

Land, Culture and New Ways of Belonging: Encounters between Italian migrants and Indigenous Australians in *Far Away is Home. La storia di Clely* (Diego Cenetiempo, Australia/Italy, 2012)

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ABSTRACT

Stories of encounters between Italian migrants and Indigenous Australians have rarely been portrayed in film and documentary form by either Italian or Australian filmmakers, reflecting a lack of interest that is not incidental but, as I propose in this paper, can be better understood as constitutive to how migrants' sense of belonging and identity is negotiated in contemporary Australia. To do so, I consider *Far Away is Home. La Storia di Clely*, a 2012 short documentary by Italian filmmaker Diego Cenetiempo that retells the story of Clely Quaiat Yumbulul, a Triestine Italian migrant who, after moving to Galiwin'ku on Elcho Island, married Warramiri leader and artist Terry Yumbulul and now identifies herself as part Triestine and part Indigenous. Drawing on theories of diasporic and multicultural filmmaking and on scholarship on whiteness, migration and identity studies within the Australian context, this paper argues that *Far Away is Home* reframes Clely's story of migration to Australia as an encounter with Warramiri country and culture, thus proposing alternative and decolonizing modes of belonging and identity.

INTRODUCTION

The true Clely, my true self, is the one that thinks both in Triestine and in Aboriginal language and lives those two parallel lives. – Clely Quaiat Yumbulul, *Far Away is Home: La Storia di Clely* (Diego Cenetiempo, 2012 – my translation)¹

Black and white pictures and footage of migrant ships entering the ports of Perth, Adelaide, Melbourne and Sydney constitute an enduring reminder of the history of early Italian migration to Australia. Australian exhibitions and online resources like *Station Pier: Gateway*

¹ All translations from Italian are mine unless otherwise specified.

to a new life hosted by the Melbourne Immigration Museum have often used those images to frame post-WW2 migration to Australia and, as Liangwen Kuo's research on migration documentary films in Australia has demonstrated, the same can be said about films that documented the stories of Italians who migrated to Australia in the period between 1946 and 1955 (Kuo 2010, 104). Films by Italian filmmakers made before that period, like Angelo Drovetti's 1924 silent documentary *Dall'Italia all'Australia*, also relied heavily on those iconic images which still persist in more recent works by Australian filmmakers that focus on the impact that the Italian migrant community had on Australia, like Shannon Swan's 2013 *Lygon Street – Si Parla Italiano*. But what do those shots of migrants disembarking into new cities after trips that often lasted more than a month tell us about the experience of migrants in a colonial country and, more specifically, about their understanding of Australia's colonial history and whose land they were setting foot on? In this paper, I reflect on how encounters between Italian migrants and Indigenous Australians were for a long time left out of the frame in both Italian and Australian Cinema and argue that new ways of framing migration in documentary and film can challenge our understanding of the position that migrants and Indigenous Australians occupy in contemporary Australian society. To do so, I look at *Far Away is Home. La Storia di Clely*, a 2012 documentary by Italian filmmaker Diego Cenetiempo (Cenetiempo 2012), in which he sets out to retell the story of Clely Quaiat Yumbulul, an Italian woman from Trieste who migrated to Australia with her parents in 1954 when she was only twelve years old.

Produced by Pilgrim Film, an independent production company based in Trieste, *Far Away is Home* is the result of a four years' long project that began when Clely and Terry Yumbulul first visited Trieste in 2008 and met with director Diego Cenetiempo. The documentary was first screened at the Trieste Film Festival in 2012 where it won the audience award and was then broadcast on RAI 3, the regional channel of Italian national television, on 17 October of the same year. As we learn in the documentary, Clely was not satisfied with her life in Adelaide and, after marrying another Italian migrant from Trieste at the age of seventeen, she moved to Galiwin'ku on Elcho Island in the early 1970s. Here, she was introduced for the first time to Indigenous Australian culture and quickly established a strong relationship with the renowned late Warramiri elder and leader David Burrumarra². Forty years later, Clely is now married to Burrumarra's son Terry Yumbulul, speaks Yolngu Matha fluently and is respected as an elder by her Warramiri family, whose members throughout the documentary often address her as *nonna* (Italian for grandmother). Most interestingly, Clely identifies herself as "Triestine and *Arnhem-Landa* (from Arnhem Land)", rejecting models of representation that would see her identity as either divided between Italy and Australia or assimilated into Warramiri culture.

As Francesco Ricatti has argued, the lack of attention towards encounters and relationships between Italian migrants and Indigenous Australians:

should not be read as evidence of a sort of ethnic or racial vacuum in which Italian migrants settled separate from Aboriginal and Torres Strait Islander people. Rather, it is a significant aspect of the complex and unresolved questions about the racial and colonial role played by migrants in Australia. (Ricatti 2013, 126)

Italian and Australian films and documentaries about the experience of first- and second-generation Italian migrants in Australia have often kept the questions that Ricatti refers to out of their frame, focusing instead on the relationships between Italian migrants and Anglo-Celtic settlers and on how those relationships affected migrants' sense of identity and

² David Burrumarra's life and legacy are explored in depth in Ian S. McIntosh's book, *The whale and the cross: Conversations with David Burrumarra*. Darwin: Historical Society of the Northern Territory. 1994.

belonging. In her overview of the representations of migration in Australian cinema, Lisa French has argued that before the 1970s, feature and documentary films that told the stories of European migrants fell into two main categories (French 2013, 1435). According to French, films produced by the Commonwealth Film Unit in the 1950s were shot to attract foreign migrants, while at the same time focusing on the process of assimilation into white culture to reassure the first settlers. Films by independent migrant filmmakers on the other hand framed migration as a dislocating and often alienating experience, as the Italian migrant filmmaker Giorgio Mangiamele did in his early films *Il Contratto* (1953), *The Spag* (1962) and *Ninety Nine Per Cent* (1963) (French 2013, 1436). While films and documentaries by second and third-generation filmmakers have since then complicated our understanding of what constitutes ethnicity within the context of multiculturalism, to my knowledge no other film or documentary by either Italian or Australian filmmakers has given centre stage to stories that focus on the relationships between Indigenous Australians and Italian migrants.

As Anne Curthoys has noted, debates on national identity and belonging in Australia are often structured along two separate lines of research: one focusing on the relationships between Indigenous and non-Indigenous people and on Australia's history of dispossession and persisting colonialism, and another concentrating instead on migrants' sense of identity, multiculturalism and ultimately on the position of non-Anglo migrants within Australian society and on their sense of belonging (Curthoys 2000, 21). Scholars working in the fields of whiteness studies and multicultural and immigration studies in the Australian context have complicated this binary approach and argued instead that:

In the Australian context, the sense of belonging, home and place enjoyed by the non-Indigenous subject – colonizer/migrant – is based on the dispossession of the original owners of the land and the denial of our rights under international customary law. (Moreton-Robinson 2003, 23)

Stressing the enduring legacy of colonialism in contemporary Australia, Aileen Moreton-Robinson provides an essential prompt to reconsider the role played by Anglo-colonizers and European migrants in the construction of a nation-space that is structured, as Ghassan Hage writes: “around a White culture, where Aboriginal people and non-White ‘ethnics’ are merely national objects to be moved or removed according to a white national will.” (Hage 1998, 18) The act of positioning migrants as “perpetual foreigners within the Australian state” and Indigenous people as “non-Australians” (Nicolacopoulos and Vassilacopoulos 2004, 33) can thus be better understood as what Christopher C. Sonn *et al.*, drawing on Fiona Elder *et al.* (Elder *et al.* 2004), have defined as “a means of maintaining the white-nation fantasy” (Sonn *et al.* 2014, 554) and to silence the interactions between migrants and Indigenous people in Australia.

So if, as it seems, White culture in Australia has used migrants to define its own sense of belonging while at the same time excluding Indigenous cultures from this discourse, the question that needs to be asked is how a short documentary by an independent Italian filmmaker can challenge settlers' and migrants' sense of identity by focusing on the life story of an Italian woman migrant who has rejected her condition of ‘perpetual foreigner’ in Australia and instead defines her sense of self as both Triestine and Indigenous. To do so, I will first focus on how in *Far Away is Home*, Clely relocates the debate on Italian migrants' sense of identity from a discourse between Italy and Australia to one between Trieste and Warramiri country. Here, I argue that this radical relocation can work to redefine and decolonize our understanding of what constitutes identity and belonging in contemporary Australia. I will then reflect on how Cenetiempo carefully locates Clely's story within its historical and social context, stressing the enduring legacy of colonialism in North East Arnhem land and leaving space not just for Clely's story, but also for that of her Warramiri

and Triestine family and for the historical archive, thus opening up the space of remembrance to the interaction between different voices and highlighting the dialogical nature of this radical relocation.

Between *casa* and *wäŋa*: reframing home and belonging between Trieste and Wilgram Island

Unlike many other film and documentaries about the experience of first-generation Italian migrants in Australia, *Far Away is Home* does not open with the arrival of a boat in one of Australia's busy ports, but rather with archival footage of a plane landing at Gove airport in the Northern Territory accompanied by the first notes of Yothu Yindi's song *Bapane*. The past quickly fades into the present and we are introduced to Warramiri country through a series of time-lapse shots. As the music fades into the background, Cenetiempo cuts to one of the recurring images that punctuate his documentary: an over the shoulder shot of Clely, standing alone on the beach of Nhulunbuy and staring at the sea. This image immediately elicits in the viewer a sense of nostalgia and longing, but as we will discover later on in the documentary Clely's gaze is not fixed only on Trieste and also encompasses her other home, that is to say Wilgram Island, one of the Wessel Islands located just three hours from the shores of Nhulunbuy. Her voiceover, in Italian with a strong Triestine inflection, is then laid over the shot and Clely introduces for the first time her reflections on what constitutes a *casa* (the Italian word that signifies both 'home' and 'house') for her and where her own home is located. As she explains:

In English there are two terms for *casa*. One is house and the other is home. One stands for the construction, while the other stands for the essence, what a house is with a family inside. I have two homes. One is my island and the other is Trieste. Those are my *casa*.

What emerges from Clely's words, though, is that her sense of identity is not divided between *casa* and 'home', that is to say between Italy and Australia, but rather between *casa* and *wäŋa*, the Yolngu word for "home land" (Charles Darwin University 2014) and thus between Trieste and Warramiri country.

As Clely recalls in the documentary, one of the first Indigenous persons she met after moving to Galiwin'ku was David Burrumarra who one day knocked on her door and greeted her with these words: "Welcome. We have been waiting for you for a long time." It was not until many years later, after divorcing her first husband and marrying Burrumarra's son Terry that Clely asked him what he meant with those words, to which he replied: "I knew you were coming and would have become part of our family, because your spirit belongs to these islands. It belongs here." By then Clely had already moved to Wilgram Island with Terry and the rest of their family to watch over the traditional country of David, Terry and their elders. Throughout the documentary, Clely often recalls and expresses her nostalgia for life on the island, which they had to leave in 2005 after cyclone Ingrid destroyed their home and Terry's workshop. The importance and meaning of Indigenous connection to country is explored in the documentary through interviews with Erika, Terry and Clely who all explain in turn their connection to Warramiri country, and through more reflective segments where we see personal photographs of their life on Wilgram and another scene where Clely's brother Djalu Gurruwiwi plays a traditional song on the *yidaki*, that tells, as Clely explains to the viewers, about the ancestral being that created the land and established their relations to it.

As Aileen Moreton Robinson has argued, reflecting on how Indigenous sense of belonging differs from that of migrants at an ontological level:

Indigenous people's sense of home and place are configured differently to that of migrants. There is no other homeland that provides a point of origin, or place for multiple identities. Instead our rendering of place, home and country through our ontological relation to country is the basis of our ownerships. It informs a counter-hegemonic discourse to that of citizenship and migrancy. (Moreton-Robinson 2003, 37)

Moreton's description of Indigenous relationships to the land as a "condition of our embodied subjectivity" (Moreton-Robinson 2003, 36) resonates with the portrayal of *wāḡa* that emerges from *Far Away is Home* and can help us better understand the way in which Clely explains her own sense of identity and belonging:

My life is split in two halves. One half is white, the other is black. My house is not in an Aboriginal style and the way I eat and behave at home is normal, like everybody. But my way of thinking is not 'normal' like other whites. The way in which I think follows two roads. One path is Aboriginal and the other path is my memories as a kid, but here in Australia I don't share anything in common with others.

With these words Clely recognises the way in which her understanding of what constitutes home for her will always be split between her memories of Trieste and Wilgram Island, but also rejects the positions of "perpetual foreigner" (Nicolacopoulos and Vassilacopoulos 2004, 33) to which colonial society would relegate her. Throughout the documentary, Clely constructs, instead, her own sense of identity in relation to Indigenous ontologies and systems of knowledge, thus enacting on screen what Walter Dignolo has identified as "border thinking" (Dignolo 2000) and has been poignantly summed up by Ramón Grosfoguel as: "the epistemic response of the subaltern to the Eurocentric projects of modernity." (Grosfoguel 2011, 25) "Border thinking" is the main element of Dignolo's decolonial project, a strategy aimed at "delinking" from what he sees as the enduring colonialism that characterises Western rhetorics of modernity by taking seriously other epistemologies and recognizing the embodied and geographically located nature of knowledge. Drawing on the anticolonial struggles in Asia, Africa and Southern America (as embodied in the works of radical critical thinkers and activists like Amílcar Cabral, Aimé Césaire and Frantz Fanon among others) as well as on Indigenous systems of knowledge, "border thinking" is, as Dignolo puts it, the:

method that connects pluri-versality (different colonial histories entangled with imperial modernity) into a universal project of delinking from modern rationality and building other possible worlds. Critical border thinking involves and implies both the imperial and colonial differences. (Dignolo 2007, 498)

Recognising her sense of self as split between two paths and two homes, Clely relocates her understanding of what constitutes 'home' for an Italian migrant from a Eurocentric discourse based on the possession of land to a decolonial practice that draws instead on Warramiri systems of knowledge and connection to land. In so doing, she produces what Grosfoguel has identified as one of the key elements of border thinking, that is to say a "redefinition/subsumption of citizenship (...) beyond the narrow definitions imposed by European modernity." (Grosfoguel 2011, 25) As Clely puts it: "For me it's easier to relate to and accept Aboriginal religions and systems of knowledge than their European or White equivalents." This redefinition of citizenship does not just entail Clely's relationships with Australia but also those with Italy. Throughout the documentary she never frames herself as Italian but rather as Triestine. The reasons for her localised sense of identity are complex and have their roots in the unique position that the city of Trieste occupies in Italian and European

history. For centuries one of the commercial and cultural capitals of the Habsburg Empire, Trieste was annexed into Italy only after the end of World War I and, as Claudio Minca proposes, can be understood today as a:

complex geography of absence, shaped by some of the most tragic individual and collective dramas of the twentieth century and some of the most strident manifestations of the contradictions of European modernity – from the birth of nationalisms to the profound crisis of the European subject. (Minca 2009, 257-258)

While Clely's Triestine identity is at the foundation of Cenetiempo's documentary and constantly surfaces through her use of dialect, the relationships between the city of Trieste and Clely are also directly addressed in *Far Away is Home* through footage shot at the time of Cenetiempo's first encounter with Clely and Terry in December 2008, when they first visited the city together. We see Clely walking on the pier from which the ship that brought her to Australia had left and joking about her acquired habit of constantly checking for crocodiles whenever she's near the water, before reflecting on what constitutes for her a Triestine identity. As she explains, reflecting on the uniqueness of the Triestine character and identity: "You'll bend me but you'll never break me. I think this is a character trait typical of all Triestines. (...) You'll find Triestines all over the world, but they will always remain Triestines." Echoing what Minca, drawing on the work of Triestine novelist Mauro Covacich, has identified as the fluid and acquired nature of the Triestine identity, what he calls "a way of being in the world" (Minca 2009, 273), Clely also jokes about Terry being already half-Triestine, thus further pushing the boundaries of what constitutes citizenship and identity for both of them.

These acts of "border thinking" are mirrored in the documentary through Cenetiempo's decision to structure Clely's story around extended interviews with her, her daughter Erika and her husband Terry Yumbulul, ceding control over the narrative and almost erasing his presence from the picture. The overall tone of these conversations is that of an informal testimony, where the interviewees often exchange comments between each other, and digress and reflect on their emotional responses to the events that they are now recounting to the camera. This sense of domesticity is enhanced by Cenetiempo through observational shots where the camera follows Clely, Erika and Terry during their daily life, while his extended use of archival footage and personal photographs fills the interstitial spaces in the narrative and articulates the different accounts. Cenetiempo's approach to Clely's story shares many thematic similarities with the work of other filmmakers who have dealt with intercultural and migrant identities, like for example, his decision to articulate Clely's sense of emplacement by focusing on her domestic space and on her interactions with Warramiri country and Trieste in the many poetic moments that punctuate the documentary.

Still, as the work of an Italian documentary maker working on someone else's story and filming abroad for an Italian audience, *Far Away is Home* does not apparently fit within the growing body of works from filmmakers who explore diasporic and hybrid identities in their works. As film scholars Hamin Naficy and Laura Marks have both argued in their definition of what constitutes "accented cinema" (Naficy 2001) and "intercultural cinema" (Marks 2000), these films often place a strong emphasis on issues of self-representation, stressing the exilic and diasporic identities of the filmmakers themselves. Furthermore, Cenetiempo's observational/poetic approach clashes with the reflexive style and with the "inscription of the self" that, as Belinda Smaill has poignantly argued, constitutes one of the central elements in the representation of diasporic subjectivities in contemporary Australian documentaries by exilic and second/third-generation filmmakers (Smaill 2006, 273). Yet, as I will argue in the next section, Cenetiempo uses to his advantage the fact that *Far Away is*

Home was shot for an audience unfamiliar with Arnhem Land history and with Yolngu culture and dedicates a large part of the documentary to these aspects, thus allowing Clely's story to address the enduring impact of colonialism in contemporary Australia and to reflect on the colonial practices of migration.

Re-locating Italian migrant experiences within enduring colonialism

Encounters between Italian migrants and Indigenous Australians do not exist in a historical void, but need to be framed, as Ricatti has argued, within "the colonial practices that Italians and other non-Anglo migrants carried with them to Australia" and the "colonial ideologies and practices that non-Anglo migrants acquired and employed after arriving to Australia and in the process of settlement" (Ricatti 2013, 127). *Far Away is Home* does not simply retell a story of dissent and of "border thinking", but also questions the historical and social context from which it has emerged, locating Clely's experience of migration within Australia's enduring history of colonialism. In this section, I will therefore reflect on how Cenetiempo sets out to do so by leaving space to Clely's, Erika's and Terry's testimonies on how white and Warramiri racial policies shaped their stories and by including their reflections on the impact that colonial appropriation of Yolngu land had and still has on their lives.

In the documentary, Clely explains that the decision to move to Galiwin'ku was made by throwing a coin on a map of Australia after she grew bored with her life in Adelaide, a place where she never established friendships and connections. As she recalls: "I wasn't happy with my life in Adelaide. I wanted to go somewhere else. I always wanted to go somewhere else and see other places." In Erika's words, her mother is a woman who "still doesn't know who she wants to be when she grows up" and Clely herself describes how her interest for exotic and foreign places is connected with the fascination that the Tarzan films exercised on her during her childhood. As Ricatti notes in his discussion of the anecdote of Mario Bosin, an Italian migrant from Northern Italy who recalled how scared he was the first time he saw an Indigenous person, one of the factors that shaped the colonial imagery of Italians were the representations of Australia in books and other media by authors who, more often than not, had never even been there (Ricatti 2013, 137). The legacy of colonial language transpires also when Erika remembers her first encounter as a child with a *muletto* (an old-fashioned term used in the Triestine dialect to indicate a person of mixed descent or more broadly a non-white person) and the surprise of the discovery. Yet, those same terms and the racial separation that they imply are deployed humorously and neutralised later in the documentary as Terry jokes about being the *uomo nero*, whose literal translation in English would be "black man", but is used in Italian to refer to the "boogie man" in nursery rhymes, and then about his sense of identity now being Triestine, while Clely has become "one of them." Most interestingly, Terry also provides us with some insight into how Clely and her relationship with him was initially perceived by the Warramiri people: "At first people didn't agree with a woman from across the sea, an Italian, a Triestine marrying one of their own men, like me. Through the years though they agreed and accepted more and more that Clely was good in my tribe and for my people, to help them."

As discussed above, amongst the first Indigenous Australians that Clely met, was the late David Burrumarra, a Warramiri leader, custodian, artist and activist, who for years campaigned for the unity of the Yolngu tribes and for the establishment of treaties with the Australian Government. A key figure for the *Adjustment Movement*, Burrumarra was the man behind the renowned *Elcho Island Memorial*, created in 1957 as an enormous display of carved and painted *rangga* (sacred objects) from all the Yolngu tribes of Elcho Island (Morphy 1998), and the 1989 *Flag Treaty* proposal for which he created "new national flags

that would incorporate the Union Jack and totemic images relevant to the land on which it was flown” (McIntosh 2006, 156). In *Far Away is Home* Burrumarra’s story is mentioned only briefly, but the impact that he had on Clely’s life and on her understanding of Warramiri history and culture constantly emerges from her reflections. We see an example of this when she remembers how she used to iron his shirt and suit whenever he had to leave for Canberra when the government invited him to, as Clely explains, “learn from him.” She then pauses for a few seconds and recounts her astonished reaction when after fifteen years she finally discovered that Burrumarra was always carrying the remains of his father in the suitcase that he brought with him on his travels. Life in what was at the time still a Methodist mission is also reconstructed by Cenetiempo through the archival footage conserved at the *Buku-Larrnggay Mulka Centre*, the Indigenous community art centre located in Yirrkala, and through private pictures of Clely. Footage from the mission is intercut with images that show Clely in miniskirt or sunbathing with her daughter on Elcho Island while she describes how arriving at the mission in 1972 for her felt like stepping into another world.

If the years Clely spent on her other *wänja*, Wilgram Island, with Terry and their family are presented in the documentary through a succession of personal photographs that accompanies Clely’s and Erika’s fond memories of the place, her life in Nhulunbuy is instead presented quite differently. Cenetiempo chooses to follow Clely and Terry in their daily routine and gives space to their reflections on what it means to live in an Aboriginal Land Trust Area and on how government policies affect them. As Clely puts it:

We live in a part of Australia that is a bit strange... to tell the truth. You need a permit to access it. You need a special permit to drink a beer or a glass of wine. There’s lot of work, but it’s really hard to find a place to stay. You cannot buy a house as you are not allowed to buy land. It’s a pretty strange place. (Clely Quaiat Yumbulul – *Far Away is Home*)

Just through this brief reflection we learn much about a woman who, as Erika jokingly explains later, has never accepted being told that she could not go somewhere without a good reason. The policies that control life in North-East Arnhem Land are also laid bare and called into question, not through the historical archive, but through Clely’s own perception and experience. This becomes further evident in a later scene, in which Cenetiempo accompanies her and Terry to the *Miwatji Health Aboriginal Corporation* in which they both work. There, Clely proudly explains that while they receive government funding “We decide what needs to be done, how and when. Everything is entirely run by Aborigines”, again identifying herself as part of the Warramiri world and not of white-Australia before stressing how important it was for her to learn Yolngu Matha and how her efforts are respected by the community.

As I have argued in this section, through the inclusion of personal and archival images and footage and through Clely’s, Terry’s and Erika’s reflections, *Far Away is Home* stresses the enduring nature of colonialism in Australia and localises Clely’s dissent story within the history of Warramiri country, thus expanding the space of remembrance to include different voices and highlighting the dialogical and historical nature of the way in which she has relocated her sense of self and belonging.

Conclusions

Towards the end of *Far Away is Home* Clely’s personal story opens out to a larger discussion on how Indigenous and non-Indigenous Australians construct their sense of belonging. As Erika explains, reflecting on the values that govern life in contemporary Australia: “Clothes, cars, how much money we have, what work we do. All those things state who we are, what

value we have in our community.” Cenetiempo then cuts to Terry Yumbulul who shares his thoughts on what constitutes, instead, a Warramiri sense of identity in the present:

Modern world, more technologies, living in a society that is surrounded by technology. Good, but we gotta go back and look back to where we come from. Go back and think about who we are, what we are and who we live with ... Mother Nature, which is the land.

Erika’s and Terry’s description of what constitutes belonging in non-Indigenous and Indigenous Australia reflects what Moreton-Robinson has identified as the radical difference between a relationship with the land based around possession and one that is instead ontological and embodied (Moreton-Robinson 2003). Yet, as I have argued in this paper, *Far Away is Home* screens how migrants can shift from their position of “perpetual foreigners” by framing their sense of identity within Indigenous systems of knowledge through what I have identified, drawing on Mignolo’s and Grosfoguel’s definition, as acts of “border thinking.” Cenetiempo thus closes his retelling of Clely’s story by returning to the same beach where we first met her. Here, she confronts her dual sense of identity for the last time, summing up her position and sense of belonging as follows:

Sometimes I think: “Who am I?” I don’t have an answer to that. I am Triestine for sure. Australian? Arnhem-Landa. Two homes and two different parts of the world: Arnhem Land and Trieste. My two worlds.

In *Far Away is Home. La Storia di Clely* Diego Cenetiempo does not set out to retell for an Italian audience the romantic encounter between Clely Quaiat and Terry Yumbulul and thus present her life as the odd and exotic tale of a Triestine who lives with the Warramiri people and has been assimilated into their culture. Instead, by choosing to include multiple voices in his retelling of her life story and to leave space to their own conflicting sense of identity, Cenetiempo reframes her experience of migration and stays true to her understanding of what constitutes *casa* and *wāṅa*. In doing so, *Far Away is Home* provides us with an account that adds complexity to our understanding of the position that migrants and Indigenous people occupy in contemporary Australia and of how alternative and decolonizing models of belonging can challenge dominant models of representation by operating at the borders of different epistemologies and drawing on an embodied and localised sense of belonging and identity.

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