Letter from the Director

Dear Students,

This is my first academic year as the director of Syracuse University in Florence, and I’m thrilled and honored to be taking the helm of such a thriving and respected institution. I have worked in international cultural exchange and study abroad programs in various countries for over 15 years now, and I can proudly say that SUF stands out. But I don’t have to tell you that; chances are you already know. If you don’t, read on. This issue of the Villa Rossa Voice provides a wide range of firsthand accounts of the many exciting initiatives available at SUF each semester. And who better to inform us of these than the students themselves?

To truly immerse themselves in this unique experience, we encourage our students to embrace a be-here-now philosophy, to seize the moment not only by engaging consciously in courses that challenge pre-existing worldviews, but by taking advantage of the many rich and rewarding experiences to be found outside the classroom as well. This way, we hope, they may leave here with a lifetime of memories to motivate and inspire them well into the future.

Sasha Perugini
Director
Syracuse University in Florence
I was going to experience a real Florentine soccer game, where I could catch a glimpse of the great pastime held so close to the hearts of true soccer fans. I would finally see firsthand the world around which my host dad Baldo’s life seemed to revolve. Maybe I would actually be able to blend in and become engulfed in the intricate culture I had been trying so hard to understand.

The five of us donned the famous royal purple of La Fiorentina as we headed towards the stadium. I clutched my precious ticket that had taken us the better part of the day to obtain and looked around the unfamiliar part of town. The fallen leaves were scattered under the bridge across the railroad tracks and the October sun dipped low between the buildings. I heard the stadium before we caught sight of it. Distant brass instruments summoned us towards the mecca of excitement ahead. People swarmed around the stadium in all directions.

Typical of any endeavor in Italy, we had to ask someone where to go and were kindly pointed in the right direction. Once inside the stadium I was amazed at its vast cement interior. It did not feel like a soccer stadium, but reminded more of the civic center I lived near in the U.S. that hosted assorted singers, basketball games and traveling shows.

We crawled our way up into the open-air bleachers and were tossed into an enormous sea of purple banners, hats and jerseys that swelled behind the goalpost. Just in time for the Florentine anthem to play, everyone stood and belted out beautiful Italian phrases that held no meaning for me. Yet somehow I could understand the pride and honor that seemed to radiate from the surrounding stands.

In the distance, the players lined up in their starting positions like foosball pieces set on a table. Cheers were shouted every time Firenze came charging towards the goal and boos were emitted when a player was tossed to the ground by his opponent. And when we scored a goal, it was madness. Strangers high-fived us and took our picture, everyone was on their feet in a display of soaring emotions. The autumn night didn’t stand a chance against the fiery Florentine emotions that surrounded us.

Firenze scored two goals against Catania in the first half. Unfortunately, Catania also made two goals as the clock was nearing the end of the second half. I’m no sports fanatic, but you wouldn’t have to be to understand that this was a grave situation. The feeling of hope slipped away from the atmosphere during the short overtime until the game ended in a tie. People threw cups in the direction of the field, and I spotted children crying as the crowd emptied out sullenly and silent. I, however, felt elated. I had just experienced my first Florentine soccer game.
"Mi chiamo Kathleen," I said to the group of teenage girls who were staring at me with fascination. I knew how foreign my name must sound to the Italian students from Tuscany; "K" isn't even in the Italian alphabet.

"Mi chiamo Valentina."

"Mi chiamo Giovanna," the girls went around delivering introductions in their beautiful, effortlessly flowing native Italian. It was a small group made up of three SUP students and four students from the visiting Italian high school. We began to make small talk in a comprehensible jumble of English and Italian. I learned from my host mom that Italian students have five years of high school followed by very difficult exams. The girls told us that they were in their fourth year. They were 17 and 18 years old and already spoke perfectly clear English. At their liceo linguistico they also studied the complex Italian grammar as well as German, Spanish and Latin on a daily basis. I felt increasingly hesitant to try and speak in front of them.

"But you have only been here for two or three months, it is normal," one of the girls said with the endearing accent that I've grown so used to hearing. The encouragement coming from students three years younger than us felt strangely reassuring. They were interested in what we thought of Italy. What was our favorite city? How did we like Florence? What was our favorite food? We learned a lot about each other and it was easy to find things to talk about.

“My favorite animal is a lee-o-pard,” one of the quieter girls said shyly. It took us a second. "Oh, a leopard!” Everyone giggled. I wanted to know more about their life in Italy, what it was like to grow up in such a famously beautiful place. One girl had twin brothers. Another student had three dogs. They traveled two hours to come here and talk to us and would be returning to Livorno that evening by train.

Our class was only a couple of hours long and when our time was coming to an end I suddenly felt so many questions bubbling up and hastily tried to translate them into Italian. As we stood up to leave, a spider crawled across the table we had been sitting around in the garden. The girl on my right recoiled and her friend sighed as she scooped the helpless arachnid away. I laughed as her friend rolled her eyes. I don’t think we’re so different from each other after all.
Artigiani Fiorentini
Italian Language & Culture
Site Visits

On this page:
Above: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa Torre: Casa 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Living Italy

My Host Family Experience

It all started with...

by Marissa Donovan

I remember the moment vividly when my host mom asked me if I’d ever had artichokes. “Of course I’ve had artichokes,” I said, not knowing that what I was used to eating are actually only the artichoke hearts. As you can imagine, I was quite confused when she put an entire artichoke on my plate. I started to cut it with a fork and knife and my host sister burst out laughing. My host mom walked over to me and exclaimed “Mmmmm, non mangiare questo!” as she pulled off one of the leaves with her hand. So I took the leaf and put it in my mouth and began to chew, and my host sister laughed even harder. My host mom held out a napkin and I spit out the leaf. At this point I think she realized that I had no idea what I was doing. Apparently, you are supposed to take off one leaf at a time, dip it in oil and salt and then using your teeth, scrap off the tender part, eat it and discard the rest. When you get to the heart the whole thing is soft enough to eat. After getting the hang of this, I found the artichokes to actually be tasty! It’s moments like these that make me realize I made the right choice when choosing a host family.

Living with a host family this semester in Italy has proven to be one of my favorite parts of the whole experience. When I was signing up for study abroad, I knew that I wanted to live with a host family so I am very glad Syracuse’s program had this option. I knew that having a host family could make the difference between being in Florence and being a part of Florence. It would be very easy to get by in Florence without speaking any Italian or adapting to any of the Italian customs, but this is nearly impossible to do when living with a host family.

My host family speaks almost no English which was admittedly a bit intimidating at first, but now I would not want it any other way. As well as learning the language, living with an Italian family allows you to become accustomed to the local way of life. I’ve learned that showers only last five to ten minutes, laundry only gets done once a week and lights are turned off whenever you leave a room. But more importantly, I have learned about Italian traditions and what the people value and enjoy.

As a nutrition major and food lover in general, having family meals every night is by far my favorite part of the home stay. Although most people think of excessive overeating when they think of Italian food and meals, I have never experienced this with my host family. Although it’s true in Italy we have more courses than I’m used to in America, we also spend more time at the table. Dinner is about so much more than just food; it’s also a time to catch up with family, relax and have fun.

One of the most interesting things I’ve experienced living with a host family is that not only are we trying to learn from them, but they are also trying to learn from us. I enjoy the fact that our dinner conversations range from serious political issues, such as the rioting in Rome, to joking about how I eat pizza with a fork and knife.

It is so amazing to have my Italian family to come home to every night; it provides immense support and helpful advice whenever I need it. Furthermore, my host family experience has provided me with beneficial life skills that I will be able to use in the future.

I have learned to adapt to new situations and cuisines without panicking. I no longer worry about trying new foods, and have come to love many of the foods I once tried. I think that part of being a host family means understanding the challenges of living abroad and being open to new experiences. I have learned to adapt to new situations and cuisines without panicking. I no longer worry about trying new foods, and have come to love many of the foods I once tried. I think that part of being a host family means understanding the challenges of living abroad and being open to new experiences.

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Today Firenze Tomorrow the World

by Ivan Zhivkov

My bags were ready and I was dressed. The final months of high school and summer had passed and a new chapter was about to begin. I was to enter the world of college. However, my family, drive off to a grand campus with nicely mowed lawns and historical looking buildings. I would do it my way.

The Discovery Florence program and others were upperclassmen. I met two of the freshmen and I was very happy. Soon I would meet the other twenty trailblazers who had also decided to take the leap into unfamiliar territory. We were united by our love for adventure, a learning-through-seeing attitude and the open-mindedness that we felt toward different cultures. Despite our shared outlook, we are different backgrounds and have different viewpoints, which in turn adds to the uniqueness of the group.

We freshmen of SU Florence will have different experiences in this wondrous country. However, the one thing that we will always have in common is that we were those who chose to start off college differently. We were those who wanted something other than the traditional. We were the ones who took the leap.

Architecture Symposium

New Generations: Re-Coding Vancouver and Barcelona

by Elvira Ibragimova

The annual Architecture Symposium held at Syracuse University’s Florence campus afforded us two distinct and separate views on new models of regeneration urbanism.

Trevor Boddy, a critic and urban design consultant, discussed Vancouver’s model of making an ultra-urban space approachable to the public. Vancouver’s public policy allows developers to erect tall, skinny buildings, given that a ground level ring of townhouses and public amenities is also provided within the project. The city encourages this “hybridity” as a form of activating dead spaces and mixing programs to further promote a new form of urbanism. This model is globally recognized as a successful fusion of the private/public, an informed balance between nostalgic recreation and mega modernism.

Jorge Perea, a member of the collaborative design network “Blue Barcelona” and a professor of Urban Design at ETSAB and University of Chicago, Barcelona, presented the 22@ project in Barcelona, a multi-billion dollar development in the Poblenou district that encouraged a mix of residential, public, business and green spaces.

While the two models use vastly different strategies, the goal is the same: regenerate the urban spaces that threaten to lose their human aspect, use public policy in order to alter the physical fabric and bring on social reform, discover the perfect balance in the relationship between the government and development so that the everyday man benefits from the union. However, is the success of the city simply the result of a number of fortuitous circumstances or is the model applicable to other struggling cities? Is this model transferable to places that desperately need help and are in fact in actual and dire need of regeneration? Could Detroit or Syracuse be “Vancouverized”?

Boddy’s answer was simple— “No, the model does not translate to low growth, low income cities.” Vancouver is partly successful thanks to its public policy of allowing developers to build without a vertical limit in exchange for providing ample public amenities. In a city that is already a coveted place to live, this is a small price to pay for a developer. At this point in time which developer is willing to shell out billions for a project in Detroit or Syracuse? The fact is that Vancouver’s model was not a response to a struggle or crisis. It is simply a self-perpetuating “problem.”

So how can we take the lessons we learn from an old, successful city and apply them back home? This transfer of globalized knowledge is a challenge for architecture students who in a year or so will be working within a shaky economy and a field more and more dominated by globalization. No, we cannot Vancouverize Detroit, or hold the Olympics in Syracuse—but there are hundreds of students returning each year, full of new ideas learned from old European cities that have held up for centuries upon centuries. Perhaps between these ideal models of success and our ever questioning rustbelt cities back home lies a hybridity of a solution that one of us is forming at the back of our minds today.
Before I came to Florence, I imagined a lot of things. I imagined ridiculously good food, piles of gelato, beautiful scenery, and really getting to know the locals. Something I certainly did not dream about was getting an internship—why would I want any more academic work than necessary taking up my time while I was in Florence? However, this being my last semester of school, my resume was dying for more credentials before I’m finally thrown into the real world, and so I sucked it up and applied for an internship.

And I’m so glad I did.

The great thing about internships, aside from being a part of a whole new culture, is that you get one in the right field, they’re actually a very enjoyable way to spend your time. On top of that, having an internship in a foreign country makes it even more incredible, because now your interests are being combined with your career goals. Everyone knows that a personal signature or even a joke. All I know is that people haven’t seen it for hundreds of years, but I did.

There are also wonderful things to see on permanent display inside this church. I had no idea that there was a statue that our Statue of Liberty was based on, but the Libertà della Poesia is undoubtedly the inspiration. It is also the resting place of Galileo and Michelangelo, and it was incredibly humbling to stand in front of their tombs.

The internship program in Santa Croce was wonderful because every student gets to interact with Italian culture in ways that they never would have been able to otherwise. My time at Santa Croce was breathtaking, and I love having broken new ground with the blog. Hopefully it will continue to grow over the semesters, with my initial articles being the foundation for another blog: Santacroceinflorence.wordpress.it

**by Kaytie Norman**

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**Internship Program**

Santa Croce Goes Digital

*An SUF intern launches the church’s first blog*

by Kaytie Norman

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**Option II Program**

The World in a Classroom

by Kaytie Norman

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**Option II Program**

Francini, such as a wine tasting and cooking lessons.

Classes are conducted completely in Italian—the only language common to all students at the Centro. This is one of the most interesting aspects of the Centro: I’m learning next to people from all over the world, including Korea, Spain, the Netherlands and Thailand. Perhaps my favorite classmate is Suphawan, a middle-aged nun from Thailand. She is an incredibly sweet woman, and our attempts to explain American culture to her are often met with confused looks—you try explaining what a soap opera is to a nun who never watches television! However, she is unfailingly kind, and has a penchant for leaving us candy during class breaks, which immediately made her one of my favorite people.

Overall, I’m glad I chose to challenge myself with the Option II program. The learning experience has been well worth the early mornings and extensive grammar lessons.
Doves. Peace signs. The sun. These are the images drawn on the ground in bright yellows, pinks and purples. The stone path constantly traipsed by students to and from classes is usually overlooked. Today students stop to watch, however, careful not to step on the newly colored stones. The medium for these drawings? Chalk. This is John Aaron’s project Chalk4Peace. His mission is to spread messages of peace through collaborative chalk drawings.

A Chalk4Peace event brings together children and adults of all ages and backgrounds, to promote peace, cooperation and tolerance of differences. Vittoria Tettamanti, an SUF Italian language professor and coordinator of the volunteer program, organized the event, which included the participation of SUF art classes (Nick Kraczyna’s Intro to Drawing, Kirsten Stromberg’s Intro Painting and Stefania Talini’s Digital Photography) as well as SUF volunteers together with cancer patients and adults with special needs. All with chalk in hand and smiles on their faces.

by Jessica Dysart
In late August/early September, they are hung in a dark, climate-controlled room for three months so that they shrink in size and therefore consolidate their sugars. The Verrazzano cellars house an impressive collection of oak casks that are then used to age the wine, for up to three years before it is bottled. In other rooms, dusty bottles of aged wine wait to be sold or shipped overseas.

After the tour of the vineyards and winery we were led into a large dining hall to taste some selected wines, which would, of course, be paired with traditional Tuscan foods. We started off with a nice rose that was slightly sweet, but not excessively so. It was very light in body and a great way to get the meal started. Next we tried a 2007 Chianti Classico. This was a fresh, young wine on the Sangiovese scale, but still had a good taste, with cherry being the predominant fruit flavor. This was followed by a 2008 Chianti Classico Reserve, which had the same combination of grape varieties as the Chianti Classico, but had been aged in oak for three years, instead of just one. This wine was a bit more robust, similar to the 2009, but with more intensity on the nose and the palate. It too had a nice fruit flavor and stronger notes of fruit and slightly higher acidity.

At this point we stepped outside. We were served quite a few types of cheese, fresh tomatoes, and a Spanish quiche, accompanied by cold pressed olive oil and a white, sweet but not overly sweet wine. We had been a long time, but the food came another variety of Super Tuscan wine from Montefioralle, with some Sangiovese. This wine was medium-bodied, bold and full-bodied. It had a higher acidity than the previous two, a slight spiciness to it, as well as more distinguishable dark fruit flavors including cherry, plum, and blackberry. By the end of the day, my stomach was content as I have ever been, and I had achieved a new level of appreciation for the age-old art of winemaking.

On September 5, 2011, I walked away from everything I knew and toward the security check at JFK airport. I’ve flown without fireworks to an American. Yet, always worked around Tuscany his entire life and had met. His name was Gelli. He had lived and a young age unlike in America where drinking often comes with a certain taboo. Italians drink through a lush garden in front of an ancient, hospitable villa and were greeted by one of the most passionate men I have ever met. His name was Gelli. He had lived and worked around Tuscany his entire life and had spent his last 13 years at the Castello di Verrazzano Vineyard. “Wine is life,” he told us.

In the Italian culture people enjoy wine from a young age unlike in America where drinking often comes with a certain taboo. Italians drink through a lush garden in front of an ancient, hospitable villa and were greeted by one of the most passionate men I have ever met. His name was Gelli. He had lived and worked around Tuscany his entire life and had spent his last 13 years at the Castello di Verrazzano Vineyard. “Wine is life,” he told us.

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A dull pain in the shin awoke me suddenly. For a split second, my bleary eyes couldn’t ascertain where I was, or why it was so noisy. Then I realized that my friend sitting across from me had woken me from my slumber, as our train had arrived in Rome. It’s a good thing she did too; otherwise I would have ended up in Napoli a very confused and frustrated student.

I was in Rome with my Michelangelo class to see a number of great pieces of art by the prolific Renaissance man, as well as famous pieces by other renowned artists. Our first stop was to the church of San Pietro in Vincoli where Pope Julius II’s tomb lies, to see Michelangelo’s vivid Moses statue. After taking in the colossal statue full of inner turmoil and emotion, we departed for the Campidoglio. The impressive space was designed by Michelangelo in 1536, commissioned by the Pope to impress Charles V, who was to visit two years later.

After lunch we met at Saint Peter’s Square in the Vatican where Pope Julius II’s tomb lies, to see Michelangelo’s vivid Moses statue. After taking in the colossal statue full of inner turmoil and emotion, we departed for the Campidoglio. The impressive space was designed by Michelangelo in 1536, commissioned by the Pope to impress Charles V, who was to visit two years later.

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The class then made its way to the Vatican Museum, where the real treat of the trip awaited us. We entered the museum through a side door just as the last museum-goers were leaving and made our way to the Sistine Chapel. We were to have over one hour alone, undisturbed in the chapel. If you have ever been in the chapel during normal hours, you know that it contains throngs of noisy people, often pushing into each other and being reprimanded by the guards for taking pictures. We, on the other hand, had 30 minutes of quiet viewing where we could enjoy the stunning frescoes lining the ceiling and walls. Our professor lectured on Michelangelo’s masterpieces: the ceiling depicting scenes from the Old Testament and the high altar covered with Michelangelo’s Last Judgment. It was a spectacular experience to behold such masterpieces in peace and quiet. I will remember it for the rest of my life.

The next morning we were led on a private tour of the luscious Vatican Gardens which stretched behind much of Saint Peter’s. After that we stopped for lunch followed by the famous Roman dessert, chocolate truffle gelato. It was the thickest and most delectable chocolate gelato I have ever had! After stopping at the iconic architectural masterpiece of the Pantheon we had some free time before catching the train back to Florence. What a great two days seeing the majestic artwork and architecture that Rome has to offer!
Bryce Davis sits in a folding chair next to a piano. His eyes scan the crowd of people waiting for SUF’s annual talent show to start.

Even in the dim orange lights illuminating Palazzo Giovane, a noticeable anticipation blankets his eyes. “I’m a little nervous, I guess,” Davis says. A friend has convinced him to do the talent show together, and they’ve only practiced a few times. He’ll perform in two acts: a comedy skit and a Bollywood dance. “Dancing is out of my comfort zone, but it’s fun. I really enjoy doing this with my friends.”

Spontaneity and friendship are two of the most important things holding the talent show together. It started over 20 years ago as a way for SUF students to get to know each other. Davis is a first-semester freshman, attending SUF through Syracuse’s Discovery Florence program. He’s only known the friends he’s performing with for a month and a half, yet there’s a bond that can only come from studying in Florence together and participating in a performance like the talent show.

Jackie Gaylis, a junior from Emory University, said the talent show is something she would never think of doing if she weren’t in Florence. “It was really a last-minute decision, but my friends convinced me it would be a great way to meet people, and they were right.”

Only a year ago, SUF opened the show to students from other study abroad programs, as well as the University of Florence. “We wanted to put Palazzo Giovane on the map for all students as a place to congregate and meet each other,” said Jim Kaufman, Assistant Director of Student Life at SUF, at the show’s opening. “The emphasis is on spending time together and getting to know each other.”

The mix of talents and cultures provided an eclectic atmosphere for students in which to mingle and meet. Palazzo Giovane sits quietly between two buildings just off of Via de’ Vecchietti, hugged by a small bar and the Casa Della Creativita, a structure devoted to contemporary art.

The winner of the competition, junior Thea Briggs attending SUF from Columbia University, almost didn’t participate at all. She skipped a cooking class and decided at the last minute to perform a song she wrote herself entitled Long Day. “I figured it might make me stand out if I performed my own piece. Leading up to [the performance] was awesome. I couldn’t wait!”

Although the show culminated with a winner and a prize, the main goal was to bring students of different cultures and backgrounds together for a night of fun. Kaitlin Chiarelli, a junior from Gettysburg College, said she thinks this kind of event is unique and important to have for all abroad programs in Florence. “It’s an awesome atmosphere,” Chiarelli said. “Literally everyone has a talent. This is a great place to bond with people over those different talents and interests.”
LUCCA PHOTO FEST

by Shelby Hill
photos: Stefania Tallini

To most visitors, the small Tuscan town of Lucca seems to be frozen in time, yet it comes alive during the various festivals hosted each year. It is said that you can visit the whole city in the time of one home to the annual Lucca Photo Fest which gives the city an extra essence of culture. The theme of the 2011 festival was Sguardi d’Oriente (Looking East). Each piece in the show was somehow related to Eastern culture which is especially interesting as it is not a culture generally familiar to students such as myself and my classmates. Out of the eight exhibitions we were only able to view five: three fine art exhibitions and two photojournalistic exhibitions.

The show took place in historic palaces, houses, and churches throughout the city. Palazzo Ducale was home to the work of Kento Izu’s Passage through Asia, Francesco Jodice’s Tokyo Babara and Lin Tian-Miao’s Hotel orThere!

Kento Izu’s Passage through Asia was inspired by Egypt’s sacredness by exemplifying a certain warmth with a delicate nuance of tonality in each photo which I found to be both majestic and serene. Francesco Jodice was interested in the idea that Tokyo isn’t Japan; Tokyo is an alien spacecraft which has landed in a rice field. He found to be both majestic and serene. Francesco Jodice was interested in the idea that Tokyo isn’t Japan; Tokyo is an alien spacecraft which has landed in a rice field. He found to be both majestic and serene. Francesco Jodice was interested in the idea that Tokyo isn’t Japan; Tokyo is an alien spacecraft which has landed in a rice field. He found to be both majestic and serene. Francesco Jodice was interested in the idea that Tokyo isn’t Japan; Tokyo is an alien spacecraft which has landed in a rice field. He found to be both majestic and serene. 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Each piece in the show was somehow related to Eastern culture which is especially interesting as it is not a culture generally familiar to students such as myself and my classmates. Out of the eight exhibitions we were only able to view five: three fine art exhibitions and two photojournalistic exhibitions.

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Photojournalism was exhibited in the Chiesa di San Cristoforo. The photographs were tragic yet hopeful, simple yet intense and horrific yet somehow beautiful.

The VII Photo Agency exhibition was in Palazzo Guinigi. VII Photo Agency is a premiere photojournalistic agency currently celebrating its tenth anniversary. As stated in the festival’s booklet, “the work introduces us to powerful characters, beautiful geographies and some extraordinary situations.”

Vittorio Bertini held the work of Li Wei’s photography. At first sight the images seemed to be a product of Photoshop but all thoughts were corrected when reading the artist’s statement: photographs “emphasising ropes, wires, metallic scaffolds, and acrobatics to create paradoxical situations.”

Wang Quing-Song’s The Colourful Life was also exhibited in this space. Quing-Song’s wish for his photographic works is to “witness and emulate the hopes and frustrations of Chinese people in the modern reconstruction of socialism with Chinese characters.”

On show in Chiesa del’Alba was Nobuyoshi Araki’s Polaroid fantasy collection of female nudes, flowers and food, all with an underlying theme of seduction. The pictures were graphic as they exploit women, wrapped in duct tape and ropes, looking innocently into the camera. Although it is not exactly what I would prefer for models, I would view the photographs again due to the fact that Araki uses a mode of photography currently dying.

The photographs I saw were graphic, interesting and sometimes disturbing, yet they were all quite spectacular. Photography is a medium where ideas are endless and with the help of modern technology, we are able to capture life moment by moment. It was in moments of great sadness, triumph, genius, and trickery that the photographers of this exhibition were able to take advantage of the emotions of the viewers.

The Arts
The Arts

SUF Studio Art Faculty Show

On November 8, SUF students, visiting families, staff and faculty came together to celebrate the talent and myriad interests of SU Florence’s outstanding art faculty at the 2011 Studio Art Faculty Exhibition. The exhibition, organized by department coordinator Swietlan N. Kraczyna and held in the Studio Art Gallery in Piazzale Donatello 21, featured the works of SUF’s nine faculty members representing a broad range of media and techniques: Ezio Buzzegoli (water pastel on paper); Marco K. Fal- lani (wax sculpture and oil on canvas); Francesco Guazzelli (inkjet print photography); Patricia Kinsella (tapestry; cotton yarns); Kathleen Knip- pel (soft sculpture); Swietlan N. Kraczyna (mixed media and multi-plate color etching); Diane Kunzelman (painting restoration); Kirsten Stromberg (oil on canvas and mixed media); and Stefania Talini (inkjet print photography). The exhibition was of particular interest and relevance to students wishing to pursue a professional career in the arts. All of the artists have had their work shown in solo and group exhibitions throughout the world. Kelsey Cioffi, an art major at Skidmore College, applauded the event: “It was empowering to see the caliber of work that these professors are capable of producing. I feel very fortunate to have the opportunity to learn from them.”

by Jennifer Morales

Photos: Francesco Guazzelli
On Tuesday December 13, the SUF Studio Art Department celebrated the end of the semester with the Student Art Show, the latest installment of the bi-annual exhibition and juried competition of student work. This year’s show included over one hundred pieces in printmaking, photography, sculpture, painting, drawing, Renaissance painting, batik, silkscreening, and metalsmithing, highlighting the breadth and depth of creative work by SUF students. The SUF Studio Art Department holds a student exhibition at the end of every semester. It is a unique opportunity for students to not only learn the important process of installing and exhibiting their works, but also a chance for them to share, celebrate and communicate their thoughts and creative reflections with the greater Italian community.

Awards for outstanding projects in each medium as well as a ‘Best in Show Cash Prize’ are juried during every exhibition by a distinguished group of artists, curators and critics active in the Florentine and international communities. This year’s Jury consisted of Marco Cianchi and Arabella Natalini. Marco Cianchi teaches Art History at the Accademia di Belle Arti di Firenze and California State University. His research focuses on the parallels between Renaissance and Modern/Contemporary art. Arabella Natalini is a renowned art historian and curator of the contemporary art museum in Florence “EX3.”
Outstanding Students Awards Ceremony

Outstanding Coluccio Salutati Essayists
- Anthony Amiano - Syracuse University
- Elvira Ibragimova - Syracuse University
- Francesca Long - Syracuse University
- Kera Townshend - Gettysburg College

Outstanding Coluccio Salutati Essayists Honorable Mentions:
- Rebecca Levitan - Emory University
- Jane Smith - Davidson College

Outstanding Option II/III Students
- Kaytie Lynn Norman - Syracuse University

Outstanding Interns
- Elena Serio - Boston University
- Elizabeth Evans - Syracuse University
- Jessica Dysart - Syracuse University
- Tiffany Santulli - Gettysburg College
- Hui Ping (Amy) Tin - Syracuse University

Outstanding Volunteers
- Sam Sirotnikov - Lehigh University

Outstanding Interns
- Alice Wertheimer - Tufts University
- Carolyn Fittress - Santa Clara University
- Karin Karpin - George Washington University

Fall 2011 Outstanding Students

On Wednesday, December 14, SU Florence Director Sasha Perugini and respective program coordinators awarded those students who have excelled in their commitment to academic achievement and community engagement.

Outstanding Coluccio Salutati Essayists

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Elvira Ibragimova - Syracuse University
Francesca Long - Syracuse University
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Carolyn Fittress - Santa Clara University
Karin Karpin - George Washington University

Syracuse University in Florence Graduate Symposium

On December 2, 2011, Syracuse University’s History of Art (HOA) graduate students presented their scholarly papers relating to this year’s topic entitled: How to Paint a Dragon: Paolo Uccello and the Creation of Saint George’s Foe

Emily Theodora Ho
How to Paint a Dragon: Paolo Uccello and the Creation of Saint George’s Foe

Hannah Rebecca Hartsig
A Renaissance for Giraffes: Lorenzo de’ Medici’s Giraffe and its Representation in Art

Claire Elizabeth Bradley
Giulio Romano’s Sala dei Cavalli and the Tradition of Gonzaga Horse Portraiture

Meghan Leary Dillon
Cave of Curiosities: Art, Nature, and Amusement in the Grotta degli animali

Suzanne Marietta Myers
The Sea Monsters of Piazza Annunziata: Pietro Tacca’s Fountains and the Zoological Prints of the Late Renaissance

Lectures and Symposia

Cities in the Age of Catastrophe

the human response to disasters and an eyewitness account of the Florence Flood of 1966

Tuesday, November 29
6:20 pm - room 13
Refreshments to follow
Elena Carlini

Elena Carlini was recently an invited juror and Jury President of Sibiu National Architectural Competition, USA in Cluj, Romania. She will be giving a lecture about her work at the University of Washington, Department of Architecture in Roma presenting also the recently opened Bowling Green and parking in Cussignacco (UD). Images: Bowling Green and parking in Cussignacco exterior and interior.

Lawrence Davis

Lawrence Davis, SUF Coordinator of Architecture Programs, will deliver a lecture at Department of Architectural Design, Form and Colour Studies, Faculty of Architecture and Fine Art, Norwegian University of Science and Technology in Trondheim, Norway on December 13. The title of the lecture will be “Spate Parts” and will explore much of his recent teaching, research and practice in the leftover and often forgotten spaces and buildings of post-war suburbia in North America and Europe.

Matteo Duni

Matteo Duni co-edited Fratelli d’Italia. Riformatori italiani nel Cinquecento (Claudiana Editrice, 2011), a collection of nineteen biographies of the most important Italian religious reformers of the 16th century. Authored by some of the most prominent scholars in the field, the volume aims at describing the complex cultural, political and religious world which fostered the reformers’ often controversial and seminal ideas.

Antonella Francini

Antonella Francini recently spoke at the international conference “Le Occasioni di Eugenio Montale: 1928-1939,” held on December 9 at the Université de Genève, Switzerland. The conference brought together some of Montale’s major critics for a discussion of recent studies on the poet’s second book. Francini’s paper focused on the figure of Irma Brandeis, Montale’s inspiring muse, reconstructing the cultural milieu between New York and Florence in the 1930s. Francini is a contributor to the volume Le Letteratura americana del 900, recently published by Giulio Einaudi Editore.

Richard Ingersoll

Richard Ingersoll recently published an article entitled “Mies van der Rohe and the Conservation of the American Landscape,” in Mies ali Gärten, Albert Kirchherr, ed. Zürich: gta Verlag, 2011, pp 1-22. Ingersoll has also published a report about Renzo Piano’s controversial addition to the pilgrim church of Ronchamp in eastern France, originally built to the designs of Le Corbusier. Defenders of the Swiss-French master’s work opposed the addition of a convent so close to the church, but the final result is more than discreet. See Bauwelt 43.11 “Der Disput um Ronchamp” pp 10-13.

Sara Matthews-Grieco

Sara Matthews-Grieco has a chapter entitled “The Iconography of Marriage Before Trent: Visual Culture as Social Technology” in La legge del matrimonio. Modelli e regole dell’unione coniugale tra antico e moderno, edited by Giovanni Rossi (University of Verona), Rome, Viella, 2011. The premise of Matthews-Grieco’s essay is that visual communications constituted one of the more potent social tools used by the three major institutions of early modern Europe – the family, the state and the church – in order to impose both behavioural norms and desirable social practice. Pictorial traditions and material culture artifacts are examined in order to propose a re-reading of marriage-related imagery in the contemporary context.

Alick McLean

Alick McLean has been hired by the Comune di San Giovanni Valdarno to assist in the development of the town’s new museum the Museo delle Terre Nere. The museum will link the local history of the new town of San Giovanni Valdarno to other Florentine new towns, as well as to the larger tradition of new towns in Europe during the Middle Ages and Renaissance. The museum is slated to open in the summer of 2012 and will include photographs and 3D interactive panoramic videos taken by Professor McLean.

Eric Nicholson

Eric Nicholson is currently directing and preparing to perform in “O patria mia: the Risorgimento Poetry of Leopardi and the Brownings,” for a production at Villa La Pietra, NYU. He is also appearing in the production by the Compagnia delle Seggiolé, Teatro della Pergola, and FESTA of “The Vasari Corridor: A Theatrical Journey,” with performances in December, April, and May, 2012. This coming March, he will join fellow SUF professors Molly Bourne, Matteo Duni, and Sara Matthews in panel presentations on Cuckolds in Early Modern Europe, for the annual meeting of the Renaissance Society of America, in Washington D.C.

Sasha Perugini

Sasha Perugini has just published her third book Con un buco nel cuore (Italic-Pequot, 2011), the chronicle of a delicate surgical operation. From the moment the author learns she must undergo heart surgery until her return to work, the narrative navigates themes that go beyond the medical episode to explore concepts like the mother-daughter relationship, the relationship with one’s body, the construction of identity, fear and (inappropriate) romantic crushes. The book is currently available in Italian on Amazon.it.

Debora Spini

Debora Spini continues her research on civil society in globalization, the relationship between religion and politics from modernity to globalization and poverty and citizenship. In May she participated in the international conference Ecclesiology and Exclusion at the University of Dayton where she delivered a paper entitled “Ecclesiology and Inclusion.”
Remembering Carol

by Lara Roney

“Ciao, cara.”

These simple words ended almost every conversation I shared with Carol Estall, our beloved Library Coordinator who sadly passed away in May of this year. For those who were so lucky as to have known and worked with Carol in her many years at Syracuse University in Florence, her “ciao, cara” is certainly fitting of the way she will be remembered: not just as an esteemed colleague, but as a very dear friend. The dedication and the sincere passion for her career that Carol brought to work every day helped make SU Florence’s library an invaluable resource for generations of students and coworkers alike. But more importantly, we commemorate Carol for her unfaltering positivity, for her lively sense of humor, for the way she could always be counted on for a smile (and more often than not, a good joke), and for the tenacity of spirit that made her such an endearing part of the SU Florence community. It was truly a joy to have known Carol. She will be greatly missed, but always fondly remembered.

Poesia Italiana
(Taken from a class assignment for ITA 421 Patterns of Modernity in 20th c. Italian Literature, Fall 2011)

Una casa sulla riva
(alla maniera di Eugenio Montale)
by Larissa Polidori

Una casa sulla riva
crogiola al sole.
Vecchi muri sgretolati la circondano,
però la sua purezza è rimasto intatto.
Sussurri dei fantassi
galleggiare attraverso le finestre
poiché tempo passato si aggiunge.
Qui mi hai portato per mano,
camminavamo lungo il ponte di legno,
il mare luccica come lustrini nella luce.
Mi hai detto fiabe di ieri passati;
tu non ricordi ora
lo so.
Sei perso in una tempesta che turbina
non fuggirai mai.
Il filo si aggrappa a questa immagine
sottile e fine e diventa più fragile.
Ho paura che non lo afferri
svanirà come l’aria di mare salata
che si rompe sulle pietre
vicino a una casa sulla riva.

L’equilibrio precario
(alla maniera futurista italiana)
by Tatiana Brito

il ruolo di vittima cambia due volte
e nel mezzo
nulla
si sta nell’equilibrio precario
cadendo
senza
toccare
il
fondo
eternamente
e per l’amore del pericolo
la stabilità del passato si abolisce