



Gina

CASULA POWERHOUSE ARTS CENTRE 2021

CASULA POWERHOUSE ARTS CENTRE

1 Powerhouse Rd,
Casula NSW 2170
(enter via Shepherd St,
Liverpool)

Tel 02 8711 7123

reception@
casulapowerhouse.com

casulapowerhouse.com



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Cover Image: *We
Need Peace Now*,
2003

CASULA POWERHOUSE ARTS CENTRE

SWITCH GALLERY

15 MAY - 18 JULY 2021

We would like to acknowledge the Cabrogal Clan of the Darug Nation who are the traditional custodians of the land that now resides within Liverpool City Council's boundaries. We acknowledge that this land was also accessed by peoples of the Dhurawal and Darug Nations.

INTRODUCTION

Gina Sinozich was born in Senovik, Istria, Croatia in 1930 and died in Liverpool, Australia 2020.

Gina first started painting when she moved to Casula at the age of 70. She soon became a prolific artist, painting nearly every day for almost 20 years during which time she created thousands of artworks. Initially painting on found materials, the self-taught artist documented her personal experiences and world events that impacted on her. She was often inspired by the news media and her own research and shared those stories in her work as well. For this exhibition we have focused on the intimate and personal stories that Gina told of her life and memories.

Many of the experiences Gina documented were difficult and traumatic - the atrocities of the World War II, secretly fleeing from Croatia to Australia, a terrifying childbirth, her husband Eugen's dementia, and destructive global events that she wanted to stop (such as the Iraqi War and environmental losses). Her joy and her optimism are also found in her work as well as her deep religious beliefs, her gardens, Australian flora and landscapes, pop culture icons and especially her own family experiences.

"I have beautiful children and you couldn't ask for better. They always respect us. I like people and I like to be friendly. That's why I have so many wrinkles on my face because I laugh always."

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

Gina became her husband Eugen's carer during his dementia and it was during this difficult time that they moved to Casula and she began to paint. She took on the role of painting recounts of his memories and those of her family. She was disturbed by reports of war in Croatia in the 1990s and horrified by the Iraq war that she watched unfold on her television and newspapers every day. Although originally painted as stories for her children, she saw opportunity for her paintings to have a wider impact. A return visit to Croatia after nearly 50 years was both emotional and confirming of her memories and those recounted to her. She found her brothers and husbands names listed in research at the library and on memorials.

"I think it is important to tell people what it was like, so people now take care that it doesn't happen again."

- Excerpt from *Memories of Istria 1943 – 1945* catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

Gina first exhibited her work at Casula Powerhouse Arts Centre in 2001 in the Liverpool City Art Prize and Liverpool Art Society's Annual Exhibition. Gina's work has been in major exhibitions and is held in public and private collections around the world including: Starkwhite

Gallery, New Zealand, National Gallery Australia, Australian Maritime Museum, The Australian War Memorial, Maritime and History Museum of the Croatian Littoral, Rejeka, Croatia and an extensive collection held by Liverpool City Council at Casula Powerhouse Arts Centre.

Gina was a great storyteller and had looked forward to this exhibition which was in development before her passing. We thank her family (especially her son Michael) for ensuring that key parts of her story have been captured and key paintings could be located within her own expansive collection of work. We also thank the private lenders who have loaned works from their personal collections and Liverpool Picture Framing for working with us to get many of Gina's paintings ready for exhibition. We acknowledge and have utilised the documentation and interviews that were conducted by Casula Powerhouse staff (dating all the way back to 2003) that have enabled us to present Gina's own words in the telling of her personal stories in her own words.

Jenny Cheeseman - Head of Curatorial
Ellen Hewitt - Acting Curator
Megan Hillyer - Registrar
Casula Powerhouse Arts Centre 2021



Me, 2006



Typical Istrian House with the Gothic Hut, 2009



Our last super I am thinking have nice would be if my dad was sitting on that chair, 2004



3 young man have been executed at the river in by the German first week of Sep.1943
4 German a questioning me where are the partisan I pretend, d'not know, 2002



city of Rijeka on fire 1943, 2005

LIFE IN ISTRIA BEFORE WORLD WAR TWO

Gina Sinozich was born as Georgina Soldatic in 1930, in a village of Senovik in rural Croatia. Gina had 5 older brothers and one younger brother. Her father died in 1938 after serving and injury in World War One.

Catholicism is the dominant religion in Croatia. Nearly 90% of the population defines itself as Catholic. Istrian towns and countryside are dotted with churches of all sizes... Gina being a strongly devout Catholic holds true to these values, which are continuously demonstrated in her paintings.

- Excerpt from *Istria and its WWII Partizans – Words and paintings of Gina Sinozich*, page 18, 2019

In Istria, it is a small rural area, and the people live on the produce what they have on the farm. I grew up in the village in the middle of nowhere, very small village which is now a ghost town. Not much luxury, you live on what you produce on the farm.

- Excerpt from *Memories of Istria 1943 - 1945* catalogue, that quotes an interview with Gina Sinozich, as told to Carrie Kibbler, June 2005

An empty seat at the head of the table remains out of respect for the passing of my father. Left behind is a widowed mother and seven children. [Note: Gina's father died in 1938].

- Excerpt from *Istria and its WWII Partizans – Words and paintings of Gina Sinozich*, page 16, 2019

My father died when I was eight from wounds from 1st World War. He was wounded everywhere. His body was riddled with bullets... He died at fifty two years of age... He was in a lot of pain but still kept working.

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

GERMAN INVASION 1943

These works represent Gina's documentation of the Nazi invasion of Istria, from her memories as a thirteen-year-old girl. They depict how the war impacted on her family and surrounding villages and towns. Gina first returned to Croatia in 2004, after which she created further works based on research gathered during this trip that give a wider perspective of the war and consolidate her memories and family stories.

When the Nazi's come around that was terrible. Oh, that was absolutely terrible. When they used to come they had the machine guns, the tanks and just kill... You are scared because you don't know what will happen. You don't know if you will be next.

- Excerpt from *Memories of Istria 1943 - 1945* catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

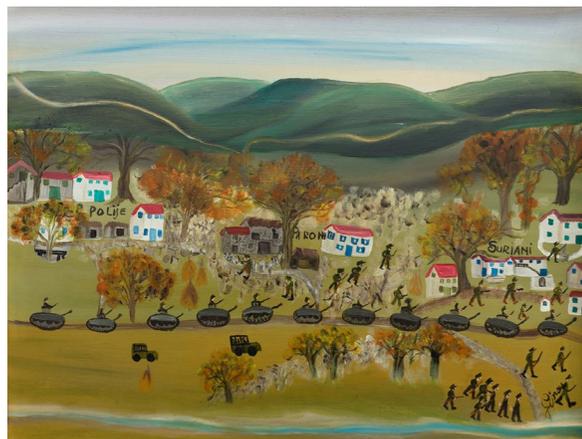
I remember the first time they came, My Mother wasn't at home... I remember trembling, myself and my little brother, he was only five and I was thirteen. One German come in and took

the food what we had in the house and he, with a finger, show me to go with him. Lucky I could speak Italian. Because I walk maybe two hundred metres ... and we met a Fascist who was with them and he speak Italian ... and he ask me, he say 'Are you a Partizan?' and I say "No, I've never heard of this." I had three brothers in the Partizan army. I imagine if they knew they shoot me straight away ... He ask me "How old are you?" and I said "Thirteen" and he said "Go home then". I was so scared because they used to take girls away.

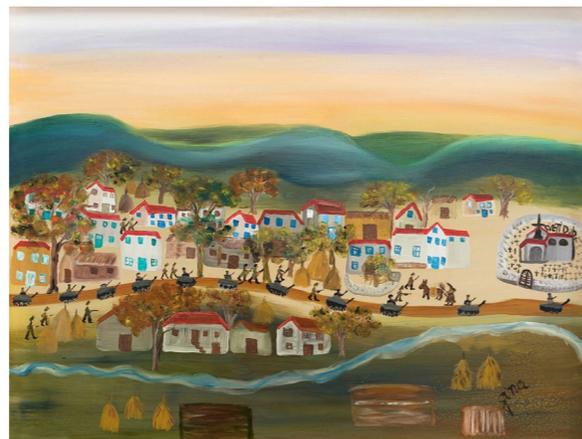
- Excerpt from *Memories of Istria 1943 - 1945* catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

(My Mum) She was a strong woman, but here five sons in the war and not know where they are wasn't easy. My father died when I was eight years old, in 1938, so she was all on her own. cuddle up in the winter, all in one bed and sometimes I could put my hands to reach for mum and she wasn't there. In the stable in winter it is warm because of the animals and she would hide in there so we don't see how she cried because of her sons. Distress.

When the Second War came five of my brothers went to war. In



Germans in our Home, 2002



Village of Novavas, 2002



Portrait of Eugen, 2009



Rijeka aftermath 15.9.1943 3000 Partizan, Facing the Firing Squad, 2002

EUGEN SINOZICH - PARTIZAN AND FUTURE HUSBAND OF GINA

1938 the first brother went in, by 1943 when I was thirteen all five had gone. I stayed at home with my mum and little brother. ... I remember seeing them leave for war and they didn't want to go. We were lucky because they all came back healthy and safe so it was a bonus because a lot of people didn't make it.

- Excerpt from The Iraqi War catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

We produced what we needed but there was no luxury. But we were lucky we had the farm. We couldn't have school though because the school was closed down.

- Excerpt from The Iraqi War catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

This story, it never goes away. Never, ever, never. That is why I done the painting because we are nor here forever. If somebody doesn't tell our children or grandchildren or someone around us they will never know... I think it is good to tell the people the story of what it was like, so people will take care that it doesn't happen again.

- Excerpt from Memories of Istria 1943 - 1945 catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

Eugen and Gina met after the war and married in 1950. He shared his experiences of war with Gina and she tells his story through a series of works. He was a member of the Yugoslav Partizans who fought against occupation during World War Two and although when captured he was spared execution, he spent time as a prisoner of war. He barely survived this excruciating experience.

Eugen Sinozich was 18 years of age when he enlisted into partizan resistance. He was captured, sentenced to be executed by firing squad. When his life was spared, he was shipped (by the Nazis) to the Russian Front. There he spent two years surviving one day at a time.

- Excerpt from Istria and its WWII Partizans – Words and paintings of Gina Sinozich, page 48, 2019

On the Russian front... the battle was to survive. The brutal winter took its toll, with many soldiers frozen to death... starvation and the urge for survival had pushed some to behavioural extremes.

- Excerpt from Istria and its WWII Partizans – Words and paintings of Gina Sinozich, page 58, 2019

Eugen was one of the first people who join up with the Partizans. ... He joined up under the Italian regime and it was like a secret underground. He joined because he didn't like the Fascist regime. They wanted to free Yugoslavia. That was the first brigade that was assembled in Mount Ucka, which is on top of our village. My brother joined later. I didn't know my husband then, I met him after the war... When I went on a bus in Croatia (in 2004), I saw the memorial to them (the first Partizans)... they put their names on it, they put Eugen's name on it... It was good because I have the memory there and now the grand kids can look at it.

- Excerpt from Memories of Istria 1943- 1945 catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

He told me how terrible it was, some things, some were too horrible to tell. He saw humans do terrible things. He was lucky to come home.

- An interview with Gina Sinozich, as told to Jenny Cheeseman, 2019



our wedding 1950 because of communist regime we HAVE NOT been allowed in the church. we been married secretly at night 12.Oct, 2002



after the WWII this was our daily life queue for hours everyday. For our ratio of food in the rain, or snow, or shine (in this occasion was) (for 200g bread), 2002



Our Story, 2004

POST WAR ISTRIA

The impact of war and the Communist regime had ongoing impacts for Istria after the war had ended.

The painting the 'Midnight Wedding' tells the story of my wedding night. Eugen and I got married in the middle of the night because in those days you couldn't get married in the church if you had a government job because you would lose your job. At that time the communists didn't recognise the church. Eugen and I had been going out for a couple of years so we had a registry marriage first and the church wedding we did a little bit later so nobody would know. The priest came to the church at 11 o'clock at night. It was a very cold winter and I will always remember how cold I was. I couldn't wear anything special because I couldn't let anyone see me. We had a little bit of conversation and then it was midnight and we were married. We had each other and it was good. It was romantic, it wasn't luxurious but it was nice.

The 'Midnight Wedding' painting is for my children because we never had a wedding photo done because we couldn't afford it. [Note: Gina and Eugen married in 1950]

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

Two years later came my first son Peter. We lived in Rijeka until 1956. Life was very hard there. There was never enough food to go around, we had to queue for everything. There was nothing but queues everyday. We got so tired of it and we wanted to have a better life. All my brothers had left Yugoslavia and I could see they had a better life than what we had.

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

A lot of the time when the shop open and when we come into the shop there was no more milk. Queue again some other place.

- Excerpt from *Istria and its WWII Partizans – Words and paintings of Gina Sinozich*, page 114, 2019

MIGRATION STORY

Gina made the hard and secret decision to leave Istria for an unknown country – Australia. Gina and her two children migrated in 1956.

When we left, we left every possession we had behind. The only thing that we took with us was what we had in our handbags and some clothes for the kids. I went to the passport like a tourist to see my mother Trieste (Italy). My husband went across the border... we couldn't even say goodbye to anyone... it was hard but we had to do it. As soon as I left I could contact my friends and let them know but you can't go back because it would mean jail. So we stayed in Italy for 18 months. We stayed with my mother for two weeks until we got asylum then we stayed in a hostel in Udina (Italy) for 18 months. Then we were given a visa and a passport and we migrated to Australia.

We had a choice between Canada and Australia. We chose Australia because I had a brother who migrated in 1950... I also thought there were more opportunities there. ... A lot of people at the time were saying that its better in Australia than anywhere else. And that's why we come to Australia and we loved it.

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

In 1959 I asked my mother to come live with us in Australia she got her papers ready and the 20th May 1959 she was supposed to leave Trieste to come to Australia. Instead she went to the hospital and found out she had cancer and she died six months after that. Instead of coming here she died.

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003



Me in Liverpool Hospital Maternity Ward, 19.5.1961 6.10am, neglected by night duty staff they call the priest because they thought I won't survive. Doctor ask for last wish. My wish was to come true (through) this ordile alife and go home to beautiful, 2004



close to death experience, I FELT MY SPIRIT LEAVING MY BODY, 2004



Our Dream, 2009



Iris, 2012

JOYS AND HARDSHIPS OF A NEW COUNTRY - AUSTRALIA

An influx of migrants to Australia after the second world war meant that resources for new migrants were limited, learning a new language was a challenge - frustrating and often isolating. Gina and Eugen settled in Edmondson Park and Gina's memories of that time show her delight in her new life despite the challenges. The traumatic childbirth of her third child, and the first of her children born in Australia, shows the challenges she faced and her deep religious beliefs as a response to a near-tragedy.

LIVERPOOL HOSPITAL 1961

In 1961 Liverpool had only just officially become a city with a population boom coming from European migration following the Second World War. Resources for newly arrived migrants were limited. The experience of the birth of Gina's third child was traumatic, they were lucky to both survive.

I went in at four o'clock in the afternoon and I wait until they prepare the delivery room... they put me in the delivery room and I stay there until midnight and I was still in labour and no one to help. I ring the bell and they wouldn't come.

The midwife come... she must have had some trouble of her own because her face was so bruised. ... She comes, and at midnight I am so sick, terribly sick, and the third child, the baby is supposed to be born - you know; you feel it. She just take the bell away, she pull the bell away.

Then I was left there until six o'clock in the morning... the sister come in and when she saw me she pulled an emergency bell. The doctor comes in pyjamas, because I need doctor. Emergency.

Mario was born at ten past six. They took him away. I knew this not a good sign... for three days I didn't see him.

Ten minutes later - I lost all the blood. Now they start a transfusion... I have 14 pints. I saw my hands go blue and the doctor thought I would die and ask me, if I have any last wish. Oh my God, the only wish I have is please take me back home to my kids.

It was sometime before lunch I wake up from unconsciousness but still very sick. ... I looked at my hand and it was full of blood. My bed was filled with blood, all coming down. ... So they called the priest, the priest come. I was so sick... they put me in a smaller room for two weeks with nothing but one small bed in it, there was nothing else.

I didn't see my little boy for three days because he was so sick... Because he was blue he nearly died. He was lucky he didn't have brain damage.

(After) two weeks... I asked the doctor, "Let me go home and see the children" and he said, "All right you can go home...". That night I become very sick again so I'm back at the hospital for another week. Then afterwards all right.

This was 1961 in May, I couldn't speak English much. I didn't understand what was going on.

- Excerpt from Liverpool Hospital 1961 catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

It (the experience) make me more religious - thankful. ... People say when you die you die, there is nothing there, believe

me there is something there. A lot of people say when they are close to death they can see this bright light and there is something there and that is what I saw, that, I could never forget it.

- Excerpt from Liverpool Hospital 1961 catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

Gina painted the beauty around her, painting flowers from her garden and the Australian flora and fauna. She won prizes in the annual Liverpool Council garden awards which she had proudly framed and displayed in her home. She also painted iconic Australian landmarks showing her pride in Australia.

We lived at Edmondson Park on a small farm, growing tomatoes. No public transport. Every day Eugen ride his bike to work. Thirty kilometres.

- An interview with Gina Sinozich, as told to Jenny Cheeseman, 2019



My studio at Casula is like jail with no bar, 2004



Dimented person hiring strange voices, 2005



Princess Diana is gessing on a petal if P. Charli love her (hi love me)(hi love me not), 2003



Mr Whitlam in his Younger Days, 2009

LIVING WITH DEMENTIA

Gina's husband Eugen was diagnosed with Dementia in 1998. He gave up his licence and as Gina didn't drive they moved from their farm in Edmonson Park to Casula to be nearer to transport, health care and shops. This is the period Gina also discovered painting, capturing memories that Eugen had recounted as well as her own. Her painting became both documentation and therapy during this difficult time when she was the sole carer of Eugen.

He didn't think straight away that he was suffering with dementia. Then after... he give up his licence and he didn't want to drive anymore. It was hard no transport, and I don't drive, so I said the only thing was we have to sell the house and move out closer to the shops, hospital, and doctors and things like that. I look for over twelve months until we find the house here (Casula). [Note: Gina and her husband Eugen moved to Casula in October 2001].

- Excerpt from Living with Dementia catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

He didn't recognise the church in the painting. He is not there. He doesn't know what happened to him, what the painting is about... All he want is for me to sit beside him and maybe talk to him or something like that but I can't do that all of the time. I am here in this house twenty-four hours a day, but I can't sit and do nothing, I like to be active. Thank God I can do this painting, believe me, because it is very therapeutical.

When I do the painting it is like you talk to somebody, like I have company there... You can't help, there is nothing you can do about it. You can help the person, you can put food on the table, you can help him do the washing, you can help him shave or cut his hair or put his clothes on, but mentally you can't help him. No one can. So you have to paint the way it is.

- Excerpt from Living with Dementia catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

THE MEDIA, POPULAR CULTURE AND FAMILY

Television and newspapers were a big part of Gina's life and interaction with the wider world. She documented the stories that she found to be important and captured her attention. This included politians and popular figures of the small screen such as Lady Diana Spencer and Prince Charles. Gina considered her family and her friends to be integral to her life. She cherished family photographs and letters from friends and also spent many hours making paintings that spoke on her love and appreciation of them.

Lady Diana was glamorous but shy. The wedding was exciting, I watched it, everything was beautiful. A dream wedding.

- An interview with Gina Sinozich, as told to Jenny Cheeseman, 2019

My Journey through life and its challenges has been possible only with the love and support of my family. My personal Partizian – Eugen – has been my rock and father to our four children, who in turn have blessed us with six grand-children and one beautiful great-grand-daughter.

- Excerpt from Istria and its WWII Partizans – Words and paintings of Gina Sinozich, page 122, 2019



4 different faces of Saddam Hussein, 2003



Day 6 of Iraqi Invasion, 2003



Me, 2006

TV NEWS AND GLOBAL CONCERNS

Gina's paintings also document global issues such as environmental and First Nations concerns. The works shown here capture concern for bush fires and drought and show appreciation for the knowledge of Aboriginal people.

I care about the environment. People don't listen, they do the wrong things with rubbish and are making it worse. The Aboriginal people understand what needs to be done. I try and paint what needs to be done.

- An interview with Gina Sinozich, as told to Jenny Cheeseman, 2019

THE IRAQI WAR

During the Iraqi War Gina painted everyday. Her frenetic documentation of these horrifying world events shows how her own experience of living through war had a continued to impact on her life. Gina was compelled to express her shock that countries still wage wars that impact on families and communities, including the war in Croatia in the 1990s and the Iraqi War she watched

unfold on her TV.

I had to do the Iraqi war story because it was something that was in me. I wanted to note everything that was going on day by day. When I saw the soldiers leaving this time I thought we never really know if they are going to come back. ... I just imagine all the time what the families are going through. It is the same as I went through. I went through Second World War.

I watched the news everyday starting with Channel Ten first at five, then Channel 9, then SBS, then ABC. I would watch and take notes briefly and then cut clippings from the newspaper. After I had watched the news that night I would get up at 4am the next morning, and I would work all day and into the night. I had to finish the painting each day so I could make one the next day.

I just wanted to do these paintings. This war makes my memories come flooding back to me. That is why I am really happy I did them, because if someone had done something like that many years ago for me I would have appreciated it.

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

GINA'S STUDIO

Gina began painting at the age of 70, in her garage in Casula. She painted every single day and it became a type of therapy for her. Painting was the way she told her story, even if it was sometimes a difficult story to tell. It also helped her cope and care for her husband who had Dementia.

When I came to Casula I started painting and I love it. One day I was walking home from Casula Mall Shopping Centre and the Council workers who were working on the street left this big sign behind. A 'warning workers on the road' sign. I picked the sign up, took it home and washed it and I cut it in half. I went up to the newsagent and brought some acrylic paints and did a little painting of a church. It didn't come out exactly how I wanted it but anyway it was a memory of back home. ... Since then I love painting.

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

My family were surprised when I first started painting... my son asked me so many times why don't you write a book about your life. I said my spelling is not so good. Who could read my writing I will do something different I will paint the story.

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003

I went through the Second World War. My mum had two world wars and I lived with the legacy of two wars. ... I am happy because you can't focus on the past. I have beautiful children and you couldn't ask for better. They always respect us. I like people and I like to be friendly. That's why I have so many wrinkles on my face because I laugh always.

- Excerpt from *The Iraqi War* catalogue, text about Gina's life as a painter as told by Gina Sinozich to Lisa Havilah, 2003



We Need Peace Now, 2003

FINAL WORK

This story, it never goes away. Never, ever, never. That is why I done the painting because we are nor here forever. If somebody doesn't tell our children or grandchildren or someone around us they will never know... I think it is good to tell the people the story of what it was like, so people will take care that it doesn't happen again.

- Excerpt from *Memories of Istria 1943 – 1945* catalogue, that quotes an interview with Gina Sinozich as told to Carrie Kibbler, 2005

LIST OF WORKS

LIFE IN ISTRIA BEFORE WORLD WAR TWO

Istrian landscape, 2000

Acrylic on board
Courtesy of the Estate of the Late Gina Sinozich

Istrian village people take a sunset swim, 2000

Watercolour on board
Courtesy of the Estate of the Late Gina Sinozich

Winter, 2000

Oil on Holland blinds
Courtesy of the Estate of the Late Gina Sinozich

Istrian home

Mixed media on board
Courtesy of the Estate of the Late Gina Sinozich

Our last super I am thinking have nice would be if my dad was sitting on that chair, 2004

Oil on board
Courtesy of the Estate of the Late Gina Sinozich

Istrian landscape. Tourists call this the magic land, 2004

Oil on board
Courtesy of the Estate of the Late Gina Sinozich

My Christic First Communion, 2005

Oil on board
Courtesy of the Estate of the Late Gina Sinozich

My wonderful memory of my father (1937), 2007

Enamel oil on board
Courtesy of the Estate of the Late Gina Sinozich

Autmn, O have to make the hay stack before the rain come, 2008

Oil on board
Courtesy of the Estate of the Late Gina Sinozich

Typical Istrian House with the Gothic Hut, 2009

Oil on board
Courtesy of the Estate of the Late Gina Sinozich

My memory of my village, 2011

Mixed media on board
Courtesy of the Estate of the Late Gina Sinozich

GERMAN INVASION 1943

3 young man have been executed at the river in by the German first week of Sep.1943
4 German a questioning me where are the partisan I pretend, d'not know, 2002

Oil on board
Purchased 2006

Germans in our Home, 2002

Oil on board
Purchased 2003

Village of Novavas, 2002

Oil on board
Purchased 2003

city of Rijeka on fire 1943, 2005

Oil on board
Donated through the Australian Government's Cultural Gifts Program by Gina Sinozich

EUGEN SINOZICH - PARTIZAN AND FUTURE HUSBAND OF GINA

3000 Partizans are P.O.W. by German taken in catle train in Germany on 15.9.1943 from Rijeka (City) including my husband (EUGEN), 2002

Oil on board
Gift of Peter Fay, 2020

P.O.W partizan are taken from Rijka in catle train to labor camp in Germany, and my husband (EUGEN) on 15.9.1943, 2002

Oil on board
Gift of Peter Fay, 2020

Rijeka aftermath 15.9.1943 3000 Partizan, Facing the Firing Squad, 2002

Oil on board
Gift of Peter Fay, 2020

our Istrian woman carrying food, food for partizan in the mounnton, includin my mother, 2004

Oil on board
Donated through the Australian Government's Cultural Gifts Program by Gina Sinozich

P.O.W by the Nazi, in Russia, Eugen Sinozich and Rudi Stifanic waiting for they daily ratio of food 200gm of bread a day and water, 2006

Oil on board
Gift of Gina Sinozich, 2006

Portrait of Eugen, 2009

Oil on board
Gift of Gina Sinozich, 2018

POST WAR ISTRIA

after the WWII this was our daily life queu for hours everyday. For our ratio of food in the rain, or snow, or shine (in this ocasion was) (for 200g bread), 2002

Oil on board
Purchased 2005

in this painting is true story. I been queing from 3 ocl. in the morning in very cold winter until 6. ocl the shop open for 1Lt of milk, 2002

Oil on board
Purchased 2003

our wedding i.1950 becose of comunist regim we HAVE NOT been alowed in the church. we been marryd secretli at night 12.Oct, 2002

Oil on board
Purchased 2003

LIST OF WORKS

MIGRATION STORY

15.4.1956 WE LEFT all our POSSESSION AND WENT TO NodinNE. Italy in HOSTEL and WAIT FOR 18 MONTHS FOR emigration paper to AUSTRALIA (IN SEARCH FOR BETTER LIFE), 2002
Oil on board
Courtesy of the Estate of the Late Gina Sinozich

Sinozich family leaving port Genova 19.7.1957. 1.pm.
Oil on board
Courtesy of the Estate of the Late Gina Sinozich

memory. On 15 of april 1956 at 6am we shut our gate and my children wave goodbye to theyr favorite flower
Oil on board
Courtesy of the Estate of the Late Gina Sinozich

Possessions on arrival in Australia
Oil on board
Courtesy of the Estate of the Late Gina Sinozich
Our Story, 2004
Oil on board
Purchased 2004

JOYS AND HARDSHIPS OF A NEW COUNTRY - AUSTRALIA

The first time we put our foot down on promise land 16.8.1957 Melbourne, 2002
Oil on board
Purchased 2003

We have our 3 child (sic). In the sun or rain Eugene travel 25 km each way to go to work 1960 on on his bike, 2003
Oil on board
Courtesy of Carrie Kibbler and the Estate of the Late Gina Sinozich

This is 1957 in March When We put 10 pound deposit on our 6 acres of land, 2003
Oil and enamel on board
Courtesy of Lisa Havilah and Glenn Barkley and the Estate of the Late Gina Sinozich

Poppy, 2004
Oil and enamel on board
Courtesy of Lisa Havilah and Glenn Barkley and the Estate of the Late Gina Sinozich

my survival in Liverpool Hospital, 2004
Oil and enamel on board
Purchased 2005

close to death experience, I FELT MY SPIRIT LEAVING MY BODY, 2004
Oil on board
Purchased 2005

Me in Liverpool Hospital Maternity Ward, 19.5.1961 6.10am, neglected by nyght duty stuff they call the priest because they tought I won't survive. Doctor ask for last wish. My wish was to come true (through) this ordile alife and go home to beautiful, 2004
Oil on board
Purchased 2005

THIS sister took my bell away/ THE NURSE I will NEVER forget, 2004
Oil on board
Purchased 2005

Me in Liverpool Hospital, 2004
Oil on board
Purchased 2005

Me in Liv. Hospital (Sometime later in the day), 2004
Oil on board
Purchased 2005

Australian native flowers, 2006
Oil enamel on board
Courtesy of the Estate of the Late Gina Sinozich

Tulip field, 2008
Enamel oil on board
Courtesy of the Estate of the Late Gina Sinozich

Our Dream, 2009
Mixed media on board
Courtesy of the Estate of the Late Gina Sinozich

Spring, 2009
Acrylic oil on board
Courtesy of the Estate of the Late Gina Sinozich

Australian flora, 2009
Enamel, oil on board
Courtesy of the Estate of the Late Gina Sinozich

Iris, 2012
Enamel oil on board
Courtesy of the Estate of the Late Gina Sinozich

LIVING WITH DEMENTIA

Dimentia patient is afraid of lightening and rain, 2004
Oil on board
Purchased 2005

My long lonely night (carer's life), 2004
Oil on board
Purchased 2005

My studio at Casula is like jail with no bar, 2004
Oil on board
Purchased 2005

my rose is fading in the dark, 2005
Oil paint on MDF board
Purchased 2005

Dimented person hiring strange voices, 2005
Oil and enamel on board
Purchased 2005

THE MEDIA, POPULAR CULTURE AND FAMILY

Princess Diana is gessing on a petal if P. Charli love her (hi love me)(hi love me not), 2003
Oil on board
Courtesy of Lisa Havilah and Glenn Barkley and the Estate of the Late Gina Sinozich

Mr . K. PACKER AND P.M John HOWARD
Oil on board
Courtesy of the Estate of the Late Gina Sinozich

R.P. Fay Australian Champion of Art
Oil on board
Courtesy of the Estate of the Late Gina Sinozich

Mr Whitlam in his Younger Days, 2009
Oil on canvas
Gift of Gina Sinozich, 2015

Margot and Rudolf dances, 2009
Oil enamel on board
Courtesy of the Estate of the Late Gina Sinozich

Untitled, 2013
Mixed media on board
Courtesy of the Estate of the Late Gina Sinozich

TV NEWS AND GLOBAL CONCERNS

We say Goodbye to Baghdad, 2003
Oil on board
Gift of Peter Fay, 2020

4 diferent faces of Saddam Hussein, 2003
Oil on board
Gift of Peter Fay, 2020

Day 6 of Iraqi Invasion, 2003
Oil on board
Gift of Peter Fay, 2020

Fire in the blue mountains
Oil on board
Courtesy of the Estate of the Late Gina Sinozich

Garden of Eden in Australia, 2005
Oil on canvas
Courtesy of the Estate of the Late Gina Sinozich

drought, 2006
Oil on board
Courtesy of the Estate of the Late Gina Sinozich

GINA'S STUDIO

Me, 2006
Oil on board
Courtesy of the Estate of the Late Gina Sinozich

Back home after 48 years, 2007
Oil on canvas
Courtesy of the Estate of the Late Gina Sinozich

FINAL WORK

We Need Peace Now, 2003
Oil on board with glitter highlights
Gift of Gina Sinozich, 2005

MULTIMEDIA WORKS

Sound recording/interview with Lindl Lawton, 2005
Audio
Courtesy of the Australian National Maritime Museum

Passion of Gina, 2006
Documentary, 28 minutes
Directed by Olivia Rousset and produced by Sylvie Le Clezio

GINA SINOZICH ABBREVIATED CV 1930 - 2020

Gina Sinozich was born in Senovik, Istria, Croatia. She lived and worked in Casula, Sydney, Australia.

SELECTED EXHIBITIONS

Gina, Casula Powerhouse Arts Centre, 2021

Full Circle - The return to the Soul, Rijeka, Croatia, 2018

Diaspora Collection, Maritime and History Museum of the Croatian Littoral, 2018

The Survival of Stalingrad, Casula Powerhouse Arts Centre, Sydney, 2014

Living Liverpool, commissioned for Casula Powerhouse Arts Centre, Sydney, 2010

Gina, ModroGorje Gallery, Blue Mountains, NSW, 2009

Gina Sinozich, National Art Gallery, Canberra, 2009

Passion of Gina, State Archives, Rijeka, Croatia, 2006

Tribute to Kerry Packer, Casula Powerhouse Art Centre, Sydney, 2006

Gina's Story, Australian National Maritime Museum, Sydney, 2005

Istria: 1943 - 1945, Liverpool Hospital and Living with Dementia, Casula Powerhouse Arts Centre, Sydney, 2005

Iraqi War and Midnight Wedding, Starkwhite Gallery, Auckland, New Zealand, 2005

Home Sweet Home, National Gallery of Australia, Canberra, 2004

Iraqi War, Cross Arts Project, Sydney, 2003
Midnight Wedding, Casula Powerhouse Arts Centre, Sydney, 2002

Annual Liverpool Art Society Exhibition, Casula Powerhouse Arts Centre, Sydney, 2001

SELECTED AWARDS

Australia Day recipient of The Order of Liverpool, 2015

City of Pula Award, Croatia, 2013

First Prize, Liverpool Arts Society Annual Exhibition, 2008

City of Rijeka Mayoral Award, Croatia, 2006

First Prize, Propeller Art and Design Award, 2005

Liverpool Arts Society Scholarship, 2001

SELECTED PUBLICATIONS

Gina Sinozich, Istria and its WWII Partizians - Words and paintings of Gina Sinozich, 2019

Casula Powerhouse Arts Centre, *Gina - Living with Dementia*, Sydney, Australia, 2005. Exhibition Catalogue.

Casula Powerhouse Arts Centre, *The Iraqi War - Gina Sinozich*, Sydney, Australia, 2003. Exhibition Catalogue.

Casula Powerhouse Arts Centre, *Gina - Liverpool Hospital 1961*, Sydney, Australia, 2005. Exhibition Catalogue.

Casula Powerhouse Arts Centre, *Gina - Istria 1943 - 1945*, Sydney, Australia, 2005. Exhibition Catalogue.

SELECTED MEDIA

The Passion of Gina Sinozich, film produced by Sylvie Le Clezio, directed by Olivia Rousset and edited by Karryn de Cinque (Vagabond Films Pty Ltd, Sydney, 2006) DVD, 28 mins.

Amazing Art by Gina Sinozich, 7:30 Report, Rebecca Baillie, ABC, 2005, television.

COLLECTIONS AND WORKS HELD BY

National Gallery of Australia, Canberra, Australia

Australian National Maritime Museum, Sydney, Australia

Australian War Memorial, Canberra, Australia

Casula Powerhouse Arts Centre, Sydney, Australia

Maritime and History Museum of the Croatian Littoral, Rijeka, Croatia

ModroGorje Gallery, Sydney, Australia

State Archive Rijeka, Croatia

Numerous private collections around Australasia and the globe

PUBLIC PROGRAMS

EXHIBITION CAFÉ - HOME

Saturdays 15, 29 May, 12 & 26 June

10.00am-11.30am
\$25 per session or
\$60 for 4 weeks • 18+
Artist Studio

The Exhibition Café is about opening the conversation of diverse topic relating to the exhibitions at Casula Powerhouse Art Centre. It is an opportunity to have informal discussions with a range of professionals, including artists. The Exhibition Café is open to, and respectful of, people of all communities and belief systems. It will run fortnightly for 4 sessions. This program now will align with ideas and themes from - *George Gittoes: on being there*, *LOSS* and *Gina*.

STORY TELLING - GINA

Thursday 1 July & Tuesday 6 July

10.30am-11.30am • FREE
Ages 5+ • Switch Gallery

Join our Public Programs and Education team as we dive into the stories of Gina's life through her art making.

CPAC COLLECTION TOUR - GINA SINOZICH

Thursday 15 July

12:30pm-1:30pm • \$10
Switch Gallery

Join our Collection team for an in-depth tour of Casula Powerhouse's permanent collection, which features over 100 Gina Sinozich artworks not included in the *GINA* exhibition.

Learn about how Gina started her painting passion in Casula, the different exhibitions Gina has held at CPAC over the years, about how some of her most iconic paintings were collected, and how she fits in within the broader collecting practices of Casula Powerhouse Arts Centre.

TO REGISTER FOR ANY OF THE PUBLIC PROGRAMS AS PART OF GINA, SCAN THIS QR CODE:



ACKNOWLEDGEMENTS

Thank you to Liverpool Picture Framing for providing support with exhibition framing for GINA.

CASULA POWERHOUSE STAFF

Craig Donarski	Director
Nikita Karvounis	Assistant Director
Jenny Cheeseman	Head of Curatorial
Luke Létourneau	Acting Head of Curatorial
Ellen Hewitt	Acting Curator
Megan Hillyer	Registrar
Caitlin McCormack	Assistant Registrar
David Langosch, Rochelle Briggenshaw	Technical Producers
Cayn Rosmarin	Producer of Public Programs
Di McClaughlin	Public Programs Officer
Clara McGuirk	Strategic Events Lead
Nikki Akbar	Major Events Producer
Renee Walker	Venue Hire and Events Officer
Lillian Silk	Music, Theatre & Events Producer
Sanja Vukelja	Customer Relations and Visitor Experience Supervisor
Ance Frasca, Vesna Ristevski, Brittney Robinson	Visitor Services Officer
Boden Evans	Marketing Lead
Cara Lopez	Marketing and Communications Assistant
Koby Hollingworth	Administration Co-Ordinator
Lisa Bowen	Administrative Assistant
Federico Rekowski	Head Chef, Bellbird
Steven Pham	Sous Chef, Bellbird
Rosemary Becker	Bellbird Café Staff
Daniel Charet	Site Caretaker (Internal)
Mandarin Creative	Program design

WWW.CASULAPOWERHOUSE.COM

**CASULA
POWERHOUSE
ARTS CENTRE**

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