

AIWAV NEWSLETTER

June 2026



Our last aperitivo. Thank you to our May host Sophie.

NEWS FROM THE LEADERSHIP TEAM

As we wrap up another 10 vibrant months of our club, we look back with gratitude on the many special moments we shared together. At the heart of our activities were the social aperitivos — evenings dedicated to new friendships, relaxation, and fun.

We are delighted to see our membership growing, with an average of 25 members attending each social aperitivo. A heartfelt thank you to everyone who contributed throughout the year by hosting monthly events, organizing the Carnival brunch, museum visits, and bike day, as well as supporting the newsletter and website.

If you are staying over the summer and would like to organize an event, we would love to hear from you!

ARTICHOKES!! WITH PHOEBE BEBO

We are very fortunate in Venice to have access to some incredibly special vegetables grown locally. I was recently treated to a delightful agriturismo stay on the Cavallino peninsula. They gave me some of their castraùre, the first small buds of the artichokes which are cut off to enable larger ones to grow.

I prepared them raw, which is one of the recommended ways, and, while delicious, I was left feeling like it was a lot of work for not much reward (there simply wasn't that much artichoke left after getting down to what I knew as the heart). So I thought with a few vegetable lovers coming for a special class with the **Let's Cook group** — this would be a perfect time to test a few varieties and ways to cook them.

I decided on three: raw in salad, braised with pancetta, and, having lived in Rome before, fried.

"My feeling about life is that you're put here and you have to make your own way"
John Wayne



Looking for delicious and simple ways to prepare seasonal vegetables and seafood — feel free to reach out, I'm always very happy to share my best recipe finds. @bebophoebe

For the raw artichoke preparation, we procured two different types of Betole from the market. The vendor showed me how he prepared them with his knife, and I noticed he left a lot more of the leaves on than I would have if preparing the regular large artichoke.

We still took off a lot of the leaves, peeled the tough exterior of the bottom, then simply seasoned them immediately with lemon juice to stop them turning brown, olive oil, salt and parmesan (the Venetians would normally use the local Grana Padana). Really delicious and refreshing! About 2 per person worked well as a side dish.

The next was braised. Emiko Davies is my go-to for most of my Italian (and Japanese!) recipes. She is an Australian with a Japanese mother, married to an Italian and lives just outside Florence. A beautiful writer, what I love about Emiko is that her recipes always work, always! She has a beautiful book about Venetian food called *Cinnamon and Salt*. I can tell you the recipe for fried meatballs inspired by *Alla Vedova* is better than those at the restaurant!

For the braised artichokes I found larger artichokes only at the supermarket. They were not as fresh so definitely better for doing the braised dish. A super simple preparation without taking off as much artichoke. We also made a vegetarian version without the pancetta and using vegetable stock. I REALLY love this dish, and, would eat it as a light lunch or supper with some great bread, as Emiko also suggests. We all thought the vegetarian version was very tasty, but those that ate meat, preferred that with pancetta.

For the fried artichokes we deep fried them twice in olive oil (you could also use vegetable oil) which is the technique for the roman artichokes. However, we found that whilst super tasty, the small Venetian betole fell apart and was simply not big enough for this type of preparation. I have since had the Venetian artichokes fried at another agriturismo, where they were sliced and battered and fried, and while I did not enjoy this as much as the large roman style artichoke, it's definitely the best method for frying the local ones and very delicious!

Our mouths were left with a lot of tannins in them after the meal of artichokes three ways and we all really struggled to pick a favourite preparation. Each preparation really made the artichoke seem like a completely different vegetable so they were hard to compare. In the end we all decided that we would all make each dish again. It would perhaps just depend on whether you felt like something fresh (raw), hearty (braised), or comforting (fried).



Carciofi Ritti

Stuffed, stewed artichokes, adapted from E. Davies. Serves 4

- 4 whole, fresh artichokes
- 1 lemon, cut in half
- 2 slices of pancetta, chopped
- 1 garlic clove, finely chopped
- 1 eschalot (or small onion), finely chopped
- some water, vegetable stock or white wine
- Several sprigs of parsley, chopped

Start by preparing the artichokes: snap off the tough outer leaves and cut away the stem (set the stems aside). Slice off the top half of each artichoke, then use a small spoon or scissors to scoop out the furry choke from the centre — though with young, fresh artichokes this step may not be needed. As you work, rub the cut surfaces with a lemon half and drop them into a bowl of cold water with the juice of the remaining half squeezed in.

Warm some olive oil in a pan and gently cook the pancetta, garlic, eschalot and celery leaves together with the finely chopped artichoke stems. Cook over a low heat until everything is soft and the fat has rendered into the oil — you don't want any colour.

Gently prise apart the artichoke leaves from the centre to create a little space. Stand them cut-side up in a wide pan, then spoon the pancetta mixture into and over each one. Pour in enough stock, white wine or water to come halfway up the artichokes, then cover and cook over a gentle heat for around 30 minutes until completely tender — a knife should slip through the flesh without any resistance.

Finish with a scattering of freshly chopped parsley before serving.

MEMBER PROFILE

Phoebe Bebo

Phoebe — the powerhouse behind the Charity Auction earlier this year, a new resident on non-stop adventures and an indefatigable mother of three — you're sure to have met. She found us through Olivera's baby rental business when she first arrived from Australia and has made friends with everyone. Her background in the food and wine business and keen interest in a culinary life has meant some of us have also been lucky enough to eat some of her delicious dishes.

How did you end up living in Venice?

I met my British husband while studying in the US and we lived in San Francisco for seven years before moving back to Australia to start a family — though it wasn't long before the travel bug struck again!

We fell in love with Venice when our youngest was just three months old — a spontaneous trip after being stranded in Australia during the pandemic. Residency permits from our earlier years living in Rome made the move possible.

What does your typical day look like?

A lot of walking! Getting three kids to two different schools is quite the logistical exercise, but it's hard to complain about the commute. I developed foot problems early on, so I got a monthly vaporetto pass — being on the water is often the highlight of my day. School drop-off has become my daily Italian lesson, chatting to parents while the kids play in the campo. With all three finally in school, I'm cherishing moments to catch an exhibition or work on my next venture: a cooking school.

Why did you join AIWAV?

I met the wonderful Olivera on the very first day we moved here — she delivered a travel cot we'd rented and mentioned AIWAV. A week or two later I felt incredibly welcomed by the group. Almost a year on, I'm still astounded by the fascinating women I meet each month at aperitivo.

What is your favourite spot in Venice?

The Accademia bridge, which we cross every morning to take the older two to school. It never fails to take my breath away — we walk it before 8am, so we usually have it to ourselves. The light is different every single day.

What do you do when you feel homesick?

I miss Australia's ease with nature most of all. Video calls with friends and family really help bridge the distance. As I love to cook, I also visit my favourite vendors at the Rialto market — the conversations with those incredibly knowledgeable traders are



How has living in Venice changed you?

I've developed a much thicker skin — Venetians are considerably harsher than the Romans! I've also become more patient. Between the tourists and some of the locals, you either find patience or it becomes a very unpleasant experience.

What does being part of AIWAV mean to you?

Honestly, I'm not sure we would have survived the first few months without it. Meeting other mothers who have raised children here has been a lifeline — and such a delightful one. Every month I leave inspired by the women I meet.

Which hidden gem in Venice would you recommend?

Osteria ai Pugnì in Dorsoduro. Most people sit outside for drinks and cicchetti, but at lunch they serve a changing daily menu — pastas and mains sourced from the incredible vegetable boat outside. The pastas are a steal at €10 compared to tourist-facing restaurants, and it's mainly locals. Book that morning or the day before.

Coffee or spritz? And where is your favourite place to enjoy it?

Both! My husband and I sneak a caffè corretto on a Friday morning at Florian — inside at the bar — after a particularly trying week with the kids or getting Permesso Applications accepted. The post office next to St Mark's is the locals' secret: open mornings only.

What inspires you most in your daily life here?

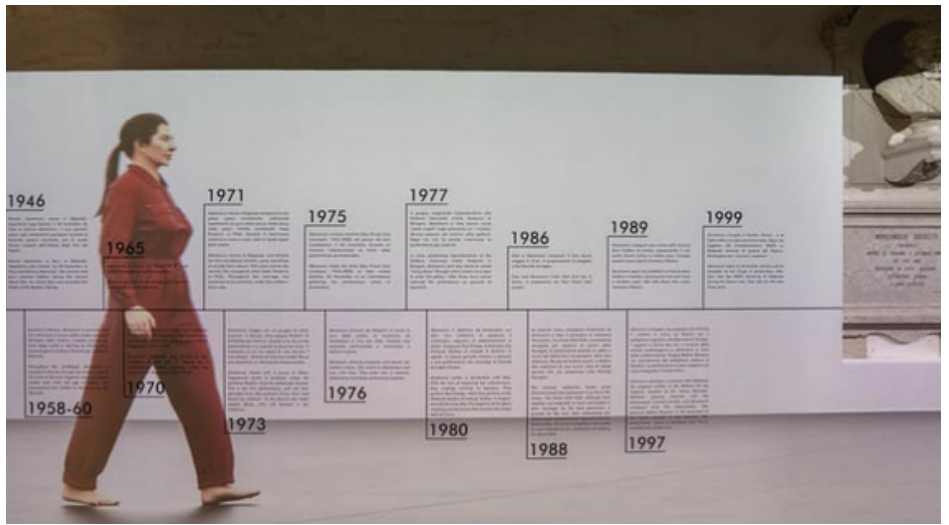
The beauty and the light. When the sun hits the water, I can't think of many more beautiful cities in the world. It's hard for much to feel wrong when you get to experience that magic every day.

SPECIAL FEATURE

NOTES FROM THE 61ST VENICE BIENNALE

by Sheridan Becker

The 61st International Art Exhibition, *In Minor Keys*, curated by the late Koyo Kouoh and organized by La Biennale di Venezia, unfolds alongside 100 National Pavilions and 31 Collateral Events across the city. Beyond the Giardini and Arsenale, Venice opens into a wider landscape of exhibitions, temporary installations, private foundations, and independent spaces that reward wandering as much as planning. What begins on the main Biennale routes quickly expands into quiet courtyards, hidden palazzi, lagoon islands, and unexpected corners of the city. Some of the strongest discoveries this season happen outside the official circuit, often in spaces that feel more intimate, experimental, or deeply atmospheric.



Marina Abramović: *Transforming Energy* — courtesy of Gallerie dell'Accademia

Below is a brief selection of exhibitions and collateral events that can serve as a point of departure for exchanging notes and discoveries with fellow AIWAV members. Who knows, perhaps we may even exchange notes over a glass of wine in the lush garden at Harry's Locanda Cipriani on Torcello, reopening in mid-June. If you recall, Harry's has been a generous AIWAV supporter and donor to the Carnival raffle. Reservations are now live for June 15 onward.

Worth Crossing the City For

1. Marina Abramović: *Transforming Energy*

At Gallerie dell'Accademia, Marina Abramović became the first living female artist to receive a major exhibition at the museum. Curated by Shai Baitel, the exhibition places Abramović's performances and *Transitory Objects* in dialogue with Venetian Renaissance painting, including a striking pairing of *Pietà (with Ulay)* (1983) with Titian's late *Pietà*.

The exhibition succeeds most when it slows the pace of the Biennale itself. As Marina Abramović stated in her opening speech to hundreds of opening-day attendees, "Please, please take the time to process my work; allow its physical and spiritual themes to resonate."

On view: May 6 – October 18, 2026

Hours: Tuesday–Sunday, 9 AM – 7:15 PM

Worth knowing: Arrive earlier in the day to avoid heavy afternoon crowds around Accademia.

2. *Turandot: To the Daughters of the East*

Presented as a Collateral Event of the Biennale at Palazzo Franchetti, *TURANDOT: To the Daughters of the East* brings together eleven female artists from Central Asia and the wider Middle East, including Mona Hatoum, Huma Bhabha, and Tala Madani. Curated by Ziba Ardalan, the exhibition moves between mythology, migration, memory, and political history without becoming overly didactic.

Among this season's collateral exhibitions, *TURANDOT* maintains a rare sense of focus and restraint. The installation benefits from the scale and atmosphere of Palazzo Franchetti, particularly in the textile and sound-based works.

On view: May 9 – October 31, 2026

Hours: 10 AM – 6 PM, closed Tuesdays

Worth knowing: Easy to combine with nearby Biennale collateral exhibitions along the Grand Canal.

Smaller Discoveries Outside the Giardini



An early work by Saville is featured in the current exhibition at AMA. A major exhibition of works by Jenny Saville is also on view at the Ca' Pesaro – International Gallery of Modern Art. Featuring more than 30 paintings and drawings it surveys the artist's career from the 1990s to the present day.

Photo Credits: Jenny Saville, Portrait.

© Jenny Saville. All rights reserved, DACS 2026.

Photo: Tyler Mitchell. Courtesy of Gagolian.

4. Jewel: Matriclysm — An Archaeology of Connections Lost

At Salone Verde, Jewel, a four-time Grammy-nominated artist presents a multidisciplinary installation exploring motherhood, memory, and feminine archetypes through painting, tapestry, sculpture, and sound. Organized with Crystal Bridges Museum of American Art and curated by Joe Thompson, the exhibition balances atmosphere and sensory experience with a strong conceptual structure.

What lingers most is the setting itself and several visually striking sculptures.

On view: May 7 – November 22, 2026

Hours: 10 AM – 6 PM, closed Tuesdays

Worth knowing: A relatively quick visit and less crowded than many larger collateral events.

Jewel wearing a gold sequin dress crafted from thousands of paintbrushes, vintage Schiaparelli — photography by Sheridan Becker

3. AMA Venezia presents: AURA

Housed inside a restored former soap factory in Cannaregio, AMA Venezia offers one of the more understated spaces of the season. Founded by Belgian collector Laurent Asscher, the venue presents works from his private collection by artists including Ed Ruscha, Arthur Jafa, Jenny Saville, and Richard Serra.

The exhibition itself is thoughtfully installed, though the setting is equally part of the appeal. Exposed brick walls, softened natural light, and the scale of the former industrial space give the presentation a quiet restraint that feels increasingly rare during Biennale season. Several rooms remain unusually calm, allowing the works to unfold at a slower pace. Located away from Venice's busiest routes, Cannaregio continues to offer one of the city's more reflective atmospheres during the Biennale. In a season often defined by spectacle and saturation, AMA Venezia succeeds precisely because it does not compete for attention.

On view: May 5 – November 22, 2026

Hours: Wednesday–Sunday, 11 AM – 6 PM

Worth knowing: Best visited in late afternoon alongside nearby bars and smaller gallery spaces.



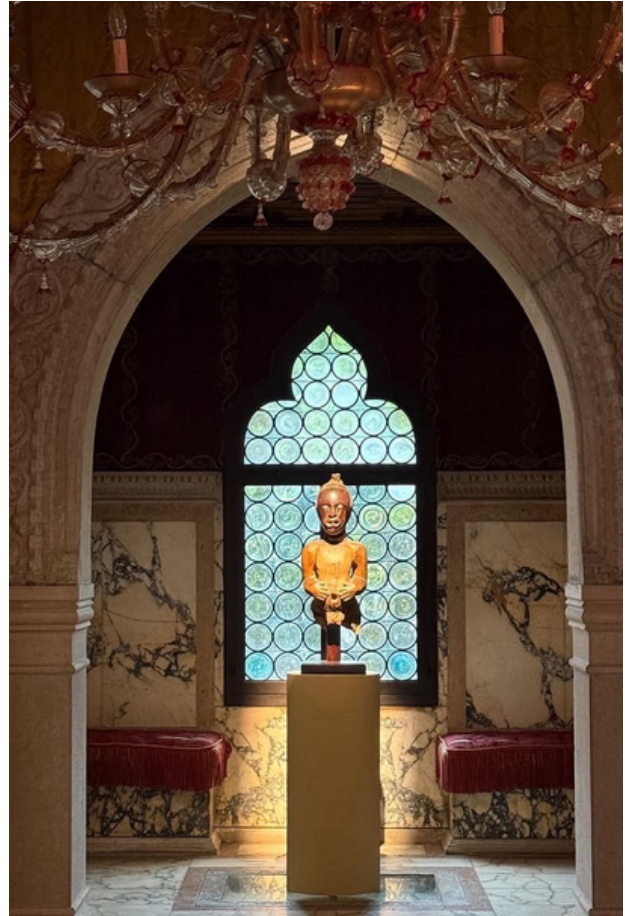
A Closed but Memorable Opening Week Exhibition

5. Ghost Pavilion: A Venice Revealed

Presented by Christie's during the Biennale opening week, Ghost Pavilion: A Venice Revealed transformed the famously haunted Palazzo Ca' Dario into a temporary exhibition space, presenting works by artists including Titian, J. M. W. Turner, Andy Warhol, Cy Twombly, and Lucio Fontana, among others, with the collection valued at approximately £130 million.

Although now closed, it remained one of the more atmospheric events of opening week, largely because access to Palazzo Ca' Dario itself is exceptionally rare. The exhibition functioned less as a conventional show and more as a fleeting encounter with one of Venice's most mythologized buildings. It was among the strongest opening week presentations.

AIWAV members interested in future Christie's events in Venice are welcome to reach out regarding a possible group booking.



Ghost Pavilion: A Venice Revealed — photography by Sheridan Becker

A Meditation on Grief, Voice, and Collective Memory

6. Gabrielle Goliath — *Elegy*

As someone who recently lost a close family member, I felt the pain and sorrow within Gabrielle Goliath's independent exhibition of her long-term performance project *Elegy* (2015–ongoing), presented as a multi-channel video installation at the Chiesa di Sant'Antonin.

A ritual lament of shared breath and song, *Elegy* is a call to mourn. Developed over more than a decade through performances in Johannesburg, Cape Town, São Paulo, Paris, Amsterdam, Munich, Basel, and other cities, the work engages with intertwined histories of imperial, colonial, and patriarchal violence.

It addresses conditions in which mourning becomes both ethical and intimate practice. The work is non-verbal: on screen, seven operatically trained female performers emerge from darkness, each sustaining a single high note for as long as possible before fading away and being replaced by another voice.

Initially intended for the South African Pavilion at the 2026 Venice Biennale, the project was blocked after being described as “highly divisive,” particularly due to its inclusion of a tribute to Palestinian poet Hiba Abu Nada.

Dates: May 5–July 31, 2026

Location: Chiesa di Sant'Antonin

Hours: Closed Sunday and Monday.

Open: Tuesday - Saturday, 10:30AM-5PM

VENICE TRIVIA:
When was the Venetian
lagoon formed?

FAWCO NEWS

BY IRENE WOODBURY, FAWCO REP

Inspiring Women

See the 2025 Highlights Issue of FAWCO's magazine Inspiring Women at this link:

<https://www.yumpu.com/en/document/read/71056731/highlights-2025>

The next issue, based on women in STEM, is coming out on 4 June.

Read a book with other FAWCO Members over the summer

The FAWCO Education Team has selected *That Librarian: The Fight Against Book Banning in America* by Amanda Jones as our next Global Issues read. The first discussion be on 6 September.

Mental Wellness Across Borders – an article from the Health Team

Living internationally offers extraordinary opportunities for growth, connection, and cultural discovery. Yet for many expatriates, life across borders can also bring unique emotional challenges.

Read more of the article with suggestions on how to cope here:

<https://www.fawco.org/global-issues/health/health-articles/5243-mental-wellness-across-borders>

See upcoming FAWCO events in the JUNE calendar on the last page.

SISTER CLUB: ZURICH

Venice - Zurich getting closer for a year!

During our first online meeting with our Swiss „sisters", we already discussed a whole range of joint activities that we plan to undertake together over the coming year: exchanges among the leadership teams, joint yoga sessions, and asynchronous activities such as a postcard exchange among the children, recipe exchanges among the adults, and sharing of family stories, etc.

And to ensure that the whole thing doesn't remain purely virtual, we're also planning a visit by members of the Zurich Association to Venice and vice versa. In October, we'll organize a weekend program in Venice for the Swiss contingent, and

in December—during the lovely Christmas market season—we plan to visit Zurich.

Please feel free to share your ideas on what to do and how we can show Venice to our Swiss guests. Those who are interested are also welcome to save the date for the Christmas season—perhaps Zurich will even offer some snow in addition to a spectacular Christmas market.

The sister city lead from AIWAV is Claudia de Buman – a new member who has one foot in each city. You can reach Claudia via the WhatsApp channel or via our main email with the subject line: Sister Club.



**AMERICAN WOMEN'S CLUB of
ZURICH**

AWCZURICH.ORG

JUNE/JULY/AUG



NEW FOUNDATION DEDICATED TO WOMEN

In the palazzo where Giorgione drew his last breath, just off campo S. Silvestro, a new foundation has opened. Like many new comers to Venice, it is a private collection with a cultural mission, but this is a unique space. The Maddalena Di Giacomo Foundation was conceived as a house of intangible heritage dedicated to the dialogue between art, memory, and sensory perception. Founded and directed by Alexandra Mazzanti, the Foundation expands the cultural legacy of Maddalena Di Giacomo through the project of the Petit Musée de la Femme: an intimate and layered collection intertwining female portraiture, portrait miniatures, sentimental jewelry, antique perfume flacons, and artworks spanning from the 17th century to contemporary practice. Come with us on the 11th for a private tour.

TUE 2/6 6PM	End of year aperitivo with a party atmosphere: Ca' Rapace, Cannaregio 3152. <u>RSVP</u> .
WED 3/6 5PM	MyExpat US Tax Info Zoom FAWCO Session https://us02web.zoom.us/j/64801234567 Walk-through to filing by June 15.
TUE 9/6 5PM	How AI Shapes the Future of Women's Rights — FAWCO Human Rights Team Open Meeting on the Impact of biased data and unequal outcomes. https://us02web.zoom.us/j/64801234567
THUR 11/6 11AM	Private tour of Maddalena Di Giacomo Foundation with the Founder/Director. San Polo 1022. Meet at the main entrance of the S. Silvestro church. Free. <u>RSVP</u> .
WED 24/6 10AM	Stolpersteine or Stumbling Stones Cleaning. Meet at S. Angelo ACTV bus stop. Gloves ready. <u>RSVP</u>
TUES 14/7 9:00AM	Summer Coffee Morning — meet at Naranzaria, Rialto 130. <u>RSVP</u>
MON 27/7 10.30AM	Brunch — Brunch Cafe, Calle de la Madoneta, San Polo (next to Rizardini bakery). <u>RSVP</u>
TUES 11/8 9:00AM	Summer Coffee Morning — meet at Naranzaria, Rialto 130 <u>RSVP</u>
MON 31/8	Last day of the membership year. Renew for 2026-2027 <u>here</u> .

The membership year runs from 1 September to 31 August. Over the summer we'll be in touch with links to renew for 2026-2027. We are always eager to hear from members who'd like to volunteer. We'd love someone to take over Membership! Reach out by email.

