

Villa Rossa

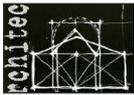
Number 27 | fall 2012

Voice



Encountering the ther

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Letter from the Director

*This issue of the Villa Rossa Voice marks some exciting new changes for us. First off, it's my pleasure to welcome Michelle Tarnopolsky as the new editor. Michelle comes to the position with several years of experience as a freelance writer, editor and blogger. This also represents the first issue in which we not only have a theme but we also highlight one of our many signature initiatives here at SUF. This semester we're shining our spotlight on the **Villa Rossa Lecture Series** coordinated by Professor Natalia Piombino, which welcomes luminaries from around the world to spark discussion by sharing with us their innovative research. Sometimes we invite special speakers and open the lecture to the public, something we plan to do at least once a semester. This fall, we had the privilege of hosting not one but two major names in Italy: Vladimir Luxuria and Enaiat Akbari. You can learn more about their inspiring stories in the following pages. The Villa Rossa Lecture Series represents an amazing opportunity for our students to enhance their studies by engaging with real-world contacts as well as their professors and peers.*

Sasha Perugini



Letter from the Editor

Like so many things in life, until you experience stepping outside your comfort zone and actually living in another culture rather than just experiencing it as a traveller, it's impossible to grasp how thoroughly transformative it can be. The degree of bravery required to open yourself up to an entirely new way of looking at and moving through the world should not be underestimated. Not everyone is strong enough to willingly make themselves this vulnerable. However, those of us who've gone through it agree that the life-changing benefits are worth whatever minor discomforts you might encounter in the process.

One of the key reasons that makes studying abroad so personally revolutionary is precisely because of this electric confrontation between what you know and what you don't know; this liminal place between old and new ideas of what concepts like "home," "family" and "culture" really mean to you; between the comfortable and the potentially unsettling; between the familiar and the foreign. In sum: between you and "the other."

This issue of the VRV has borrowed its theme from SUF's special fall 2012 lecture series devoted to "Exploring the Other," which in turn was inspired by the 500th anniversary of the death of Florentine explorer and American namesake Amerigo Vespucci. This inspiring series brought us the stories of some truly remarkable individuals who've taken extraordinary risks to achieve their dreams by not just meeting but embracing "the other."

As you'll see in these pages, such a confrontation takes place in myriad ways when studying abroad. Whether it's literally bringing old and new families together when relatives come to visit, discovering the complex art of navigating the world in a new language, or learning about various aspects of a foreign culture as strangers become friends. See how SUF students ventured into the unknown and came out on the other side with memories to last a lifetime.

Michelle Tarnopolsky



Vladimir Luxuria

The Challenging Adventure of Being True to Yourself

by **Tai Brown**
(Syracuse University)

Vladimir Luxuria distinctly remembers the day a woman colleague told her, "It's better to be a fascist than a faggot," when she used the women's bathroom at work. Luxuria, the first transgender person to be elected to the European parliament, felt it was appropriate to use this bathroom since she identifies as a woman even though she was born a man. She concluded her poignant anecdote with the words: "Some women will never be ladies," which elicited appreciative laughs from the audience.

Luxuria was presenting a talk entitled

"Across Ocean and Gender: Discovering the Unknown" as part of SUF's fall 2012 lecture series "Exploring the Other" dedicated to the hundredth anniversary of Amerigo

Vespucci's death. Luxuria helped to organize the first gay pride parade in Italy in 1994 and was the winner of L'Isola dei Famosi, the Italian version of the show Survivor. She is a tireless

activist for the transgender community and basic human rights. Luxuria expressed the importance of being majestic in simply "existing" instead of always feeling it necessary to "become" something in life. When you break the status quo, you're prone to debasement; but it is a personal choice as a challenger of society to be alright with who you are.



The author asks a question.

photos: Francesco Guazzelli

Everyone attempts to answer the question, "Who am I?" When someone has a clear answer to that question at a young age, it is to be



Luxuria talks to SUF director Sasha Perugini.

taken into account with care. Luxuria says that people who are against LGBT rights suffer from what she calls "a question of mental laziness," which they must overcome. We

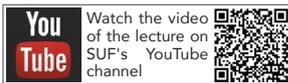
cannot ignore that transgender people also share this earth and have a voice to speak like any other person.

Being transgender is not just about looking like a woman or a man; it is about feeling like you

“ We cannot ignore that transgender people also share this earth and have a voice to speak like any other person. ”

do not belong in the body you were born with. Luxuria compared being transgender to being on a dangerous journey and "trying to reach the Promised Land," in a similar way to how European explorers like Vespucci set out to

discover the New World. Luxuria explained that even



though a journey like this is onerous, the fight must continue until it slows down to a run and then to a stroll.

In her talk, Luxuria said it is important for us to appreciate our bodies, our precious machines that work for us every day. She grew up sneakily wearing women's clothing and being shunned in the streets for it. At first she tried to hide her true self, but eventually this was exposed. That was when she realized, "No one is normal, we are all special," and it was time for her to embrace that.

We make a very conscious choice to become who we are or spend our entire lives hiding behind who we are told we are supposed to be. Luxuria ended her talk with inspiring words: "Revolution is a reality!" We know that this is true and that we belong, each and every one of us.



Luxuria with SUF students.

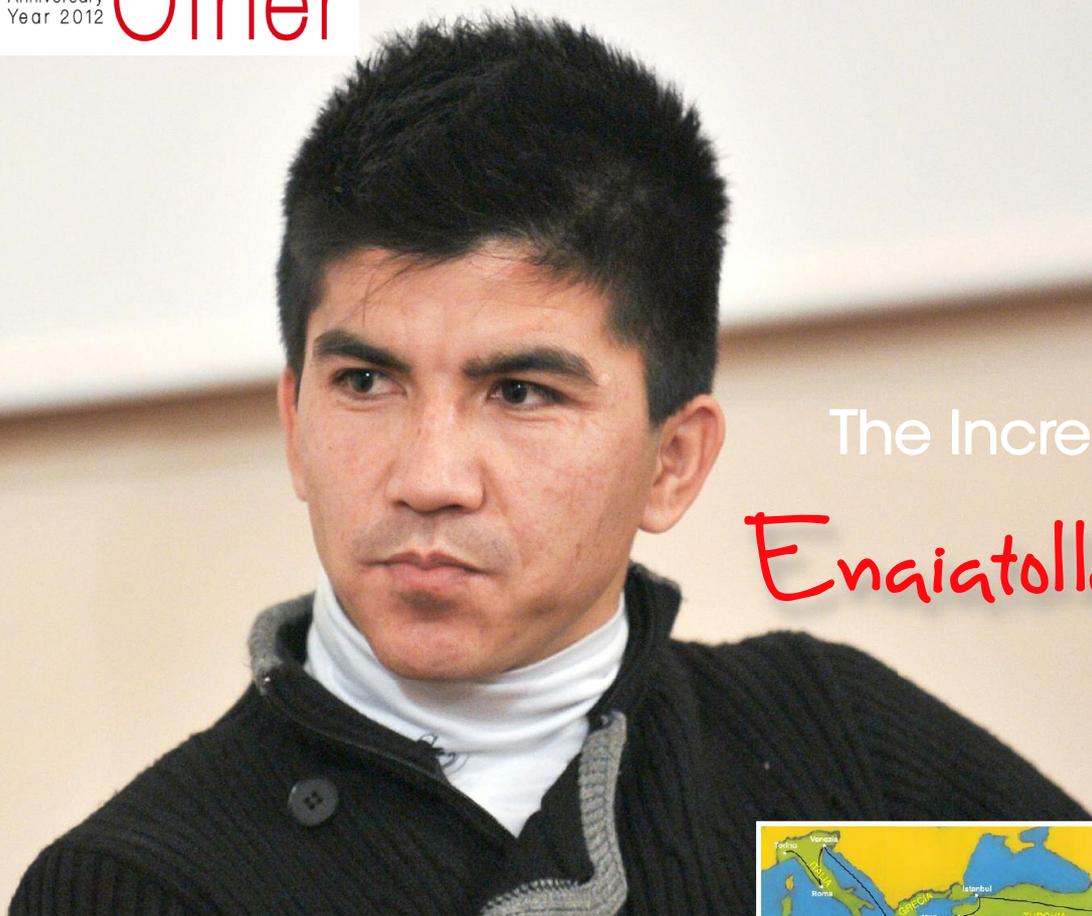
Vladimir "Vladi" Luxuria

is an Italian transgender activist, writer, TV and film star and former politician.

Born Wladimiro Guadagno, she is physically and legally a man but lives and refers to herself exclusively as a woman. Luxuria was elected to Italian parliament in 2006 as a member of the Communist Re-foundation Party, which made her the first openly transgender MP in Europe, and the second in the world.

Luxuria uses her household name to campaign tirelessly for the rights of LGBT Italians. Most recently she has helped secure 68,000 signatures for her petition on change.org to appeal to the World Health Organization to stop considering transgender people as mentally ill using the slogan "I am not sick" and involving fellow transgender activists from around the world.





The Incredible Voyage of Enaiatollah Akbari

by **Carolyn Muir** (Syracuse University)
with **Loredana Tarini**

Imagine being a child and leaving your home land alone to travel through five different countries in search of a new and better life. This is what happened to Enaiatollah Akbari (now 24 years old) who, from about age 10 to 18, travelled from Afghanistan to Italy where he finally settled down. His fascinating story has been featured on several

Italian television shows and recounted in Fabio Geda's bestselling book, *Nel mare ci sono i coccodrilli* (There are crocodiles in the sea).

Enaiat was invited to SUF to speak about his experiences as part of SUF's fall 2012 lecture series entitled "Exploring the Other" coordinated by

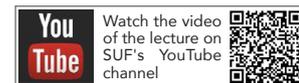
Natalia Piombino. The event was produced by Loredana Tarini, the Italian Department Coordinator at SUF. The event featured an interview of Enaiat by Giacomo Guerrini, a journalist and press agent for the RF Kennedy Center for Justice & Human Rights in Flo-



rence. The lecture generated much public interest. It was intended for the benefit of SUF students, who were able to directly participate. Those enrolled in intermediate and advanced Italian classes had

“ *Even birds emigrate. The world was created by immigration. All immigrants are Enaiat.* ”

read Fabio Geda's book about Enaiat's journey and then discussed it with local Italian students from the Liceo Classico Michelangelo and students from the University of Florence.



From left to right: Sasha Perugini, Loredana Tarini, Enaiat Akbari, Sarah Morrison and Giacomo Guerrini.



photos: Francesco Guazzelli



Self-Ownership in the Queendom

Promoting
Female Condom Use
in South Africa

by **Tai Brown**
(Syracuse University)

What we know today about the use of female condoms compared to male condoms would make any species not of this planet frown for the lack of our understanding. Dr. Maheshvari Naidu however is taking proactive steps in attempting to change this state of affairs. In a frank conversation at Syracuse University in Florence, she made it clear that women now have the choice to protect themselves, even though there are still hurdles to be overcome, like silence, misuse, issues of discomfort and, worst of all, a general lack of information.

In interviews conducted by Dr. Naidu's investigation team in peri-urban and rural areas of South Africa, many women expressed frustration or resignation with regard to their partners' refusal to use a male condom, and see female condoms as a possible solution for staying safe from sexually transmitted diseases and HIV/Aids. Nevertheless, 57 percent of women who used female condoms said they were uncomfortable and awkward to use. The disappointment in this product is as detrimental as the ripple effect of women feeling that female condoms are not made for their bodies. Male condoms come in different sizes and shapes and entertain users with various scents, textures and tastes. Were female condoms made to fit the very intricate and diverse shapes of the female vagina, women might be more motivated to use them. Dr. Naidu made this issue clear when she spoke of the current drawbacks of female condoms, saying that their pro-

motion as a health aid is: "not worth it if they are not used." The very idea of female empowerment is actually quite futile if a woman is not comfortable (and safe) when using female condoms.

Dr. Maheshvari Naidu talked about the pervasive lack of protection against STDs between married couples in a culture where the double standard is actively practiced. We may not think of the male condom as being perceived as a threat to masculinity and pass it off as a transitional cultural adjustment, but for women in South Africa there is no time to wait for their menfolk's mentalities to change. The promotion (and improvement) of female condoms might be the only way of not contracting a potentially life-threatening disease. With a female condom, a wife in such a situation can guarantee her own protection even if her partner chooses not to; her body becomes her own in her Queendom. In a culture where male condoms are optional in sexual relations and often there is no protection at all for women, a female condom confers the right to choose, to choose life.

As Dr. Naidu pointed out, the empowerment of women cannot stop with the promotion and free distribution of female condoms. Conversations regarding how it works and feels are also crucial. This is yet another case of development without knowing if (or how) the people want it. Prior consultation of the end user is important when making a product that should benefit and be adopted by the local population. The New Age is here, and women need to be more included in plans for progress.

“For women in South Africa there is no time to wait for their menfolk's mentalities to change.”



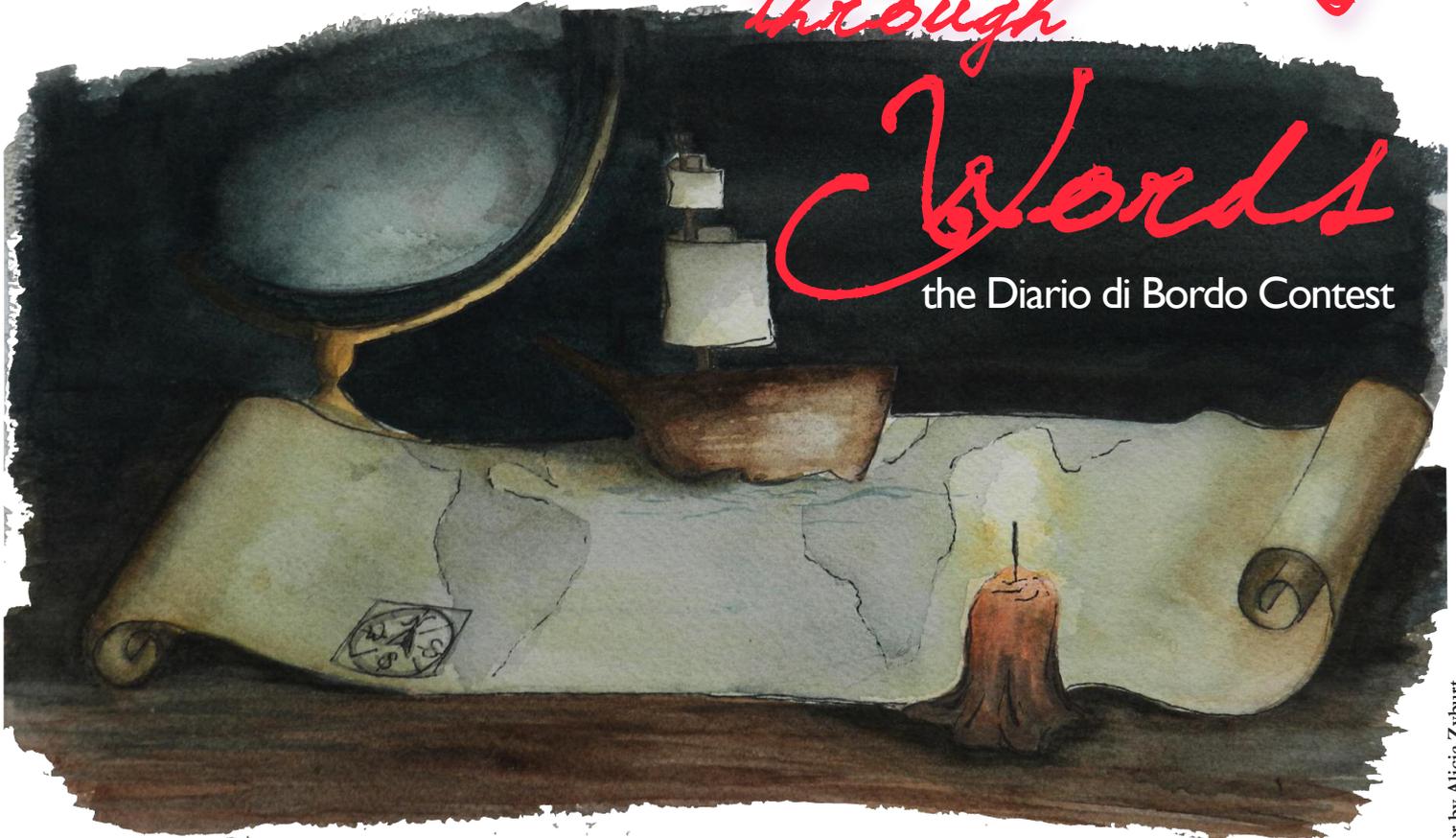
From left to right: Sara Matthews-Grieco, Maheshvari Naidu and Natalia Piombino.



Outside a free medical clinic in KwaZulu-Natal (South Africa): one of six pilot project sites for female condom promotion and distribution.

Travelling through Words

the Diario di Bordo Contest



Watercolor by Alicia Zybur

This year SUF joined the city of Florence to commemorate the 500th anniversary of the death of Amerigo Vespucci, America's Florentine namesake, with a series of dedicated events and initiatives. As part of the celebration, SUF's intermediate and advanced Italian language students were contacted in June 2012, prior to their arrival in Florence, and invited to participate in a contest by recording a *diario di bordo* (logbook), *in italiano*. Participants began their *diario* in preparation for their experi-

ence abroad and continued to record their thoughts throughout the semester.

These continuous personal transcripts describe the writers' physical and emotional journey as they discovered Italy and themselves. The memoirs were meant to mark a specific time in a specific context, yet they also transcend borders, just like Vespucci's experience 500 years ago. The following is an excerpt (the original in Italian, followed by the translation in English) from the winning *diario* by Laura Silla of Bryn Mawr College. *Congratulazioni Laura!*

Durante la mia permanenza qui, ho imparato questa cosa: non è possibile fermare il tempo. Tante cose (momenti divertiti, momenti di panico, di morte, momenti preoccupanti, di erudizione, stress, amicizia, felicità, momenti belli e momenti banali) accadono durante la vita. Come le città, la vita non è buona o cattiva, la vita dipende da ciò che accade e come lo si vive. E' possibile affrontarla in molti modi. Forse alcune persone hanno la

possibilità, come Vespucci, di esplorare il mondo, ma se ci avviciniamo alla nostra vita con curiosità e voglia di imparare ci accorgiamo che il mondo interiore è davvero molto bello.

During my stay here, I have learned one simple thing: it is impossible to stop time. Many events (moments of mirth, feelings of panic, death, worrisome moments, education, feelings of stress, the creation of friendships, moments of ample happiness, moments of beauty, and completely banal moments) occur during life. Like a location in the world, life isn't intrinsically good or bad. The quality of life depends on what happens to you during it and how you choose to live after those events have occurred. It is possible to experience life in many different ways. Perhaps some individuals are fortunate enough, like Vespucci, to have the opportunity to explore the world. However, if we attempt to approach our lives with curiosity and a true hunger for learning, we can see that the immediate world around us and our own inner worlds are truly very beautiful.

“ Perhaps some individuals are fortunate enough, like Vespucci, to have the opportunity to explore the world. But if we try to approach our lives with curiosity and a true hunger for learning, we can see that our own inner worlds are truly very beautiful. ”



Ruth and classmate Irene in the library at the University of Florence, Novoli campus.

IN-CLASS CONNECTIONS

by Ruth Le

STUDYING AT THE
UNIVERSITY OF FLORENCE

Do what you do in America here, and with Italians.” These words have stuck with me since orientation. I had to stop and think about this challenge: What do I enjoy doing? And how could I do them abroad? I decided on these four things: studying, volunteering, praying and exploring. With these verbs in mind, I eventually found ways to do all of these during my semester in Italy with Italians: volunteer by teaching elementary school students English; explore with the natives directing me when I’d get lost in the hills of Fiesole; pray with the sister organization of my fellowship back home with translations from the bilingual leader. But, how would I study with Italians? None of the great classes offered at SUF seemed to work, until I noticed the last page of the registration packet: an opportunity to study with Italians—in English—at the Economics School of the University of Florence in an anthropology economics class! Twenty lectures later, I am happy I chose to venture into the

“ I got to experience something special: learning in a foreign classroom and having passionate people around me I can call more than just classmates. In fact, they are now my friends. ”

unknown (literally, to the Florentine neighborhood of Novoli, which was two buses away until I got a bike and it became a beautiful 20 minute ride) because I got to experience something special: learning in a foreign classroom and having passionate people around me I can call more than just classmates. In fact, they are now my friends.

I struggled a bit to understand the concept of oral exams, Italian time (I didn’t get a syllabus until the third week), cultural anecdotes, and navigating a class designed for master’s level students while I still have a semester left in my undergraduate degree. Lost and confused, I was offered help by my classmates who opened up their friend circle to help me prepare for the different class structure and fill in things lost in translation. Together we persisted

This fall, Syracuse University in Florence began partnering with the department of Development Economics of the University of Florence, which opened courses taught in English to SUF students interested in studying alongside Italian peers. One of these advanced classes, “International Conflict Transformation,” was actually on SUF premises in the Villa Rossa. Five of our students took the class and got the chance to interact and discuss, economic issues with Europeans of their age both in the classroom and during breaks. Ruth Le was more adventurous and chose to take a course at the School of Economics and experience true Italian campus life. Along the way, she also learned more Italian than she expected to in a class taught in English. Read on for her reflections on this experience and how much she gained just by travelling a little farther away from the Villa Rossa.

through the long lectures, joked about the material and suffered through the exams.

I also got to take part in lively discussions on the costs of development and the condition of Italy. I remember in particular a conversation I had with a fellow student after hearing about a conflict in an Indian village over the building of a dam. We were expressing our discontent with the power of money that some institutions have and I asked her if she could change anything what it would be. She shared with me the same dissatisfaction with power and control here in Italy through the government shifts, and for the first time I understood this nation that I was studying in, and its true identity apart from the tourism. Her passion and discontent with the status quo allowed me to see her desire to see changes in the future through her studies and work. It was the first time I got to see the real place I was in, and see how it related to the social and political lives of its people.

My study abroad experience would not be the same without my Italian classmates and friends, who in addition to sharing their opinions of the local cuisine during *aperitivi* and dinner parties also taught me new words and shared their perspectives on the world.

A Home Away from Home

Living with
a Florentine

by Ann Giornelli



The author (right) with roommate Meaghan and host-mom Vanna.

On September 6, surrounded by a totally new city, unfamiliar faces and a foreign language, I moved into an apartment with a seventy-year-old Italian woman named Vanna whom I'd never met before. At first we didn't speak much, mostly because I knew exactly zero Italian. But during one of my first weekends in Florence, Vanna took me out for pizza. On the way home she pointed out Fiesole in the distance and spontaneously decided that we had to drive up the hill and see the lights of Florence from above. Vanna told me she still finds Florence breathtaking even though she has lived here for 70 years, and I realized that this semester I had the amazing chance to share Florence with a true native. Living with Vanna has defined my semester in Florence, giving me a taste for traditional

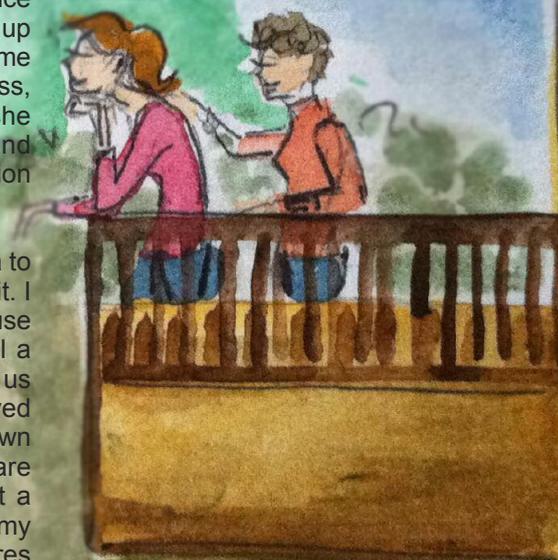
“Vanna told me she still finds Florence breathtaking even though she has lived here for 70 years, and I realized that this semester I had the amazing chance to share Florence with a true native.”

Tuscan cuisine (especially *pappa al pomodoro*), the incentive to work hard at learning Italian and, through Vanna's stories, an insight into the history of Florence after World War II, during the 1966 flood, and right up to today. Most importantly, this semester has given me a new Italian *nonna*, the kind who takes me to Mass, force-feeds me *porchetta* and *polpo* because she knows I'll like it once I try it, knits me ponchos and wakes up at seven a.m. to drive me to the train station when it's too cold to walk.

I couldn't wait to introduce my new Italian grandma to my American grandparents when they came to visit. I wanted to study in Florence in the first place because my grandparents' love of Italy has made me feel a special connection to this country. When the four of us had dinner together, my Gamma and Pop Pop loved using their minimal Italian to tell Vanna about their own connections to Italy—my grandfather's parents are from Sessa Aurunca and my grandmother spent a year in Rome as a girl. I loved seeing Vanna and my grandparents find common ground, sharing pictures of pets, cracking up at stories about eating eel and learning about each other's family histories. As I watched my grandparents and Vanna get to know one

another, Vanna turned to me with questions when she wanted to explain something and couldn't find the words in English. She told stories about me to my grandparents. The two of us made little inside jokes referencing our shared history this semester. During dinner with all of my grandparents, I grew even closer to my American grandparents by sharing my own experience in Italy with them, and I realized the strength of the bond that living together has created between Vanna and me.

Looking back on this dinner with my Italian and American grandparents, those two hours were like a miniature version of my experience of living with a host family. We had way too much food, and all of it was delicious. We spoke in a strange hodgepodge of Italian and English, and sometimes we misunderstood each other. We told stories and found connections in unexpected places. And most importantly, I felt like part of a family.



Saving Vernazza

Helping to Rebuild a Town

by Alison Joy

photos: Megan McNally



toured some of the damage while heading to the vineyard in Vernazza where we would be volunteering. As we walked, we saw the metal skeletons of battered cars, half-staircases leading to nowhere, the remains of what were once ancient stone houses and a bridge that had stood for a thousand years before completely collapsing in the storm. We worked diligently that morning, picking grapes from a badly damaged vineyard. The owner had been called in for surgery earlier than expected, leaving the ripe grapes on the vine, and we were more than happy to harvest



I sat, wedged tightly into the mass of students, listening to the Syracuse faculty members list off various extracurricular and volunteer opportunities. There were cooking classes, a soccer league, wine tastings, theater productions... It all sounded great, but then I heard the words Cinque Terre. This had long been on my list of must-see destinations, and Syracuse was offering a weekend service trip there for a mere fifty Euros. I signed up the next morning.

Now I, like many others, was not fully aware of just how bad a beating this area had taken the year before. On October 25, 2011, the coast of Liguria was hit by a crippling storm, and Cinque Terre, a series of five villages built into the seaside cliffs, was flooded with over a third of their average annual rainfall. Most of the towns were buried deep in mud and debris, houses were destroyed, cars were washed out to sea, bridges were obliterated and three people were killed in the wreckage. Since the storm, members of the town have been working diligently with the help of volunteer groups and UNESCO to rebuild and restore their homes. Our mission for the weekend was not just to travel and explore, but also to help the ongoing efforts to bring the villages back to life. With our guides, we

“ Despite all the hard labor, I felt refreshed. We had used our time to help a village in need. ”

them, plunking each bunch into bright red buckets. Afterwards, the owners gave us a tour of their beautiful historic winery and the opportunity to purchase a few bottles of their award-winning vintages.



The next morning, we headed up to the top of Vernazza, high above the center. With the rise of tourism, many residents had abandoned their long-tended family plots in favor of opening bars, restaurants, souvenir shops and galleries. The flood didn't exactly encourage peo-

ple to go back to the land and rebuild their hillside farms. However, several young Vernazza natives have formed *Comitato Zero*, a group that works to clear out the foliage choking the existing olive and grape trees, and to dig out the terraced stone walls that remain covered in soil. Machetes in hand, we helped the men to clear out a good portion of the weeds.

By the end of the weekend, despite all the hard labor and hiking, I felt refreshed. We had used our time to help a village in need – a village that has evolved over a thousand years. Despite the damage, Vernazza continues to be a resilient, beautiful relic that we would all do well to help preserve.

YouTube Watch the video by SUF student Megan McNally on YouTube



A Family Affair

Welcoming Relatives
for SUF Family Week

photo: Francesco Guazzelli

by **Elaine Ruffolo**

I learn a lot walking through the garden of the Villa Rossa every day on my way to my office in the Villino. Just observing the students in the garden, I learn about fashion trends; I get a glimpse of the hottest YouTube video; I overhear how the weekend went; I even get investment ideas (don't think for a minute after seeing all the students with iPads, iPhones, iEverything, that I didn't immediately buy stock in Apple). Every semester without exception, I notice our students giving their moms and dads them the "tour" of the Villa Rossa. Invariably I stop and introduce myself as the Fieldtrip Coordinator and have a short chat with the families. I always invite them on our fieldtrips and sometimes they come along. It's great when they do, because they're often more enthusiastic than the students; they're inevitably at the front of the group, raising their hands to ask questions and eager to learn. At the end, the parents almost always say the same thing: "We wish we could be in school and study abroad in Florence." It finally occurred to me that they could, even if only for a short time. Since many parents come over to Florence to visit their sons and daughters anyway, why not offer a structured program for them? I shared my idea with Mike Calo, then director at SUF, who agreed with me and backed up the project. That's how Family Week began.

We're now in our second year and I'm thrilled to report that our latest addition was a resounding success. With a record 43 participants, the enthusiasm of the students and their

families guarantees that SUF Family Week will be an on-going tradition for many semesters to come.

The families shared so many meaningful experiences, and the week was over before we knew it. Memorable highlights include reuniting with sons and daughters on Sunday evening for a lovely reception at the Villa Rossa; seeing where the students live and study; meeting friends and professors; and following in the day-to-day life of an American studying in Florence. The special events organized for the families included a tour through the Uffizi and a private visit to the Vasari Corridor with Professor Molly Bourne; a walk through the medieval streets of Florence (with me!); a private visit to the Baptistery with Prof. Alick McLean; climbing to the terraces of Florence Cathedral with TAs Claire and Emily; and visiting Michelangelo's David with fieldtrip lecturer Rocky Ruggiero.

A special thanks to Camille Crites, Michelle Tarnopolsky and Rosa Mannino for making this semester's Family Week such a success.



The author with families in Piazza della Repubblica.

photo: Rosa Mannino



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Here's what one of this semester's participants had to say:

I really appreciated that you didn't try to present a broad-brush "survey course" of 5 minutes at each of the major sites in Florence. Instead, you chose to focus in depth on a few representative locations with amazing faculty lecturers who treated us like intelligent, educated and thoughtful adults. This approach was so much more rewarding and enriching and memorable for me. If this is any indication of the quality of instruction that our children are getting, then I know they are lucky indeed.

- 1) and 2) Outside Florence Cathedral
- 3) and 4) Inside Florence Baptistery
- 5) Walking along the terraces of Florence Cathedral
- 6) Taking photos near the Ponte Vecchio
- 7) Outside Florence Cathedral
- 8) and 9) Wine tasting at Pozzo Divino

photos: Francesco Guazzelli

See more photos of Family Week on SUF Flickr page



6



5

The Palio, Panforte and a Patron Saint

A Visit to Siena

by Katherine Burkhuch

I originally heard about Siena at the age of 10 when I was assigned to write a paper about my patron saint: Catherine of Siena. That's when I learned Siena was an Italian town. But I never thought about it again until I was trying to choose a study abroad program. I decided on Florence, but resolved to pay a visit to Siena before I left Italy. Upon hearing that SUF had organized a trip there, I was determined not to miss the opportunity. When that day arrived, I already knew my expectations had been far surpassed as we began our ascent to the hilltop city of Siena. Its historical center is smaller than that of Florence, but what made Siena so great for me was its pride and tradition.

Outside the Palazzo Pubblico town hall is the main square, the Piazza del Campo. It is shaped like a half circle and is the location of the annual Palio, a centuries-old bareback horserace. Siena has traditionally been divided into 17 *contrade* or districts that compete with each other in the race. The *contrade* and the Palio were my favorite parts of Siennese tradition. Each *contrada* has a flag with its colors and symbol, usually an animal. I loved the sense of finding roots and being connected, not just picking a team. Walking through the city, you can see the flags of different *contrade* and people wearing the flag of this year's Palio winner, the Wave, signified by blue and white with a shell. I felt it only necessary to adopt a

contrada and chose the Istrice, or crested porcupine. Traditionally a *contrada* of smiths, the Istrice's white, black, red and blue flag features a porcupine; the motto is something along the lines of "I prick only for self-defense." I felt a connection and kept the flag.

My visit would not have been complete without a visit to the sanctuary of my patron saint. The path to said sanctuary was one of a traditional medieval town, i.e. winding and irregular. I enjoyed my visit to this sanctuary, unlike others I have visited in Italy. St. Catherine's is nondescript and serene. It is incredibly small but has many open terraces offering beautiful views of the city and country. The simplicity is balanced by strength and elegance, two qualities I attribute to St. Catherine.

Before leaving Siena, I absolutely had to try some *panforte!* This traditional Siennese sweet is like a chewy fruitcake covered in powdered sugar—Christmas in every bite—made with a mixture of spices like cardamom, cloves and cinnamon as well as orange peel.

A major part of why I enjoyed my visit was that I loved seeing the beauty and learning the history, but I also feel that

I gained a new appreciation for the world and its traditions. We live in a highly disposable and unappreciative society that seems to have forgotten the importance of the history and culture that make human beings

“ By visiting a place that has kept history alive in a continuous celebration of its traditions, Siena invoked in me a desire to keep my own traditions alive. ”

so unique. By visiting a place that has kept history alive in a continuous celebration of its traditions, Siena invoked in me a desire to keep my own traditions alive. Being in a place where "history" is still contemporary instills a healthy dose of pride, even for an outsider. I am glad that I had to write a paper on my patron saint 10 years ago, otherwise I would not have gone to Siena. Now I hope to return to witness the Palio live and maybe even stay a while in my adopted *contrada* of the Istrice.



The view from the Sanctuary of St. Catherine of Siena.

STUDENT TRAVEL GROUPS IN FLORENCE: A HELP OR A HINDRANCE?



Justin off Croatia's Dalmatian Coast

VS.
V E R S U S



Jesse in the Scottish Highlands

HELP JUSTIN ROBINSON

The whole idea of student travel companies abroad are a great thing. Despite the fact that some people say that these companies rip you off, promote themselves excessively and are downright contemptible, it is just not true. For most students, just managing to get to their host countries is a big feat. In the end, the majority of students aren't prepared for travelling on their own. Many students have a hard time just keeping up with their studies, let alone planning and organizing trips. By paying travel agencies for their services, students receive access to transportation, lodging, breakfast and, most importantly, an experienced guide; as opposed to having to spend countless hours searching the web for the best flight times, accommodations, activities, prices and planning an itinerary for their adventure. The amount of time it takes to plan travel excursions can be weeks or even months. In a student's world this is time they can't afford to waste while trying to maintain a solid GPA. These companies represent a perfect solution. They provide the fun while doing all of the hard work, leaving students time to focus on school and ultimately enjoy weekends or breaks. For some it can also be stressful to stay on top of all the planned activities, flights, trains,

“ Travel companies provide the fun while doing all of the hard work. ”

etc. In addition, many of the companies host events that allow students to blow off steam in a fun and safe environment; ultimately keeping them secure, happy and stress-free during their time abroad.

HINDRANCE JESSE NICHOLS

Before arriving on campus, I was contacted by members of a travel group, urging me to come out and get acquainted with the “locals.” As a young student eager to immerse myself in the culture I was excited for this opportunity. What I found instead were other Americans, in an American bar. I was offered a plethora of travel offers including dinner invitations, beer-pong nights and bar coupons. Every one of these activities centered on the same two things: alcohol and Americans. I could not fathom why students would want to come abroad to participate in the same sorts of activities they could do back home.

The guides on organized tours are often unhelpful and irresponsible. Brittany Rall, a sophomore at Syracuse University, during her trip to Barcelona, said the tour guides “were shot-gunning beers the entire night on the beach and did not assist anyone in getting home.” Another student, Kara McGrane, stated that her group had “nothing planned for [them] in Paris, and when you pay this much to go on a trip you expect them to provide some sort of [cultural] activity.” It seems the mission of travel group employees is for them to have fun, and for us to pay for it.

“ It seems the mission of travel group employees is for them to have fun, and for us to pay for it. ”

It's true college is a time to have fun, but when fun becomes a single activity such as drinking with friends, it offers little room to grow. If your idea of fun is interacting with the local population, discovering new activities and new ways of life, do not use travel groups. Some of the best fun I've had during my semester was through independent travel; couchsurfing.com is revolutionary in breaking down borders between cultures—borders that travel groups continually build up.

Unless you came abroad to do the same things you do at home but with a different background, avoid travel groups. Besides, the more you travel independently the more your planning and understanding will improve. It's a big world and we have the opportunity to explore it. Do not hand over this experience for convenience and the lousy guarantee of “fun.”

Working with Words

Translating Florentine Medical History

by **Laura Silla**



Giuseppe Moricci, *Testa di cadavere (Head of Cadaver)*, pencil drawing on paper dated March 13th, 1844 with a handwritten dedication to Ferdinando Zannetti.

One floor below the frenetic environment of diligent medical students perched at tables trying to remember the difference between Pacinian and Miessner's corpuscles at the *Biblioteca Biomedica* of the University of Florence at Careggi Hospital lie the quiet archives of the medical library. "You are most likely the first American student that has ever been in here. You should raise the American flag!" library director Laura Vannucci said as she led me downstairs. As Vannucci skillfully meandered through the stacks of heavy leather-bound tomes, she would occasionally stop, take a behemoth of a book off the shelf, and with her gloved hand carefully leaf through the thick, yellowed and handmade pages to show me the treasures inside. Within this rich and sprawling labyrinth of medical texts and manuscripts is a collection of invaluable antique medical diagrams, prints and incunabula. This

“ This internship gave me insight into just how difficult it is to truly and completely convey the subtle nuances of someone else's words into another language. ”

historic collection is composed of works ranging from handmade catalogs with watercolor illustrations (my favorite is Tommaso Maria Chellini's exquisitely painted index of mushrooms, *Nuovo Libretto di tutte le qualità dei Funghi* bound in 1699) to the thesis works of

some of the first women awarded medical degrees in 19th- and 20th-century Florence. The *Biblioteca Biomedica* has succeeded in cataloging most of the thousands of pieces that make up this collection. Due to improved technology, the medical library has also made many of these archives digitally available online for viewing.

My part in all of this, as an intern from SUF, was to translate the catalog for an exhibition held at the *Biblioteca Biomedica* from Italian into English to make the information more accessible for non-Italian speakers. Perhaps the most fascinating aspect of this collection is how, though the pieces are very miscellaneous and often unrelated, one can reconstruct a rather vibrant image of the medical community of 18th- and 19th-century Florence. The various documents, manuscripts and letters breathe life into the celebrated characters of the time. While trying to avoid the old Italian adage “*traduttore, traditore*” (which points to how translating inevitably distorts some of the original meaning of the text), this internship gave me insight into just how difficult it is to truly and completely convey the subtle nuances of someone else's words

into another language. However, with the help of my internship coordinator at SUF, Professor Sara Matthews-Grieco, I was able catch a glimpse into the world of these Florentines and try to make their invaluable contributions to medicine known to other English speakers.



Tommaso Maria Chellini, *Nuovo Libretto di tutte le qualità dei Funghi miniati al naturale e trovati e fatti da mè Tommaso Maria Chellini Cittadino Fiorentino 1699*, bound in cardboard, 1699.



Boat Tour on the Bosphorus Strait (photo by Stefania Talini).

Interdisciplinary in Istanbul:

A Study Trip to

Turkey

by **Kylie Daniels-Diehl**



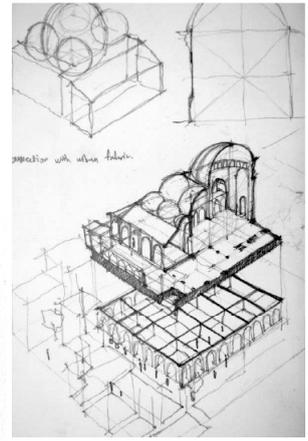
Hagia Sophia Mosque (photo by Hannah Nast).



Taking photos inside the Mosque (photo by Stefania Talini).



Final review at Bahcesehir University (photo by Stefania Talini).



A sketch by Pongpon Punyaramitdee.

Under the wing of SU architecture professor Elizabeth Kamell and SU Florence photography professor Stefania Talini, 16 undergraduate students spent two weeks this past summer studying the most important cultural and architectural sites in Istanbul, Turkey. The program was open to both architecture and photography students. The Turkish Coalition of America, who regularly awards scholarships to minorities for a semester at the SU Istanbul Center, helped fund the program and awarded grants to eight of the 16 participants.

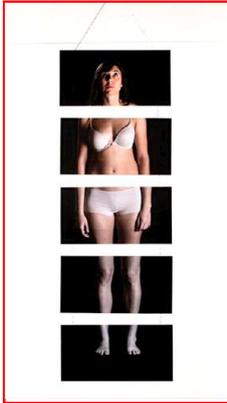
Through studying the awe-inspiring sites, students learned how to work with both representational methods through the daily practice of analytical drawing (what the camera does not capture) and photographic narrative (which cannot be produced through drawing). “The main idea of the program was to compare different ways to approach subject matter in architecture and photography,” Professor Talini explains. “The visual approach and construction is completely different for photography and architectural drawing.”

The photography students stepped into the shoes of the architecture students and vice versa. The former learned how to represent buildings through drawing and the skills required for this method; the latter learned what capturing an image means to photographers. But Talini believes the students gained much more than just work experience: “For students it is sometimes difficult to understand new cultures but it is important that they do. Students were able to learn and appreciate the culture and way of life while living and studying in Istanbul. They ended up very comfortable even though it was something completely different because they had to adapt.”

The experience was extremely rewarding for both students and faculty. Besides studying new techniques and improving individual skills, the group was able to enjoy and learn about the great city of Istanbul. As Talini notes, “the traditions and city itself was our favorite part. The old and ancient mixed with the new attributes and modern developments create an incredible atmosphere and skyline. The visual and cultural contrast of the city was amazing.”

The program concluded with a reception and critique at Bahcesehir University where Turkish architecture professors gave students input on their portfolios. The final reception also gave participating students and teachers the opportunity to say goodbye to the great city they had come to know and love. Would Talini do it again? “Absolutely, yes. Much was gained both academically and emotionally. It was a beautiful experience.”

“The traditions and city itself was our favorite part. The visual and cultural contrast of the city was amazing.”



ME and MYSELF I

In Dialogue with an Exhibition at the Strozzi in Florence



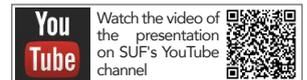
This fall SUF painting and photography students participated in an exciting project with the Center for Contemporary Culture Strozzi in Florence. The project, called "Me, Myself and I", involved art professors from six different study abroad programs and focused on developing artwork with their students that related to issues faced by artists of the Strozzi exhibition Francis Bacon and the Existential Condition in Contemporary Art. A select number of students were invited to present their work to the public at the Strozzi itself: Claire Pedulla, Alex Trimm, Megan McNally, Caroline Yopes, Lydia Mozzone and Jee-Min Hong.

The Strozzi is one of Tuscany's most cutting-edge contemporary art spaces. It produces thematic exhibitions that follow an interdisciplinary approach and the most up-to-date research on current trends in contemporary culture. The show in question, co-curated by Franziska Nori (Director of the CCC Strozzi) and Barbara Dawson (Director of the Dublin City Gallery The Hugh Lane), features work by five internationally renowned contemporary artists examining today's existential state of mind. Their works di-

alogue with paintings by Francis Bacon, which form the core of the show, and explore the kind of questions we ask ourselves in relation to our inner beings, our bodies and the outside world.

Professors Stefania Talini and Kirsten Stromberg collaborated and developed the project with their students from Advanced Photography and Special Topics: Intermediate and Advanced Painting. As Stromberg explains, "Frequently, American students come to study abroad and then take their work, reflections and inspiration back with them to the States, with little engagement in the Florentine community and with international artists. In this project, aligned very much with the SUF Studio Art Department's aims and intentions, not only did students face the challenge of learning how to develop their own thoughts and ideas in their artwork linked to an artistic heritage, they also learned how to publicly present their works sharing their insights with the artistic community at large and helping to bridge the cultural gap between so-called 'foreigners' and 'residents'."

"In this project, students learned how to publicly present their works sharing their insights with the artistic community at large and helping to bridge the cultural gap between so-called 'foreigners' and 'residents.'"



Studio Arts Program



The SUF studio art and architecture departments celebrated the end of the semester with the latest installment of their biannual exhibition and juried competition of student work. This year's show included over one hundred pieces in printmaking, photography, sculpture, painting, drawing, Renaissance painting techniques, silkscreen, metalsmithing and woven design, as well as an exciting group installation by architecture students in their building, all of which highlighted the breadth and depth of creative work by SUF students.

This exhibition is not only a unique opportunity for students to learn the important process of installing and exhibiting their works but also a chance for them to share, celebrate and communicate their thoughts and creative reflections with the larger Florentine community.

During each show, the SUF studio art department holds awards for "Best in Class," which are juried by a distinguished group of artists, curators and critics active in the Florentine and international communities. This year's jury consisted of Paola Bortolotti and Martino Margheri. Bortolotti is a renowned art critic and journalist-publicist who has collaborated with several art institutions like the Luigi Pecci Collection of Contemporary Art (Prato), the Accademia di Belle Arti (Florence) and the Museo Marino Marini (Florence). Margheri runs the department of education and mediation at the Center for Contemporary Culture Strozzi in Florence.



This years winners are:

- Advanced Drawing: **Madeleine Carrier** (Lafayette College)
- Intermediate Drawing: **Alicia Zyburt** (SU)
- Intro to Sculpture: **Erica Kierstead** (Harvard U.)
- Intermediate Sculpture: **Ariana Marie Priddle** (College of Wooster)
- Renaissance Painting Techniques: **Ashley Anne Merkel** (SU)
- Introductory Painting: **Elisabeth Grace Baker** (U. of Colorado)
- Special Topics: Intermediate Painting: **Caroline Yopes** (Barnard College)
- Special Topics: Advanced Painting: **Lydia Mozzone** (Skidmore College)
- Jewelry Making: **Caroline Wensel** (College of Wooster)
- Silkscreen: **Brianne Jones** (Santa Clara U.)
- Printmaking: **Emily Andrea Faison** (Sewanee, Univ. of the South)
- Beginning Digital Photography: **Joe Min Hong** (SU)
- Advanced Photography: **Clarie Rose Pedulla** (SU)
- Woven Design: **Tara Lacy** (Gettysburg College)



Student Art Show

Architecture

Program

Exhibition



Syracuse University School of Architecture Syracuse University in Florence

Florence Architecture Program Awards Fall 2012

The Raphael Award | Given to a student for overall excellence in **drawing, observation, and analysis.**

Fall 2012 Raphael Award: Emily Ruopp

The Palladio Award | Given to a student for overall excellence in architectural design, including process, concept, content, and product.

Fall 2012 Palladio Award: Jesse Ganes

The Michelangelo Award | Given to a student for overall combined excellence in the study of architecture. This is to include **distinction in design, drawing, and analysis,** and a committed engagement with the context of the Florence Program. This student's **creative and intellectual work** should effectively demonstrate the application of ideas observed and learned during their study in Florence.

Fall 2012 Michelangelo Award: Lauren Sloan

The Piranesi Award | Given to a student or students for exemplary immersion into the Florence program, **academically** and culturally, as evidenced through excellence in **design work, drawing, making, and research.** Winners of the **Piranesi Prize** will typically be students who exude an obvious excitement about the lessons learned and explorations encountered in the urban setting of Florence, in the design studio, and in the context of field studies travel.

Fall 2012 Piranesi Awards:

Alanna Rosenblatt
Betsy Daniel
Nathaniel Danciger
Roy Moriel
Kelsey DeVries



Lauren Sloan
Michelangelo Award



Emily Ruopp
Raphael Award



Jesse Ganes
Palladio Award



Alanna Rosenblatt
Piranesi Prize



Kelsey DeVries
Piranesi Prize



Betsy Daniel
Piranesi Prize



Nathaniel Danciger
Piranesi Prize



Roy Moriel
Piranesi Prize

Syracuse University in Florence Fall 2012 Architecture Program



Villa Giulia, November 2012

REMAKING MARCOVALDO

Bringing Calvino's Popular Character to the Stage

The title character of Italo Calvino's *Marcovaldo, ovvero Le stagioni in città* (Marcovaldo, or The Seasons in the City) is a "poor devil" who is exiled to a northern Italian city during Italy's economic boom of the 1950s and 1960s. Calvino created Marcovaldo to portray this crucial postwar transformation of Italian society, centering twenty short stories on his experiences in this new industrialized and consumer-driven environment. This semester, the story of Marcovaldo and his many relatives was the subject of Professor Eric Nicholson's theater workshop. Seeing as the book was also being read and discussed in Professor Francini's Italian literature course, her students Alison Joy, Taylor Hooks, Alexandra Lopez and Stephanie Sarno agreed to write the script for Prof. Nicholson's play. They helped bring 7 of the twenty stories to the stage where SUF student actors brought this famous Calvino character alive at the end-of-the-semester show. The words penned by Alison, Taylor, Alexandra and Stephanie evoked the spirit of the stories and this funny and melancholy "poor devil," who never seems to satiate his hunger or cease to look for nature amid a city of asphalt and cement. This unique interdisciplinary collaboration between literature and theater students not only reconstructed an important piece of Italian history but also resulted in a thoroughly entertaining performance.



“This unique collaboration between literature and theater students reconstructed an important piece of Italian history and resulted in a thoroughly entertaining performance.”



Scriptwriters Alexandra Lopez, Stephanie Sarno, Alison Joy and Taylor Hooks with Prof. Antonella Francini.



Matteo Duni



Duni published an essay on “I dubbi sulle streghe” in *I vincoli della natura. Magia e stregoneria nel Rinascimento*, edited by Germana Ernst and Guido Giglioli (Rome, Carocci, 2012). The essay surveys the longstanding debate over the reality of witchcraft that pitted skeptics against believers at the height of the Renaissance. This period witnessed not only the beginning of the witch-hunt, but also the objections of a rather vocal cohort of prominent philosophers, lawyers and physicians against the theologians and inquisitors who supported the prosecution of witches. These skeptics argued that witchcraft was physically impossible and that even self-confessed witches should not be punished as they were the victims of either mental disorders or the delusions of the devil. Duni is also currently co-organizing an international conference on Prescritto e proscritto. Religione e società nell’Italia moderna (secc. XVI-XIX) (“Prescribed and Proscribed: Religion and Society in Early Modern Italy”) to be held in September at the Università “Carlo Bo” in Urbino.

Carlotta Fonzi Kliemann



Fonzi Kliemann co-authored, with Ada Fonzi, the book *Abbasso i bulli* (Ponte alle Grazie), which was presented at the ibs.it bookstore in Florence and at La Feltrinelli in Rome, among other places. She collaborated with the Balkan Florence Express, November 26-29, as a member of the Feature Film Selection Committee, catalog contributor and round-table participant; and with the 34th Festival Internazionale di Cinema e Donne For Love or Money, Progetto Cinema e Scuola, Nov. 30. Fonzi Kliemann also participated in round tables (Quasi amici – quasi uguali, Biblioteca Comunale “Paolo Angelani,” Monterotondo, Rome, July 23; and Torino Film Festival Off, Nov. 26) as well as in the workshop Doma il bullo, Comitato Regionale per le Comunicazioni, Regione Lombardia, Milan, Nov. 8.

Swietlan (Nick) Kraczyna



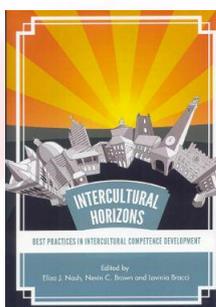
Last summer Swietlan (Nick) Kraczyna held an unusual exhibition of 30 gouache paintings and multi-plate color etchings in Barga (a beautiful hill town north of Lucca). The pieces were based on the lyrics of a song (Coming Up Easy) composed and sung by the young Scottish rock/pop star Paolo Nutini. The exhibition was reviewed in the English-language monthly magazine “Grapevine.” Nutini, who performed at the Pistoia Blues Festival in July, came to view the exhibition.

Sara Matthews-Grieco



In November Matthews-Grieco participated in a workshop seminar Alimentación, Arte y Sexualidad en el Renacimiento at the University of Antiochia (Medellin, Colombia) with two work-in-progress presentations. The first focused on material culture, procreation theory and domestic art in Renaissance Italy, while the second examined 17th-century satirical prints by the Picart workshop in Paris that denounce cuckoldry, impotence and conjugal discord. This event was part of an ongoing series sponsored by Gregorio Saldarriaga Escobar, Director of the University’s Grupo de investigación Historia Social, with the objective of bringing scholars from other continents to present their research.

Sasha Perugini



Perugini co-wrote a paper with Sarah Barker called “Human Resources Management in International Higher Education Settings,” published in *Intercultural Horizons: Best Practices in Intercultural Competence Development* (Cambridge Scholars Press). She presented her research on international education at two conferences in the fall: Intercultural Strategies in Civic Engagement in New York City in October; and Ireland International Conference on Education in Dublin in November. The latter paper was published in the conference proceedings. Finally, a presentation she prepared with Amy Kleine on “Student’s Health & Wellness Data Recording in Student Abroad Programs” was nominated for selection for the national NAFSA conference in 2013.

Antonella Francini



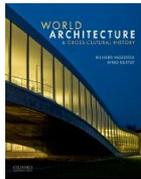
Antonella Francini gave a talk at the three-day international conference *Vespucchi, Firenze e le Americhe* organized by the University of Florence to celebrate the "Anno Vespucciano". In her paper, entitled "Verso Firenze. Cartografie culturali di scrittori e artisti americani fra Ottocento e Novecento," Francini retraced some major cultural roads to Florence that American poets and painters have taken since the beginning of the 19th century. Working with archive material, travel writing and letters, she highlighted the role of Dante and the Old Masters in this literary exodus. The original appropriation of Italian cultural icons by the U.S. pop culture was also included in her map of this cultural exchange, to which the songwriter Patti Smith has recently added a personal version of Vespucci's journey to the New World. In November, Francini also published the article "Mina Loy. Un amore mancato 'alle luci dell'Arno'" in *Una sconfitta infatuazione. Firenze e la Toscana nelle metamorfosi della cultura anglo-americana: 1861-1915* edited by Serena Cenni and Francesca Di Blasio (Regione Toscana Editions), thus continuing her critical study of Loy's work begun some years ago.

Amy Kleine



In November Amy Kleine presented a session on "Student's Health & Wellness Data Recording in Student Abroad Programs" at the Region X NAFSA Conference in Niagara Falls. The presentation, coauthored with Sasha Perugini, shows the data of SUF students using Health and Wellness services from the past ten years and suggests best practices for prevention and management of student crises.

Richard Ingersoll



Ingersoll's book *World Architecture: a Cross-Cultural History* was published by Oxford University Press in early December, after six years of toil, 1000 pages, a cast of thousands and many thanks to colleagues at SUF.



From left: Alyssa Di Rienzo, Loredana Tarini and Kerry Kennedy.

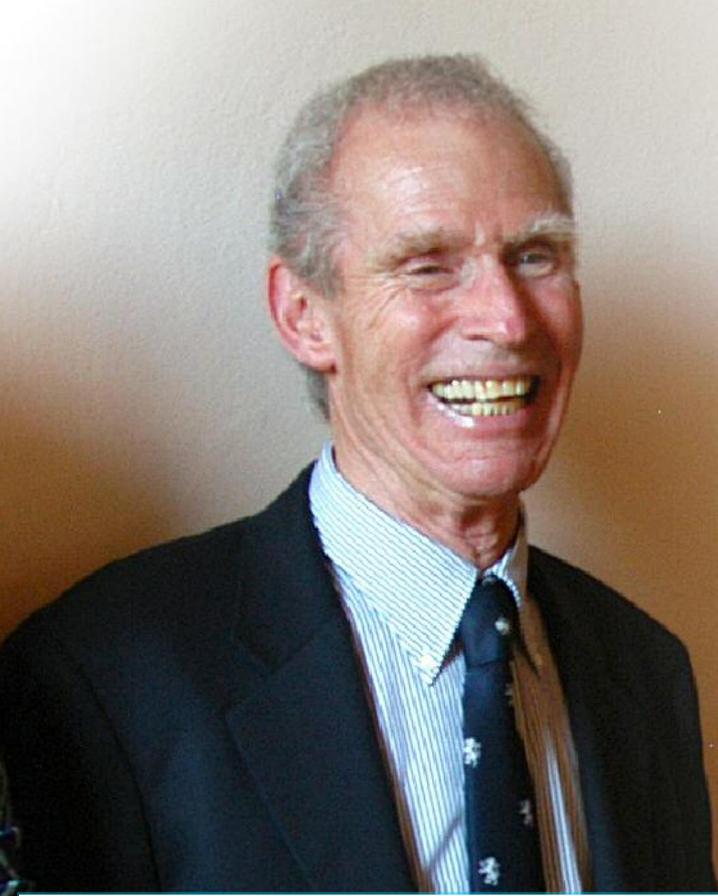
An Interview
with
**Kerry
Kennedy**

In November human rights activist Kerry Kennedy and classical conductor Zubin Mehta gave a press conference at Florence's Nuovo Teatro dell'Opera regarding a charity initiative sponsored by "Il Maggio Musicale" and the Kennedy Center for Justice and Human Rights in Florence. Students in the SUF Italian Department were given the opportunity to interview Ms. Kennedy about the Center's new educational program.



From left: Francesca Colombo, Zubin Mehta, Kerry Kennedy and Harry Benson.

photo: Francesco Guazzelli



A Tribute to Rab Hatfield

This year SUF Professor Rab Hatfield retired from a truly illustrious career. Kellin and Sean Nelson collected these tributes from his former graduate students.

When our on-campus students give their Symposium papers they will be following in the footsteps of 25 years of graduate students in Florence whom Rab taught to speak precisely, elegantly and convincingly. He paid attention to every word and every slide, ensuring that years later our alums and their students always present some of the very best and beautiful papers at national and international conferences. On a personal level, I, too, am greatly indebted to his teaching and mentoring. Forty years ago I sat in the Villa Rossa taking my first Renaissance art history class with Rab. He informed, he inspired and he encouraged me and countless other students to delve deep into history, culture, politics and so much more. His field trips were legendary. And now, so is he. Many thanks, Rab, and very, very best wishes.

Gary Radke, Director of the Florence Art History Graduate Program, Syracuse University

After 46 years of teaching, few professors have done so much for so many generations as Professor Rab Hatfield. Of the many lessons he instilled in his students, one stands out: when looking for proof, go to the docs. This is why we decided that in order to tell his story, no document would do more justice than first-hand

accounts from his own students. This collection of thoughts is one small attempt to thank him for the gifts he has given so many. Rab, thank you for continually guiding us into the new and pushing us to make sense of it.

**Sean Nelson, FIA Symposium 2007
Kellin Nelson, FIA Symposium 2008**

“

Rab taught me how to think critically, look at works of art from a social standpoint, distill information to pertinent points and make art come alive for students.

”



SUF director Sasha Perugini welcomes everyone to Rab Hatfield's retirement party in June (From left: Sasha Perugini, Mike Calo, Rab Hatfield and Molly Bourne).

*Professor Hatfield taught me a love for documents and the need for patience when learning to read them in the Archivio di Stato. I constantly refer to his book *The Wealth of Michelangelo* (which stays on my desk, next to the *Chicago Manual of Style*), for insights into the sculptor and sixteenth-century Florence.*

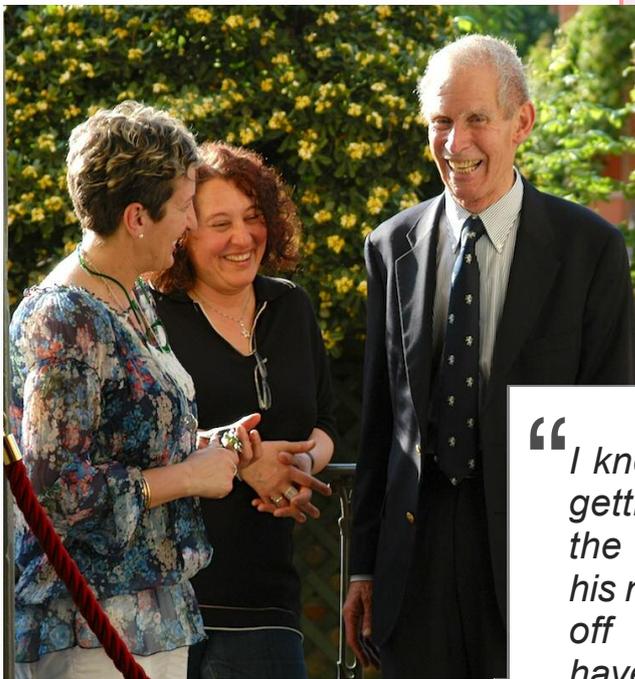
Meghan Callahan, FIA Symposium 1998



From left: Rab Hatfield, Jennifer Cook and Mary Ann Calo.

I'll never forget spending time reading ancient books in the Florentine archives with Prof. Hatfield - one of the highlights of my year as an FIA grad in Florence. Subsequent years of serving as his TA further enriched my experience in studying and teaching Italian Renaissance art history. Seventeen years later I'm still here in Florence using that priceless knowledge on a daily basis!

Jennifer Cowden, FIA Symposium 1996



From left: Rossana Degli Innocenti, Roberta Mugelli and Rab Hatfield.

Rab has a way of talking that's both comical and profound. You know, when he calls Michelangelo "Mike" he's not only being cute, and when he pronounces Italian words with a straight American accent (like "Piddy Palace") it's no mistake. I once heard him say to a class of undergrads, "Antonio del Pollaiuolo, that's a tough name. Just call him Anthony of the Chicken Seller. That's what the name means anyway." The remark was funny but it wasn't a joke—it was part of the lesson, pointing to a serious principle: "We don't care about terminology," Rab told the kids, "but we do care about real knowledge." It seems strange, but of all the things I heard Rab say the one that sticks with me most is when a student asked him a question and he responded, "I don't know—but I sure wish I did." Rab shows you that

“I knew my thesis was getting somewhere the day he wrote on his note-card, “You are off and running!” I haven't stopped since.”

things actually get more interesting as you become more aware of what you don't know. That's a tough process, but it's crucial, not only for getting things right but for tapping into that wellspring of curiosity from which Rab drew endlessly.

The amazing thing is how this intellectual voyage is carried out amidst the pleasures of Italy. You're studying in Florence, so you're on cloud nine, but at the same time you're with this professor who's teaching you to get down to the nuts and bolts of your thinking in a way unlike anything you've done before. It's the kind of experience that could change your consciousness, and that you'll never forget.

To me Rab Hatfield is an awesome figure—a legend. And I know that's true for a lot of other people too.

**Tom DePasquale,
FIA Symposium 2008**

When I began thinking about Professor Hatfield, thoughts of paperlets, provas and presentations filled my mind. The value of the economy of words (something I have yet to master), the importance of practical logic in research, the sheer terror preceding a presentation and the indescribable adulation following a presentation well done... All of my initial thoughts went to my time with Professor Hatfield as professor.

But then a funny thing happened. I realized that those lessons, while essential, are not the most important ones he taught me.

In the end what has meant the most since my time at SUF was Professor Hatfield the person. Professor Hatfield's unquestionable devotion to teaching and his undeniable ability to disarm by his rather surprising sensitivity provides a model for all of us on how to live life—like really live life—as stewards of mankind's artistic heritage. He taught me that there is no shame in crying at a beautiful work of art or being left dumbfounded in the presence of masterful architecture, at the perfection of Piero's compositions or Brunelleschi's proportions. I learned the merit of showing students that being a teacher is indelibly linked to being human since in the end it is our own humanity that imbues the visual world with that extraordinary element which elevates art in our minds and our souls, inspiring passion for art and education.

And so on behalf of every student I have taught or will teach someday, thank you, Professor Hatfield.

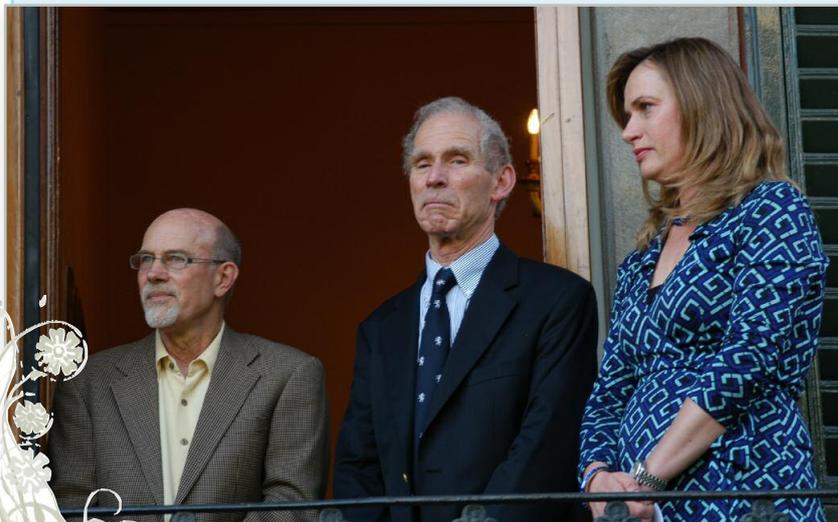
Sarah Tangeman, FIA Symposium 2008



Mike Calo presents Rab Hatfield with a painting by Marco Fallani (far right).

Dr. Hatfield once told my cohort "Well if you don't know, figure it out!" Standing in the cloisters of San Marco, we looked around desperately for an answer, with no books or library to retreat to for an answer. Dr. Hatfield taught me how to use and interpret texts, how to glean information from original documents, how to lecture in a way that engages and educates students, and how to write concisely and cogently. But above all, he taught me to figure it out! To ask questions, consider both the art and the documents, and use all tools, including the unorthodox, at my disposal to solve problems. My research has benefited from Dr. Hatfield's guidance, but so too has my engagement with the world around me.

Stephanie Kaplan, FIA Symposium 2008



From left: Mike Calo, Rab Hatfield, Sasha Perugini.

If it was not for Professor Hatfield, the time spent in the open classroom that is the city of Florence for any graduate student would not have the value it has for me today. With his unique lectures, mixed with simple but thought-provoking questions, everything somehow acquired a new dimension and because of it, the way I look or approach works of art changed forever.

The most valuable advice, though, that I got to pack in the 'what I learnt in the grad school suitcase' is to always question scholarly essays and publications. As a young grad student, I would trust "everything in print" until one day Professor Hatfield told me "Paola, if something is in print, it doesn't mean anything. They are ideas that people just like you and I have put out there! Think, question and find proof for yourself."

I knew my thesis was getting somewhere the day he wrote on his note-card, "You are off and running!" I haven't stopped since.

Paola Vojnovic, FIA Symposium 2006

Rab Hatfield is more than an incomparable scholar. He is an exceptional motivator who inspired and encouraged me (and surely countless others) to be and do better than what I thought possible. As a gifted storyteller, he brought the history of art alive in the most real and compelling way. Florence, the Renaissance and art history will forever be a part of my personal and professional life because of his powerful influence.

Carrie Ann Mugridge, FIA Symposium 2006

“He taught me there is no shame in crying at a beautiful work of art or being left dumbfounded in the presence of masterful architecture, at the perfection of Piero's compositions or Brunelleschi's proportions.”

I'm very lucky to have had Professor Hatfield as my professor when I was both a graduate student and a teaching assistant. I learned so much from him as a grad: he taught me to be constantly asking questions and searching for new things, even if it's a piece of art that I've looked at many times. Also, while I was his TA, I ate quite well! He always knew exactly where to take us for the good food...I still crave those flaky cresce sitting outside on that Urbino hill.

Shannon Gilmore, FIA Symposium 2009

Rab Hatfield was not only a great influence on me as a graduate student, but he ended up convincing me to follow a career in art history. I was at a crossroads in my life trying to decide whether to return to the US and

go to law school or to stay in Florence and teach art history. Rab suggested that I would be a great lawyer. I got that, "I'll show him" rage and his sage advice lead me to a successful career in art history in Florence.

Most importantly, Rab taught me how to think critically, look at works of art from a social standpoint, distill information to pertinent points and make art come alive for students. As Rab poetically phrased it, "the proof is in the pudding"-words to live by.

Elaine Ruffolo, FIA Symposium 1986

Rab taught me many things, including things about Michelangelo's assistants and bank ledgers, old Italian vocabulary words and the best restaurant in Paris! Although I don't directly work with objets d'art in my present career in international education, I carry with me Rab's words of wisdom, his passion for life-long learning, his dedication to his research and students and his sometimes quirky ways of thinking outside other people's boxes more than 15 years after participating in the FIA graduate program. I will forever remember northward-bound Italian picnics and return-trip meals with baguette and Beaujolais!

Karen Wardzala, FIA Symposium 1996

Professor Hatfield was the moving force at the Villa Rossa when I was a graduate student there. Despite his gruff nature, he was always willing to assist us, point us in the right direction, and take his instruction beyond the norm. I cherish my time at the Villa Rossa and especially my class with Prof Hatfield. He was also the one to point out to me that my Symposium topic, Chariot Races in the Piazza Santa Maria Novella, did have merit. So, thank you Professor Hatfield, you will always be one of my Top Ten.

Kathleen Swaydan, FIA Symposium 2003



Rab's former grad students present him with best wishes written on his famous note cards. (From left: Sasha Perugini, Rab Hatfield, Elaine Ruffolo, Molly Bourne and Mary Ann Calo).

I appreciate Professor Hatfield so much for his scholarship, unwavering standards, dedication to students-- and sense of humor. Perhaps most memorably, he imparted to me - through primary documents and a down-to-earth, no frills sort of approach to art history - an understanding that the people we were reading about were very real and very human. It sounds cliché, but Florentine history came alive for me in a way that it hadn't before. I hope to pass on some of his love for the past and attention to historical accuracy on to my own students.

Mary Delmastro, FIA Symposium 2008

Outstanding Student Awards Ceremony



photo: Francesco Guazzelli

Coluccio Salutati Essayists

Jesse Nichols - SU
Genevieve Payne - SU
Kaitlyn Hobson - SU
Laura Silla - Bryn Mawr

Outstanding Interns

Lauren Ward - S.U.
Christina Reid - S.U.
Taylor Hooks - Cornell U.

Outstanding Volunteers

Victoria Amoroso - S.U.
Shabnam Ferdowski - U.S.C.
Melissa Gattuso - S.U.

Outstanding *Lettori per un Giorno*

Andrew Winslow - Oberlin College

Outstanding Option II/III Students

Celia Rettenmaier - USC

Special Award: Direct Placement at the University of Florence

Ruth Le - USC

Special Award: "Diario di Bordo"

Celia Rettenmaier - USC
Lauren Silla - Bryn Mawr



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