

UNSEEN STORIES

When people look at us, all they see is an inanimate object, a piece of leather, of paper or metal, but do they really *see us?*

We have stories hidden within, of the people who made us and the people who used us and the people who watched us.

We have stories of pride and resistance against oppression contained in a small stationery, stories of faith, tradition and mistakes printed in a book. We have the dreaming eyes of a child engraved in our leather soul and a hopeful heart poured on our keys.

**We are not only objects.
We are humanity.
Can't you see?**

Puanani Luhia
Silvia Vacchelli
Katelyn Cavagna
Seda Saygili

QUEEN LILIUOKALANI'S EMBOSSED MONOGRAM AND MOTTO ON STATIONERY



The kingdom of Hawaii's last Queen had more than one type of design for her stationery letterheads. This design is significant because of the text "ONIPAA" in the embossing. Onipa'a is Hawaiian for resolute, steadfast, and firm. The use of the word represents the Queen's resistance against the annexation of the Hawaiian Islands by the United States. The Onipa'a movement's motto was "Hawaii for the Hawaiians." On the surface, this artifact is a simple, functional item in the Queen's personal effects. However, it also represents unseen aspects of a lost nation's history and culture through colonization, from the imprisonment of the last ruler of Hawaii to a ban of the hula dance in the mid-1800s.

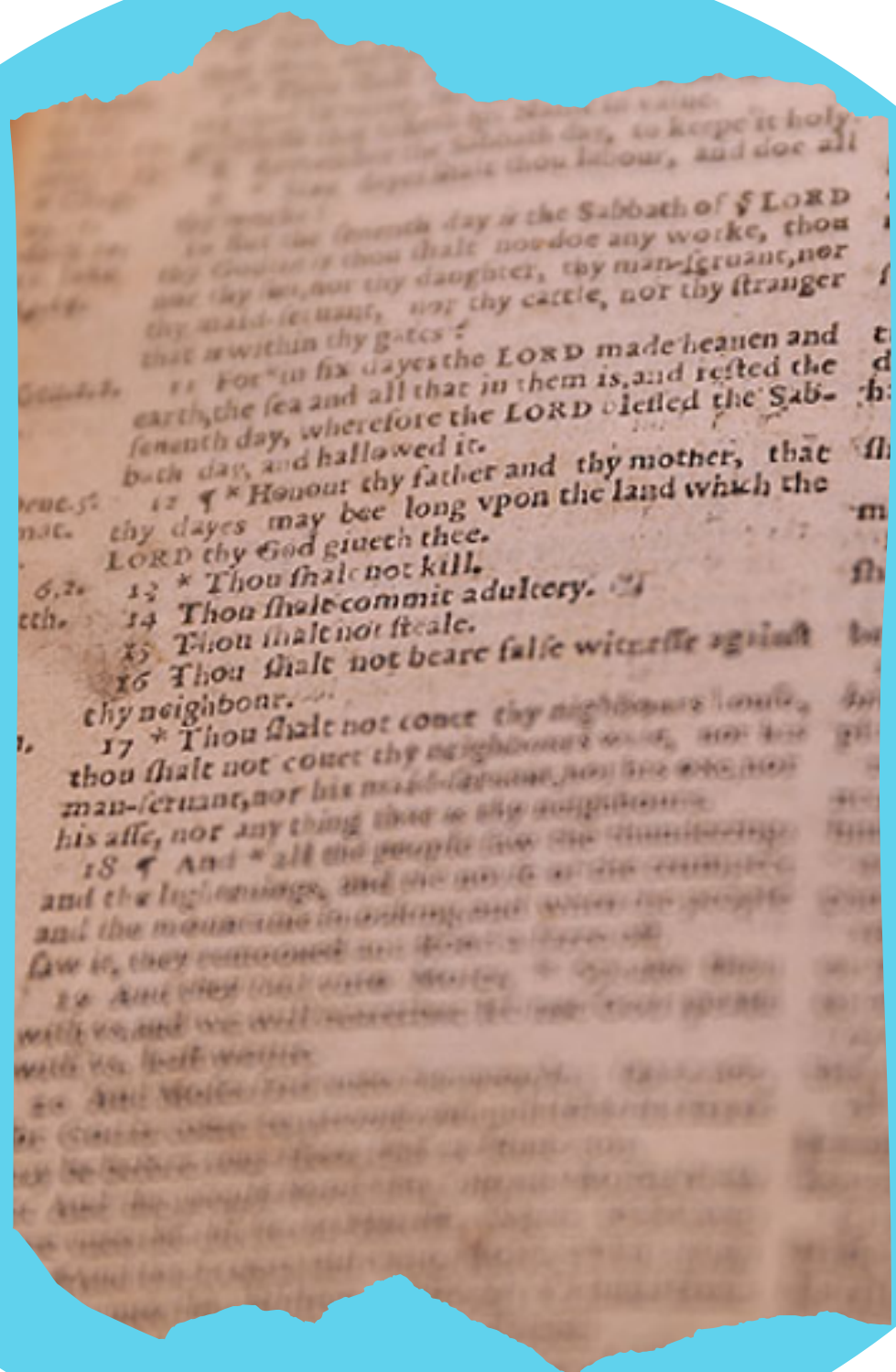
The Lettera 22 is one of Olivetti's most famous portable mechanical typewriter designed by Marcello Nizzoli in 1949. The typewriter is about 27x37x8 cm making it quite easy to carry around at least for the time's standards.

This typewriter represents the pride of the small Italian industrial town of Ivrea and it contributed to express words yet unwritten and create worlds and stories yet unseen. We owe to this small light-blue machine some of the best works of Günter Grass and Pier Paolo Pasolini's iconic movies. Lettera 22 allowed people from all over the world to make their voices heard and still inspires us to be creative and follow our story-telling dreams.

LETTERA 22 PORTABLE TYPEWRITER



'THE WICKED BIBLE:' A HOLY BOOK WITH AN UNHOLY ERROR



"The Wicked Bible," a 1631 edition of the King James Bible, would not have stood out in history if not for an infamous typographical error that leads to a contradiction of the Bible's original message. In Exodus chapter 20, the seventh commandment, "Thou shalt not commit adultery," was mistakenly printed as "Thou shalt commit adultery." This mistake occurred under the printer Robert Barker, who was subsequently fined £300. The mistake angered King Charles I and religious authorities, resulting in an attempt to suppress any copies of this Bible that were disseminated. If successful, evidence of this printing blunder may have remained hidden. "The Wicked Bible," its story, and its significance in history might have been concealed due to this suppression. Luckily, few of these editions survived and its story can now be shared hundreds of years later. Glancing at this Bible today, the one-line error may remain unseen and its story hidden, yet its display at the Museum of the Bible is helping to spread awareness of this Bible and its tale.

STORIES IN THE SILHOUETTES: ORNAMENTED KARAGOZ AND HACIVAT PUPPETS

Painted leather and ornamented in the shape, Karagoz Shadow Puppet has represented the visages of the Ottoman Empire in the shade, which was recreated in Istanbul, Turkey in 2002. Unseen, comedic and satirical stories of ordinary people were told behind the curtains by these shadow puppets in the 1600s. Zâhir meant surface; what is apparent in Ottoman Turkish which was the opposite of what these puppets were doing: displaying what is unnoticed, narrating what is unnoticed. Karagoz Shadow Puppet is considered one of the pioneers of the Traditional Turkish Theatre. It was recognized by UNESCO as the intangible cultural heritage of humanity in 2009.

