

Villa Rossa

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Voice

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The **VILLA ROSSA VOICE** is a
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We welcome your questions and comments.

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60

70

80

90

00

10



LETTER FROM THE DIRECTOR AND THE EDITOR

by Sasha Perugini and Michelle Tarnopolsky

5

THE SIXTIES: WHAT A GROOVY DECADE, MAN

6

THE SEVENTIES: MAY THE FORCE BE WITH THIS DECADE

7

THE EIGHTIES: A TOTALLY TUBULAR DECADE

8

THE NINETIES: DUDE, WHO STOLE MY DECADE?

9

THE AUGHTS: THAT DECADE'S HOT

10

THE TWENTY-TENS: DECADE GOALS

11

THE VILLA ROSSA

"CASA MIA" FOR THE GIGLIUCCI FAMILY AND GENERATIONS OF SYRACUSE STUDENTS
by Molly Bourne (Professor of Art History, Syracuse Florence)

12

THEN AND NOW

RECENT STUDENTS REFLECT ON HOW THEIR EXPERIENCES
COMPARE TO THOSE OF ALUMNI FROM THE 1960s

14

A SIGN OF THE TIMES

SYRACUSE FLORENCE OVER THE LAST TEN YEARS
by Michelle Tarnopolsky

16

TIME TRAVEL

REVISITING THE LAYERED HISTORY OF A 1960s MONUMENT
by Natalie Pashaie (University of Southern California)

18

CRAFTING A NEW NEIGHBORHOOD

HOW FLORENCE'S ARTISAN DISTRICT HAS CHANGED
by Julia Kopala (Franklin and Marshall College)

20

A FLOOD OF MEMORIES

THE STORY OF FLORENCE'S MUD ANGELS
by Michelle Tarnopolsky

22

A NEW WAVE

THE FLORENCE MUSIC SCENE FROM THE EIGHTIES TO TODAY
by Giovanni del Giudice (Professor of Italian, Syracuse Florence)

24

MOVING BEYOND SKIN DEEP

MY EXPERIENCE AS AN INTERN WITH BLACK HISTORY MONTH FLORENCE
by Bethany Greene (Emory University)

25

PETALS OF REMEMBRANCE

MARKING THE 30TH ANNIVERSARY OF THE LOCKERBIE PLANE CRASH
by Andrew Prado-Alipui (Syracuse University)

26

A WELCOME SIGHT

STUDENT RECEIVES HONOR AT PALAZZO VECCHIO
by Melanie Honour (Student Life Advisor Syracuse Florence)

27

PERSONAL SPACE

STUDENTS USE THEMSELVES AS MUSES FOR PHOTOGRAPHY PROJECT

28

STAFF & FACULTY WATCH

HIGHLIGHTS OF THE SUF FIELD TRIP PROGRAM

29



Letter from the Director

Buon compleanno! Happy 60th Anniversary to Syracuse Florence! Important anniversaries like this one provide precious opportunities to take stock, look back, glean lessons learned, celebrate accomplishments and ask ourselves where we are headed and how we will achieve our goals. However, this milestone in the history of Syracuse University and Syracuse University Florence should also be a moment when we take the time to say thank you. We have come such a long way since the first students boarded the ship bound for Italy in 1959. Our student population has grown from 30 to some 700 a year. Our classrooms and office spaces have gone from occupying the ground floor of the Villa Rossa to being spread throughout six buildings. And our curriculum has gone from offering a dozen courses in Italian language, culture and art to being among those leading the way toward new models of study abroad operations, for instance by including STEM subjects, long considered antithetical to the study abroad experience. None of this would have been possible without the precious contribution of so many different people over the years. I am grateful first of all to the Gigliucci Family, who in 1963 trusted Syracuse with the purchase of their beautiful home, the Villa Rossa, in Piazza Savonarola. Its location provides our students with a peaceful residential neighborhood in which to study while being just 10 minutes away from the bustling center and also a reminder of how “beauty can save the world”, to paraphrase a quote from Dostoevsky. I am grateful to our warm, caring and dedicated host families, particularly those who have been with us for decades, for playing such a profound role in providing a welcoming nest for our students. Their role is complemented by those of so many other people and institutions throughout Florence, for example the dozens of internship hosts that gift our students such invaluable international work experience and key stakeholders like the Mayor and the US Consul General with whom we have developed such strong relationships and provide our students a comforting safety net. I am especially grateful for the support of our devoted staff and faculty, many of whom have spent much of their working lives sharing their skills and experience with our students. I am grateful to the students themselves, who in choosing us recognize the value in the kind of 365-degree, immersive and high-quality experience we offer, as well as their parents, who entrust us with ushering their children through this life-changing cross-cultural experience. I am always grateful to our colleagues at Syracuse University in the US who work so hard to make sure everything runs smoothly despite the many challenges inherent in global enterprises. I feel so lucky to work with such a strong team of professionals who are sincerely committed to our continued growth and success. Finally, after eight years as the director of this prestigious program, I am grateful for having the opportunity to work in an environment where learning is a paramount part of my daily experience.

Sasha Perugini



Letter from the Editor

For this special issue of the Villa Rossa Voice dedicated to the 60th anniversary of Syracuse Florence we decided to do something a little different. Before diving into our feature stories, we take a trip back through time to see what was happening both in Florence itself and the Syracuse program with one page devoted to each of the six decades of its history (pages 6-11), with a focus on fashion and identity. Throughout the years, Syracuse has been in constant dialogue with the city of Florence, responding to the social, political and commercial themes that have shaped its character and identity, a dialogue that is reflected in our curriculum. Styles may have changed, but fashion is still “Made in Italy,” and the value of that brand has been explored in our marketing courses; the status of women, minorities, and immigrants has evolved, but the politics of identity has remained an issue to be critically explored by students. I want to join Director Sasha Perugini in her expression of gratitude, in this case to all the people who helped put this issue together. A very warm thanks must go to the alumni who shared their precious stories, both for the opening decade spreads and the story “Then and Now” on page 14. We are so lucky to have such talented student writers to help us see the Syracuse Florence experience through their eyes and learn more about, for example, how working as an intern can bring you into unexpectedly profound contact with the local culture (pages 20 and 25). In this special issue, the contribution of staff and faculty members has also been significant, and greatly appreciated. Focusing on this issue’s anniversary theme, Art History Professor Molly Bourne recounts the story of the Villa Rossa and Count Mario Gigliucci who built it (page 12) and Italian Professor Giovanni del Giudice uses his expertise to narrate the recent history of the Florentine music scene (page 24). As always, a concerted team effort made it all happen.

Michelle Tarnopolsky

THE *Sixties*

WHAT A GROOVY DECADE, MAN

SYRACUSE FLORENCE PROPERTY HIGHLIGHTS



In 1963, four years after the first thirty students arrive by ship along with founders John Clark Adams and Stephen Koff, the last surviving member of the Gigliucci family, Contessa Bona Gigliucci, sells her family home, the Villa Rossa, to Syracuse University, on the condition that she may continue to occupy the top floor and the mezzanine level for the remainder of her life. Her family has lived there since moving into the villa designed and built by her father, Count Mario Gigliucci, in 1892.

ALUMNI STORIES

Maggie Jarboe, Fall 1966

The semester that Maggie Jarboe studied at Syracuse Florence as an African History and Journalism major was surely the most dramatic in its history, for it coincided with the devastating flood of 1966. Maggie describes how all classes were canceled and a third of the students had to move out of their homestays due to flood damage. When they returned to school after a month there was no heat in the Villa Rossa and they had to attend class in their coats. There were 'flood sales' throughout Florence and everything was stained with oil and mold. Maggie has since been in touch with her host family who call her the 'flood baby'. She says the experience helped her appreciate the value of staying in one place when you travel and how much we can learn from other cultures.



Didascalia: Maggie Jarboe (far left) with friends

FLORENCE FASHION STORIES

By Olivia Nangle (Fordham University)



In 1960, Florence-born Salvatore Ferragamo dies at the age of 62. Hailed as one of the most influential and well-known names in shoemaking during his lifetime, Ferragamo designed shoes for high profile women like Audrey Hepburn, Sophia Loren, and the Duchess of Windsor. After his death, his wife Wanda takes over the company, and the brand goes on to invent new shoes and design groundbreaking pieces for celebrities like Brigitte Bardot. In 1967, Ferragamo's son receives the Neiman Marcus Award exactly 20 years after his father.

THE *Seventies*

ALUMNI STORIES ●



Jean (Amabile) Telljohann, Fall 1979

Jean Amabile was a Comparative Lit major at Princeton when she attended the program in 1979 and has been back to Italy several times since, including for the 50th anniversary of Syracuse Florence. The biggest change she noticed from her days as a student here was the lack of traffic around the Duomo now that the area has become pedestrian-only. Now retired from her second career as a museum administrator, Jean has particularly fond memories of a class on literature set in Italy, and she will never forget when her grasp of the language got so good that she began dreaming in Italian. She remains in contact with several friends that she met on the program.

MAY THE FORCE BE WITH THIS DECADE

SYRACUSE FLORENCE PROPERTY HIGHLIGHTS ●



In 1979, Studio Art and Photography programs are created under Piero Colacicchi, a professor from the Accademia delle Belle Arti in Florence. Studio art classes are held in Fortman Studios on Via Fiesolana from 1981 until the mid-1980s when they move to studio spaces purchased by Syracuse Florence from the D'Ottaviano Chiaramonti Family at Piazzale Donatello 21, where the Studio Art Program is still based today.



Photo by Marissa Fey



FLORENCE FASHION STORIES ●

By Olivia Nangle (Fordham University)

Florence's own Pitti Uomo is first organized in 1972 to serve as an international showcase for Italian fashion and style. Originally created to encourage the use of Italian manufacturers, with most of the event showcasing men's formal wear, it is an instant success. That same year, Florentine designer Roberto Cavalli, known for his exotic animal prints and for inventing the sand-blasted look for jeans, opens his first boutique in Saint Tropez after making a splash on the catwalks of the Sala Bianca of Palazzo Pitti. In 1977, Enrico Coveri presents his first collection and becomes the first Italian designer to be featured on the prêt-à-porter runways of Paris.

1970

1972

1975

1979

1980

THE *Eighties*

A TOTALLY TUBULAR DECADE

ALUMNI STORIES ●



Merideth "Mimi" Hamilton Gori, Spring 1981

As an anthropology major at Colorado College (and later UC Boulder), Mimi Hamilton chose to spend her semester abroad at Syracuse Florence because it allowed her to study more than just art or art history. She vividly recalls Professor Di Marco talking about past students that he would see pushing carts with babies in them at the supermarket, especially because some seven years later that would become precisely her fate. In fact, Mimi has lived in Florence with her Italian husband, whom she met while studying abroad, since 1983. She is amazed by the connectivity students now have with friends and family back home. Back in 1981, the only way to reach her family was a very quick and expensive call home from a booth inside the central post office in Piazza della Repubblica.

SYRACUSE FLORENCE PROPERTY HIGHLIGHTS ●



In 1980, Syracuse University School of Architecture Florence program is created under the direction of Randall Korman. The first class consists of twelve students. Studios are located in the Villa Rossa and on Via Santo Spirito, 27 and move several times over the next decade, to Piazzale Donatello 21, what will later become the Studio Art headquarters, in 1981; to Via della Robbia 46 in 1983; and to Via Buonvicini 15 in 1984. Architecture Program Director Randall Korman serves as director of the entire Syracuse Florence program for the 1989-90 academic year.

IDENTITY AND THE OTHER IN FLORENCE: WOMEN ●

On March 8, 1980, the Libreria delle Donne (Women's Bookstore) opens on Via Fiesolana in Florence to sell books by and for women. It also comes to serve as a library containing rare and historical volumes, an archive with works devoted to feminist struggle and a vibrant cultural center hosting events and workshops. After the store closes in May 2018, the group Fiesolana2b takes over the space to preserve it as one in which to continue feminist activism and development, and in October, they launch the Feminist Library there. In 1991, Syracuse becomes the first US college program in Florence to introduce women's studies. Since then, our students have learned about this subject through many lenses, everything from art and literature to film and sociology.

FLORENCE FASHION STORIES ●

By Olivia Nangle (Fordham University)



In 1986, the Polimoda fashion school is launched in Florence by two influential figures in the industry: Shirley Goodman, former Executive Vice President of the Fashion Institute of Technology in New York City, and iconic Florentine designer Emilio Pucci. Considered one of the top fashion schools in Italy, its first campus opens at Villa Strozzi and includes an important database and library on fashion history. This is also the decade in which luxury retailer Luisa Via Roma gains international fame for its provocative window displays and becomes ground zero for the punk glam counterculture of Florence at a time when the city is the heart of the new-wave Italian music scene.

1980

1981

1983

1986

1990

FLORENCE FASHION STORIES

By Olivia Nangle (Fordham University)



In 1992, Emilio Pucci dies and his daughter Laudamina takes over his fashion label. Renowned for vibrant color combinations including lemon yellow, mint green and lavender, the designer is crowned by journalists as the “prince of prints”. A year later, Florentine brand Patrizia Pepe makes its debut, emerging as a joint effort between married couple Patrizia Bambi and Claudio Orrea. With designs characterized by a minimalist aesthetic, the fashion house gets its start in the veritable capital of the Italian textile industry, the nearby town of Prato.

DUDE, WHO STOLE MY DECADE?

SYRACUSE FLORENCE PROPERTY HIGHLIGHTS



In 1990, after spending some three decades in the basement of the Villa Rossa, the Syracuse Florence Library begins to occupy two floors of the building at Via della Robbia 99, where it will remain until its move in 2005 to larger quarters on the ground floor and basement of the “Villino”. Today, the Syracuse Florence collection consists of over 14,000 books and DVDs, making it one of the largest English-language libraries of study abroad programs in Florence.

ALUMNI STORIES



Elizabeth Butler, Fall 1997

Art history professor and Florence city guide Elizabeth Butler chose to attend Syracuse University precisely because of its renowned study abroad program, following up the fall semester of her junior year in Florence with a spring semester in London. She was especially impressed to be able to take classes for her women's studies major in Florence. This is also where she discovered a love for art history, which led her to return to Syracuse Florence as part of its Masters in Renaissance Art program, after which she never left. Italy now feels as much like home to her as the US does and she is even running for town council member in Empoli where she lives. Her most vivid memory of studying here was being in the Basilica di San Francesco in Assisi during the morning aftershock of the earthquake that destroyed some of the frescoes she was there to see with her fellow students. Not only did her study abroad experience change the direction of her career and life, but it also helped her appreciate the value of spending extended time in a foreign place rather than just traveling there.

1990

1991

1992

1997

2000

THE *Aughts*

THAT DECADE'S HOT

ALUMNI STORIES



Luke Murphy, Spring 2008

Luke Murphy was a student at the University of Southern California when he did the Syracuse Florence program and he is amazed how often he meets other people who also spent a semester studying in Florence. He says he will always remember his wonderful walks to school, seeing locals hanging their laundry outside their windows or sipping espresso at the corner bar. He discovered a love of writing by keeping a blog during the experience, and also learned the importance of feeling uncomfortable when learning a foreign language. Luke now works as a strategy and sales consultant in Manhattan and recently returned to the Villa Rossa to propose to girlfriend Claudia Grillo in the place where they first met while studying abroad together. She said yes!

SYRACUSE FLORENCE PROPERTY HIGHLIGHTS



In 2000, Syracuse University purchases from the Corsi Family the building behind the Villa Rossa located at Via della Robbia 116, eventually christening it the "Villino" (little villa). Renovations begin in 2004 under the direction of on-staff architect Monica Posani, who comes up with the brilliant idea of transforming the main entrance into a "teatrino" by blocking out the light with curtains and using the entrance steps as seating for movie screenings. The project also involves turning the villa's "Dependance" (annex building) into classroom space and opening the wall separating the Villa Rossa from the Villino.

IDENTITY AND THE OTHER IN FLORENCE: GENDER

In 2003, the first edition of the Florence Queer Festival is held. Directed by Bruno Casini and Roberta Vannucci, the weeklong event focuses on LGBT themed films, art, theater and literature. In 2007, LGBT Christians in Florence hold the first ever vigil to mark the International Day Against Homophobia in honor of Matteo, a teenager who killed himself after being bullied by classmates. In 2016, civil unions for same-sex couples are introduced to Italy and a pride parade is held in Florence for the first time, for the first edition of Toscana Pride. This year Syracuse Florence is beginning a collaboration with the Florence Queer Festival to offer an extra-curricular complement to the film and sociology courses in which students can explore such issues such as the popular Family and Gender in Italy.

FLORENCE FASHION STORIES

By Olivia Nangle (Fordham University)



In 2000, Ermanno Daelli and Toni Scervino found the brand Ermanno Scervino, with its first womenswear collection debuting at Milan Fashion Week in 2003 and its first menswear collection in 2008. Its headquarters remain in Grassano, near Florence. In 2003, the biannual Vintage Selection fair is launched at the Stazione Leopolda as a place for vintage clothing lovers, collectors, and even major labels to explore and discover original pieces. The launch of the event, which includes live music and exhibitions, parallels an explosion of vintage boutiques throughout Florence.

ALUMNI STORIES



Laura Marsolek, Fall 2011 and Spring 2012

When jewelry designer Laura Marsolek did the Syracuse Florence program, she had trouble deciding among the many options to fulfil her art history requirements, since she wanted to take them all. Currently a Luce Scholar in Jodhpur, India, Laura credits the experience with charting her academic course for the next several years. Not only did the art history graduates and TAs inspire her to follow the same path, but she also chose a Florentine subject (the Renaissance jewelry of Eleonora of Toledo) as her capstone project, which won best overall honors for her graduating class. To this day, she remains in touch with her Sardinian jewelry teacher, whose colorful outfits she loved, as well as her host nonna, who would daily refill a basket of chocolates, make her bed and ask how her day went over dinner.

IDENTITY AND THE OTHER IN FLORENCE: IMMIGRATION

On December 13, 2011, shock waves ripple through Florence after a far-right extremist shoots and kills two Senegalese market vendors in a racially motivated attack in Piazza Dalmazia. The tragedy throws a spotlight on the nationwide tensions involved in grappling with the relatively new phenomenon of migration to Italy, including the arrival each year of thousands of people escaping war and persecution in Africa. In fact, students attending the Syracuse Florence program today arrive in a city whose ethnic makeup has changed drastically since the early days of the program. Philosophical, political and social issues related to minorities and immigration in Italy and Europe are addressed in a variety of classes, including courses on Identity and Difference and the Politics of Immigration

THE *Twenty-Tens*

DECADE GOALS

SYRACUSE FLORENCE PROPERTY HIGHLIGHTS



In the summer of 2012, a brand-new, stainless steel, state-of-the-art kitchen is built on the ground floor of the Annex building because the kitchen built in 1995 in the basement no longer complies with local safety regulations. The new kitchen continues to be used for the same purposes as its predecessor, including cooking classes for students led by Chef Jacopo Tendi and support for catering services. In 2013 a sustainable kitchen or 'nomad' garden is planted just outside the Syracuse kitchen window as part of a new sustainability initiative involving food studies and urbanism professors.

FLORENCE FASHION STORIES

By Olivia Nangle (Fordham University)

In 2011, historic Florentine fashion house Gucci opens a museum in Piazza della Signoria in honor of the brand's 90th anniversary. Founded by Guccio Gucci in 1921, the label is now one of the most famous in the world, appreciated particularly for its high-end leather goods, a product for which Florence has been known for centuries. Located in a 14th century building that was home to an office offering protection to Florentine cloth importers, silk weavers, and wool manufacturers in the Middle Ages, the museum displays the rich history of the Gucci brand, as well as contemporary art.





THE VILLA ROSSA

“CASA MIA” FOR THE GIGLIUCCI
FAMILY AND GENERATIONS OF
SYRACUSE STUDENTS

Villa Rossa, 1892

by Molly Bourne

(Professor of Art History, Syracuse Florence)

When Mario Gigliucci had the Villa Rossa built, Piazza Savonarola was little more than a field of poppies. Born in the Marches to a noble family and educated as an engineer, Mario had moved to Florence in 1879 with his English wife, Edith Mozley, and their infant daughter, Nerina. Between the years 1883 and 1885 a son and another daughter were born: Donatello and Bona. Soon after, intending to create a home for his young family, he purchased a plot of land just outside the boundary of the medieval city walls, which had been demolished during Florence's short reign as capital of Italy (1865-71). Here, in what was then a sparsely developed area straddling rural and urban Florence, Mario Gigliucci designed and oversaw construction of the Villa Rossa, or, as he called it, his “Villino,” and moved in with his family in 1892.

The Villa Rossa's charming but somewhat eclectic design—differing from traditional Florentine residences of the time—contains elements that Gigliucci specifically commissioned, including its asymmetrical exterior, the small corner loggiato located over the entrance and, above that, what was originally an open rooftop terrace. Inside, the basement accommodated the kitchen and storage spaces, while the ground floor level, dedicated to family life, featured a

“Details reveal the care Mario devoted to personalizing the Villa Rossa's decoration.”

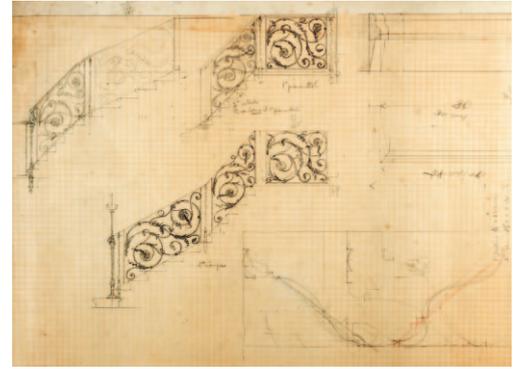


Villa Rossa, Nerina Gigliucci descending staircase from bedrooms to ground floor, ca. 1950s

large sitting room (VR13) with an adjacent space for billiards (VR12) and a dining room with carved wood panels (VR14). The bedrooms and guest rooms, many of which still preserve their original ceiling frescos, were on the floor above (now administrative offices), with a mezzanine level located in between for servants' quarters. The top floor had additional servants' quarters and a children's playroom that opened onto the roof-top terrace (later enclosed; VR35 and 37). All four levels are interconnected by two sets of "secret stairs" for servants, discretely hidden at either side of the building, while the ground floor is connected to the floor above by the foyer's grand staircase, adorned by the beautiful wrought-iron stair rail that Mario Gigliucci designed himself.

Other details reveal the care Mario devoted to personalizing the Villa Rossa's decoration. The Gigliucci coat-of-arms (three hills topped by three lilies, or *gigli*) discretely appears throughout the ground floor: in the stained glass window above the door leading from the carriage port (where student mailboxes are now located) into the Villa's entrance hall, and in the foyer, where it can be found painted on the center of the ceiling, adorning the painted blue frieze that wraps around under the balcony, and carved into the woodwork of the door to the sitting room (VR13). The niche at the end of the entrance hall bears Mario's personal emblem, "Recte et Suaviter" (Upright and Gentlemanly), painted in gold leaf. One encounters the whimsical greeting "Ave" (Hello) painted above the arch when passing from the entrance hall into the foyer, where the large, arched stained-glass window is adorned with the first initials of each Gigliucci family member: Mario, Edith, Nerina, Donatello, and Bona, together with the year

1892 in Roman numerals. Perhaps the most charming detail is found above the fireplace, where one reads the words that Pinocchio joyfully uttered when, after his many misadventures, he finally returned home: "Casa mia, per piccina che tu sia, mi sembri una badia!" (My home, as tiny as you may be, to me you seem as big as an abbey!). Indeed, since 1959, generations of students have been fortunate to call the Villa Rossa their home away from home while studying abroad at Syracuse University Florence.



Detail of indoor banister designed by Mario Gigliucci



MARIO GIGLIUCCI a 85 anni da un ritratto a olio della figlia Bona

Portrait of Mario Gigliucci age 85 by his daughter Bona, 1932 (Photo from the Gigliucci photo archive)



Bona Gigliucci, ca. early 1950s



THEN

AND

NOW

RECENT STUDENTS REFLECT ON
HOW THEIR EXPERIENCES
COMPARE TO THOSE OF
ALUMNI FROM THE
1960S



Professor Eric Nicholson (far left) and members of his acting workshop recreate a photo from the 'Syracuse Semester in Italy' catalog from 1960 (above) taken on the grand staircase of the Villa Rossa

THEN



Meryl Ratner Corwin Udell, Fall 1965

I attended the Fall 1965 Semester in Florence. I was a student at Syracuse in the teaching program and after graduation got my first teaching position in Chicago. My most vivid memory of the program was being served cappuccinos and cookies while taking exams at Piazza Savonarola. Another memory was traveling throughout Italy to opera houses after we studied the librettos in our opera class. I lived with two different families; one was a countess who lived in a penthouse apartment that overlooked the hills of Fiesole. Every afternoon after lunch she would paint my portrait on her patio and I got to take the oil painting home with me. My countess "mother" restored Raphael and Fra Angelico's paintings and included me in sojourns and visits with her friends to our apartment. I've returned to Florence & could not believe how many students I saw all over the city. In 1965, there were very few American students studying abroad & our program was quite small. I loved the whole experience and was so glad I got to live with Italian families, speak the language & "soak up the culture". To this day, it's one of the highlights of my life.

Natura Sant Foster, Fall 2018

Meryl's experience seems just like a dream! The descriptions of her afternoons with the countess sound like something truly out of a fairytale. I felt similarly when passing through the center of Florence, as I would do almost every day, staring in awe at the beauty of Santa Maria del Fiore and the Baptistery, at the shimmering reflections on the Arno, and as I looked at the city from high up above at Piazzale Michelangelo. My experience was filled with joy and adventure spent alongside my friends in the program. We visited many cities and towns throughout Italy, discovering more about this spectacular country and about ourselves along the way. I will always look back fondly on the countless opportunities I had to learn more about Italy's art and architectural legacy, as I study art history, and peeking into every church I passed to marvel at the treasures inside each one. My experience in Florence is unforgettable, and even though almost 60 years separate my time with Meryl's, the love for this city and its impact on us creates a heartwarming connection.



NOW

THEN

Mary Sullivan, Spring 1965



Sullivan (center) with friends who studied with her in Florence

All students began our semester meeting in New York City, boarding the US Constitution sailing to Genoa by way of a stop in Gibraltar. Study classes were held in the ship's auditorium en route to Florence! My studies in Florence were Opera with John Adams, History of Art with Sidney Alexander (who in the 1970's appeared on TV featured in a PBS series with an introduction to Renaissance Art filmed on location in Florence), Italian language and grammar. We took breaks between classes having coffee and biscotti in the villa's kitchen with the caretakers of the villa who offered to teach us cooking...with I had availed myself! We also had Saturday morning classes and were expected to attend. Families kept a close watch on us in those days and reported to the school on how we were doing at "home". My families and the city remain a vivid memory. The two families were very different. The Brogi family were most welcoming. I shared a large high ceiling bedroom with 12 year old Giovanna. Mother Julia was a wonderful cook preparing meals in a tiny kitchen. Franco the father, a banker, was an artist in his spare time, and Lucca the son was a typical teenager. My second family, the Murrays consisted of an elderly mother and her daughter; they also hosted a lovely girl from Scotland, who was there to study Italian. She and I became friends and visited sights on weekends with SU friends. We enjoyed meals with the Murrays in the formal dining room discovering carciofi fritti and calf's tongue. On the maid's day off, we would have a "cold supper" in the breakfast room. Favorite dessert was heavy fresh whipped cream, from the latteria across the street, and fresh pineapple. I loved walking from these homes, beautiful apartments with terrazzo floors, to the Villa Rossa. I could imagine what it might be like to be a permanent resident of Firenze. I became aware that the cost of living for the average family was/is quite expensive. The mother or cook had to shop daily for fresh ingredients, since refrigerators in their homes were small. Water was always a concern for someone who expected a daily hot shower! Families needed to conserve electricity and turned on the small hot water heater (10 gallons?) in the bathroom once a week for our weekly bath - otherwise it was COLD water at the tap.

Peter DiFrancesco, Fall 2018

To start, I certainly did not take a ship to Italy! We did not have Saturday classes, we didn't even have Friday classes, which gave us a great opportunity to be able to travel during weekends or get to know the city of Florence more intimately. The Italian courses that I took were by far the most fun, but also the most informative language courses I think I have ever taken. In many of the markets we were encouraged to talk and work on our language skills with locals. The trip to the high school was interesting because we got to know students lives and how their educational experience differs from ours back home. Same as Mary, my memory of my family and the city of Florence is and hopefully will always be extremely well remembered. I lived with Carla Salvi and her son Stefano with my good friend from Colby. Carla was one of the kindest people that I have ever met in my life and I would go back to Florence in a heartbeat just to see her. For the first half of the semester, she spoke for the most part in broken English, but during the second half, she transitioned to solely speaking in Italian, which really helped me garner my Italian language skills to a degree in which I did not understand until I returned home. She was also an incredible cook which was a plus. Lorenzo, Luca, and Alessandro were some of the kindest people that I ever met and I got to play soccer with Lorenzo and we became really close and it was sad to say goodbye to all of those great Italian guys that worked at the VR. Florence truly feels like a second home.

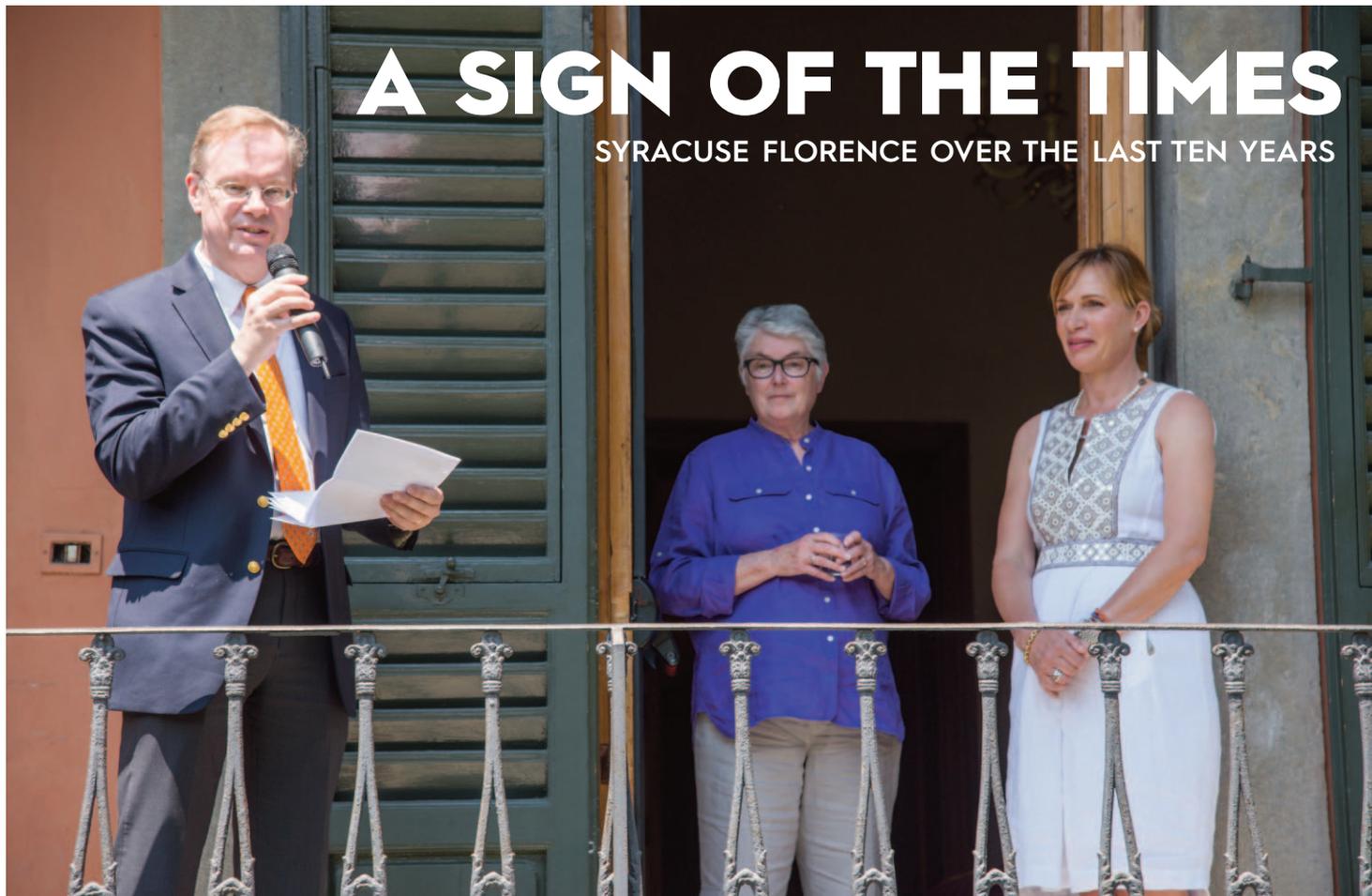


Peter (far right) with his Florentine host family

NOW

A SIGN OF THE TIMES

SYRACUSE FLORENCE OVER THE LAST TEN YEARS



Chancellor Kent Syverud, former Associate Provost for International Education and Engagement Margaret Himley, and Florence Center Director Sasha Perugini, all of Syracuse University, in 2015

by Michelle Tarnopolsky

Syracuse University in Florence has seen some remarkable changes over the last decade, paralleling a similar revolution in the world of international education as a whole. While Italy remains the second most popular place for US students to spend a semester abroad (after the UK), non-Western countries like China have started occupying the top-ten list, reflecting an industry-wide expansion beyond the traditional paradigms of where and what to study abroad. The field itself has become more complex, structured and specialized, with a noticeable and consistent growth in study abroad specialists and participation in international conferences related to the field.

One such specialist happens to be the current director of the Syracuse Florence program: Dr. Sasha Perugini, the first-ever Italian native hired to helm the center who also teaches a course on cross-cultural management. When Perugini first started here in the spring of 2011, Syracuse University had only recently changed the name of its study abroad department from the Division of International Programs Abroad (or DIPA as it was fondly called) to Syracuse University Abroad. That same year, after serving 17 years there, during which time the department expanded to include many more destinations, Executive Director Jon Booth retired.

When Dr. Margaret Himley took over in September 2011 as Associate Provost for International Education and Engagement, it marked a clear shift in the perception, identity and mandate of Syracuse Abroad: it was the first time the unit had a senior academic administrator and permanent faculty member of the university at its head. For the next six years, Himley

worked tirelessly to put the department and its global centers on the radar of the rest of the main campus. Thanks to cooperative efforts, the Florence center has been able to showcase Syracuse's globally-oriented mission for extremely prestigious guests, first in 2015 when it welcomed Syracuse Chancellor Kent Syverud and then in 2018 when Syracuse Abroad was involved in the rigorous Middle States Review for the very first time.

With Himley's visionary support and guidance, Perugini started steering the Syracuse Florence

ship to fall more closely in line with overall trends in study abroad, and together they made great strides, especially when it came to expanding the curriculum to include majors that were previously unable to support experience abroad like Engineering. As Perugini explains, "While in the 1940s study abroad was about learning the language and culture of the host country, today it is different. Students want and desire to go abroad regardless of their discipline because of the vital soft skills they know they will gain. Students in my course keep commenting on how



Syracuse Florence Director Sasha Perugini addressing Syracuse University Board of Visitors in 2014



Syracuse Florence students learning outside the classroom in Sicily in 2013

their learning also happens outside of class and this is what we are building on.” Himley similarly told the Daily Orange: “Now it’s also about what it means to live and work within a complex, highly interactive and technologically mediated transnational world. And it’s about what it means to be a global professional, someone who works well with other people from different countries and cultures (and time zones).”

The recent development of a more cohesive, coherent and strategic coordination of the academic department at Syracuse Florence has made changing the curriculum in this way easier

and more efficient. Echoing the increase in the professionalization of the field overall, Perugini has also focused significant energy on developing and implementing proper safety standards. This has included extensive training for staff and faculty and much greater attention paid to issues of liability, all significantly boosted by Perugini’s membership in (and recent nomination as co-chair of) the Overseas Security Advisory Council run by the US Consulate General in Florence, with whom Syracuse enjoys close ties.

Syracuse Florence can also be viewed as the microcosm for the macrocosm of study abroad

trends when it comes to both the numbers of students coming abroad and their makeup over the last decade, with a twenty percent increase in the number of students; the gender distribution remaining firm with around 65% women; and a steady increase in students of color. In fact, under Dr. Erika Wilkens’ direction of Syracuse Abroad, which began in July 2018, Perugini says “the next challenges will be to increase numbers, make our facilities and offerings more accessible to guests with disabilities and work more in depth on discrimination, an arena in which Italian and US culture do not always share the same views or goals.”



A conference for study abroad professionals organized by Syracuse Florence in 2013



Photos by Marnie Kritzman (Syracuse University)

TIME TRAVEL

REVISITING THE LAYERED HISTORY OF A 1960S MONUMENT

by Natalie Pashaie
(University of Southern California)

This semester I had the opportunity to intern for Jonathan Nelson, a curator and professor of art history at Syracuse University. During my time abroad, he was working on an exhibition entitled “Marcello Guasti, Giovanni Michelucci, e il Monumento ai Tre Carabinieri.” The show is taking place at the Archaeological Museum in Fiesole, a town roughly fifteen minutes by bus from Florence; it opened in mid-February (I was there, taking photographs), and closes at the end of September. Though the museum contains the bulk of the exhibition, the focus is located in a park just a few minutes away; this is because the *Monument to the Three Carabinieri* was created by contemporary Tuscan artist Marcello Guasti specifically for the Park of Remembrance in Fiesole.

Before I began the internship, I had never heard of Marcello Guasti (1924-2019), nor was I familiar with the architect Giovanni Michelucci (1891-1990), or this monument (1964). That would all

soon change, however, as I found myself being implicated in a certain local tradition: revitalizing that which came before.

The story driving the exhibition spans different eras. The show itself starts with the story of the Three Carabinieri: three young members of the Italian military. It was 1944 and the men were college age, on the brink of adulthood. Italy was struggling against the Nazis, and Florence was no exception. The country was occupied by German troops, and the Carabinieri were carrying out police functions. In August, these three mili-

“The original competition to design that monument parallels the opportunity students now have to submit their work and simultaneously confront these layers of history.”

tary men left their barracks in order to help liberate Florence when they became trapped in Fiesole and took cover in the local Roman ruins. After the Germans publicly threatened the lives of ten civilian hostages, the Three Carabinieri quickly surrendered themselves and were murdered the following day.

The show then goes back in time to the 1920s when the Fascists had the beautiful Park of Remembrance, or Parco della Rimembranza, constructed in Fiesole, complete with a monument devoted to local fallen soldiers from the First World War. The show then jumps forward to the 1960s when the Fiesole government decided to revitalize the park and commemorate the Three Carabinieri, bringing in the celebrated architect Giovanni Michelucci for guidance. Known for his dynamic approach, Michelucci sought to memorialize the dead while creating an atmosphere filled with life. Four young Tuscan artists were invited to submit proposals to design the monument to the fallen heroes, and the winner was none other than Marcello Guasti. When I saw Guasti’s monument for the first time, it was larger than I had expected. It also appeared to have always been there, as if it had grown naturally out of the park. For me, the most powerful aspect is how it juts out towards the vast landscape, looking as though it could be launched into the sky, while also appearing to be steadily rooted into the ground as it gazes out



over the city of Florence, protective, defiant, and powerful.

Though the artist died a month before the opening, the exhibition includes a moving video of Guasti himself describing his work. Professor Nelson worked directly with him on this show and everything from the color of the pamphlets to the photomontage were part of Guasti's personal vision. The show continues with sculptures, woodcuts, and mixed-media sketches by the artist, which all convey his desire to push materiality to its most expressive point. The pieces are distinct but coalesce and converse

with one another, their shapes and lines all evoking Guasti's approach.

Now, 75 years after the death of the Three Carabinieri, this exhibition is taking place, in conjunction with a photo competition open to all students in the greater Florence area. People have been invited to submit their photos of the monument for a chance to be exhibited alongside the artworks, and to win a generous prize.

A park built a century ago forms the backdrop for a 1960s monument created to commemorate those who sacrificed their lives two dec-

ades earlier. The original competition to design that monument parallels the opportunity students now have to submit their work and simultaneously confront these layers of history. In fact, before coming to study in Florence, I was often told that walking through its streets would be like walking through a museum; that history is inescapable here, and time seems to have stood still. Through my experience interning with this exhibition, I was able to truly understand what this meant, and how deeply complex it is on scales not only national and local, but also quite personal.





CRAFTING A NEW NEIGHBORHOOD

HOW FLORENCE'S ARTISAN DISTRICT HAS CHANGED

Giuliano Ricchi's workspace

Photos by Julia Kopala

by Julia Kopala (Franklin and Marshall College)

The culture and economy of the historic Oltrarno district of Florence has long been dominated by the success of its many artisan *botteghe* (workshops). Also known as the Santo Spirito neighborhood, this area south of the Arno River has faced tremendous changes since the emergence of the Syracuse Florence program in 1959. The priorities of the community appear to have shifted, especially over the last twenty years as the attention of both tourists and journalists has greatly increased.

One of the local artisans who has lived through these changes is Giuliano Ricchi, who owns a metalworking shop in Piazza Santo Spirito. His family lived near the shop of original owner Carlo Cecchi and Giuliano started apprenticing with Carlo at the age of fifteen alongside a few other boys. While the others went on to choose different paths, Giuliano has continued the elaborate, highly-valued craft of hand-making jewelry, ornaments, boxes, pins, and charms.

These days Giuliano primarily receives commissions from external companies, especially US

stores like Neiman Marcus, Saks, and Bloomingdale's. Other impressive clients include Christian Dior, Valentino, and Gucci. Such commissions guarantee the continued success of Giuliano's shop, despite the changes in the neighborhood. Giuliano nevertheless fears for the future of his *bottega* now, since the lack of young apprentices means the age-old processes of metalworking are starting to die out. It's a fate shared by many other artisans in the Oltrarno.

Just down the street from Giuliano's shop is Gianni Raffaelli's L'ippogrifo Stampe d'Arte. Here, Gianni, his wife Francesca, and their son Duccio

"While things have changed in terms of the social and economic makeup of the Santo Spirito neighborhood, one thing has stayed the same the presence of Syracuse Florence students."



A 107-year-old metal press

recreate an old etching technique, which in modern Italian is called *acquaforte*. In the past, this referred to the use of nitric acid, used in a similar way to how the acid solution is used today. Employing this technique, which dates to the late 15th century, the Raffaelli family has spent the last twenty years creating beautiful prints of portraits, landscapes, and still lifes.

While things have changed in terms of the social and economic makeup of the Santo Spirito neighborhood, one thing has stayed the same: the presence of Syracuse Florence students. Every semester, Giuliano and Gianni invite them into their shops for a tour and an explanation of their traditional artisan work. Giuliano provides demonstrations of his 107-year-old metal press, which transforms 50-cent and one-euro coins into a smooth, curved plaque engraved with the Florentine *giglio* (lily). Students can choose to put this little plaque onto a metal band to create their own bracelet, a lasting memento of their time in Florence.

Regarding the economic and social changes of his neighborhood, Giuliano explained that Piazza Santo Spirito used to house a much larger fresh fruit and vegetable market supplied by local farmers, who used to bring their produce in by horse and carriage. In terms of social life, he said the piazza has also become less communal and local, with the shops having changed greatly to accommodate the increase in tourists.



Current vendors in Piazza Santo Spirito

Both Giuliano and Gianni commented on all the trendy bars and fast food joints that have emerged there over the past twenty years. Giuliano also bemoaned the lack of familiar faces in the piazza's local bars, which he said used to be places of conversation and comradery but are now often filled with foreigners.

all the car and foot traffic congesting areas north of the Arno River like those around the Ponte Vecchio, the Duomo, and Palazzo Vecchio. It remains a quaint neighborhood still housing many of the same artisan shops, pharmacies, and osterie that have been there for decades. However, these are also now accompanied by many art galleries, vintage and sustainable clothing shops, and trendy eateries. While several of the original points of interest in this Florentine gem of a neighborhood are still thriving, they now contend with, but are also complemented by, many modern touches.

Despite these changes, the Oltrarno continues to provide relief to Syracuse students from



A copperplate press (above) and works made in Gianni Raffaelli's shop (below)



An old photo of Gianni Raffaelli working



Mud Angels taking a break outside the National Library

Photographs by Swietlan Nicholas Kraczyna

A FLOOD OF MEMORIES

THE STORY OF FLORENCE'S MUD ANGELS

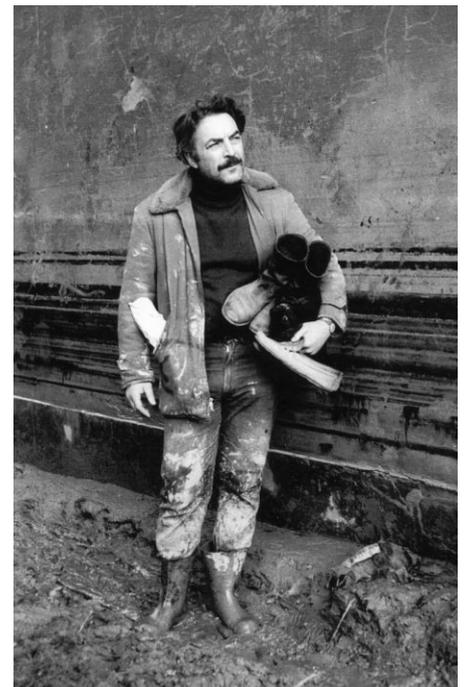
by Michelle Tarnopolsky

On November 4, 1966, when the Syracuse Semester in Italy program was only seven years old, the River Arno broke over its banks and flooded the city of Florence, drowning its historic and artistic treasures and leaving its churches, museums and libraries filled with mud, in some places to a depth of 22 feet. It was one of the first episodes in Italy to reveal the absolute lack of a centralized structure to respond to natural disasters and six days would pass before Florentines started receiving organized help from the federal government. In the meantime, student volunteers began arriving almost immediately, not only from other parts of Italy, but also from around the world. As Robert Clark wrote in his book *Dark Water*, "You could call them volunteers, except they hadn't volunteered or been recruited: they'd simply appeared as though from thin air and set to work."

Among the first responders were students attending the local branches of American study abroad programs like Syracuse University. As SU alumna Maggie Jarboe recalls, "We did not have school for a month and helped in the various art centers rescuing books, art work etc. Many of the students had to move out of their homes as

they were flooded." Recognizable in their blue jeans, these local US students were soon joined by their counterparts from back home in the States as well as various other countries. Twenty-year-old Roman law student Pietro di Muccio de Quattro was amazed by the speed of the unorganized, word-of-mouth response and described being in one of the many human chains formed in the clean-up efforts, as quoted by historian Richard Jobs: "My right hand held a Japanese hand, the left an American one. It was the 14th or 15th of November. How the hell did they get here from all over the world so soon?"

Senator Ted Kennedy was attending a conference in Geneva at the time and flew to Florence for the day to see what had happened. He later recounted his vivid memories of walking into the National Library, where many of the Mud Angels – or *angeli del fango* as Corriere Fiorentino reporter Giovanni Grazzini first dubbed them – were stationed: "Everywhere I looked in the great main reading room, there were hundreds and hundreds of young people who had all gathered to help. It was as if they knew that this flooding of the library was putting their soul at risk."



US sculptor Arthur Koch who lived on the ground floor near Santa Croce with all that he was able to save besides himself

Syracuse Florence printmaking professor Swietlan (Nick) Kraczyna was living in Florence at the time and has published an account of his experience. He too was moved by the volunteer efforts he witnessed at the National Library: "They formed a human chain and passed the books from hand to hand, so that they could be taken to safe places, dried, and restored. The Mud Angels worked long hours, day after day, week after week. For me, perhaps the most moving sight was that of all these young people from so many different countries, often without a common language, working side by side to save our heritage. Looking at them filled me with hope, not only the hope that Florence would recover but also the hope for a better world and a better future."

The city struggled to provide enough places for all these young visitors to sleep, since the hostels and pensions quickly filled up. Some slept in rows of sleeping bags at the train station, while others were provided with idle cars and trains to sleep in by Mayor Piero Bargellini, who also set up a central office at the Uffizi to dispatch the volunteers where they were needed

" Among the first responders were students attending the local branches of American study abroad programs like Syracuse. "

most and even set up a canteen to feed them from the kitchen at the Accademia Gallery alongside Michelangelo's David. As described by Jobs, "There was a tremendous turnover in the winter months. Some Mud Angels stayed a few days, others a few weeks. They listened to the latest music while working, smoked ciga-



Documents from a bank in the center of Florence

rettes on their breaks and had only a little energy left for carousing at night. Because of the polyglot nature of the young workers, the archivists and preservationists had to devise a colour-coded card system to track and process each item."

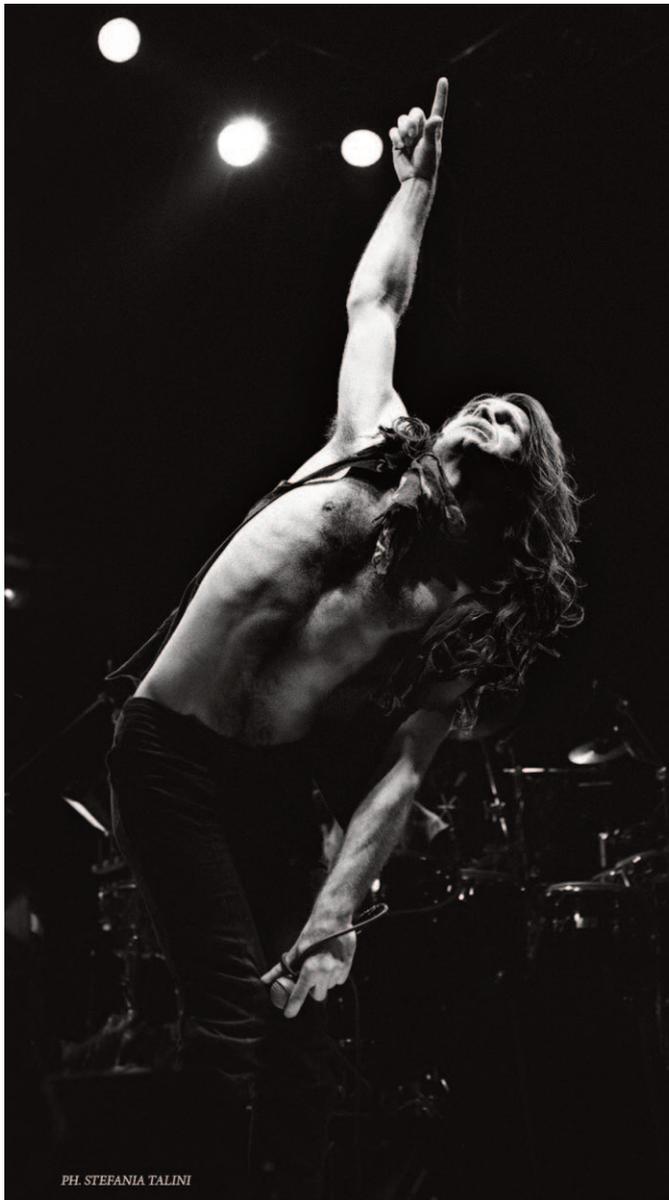
The name Mud Angel was apt, not only because of the ubiquitous substance that had seeped into every corner, but also because of the dedication and solidarity of these young people from around the world who gave up many comforts to participate in the massive group effort. "It was always cold and always damp where they worked, and often where they ate and slept," explains Clark. "There was, of course, a surfeit of Chianti dispensed from immense demijohns just as there was limitless talk and laughter. People fell in love: with art; with one another; with themselves, because

how often did you get to be a hero, much less an angel."

In November 2016, to mark the 50th anniversary of the tragedy, hundreds of the estimated one hundred thousand Mud Angels returned to Florence to participate in various events to mark the occasion. Because such a significant number of the student volunteers were American, former US Ambassador to Italy John R. Phillips was invited to speak at the main event in Palazzo Vecchio, and he referred to the first-hand experience of his friend Senator Ted Kennedy, for whom the memory had remained indelible. As Kennedy had reported, "I couldn't stop thinking of the impressive solemnity of that scene – of all those students, oblivious to the biting cold and the muddy water, quietly concentrating on saving books in the flickering candlelight. I will never forget it."



A human chain of Mud Angels in the National Library



PH. STEFANIA TALINI

A NEW WAVE

THE FLORENCE MUSIC SCENE FROM THE EIGHTIES TO TODAY

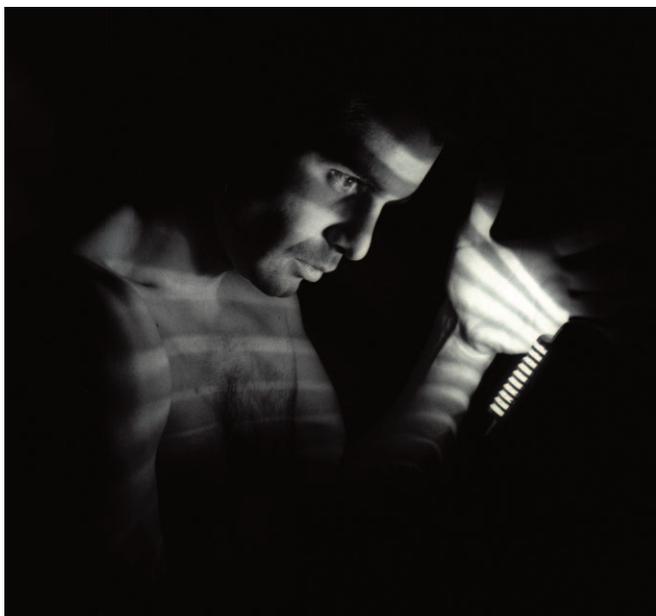
by Giovanni del Giudice

(Professor of Italian, Syracuse Florence)

Florence is the city of the Renaissance; always has been, always will be. The architectural daring of the Duomo is, rightly so, not only its symbol, but also its logo. If you live and work as an artist in Florence, however, this axiom starts to get a bit old, almost like a law that condemns us to limits, to never being able to surpass them. That is because Florence is also something else, as many know. Florence is contemporary art that lurks increasingly in corners far from the spotlight; Florence is non-traditional artisan work that often migrates toward the gateways from which it has drawn its creative vitality, in Europe; and Florence is, of course, living, pulsating music, just as it was when it formed the heart of the national and European music scenes in the eighties.

When you talk about music in Florence, you often hear people refer to the eighties with the kind of proud regret one has regarding a bygone golden era. Today in Italy, former Litfiba front man Piero Pelù is probably the best-known hero of Florence's music and experiments of those years. After achieving incredible success in Italy, his band performed throughout Europe, even crossing the ocean to the US, a rare event for Italian musicians back then. In fact, Litfiba and their entourage (like the labels IRA and Contempo) have become a sort of emblem of those golden years. This is when bands like Diaframma, Neon and Moda – names you cannot *not* know if you are an Italian over thirty – were all “competing” with each other. Groups like this were courageous interpreters of the British trends arriving in Italy, adding such personal, original touches to these influences that certain journalists coined the name that would become a standard for the genre: Italian rock.

“Florence is, of course, living, pulsating music, just as it was when it formed the heart of the national and European music scenes in the eighties.”



Throughout the eighties and some of the nineties Florence was at the heart of all this, and places like Tenax (still a popular dance club), Manila and Flog formed the backdrops of the movement. But their stages did more than just host new-wave, pop and rock bands. In this city, the eighties were also an important moment for a certain kind of jazz experimentation, as demonstrated by the incredibly rich output of, for example, Carlo Gatteschi's Jazz Zero Group, who were champions of so-called subversive jazz.

Florence was also host in 1984 to Arci Nova, a huge trade fair for independent labels (one of the first in Italy), which together with private TV and radio shows launched a revolutionary new term into the scene: “independant”. The fact that noncommercial record labels remained a solid reality into the early nineties is proof of its success.

Then, as often happens, people tend to live on revenue and in the nineties, with many precious exceptions, Florentine musical production started becoming more standardized, often following authoritative examples rather than creating its own personal language. This was the decade of festivals and music competitions, above all the “Rock Contest” organized by renowned independent Florentine radio station Controradio, from which emerged popular artists like Irene Grandi and Offlaga Disco Pax.

While indie rock then became all the rage with the new millennium, tribute bands ruled in the many bars in Florence offering live music. Artists with substance proposing original music have struggled to gain recognition without a significant internet presence, especially over the last ten years. The city's daring has therefore become more algorithmic than architectural. So what about a new Renaissance?

MOVING BEYOND SKIN DEEP

MY EXPERIENCE AS AN INTERN WITH BLACK HISTORY MONTH FLORENCE

by Bethany Greene (Emory University)

Like many students of color who study abroad, my arrival in Florence was preceded by apprehensions about how I would be perceived in a culture with increasing racial tensions. Little did I know that I would discover a space that not only embraced my black identity, but also allowed me to make meaningful contributions to an ongoing dialogue about the culture of the African diaspora in the context of Italy.

Syracuse Florence's Academic Internship Program is the ultimate gateway to hands-on, experiential learning. Partnering with a variety of host organizations in Florence, it allows students to augment their academic pursuits and career development while also facilitating an authentic engagement with Florentine culture.

Black History Month Florence (BHMF) is one of these host organizations, providing students of diverse academic interests with experience in the realm of public relations. Interns work primarily under the direction of BHMF co-founder Justin Thompson, who delegates special projects and assignments relating to graphic design, social media management, and photography, among many others. I was fortunate enough to be placed as a writing intern focusing on the development of a new blog both to report on BHMF events and to discuss how the organization is working to transform Italian culture at large.

From art exhibitions and lectures, to film screenings and musical performances, BHMF hosts daily events during the month of February to celebrate cultures of the African diaspora in Italy. Whether it be spotlighting the work of black artists and musicians or bringing awareness to racially charged violence, BHMF makes black culture visible in a society that can often deny its existence.

The black experience in the Italian context remains underexplored and often relegated to very limited, overly simplified conversations about immigration. BHMF, on the other hand, has sparked conversations about issues like colonialism, intersectionality and Eurocentric beauty standards, and the various artistic mediums in which they are presented force viewers to engage meaningfully with these subjects.

Syracuse University student and BHMF intern Loren Gutierrez shares a similar sentiment about the organization, expressing her appreciation for the opportunity to work as an intern throughout the semester. "My experience with BHMF hasn't been long enough," Gutierrez said. "There is a sense of belonging and feeling at home when I meet other people involved in the organization."



Photo by Bethany Greene

"Through my behind-the-scenes work at BHMF I have heard the troubling stories of black immigrants, connected with the struggles of black people through their artwork, and understood what it means to navigate spaces that are uncomfortable with your presence."

Gutierrez also praises BHMF for the work it is doing to expand people's awareness of the black experience. As she explained, "Educating the community [on issues of race] creates spaces of learning and mutual understanding."

This sort of engagement is lacking for many individuals who spend very short periods of time in a foreign country. As a study abroad student, finding ways to experience Italian culture and society beyond a passive consumption of its food, art and architecture can be challenging. However, thanks to BHMF I no longer experience Florence as a complete outsider, entirely oblivious to its inner workings. Through my behind-the-scenes work at BHMF I have heard the troubling stories of black immigrants, connected with the struggles of black people through their artwork, and

understood what it means to navigate spaces that are uncomfortable with your presence. My participation in this internship has undoubtedly increased the authenticity of my experience living in this foreign culture.

Now, if a prospective Syracuse Florence student were to ask me what to do while in Florence, I wouldn't immediately direct them to the countless instances of Florentine architectural excellence or refer them to the best spots to indulge in carb-ridden Italian cuisine. I would instead insist upon taking advantage of Syracuse's academic internship program. Beyond it being a killer resume builder, the experience allows you to forge a deeper connection with this foreign land, and creates countless opportunities to leave a lasting impact



PETALS OF REMEMBRANCE

MARKING THE 30TH ANNIVERSARY OF THE LOCKERBIE PLANE CRASH

Photos by Francesco Guazzelli

Professor Nelson speaks at gathering in the Limonaia

by Andrew Prado-Alipui
(Syracuse University)

The Lockerbie disaster will forever remain an indelible part of the history of Syracuse University. On December 21, 1988, while flying home from their semester abroad at Syracuse London, 35 students were killed in a terrorist bombing along with 224 other passengers and 11 residents of Lockerbie, Scotland, the town in which their plane

103 flight, all the Syracuse Abroad campuses across the world organized commemorative events to reflect on the lives of students who embodied the spirit of Syracuse University – a spirit of courage, determination, diligence, collaboration, free-spiritedness and, most importantly, family. Syracuse Florence, for its part, organized a rose laying ceremony and moderated a discussion. The commemorative event began with a video in which the friends and families of the students discussed their experience abroad, reflected on the students who passed, and discussed how the event impacted them in later years. Following this video, art history professor Jonathan Nelson discussed the symbolism of the memorial monument in Syracuse, New York and the meaning behind its architecture. He explained that the monument not only allows us to remember the tragedy but also celebrates the lives of the students, beautifies our university, and is a place where anyone can go to re-



Commerative plaque in the Limonaia

fect on any issue of consequence to them. The space was designed to provide comfort and tranquility in the face of tragedy and sorrow. For the rose ceremony, each flower represented the life of one student that died, including their picture and name. Each rose was unique with its own story to tell. Sandy Phillips, for example, was a huge fan of golf and spent a lot of his time playing. Ironically, the search teams found his body on a golf course. Such stories are what being a part of Syracuse University means. More than simply getting a degree, it means being part of a family, being part of a community that loves basketball, loves to learn, loves, and loves Orange. This is what we can learn from the tragedy of Pan Am 103: that we are more than a tragedy, we are family.

View the video made of the event [here](#). To learn more, please visit <http://remembrance.syr.edu/> or the Syracuse University Archives at <http://archives.syr.edu/panam/>



Roses from the ceremony

crashed. While the effects of this tragedy are still felt today in the grief and loss of the families involved, it has also brought the Syracuse family closer together. Former students comment on the effort expended in recent years to remember these students and reflect on their memory. Syracuse prides itself on having an international reach with centers in Madrid, Strasbourg, Hong Kong, Florence and more. In Fall 2018, on the 30th anniversary of the bombing of the Pan Am

“Syracuse Abroad campuses across the world organized commemorative events to reflect on the lives of students who embodied the spirit of Syracuse University.”



Photos by Francesco Guazzelli

by Melanie Honour

(Student Life Advisor Syracuse Florence)

In early February of this year, Syracuse Florence students were given a warm reception to their new home city as part of the Student Welcome Day event in the famed historic Salone dei Cinquecento (Hall of the 500) at Palazzo Vecchio in Florence. The event was sponsored by the Comune di Firenze (town hall), the Association of American College and University Programs in Italy (AACUPI), and the US Consulate.

Cristina Giachi, Vice Mayor of Florence, presided over the event with additional remarks by Benjamin Wohlauer, the US Consul General in Florence, and Portia Prebys, President of AACUPI. Syracuse student Alessandro Pugliese was one of a few selected alumni from study abroad programs in Florence to speak about his experiences and the impact studying abroad had on his professional pursuits.

This semester Pugliese, a student double majoring in international relations and Italian language, literature and culture in the College of Arts and Sciences and the Maxwell School of Citizenship and Public Affairs, returned for a third time to Florence with Syracuse Abroad. He has been working on a project using soccer as a tool to help with migrants' integration into the fabric of Italy.

His first experience in Florence was in 2015 as a first-year student in the Discovery Florence Program. He then returned as a first-year mentor in 2017. Among other courses he took during that semester, he worked closely with La Fiorentina soccer team as an intern, helping with their marketing strategy geared toward study abroad students. This semester, he took

courses at the University of Florence in Italian. "[Speaking in the Salone dei Cinquecento] has happened only because Florence is a city that has captivated me with its history, art, culture and people," Pugliese said at the event. "The city and its people have given me experiences and opportunities that have made me a different person. They will do the same for you." Pugliese received a prize at the event in recognition of his work in the city.

"Syracuse student Alessandro Pugliese was one of a few selected alumni from study abroad programs in Florence to speak about his experiences and the impact studying abroad had on his professional pursuits."

"Alessandro has taken full advantage of all that Syracuse Abroad in Florence has to offer," says Sasha Perugini, director of Syracuse Florence. "He has combined his academic goals and personal interests seamlessly to be able to graduate on time and with an amazing set of experiences that will bolster his professional aspirations. His experience is something that can be shared with other students who may wonder how they can fit a Syracuse Abroad component into their own academic careers at Syracuse."

After the alumni presentations at the welcome event, students enjoyed an orchestra concert

and spoke with various volunteer organizations, including Angeli del Bello and Caritas; sports organizations like I Guelfi, an American football team based in Florence; and The Florentine, a local English language newspaper.

(This article first appeared on the Syracuse University News website and was reprinted here with permission. It was edited slightly for the new context.)





PERSONAL SPACE

STUDENTS USE THEMSELVES AS MUSES FOR PHOTOGRAPHY PROJECT

Photos by Francesco Guazzelli

Students Haiyeng Tan, Eliot Rynes, and Evan Jenkins with Professor Talini

During the Fall 2018 semester, Syracuse Florence photography students were given the amazing opportunity to participate in a project associated with the prestigious Palazzo Strozzi Foundation in relation to its exhibition on the work of Marina Abramovic, *The Cleaner*, which ran from September 21, 2018 to January 20, 2019. Introduced by “art mediator” and photographer Martino Margheri, it also involved students from four other higher-education institutions in Florence with historic arts programs. The “Performing for the Camera” project invited students to analyze the close relationship between performance art and photography. They were given three months to develop their work before presenting it publicly at the Palazzo Strozzi along with the other participants. The students also edited the materials themselves for a publication of the project.

Margheri supported the initiative by organizing readings, lectures and artist talks with Francesca Banchelli and Caterina Pecchioli, whose practice is related to the subject matter.

The students in Professor Stefania Talini’s Intermediate and Advanced photography classes, Eliot Raynes, Evan Jenkins, Haiyeng Tan and Caroline Huntley Coxe, began by visiting the exhibition to glean inspiration. They went on to produce several versions of their ideas, challenging their visual and narrative skills to reinforce the content and cohesiveness of their projects. Sparked by Abramovic’s exhortation in her *Artist Life Manifesto* (“Artists should look deep inside themselves for inspiration. The deeper they look inside themselves, the more universal they become. The artist is universal.”), the students used personal content as

the subject of their work, dealing with intimate themes like loss and identity, magic rituals and an ironic interpretation of Italian stereotypes. The subjects differed greatly from one to another, highlighting distinct sensitivities as well as different visual and technical approaches.



Students John Healy, Haiyeng Tan, Evan Jenkins, Caroline Coxe, and Eliot Rynes with Professor Talini



Haiyeng Tan and Evan Jenkins presenting their projects



“The students used personal content as the subject of their work, dealing with intimate themes like loss and identity, magic rituals and an ironic interpretation of Italian stereotypes.”



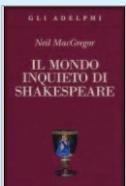
**MICHELLE
TARNOPOLSKY**

Michelle Tarnopolsky has been involved in two of the annual conferences of the Motherhood Initiative for Research and Community Involvement (MIRCI). The first was at the National University of Ireland Galway, in July 2017, where she presented a paper on Italian women who choose to forgo motherhood. In May 2018, she co-organized the annual MIRCI conference at Syracuse University Florence where she presented her 'childfree in Italy' paper again and also presented keynote speaker Genevieve Vaughan.



SASHA PERUGINI

Over the past two years, Sasha Perugini has given several presentations and lectures on different topics of her areas of expertise. In May 2017, she presented "A comparative analysis between EU Erasmus and US Study Abroad" as part of the Giornata Erasmus at the University of Florence. In October 2017 she presented at a roundtable on "Leadership and Heels" with Crosstink Lab at the University of Florence. In the same months she also gave a speech on "Immigration and Internationalization" for the Città Metropolitana e Provincia di Firenze. In May 2018 she was asked to do a presentation on "Leadership and the Gender Gap" at the Towandaday Conference hosted by the city of Rome; whilst in October that year, she attended the Forum's Fourth European Conference on Local, National, Global: Understanding Diversity and Community in Europe in Prague. Here she also gave a paper on "Cultural Integration and Homestays: Beyond Language Acquisition". In May 2019, Perugini lectured on Immigration again with a speech entitled "Così Vicini così lontani: due mondi che si incontrano, Arte e non solo" at St. James Church in Florence, on the occasion of the bicentenary of the US Consul General of Florence. She also recently published the article "Il catalogo del cibopiacere" in the first issue of the online bilingual magazine *Dichecibo6? Numero Zero*, Dichecibo6? Edizioni, 2019.



CARLOTTA KLIEMANN

In November 2017, Carlotta Kliemann's translation of *Shakespeare's Restless World*, by the former Director of the British Museum Neil MacGregor, was finally published by Adelphi. On November 29, 2018 she participated in the Tim Inclusion Week, Rome, with a paper on "Families with Disabled Children", and in December the book she co-authored with Ada Fonzi titled *Diversamente uguali - Un disabile in famiglia (Gedi)* was published as part of the series *Genitori si diventa* launched by the Italian newspaper *La Repubblica*.



ISABELLA MARTINI

In 2018, Isabella Martini was involved first-hand in the establishment of MIT-based Theory U hub "U.lab Hub Firenze". In July 2018, she attended the international intensive Presencing Foundation Program in Berlin. In fall 2018, she facilitated the in-person activities of the U.Lab1x MOOC in Florence and gave a lecture and held a workshop on Theory U applied to education and to its stakeholders following a prototype she is developing. In May 2019, she presented at the 10th Festival della Complessità in Parma.



**VITTORIA
TETTAMANTI**

In October 2018, Vittoria Tettamanti, Alessandra Adriani and Francesca Bea organized a workshop together with Alma Edizioni and Rizzoli publishers. Hosted at Syracuse University in Florence, it was dedicated to learning how to integrate new technology, vocabulary acquisition, cultural elements, and games into Italian classrooms and was well attended by professors from both US and Italian institutions.



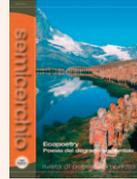
OLIVIER DE MARET

In 2017, Olivier de Maret took part in a workshop on Food/Drink and the Articulation of Power and Agency at the University of Saint Andrews in Scotland where he presented a paper entitled "Food, Migration, and Identity: Italians in Brussels at the Turn of the Twentieth Century." In 2018, he co-organized the conference *Exploring Ethics Through Food Choices* at the Umbra Institute in Perugia where he discussed "Shaping Food Choices: Migrants and the Construction of Italian Cuisine." That same year, he gave a lecture at the International Studies Institute in Florence on "Leaving the Mediterranean Diet Behind? Migration and the Construction of Italian Cuisine." Finally, he started collaborating as Production Editor for the peer-reviewed journal *Food & History*.



**ALESSANDRO
RIDOLFI**

Alessandro Ridolfi had two articles published in 2018: "Low-cost solution in international robotic challenge: Lessons learned by Tuscany Robotics Team at ERL Emergency Robots 2017" in the *Journal of Field Robotics*, and "UKF-Based Navigation System for AUVs: Online Experimental Validation" in the *IEEE Journal of Oceanic Engineering*.



**ANTONELLA
FRANCINI**

An article by Antonella Francini, "A cast of characters for an unnegotiable drama: la voce del vento e il lamento dell'oceano" was included in the March 2019 issue of *Semicerchio* dedicated to "ecopoetry". In the fall, this journal also published her translation of Jack Spicer's 1958 booklet, *A book of Music*. In February she presented a paper at the University of Siena at a conference on poetry translation techniques. As a freelance journalist, she has contributed reviews on Italian and American fiction to *Alias*, the literary supplement of the newspaper *Il Manifesto*, and other papers and magazines. She is the curator of Three American Voices, a three-day event included in the Florence US Consulate General program for the bicentennial celebrations #Together200, which will end in September 2019.



**SWIETLAN (NICK)
KRACZYNA**

Swietlan (Nick) Kraczyna had two solo exhibitions in 2018: "Sogno di Icaro e il Labirinto" in the Galleria Comunale di Barga in August and "Dream of Icarus and the Labyrinth" at the Art Association of Jacksonville in Jacksonville, Illinois, in November. In March 2019, he exhibited along with his Syracuse Florence printmaking students in the show "Festa della Donna" in Bagni di Lucca, served on the jury for the XX Print Biennial of Monsummano Terme and was included in a 60th anniversary show of *Il Bisonte* in Florence alongside Picasso and Henry Moore. In April of the same year an article was published about his work in *Grapevine Magazine*.



**ERIC
NICHOLSON**

Since early 2018, Eric Nicholson has participated in roundtables and given a paper at the Renaissance Society of America meetings in New Orleans and Toronto, and continued his publishing activities, contributing essays on "Who Watches the Watchmen, Especially When They're On Edge?: Liminal Spectatorship in Aeschylus' Agamemnon and Shakespeare's Macbeth," to *Comparative Drama* (52,1), and "Commedia dell'arte in Early Modern English Drama" to *The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture* (edited by Michele Marrapodi; Routledge, 2019), while serving as guest editor for the special issue of the journal *Skenè* (4.2) on Kin(g)ship and Power. He has also produced and co-directed (with Avra Sidiropoulou), in collaboration with Thespis Society in Verona, the theatrical project "Promised Endings: an Experimental Work in Progress Based on Oedipus at Colonus and King Lear."



JONATHAN NELSON

Jonathan Nelson co-organized and spoke at a conference at the Kunsthistorisches Institut of Florence dedicated to "Bad Reception: Negative Responses to Art in Renaissance Italy." He gave lectures on Robert Mapplethorpe at two different exhibitions dedicated to the photographer, in Porto and in Rome. At the Archeological Museum of Fiesole he organized an exhibition on "Marcello Guasti, Giovanni Michelucci, e il Monumento ai Tre Carabinieri" (February 17 - September 30, 2019), and co-authored the accompanying catalogue. This year saw the publication of two articles, on Yashiro's 1925 monograph on Botticelli, and on "Raphael, Superstar, and his Extraordinary Prices," and the Chinese translation of his book *The Patron's Payoff*.



MOLLY BOURNE

In 2019, Molly Bourne published "How to Survive a Nightmare: Caterina de' Medici Gonzaga at the Mantuan Court" in *Itinera Chartarum*, a volume celebrating the 150th anniversary of the State Archives of Mantua. On March 29 of the same year she presented the lecture "Francesco II, Italiae Liberator" in the Ducal Palace of Mantua to commemorate the 500th anniversary of the death of marquis Francesco II Gonzaga. In 2018 her essay "Camilla Faà e le strategie matrimoniali di una damigella alla corte di Ferdinando Gonzaga" appeared in the volume *Donne Gonzaga a corte. Reti istituzionali, pratiche culturali e affari di governo*, published by Bulzoni Editore.



MATTEO DUNI

In 2017, Matteo Duni received the professional qualification as associate professor in early modern history in the Italian public university system (Abilitazione Scientifica Nazionale 2016). He gave a paper on "Dubitando, chiedendo e disputando: Celio Secondo Curione tra Riforma ed eresia" at the international seminar *Due periodi critici per il cristianesimo (XVI e XX secolo)*, Istituto Luigi Sturzo, Rome, Nov. 6, 2017. In March 2018 he participated in the Renaissance Society of America's annual meeting in New Orleans with a paper on "How Do You Know She's a Witch? Dominican Inquisitors Define Witchcraft (Lombardy, 1510-1525)". In April 2019 he participated in the international conference *La fama delle donne. Comportamenti, costumi, linguaggi e trasgressioni femminili tra medioevo ed età moderna* organized by the Università di Bologna, with a paper on "La costruzione della strega: fama, indizi, prove (Italia settentrionale, XV-XVI secolo)". He published the article "Dagli eretici alle streghe: il percorso di un allievo 'eccentrico'" in the journal *Bruniana & Campanelliana*, XXIV (2018) n. 1. Finally, he served as a reviewer of the journal *Renaissance and Reformation / Renaissance et Réforme* for a special issue on Gianfrancesco Pico della Mirandola in 2018, and as "revisore" of a doctoral dissertation discussed at the Università di Roma "La Sapienza" in 2019.



FRANCESCA PAROTTI

In 2018 and 2019, Francesca Parotti has presented at three international conferences. She has served on two juries, for the NAO Challenge, the largest humanoid robotics competition in the world, and for the Italian finals of the FIRST LEGO League. She became the Materials and Design Coordinator for the MARS CITY project to provide a test bed for field studies to prepare for missions to Mars. She helped organize the conference *Under the Bamboo Tree* held in October 2018. Finally, she was interviewed about her research on sustainability in construction for Italian television program *Risorsa* on RTV38.



DOROTHEA BARRETT

In May 2017, Dorothea Barrett led a workshop for scholars of Victorian literature called "Romola at La Pietra and Other Stories" at the North American Victorian Studies Association conference at Villa La Pietra in Florence. In October 2017, she gave a lecture entitled "Freedom and Oppression in E.M. Forster's *A Room with a View*" as part of the thirtieth-anniversary celebrations of the *Merchant Ivory* film of that novel in Florence.



KIRSTEN STROMBERG

In May 2018, Kirsten Stromberg presented a body of work called *The MotherLine* at The Matricentric Feminism Conference at Syracuse University in Florence. It was later shown at Le Murate PAC in Florence as part of *L'Eredita' Delle Donne* Festival in September. She was also elected to the board of *Paradox Fine Art European Forum*, which organizes and curates annual conferences on contemporary art education and artistic research. The next forum will be held at The Art Academy of Latvia in Riga this September 2019 and is titled '*Art Future/Future Signs*'.



DAVID SHANKS

In March 2019, David Shanks published a double-blind peer-reviewed article titled "Who, Mies? Interrogating the Federal Center Courthouse and the Trial of the Chicago Seven" in the *Journal of Architectural Education*. He also presented his research on the Federal Center at the Association of Collegiate Schools of Architecture's 107th Annual Meeting in a session titled "Architecture's Politics of Appearance".

