

Villa Rossa Voice

Number 25 | fall 2011

photo by Mason Rubin

REFLECTIONS

Living Italy

La Fiorentina

Italian Language

Crosswords:
Conversation Exchange
with Italian Students

Discovery Florence

Firenze Today,
Tomorrow the World
















Architecture Symposium

New Generations:
Recoding Vancouver and
Barcelona








Volunteer Prog.

Chalk4Peace

Contents

	La Fiorentina by Kathleen Baldassarre (Syracuse University)	4
	Crosswords: Conversation Exchange with Italian Students by Kathleen Baldassarre (Syracuse University)	6
	Artigiani Fiorentini Italian Department Site Visits	8
	More Than Just Bread, Wine and Olive Oil by Marissa Donovan (Syracuse University)	10
	It All Started with Artichokes: A Host Family Experience by Marissa Donovan (Syracuse University)	11
	Firenze Today, Tomorrow the World by Ivan Zhivkov and Ruby Ayala (Syracuse University)	12
	New Generations: Recoding Vancouver and Barcelona by Elvira Ibragimova (Syracuse University)	13
	Santa Croce Goes Digital by Kayte Norman (Syracuse University)	14
	Option II Program: The World in a Classroom by Kaytie-Lynn Norman (Syracuse University)	15
	Chalk4Peace by Jessica Dysart (Syracuse University)	16
	Chianti: A Lesson in Italian Culture by Mason Rubin (University of Colorado, Boulder)	18
	A Whole New World by Brianna Silvestri (Syracuse University)	19
	Rome via the Arts by Mason Rubin (University of Colorado, Boulder)	20
	Talented and Together by Valentina Palladino (Syracuse University)	22
	Lucca Photo Festival 2011 By Shelby Hilt (Syracuse University)	24

Contents

	I Giullari di Syracuse: Back to the Futuristi (Acting Workshop, Fall 2011)	25
	Studio Art Faculty Show by Jennifer Morales (Amherst College)	26
	Studio Art Students Show	28
	SU Florence Outstanding Students	31
	Faculty Watch	32
	Remembering Carol by Lara Roney	34
	Poesia Italiana by Larissa Polidori and Tatiana Brito	34

Letter from the Director

Dear Students,

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

By participating in one of the many programs or activities offered at SUF- be it volunteering with special needs children and adults, interning with a Franciscan basilica or attending a Fiorentina soccer game - students have the opportunity to live Florence fully, not as mere visitors, but as members of a thriving international community.

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

Sasha Perugini
Director
Syracuse University in Florence



by Kathleen Baldassarre

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

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

Typical of any endeavor in Italy, we had to ask someone where to go and were kindly pointed in the right direction. Once inside the stadium I was amazed at its vast cement interior. It did not feel like a soccer stadium, but reminded more of

the civic center I lived near in the U.S. that hosted assorted singers, basketball games and traveling shows.

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

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

Firenze scored two goals against Catania in the first half. Unfortunately, Catania also made two goals as the clock was nearing the end of the second half. I'm no sports fanatic, but you wouldn't have to be to understand that this was a grave situation. The feeling of hope slipped away from the atmosphere during the short overtime until the game ended in a tie. People threw cups in the direction of the field, and I spotted children crying as the crowd emptied out sullenly and silent. I, however, felt elated. I had just experienced my first Florentine soccer game.

La Fiorentina

Conversation Exchange
with Italian Students

		W		
C	R	O	S	S
		R		
		D		
		S		

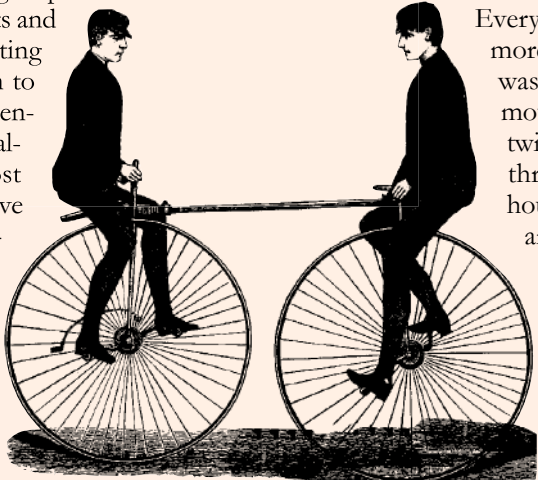


by Kathleen Baldassarre

“Mi chiamo Kathleen,” I said to the group of teenage girls who were staring at me with fascination. I knew how foreign my name must sound to the Italian students from Tuscany; “K” isn’t even in the Italian alphabet.

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

“But you have only been here for two or three months, it is normal,” one of the girls said with the endearing accent that I’ve grown so used to hearing.



The encouragement coming from students three years younger than us felt strangely reassuring. They were interested in what we thought of Italy. What was our favorite city? How did we like Florence? What was our favorite food? We learned a lot about each other and it was easy to find things to talk about.

“My favorite animal is a lee-o-pard,” one of the quieter girls said shyly.

It took us a second. “Oh, a leopard!”
Everyone giggled. I wanted to know more about their life in Italy, what it was like to grow up in such a famously beautiful place. One girl had twin brothers. Another student had three dogs. They traveled two hours to come here and talk to us and would be returning to Livorno that evening by train. Our class was only a couple of hours long and when our time was coming to an end I suddenly felt so many questions bubbling up and hastily tried to translate them into Italian. As we stood up to leave, a spider crawled across the table

we had been sitting around in the garden. The girl on my right recoiled and her friend sighed as she scooped the helpless arachnid away. I laughed as her friend rolled her eyes. I don’t think we’re so different from each other after all.





photos by Rachel Platner



On this page:
Above: Casa Torre Lanfredini, exterior and interior and Sig. Bruschi speaking about medieval Florentine life
Right: Laboratorio Lastrucci: mosaics
Below: Cecchi Metalli: metalsmithing

photo by Elizabeth Pastor



Artigiani Fiorentini

Italian Language & Culture Site Visits



photos by Kelly Cave



photos by Jordan Brazo



photos by Dana Lindsay



On this page:
Top: Ippogrifo Stampe d' Arte
Left and below: Laboratorio Mecocci:
Woodcarving and Restoration



Bread

More than just Wine and Olive Oil

by Marissa Donovan

For those of you who love chicken parmigiano, spaghetti and meatballs, shrimp scampi, and fettuccine Alfredo, Italy might not be the place for you. These foods are all commonly mistaken as “authentic” Italian food but are actually American-Italian foods and not served in any of the restaurants here in Florence. So what exactly *do* Italians typically eat?

The traditional diet of those in Italy and other parts of Europe can be encompassed in the term “the Mediterranean diet.” The Mediterranean diet is more of a lifestyle than an actual diet; it involves specific foods but also family mealtime and cultural activities. When the Mediterranean diet was first introduced in America, it was thought of as “heaven on earth” because you could have your cake and eat it too. This lifestyle has been so widely renowned because of its immense health benefits that also allow you to enjoy food.

This semester, I am taking a class called “The Mediterranean Diet,” which teaches students all about the eating patterns in the Mediterranean. During the semester, we have participated in a wide variety of tastings, cooking workshops, and fieldtrips that allow for interactive and enjoyable learning.

One Friday we took a class trip to Chianti to tour a winery. After learning about the process of making wine, we did a wine tasting, keeping in mind what we had learned about wine in class. Next we got to sample some authentic Mediterranean cuisine made at the restaurant owned by the winery. Our menu included seasoned and baked ricotta cheese, celery dumplings and goat ragout, duck meatloaf and a lemon almond mousse tart.

Another day, we cooked a traditional Mediterranean meal with the assistance of two professional chefs. We made a variety of different dishes including baba ghanouj, tzaziki, taboule, hummus, tajine di pollo and crème brulee. The chefs taught us not only how to prepare these dishes, but how to eat and enjoy them.

Recently we went as a class to eat at a kosher Jewish restaurant called Ruth’s. While we ate a typical Jewish Mediterranean meal, the owner talked about the various Jewish dietary laws and how to keep kosher.

Our assignments also allowed us to fully immerse ourselves into Italy’s food culture. One such assignment involved visiting either the Central Market or the Sant’Ambrogio Market—both of which I highly recommend visiting. These markets provide you with a great experience as well as insight into the Italian ways of purchasing, preparing and enjoying food.

Through studying in Italy and taking this class, I have discovered that the Mediterranean diet is not only about eating healthy, but also about enjoying life.



BABA GHANOUJ

Serves: 5

Ingredients:

2 eggplants

Juice of 1 lemon- to taste

1 ripe tomato, cubed

4 Tbsp low fat yogurt

2 Tbsp tahini

2 garlic cloves, chopped

2 Tbsp chopped fresh parsley-to taste

4 Tbsp Extra virgin olive oil

Salt and pepper to taste

1. Preheat oven to maximum heat (around 400 Fahrenheit). Roast eggplants whole on baking tray for 20-30 minutes until tender inside, skin may be burnt.

2. Remove eggplant flesh from skin and puree with garlic in a blender or food processor. Add the remaining ingredients and stir together. Can be served warm or cold.

My Host Family Experience

It all started with...

artichokes

by Marissa Donovan

I remember the moment vividly, when my host mom asked me if I’d ever had artichokes.

“Of course I’ve had artichokes,” I said, not knowing that what I was used to eating are actually only the artichoke hearts. As you can imagine, I was quite confused when she put an entire artichoke on my plate. I started to cut it with a fork and knife and my host sister burst out laughing. My host mom walked over to me and exclaimed “Marissa, non mangiare questo!” as she pulled off one of the leaves with her hand.

So I took the leaf and put it in my mouth and began to chew, and my host sister laughed even harder. My host mom held out a napkin and I spit out the leaf. At this point I think she realized that I had no idea what I was doing. Apparently, you are supposed to take off one leaf at a time, dip it in oil and salt and then using your teeth, scrap off the tender part, eat it and discard the rest. When you get to the heart the whole thing is soft enough to eat. After getting the hang of this, I found the artichokes to actually be very tasty! It’s moments like these that make me realize I made the right choice when choosing a home stay.

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

Italian customs, but this is nearly impossible to do when living with a host family.

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

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

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

It is so amazing to have my Italian family to come home to every night; it provides immense comfort especially in a place where almost everything else is unfamiliar.

Photo: Aroid

Today Firenze Tomorrow the World



by Ivan Zhivkov

My bags were ready and I was dressed. The final months of high school and summer had passed and a new chapter was about to begin. I was to enter the world of college. However, I would not enter it in the traditional way. I would not have to pack the car and, along with my family, drive off to a grand campus with nicely mowed lawns and historical looking buildings. I would do it my way.

I was about to embark on my first semester of college—not just any semester, but a semester abroad. I was heading to Firenze, Italia, the Renaissance capital of the world and I couldn't be more excited. I was just a freshman in college but I felt like so much more than that. I was my own man. I chose to study abroad for my first semester. I have always liked traveling and learning about different cultures and this was my chance to do so.

At the airport I met the students that I would be studying with. Some were from the

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

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

SYRACUSE
ARCHITECTURE

New Generations: Re-Coding Vancouver and Barcelona Nuove Generazioni: Ricodificando Vancouver e Barcelona

Florence November 16 2011 at 6:30 Firenze 16 novembre 2011 alle 18.30
Syracuse University in Florence, Villa Rossa, Piazza Savonarola 15

Speakers Relatori
Jorge Perea Blue Barcelona + Professor of Urban Design at ETSAB and University of Chicago Barcelona, Catalonia
Trevor Boddy Urban Designer, Author, Critic, Curator Vancouver, British Columbia

Round Table Tavola rotonda
Chair Lawrence Davis, Coordinator, School of Architecture, Syracuse University in Florence



by Elvira Ibragimova

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

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

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

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

regeneration? Could Detroit or Syracuse be "Vancouverized"?

Boddy's answer was simple – "No, the model does not translate to low growth, low income cities." Vancouver is partly successful thanks to its public policy of allowing developers to build without a vertical limit in exchange for providing ample public amenities. In a city that is already a coveted place to live, this is a small price to pay for a developer. At this point in time which developer is willing to shell out billions for a project in Detroit or Syracuse? The fact is that Vancouver's model was not a response to a struggle or crisis. It is simply a self-perpetuating growth. You could say the same for Barcelona – the 22@ project was successful because the city is successful and will always be a major destination for millions of people from around the world. These projects are not "solutions" because there was no "problem."

So how can we take the lessons we learn from an old, successful city and apply them back home? This transfer of globalized knowledge is a challenge for any student studying abroad; more specifically it is a great challenge for architecture students who in a year or so will be working within a shaky economy and a field more and more dominated by globalization. No, we cannot Vancouverize Detroit, or hold the Olympics in Syracuse—but there are hundreds of students returning each year, full of new ideas learned from old European cities that have held up for centuries upon centuries. Perhaps between these ideal models of success and our ever questioning rustbelt cities back home lies a hybridity of a solution that one of us is forming at the back of our minds today.

Santa Croce Goes Digital



An SUF intern
launches the church's
first blog

by Kaytie Norman

Before I came to Florence, I imagined a lot of things. I imagined ridiculously good food, piles of gelato, beautiful scenery, and really getting to know the locals. Something I certainly did not dream about was getting an internship—why would I want any more academic work than necessary taking up my time while I was in Florence? However, this being my last semester of school, my resume was dying for more credentials before I'm finally thrown into the real world, and so I sucked it up and applied for an internship.

And I'm so glad I did.

The great thing about internships, aside from looking good on a job application, is that if you get one in the right field, they're actually a very enjoyable way to spend your time. On top of that, having an internship in a foreign country makes it even more incredible, because now your interests are being combined with becoming a part of a whole new culture. I experienced this by helping to launch a student blog about the Basilica di Santa Croce. This was a completely new project created by Paola Vojnovic, a former Syracuse graduate student and advisor for my internship.

My internship has been different from most in that I make my own hours, visiting the basilica and doing research as I choose to write articles for the blog. I was pretty free to write about whatever aspect I wanted in Santa Croce. I ended up writing about the School of Leather in the Franciscan monastery attached to Santa Croce, Five Things to See in Santa Croce, and literary connections to Santa Croce. I truly enjoyed spending a lot of time in the basilica. I feel like I got to know and be a part of a place that so many students simply walk past. The Santa Croce neighborhood is a very

popular area, especially for students, but I doubt that many actually venture inside the church itself, which is a shame. If it hadn't been for my internship I would probably have never known that for a limited time it's possible to get up close and personal with Agnolo Gaddi's recently restored fresco cycle in the main altar. The church has decided to leave up the scaffolding for a few months to let the general public see Gaddi's work up close. I think this hour was my favorite part of my entire internship, because I got to see things that relatively few people ever will. My favorite moment in the tour was seeing a three-inch tall self-portrait that Gaddi painted 75 feet above ground. No one knows exactly why he did it—it was likely a personal signature or even a joke. All I know is that people haven't seen it for hundreds of years, but I did.

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

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

blog: Santacroceinflorence.wordpress.it

The World in a Classroom



by Kaytie Norman

Whenever I tell people I'm in the Option II program, I'm met with one of two responses—utter confusion or pity. People either have no idea what this program is, or those who do know are terrified at the thought of getting up early every day and going to class on Fridays.

Every morning at 8:45, I find myself on the other side of Piazza Savonarola, across from the Villa Rossa, at the University of Florence's Centro per Stranieri (Center for Foreigners). The early mornings are difficult, yet the coffee machine in the break room quickly became my favorite machine in Italy. The classes are rigorous and challenging, but certainly not unmanageable. The medium-level course focuses primarily on grammar and speaking skills, while the advanced course is based on upper level reading and writing in Italian. The demanding schedule is compensated by special activities organized for the group by Option II & III Program Coordinator Professor

Francini, such as a wine tasting and cooking lessons.

Classes are conducted completely in Italian—the only language common to all students at the Centro. This is one of the most interesting aspects of the Centro: I'm learning next to people from all over the world, including Korea, Spain, the Netherlands and Thailand.

Perhaps my favorite classmate is Suphawan, a middle-aged nun from Thailand. She is an incredibly sweet woman, and our attempts to explain American culture to her are often met with confused looks—you try explaining what a soap opera is to a nun who never watches television! However, she is unfailingly kind, and has a penchant for leaving us candy during class breaks, which immediately made her one of my favorite people.

Overall, I'm glad I chose to challenge myself with the Option II program. The learning experience has been well worth the early mornings and extensive grammar lessons.



photo by Clio Castruccio



by Jessica Dysart

Doves. Peace signs. The sun. These are the images drawn on the ground in bright yellows, pinks and purples. The stone path constantly traipsed by students to and from classes is usually overlooked. Today students stop to watch, however, careful not to step on the newly colored stones. The medium for these drawings? Chalk. This is John Aaron's project Chalk4Peace. His mission is to spread messages of peace through collaborative chalk drawings.

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



CHALK 4 PEACE

Chianti

A Lesson in Italian Culture

Text and photos by
Mason Rubin

I found myself on a bus at 10 a.m. on a Saturday, traveling through the stunning green Tuscan hillside on my way to the famous wine region of Chianti. Upon arrival, we walked through a luscious garden in front of an ancient, hospitable-like villa and were greeted by one of the most passionate men I have ever met. His name was Gelli. He had lived and worked around Tuscany his entire life and had spent his last 15 years at the Castello di Verrazzano Vineyard. "Wine is life," he told us.

In the Italian culture people enjoy wine from a young age unlike in America where drinking often comes with a certain taboo. Italians drink wine often and almost always with dinner. It is such an integral part of the culture that a dinner without wine to an Italian is like the Fourth of July without fireworks to an American. Yet, although Italians drink wine often, it's rarely in excess. It is always for the purpose of enjoying oneself and appreciating the right combination of food and wine, perfected over hundreds of years of culinary development. Gelli stressed how important wine was to Italian society, and to the Chianti area especially, which he told us was the oldest wine-producing region in the world—dating back 2,500 years. As he spoke it was amazing to see how emotionally invested he was in wine and the Italian culture.

Gelli took us through the Verrazzano vineyards, estate and cellars and explained the lengthy process of making quality wine. I had never known before that after the grapes are picked

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

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

At this point we started eating. We were served garlic bread, two types of cheese, fresh tomatoes, and a spinach quiche, accompanied by cold pressed olive oil and a thick, sweet balsamic vinegar that had been aged for 10 years. With the food came another wine, a Super Tuscan that was mostly Syrah, with some Sangiovese. This wine was incredibly bold and full-bodied. It had higher acidity than the previous two, a slight spiciness to it, as well as more distinguishable dark fruit flavors including cherry, plum, and blackberry. By the end of the day, my senses were as content as they have ever been, and I had achieved a new level of appreciation for the age-old art of winemaking.



A Whole New World

by Brianna Silvestri

On September 5, 2011, I walked away from everything I knew and toward the security check at JFK airport. I've flown without my family before, but this time would be different. I would be encountering a new country, a new language, a new culture, a whole new world.

The first week was surreal. My days were filled with orientation meetings, activities, and excitement about being in Italy, but the first week of classes soon approached. Whether it was finding my way to the Duomo, ordering food, asking for directions, or calling a cab, it wasn't just different, it was complicated. I had no choice other than to adapt to my new living situation; everyone around me was in the same position.

The Italian way of living is very different from what I was used to in the United States. If you need shampoo and school supplies, you can't simply drive to CVS to get it. In Florence, I walk everywhere, and there is no such thing as CVS. For beauty products, you can go to the *profumeria*, but for school supplies you have to go to the copy center. Most of the shops only sell certain items. A

panetteria sells only bread while a *pasticceria* is a pastry shop. There are also the daily markets that sell everything from fresh fruit and fish to jewelry. Having to walk place to place to buy what I needed took more time, and it taught me to budget my time better.

At the markets people were cheerful and friendly. In the United States, it is easy to get caught up in daily life, but the Italian markets gave me a new appreciation for the smaller things. Despite having already had one semester of Italian, the Italian language was new to me when I first arrived in Florence. Aside from a few words here and there, hand gestures became my new language. I found it difficult to do something as simple as asking someone for directions.

As time passed, I started speaking more and gesturing less. I believe, without a doubt, the language barrier made me a more independent person. In the United States, when I didn't know something, I asked. Here, I figured it out on my own and answered my own questions. I found that with patience I could work through any situation and I

learned that making mistakes only meant learning more.

The American view of Italian culture is very different from what I experienced and I found many differences between the two cultures over the course of the semester. The elderly are more outwardly respected and praised in Italy. The Italian men that tried to speak to women as they walked down the street rarely got a response. Usually I find ignoring someone to be ill-mannered, however, here it simply means you are not interested. I found that Italians as a whole are very nice, have a smile on their face, and will help you in any way possible.

My experience in Florence was much more than a sightseeing, traveling, shopping-filled extravaganza; it was a learning experience. It helped me mature, become more independent and discover who I am and what I like. I gained confidence in myself and I have grown as an individual because of my semester here. There are so many wonderful things about my time in Florence that I will never forget. And I will cherish these memories for a lifetime.





ROME

VIA THE ARTS

text and photos
by **Mason Rubin**

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

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

After lunch we met at Saint Peter's Square in the Vatican and ascended the hundreds of steps that took us to the top of the dome of Saint Peter's cathedral. The unparalleled view of Rome from the top of the dome was breathtaking. I walked all the way around to take in the cityscape lit by the golden rays of the afternoon sun.

After descending the endless spiral staircases back to the ground level, we went inside to experience the awe-inspiring church and Michelangelo's *Pieta*. The highly polished statue of the Virgin Mary holding the figure of her dead son across her lap is said

to be the world's most beautiful statue, and I can't say that I disagree.

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

quiet. I will remember it for the rest of my life.

The next morning we were led on a private tour of the luscious Vatican Gardens which stretched behind much of Saint Peter's. After that we stopped for lunch followed by the famous Roman dessert, chocolate truffle gelato. It was the thickest and most delectable chocolate gelato I have ever had! After stopping at the iconic architectural masterpiece of the Pantheon we had some free time before catching the train back to Florence. What a great two days seeing the majestic artwork and architecture that Rome has to offer!



Talented and Together

by **Valentina Palladino**
photos: **Shelby Hilt**

Bryce Davis sits in a folding chair next to a piano. His eyes scan the crowd of people waiting for SUF's annual talent show to start.

Even in the dim orange lights illuminating Palazzo Giovane, a noticeable anticipation blankets his eyes.

"I'm a little nervous, I guess," Davis says. A friend has convinced him to do the talent show together, and they've only practiced a few times. He'll perform in two acts: a comedy skit and a Bollywood dance. "Dancing is out of my comfort zone, but it's fun. I really enjoy doing this with my friends."

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

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

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

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

attending SUF from Columbia University, almost didn't participate at all. She skipped a cooking class and decided at the last minute to perform a song she wrote herself entitled Long Day. "I figured it might make me stand out if I performed my own piece. Leading up to [the performance] was awesome. I couldn't wait!" Although the show culminated with a winner and a prize, the main



and culture. The stage was set in the middle of the palazzo, a clear tent protecting performers and the audience from any threat of rain. Hues of light mimicked candlelight in the cool, dark night of the midweek evening. Arianna Mace, a junior from Syracuse University, said she was impressed by the sophistication of the show. "The palazzo with its bar has a trendy, fashion-show look. It's not like any other talent show I've seen." Hosted by two students from SUF, the talent show featured more than 30 students performing their talents in front of a packed crowd. Talents ranged from a cappella singing, to street-light art performances, to comedy sketches, to slam poetry readings, and even ethnic dances. Each performance was judged by a panel of four judges. Their votes together with the audience response would determine which student won the grand prize of a free skiing trip, or a trip to Morocco. The winner of the competition, junior Thea Briggs

goal was to bring students of different cultures and backgrounds together for a night of fun. Kaitlin Chiarelli, a junior from Gettysburg College, said she thinks this kind of event is unique and important to have for all abroad programs in Florence. "It's an awesome atmosphere," Chiarelli said. "Literally everyone has a talent. This is a great place to bond with people over those different talents and interests."



by **Shelby Hilt**photos: **Stefania Talini**

LUCCA PHOTO FEST

To most visitors, the small Tuscan town of Lucca seems to be frozen in time, yet it comes alive during the various festivals hosted each year. It is said that you can visit the whole city in the time of one day but the same cannot be said for the photography festival that the city hosts.

From November 19 to December 11, the city is home to the annual Lucca Photo Fest which gives the city an extra essence of culture. The theme of the 2011 festival was *Sguardi d'Oriente* (Looking East). Each piece in the show was somehow related to Eastern culture which is especially interesting as it is not a culture generally familiar to students such as myself and my classmates. Out of the eight exhibitions we were only able to view five: three fine art exhibitions and two photojournalistic exhibitions.

The show took place in historic palaces, houses, and churches throughout the city. Palazzo Ducale was home to the work of Kenro Izu's *Passage through Asia*, Francesco Jodice's *Tokyo Babar* and Lin Tian-Miao's *Here? or There?*

Kenro Izu's *Passage through Asia* was inspired by Egypt's sacredness by exemplifying a certain warmth with a delicate nuance of tonality in each photo which I found to be both majestic and serene. Francesco Jodice was interested in the idea that Tokyo isn't Japan; Tokyo is an alien spacecraft which has landed in a rice field. He showcased the image with lights, people, traffic and vibrant colors. Lin Tian-Miao's *Here? or There?* can leave the viewer with goose bumps by exhibiting a high level of production quality making it seem real, rather than questioning the odd character in seemingly normal surroundings.

Photojournalism was exhibited in the Chiesa di San Cristoforo and Palazzo Guinigi. The World Press Photography 2011 exhibition, the world's most prestigious press photography competition,

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

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

Villa Bottini held the work of Li Wei's photography. At first sight the images seemed to be a product of Photoshop but all thoughts were corrected when reading the artist's statement: photographs "employing ropes, wires, metallic scaffolds, and acrobatics to create paradoxical situations."

Wang Quing-Song's *The Glorious Life* was also exhibited in this space. Quing-Song's wish

for his photographic works is to "witness and emulate the hopes and frustrations of Chinese people in the modern reconstruction of socialism with Chinese characters."

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

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



I Giullari di Syracuse
Acting Workshop

Back to the Futuristi!

Thursday, December 15
6:15pm in Room 13, Villa Rossa
FREE ADMISSION
Produced and performed by I Giullari di Syracuse

Director, Producer and Translator:
Eric Nicholson, *SU Florence faculty*

Stage Manager:
Allison Paige Shumway, *Syracuse University*

Special Costumes:
Kathleen Knippel, *SU Florence faculty*

Poster, Graphic work, Publicity:
Valentina Palladino, *Syracuse University*
Francesco Guazzelli, *SU Florence staff*

Ushers:
Kaytie Norman, *Syracuse University*
Larissa Polidori, *Bucknell University*

BRUTUTUM ZUM PUM!!!

Starting in 1909 and led by the irrepressible visionary F.T. Marinetti, the iconoclastic Italian

FUTURISTI ("Futurists") shook up and transformed the arts in ways that are still being felt today.

Their ideas and experiments affected all artistic media, promoting *speed, surprise, and dynamism*.

Some **Futurist** proposals and statements:

"Encourage in every way the artistic style of **American eccentrics**."

"Perform a Beethoven symphony backwards, starting from the last note," and "condense all of Shakespeare's plays into a single act."

"The **Futurist Theatre** will be able to excite its audience, that is, make it forget the monotony of daily life, by sweeping it through a **labyrinth of sensations**."

Back to the Futuristi is produced and performed by **I Giullari di Syracuse**, and made possible by *fisicofollia*.

Cast

Ruby Ayala, *Syracuse University*
Margaret (Maggie) Contompasis, *SU Florence*
Bryce Davis, *Syracuse University*
Megan Donovan, *SU graduate student*
Angela Dumachi, *Syracuse University*
Anne Hartman, *University of Vermont*
Yassah Johnson, *Syracuse University*
Samir Lalvani, *Gettysburg College*
Shane Lawrie, *Syracuse University*
Kaitlyn Martin, *Syracuse University*
David McLean, *Syracuse University*
Diarra Payne, *Syracuse University*
Varinia A. Rodriguez, *University of Denver*
Peter Tynan, *Macalester College*
Kristen Walsleben, *Bucknell University*
Ivan Zhivkov *Syracuse University*

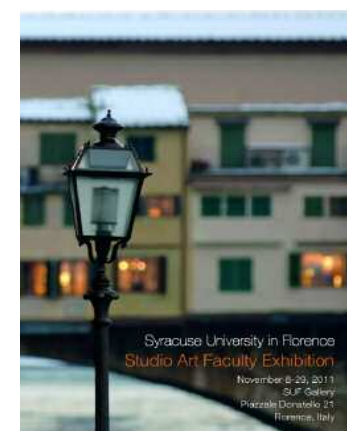


SUF Studio Art Faculty Show

by Jennifer Morales

On November 8, SUF students, visiting families, staff and faculty came together to celebrate the talent and myriad interests of SU Florence's outstanding art faculty at the 2011 Studio Art Faculty Exhibition. The exhibition, organized by department coordinator Swietlan N. Kraczyna and held in the Studio Art Gallery in Piazzale Donatello 21, featured the works of SUF's nine faculty members representing a broad range of media and techniques: Ezio Buzzegoli (water pastel on paper); Marco K. Fallani (wax sculpture and oil on canvas); Francesco Guazzelli (inkjet print photography); Patricia Kinsella (tapestry, cotton yarns); Kathleen Knippel (soft sculpture); Swietlan N. Kraczyna (mixed media and multi-plate color etching); Diane Kunzelman (painting restoration); Kirsten Stromberg (oil on canvas and mixed media); and Stefania Talini (inkjet print photography). The exhibition was of particular interest and relevance to students wishing to pursue a

professional career in the arts. All of the artists have had their work shown in solo and group exhibitions throughout the world. Kelsey Cioffi, an art major at Skidmore College, applauded the event: "It was empowering to see the caliber of work that these professors are capable of producing. I feel very fortunate to have the opportunity to learn from them."



Studio Art Students Show

photos: Francesco Guazzelli



Fall 2011 award winners with Studio Art coordinator Nick Kraczyna

On Tuesday December 13, the SUF Studio Art Department celebrated the end of the semester with the Student Art Show, the latest installment of the bi-annual exhibition and juried competition of student work. This year's show included over one hundred pieces in printmaking, photography, sculpture, painting, drawing, Renaissance painting, batik, silkscreening, and metalsmithing, highlighting the breadth and depth of creative work by SUF students.

The SUF Studio Art Department holds a student exhibition at the end of every semester. It is a unique opportunity for students to not only learn the important process of installing and exhibiting their works, but also a chance for them to share, celebrate and

communicate their thoughts and creative reflections with the greater Italian community. Awards for outstanding projects in each medium as well as a 'Best in Show Cash Prize' are juried during every exhibition by a distinguished group of artists, curators and critics active in the Florentine and international communities. This year's Jury consisted of Marco Cianchi and Arabella Natalini. Marco Cianchi teaches Art History at the *Accademia di Belle Arti di Firenze* and California State University. His research focuses on the parallels between Renaissance and Modern/Contemporary art. Arabella Natalini is a renowned art historian and curator of the contemporary art museum in Florence "EX3".



Studio Arts Galleria during exhibition



Metalsmithing display

Studio Art Students Show



Suf Studio Art coordinator Nick Kraczyna with "best in show" award winner Meredith Mac Lauchlan



Studio Art Competition Fall 2011

Best In Show Prize:

Kelsey Cioffi, Skidmore College

Meredith MacLauchlan, Gettysburg College

Best per Category:

Introductory Painting: **Catherine Babcock, Wake Forest University**

Interm. Painting - Special Topics: **Kelsey Cioffi, Skidmore College**

Sculpture: **Lea Cook, Syracuse University**

Drawing: **Catherine Chang, Skidmore College**

Sketchbook: **Madeline Amos, Northwestern University**

Printmaking: **Alexandra McComas, Gettysburg College**

Digital Intro Photography: **Alexandra Prescott, George Washington U.**

Advanced Digital Photography: **Meredith MacLauchlan, Gettysburg College**

New Approaches to Renaissance Painting: **Rebecca Levitan, Emory University**

Metalsmithing: **Laura Marsolek, Syracuse University**

Batik: **Scarlett Hoy, Loyola University, MD**

Silkscreen: **Julia Superka, Gettysburg College**

Woven Design: **Adele Pedulla, Syracuse University**



A painting by Kelsey Cioffi



Kelsey Cioffi, co-winner of the "best in show" award



Sculpture Studio



Restoration Studio

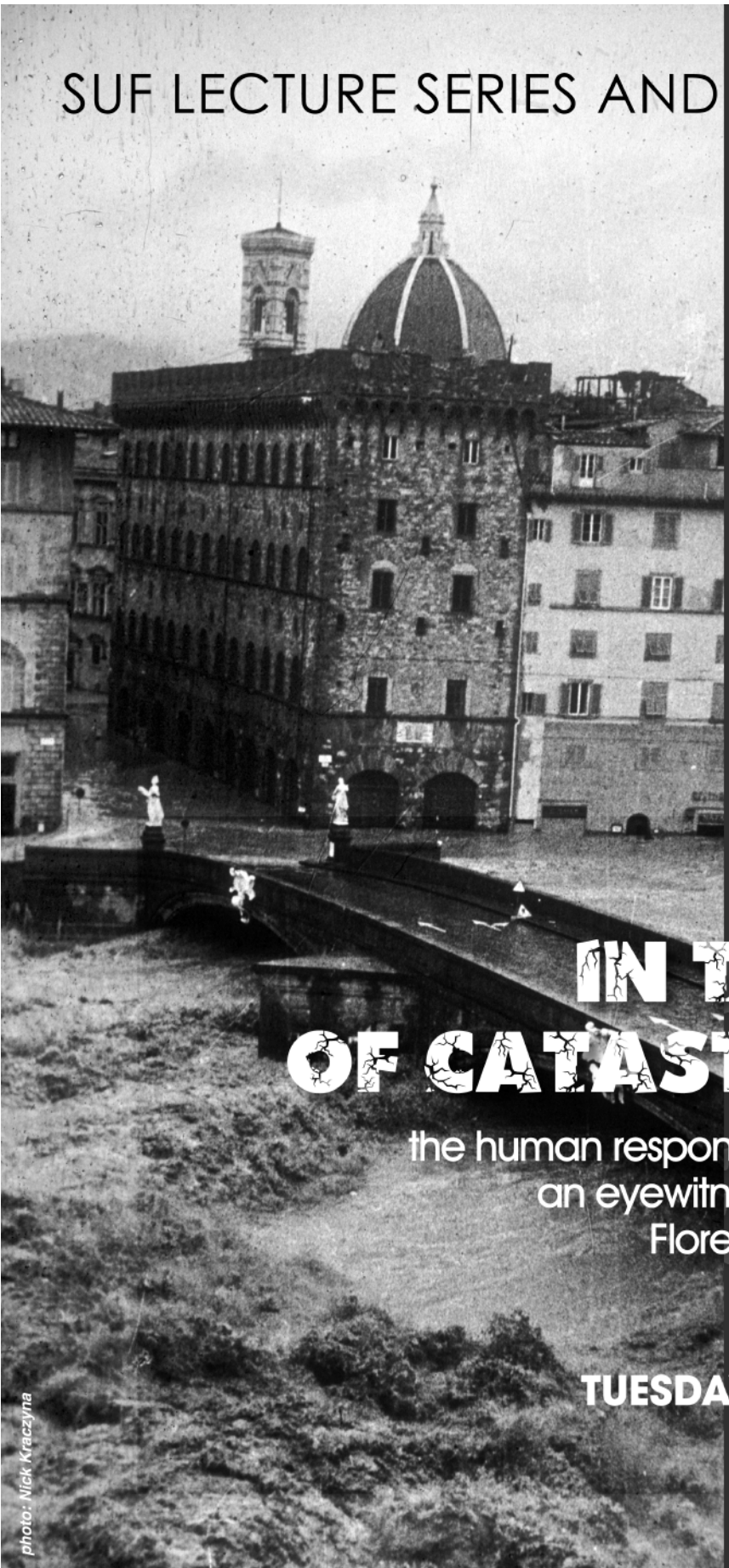



photo: Nick Kraczyna

SUF LECTURE SERIES AND EVENTS

FALL 2011 

Swietlan Nick
Kraczyna

Richard
Ingersoll

CITIES IN THE AGE OF CATASTROPHE

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

TUESDAY, NOVEMBER 29
6:20 pm - room 13
Refreshments to follow

Outstanding Students Awards Ceremony



Fall 2011 Outstanding Students
On Wednesday, December 14, SU Florence Director Sascha Perugini and respective program coordinators awarded those students who have excelled in their commitment to academic achievement and community engagement.

Coluccio Salutati Essayists
Anthony Amiano - *Syracuse University*
Elvira Ibragimova - *Syracuse University*
Francesca Ling - *Syracuse University*
Kera Townshend - *Gettysburg College*

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

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

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

Outstanding Volunteers
Sam Sirotnikov - *Lehigh University*

Outstanding *Lettori per un Giorno*
Alice Wertheimer - *Tufts University*
Carolyn Entress - *Santa Clara University*
Karin Karpin - *George Washington University*

Syracuse University in Florence Graduate Symposium



Fall 2011 Florence Graduate Symposium

On December 2, 2011, Syracuse University's History of Art (HOA) graduate students presented their scholarly papers relating to this year's topic entitled:

Tall Tails: Representing Animals in Italian Renaissance Art

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

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

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

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

Megan Rose Donovan
Natura Viva: The Zoological Illustrations of Jacopo Ligozzi

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

Elena Carlini



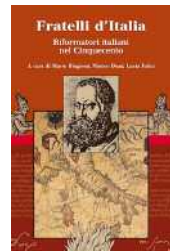
Elena Carlini Carlini was recently an invited juror and Jury President of Sibiu National Architectural Competition, UASA in Cluj, Romania. She will be giving a lecture about her work at the University of Washington, Department of Architecture in Roma presenting also the recently opened Bowling Green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

Lawrence Davis



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

Matteo Duni



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

Antonella Francini



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

Richard Ingersoll



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

Sara Matthews-Grieco



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

Alick Mc Lean



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

Eric Nicholson



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

Sasha Perugini



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

Debora Spini



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

Remembering Carol

by **Lara Roney**



"Ciao, cara."

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

Poesia Italiana

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

Una casa sulla riva

(alla maniera di Eugenio Montale)

by **Larissa Polidori**

Una casa sulla riva
crogiola al sole.
Vecchi muri sgretolati la circondano,
però la sua purezza è rimasto intatto.
Sussurri dei fantasmi
galleggiare attraverso le finestre
poiché tempo passato si aggiunge.

Qui mi hai portato per mano,
camminavamo lungo il ponte di legno,
il mare luccica come lustrini nella luce.
Mi hai detto fiabe di ieri passati;
tu non ricordi ora
lo so.
Sei perso in una tempesta che turbinava
non fuggirai mai.

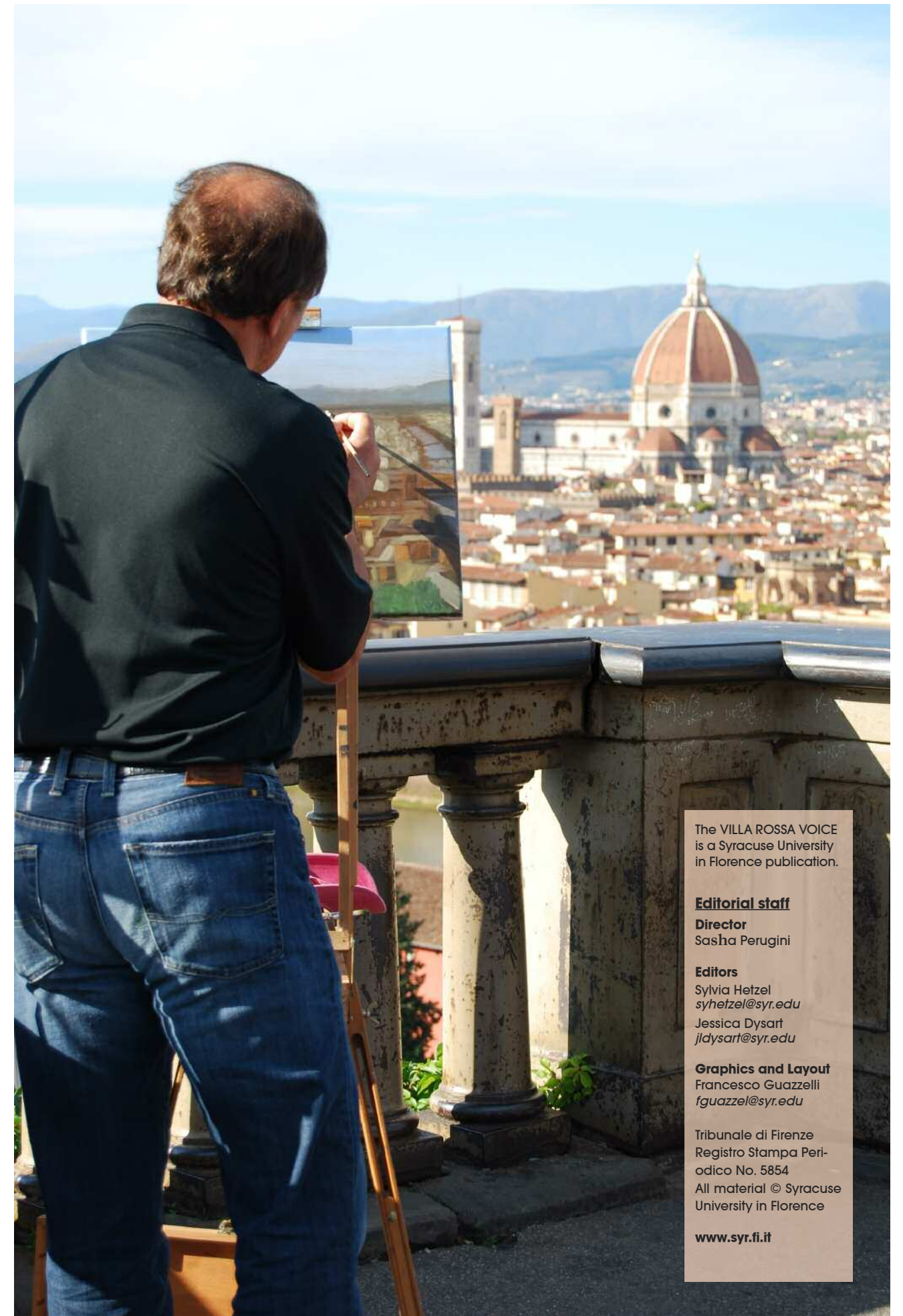
Il filo si aggrappa a questa immagine
sottile e fine e diventa più fragile.
Ho paura che non lo afferri
svanirà come l'aria di mare salata
che si rompe sulle pietre
vicino a una casa sulla riva.

L'equilibrio precario

(alla maniera futurista italiana)

by **Tatiana Brito**

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



The VILLA ROSSA VOICE
is a Syracuse University
in Florence publication.

Editorial staff

Director
Sasha Perugini

Editors
Sylvia Hetzel
syhetzel@syr.edu
Jessica Dysart
jldysart@syr.edu

Graphics and Layout
Francesco Guazzelli
fguazzel@syr.edu

Tribunale di Firenze
Registro Stampa Peri-
odico No. 5854
All material © Syracuse
University in Florence

www.syr.fi.it