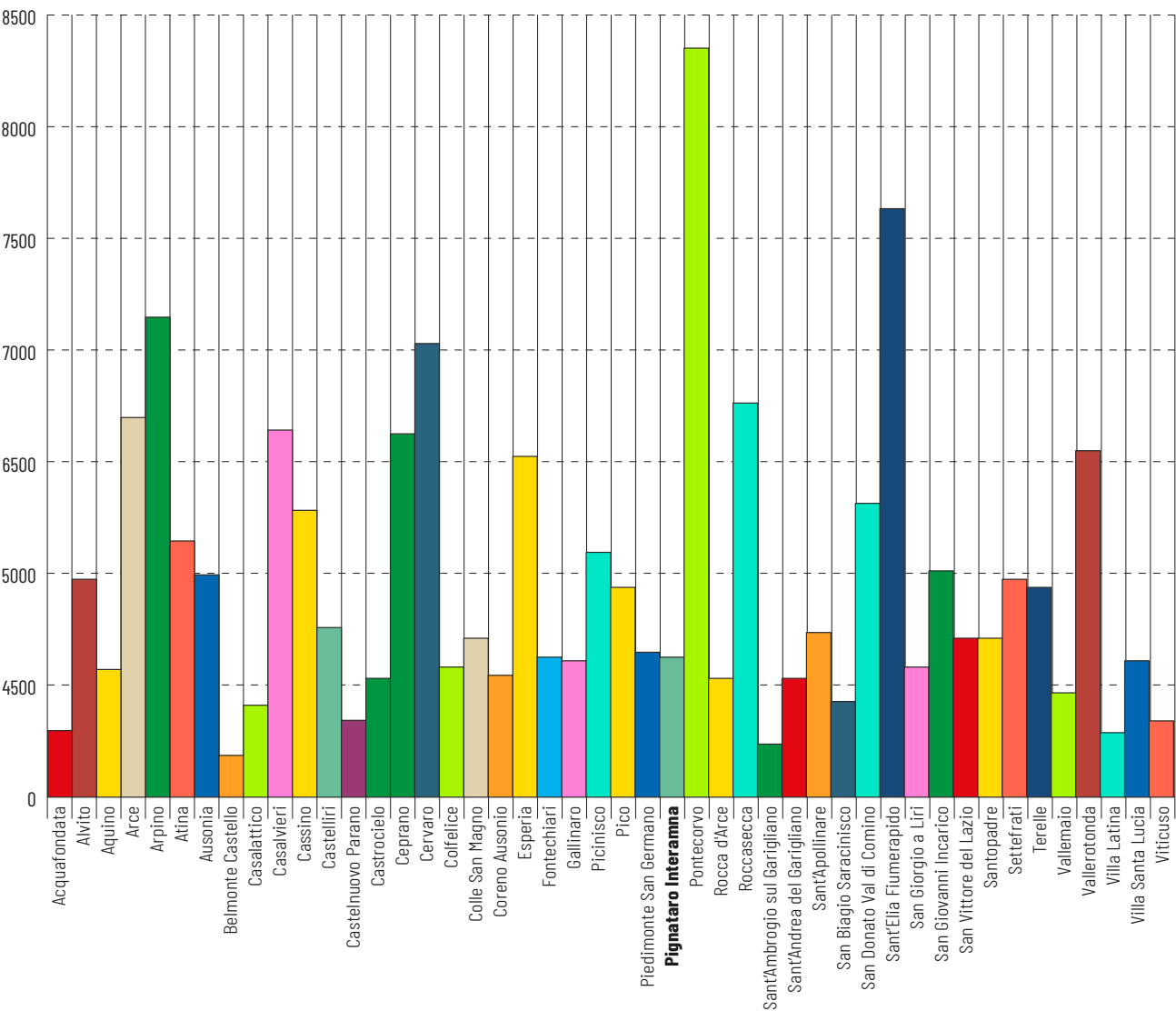
4) *Ivi*, pp. 14-15.

5) It is true that the images exhibited by D’Alessandro, precisely because they are exhibited, seem to abandon any “cultic value” in favor of that “exhibition value” whose predominance, according to Benjamin, involves the “death of the aura”. It must also be said, however, that these photographs can easily be placed within the personal and family memories of the members of a community and, as such, take on a cultic value that prevails over the possibility of their exhibition.

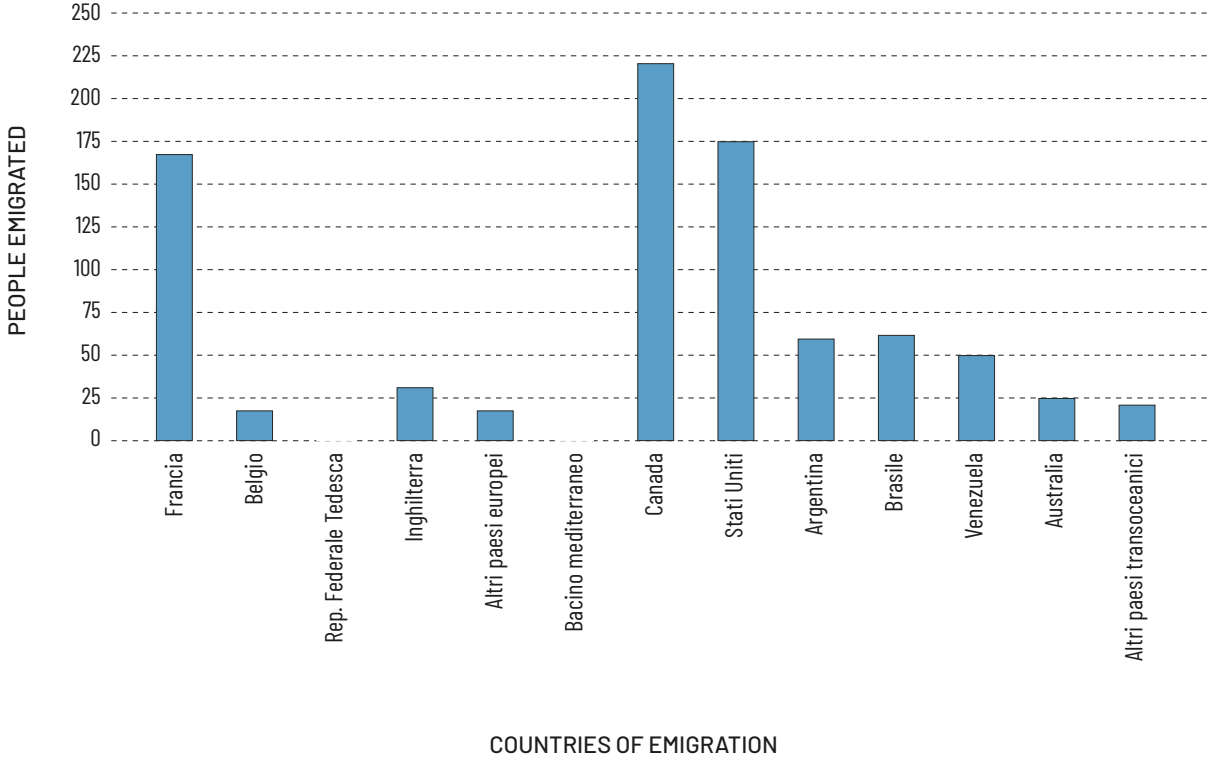
Emigration from Lazio 1950-1960



Emigration from Cassino at the end of World War II



Direction of emigration flows Province of Frosinone year 1955





DEPARTURES
JOURNEY
ARRIVAL

How can we not remember three important figures who somehow managed to facilitate the phases of the movement and boarding of our citizens, for them already the detachment was painful. The trio was composed of Antonio Cerbone, who with the experience acquired in the Carabinieri and the Neapolitan spirit, managed to solve all the bureaucratic problems related to the Customs and Boarding. While the transport to Naples of people and luggage was entrusted to two Ernesto Tiseo and Ernesto De Monaco with the mythical 1100 Black.



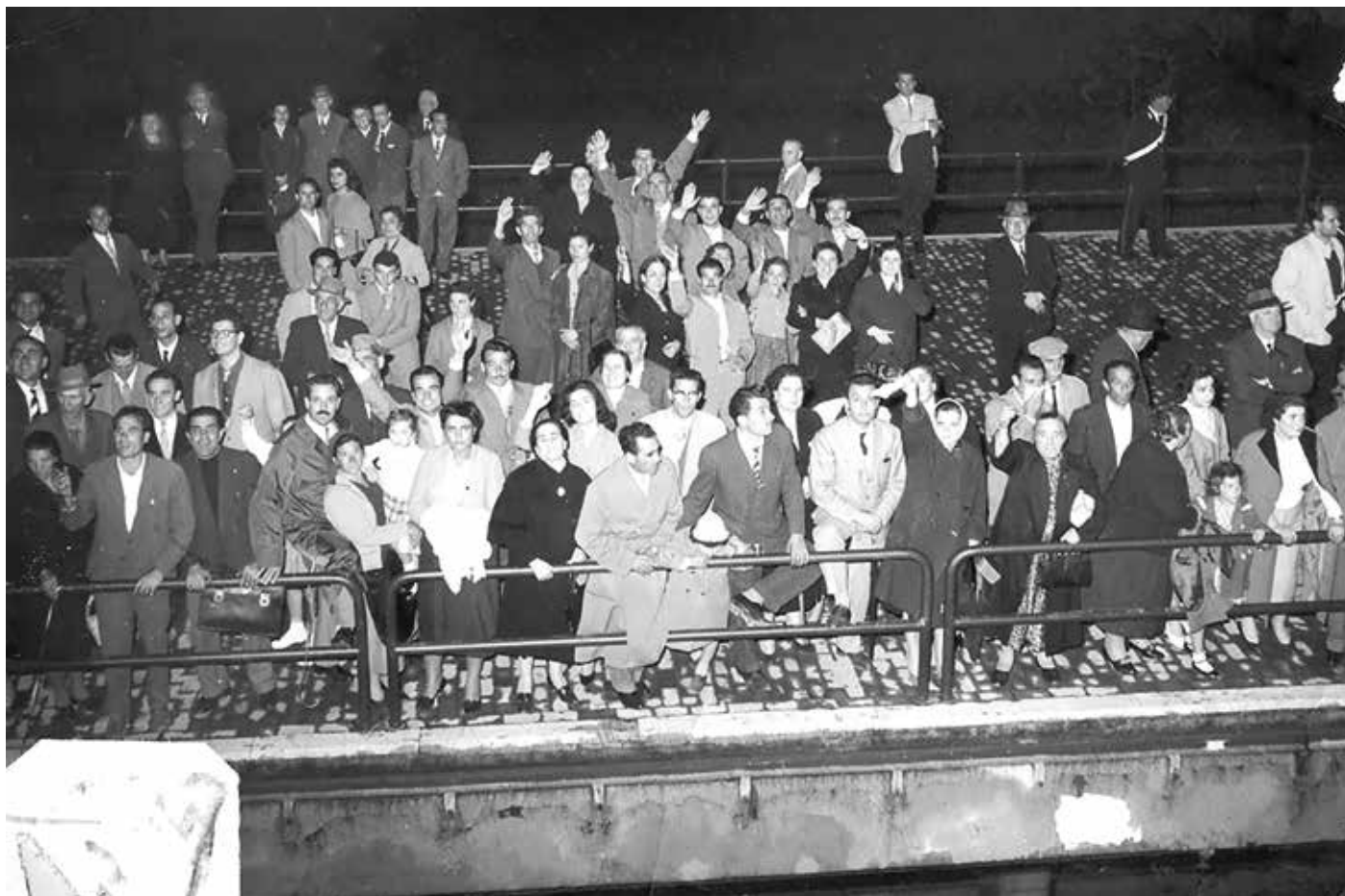
Ernesto Tiseo in the famous black Fiat 1100 with his family.

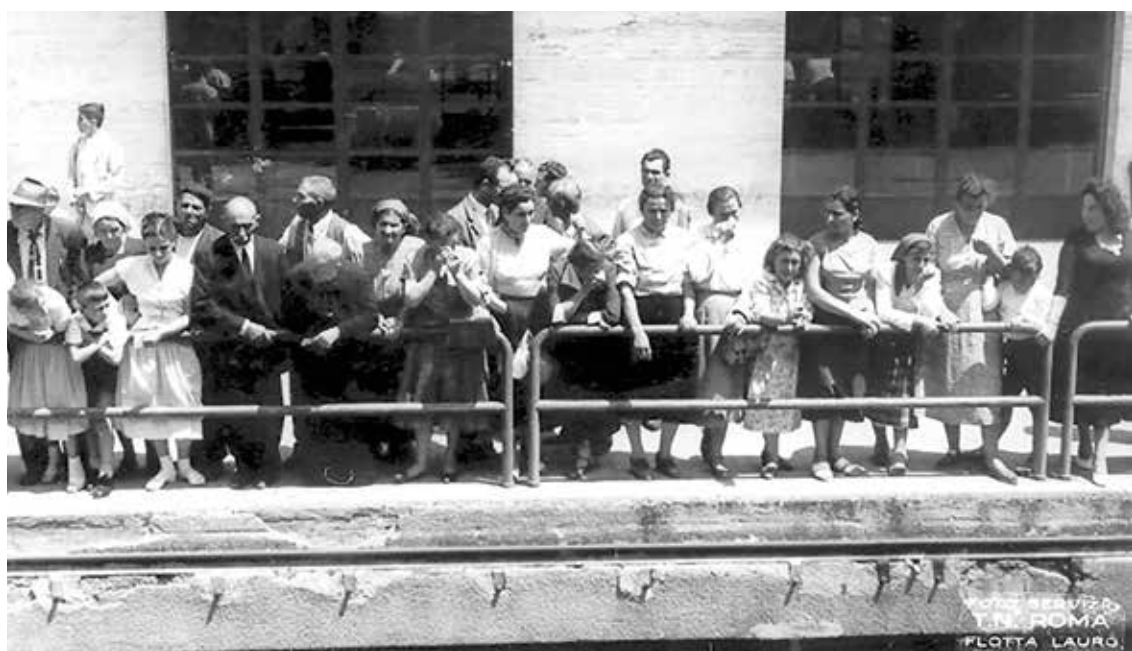


Ernesto De Monaco with his son Erminio, mid 1950s.



Antonio Cerbone during a boarding operation at Molo Beverello. 1955.

















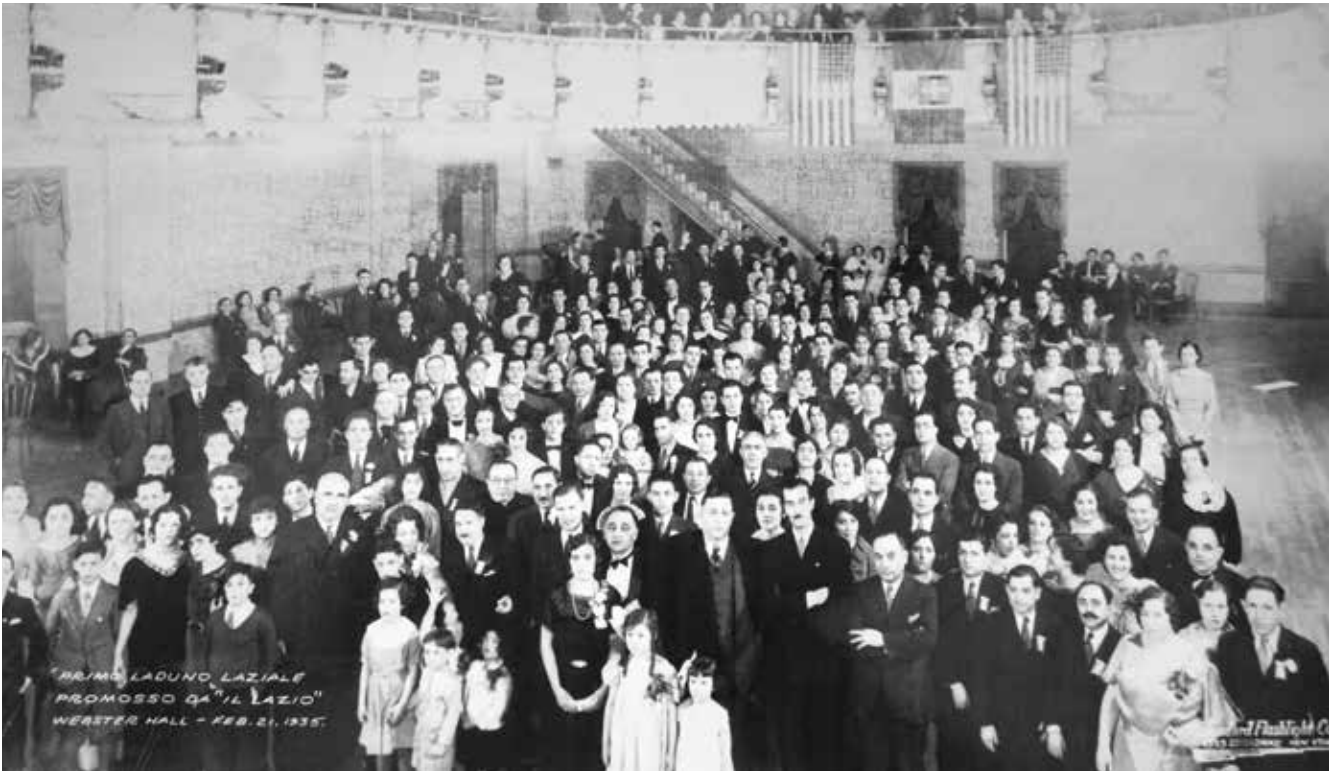


NORTH AMERICA

The fate of our emigrants differs both from an economic point of view and from the role they have achieved in society. The attachment to the land of origin, although strong, did not allow returns to the homeland when this was only possible by sea, while in more recent years, it happens more frequently thanks to the ease of travel achieved by planes.



UNITED STATES – PIONEERS



1935

Luigi Cavaliere recognizable in the foreground (on the left at the end of the caption) for his physical stature.



1920s - Detroit (USA)
Angelo Evangelista.



1915 - New York (USA)
Michele Evangelista and Natale D'Alessandro.



Detroit (USA)
Giovanni Tiseo returning from hare hunting.



1949 - New York (USA)
Right: Raffaele Lombardi working at the port with a fellow soldier.



Early 50s - New York (USA)
Antonio Di Fazio.

UNITED STATES 1950s AND 1960s



1961 - New York (USA)
Erasmio and Antonio D'Alessandro with their daughter.



1960s - New York (USA)
Luigi Murro and Anacleto Tiseo on a boat in Central Park.



1960s - New York (USA)
Giovanni Evangelista and Sigfrido Evangelista.



1957 - New York (USA)
They are recognizable in the center with the checked shirt Peppino
Testa and from the right Lillina Evangelista and Anna Tiseo.



Late 1950s - New York (USA)
Antonio Evangelista and Giuseppina Tiseo with their children.



Late 1950s - New York (USA)
Procession of the SS. Addolorata.



Detriot (USA)
Salvatore Cavaliere.



Detroit (USA)
The brothers Peppino, Toni and Gino Cavaliere.

CANADA



1964 - Montreal (Canada) - The couple Antonio Tiseo and Filomena De Rosa, in the center their daughter Maria Rosa, her husband Alfredo Erbozzi and their granddaughter Flora, on the left their other daughter Maria, her husband Domenico Rubiano and their little Rodolfo, on the right their other son Francesco.



1960s - Montreal (Canada)
Angelina Risi and Andrea Caporuscio, the wedding.



1950s - Montreal (Canada) - Brothers Giuseppe and Maria D'Alessandro
with their cousin Salvatore Cardillo visiting New York.



1950s - Alaska (USA)
Pietro D'Agostino on the ground while unloading supplies.



1950s - Montreal (Canada)
Loreto Evangelista.



1950s - Montreal (Canada)
Salvatore D'Alessandro.



Company outing
The brothers Giuseppe and Elvira Manetta are
recognizable (in the circle on the side).





SOUTH AMERICA

Many of our citizens have sought fortune in the countries of the area of South America.

The fate has not been favorable for some of them, in fact they have moved, when it was possible, to the countries of North America.

The cities that have welcomed our fellow citizens were São Paulo, in Brazil; Caracas in Venezuela and some in Argentina.



VENEZUELA



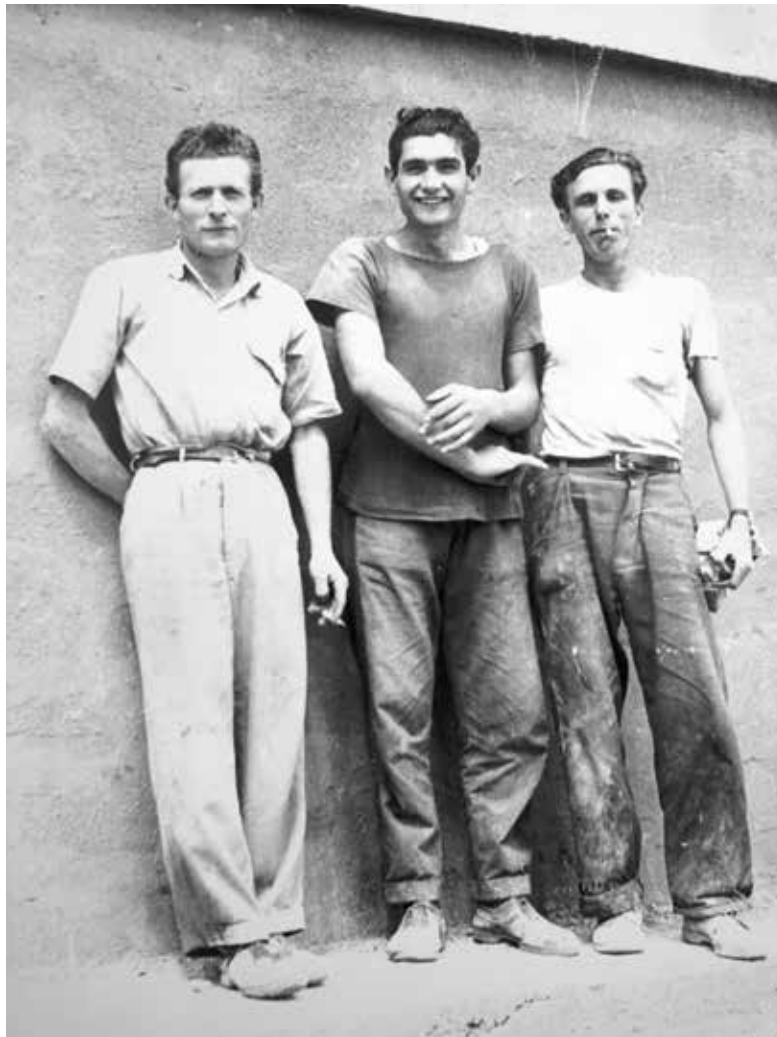
1950s - Caracas (Venezuela)
Anna Bellini with her daughter Sandra and her sister
Maria Pia on the left.



1953 - Caracas (Venezuela)
Second from the top Armando Pannone with his brother Peppino
crouched at his feet during a work break with other Italians.



1953 - Caracas (Venezuela)
Erasmo Murro and Vincenzo Tiseo.



1954 - Caracas (Venezuela)
Domenico Risi with other workers.



1953 - Caracas (Venezuela)
Antonio Murro (on the ladder on the left)
with other workers at work.



1956 - S. Paolo (Brazil)
Aniceto D'Antona with his wife Maria Manetta and their daughter in a wheelchair,
his brother-in-law "Pittino" and children of fellow villagers.

BRAZIL



1964 - S. Paolo (Brazil) - "Vituccio" D'Alessandro with his wife Antonietta Petrarcone, on the right Pietro Evangelista, his daughter Carolina, in the center standing Enrica Evangelista and other friends.



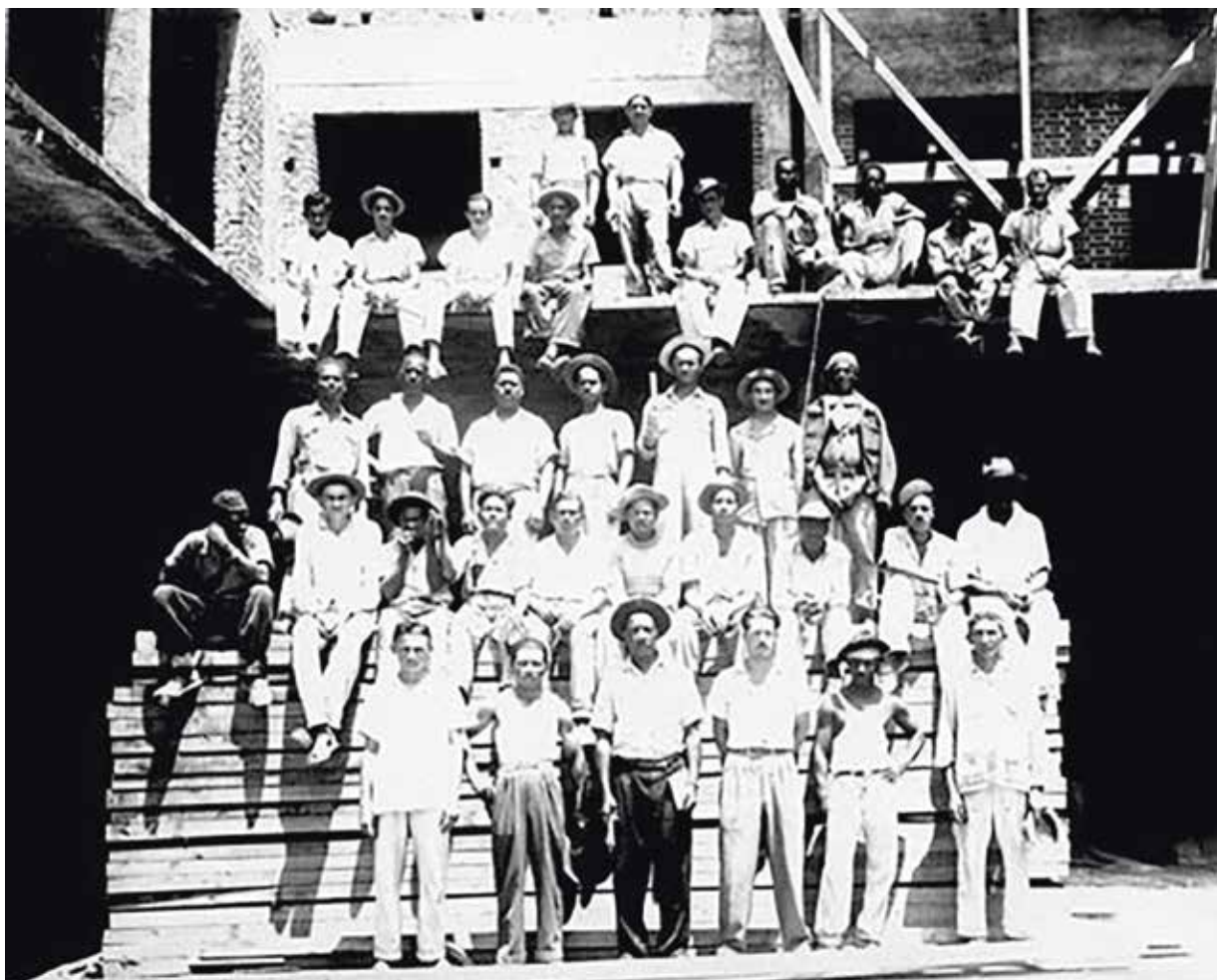
Late 1940s - S. Paolo (Brazil) - The couple Alberto Manetta and Giovanna Pittiglio with their sons Alfredo, Modesto and Lino.



1955 - S. Paolo (Brazil) - The couple Vincenzo D'Alessandro and Angela Lia with their children Rosalba, Pietro and a friend in the center.



1965 - S. Paolo (Brazil)
Attilio Antonelli "Martino" with his son Enrico.



1950 - S. Paolo (Brazil)
Antonio Tiseo sitting at the top center (with his hat tilted)
on the construction site with other workers in the construction of the S. Paolo hospital "Clinica".



Early 1940s - S. Paolo (Brazil)
Francesco Murro with his wife Francesca Murro, their son José Antonio Neto, in the center his father-in-law Salvatore Murro with friends for the baptism of their daughter.



A large cruise ship is docked at a pier on the left side of the image. The ship has multiple decks with balconies and is white. In the background, a city skyline is visible under a hazy sky. The right side of the image is a solid dark blue background with white text.

OCEANIA

We find few families
who have ventured into distant
territories such as Australia,
choosing Sydney, Melbourne, Perth
and Adelaide as cities

AUSTRALIA



1963 - Sydney (Australia)
Alessandro Branca with his family.



Perth (Western Australia)
Argentino Evangelista.



Early 60s - Sydney (Australia)
Enrico Rotondo with his wife Irma Alessandra Nardone at the baptism.



Late 50s - Perth (Western Australia)
Alessandro Evangelista.



Perth (Western Australia)
Fiore Evangelista.



1960 circa - Perth (Australia)
Giuseppe D'Alessandro on a construction site.



1953 - Williams (Western Australia)
Benedetto and Giuseppe D'Alessandro.



EUROPE

In Europe there has not been a considerable flow of Pignataresi.

Among the noteworthy realities we have Zurich (CH), London and Glasgow (GB), Paris and Lyon (FR), Liège (BE), Munich and Stuttgart (D)



ENGLAND – BELGIUM



Early 1950s – Alexandria, Scotland
Calisto Rossi with pipe and scooter.



1947 - Liège (Belgium)
Titina Fazio with her husband Alfonso Mancini and her mother-in-law.



1964 - (England)
Anna Siciliani.



1965 - Dumbarton Park (England)
Aldo and Antonio Evangelista.



1965 - Herne Bay (England)
Umberto Rossi and Antonio Tiseo.



Early 60s - Scotland (GB)
Palmerindo Manetta ice cream vendor.

SWITZERLAND – FRANCE



1960s - Zurich (Switzerland)
Benedetto Evangelista "pittuccio".



1960s - Paris (France) - Armando Evangelista in the center, standing in a dark shirt, on the construction site with other workers.



1960s - Paris (France)
Argentina Merucci with her sister Caterina (in the car) the little girl and her husband.



1960 - Paris (France)
Emilio Evangelista with his daughter Carmelina.



1960s - Zurich (Switzerland)
Giuseppe D'Alessandro (on the motorbike) break with workmates.



Late 60s - Paris (France)
Giovanna Evangelista.

