

# Villa Rossa

Number 30 | fall 2014

## Voice

### Mastering the Renaissance

Celebrating 50 Years of the  
Syracuse Graduate Program in Art History





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## Letter from the Director

To mark its 50th anniversary in 2014, we have dedicated this issue of the Villa Rossa Voice to our storied Master's program in Renaissance art, which involves spending one semester at our home campus in Syracuse, N.Y., and two semesters here in Florence.

This program, led in Florence by the dynamic Professor Molly Bourne, is truly the feather in our cap. We are so proud to offer such a unique and special opportunity to art history students seeking to enrich their graduate studies by examining Renaissance artworks in person, becoming proficient in archival research and training to make professional-quality public presentations of their original discoveries.

In fact, for those of us in the audience at the yearly Symposium, it is clear that the level of education and intellectual commitment offered to our graduate students is stellar. However, this commitment is a two-way street.

Guided by our passionate Coordinator of Teaching Assistantships and Fieldtrips, Elaine Ruffolo, the graduates who stay on to work for SU Florence contribute in innumerable ways, not only intellectually assisting our professors but also in terms of pure human energy, working behind the scenes, always willing to help, supporting our operations staff everywhere from our library to the Italian department.

The SU Florence community would not be the same without them, and this is a credit to everyone involved in shepherding them through our signature program.

*Sasha Perugini*



## Letter from the Editor

One of my favorite events of our entire academic calendar is the Art History Graduate Symposium that takes place on the first Thursday afternoon of December each year. This is not only because of my own background as an art historian, but also because the students in our program are clearly so well prepared to present their research—it is always a joy to learn about their discoveries. Professor Molly Bourne, the Academic Coordinator of the program, tells us all about this special event on page 6.

I also had the honor of giving a stage in this issue to the eminent Professor Rab Hatfield, now retired from teaching though as busy as ever with his writing and research. In his inimitable style, Prof. Hatfield tells us the story of the art history graduate program from its inception on page 4. Make sure you also check out all the cool things you can do with an M.A. in art history on page 8, where we spotlight the fascinating career paths of seventeen of our graduates.

In addition to highlighting our art history Master's program, this issue also marks a turn the magazine is taking with the kinds of stories we want to share, not only showcasing SU Florence events, initiatives and programs, but also addressing social issues that affect our students while living abroad. To kick this off we're deeply grateful for Dante Moss' perspective on his experience as a student of color in Florence (page 16).


*Michelle Tarnopolsky*



# A Bedtime Story for a Musically Sophisticated Academic Child

(Or A Brief History of the SU Florence  
Art History Grad Program)

by Rab Hatfield



Once upon a time there was a nice professor of music called Abe. Abe loved Mozart and Puccini. He was a fine musician and also a very good painter. He always spoke with a soft voice. Abe was friends with Bill, who was a kindly professor of fine arts. Bill had written a book on the arts that made him very, very wealthy; and he used most of the money he had earned with his book to help his department and his university. One day Abe was thinking: his music students could easily hear real performances of the world's greatest music, but the art history students could only look at pictures of great works of art in books. Then Abe had an idea. He told Bill about the idea, and Bill agreed. They would go to Mel, the chancellor of their university, and ask him to help them start a new program for graduate students in art history. Deserving students would be sent to a city in Italy called Florence. There they would study with two of the world's most famous conservators of art that Abe happened to know. Mel liked the idea, and so a new program was born.



As any hardheaded adult knows, things like the ones told in this little story do not happen in the real world. But they *did* happen. The Abe in the story was Professor Abraham Veinus. The Bill was Professor William Fleming, author of the bestselling textbook, *Arts and Ideas*. Both worked in what was then the Department of Fine Arts at Syracuse University, where art historians and musicologists both taught—sometimes even side by side. The Mel was Chancellor Melvin Eggers, who had also helped to establish what then was called the Division of International Programs Abroad, inspired in many ways by the Experiment in International Living and offering some of the finest foreign study opportunities for undergraduates in the



The author (3rd from the left) with grad students, Luisa Becherucci (far left), Gary Radke (4th from the left) and Ugo Procacci (2nd from the right).

world. The two renowned Italians were Ugo Procacci, Superintendent of Monuments and Museums in Florence, and Luisa Becherucci, Director of the Uffizi. The program was of course the Syracuse University Graduate Program in Florence, which just celebrated its 50th anniversary.

A few more words about Procacci and Becherucci. Although a man of great authority, Procacci always gave the impression of being an ordinary person—almost a worker or a farmer. He took the students to see things that even experts never had the chance to see, as well as to his country home in Monteloro. When some students at the University of Florence learned that he was teaching American students, they organized a protest. As a result, Procacci was asked to teach at the university as well. Becherucci was an impeccably groomed *Sig-nora* with perfect manners, blaz-

ing white hair and a razor-sharp intelligence. She too opened many new worlds to the students. Needless to say, both she and Procacci were greatly loved.

In time, the program evolved. After little more than a decade, age and failing health forced both Procacci and Becherucci to resign. One of their replacements was Marco Chiarini, Director of the Galleria Palatina in the Pitti Palace, who was loved almost as much as they were. As the years passed, a first “crisis” developed. It became increasingly difficult

for Italian museum personnel working for the State to accept teaching positions. (Today this would be almost impossible.) And there was something else that forced a gradual change in the program. These wonderful people had little idea of how to structure an American university

course or even how to grade. The students often had no idea of what was required of them, and it might be months before their grades came in. An American coordinator was therefore needed, and this author was chosen for the role. At first, I only made sure that the students knew what they were supposed to do and that they got their grades in reasonable time, but I



Symposium 1987

soon began teaching them also. Inevitably, the program became more “Americanized”. In time it came to have a U.S. Coordinator as well, in the person of Gary Radke.

In the 1980s a new crisis developed. Many of the students were not submitting their Master’s theses. For those continuing for their Ph.D.s elsewhere this usually did not matter, as an M.A. is useless if one has a Ph.D. anyway. But for the university it was a problem, as the State of New York grants the university a subsidy for every M.A. it produces. Professor Radke therefore proposed that instead of writing a (usually pointless) thesis, the students be required to organize and participate in a Symposium, structured around a single theme and in which each student presents a twenty-minute paper, just like the ones presented at scholarly meetings. At first I opposed the idea. But fortunately my views did not prevail. We have been doing the Symposium ever since, and it obviously helps the students to develop several skills that will aid them in their professions. There are a few difficulties. Perhaps the greatest is that some schools require that applicants for Ph.D. programs submit a copy of their Master’s thesis. How-

ever, we have managed to get around most such problems, and our Symposium, like our Graduate Program, is probably unique.

I sometimes sadly think that what we once had is gone and can never be retrieved. Times have changed—and not necessarily for the better. Still, our program remains a great success. After all, we have been around for fifty years.



Symposium 2000



# 28<sup>th</sup> Annual Graduate Symposium in Renaissance Art

## Behind the Fig Leaf

Erotic Visual Culture in Renaissance Italy

by **Molly Bourne**

Coordinator of the  
Florence Graduate Program in Renaissance Art



**O**n the afternoon of December 4, 2014, four candidates for the Master's in Renaissance Art History at SU Florence presented their final research projects at the 28th Annual Florence Graduate Symposium in a packed Room 13 of the Villa Rossa, thereby fulfilling the last requirement for their MA degree program. This year's Symposium theme, erotic visual culture in Renaissance Italy, was chosen by the grad students themselves shortly after arriving in January 2014 to our Florence campus following one semester of graduate coursework on the SU home campus. Within this thematic framework, each student selected a specific topic and artistic monument to explore in a spring-semester graduate seminar, and then spent the summer conducting further independent study on site, in libraries and in archives to prepare a substantial research paper, the argument of which was presented in a professional 20-minute paper at the Symposium itself.



Back row, from left: Molly Bourne, Gary Radke, Sasha Perugini, Matteo Duni. Front row, from left: Molly Verlin, Robin Enstrom, Klara Kovarova, Sally Tucker.

Photos: Paige Blinn.

Erotic visual culture in Renaissance Italy is a topic that is “hot” in all senses of the term, one that has witnessed a flourishing bibliography of scholarship at the highest levels in recent years. It is also a guaranteed interest-grabber: everyone is curious about sex!



But what perhaps many people didn't know was just how omnipresent erotic visual culture was in Renaissance Italy, in all forms and at all levels of society, a fact illustrated by all four presentations. In her paper, "Banqueting with the Erotic: Isabella d'Este's Maiolica Service," Klara Kovarova demonstrated that even the marchioness of Mantua,

“What perhaps many people didn't know was just how omnipresent erotic visual culture was in Renaissance Italy, in all forms and at all levels of society, a fact illustrated by all four presentations.”

Isabella d'Este, famous for her exemplary behavior as an upstanding princess, hosted banquets at the Gonzaga court in Mantua with maiolica plates decorated with suggestive scenes depicting lovemaking and nudity. Delivered by Molly Verlin, the second presentation, "The Stufetta of Clement VII: Bathing with the Divine," explored a small heated bath created in Rome for Medici Pope Clement VII, the frescos of which depict mythological figures engaged in evocative amatory scenes and accompanied by large empty thrones strewn with drapery and attributes of the Olympian gods, suggesting that their owners have stripped in order to bathe with



Sally Tucker



Molly Verlin



Robin Enstrom

the leader of the Western Church. Next, Sally Tucker's paper, "L'ottimo artista: Cellini's *Apollo and Hyacinth* and the Sculptural Theory of Benedetto Varchi," demonstrated how an examination of Benvenuto Cellini's marble sculpture *Apollo and Hyacinth*, now at the Bargello Museum, reveals the autobiographical nature of the work's celebration of homoerotic love while also illustrating the work's deep resonance with the sixteenth-century artistic theories of Benedetto Varchi. In the final presentation, "Lustful Birds and Reclining Nudes: A Study of Titian's *Venus with Cupid and Partridge*," Robin Enstrom examined medical theory and dietetics to show that during the Renaissance the partridge was considered a dangerously "hot" and sexually promiscuous bird, suggesting that its inclusion in Titian's Uffizi painting of a reclining nude Venus would have been understood by elite male viewers in this way.

Following the Symposium, the four newly-minted Master's recipients were honored with thundering applause and a gift at a brief "graduation ceremony" that was followed by a festive catered reception of prosecco and appropriately "racy" hors d'oeuvres. What better way to celebrate the conclusion of 2014, which marks the 50th Anniversary of the Florence Graduate Program in Renaissance Art!



Prof. Gary Radke



Klara Kovarova



Prof. Molly Bourne



**Name: Elaine Ruffolo**  
**Class of: 1987**

Current profession:  
Fieldtrip Coordinator at SU Florence;  
President of Events in Italy;  
art history lecturer for Smithsonian  
Associates in Washington, D.C.,  
Yale Alumni, Young Presidents Organization  
and Chief Executive Officers, among others.



**Name: Paola Vojnovic**  
**Class of: 2006**

Current profession:  
Museum outreach and fundraising at  
Opera di Santa Croce;  
licensed Florence tour guide;  
art history lecturer;  
special advisor for Serbian Ministry of Culture;  
member of advisory board for  
Advancing Women Artists.



**Name: Carrie Mugridge,  
Kellin Nelson,  
Sean Nelson**  
**Class of: 1988**

Current profession:  
Owners of Select Study Abroad,  
a provider of academic and travel programs  
in Italy for U.S. sororities;  
art history lecturers (Kellin and Sean);  
PhD candidate at the  
Kunsthistorisches Institut, Florence (Sean).



**Name: Bryan Keene**  
**Class of: 2010**

Current profession:  
Assistant Curator of Manuscripts  
at the J. Paul Getty Museum,  
Adjunct Professor of Art History  
at Pepperdine University,  
PhD candidate at The Courtauld Institute of Art.

## What can you do with an **M.A. in Art History?**

Last June, outgoing director of the  
SU Florence art history graduate  
program Prof. **Gary Radke** endeav-  
ored to answer this question in a talk  
he gave in the Cenacolo di Santa  
Croce to mark the 50th anniversary  
of the program. As a follow-up to that  
speech, which you can view here,  
we present some of the many fasci-  
nating paths that graduates of our  
program have taken.



**Name: Sally J. Cornelison**  
**Class of: 1989**

Current profession:  
Art History Professor at the University of Kansas;  
curator;  
author of *Art and the Relic Cult of St. Antoninus  
in Renaissance Florence* (2012);  
incoming Director of the SU Florence Art History  
Graduate Program.



**Name: Jeff Speck Class of: 1988**

Current profession: Principal of Speck &  
Associates, a boutique City Planning firm that  
specializes in making downtowns more walkable;  
author of *Walkable City*, the bestselling title in  
urban design/planning in 2013.

## HOA GRADUATE PROGRAM ALUMNI



**Name: Alexandra Korey**  
**Class of: 1999**

Current profession:  
Project Manager at Flod, a communications  
company in Florence;  
regular contributor to *The Florentine* newspaper;  
blogger at ArtTrav;  
digital communications advisor  
to museums and cultural institutions.



**Name: Molly Bourne**  
**Class of: 1988**

Faculty Associate and Academic Coordinator,  
Graduate Program in Renaissance Art at  
SU Florence;  
author of *Francesco II Gonzaga:  
the Soldier-Prince as Patron* (2008).



**Name: Victor Coonin Class of: 1989**

Current profession: Professor of Art History at  
Rhodes College; author of *From Marble to Flesh:  
A Biography of Michelangelo's David* (2014).



**Name: Jennifer Cowden**  
**Class of: 1996**

Current profession:  
Owner of Antico Sole Italy, Inc.,  
a travel design agency specialized in Italy;  
licensed Florence tour guide.



**Name: Shelly Burgess Nicotra**  
**Class of: 1993**

Current profession:  
Public Relations, Marketing and other special projects for Emmy award winning Lidia Bastianich;  
Manager, Tavola Productions;  
Executive Producer of Lidia's Kitchen for Public Television and Food Network's Mid-western Table with Amy Thielen.



**Name: Megan Donovan**  
**Class of: 2011**

Current profession:  
Program Assistant for the  
English Language Institute at  
UC San Diego.



**Name:**  
**Hannah Hartsig,**  
**Meg Dillon**  
**Class of: 2011**

Current profession:  
Co-founders and authors of  
Florence for Free, winner of Italy  
Magazine's Best Travel Blog 2014;  
Copywriter at Exit 10 Advertising (Meg)  
Project Manager at the brand research  
company Service  
Management Group (Hannah).



**Name: Emily Schiavne**  
**Class of: 2004**

Current profession:  
Center Director at CEA Study Abroad in Florence.



**Name: Stephanie Kaplan**  
**Class of: 2008**

Current profession:  
PhD Candidate and Instructor at  
Washington University.

**Name: Meghan Callahan**  
**Class of: 1998**

Current profession:  
Resident Director of the  
Cornell Brown Penn UK Centre;  
fine arts consultant.



**Name: Emily Ho**  
**Class of: 2011**

Current profession:  
Academic Adviser at the  
University of Chicago.



**Name: Tanya Bastianich Manuali**  
**Class of: 1988**

Current profession:  
Founder of Esperienze Italiane,  
a custom-tour company devoted to the  
discovery of Italian food, wine, and art;  
Co-owner and Executive Producer of  
Tavola Productions;  
Co-creator of *lidiasitaly.com*;  
Co-author of seven books, including  
*Reflections of the Breast: Breast Cancer  
in Art Through the Ages*.



# A Bright SMILE And A warm CIAO

Life as an SU Florence  
Art History Grad

by **Vanessa D. Valdes**

Education & Programs Associate, Bowers Museum, CA

It was a quiet, wintry evening on Friday, February 17, 2012. A dark night sky was descending over Vatican City. The tourists had retreated to the comforts of one of the many *trattorie* around Rome for a glass of wine and a warm Italian meal. Outside, the wind was still, the night was clear, and the fine layer of snow that blanketed the Roman rooftops and Vatican gardens glistened in the crisp moonlight. That weekend, the graduate students and I had the extraordinary opportunity to join Prof. Rab Hatfield and his class on a private visit to the Sistine Chapel. It was an experience I will never forget.



My fellow graduate student's friend, Marco, who attended a nearby seminary, was able to join us on this visit because there was one open spot. As we progressed through le Stanze di Raffaello, passing such monumental frescoes as *The School of Athens* and *The Parnassus*, it felt like a dream: we were surrounded by works of the great Renaissance masters, whose creations I'd only ever come into contact with via text-

our visit. We gathered in front of *The Last Judgment* and fell silent, listening intently. When Marco opened his mouth and began to sing, his voice resonated in the space like a hundred men, harmonizing together. As I sat on the cold marble

floor, I was so moved by his soft, powerful voice, and a tear dropped from my

eyes. In all my studies of the chapel, I had never honed in on its outstanding acoustics, which would have been essential in its planning as a chapel! Absent of this opportunity, I may have never known.

I look back on this experience fondly because it was the first of many eye-opening opportunities SU Florence would afford me. How many other people can say they've had an after-hours tour of the Sistine Chapel? My experience in the Graduate Program was priceless not only for the many up-close encounters I had with Renaissance art and original sources, but especially for its people – the faculty, staff, students and community. My advisors and members of the larger

SU Florence community took generous time and attention to help shape me professionally and, even more, they encouraged me and

“How many other people can say they've had an after-hours tour of the Sistine Chapel?”

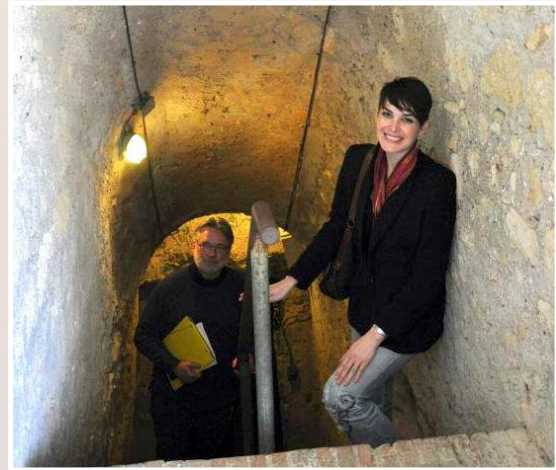
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cared about me as a person. Today, I am moved that we can still keep in touch and that they celebrate my accomplishments. The people at SU Florence are my extended family, and though I miss them terribly, I know that I can always close my eyes and visualize myself back at Piazza Savonarola 15, where around every corner one is greeted with a bright smile and a warm “Ciao!”



On the floor of the Sistine Chapel.

books, postcards and Google Images. Standing before these works in person put me in a wildly new dimension where I could view them in their original context, with the lighting, space and perspective in which the artist had intended me to experience them. Our journey culminated in our visit to the Sistine Chapel. I couldn't believe the space was ours for nearly half an hour. I remember laying my coat on the intarsia stone floor, lying down and looking up in awe at Michelangelo's figures with their exaggerated expressions and contorted bodies. I glanced around at my fellow graduate students and noticed our friend Marco, his eyes welling up with tears. I watched him walk up to Prof. Hatfield and ask if he could sing a hymn for the class in return for inviting him on



The author with Prof. Charles Ewell climbing out of an Etruscan tomb in Tarquinia.



The dome of St. Peter's Basilica.



# Re-Seeing the *Sistine*

by **Hannah Fritschner**  
Art History Teaching Assistant

## Looking at Michelangelo's Frescoes with a Fresh Eye

**W**e are showered with reproductions of Michelangelo's *Creation of Adam* in everything from ads and cartoons to memes and social media. In the collective imagination, the scenes decorating the Sistine Chapel ceiling have become less Renaissance masterpieces than pop culture icons. Even when we visit the actual chapel, we are often so overwhelmed by shouting guards and covert selfie-takers that it is very difficult to appreciate the space itself.

During his October lecture at SU Florence, "The Sistine Chapel: 500 Years," art historian William Wallace discussed the way we all experience Michelangelo's most famous fresco. As Professor of Art History at Washington University in St. Louis, Wallace is the author of numerous books and articles, and an internationally recognized expert on Michelangelo. In his lecture, he invited the audience to look past the all-

too-familiar scenes and view the ceiling with a fresh eye. He pointed out details that we rarely notice consciously. For example, there are almost 200 individual figures and scenes, not just the main narratives that consume most of our attention. Wallace also explained that whereas modern viewers focus mainly on the creation stories, visitors in the past

“

*The scenes decorating the Sistine Chapel ceiling have become less Renaissance masterpieces than pop culture icons.*

”

primarily admired the prophets and sibyls. There is also a vast series of nudes resting atop architectural elements and encroaching on many of the scenes; their confusing positions disorient us and encourage us to turn while we look. Wallace demonstrated that Michelangelo himself may have intended us to feel disoriented. The artist composed the ceiling decoration so it would be viewed backwards, chronologically, just as processing clergy would have viewed it. Meanwhile, some of the scenes are out of order, and the number and scale of the figures are simply overwhelming. The ceiling is composed of countless details to be studied over many hours, not



the brief visit the majority of us experience today.

With disarming ease, Wallace also questioned long-held beliefs, such as the idea that Michelangelo must have studied from live models. In fact, the artist's own drawings show that he was inspired by many things, including classical antiquity and his own sculptures, and that he continued to evolve his ideas throughout his career. The figures that appear on the Sistine ceiling are therefore both familiar and new: a Michelangelo sculpture that we've seen before, or a classical pose that the artist returned to many times. Wallace pointed out that these figures and scenes fit in perfectly with the work of the artist who despite identifying primarily as a sculptor is now most famous for these very frescoes. Most first-time or even tenth-time visitors to the Sistine Chapel are blinded by familiarity. Through his engaging delivery, Wallace encouraged us to reconsider the most celebrated and most mundane details of Michelangelo's great masterpiece.



From left: William Wallace, Rab Hatfield and John Taylor.



# Nuns

## Behaving Fashionably

A Lecture by  
**Isabella Campagnol**

by **Emily Wade** (Syracuse University)

**O**n November 19, 2014, textile and clothing historian Isabella Campagnol presented the lecture "Forbidden Fashions: Invisible Luxuries in Early Modern Venetian Convents" at SU Florence. Although Campagnol was born in Venice and grew up on the Venetian island of Murano, she is now based in Rome. Dr. Campagnol studied art history at the University of Udine as well as fashion and textiles at Ca' Foscari University in Venice. She is the author of many publications on the history of costumes and textile arts, and she helped restore custom-made decorations for the Venice opera house after its destruction by fire in 1996.

The lecture explored the unusual style of dress adopted by the nuns of the Santa Maria degli Angeli monastery between the 15th and mid-18th centuries. "An ensemble

more suitable to nymphs than nuns" was a popular opinion of their costume, as expressed by visitors to Venice. Décolleté necklines, fitted bodices, high-heeled shoes, make-up and elaborate hairstyles were all fashionable amongst Venetian nuns during this time, in total disregard of Church norms regarding appropriate convent dress. According to Dr. Campagnol, we could ascribe the primary motivations behind this flagrant transgression of the religious dress code to family strategies. Daughters needed dowries to marry, and often families gave large dowries to a single daughter to make an advantageous match, while they sent the rest of the girls in the family to convents. Many of these young women were therefore involuntary nuns and had little or no religious vocation. Dressing in a manner more befitting young brides than brides of Christ, these women expressed their rebellion in a symbolic, but doubtlessly effective, manner.

Dr. Campagnol was inspired to explore this particular topic because she grew up on the island with her grandparents' house right next door to what is left of

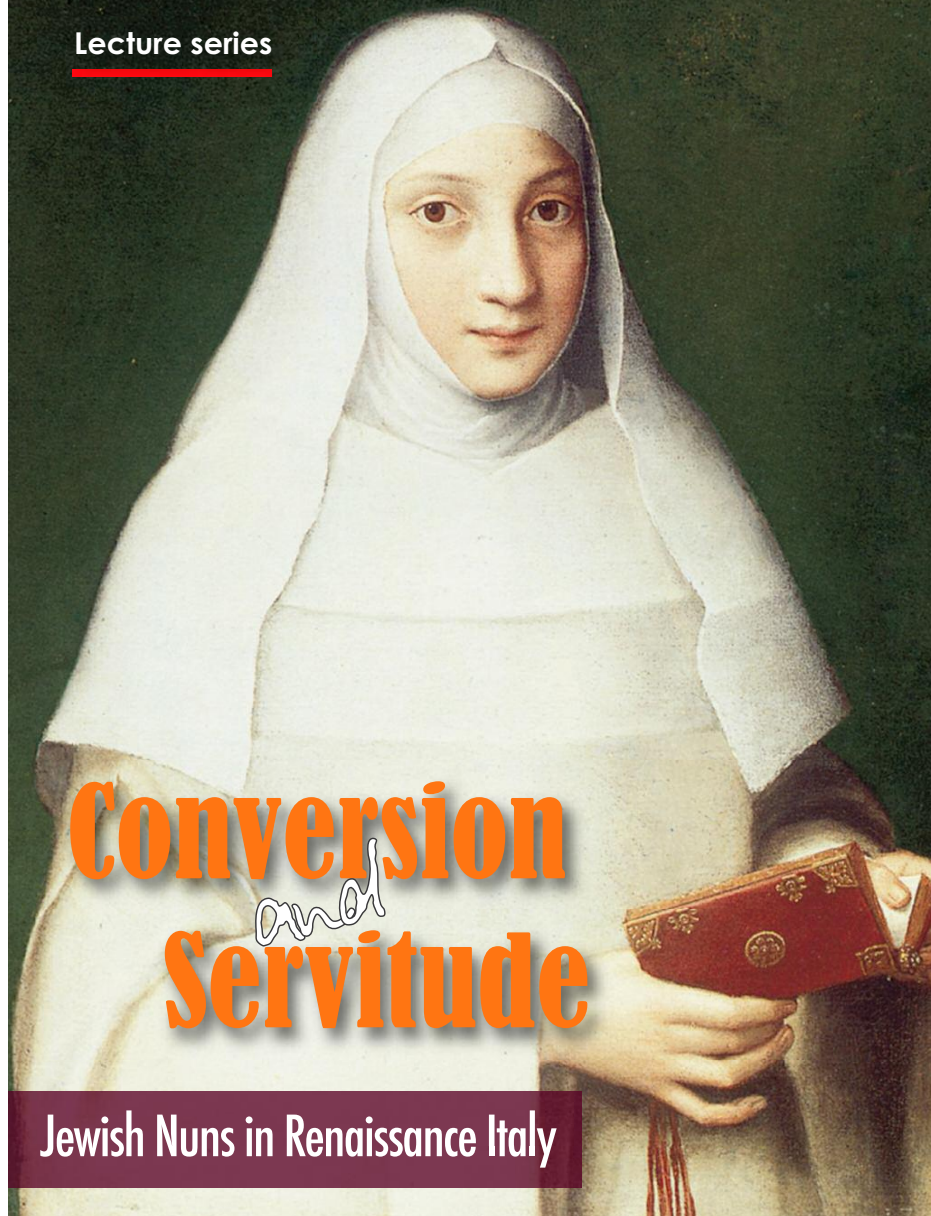
the Santa Maria degli Angeli monastery. Her university studies in fashion history, including historic accounts of visitors to Venice who remarked on aristocratic dress and on nuns' attire, led her to look at archival records recording punishments levied for the flashy, and above all secular, clothing sported by many religious women. While none of this clothing has survived, the "immodest" dress of female religious communities in Venice is documented by such records, as well as by many paintings and prints that give an idea of the types of luxury items these women owned.

“*Décolleté necklines, fitted bodices, high-heeled shoes, make-up and elaborate hairstyles were all fashionable amongst Venetian nuns during this time, in total disregard of Church norms regarding appropriate convent dress.*”



Photo: Paige Blinn.





by Courtney Craig (Barnard College)

In her February 2014 lecture at SU Florence, “Jewish Nuns: Convents and Conversion in Renaissance Mantua and Ferrara,” Professor Tamar Herzig of Tel Aviv University explored the lives of nuns who converted from Judaism to Christianity during the Renaissance and the misconceptions held about these women as a result of their religious changeover. According to popular stereotypes about female religious converts in Renaissance Italy, these nuns were considered second-rate and subpar. Christian males of the time did not wish to wed converted Jewish girls, as this was perceived to lower outside opinions of their own class status. Such typecasting problematized the lives of many “Jewish nuns” at the time since, as females, it was not typically their decision to convert in the first place. Many women found themselves in the position of Sor Theodora – a Jewish woman forced to convert to Christianity as punishment for her family’s criminal offenses – with conversion an unwelcome penance for wrongdoing.

The fact that Jewish nuns converted to avoid death or imprisonment made the conversion policy highly divisive and controversial. Elaborate ceremonies were thrown for high-profile converts to distract members of the public likely disdainful of such adjudication. Interestingly, one positive result of forced conversion is that it aided the Jewish fathers of these girls to construct new identities as faithful Christian men, thus publicly freeing themselves of their previous sins. Of course, this did not directly benefit the female population of Jewish converts, since the daughters still ended up as pawns in a monarchist game, with no autonomy; undesirable members of a religion that was not their own. For Jewish nuns during the Renaissance, conversion to Christianity represented servitude rather than liberation.



(From left) Sara Matthews-Grieco, Tamar Herzig and Matteo Duni

#### A Professional Biography of Tamar Herzig by Jackie Tissiere

Dr. Tamar Herzig is a Senior Lecturer at Tel Aviv University in Israel. She focuses on Early Modern European History, in particular gender and religion in Italy during the 15th and 16th centuries. Dr. Herzig is the author of several books, including *Savonarola’s Women: Visions and Reform in Renaissance Italy*. In this volume, Herzig explores the dedicated female following of Florentine religious reformer Girolamo Savonarola and its impact on religious communities even after his death. Stanford professor Paula Findlen has called her work “beautifully researched.” In the words of *American Historical Review* writer P.R. Baernstein, it serves as “a valuable contribution to our understanding of female sanctity at the turn of the sixteenth century.” Above all, Herzig’s book illustrates the important links between gender, religion, and politics in Renaissance Italy.

In her February 2014 lecture at the Syracuse University Florence Center, “Jewish Nuns: Convents and Conversion in Renaissance Mantua and Ferrara,” Dr. Herzig discussed these topics in greater detail while addressing the more specific case of Jewish-to-Catholic conversions in pre-modern Italy. Herzig succeeded in bringing to light the stories of forcibly baptized Jews, many of whom joined the monastic order and ultimately became important figures in Catholic Italy. She focused on the life of one “Jewish nun,” Sor Theodora, whose family was forced to convert to Catholicism following the criminal investigation of her goldsmith father. Dr. Herzig used Sor Theodora’s story to discuss the role of such girls-turned-nuns in aiding their fathers to adjust to a new, mandated Christian life. Apart from writing and editing books and lecturing, Dr. Herzig has also organized an international conference on Cultural and Religious Dissimulation in the Sixteenth and Seventeenth Centuries at her home university in Tel Aviv. She is furthermore involved in several recent initiatives to promote gender equality in Israeli universities, including organizing a national conference on gender and academic careers held at the Israeli Academy of Sciences.

“Female Jewish converts ended up as pawns in a monarchist game, with no autonomy; undesirable members of a religion that was not their own.”





# Putting Their Heads Together

Students Present Creative Solutions to Local Institutions

The author (center) presenting his group's solution.

Photo: Alick McLean

by **Taylor Rock** (Barnard College)

**O**n December 1st, students from Professor Blocker's *European Integration* class, Professor McLean's *Mediterranean City* class and a volunteer from Professor Anselmi's *Essentials of Marketing* class presented Critical Creativity Workshop projects to the Tuscan community. The projects resulted from a semester-long study to create innovative solutions for local non-profit institutions. Partnered groups mixing political economy, business, art history and architecture students began the semester by discussing with each institution what issues they faced. After speaking with representatives and better evaluating the sites by visiting them in person, the students came together to put their collective knowledge to use. The end result? Four presentations with solutions that ranged from implementing tiered lighting at the Roman Theater beneath Palazzo Vecchio to help differentiate between the historical layers at the site; creating virtual games at the

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*After speaking with representatives and better evaluating the sites by visiting them in person, the students came together to put their collective knowledge to use.*

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Prato Musei to inspire engagement with the art; programming activities engaging the Museo delle Terre Nuove with the adjoining piazza and community at San Giovanni Valdarno; to identifying means for recruiting and retaining top employees at Oxfam. From the scope of the different solutions, it quickly became clear why the institutions reached out to the Syracuse students for help in the first place. Not only were the students more than capable of addressing institutional challenges, but they were also intent on crafting novel solutions.

Another major goal was to spark conversations with the institutions going forward. As each of the presentations wrapped up, the representatives and

professors had a 5-minute Q&A period that showed just how much influence the students had had. Even if the recommendations aren't carried out immediately, the presentations served as a stimulus for generating new ideas and points of view never before explored by these organizations.



Prof. Alick McLean



Prof. Simone Anselmi



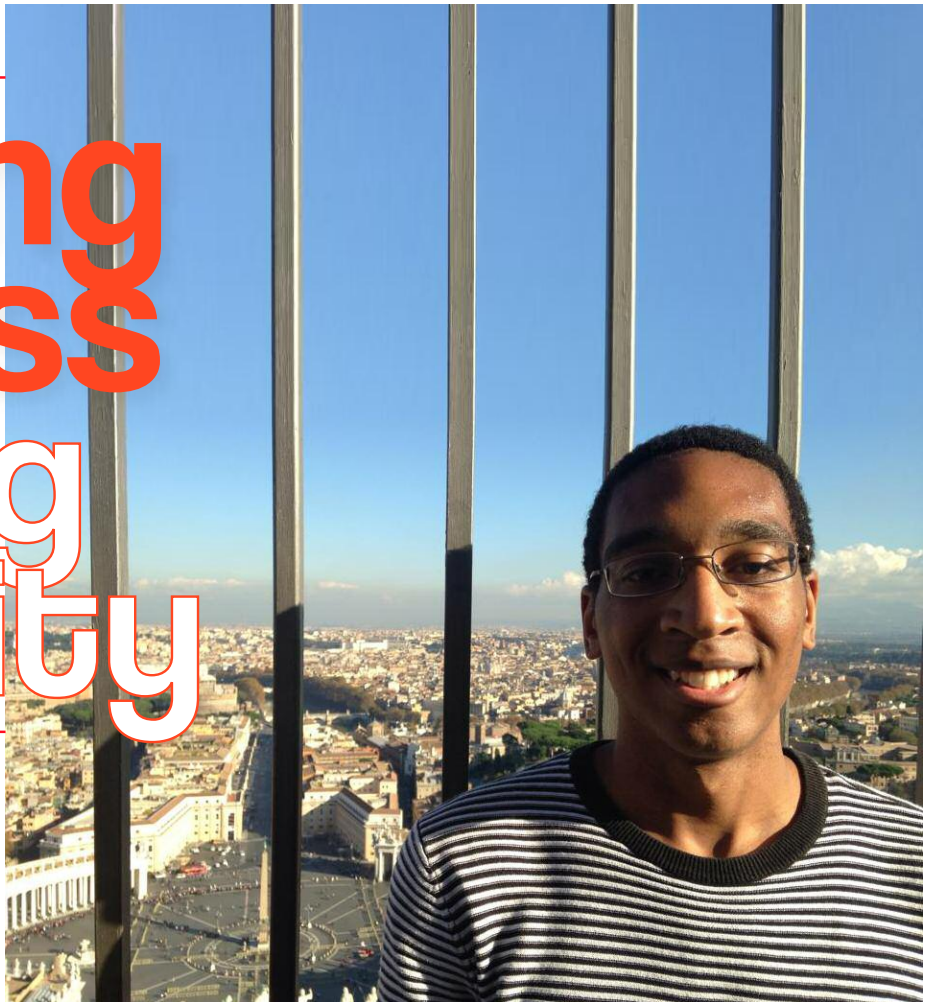
Prof. Paul Blocker

Photos: Paige Blinn.



# Gaining Access Losing Identity

Studying at SU Florence  
as a Student of Color



by **Dante Moss** (Syracuse University)

**G**oing to college is something new for my family. My siblings, my cousins and I have all been blessed with the opportunity to further our education by going to college. So to my family, attending college means more than just advancing my education; it signifies a change in society that is moving towards equality for all. Nevertheless, there is much progress to be made by society as a whole and within personal relationships in terms of race relations.

Though college is now an option for me, unlike my parents, that doesn't mean that African Americans are seen as equal in academia. People have said the only reason I was accepted into college was because of my color, that my merits in academics, as well as my accolades and the type of person I am had nothing to do with my attending a prestigious university such as Syracuse. This all comes from my being black: the standards for African Americans are inherently lower than that of someone who is white. So when I was accepted into Syracuse University and had the chance to study for my first semester in Florence, I jumped at it to prove that I did not need a handicap to go to college with some of the best students

in the country, that I could be just as good as anybody else regardless of my race.

Going to college, I truly thought I would escape the box that others have put me in since my middle school years of not actually being black because I broke the stereotype by getting good grades, talking correctly and dressing differently. But I couldn't escape it. I believed that by going abroad my peers would have a different mindset than the societal norm. It affects me more now than ever to be confined to that box, because I had higher hopes for the new people I would meet. There is still a stigma that African Americans have to act a certain way to be perceived as black. One thing I learned during my time in Florence is that, unfortunately, by breaking

the stereotype of being black I can no longer be perceived as black.

This is not solely my story, nor is it solely my problem. There are plenty of people that have part of their identity taken away from them by others and our society—and that can be one of the most infuriating things that can happen to someone.



# Festival 55 dei Popoli

CHE ESPERIENZA!

by Fransheska Savinon

(Syracuse University)

**A**t the 55th annual Festival dei Popoli, an international documentary film festival in Florence, over 20 films from all over the globe were screened in front of a curious, enthusiastic audience. Since 1959, festival organizers have handpicked powerful documentaries that are sure to leave their mark on the history of filmmaking and on the souls of those watching. From the current struggles of a Cuban revolutionary to the perplexing busi-

*"It was exceptionally rewarding to present €1,000 on behalf of SU Florence to the filmmaker that my fellow jurors and I believed submitted the best documentary to this year's festival."*

ness of managing beautiful racehorses, each film provides a figurative portal in which the viewer can engage with a new culture, idea or way of thinking. Thanks to SU Florence, I



The author at the microphone with, from left, Prof. Carlotta Kliemann, Danielle Doss, Tyler Harris, Rose Sherman and Emma Eccleston.

had the great honor of participating in this inspiring festival as a student judge with five of my peers and the support of our passionate *professoressa*, Carlotta Kliemann.

We watched the documentaries at hand in Florence's very own Odeon Cinema in Piazza Strozzi. With the theatre's enchanting architecture, the screenings were nothing less than a cultural experience in themselves. In addition, several of the participating filmmakers were present at their screenings and had the opportunity to speak about their creations and explain their motives, intentions and vision. It was surreal to have the filmmakers of the documentaries I had just watched only a few feet away from me, talking about their life's work.

It was exceptionally rewarding to present €1,000 on behalf of SU Florence to the filmmaker that my fellow jurors and I believed submitted the best documentary to this year's festival. After much discussion, as a jury we decided that the *Yaar* by France's Simon Gillard earned the title of Best Documentary, and we gave *Escort* by the Dutch Guido Hendriks a well-deserved special mention.

*Yaar*, a powerful documentary without dialogue, is

guided by incredible cinematography. It focuses on detail, color, people and movement to illuminate the unseen traditions and daily labor that go into gold mining in the town of Burkina Faso, West Africa.

*Escort* by Guido Hendriks, on the other hand, exposes the harsh realities of deporting immigrants from Europe. Hendriks triggers emotions by presenting us with the startling real-life process of deportation through a major European airline, in turn encouraging viewers to question their own beliefs and perspectives.

*Yaar* and *Escort* are completely different films in terms of style and direction, but equally captivating and eye opening. Each documentary was its own adventure, shedding light on issues and cultures from a new angle. Like many of the films in competition, the two winning films represent the artistry and finesse that the Festival dei Popoli stands for, and that SU Florence supports.

Being part of a student jury for this festival was an incredible learning experience all the way through. Documentaries are often overlooked in popular culture but they are a brilliant way to share the hidden gems of the world. They educate and inspire. They provoke critical thinking and spark action. Creating a documentary requires dedication, vision and an undeniable amount of passion.

I would like to thank the Festival dei Popoli for opening their doors to us, SU Florence for giving us this opportunity and the filmmakers for stimulating our minds and stirring our hearts.



From left: the author, Rose Sherman, Emma Eccleston and filmmaker Guido Hendriks receiving a Special Mention for his short film *Escort*.



# In the same Boat

## Students Connect with Florence Community for Dragon Boat Festival

by Emily Watson (Syracuse University)

Photos: Emily Watson

**O**n a sunny Sunday morning in September, students from SU Florence took to the Arno River to participate in the fourth annual Corporate Dragon Boat Festival held at the Florence Municipal Rowing Club. The twelve teams present at the festival represented various companies and organizations from around Florence. Due to the hailstorm that hit Florence the previous Friday, the Arno River was full of debris, but the rowers were still able to compete successfully. SU Florence partnered with the Special Olympics of Florence to create a full Dragon Boat team. Another group attending the event was the Florence Dragon Ladies, a group of women who have used rowing as therapy to recover from breast cancer related surgeries. Although all the teams were in competition, the atmosphere was encouraging for all members of the event.

For the Syracuse University students and Special Olympics members, the day consisted of three 200-meter sprint races with breaks in between. The experience of the students who participated ranged from several years to none at all. Architecture student Frank Fuentes is on the crew team at Syracuse University main campus, and he took the lead as team captain, carefully arranging the

paddlers and motivating the group. Regardless of skill level, the Syracuse University team worked together with a positive attitude to improve in each of the three races. They did not place amongst the top teams, but still happily accepted their award of recognition for their participation from the organization's leaders.

The primary reason SU Florence participated in the Dragon Boat Festival was to involve students in a community event in Florence. Syracuse students were the only foreigners at the festival. All students who study abroad hope to integrate into the culture

“*Architecture student Frank Fuentes is on the crew team at the main campus, and he took the lead as team captain, carefully arranging the paddlers and motivating the group.*



of their host country. Alanna Ticali, a junior from Colgate University, said the activity had value because “you get to be totally immersed in Italian culture and out of your element.” What’s more, “being on a Dragon Boat on the Arno River is not something you get to do every day.”

In the future, SU Florence hopes to give students even more opportunities to volunteer in the community by participating in other events with the Special Olympics. The Dragon Boat Festival proved to be exactly what the students and faculty of SU Florence had hoped: a chance to collaborate with a local organization and engage with the Florentine community.



by Caroline Koller  
(Syracuse University)

# Lessons in KINDNESS

## What I Learned from Volunteering while Abroad

**T**hanks to Professor Vittoria Tettamanti and the volunteer program she supervises at SU Florence, my experience abroad was not just about my own new adventures, but about others as well.

When I first thought about studying abroad, volunteering was not at the top of my list of things to do. However, when I attended the introductory meeting about extracurricular activities at SU Florence, I found myself gravitating to the volunteer section. It struck me as a very exciting thing to do while overseas.

I soon discovered that the director of the volunteer program was also my Italian professor. Vittoria is one of the most special people I met while abroad. She probably has no idea the influence she had on her students, her volunteers and me. In a country where subdued sexism is still at play, Vittoria is a strong, confident and intelligent woman who is empowering and kind. She is always dabbling in some adventure, traveling to Brazil for Spring Break to teach young children or working with the art department to collaborate on hand-drawn placemats to sell for charity. Working with Vittoria added so much to my experiences as a volunteer.

I first volunteered to teach English to Italian students in elementary schools and later learned the students were in Bologna, about an hour north of Florence. When we arrived, the kids were happily curious, as was I. We began by introducing ourselves and then engaging the students to do the same. We displayed flashcards with pictures and words in English that related to the Dr. Seuss book we would later read.



From left: the author, Kathryn Lanza and Shelby San Filippo

We used props like animal body parts (ears, a tail, duck flippers) as well as a jump rope and an American football. After we read it the first time, we gave the children roles from the book and had them act the

school - teaching, playing outside, talking about One Direction and practicing each other's language at recess - Vittoria took us into the city for gelato and a tour. It turns out Bologna was one of my favorite Italian cities, something I never would have realized had I never reached out and gone the extra mile by volunteering. The students' faces when we first met, their excitement at getting to participate and their pride in giving me a bouquet of little yellow flowers wrapped in a red bow at the end is something I will never forget, and something that has profoundly shaped how I look back on my experience abroad.

“*Vittoria is one of the most special people I met while abroad. She probably has no idea the influence she had on her students, her volunteers and me.*”



We repeated phrases and explained their meanings, which correlated with the lesson plan. We also had props as visual aids.

My favorite part was crouching down next to students and helping them comfortably immerse themselves in the activity. Their eyes were so bright and eager, and they responded well to the mixture of both written and visual prompts. After our introductions, we began reading and acting out Dr. Seuss's book, *I Wish That I had Duck Feet*.

story out with us. The teachers were supportive and helped encourage certain students to step out of their comfort zone.

I believe the most important part of our time were the lessons we tried to teach. Vittoria made sure it was not just an English lesson but also universal life lessons embedded in the phrases like self-esteem, kindness, resourcefulness, imagination, courage and, ultimately, self-worth.

After we had spent the entire day at the



From left: Shelby San Filippo, Prof. Vittoria Tettamanti, Kathryn Lanza and the author



### 1. Hang out with the locals

SUF's picturesque campus provides a great place to spend time with your fellow Americans, but it's not a good way to interact with the locals. To mingle with Italian university students, head to the Biblioteca delle Oblate, a public library. The top floor is an open loggia with a gorgeous view of Brunelleschi's dome. There's also an inexpensive café and free wifi. During the evening, head to the Oltr'Arno, the neighborhood across the river from the historic center. Filled with bars, cafés and restaurants, it's much less touristy than the Centro Storico. When the weather is pleasant, get a negroni from one of the many bars around the Piazza Santo Spirito and enjoy it on the steps of the Renaissance cathedral.

### 2. Take advantage of the free museum card

SUF's program fee includes a student card that provides free entry into publicly funded museums in Florence. In addition to the Uffizi Gallery, wander around the Bargello Museum, which contains sculptures by Michelangelo and Donatello, the Palazzo Davanzati, a furnished Medieval tower house, or the Palazzo Pitti's Palatine Gallery. When it's sunny, visit the Boboli Gardens, the spectacular Renaissance gardens behind Palazzo Pitti, which also includes entrance to the Bardini Garden.

### 3. Don't forget to explore Italy

You may spend many three-day weekends jetting to Prague and Barcelona, but don't let the semester pass you by without properly exploring Florence and Italy. A train ticket to Lucca is much cheaper than flying to another country, and it's perfect for a day trip. When the incoming floods of tourists make Florence unbearably crowded, escape by visiting the smaller, but incredibly beautiful, cities in Tuscany that are not necessarily on the typical tourist's agenda.

### 4. Buy a bike

While Florence is accessible on foot, a bike can take you everywhere you want in under 20 minutes. With a bike, I no longer had to rely on the bus system, and felt much safer biking home late at night than I did walking home alone. A bike can also 'save your feet' for walking through other cities on the weekends. If you know where to look, you can find a bike for as little as 50 Euros, and you can sell it back to the original vendor at the end of the semester.

### 5. Practice your Italian

Attempting to speak a foreign language can be embarrassing, but living in Florence surrounded by native Italian speakers provides the best opportunity to improve your Italian. Take advantage of your time in Florence by breaking out of your comfort zone and pushing yourself to speak Italian. The conversation class held at the SU campus every week is a great way to practice in a low-pressure environment, and meet Florentines who want to practice their English.

### 6. Remember to live in the moment

Studying abroad might be the only time in your life that you will live in a foreign country for an extended period, so enjoy it! Eat everything, get midnight pastries from the secret bakeries and spend your free afternoons wandering around the city. You are going to meet amazing people, visit incredible places and make lifelong memories. Remember to be spontaneous, live in the moment and appreciate your time studying abroad.

“With a bike, I no longer had to rely on the bus system, and felt much safer biking home late at night than I did walking home alone. A bike can also 'save your feet' for walking through other cities on the weekends.”

# Insider Tips for Studying Abroad at SU Florence



# IL MONDO DEL

# GELATO

## More than Just a Sweet Treat

by Kayla Goldstein (Syracuse University)

**G**elato is much more than a delicious treat. Unexpectedly, it has positively influenced my life and opened doors to a hidden culture that I wouldn't necessarily have been exposed to had I not explored the gelato world.

During my very first week in Florence, I passed by "Cantina del Gelato," a *gelateria* only one street away from my apartment. I knew immediately that this place was different from the usual gelato scene. Their offerings were not stacked as tall as the glass could go; they weren't even visible. Instead, the gelato was contained in large silver bins pressed into the countertop.

While there, I met a young employee named Felipe who taught me about the best flavors indigenous to Florence. From that mo-

French, my English, etc. I like being able to communicate in other languages and I love it here."

Gelato flavors can tell a great deal about the history of Florence. Bernardo Buontalenti, the famous Florentine architect, sculptor and painter of the Renaissance, is traditionally considered the inventor of modern gelato, serving his product to both the Medici family and the public. There's even a famous Florentine gelato named after him, "Buontalenti," which is a glorious combination of cream-based flavors.

*Stracciatella*, like chocolate chip but with pieces instead of chips, seems to be one of the most underrated flavors of gelato. Felipe loves *stracciatella* "because it's milky, but with less cream, so it makes the flavor of the chocolate more intense, different."

“*Gelato flavors can tell a great deal about the history of Florence. Buontalenti, the famous Florentine architect, sculptor and painter of the Renaissance, is traditionally considered the inventor of modern gelato.*

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ment on, I frequently visited Cantina, and due to my late-night gelato runs, Felipe and I soon became friends.

As Felipe explains, he applied for the job at Cantina because "I get to meet so many different people every day. I get to practice my

*There are many secrets to what makes gelato 'good' or even 'great.' Here are some tips to guide you through the gelato world:*

1) If the gelato is piled one on top of the other, it's probably not the best. While there are some exceptions, if there are stacks upon stacks of flavors, it means that not many people are buying it.

2) Don't buy into the chain gelato shops. You can find places like Grom all over the world (e.g. New York). Why buy it in Italy when you can get homemade gelato for a far better price?

3) If the *gelateria* says it's homemade, believe it. Italy is famous for its gelato! The homemade gelato is the one you will be craving forever, and it is worth it - trust me.

4) Speak Italian! *Gelaterie* are the best places to exercise your language skills. Don't be shy, most *gelateria* employees are glad to see that you are trying and are very patient and helpful. Don't give up! You may even make new friends!

5) Try new flavors! It might be comfortable to stick with your usual flavors, but your taste buds might explode if you try something new. You never know what you like until you try it...





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### Dorothea Barrett

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In March Dorothea Barrett gave a paper at the Remember Henry James conference, organized by Beth Vermeer, at the Accademia dei Belli Arti in Florence. The paper was called "Lions, Christians, and Gladiators: Colosseum Imagery in Henry James's 'Daisy Miller' and Edith Wharton's 'Roman Fever.'"

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### Molly Bourne

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Molly Bourne's essay "Ville gonzagesche prima di Giulio Romano" was published in the volume *Giulio Romano e l'arte del Cinquecento*, edited by Ugo Bazzotti (Franco Cosimo Panini, 2014).

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### Matteo Duni

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Matteo Duni organized a panel on "Narratives of the Witches' Sabbath in the Renaissance: A Comparative Perspective" at the Renaissance Society of America's annual meeting in New York City in March. Matteo's paper, "'How about some good weather?' Witches and Werewolves at the Sabbath in Renaissance Italy", explored the range of beliefs connected with the concept of the witches' sabbath in Northern Italy between the late fifteenth and the first half of the sixteenth century. Using hitherto unknown Inquisition trials, his research reveals that early modern Italians would ascribe to witches abilities as different as shape-shifting and falling into trance-like states...and that Italian werewolves were endowed with a remarkable sense of humor!

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### Carlotta Kliemann

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In March Carlotta Kliemann published a piece entitled "Moral and Political Exhaustion in Paolo Sorrentino's *The Great Beauty*" in the Australian journal *Senses of Cinema*. In May she took part in the 2014 Annual Conference of the American Association for Italian Studies at the University of Zurich, Switzerland, where she presented a paper on "Nuovi italiani e migranti nel cinema di Andrea Segre" in a panel called *L'identità italiana attraverso il cinema* coordinated by Christian Uva. In October she presented the book *Cos'è quella luce laggiù? – Il viaggio in Toscana dei registi stranieri* by Stefano Beccastrini and Franco Vigni in Monteverchi. In November-December Carlotta coordinated the SU Florence Jury for Best Documentary at the Festival dei Popoli, Firenze and in December she presented her co-authored book *Abbasso i bulli* at the Università di Roma 3, Facoltà di Scienze della Formazione, together with Ada Fonzi

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### Cecilia Martelli

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The monograph recently published by Cecilia Martelli, *Bartolomeo della Gatta pittore e miniatore tra Arezzo, Roma, e Urbino*, won the Premio Salimbeni 2014, a very prestigious international award for books about history and art criticism. The awards ceremony was held in the Salone del Libro in Torino on in May. The volume is the first complete monograph about Bartolomeo della Gatta, a painter and miniaturist active in the late fifteenth century in and around Arezzo, where he was one of the most original interpreters of the poetics of Piero della Francesca.

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### Vittoria Tettamanti

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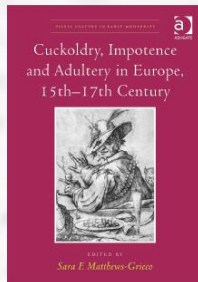
In 2011, Vittoria wrote a book *Margherita va in pensione e ... inizia una nuova missione* to explain who Zia Caterina is and what she does for the sick children of Florence. In July, the second edition was published as an English translation by SU Florence students, faculty and staff (Melanie Honour, Lily Prigioniero).



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## Sara Matthews-Grieco

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In the spring, Sara Matthews-Grieco presented two papers with a gender angle at events organized in Paris. The first paper, “Artistes-peintres italiennes et construction de l’identité de la *pittora*: Sofonisba Anguissola, Lavinia Fontana, Artemisia Gentileschi,” mainly focused on the self-portrait and the construction of the identity of the woman artist. This lecture was given as part of an ongoing research seminar entitled “Qu’est-ce que les études de genre font à l’histoire de l’art?” at the Institut Nationale de l’Histoire de l’Art. The second paper, “Emblem books and the body as a natural sign,” analysed the gendering of the monstrous body in early emblematics. It was delivered at the conference Autour du corps, de l’idée à l’invention (XVIe-XVIIe siècles), sponsored by the Centre HiCSA (Histoire Sociale et Culturelle de l’Art), Université de Paris I. In addition, as the Renaissance Society of America (RSA) Discipline Representative for the Society for the Study of Early Modern Women (SSEMW), and as coordinator of the Women’s and Gender Studies Focus in Florence, Sara conducted a campaign in Europe and North America for panel submissions susceptible of SSEMW sponsorship at the RSA annual meeting, which is extended to five panels per year.

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## Sasha Perugini

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In January, the Italian photography magazine *Gente di fotografia* published an article by Sasha, “Migrant Mother,” about photographer Dorothea Lange. In May Sasha organized the Second International Conference on Human Resources and Capital Development in Education Abroad, where she presented a paper on the “Copernican Revolution in Academia”. She also served as a member of the academic committee.

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## Kenneth Resnick

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In March, Ken Resnick spoke on a panel at the 2014 Global Ethics Summit in New York City, sponsored by the Ethisphere Institute and Thomson Reuters. The event was attended by CEOs, Board Chairs, GRC leaders, and government and regulatory officials, and offered critical and timely insight into the challenges compliance and ethics professionals face while navigating an increasingly complex and daunting legal landscape. Additional discussions focused on ethical culture in global organizations; anti-corruption trends; ethics and social media; lessons from a crisis; highly regulated industries; government viewpoint on enforcement; third party compliance; data and compliance program integration; and whistleblower protection.

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## Stefania Talini

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In May, Stefania Talini’s latest body of work was exhibited at the MIA International Photography Fair in Milan. The show was also displayed in the SU Florence Gallery in November and will be up at the US Embassy’s Tri-Mission Gallery in Rome in January 2015. Entitled *Resonances*, the project explores the autonomy of photographic language in new conditions. The images present what remains after picture frames, mirrors and other wall hangings have been removed from the walls of an old Florentine apartment. They are similar to photographs of photographs, also known as rayograms, in which light radiation plays a central role as a field of energy able to convey the forms of spaces created by the shapes of things.

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## Michelle Tarnopolsky

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In March, CBC Books interviewed Michelle about her blog Maple Leaf Mamma for its series Canada Blogs. A book she translated, *Soft Soil, Black Grapes* by Simone Cinotto, about the history of Italian winemaking in California, was favorably reviewed in the American Historical Review and came out in paperback in the spring. In September, she had a piece published in The Sigh Press, “An Uphill Battle, In Heels.” A collection of essays she edited, *The New Deal and the American Welfare State in the Age of Roosevelt: A Transatlantic Perspective* by Maurizio Vaudagna, was also published by Otto.



### Antonella Francini



In March, Antonella Francini published *Il posto* (Mondadori, Lo Specchio), her translation of *Place*, the most recent collection of Pulitzer Prize winning poet Jorie Graham. The poet was present at the three book presentations in Rome, Pistoia and Florence, where she and the book received Il Ceppo Award. In the spring, Francini published "The Brandeis Papers: Irma, Leo Ferrero e Eugenio Montale. Il mito dell'Italia e il mito dell'America a confronto" (in *Le Occasioni di Eugenio Montale*, Pensa Multimedia Editore), presenting new documents and a correspondence in the Primo Conti archives relating to Montale's work. In August, Antonella was granted national qualification as a university professor ("Abilitazione Nazionale al ruolo di Professore Associato nell'Università Italiana"). In October, she gave a talk on Mario Luzi translated by Irish contemporary poets at the conference *L'ermetismo e Firenze* organized by the University of Florence, soon to be published in the proceedings. In December, she was an invited speaker at the Université de Genève to participate in the international conference on literary translation *On Translated Meaning*.

### Kirsten Stromberg

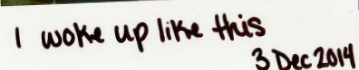
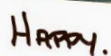
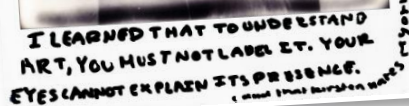
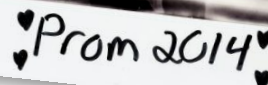
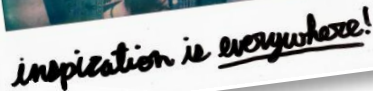
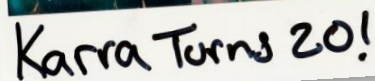
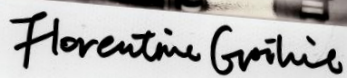
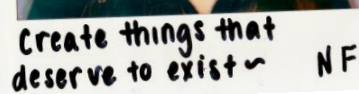
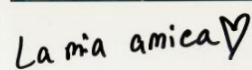
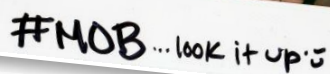
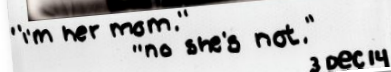
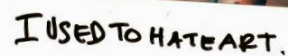
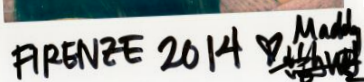
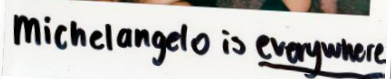


From January to April, Kirsten Stromberg had a work showing at The Dartmouth Alumni Biennale in The New Black Family Visual Arts Center at Dartmouth College. The work, *Feeling Good Was Good Enough For Me*, is a sound piece which attempts to understand the complex repercussions of what has happened to the late 60's movement in California. Working with Janis Joplin's interpretation of the famous Kris Kristofferson song 'Me and Bobby McGee', it tries to reconnect as well as to reveal the tragedy and individualism that has overrun the hopes and aspirations of the 60's. You can hear the piece and see more of her work at [www.kirstenstromberg.net](http://www.kirstenstromberg.net).



SU Florence staff and faculty in the Villa Rossa garden, September 2014







# Syracuse University School of Architecture

## Spring 2015

### Florence Architecture Program Events

- 29 January Contemporary Reuse in the Mediterranean Basin  
Czerniak, Dragonas, Terragni, De Riva event begins @ 5:00 PM
- 10 February Richard Rosa | Infrared Studio  
Housework
- 17 February Gabriel Feld  
Silly Box
- 24 February Alexander Brodsky  
Printing the Depth
- 31 March Val Warke  
The Indiscreet Promiscuities of Particular Modernisms
- 31 March Andrea Simitch  
Collage | Context event begins @ 5:00 PM
- 7 April Filippo Caprioglio  
Thinking 360
- 16 April Constructions in Context  
SUF Art + Architecture Exhibition

Syracuse University **Florence** | Syracuse University **Abroad**

03279

unless otherwise noted all events held at  
6:00 PM in Room 13  
Syracuse University Center, Piazza Savonarola 15, Firenze

for information: jhaag@sy.edu or rrosa@sy.edu tel. 055 5031345

N° 20854

PLACE ON D/

# LECTURE SERIES IN SPRING 2015

# SYRACUSE UNIVERSITY

MONDAY, FEBRUARY 2

**MAURIZIO SERACINI**

"A FUTURE FOR THE PAST:  
SCIENCE AND TECHNOLOGY  
FOR THE CONSERVATION AND PRESERVATION  
OF CULTURAL HERITAGE"

TUESDAY, FEBRUARY 3

**JOSEPH LEVI** (RABBI OF FLORENCE)

**IZZEDIN ELZIR** (IMAM OF FLORENCE)

**TIMOTHY VERDON** (ROMAN CATHOLIC CHURCH)

"ROUND TABLE ON INTERRELIGIOUS DIALOGUE"  
CHAIRIED BY SUF PROFESSOR **DEBORA SPINI**

TUESDAY, MARCH 17

**MICHAELA GRUDIN**

"FLORENCE AS INCUBATOR OF EARLY RENAISSANCE"

MONDAY, MARCH 23

**SAMUEL COHN**

"PATTERNS OF PLAGUE"

DATE, TBA

**PAUL GINSBORG**

"THE ITALIAN FAMILY TODAY"

LECTURES ARE HELD AT THE VILLA ROSSA, ROOM 13, START AT 6:20PM AND ARE FOLLOWED BY A LIGHT RECEPTION.  
PLEASE NOTE THAT THE ROUND TABLE ON FEBRUARY 3 WILL START AT 5:30PM.

VILLA ROSSA  
**LECTURE SERIES**  
SPRING 2015

SYRACUSE UNIVERSITY FLORENCE  
PIAZZA SAVONAROLA 15, FIRENZE  
TEL. 055 503131



FLORENCE









The **VILLA ROSSA VOICE** is a  
Syracuse University in Florence publication.  
We welcome your questions and comments.

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