



Museo Italo Americano
Capital Campaign

Radici e Rinascimento
Roots & Renaissance



TOP: Emilio Tadini, *Lo Sguardo del Bambino*, Acrylic on canvas, 1982. From the Permanent Collection of the Museo Italo Americano. Gift of the artist. BOTTOM: Luciano Lucioni, *Untitled (Vermont)*, undated. From the Permanent Collection of the Museo Italo Americano. OPPOSITE: *Carretto Siciliano* (Sicilian Cart), detail, circa 1920. From the Permanent Collection of the Museo Italo Americano. Gift of Mrs. Lee Polizzi in memory of Manfredi Polizzi.

The Museo Italo Americano

Founded in 1978 by Giuliana Nardelli Haight in San Francisco's North Beach, the Museo Italo Americano is the preeminent museum in the United States devoted exclusively to showcasing Italian and Italian American art and culture. Nardelli Haight received tremendous support from Mark Luca, who was a professor of art at the University of California, Berkeley.

OUR MISSION IS TWOFOLD:

To research, collect, and display the works of Italian and Italian American artists

To promote educational programs for the appreciation of Italian art and culture, thereby preserving the heritage of Italian Americans for future generations

“America is a land discovered by an Italian, named for an Italian, and built by millions of Italian Americans. Our nation is uniquely strong because of the vital role daughters and sons of Italy have played in the United States from its discovery until today. We are proud to have this wonderful museum for San Francisco’s residents and visitors to enjoy learning more about the history and culture of California’s Italian American community.”

— Nancy Pelosi, Speaker of the United States House of Representatives



A New Home with Historical Roots

After inheriting a commercial building located at 940 Battery Street in San Francisco from the estate of its longtime benefactor Dr. Jerome Cocuzza in 2012, the Museo drafted plans to renovate the building to serve as its new home. The “rebirth” of the Museo in the new building will ensure that the rich and important art, history and culture of Italian Americans is preserved, maintained and shared widely through expanded programming and the continued collection of art, historical artifacts and stories. Success in this venture will sustain the Museo as the preeminent Italian American museum in the U.S.

Once renovated, the building will have a lower level and five floors. The Museo will occupy the lower level and the first two floors, with a grand staircase linking all three floors together. Floors three and four will be leased to commercial tenants in order to support the Museo’s long-term sustainability. The fifth floor will serve as a multi-use event space with an outdoor *terrazza* (terrace), offering spectacular views of the San Francisco Bay, the Financial District and Telegraph Hill. The event space will be available for private rental and/or long-term commercial lease.

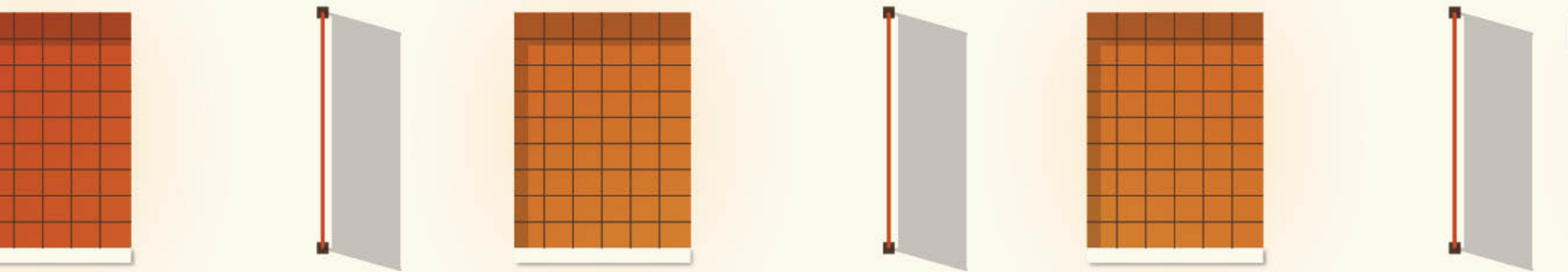
In addition to viewing the Museo’s ongoing art exhibitions, visitors will also navigate a new permanent exhibit entitled

Italians in California, which will highlight the stories and contributions of Italian immigrants and their descendants in California since the mid-nineteenth century.

The neighborhood surrounding the building has a decidedly Italian American history and flavor; the Northeast waterfront location, once a prominent commercial trade and warehousing center dating back to the Gold Rush era, is now a designated historic district. The original “Italy Harbor,” where Ligurian fishermen moored their *feluccas* in the latter part of the 19th century, was located approximately where the building stands today. Quintessential Italian American businesses populated the area, including the Italian Swiss Colony and Ciocca-Lombardy Wine warehouses, and the Petri Italian American Cigar Company. By moving the Museo’s location to this vibrant and historically significant community, the legacy of Italians and Italian Americans will remain visible to everyone.

OPPOSITE: LEFT: Two Italian apprentice fishermen on the Vallejo Street Pier, circa 1894. 940 Battery Street is located just a few yards from where these Italian boys sat. From the Historical Archive Collection of the Museo Italo Americano. Gift of Mr. Alessandro Baccari. TOP RIGHT: Petri Cigar Company, 407 Jackson Street, circa 1920. From the Historical Archive Collection of the Museo Italo Americano. BOTTOM RIGHT: Historical photo of Battery Street taken from Vallejo Street looking north, 1915. The empty lot on the right is where 940 Battery Street sits today. From the Historical Archive Collection of the Museo Italo Americano. Courtesy of openSFhistory.org.





MUSEO

ITALO AMERICANO

THE JEROME COCUZZA ITALIAN CENTER FOR ART AND CULTURE



MUSEO

Preserving The Legacy of Italian and Italian American Culture

On August 1, 2018, the San Francisco Planning Department's Historical Preservation Commission unanimously approved the Museo's request for entitlements. With the support of real estate developer, philanthropist and Italophile Steve Oliver, the Museo is moving forward with its plans to create a space to ensure that the priceless art, history and culture of Italian Americans is preserved and made accessible to all. Initial plans for the new Museo were prepared by award-winning architectural firm Mark Cavagnero & Associates.

We hope to open the doors of the Museo's new location in the year 2021. To make this possible, the Museo has launched a capital campaign with a fundraising goal of \$25 million.

The theme of the capital campaign is *Radici e Rinascimento/ Roots and Renaissance*. We chose this theme to signify the Italian roots of the new location's neighborhood and to symbolize the impending renaissance of 940 Battery Street, which has been shuttered for more than 10 years.

This theme also represents our vision for the Museo once it moves to 940 Battery Street, as it will include a new, permanent exhibit dedicated to chronicling the history of Italians in California since 1850 (*Roots*). *Italians in California*

will highlight and honor the vast contributions that Italian immigrants and their descendants have made and continue to make in California. For 40 years, the Museo has proudly offered an ongoing visual celebration of art created by Italian and Italian American artists, and our commitment to continue to showcase and promote these precious artifacts embodies the Merriam-Webster definition of Renaissance as "a movement or period of vigorous artistic and intellectual activity."

"I would say the whole city of San Francisco and the Bay Area 'talk' Italian, historically speaking. The city was truly built by our emigrants. It is no coincidence that on every corner you find a name that recalls Italy, starting with North Beach which is, if you will, the largest Little Italy in the United States. And also the Golden Gate Bridge, the symbolic work of this city, which celebrated its 80th anniversary in 2017, was born thanks to the will of two Italian American citizens. The political decision to build the bridge was taken by an Italian American mayor, Angelo Rossi; and the funding for its construction came mainly from Amadeo Giannini, founder of Bank of America. In my opinion this says a lot: this city could not exist as it is without the contribution of the Italian Americans."

—Lorenzo Ortona, Italian Consul General in San Francisco



Visual Arts at the new Museo

The Museo will continue to focus primarily on the collection, display and interpretation of visual pieces created by Italian and Italian American artists. A new 3,000 square-foot gallery space, which will be located on the main floor, will exhibit curated temporary shows of loaned works. An additional 1,800 square-foot gallery on the Lower Level will house rotating exhibits of the Museo's permanent collection, which includes paintings, sculptures, photographs, and works on paper by prominent Italian American and Italian artists, such as internationally recognized contemporary painters Francesco Clemente, John Grillo, Tom Marioni, Mimmo Paladino, Emilio Tadini, and sculptors David Bottini and Italo Scanga.

Additionally, the Museo is pleased to own a seminal work by Arnaldo Pomodoro, a bronze sculpture created in 1961 that provided inspiration for the Museo's own logo. Fine works from earlier twentieth-century artists Rinaldo Cuneo, Luigi Lucioni, Giuseppe Cadenasso and Rico Lebrun are also represented in the collection. Several of Beniamino Bufano's sculptures, prints, and sketches are part of the permanent collection, including *Elefante*, a stunning bronze elephant on permanent loan to the Museo.

TOP: Arnaldo Pomodoro, *Tavola della Memoria* (detail), Bronze sculpture, 1961. From the Permanent Collection of the Museo Italo Americano. Gift of the artist. BOTTOM: Gottardo Piazzoni, *Untitled (Parkfield, Monterey)*, Oil on wood panel, 1909. From the Permanent Collection of the Museo Italo Americano. Gift of Philip and Mireille Piazzoni Wood. OPPOSITE: Beniamino Bufano, *Elefante*, Bronze sculpture, undated. On permanent loan by David and Carolyn Giannini.

“The Italian artistic heritage [in California], however, has rarely been recognized or documented even though Italian artists have painted some of the finest portraits of the state’s pioneers and gave testimony through their works of the magnificence of California’s natural beauty. Their contribution to the art of California cannot be overlooked or underestimated since they enriched our state’s culture.”

— Italian American Artists in California
1850 to 1925 Exhibit Catalog, Museo
Italo Americano





HIGHLIGHTS FROM THE PERMANENT COLLECTION

Beniamino Bufano (1888–1970)

At the age of 27, Beniamino Bufano was described by the *New York Times* as showing “promise of being one of the few enduringly important sculptors that America, if she can claim him, has had... he does not depend on his hands alone... he works with his convictions and with his aesthetic principles...”

Born on October 14, 1888 in San Fele, a small rural town in the southern Italian region of Basilicata, Bufano was brought to America by his parents as a young child. Settling in New York, Bufano began studying art at an early age at the Art Students League under the celebrated sculptors James E. Frazer, Herbert Adams, and Paul Manship. He first received public attention while still in his teens when he won the Whitney \$500 First Prize for *The Immigrants*, his statuary group depicting the suffering and misery of the peoples he saw daily on the East Side.

Arriving in San Francisco in 1915, he designed the figure groups for the Court of the Universe on the Arch of Triumph and other decorative sculpture for the Panama Pacific Exposition of 1915. He then executed the *Panels of Art*, 20 feet high over the Palace of Fine Arts.

After years of travel, including an extensive stay in China, Bufano began teaching sculpture at the California School of Fine Arts and

the University of California at Berkeley. His first one-man show in San Francisco was in the City of Paris Galleries in June 1925, an exhibit that attracted national art interest. The National Sculpture Society sponsored a traveling exhibition of a collection of Bufano's works displayed in the major art centers across the U.S. and Europe.

Throughout the years, Bufano's continual struggles with both finances and critics (his heated controversy with the City Art Commission made front page news) illustrated his philosophy that "a true artist lives for his art, which he loves for itself, not as a means of securing fleeting earthly pleasures of fame." Today, Bufano deservedly takes his place among important sculptors in the U.S. with his many artistic contributions, including the development of the innovative technique of working directly in stainless steel.

OPPOSITE: Beniamino Bufano, *Peace*, Mosaic, undated. From the Permanent Collection of the Museo Italo Americano. Gift of Mr. Lloyd Crenna. RIGHT: Beniamino Bufano, *Hand of Peace*, Sculpture in bronze and enamel, undated. From the Permanent Collection of the Museo Italo Americano. Gift of Ms. Sheila Wishek.





Rinaldo Cuneo (1877–1939)

Rinaldo Cuneo, a native San Francisco artist of Italian lineage, was raised in the North Beach area. After taking an active part in the U.S. Navy during the Spanish-American War, Cuneo returned to San Francisco and studied for a short time at the Mark Hopkins Institute of Art under Gottardo Piazzoni and Arthur Mathews. Although he later studied in Europe as well, Cuneo's art is largely self-taught.

He is essentially a painter of the outdoors, with a preference for mountain scenery. His work combines the poetry of nature's color, light, and sensitive arrangement with the scientific values of forms and places.

He first received attention in 1913 at a group showing held in the Helgesen Gallery in San Francisco. His work was well-received and the press was very favorable. A number of shows followed, including the exhibit of his painting "Bridges at San Anselmo" at the Panama Pacific International Palace of Fine Arts in 1915.

Rinaldo Cuneo's love for San Francisco is expressed in many of his paintings. Critics stated that he "presented a city that is known and loved, but he did it with considerable restraint, without a trace of the sweetness of sentimentality."

A devout follower of the modern school of painting, Cuneo continued to mature as an artist and to gain nationwide attention during the 1920's and 1930's with a good number of successful exhibitions. In 1934, he was engaged to paint two ten-foot panels for the Coit Tower on Telegraph Hill in San Francisco.



OPPOSITE: Rinaldo Cuneo, *California Hills with White Boat*, circa 1930. Oil on canvas. From the Permanent Collection of the Museo Italo Americano. Gift of Mrs. Doris Cuneo Maslach. LEFT: Rinaldo Cuneo, *Untitled (Urban Park)*, c. 1920. Oil on canvas. From the Permanent Collection of the Museo Italo Americano. Gift of Mrs. Doris Cuneo Maslach.



TOP: Mayor Angelo Rossi at opening of Golden Gate Bridge (first from left). BOTTOM: The wharf at Battery and Broadway after the 1906 earthquake. Photo by JB Monaco. From the Historical Archive Collection of the Museo Italo Americano. Gift of Mr. Alessandro Baccari. OPPOSITE (clockwise from top left): Joe DiMaggio, National Baseball Hall of Fame Library, Cooperstown, New York; Early Women Cannery workers canning fruit, circa 1900–1910. In the manufacturing sector where many women worked, California Italians were reluctant to organize. This was primarily out of loyalty to their employers—most of whom were other Italians. Courtesy of History San José; Francis Ford Coppola and his daughter Sofia, on the set of the 1989 film *New York Stories*; Gold miners, Angels Camp, circa 1900. Courtesy of Calaveras County Historical Society; D. Ghirardelli Company horsewagon outside factory, early 1900s. Courtesy of the Bancroft Library, UC Berkeley; "Papa Gianni" Giotta sings a song after work at Marco's Barber Shop in North Beach with Nick Sfarzo, Marco Natale and the gang, circa 1950s. Courtesy of the Giotta family.

NEW PERMANENT EXHIBIT: **Italians in California** *Without Memory, there is No Future*

Inspired by a previous exhibit, *In Cerca di Una Nuova Vita (In Search of a New Life)*, which documented the immigration of Italians to America, as well as other original exhibits that focused on Italian Americans in baseball and cinema, *Italians in California* will excite and inspire visitors. Although Italian immigrants and their descendants have made significant contributions to nearly every aspect of California history, from banking and technology, to food and wine, to arts and culture, there is currently no single venue that publicly documents, shares, and honors this history. The Museo intends to present this compelling and living history through a series of installations arranged chronologically and thematically within a 4,000 square-foot exhibit. Ultimately, the exhibition will highlight the numerous and substantial ways in which Italian immigrants and their descendants have shaped our state's history and continue to leave their vibrant mark on California.

This new, permanent exhibit will be dedicated to the memory and legacy of A.P. Giannini, Founder, Bank of America. As the 150th anniversary of A.P. Giannini's birth is May 6, 2020, the Museo is working to raise \$3 million to fund this exhibit by May 6, 2020.



“The contributions of Italian immigrants to this country and particularly to the State of California cannot be overestimated. In large part, Italian-Americans defined California with their hard work, intelligence, creativity and spirit of enterprise. Italian immigrants arrived early to the Golden State and established wineries, farms, canneries, fishing enterprises, factories and banks. They enhanced the state’s culture by founding universities and creating the San Francisco Opera Company. This positive influence continues as the most recent Italian immigrants make significant contributions to California’s new frontiers, particularly in the fields of technology and research.”

—Mark D. Schiavenza, Board of Directors,
Museo Italo Americano



A.P. Giannini: Pioneer of Industry

Amadeo Peter Giannini was born on May 6, 1870 in San Jose, California. Known affectionately as “A.P.,” Giannini was not only an innovator in banking, but also a man with remarkable integrity and extraordinary faith in human character.

The son of Italian immigrants, A.P. left school at age 13 to work in a wholesale produce business in San Francisco. He retired at 31, married and financially secure. In 1904, A.P. founded the Bank of Italy. From the beginning, he was a unique banker, making loans to immigrants, farmers, small businesses, women and minorities. The bank’s loans and deposits quintupled within a year.

In 1909 Giannini began purchasing banks throughout California, converting them into branches of the Bank of Italy. By 1918 the Bank of Italy had become the first statewide bank in the United States. In 1930 the Bank of Italy was renamed the Bank of America, and would soon become the largest banking institution in the world.

A.P. supported causes he believed in and followed his instincts with memorable results: In 1906, when the great earthquake struck San Francisco, he personally rescued the bank’s gold and currency, and his was the first bank to resume operations.

When no other institution would finance the construction of the Golden Gate Bridge, he stepped forward.

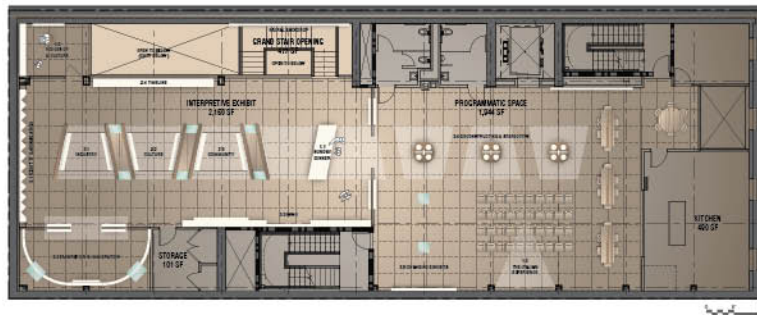
A.P. earned the affection and loyalty of those around him with his warm personality. He had an intense desire to succeed and to enable others to excel. Throughout his life he developed people of outstanding talents, yet remained mindful of the less fortunate. While his public benefactions were legion and well published, many other people quietly benefited from his energy, kind spirit and generosity.

A.P. was committed to promoting the discovery and treatment of human disease. On his 75th birthday, May 6, 1945, he created and endowed the A.P. Giannini Foundation with a personal gift of nearly \$500,000 to support innovative research in the basic sciences and applied fields. Since its inception, the Foundation has provided funding to over 900 postdoctoral biomedical researchers at California’s accredited medical schools. Giannini postdoctoral fellows are among the most highly respected medical and scientific investigators in their respective fields, and have served as mentors to succeeding generations of young scientists.

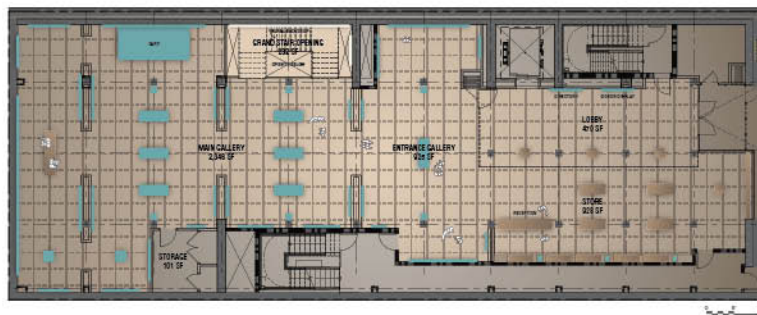




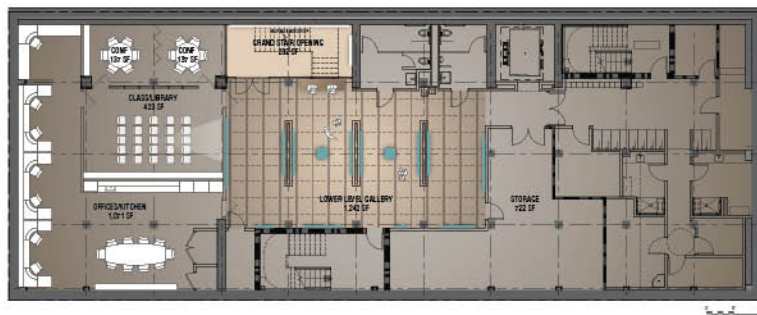
With illumination, we can see both the shadow of our past and the bright path in front of us. Our lives are a continuum of all the shades of light in between. The Italian American experience is such a continuum that simultaneously shapes and distinguishes itself from the American fabric. We will celebrate the significance of this culture at the Museo.



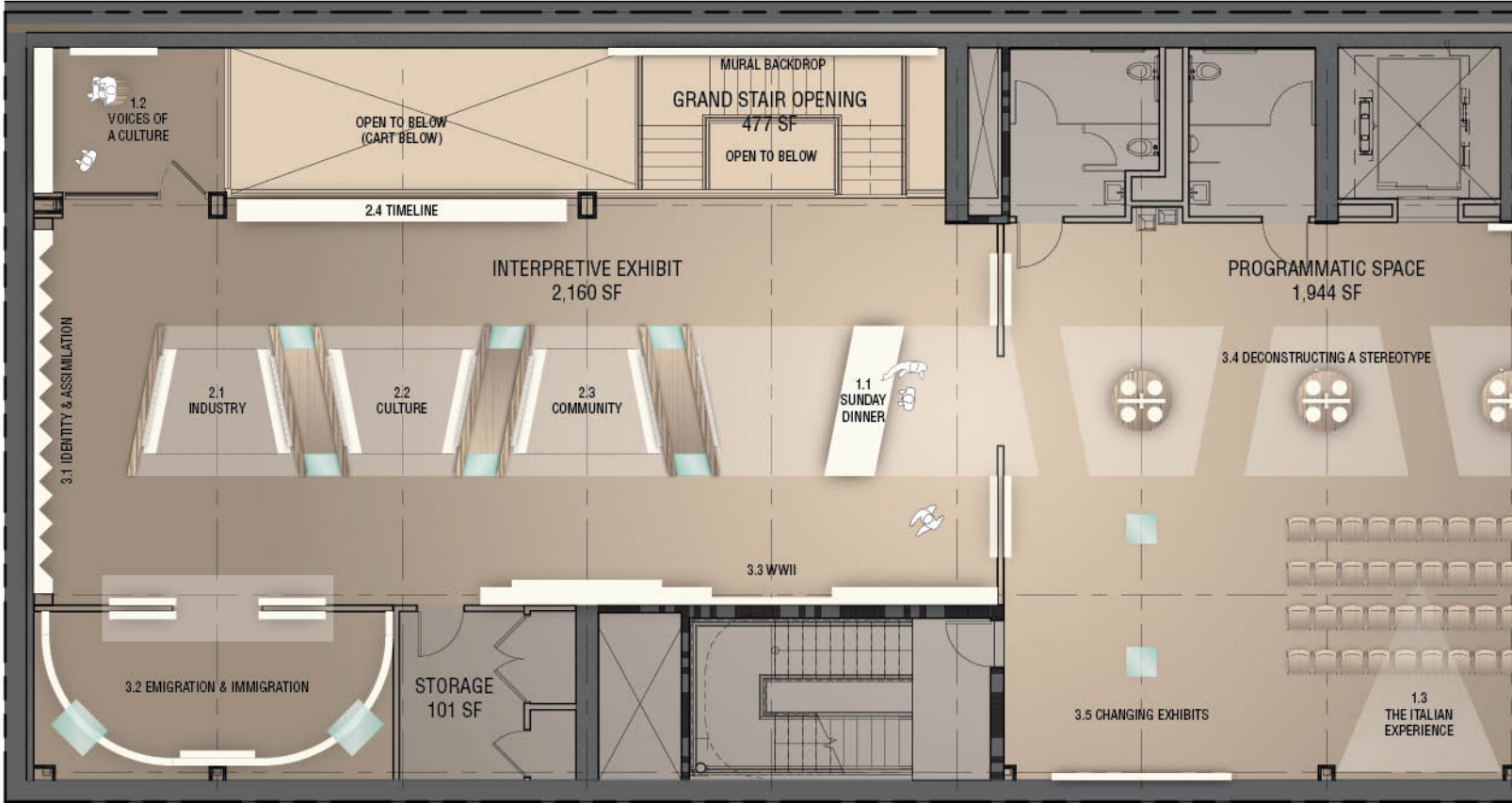
Level 2
 Interpretive Exhibits
 Programmatic Space
 Kitchen



Level 1
 Entrance/Reception
 Store
 Galleries



Lower Level
 Galleries
 Classrooms
 Offices
 Back of House





1.1 Sunday Dinner: Demonstrate intricate connections of stories over time.

1.2 Voices of a Culture: Provide a growing resource to capture the voices representing Italian American culture.

1.3 The Italian Experience: Celebrate exhibit themes of the Museo in short film format.

2.1 Industry: Highlight the Italian American contribution to industry and what it did for the growth of California.

2.2 Culture: Celebrate the cultural contributions Italian Americans have provided, which is largely taken for granted.

2.3 Community: Show a foundational ideology that shaped communities in California.

2.4 Timeline: Provide context of all major exhibit stories along a chronological structure.

3.1 Identity & Assimilation: Explore the struggle of choices Italian Americans made over time to simultaneously preserve their culture and fit in.

3.2 Emigration & Immigration: Juxtapose factors in both the US and Italy that drove the diaspora.

3.3 WWII: Demonstrate a turning point in the world and the difficult position of being Italian American at the time.

3.4 Deconstructing a Stereotype: Examine the origins of a stereotype in order to help eliminate it.

3.5 Changing Exhibits: Allow an opportunity to highlight specific exhibit themes seasonally.

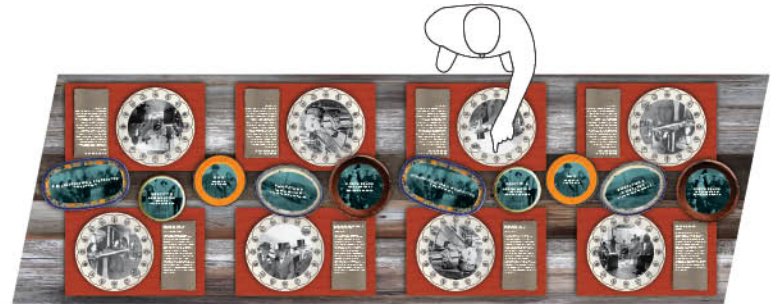
1.1 Sunday Dinner: Bringing Everyone Together

A dynamic touch surface table is the anchor of our exhibit space, encouraging visitors to interact with both the device and one another to explore stories.

As a visitor arrives at their “setting”, they see a series of virtual “dishes”, each representing a grouping of stories from the exhibit themes. The visitor may drag a dish to their setting, populating their plate with a story from this theme. The plate contains a photo or video and adjacent text appears explaining the selection.

A “continuum slider” appears around the edge of the plate as a decorative detail. It is a linear user interface, containing image thumbnails of all the stories of the theme. The visitor may slide their finger around this continuum to highlight different stories, which ultimately take over the plate.

This exhibit demonstrates intricate connections of stories over time.



Over 100 years ago, the first wave of immigrants came to North Beach. They were mostly Italian, but also included Irish, Greek, and other European immigrants. They came to work in the garment industry and to start businesses. Over time, North Beach became a vibrant neighborhood with a strong sense of community. Today, it is still a diverse and lively area, known for its historic architecture and cultural heritage.

NORTH BEACH
 Exhibits





DECONSTRUCTING A STEREOTYPE

A.P. GIANNINI

A.P. Giannini was an Italian-American banker who founded the Bank of Italy, which became Bank of America. Giannini is credited as the inventor of many modern banking practices. Most notably, Giannini was one of the first bankers to offer banking services to middle-class Americans, rather than only the upper class. He also pioneered the holding company structure and established one of the first modern trans-national institutions.



TABLE WITH OVERHEAD PROJECTION AND TOUCH SENSITIVITY

8 VISITOR STATIONS

DONOR NAMING OPPORTUNITY

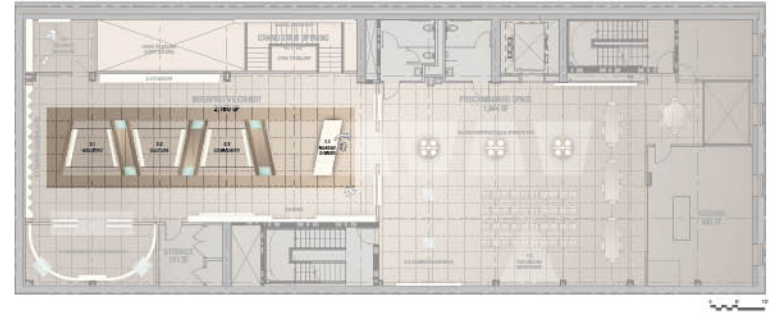
2.1-2.3 Continuum: Innovations in Community, Culture & Industry

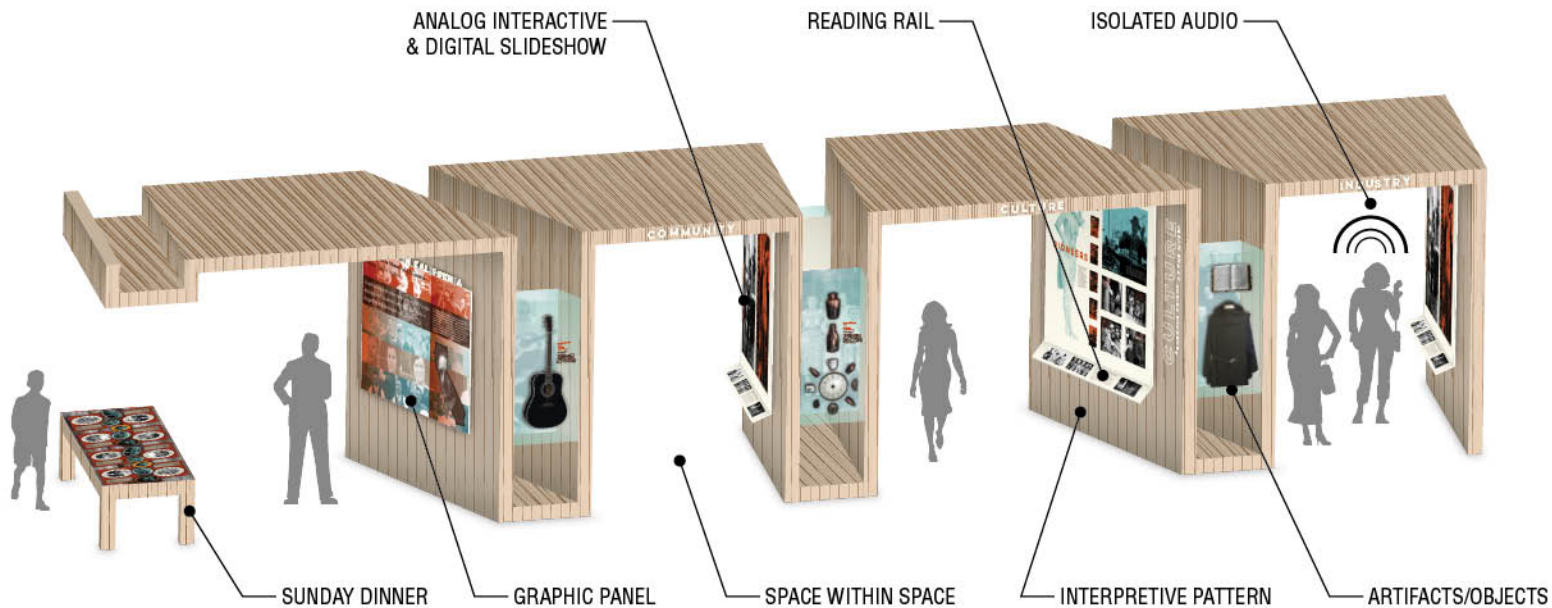
The total Italian American contribution to society is truly incalculable, yet the Museo will illuminate stories of innovation in order to celebrate the significance of the culture and contributions to California and beyond.

The Continuum exhibit isolates individual stories of Community, Culture and Industry through graphic panels, interactive elements, artifacts and audio. It highlights everything from A.P. Giannini's pioneering of banking institutions to Joe DiMaggio's incredible baseball career to Giovanni Nobili's founding of Santa Clara College.

It ties these stories together with a physical structure that delineates space, providing a central element that acts as an information "hub" for surrounding thematic exhibits.

This exhibit highlights the Italian American contribution to industry and what it did for the growth of California. It celebrates the cultural contributions Italian Americans have provided, which is largely taken for granted.





2.4 Timeline: A Chronological Context

The themes of Italians in California are diverse and broad, and visitors often require tools that give context of how they all fit together. An easily understandable way to do this is with the structure of a chronological timeline.

The railing overlooking the opening of the Grand Staircase that links the Museo's floors is an ideal place for such a timeline. This linear device contains key stories that shaped California, yet it also allows for growth with interactive digital experiences, as Italian American contributions are ongoing.

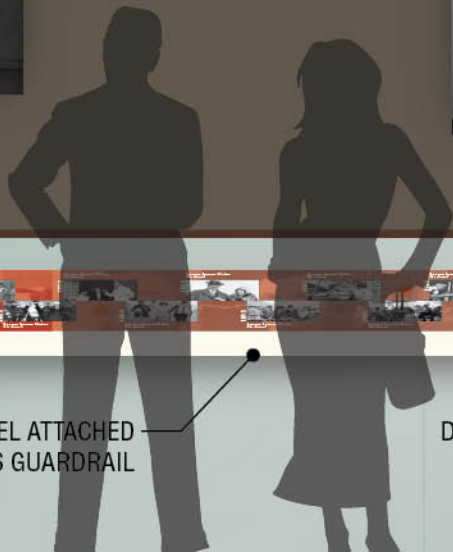
An important feature of the timeline takes advantage of the opening between the floors of the Museo. As visitors press buttons adjacent some timeline entries, corresponding visuals illuminate in this space.

This exhibit provides context of all major exhibit stories along a chronological structure.





BUTTONS ON TIMELINE
ILLUMINATE HANGING
PHOTOS IN OPENING



in 1849 to the
California is
are.

A bright future
indeed.

GENEROUS FRIEND OF THE MUSEUM

LOW PANEL ATTACHED
TO GLASS GUARDRAIL

DONOR NAMING OPPORTUNITY

TOUCHSCREEN INTERACTIVE
FOR TIMELINE UPDATES

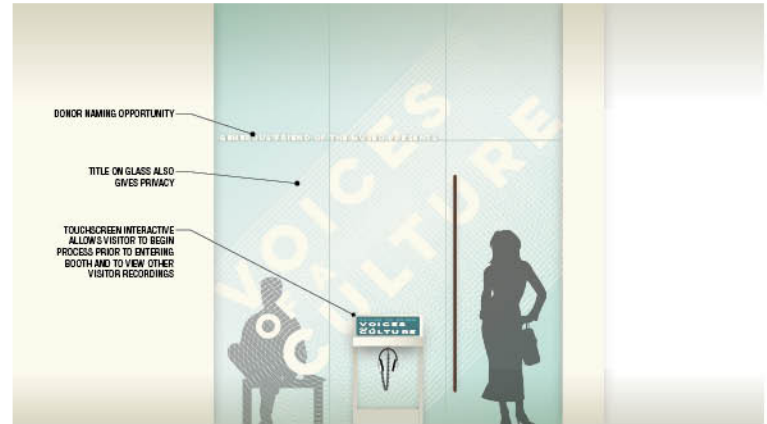
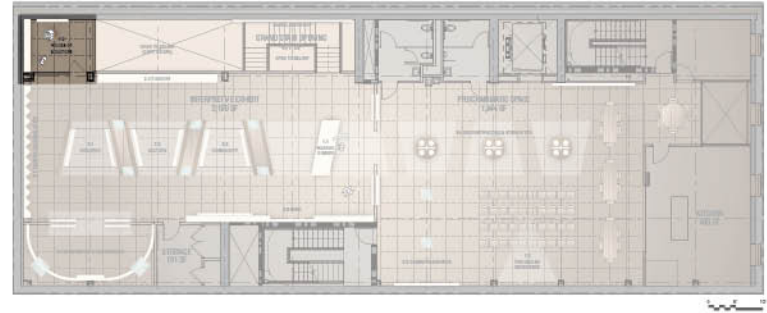
1.2 Voices of a Culture: Recording, Preserving & Sharing Stories

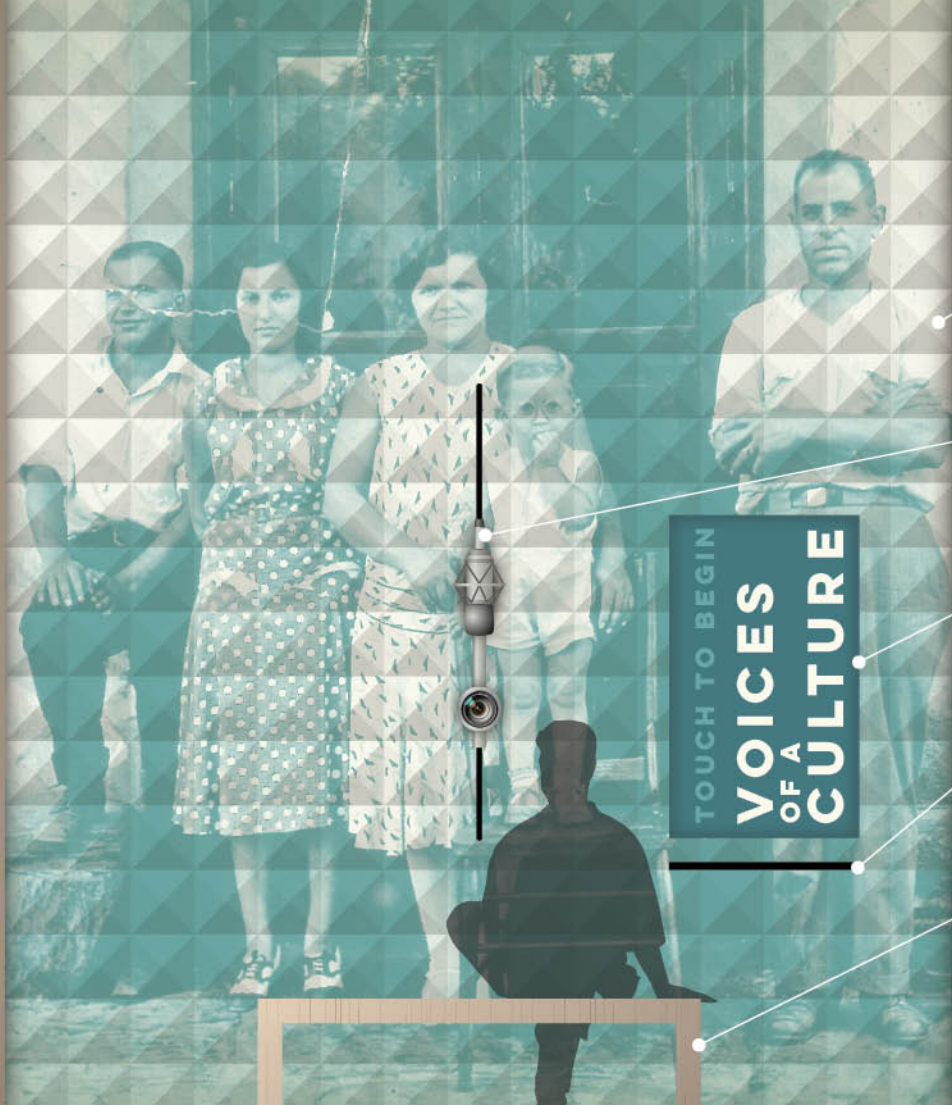
The Italian American contribution to California is without bounds. Just as society develops and grows over time, so too must the Museo.

Today's interpretive landscape is much more complex than the traditional museum exhibits of the past. Visitor engagement is no longer a "one-way street" of only the museum telling the stories. By allowing visitors to share their own thoughts and history, we not only engage deeper, but we also create a repository of stories for research and future generations. A unique feature of this approach is that we may also crowd source video content for other exhibits ongoing at the Museo.

A glass-enclosed studio led by a digital interactive allows us to record visitors both with and without Italian heritage around their own storytelling. These may be added into exhibits to provide a constant source of renewal. Ultimately, these stories from all cultures remind visitors of our shared humanity.

This exhibit provides a growing resource to capture the voices representing Italian American culture.





TOUCH TO BEGIN
**VOICES
OF A
CULTURE**

BACKGROUND MURAL ON
PYRAMID STRUCTURE FOR
SOUND ABSORPTION

MICROPHONE & CAMERA
ASSEMBLY RAISE OR
LOWER FOR VISITOR

TOUCHSCREEN INTERACTIVE
GUIDES VISITOR THROUGH
RECORDING PROCESS

SCANNING SLOT TO ADD
PERSONAL MEMORABILIA

VISITORS MAY SIT OR STAND

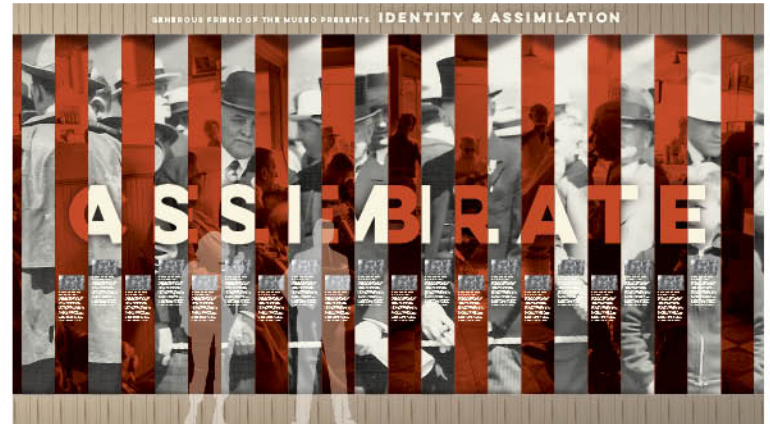
3.1 Identity & Assimilation: Defining Italian American

Author Norman Podhoretz coined the term “The Brutal Bargain” to highlight that cultural loss is often the price of “making it” in America. Does one celebrate their cultural heritage and risk alienation or do they assimilate and lose a part of who they are? The answer is not always clear.

Faced with this question, Italian Americans often chose to either “Celebrate” or “Assimilate”. This exhibit juxtaposes stories from both sides and lets the visitor make their own judgements.

Looking straight on, the visitor sees a series of panels, each with a story. They are unaware the sawtooth structure of the exhibits contains a secret message until they step back (both literally and figuratively). From one side, the “Celebrate” message becomes clear and from the other side, the “Assimilate” message comes into focus.

This exhibit explores the struggle of choices Italian Americans made over time to simultaneously preserve their culture and fit in.





DONOR NAMING OPPORTUNITY

ANGLED GRAPHIC PANELS

STORIES ARRANGED
CHRONOLOGICALLY FOR
CONTEXT OF CHANGES
OVER TIME

GOAL: THE STORIES AREN'T
CLEAR WHEN YOU'RE IN TOO
CLOSE BUT FROM AFAR THEY
PAINT A BETTER PICTURE

VISITORS MAKE THEIR OWN
JUDGEMENTS

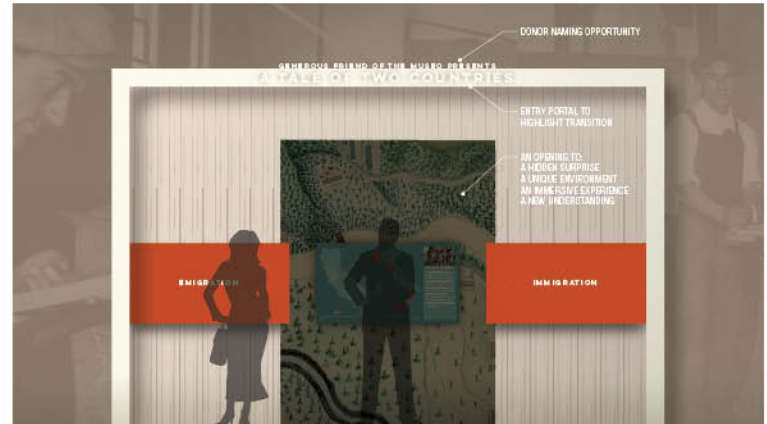
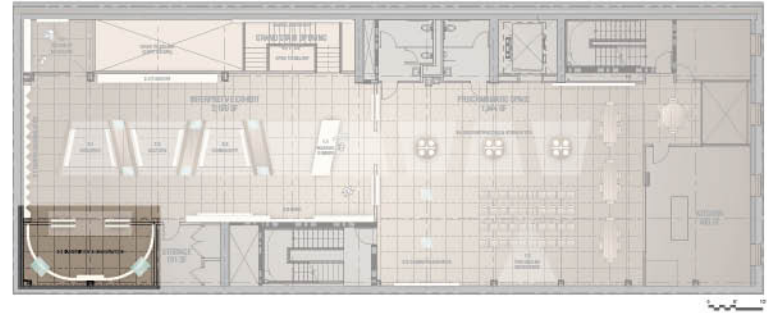
3.2 Emigration & Immigration: A Tale of Two Countries

It can never be easy to leave one's home country. What drove people to leave their native regions of Italy and immigrate to California? Although there were surely as many reasons as there were immigrants, the overarching reasons tended to boil down to four: poverty, oppression, war, or new opportunities.

A somewhat low-key entrance belies what's beyond: a bold and immersive environment that engages the senses. Emigration & Immigration is a deep dive into the Italian diaspora, featuring both interpretive graphics and artifacts.

These are united by a panoramic mural, at the center of which is a touchscreen interactive. This device allows visitors to better understand patterns of human movement, based both on geography and time. As visitors read a particular story, an audio narration plays for the entire room.

This exhibit juxtaposes factors in both the US and Italy that drove the diaspora.



PANORAMA WRAPS ROOM
WITH LIGHTING EFFECTS
BEHIND



A TALE OF TWO COUNTRIES

ARTIFACTS/OBJECTS

TOUCHSCREEN
INTERACTIVE

GRAPHIC PANELS



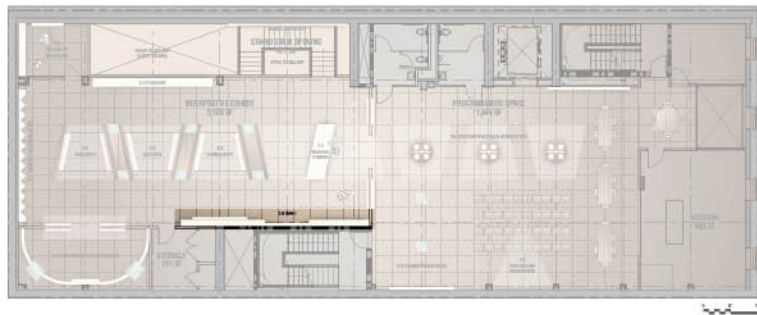
3.3 WWII: Caught in the Middle

World War II was a challenging time for everyone. The Italian American experience during this era was especially difficult. Many were torn between loyalty to their ancestral country and allegiance to the United States.

The exhibit is prefaced with an interactive that studies the polarity of this struggle. Joe DiMaggio was a national sports hero and soldier, while his father Giuseppe was declared an “enemy of the state”. Stories like this become the essence of the experience, allowing visitors to see there are “two sides to every coin”.

Other stories of Italian Americans during wartime weave a complex narrative of contribution, while politics in Italy were rapidly changing. Overlaid with the internment of some Italian Americans, the story can be challenging to comprehend. The second part of this exhibit allows visitors to slide out select stories from a back-lit display to see them individually, but understand they are part of a greater whole.

This exhibit demonstrates a turning point in the world and the difficult position of being Italian American at the time.



Two Sides to Every Coin

The Struggle of Being Italian American During WWII



JOE DIMAGGIO
A NATIONAL HERO
(1,500,000 IA SOLDIERS)



GIUSEPPE DIMAGGIO
AN ENEMY OF THE STATE
(600,000 IA ENEMY ALIENS)

Turning Point

A Complex and Layered History



A GREAT CONTRIBUTION



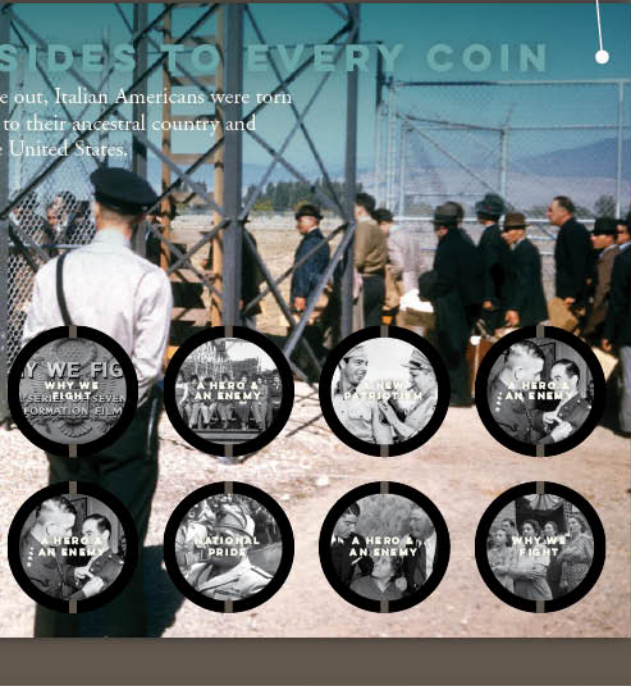
A CHANGING ITALY



A SECRET STORY

DONOR NAMING OPPORTUNITY

COIN INTERACTIVE



SIDES TO EVERY COIN

When war broke out, Italian Americans were torn between their ancestral country and the United States.

GENEROUS FRIEND OF THE MUSEO PRESENTS

WORLD WAR II: CAUGHT IN THE MIDDLE

A GREAT CONTRIBUTION



A CHANGING ITALY



When war broke out, Italian Americans were torn between loyalty to their ancestral country and allegiance to the United States.

READER RAIL

SLIDING LAYER PANELS
[BACKLIT]

3.4 Deconstructing a Stereotype: Ends in a Vowel

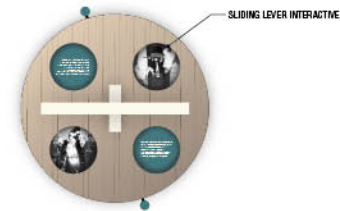
Though the United States is “a Nation of Immigrants,” xenophobia and racism are still rampant. Italian Americans are no strangers to stereotypes.

Deconstructing a Stereotype attempts to break down the origins of discrimination against Italian Americans in order to dispel it. The exhibit utilizes the narrative structure of the adjacent Continuum experience to highlight stories under the themes of “Community, Culture & Innovation.”

It compares the myths of many stereotypes with the reality of what really happened at the time. It further examines positive cultural movements and the people who shaped them.

Graphic panels and interactive elements are paired with artwork from the Museo’s vast collection to educate and inspire visitors to consider beyond what they assume about Italian American culture.

This exhibit examines the origins of a stereotype in order to help eliminate it.



The construction of Indian
designs in the country and
protection to the form of
California county by
movement in the past,
Indian-American culture
California with their land, work,
language, country and spirit of
movement. Indian design
refined early to the Indian form
and traditional relation, form,
material, fabric, sculpture,
historic and modern. They
extended its reach culture by
forming sculpture and creating
the San Francisco Open
Company. The public influence
occurred in the past and
Indian design form.



DECONSTRUCTING A STEREOTYPE

COMMUNITY
GENEROUS FRIEND OF THE MUSEO



DONOR NAMING OPPORTUNITY

MOVEABLE INTERPRETIVE
POD STRUCTURES FIT IN
ELEVATOR [3 TOTAL]

ARTICULATING CEILING
FROM CONTINUUM

OBJECT DISPLAYS

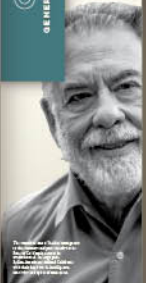


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DECONSTRUCTING A STEREOTYPE

CULTURE
GENEROUS FRIEND OF THE MUSEO



3.5 Changing Exhibits: The Power of Change

The incredible stories of Italian Americans in California are a literal “embarrassment of riches.” There’s simply too little space to cover every facet at the depth it deserves.

While digital devices like Sunday Dinner allow unlimited virtual depth, we must also provide ample physical exhibit space. The Changing Exhibit gallery allows the Museo to showcase specific stories with more depth than in the permanent gallery.

An exhibit focusing on winemaking can be displayed in tandem with crush season. Baseball can be celebrated around the season opener or World Series. The potential stories and themes are unlimited and this constant growth and regeneration creates interest for repeat visitation.

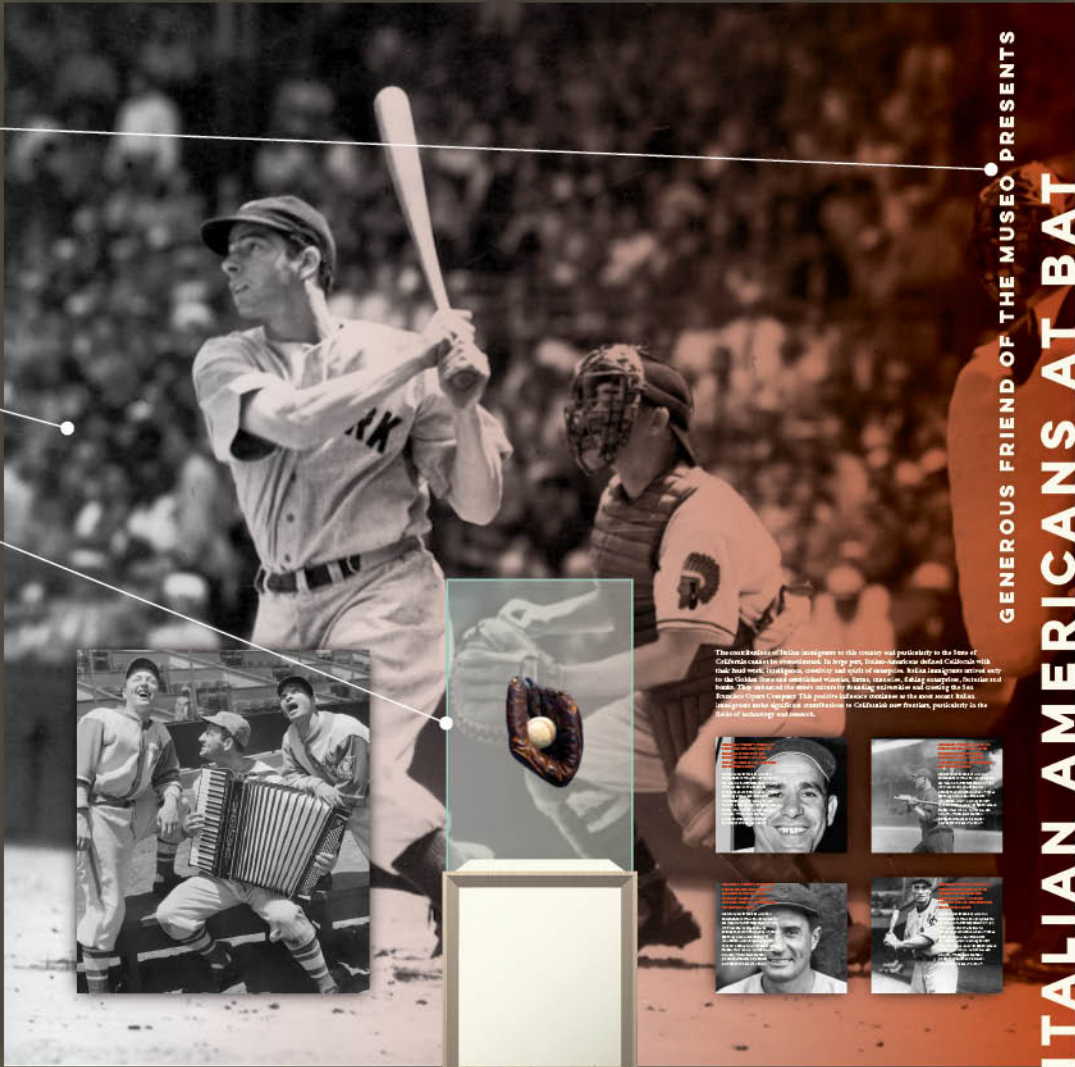
This exhibit allows an opportunity to highlight specific exhibit themes seasonally.



DONOR NAMING OPPORTUNITY

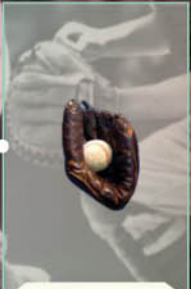
GRAPHIC PANEL

ARTIFACT CASE



GENEROUS FRIEND OF THE MUSEUM PRESENTS

ITALIAN AMERICANS AT BAT



The most heroes of Italian immigrant in this country and particularly in the State of California was at the moment, in large part, Italian-Americans defined California with their hard work, intelligence, creativity, and spirit of innovation. With immigrants who came to the Golden State to establish homes, farms, businesses, bring prosperity, innovation and wealth. This section of the exhibit celebrates the Italian-Americans who came to the United States to help build the American dream. This section of the exhibit is dedicated to the Italian-Americans who came to the United States to help build the American dream. This section of the exhibit is dedicated to the Italian-Americans who came to the United States to help build the American dream.



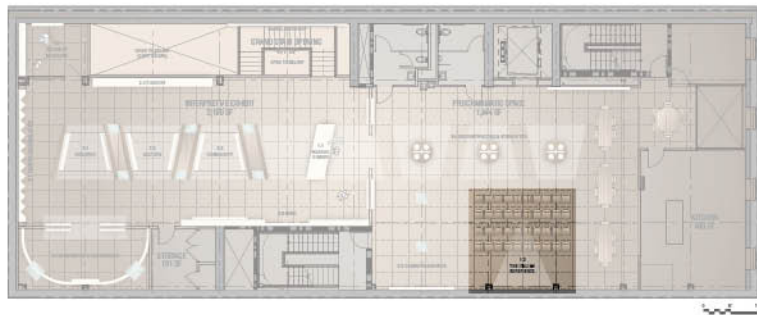
1.3 The Italian Experience: A Curated Dialogue

Creating a summary of an interpretive theme within a museum environment can be especially challenging, yet that's exactly what will happen in The Italian Experience.

With an abundance of available historical footage and images, we have a perfect storytelling opportunity for documentary-style short films around our exhibit themes. However, this comes alive when paired with curated footage from visitors, captured in the Voices of a Culture exhibit. It is further united with audio narration to curate the connection between history and the contemporary visitor story.

The first film will be generated around a particular theme of the exhibit and shown repeatedly in the exhibit space. Over time, new films will be made around other exhibit themes and added to the loop. This continuous growth and renewal generates visitor excitement (especially to see if their "voice" made the film), plus community engagement and repeat visitation.

This exhibit celebrates exhibit themes of the Museo in short film format.



HISTORICAL FOOTAGE & IMAGES
[HISTORICAL CONTEXT]

+



VOICES OF A CULTURE FOOTAGE
[CONTEMPORARY CONTEXT]

+



AUDIO NARRATION
[CURATING THE CONNECTION]



ISOLATED AUDIO

LARGE PROJECTION

DONOR NAMING
OPPORTUNITY

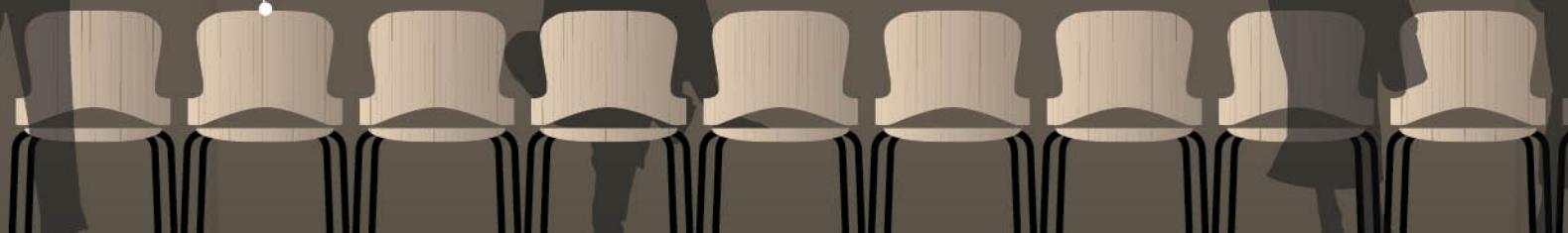
FLEXIBLE SEATING



GENEROUS FRIEND OF THE MUSEO PRESENTS

THE ITALIAN EXPERIENCE

DECONSTRUCTING A STEREOTYPE



The Capital Campaign for the New Museo

The Museo has embarked on a multimillion dollar capital campaign to create the preeminent cultural experience in the U.S. dedicated to the significant, indispensable and untold artistic, cultural and social contributions of Italians and Italian Americans.

The Museo's path to success in this endeavor is made possible in large part by its partnership with philanthropist and real estate developer Steve Oliver. A former chairman of the San Francisco Museum of Modern Art (SFMOMA), Oliver has guided the Museo through securing entitlements and permits, and will provide access to financing to support the Museo's goal of completing its new home with all deliberate speed. His past projects include the Charles M. Schulz Museum, the Curran Theater, the Commonwealth Club, and the Berkeley Rep.

A gift to the Museo's capital campaign is also a gift to its long-term sustainability; your gift keeps on giving

The building at 940 Battery Street itself will become the Museo's primary source of operating revenue, as it will lease the top three floors of the building to commercial tenants.

The newly renovated and "reborn" Museo will tell the stories of the countless Italian immigrants and their descendants who have woven their experiences into the tapestry of American history. This is an extraordinary opportunity to protect and brighten the future of a landmark institution that strives to celebrate the vibrancy of our diverse community.

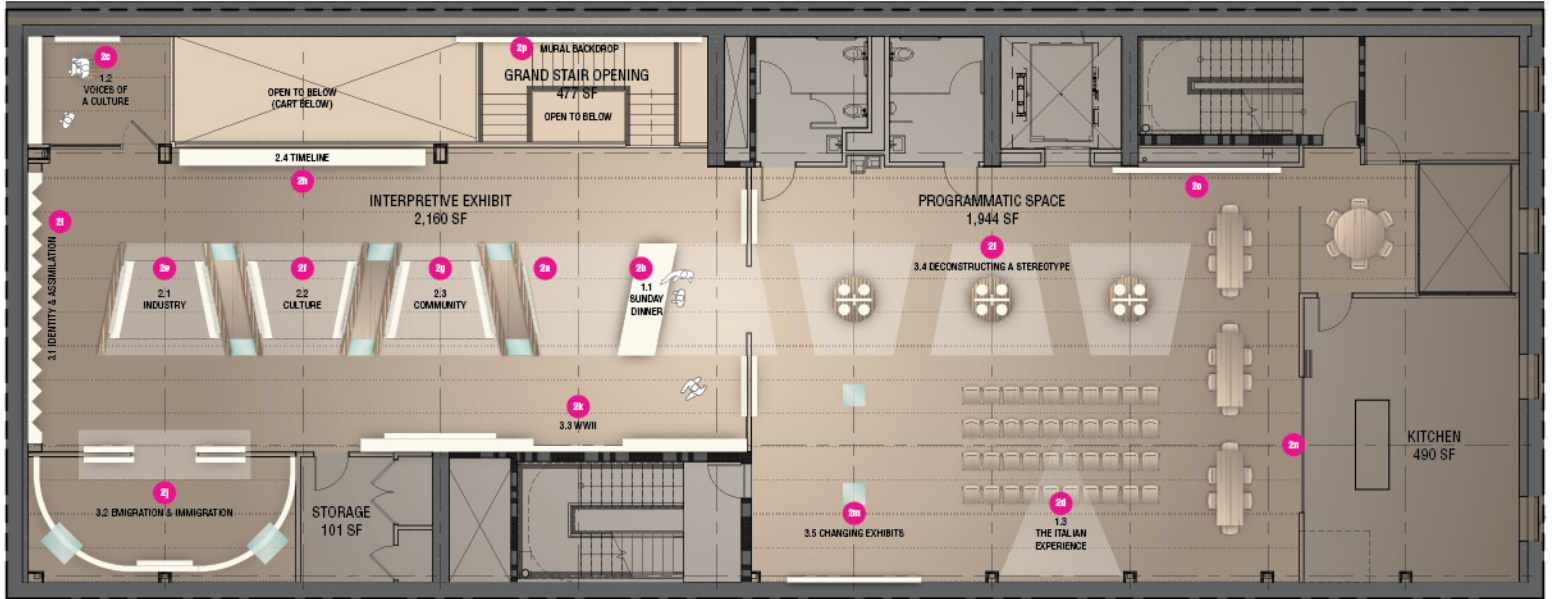
The Museo accepts outright donations of cash, gifts of appreciated stock, multi-year pledges (with a maximum five-year payment period) and estate gifts that include the direct transfer of cash, stock and real property to the Museo.

For more information about making a gift to the capital campaign, please contact Capital Campaign Counsel Mecca Billings at mecca@sfmuseo.org or 415.578.0224.

OPPOSITE: Rooftop terrace view from 940 Battery Street, the new home for the Museo.



Donor Naming Opportunities: Level 2

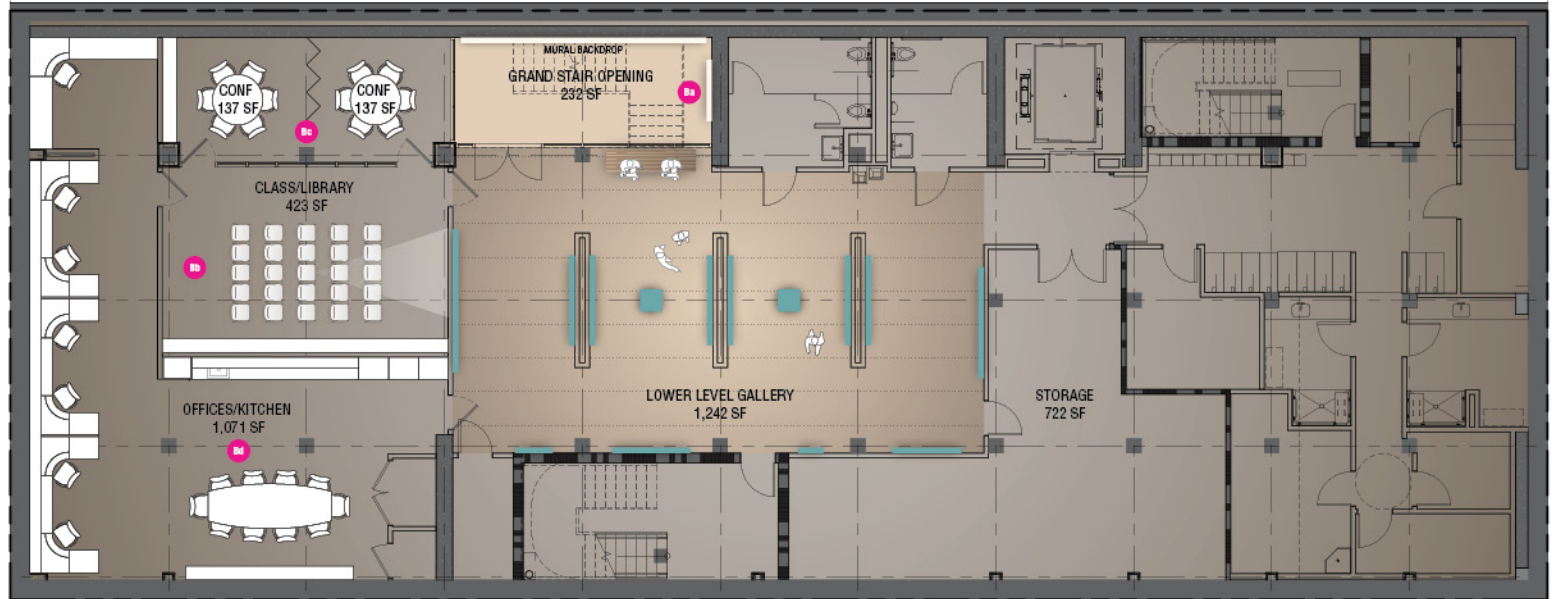


Donor Naming Opportunities: Level 1



1l

Donor Naming Opportunities: Lower Level



Donor Naming Opportunities

Level 2: Italians in California

- 2a. Entire Exhibit
- 2b. Sunday Dinner
- 2c. Voices of a Culture
- 2d. The Italian Experience
- 2e. Industry
- 2f. Culture
- 2g. Community
- 2h. Timeline
- 2i. Identity & Assimilation
- 2j. Emigration & Immigration
- 2k. WWII
- 2l. Deconstructing a Stereotype
- 2m. Changing Exhibits
- 2n. Kitchen
- 2o. Programmatic Space
- 2p. Interpretive Mural

Level 1

- 1a. Main Donor Display
- 1b. Lobby
- 1c. Museo Gift Shop
- 1d. Entrance Gallery
- 1e. Main Gallery - All Rooms
- 1f. Main Gallery - Room 1
- 1g. Main Gallery - Room 2
- 1h. Main Gallery - Room 3
- 1i. Grand Staircase
- 1j. Exterior - Single Sponsor

Lower Level

- Ba. Lower Level Gallery
- Bb. Class/Library
- Bc. Conference Room
- Bd. Staff Kitchen/Conf. Room

A close-up view of a highly detailed wooden sculpture. The piece is painted in bright, saturated colors, primarily red, yellow, and blue. It features intricate carvings and painted details, including a central figure with a blue face and yellow headdress, and various decorative elements like a green and red figure, and a yellow and blue figure. The background is dark, making the colors of the sculpture stand out. The text "Thank You for Your Support" is overlaid in the center of the image.

Thank You for Your Support

MUSEO

ITALO AMERICANO

Fort Mason Center
2 Marina Boulevard, Building C
San Francisco, CA 94123

Museo Annex
940 Battery Street
San Francisco, CA 94111

Museo Hours: Tuesday – Sunday, 12 to 4 PM
Annex Hours: Wednesdays and Fridays, by appointment
415.673.2200 | www.sfmuseo.org