

Villa Rossa

Number 28 | spring 2013

Voice

a
home
away from
home





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

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Tribunale di Firenze
Registro Stampa Periodico No. 5854
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<http://suflorence.syr.edu>



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Letter from the Director

I will never forget one of the hiring committee's questions for me when I interviewed for this position as the director of SUF in December 2013, because it surprised me. The question came from one of SU's PR people who explained that prospective students are often scared off by our program when they find out that they would be housed with an Italian family during their semester abroad. She asked me how we could market our program better in the face of this challenge knowing that, in fact, the homestay experience often turns out to be the best part of the entire program! Even though I ended up being hired, I didn't have a good answer at the time and have been thinking about this question quite often since then. Now I'd like to pose the same question to our alumni, who invariably rave about precisely this aspect, perhaps more than any other, and wouldn't change a thing if they had to do it all over. We hear about host families going to the weddings of our former students and alumni certain they would be received with open arms if they ever came back to Florence. It's a credit to Jim Kauffman, our Assistant Director for Housing and Student Life, and his colleague Roberta Mugelli, who are charged with the challenging task of placing all our students in Italian homes, that the SUF homestay program comes out on top of one evaluation after another. If I could go back in time and answer that question again, I would bring with me this issue of the Villa Rossa Voice, which rightfully highlights and celebrates this feather in our cap here at SUF.

Sasha Perugini



Letter from the Editor

Putting together this issue dedicated to our homestay program here at SUF has been incredibly heartwarming. When I first came to Florence many years ago I studied with a program that did not offer the possibility of living with Italian families. At the time, I would not have even wanted such an option since I commuted to my home university and Florence represented my first real taste of independence. But working at SUF and learning more about its homestay program has totally changed my mind. I now wistfully wish I could have been lucky enough to enjoy such a truly immersive and life-changing experience.

While Florence is a spectacular place to study abroad, its popularity among foreign students and tourists means that it can be very hard to have a full-immersion experience if you live here for any amount of time. Seemingly everyone in the service industry in Florence speaks English and is used to catering to foreigners. I spent a full two semesters here for my junior year yet left feeling like I had barely scratched the surface of authentic Florentine living. SUF students on the other hand hit the ground running when it comes to developing cultural awareness of their new, albeit temporary, home.

Perhaps unsurprisingly, it's only towards the end of their experience in Florence, or even after it has ended, that SUF students start realizing what an incredibly special opportunity they had to view the culture of their host country from the inside, through the eyes of its natives. Indeed, time and again SUF alumni rate the homestay program as one of their absolute favorite aspects of their time spent studying in Florence. Read on for various perspectives on this remarkable program: from Assistant Director for Housing and Student Life Jim Kauffman (page 5); host mom Rita Diodori (page 8); and the student houseguests themselves (pages 6, 7 and 9).

Michelle Tarnopolsky

Homestay

SUF students from the spring 2013 semester share what they loved most about their host families

The Homestay Experience

by Jim Kauffman

Assistant Director for Housing and Student Life

Semester after semester the homestay experience is the most highly rated aspect of our program here at SUF. Students often resist the idea of living under someone else's roof again after enjoying a few years of freedom and autonomy in their university setting. What they don't realize however are the great benefits that come as part of this experience.

The practical language application is perhaps the most obvious of these. Italian classes are important, sure, but being able to go home each night and practice the language is invaluable. Plus, the cultural insight that comes from observing how an Italian family operates up close (e.g. how dinner-time is sacred) is critical to the cross-cultural study abroad experience.

I'm convinced that in ten years, students will more easily recall the food prepared by their Italian host families than the significance of Masaccio's frescoes in the Brancacci chapel.

Some students fear they'll have trouble communicating with their families, especially if they have specific health or diet issues. They can rest assured, however, since we hand out a bilingual food list that we encourage the students and their families to go over during their first full immersion weekend together.

In the end, the homestay is our greatest safety net. If a student doesn't come home after a night out or a weekend away, the first person on the phone with me the next day is the host mother alerting me of their absence. Not only do I believe any parent would want this kind of support system for their child, but the students themselves come away feeling like they couldn't have imagined a better way to create a home in Florence.

Highlights

I learned more at home than in the classroom or walking around. - Kelsey

Dad is the most amazing second mom anyone could ask for! - Emma

During Passover, Angela cooked me special meals so I could observe the holiday. - Mollie

When I was sick, Sarah brought me tea and soup in bed. - Jane

Both of my host parents were superb cooks. I look forward to dinner every day. - Jenna

I have grown as a person so much this semester and Patricia is one of the reasons why. - Stephanie

They have become my second family and I will always stay in contact with them. They will be at my wedding! - Victoria

This host family are my favorite thing about the program & I will miss what I miss the most when I go home. - Leah

Fionera is the most amazing little Italian woman. She is so caring and wise and her house was so cozy and wonderful. - Danielle

I was never homesick, not even a little. - Maria

Luigina changed my life and I will miss her more than she'll ever know. - Jesse

I will miss this family so much, I could not have asked for a better experience!!! - Chelsea

I feel as though I now have my second family on the other side of the world. - Emily

Best food I have ever had in my life. - Kara

I loved when we would watch TV or movies together after dinner. - Chloe

Mammamia

Curing Homesickness with an Italian Mom



The author on the left with his host mom and roommate.

by Andrew Michael Steinbach

My host mom is an Italian mom. She feeds me too much food. She loves mid-day teatime. She tells me to my face if I'm doing anything wrong because, after all, this is a blunt culture. When I signed up for a homestay, I didn't sign up for any of this.

I received a family, and I had not seen it coming. I love my host mom and host brother. My fellow students here are tremendous, the sites and countries I've seen are stunning and the food is even better than I imagined, served with fresh *parmigiano* cheese and wine to wash it down. However, the single greatest part of my Italian experience has been stay-

ing with a host family.

A turning point for me came three weeks into my stay. I was, though I don't like to admit it, a little homesick for my family and friends. I refused to speak of it and was able to get by without anyone knowing. But my host mom saw through my façade, and one evening when I arrived home from a long day at school, I smelled my favorite dish on the table: pesto lasagna. "It is for you," she said, "to make you feel better. You should only be happy. And tonight you should go out, that is what you need." I've never been homesick since. My host mom had effectively prescribed for me good food and friends with a side of TLC, and I was cured.

Then there's my host brother, a truly fascinating, accomplished and brilliant young man. He is a former professional cyclist, a wine connoisseur, and getting a Master's in economics. I often stay late at the dinner table and learn from him, while discussing differences between Italy and America. That is one thing I never expected from my homestay: having a

host brother, someone to sit next to on the couch and scream at a "futbol" game I know nothing about, and someone to teach me about different wines at the dinner table.

Living in an Italian home is eye opening and the fastest way to truly learn what Florence home life is really like. Simply put, it is authentic. There are certain stereotypes about Italy that are true. You will eat some of the most mouth-watering meals of your life, and you will nearly get hit by a Vespa a couple times a week. The city is beautiful and so are the people. But try as you may to mentally prepare yourself for a homestay, you just can't. You walk into a stranger's home on the first day and within minutes it is clear that this is your house. And this is your family.

For me, my homestay has been the best part of my Italian experience. Every day after school, I ride my bike home, walk into a house that smells of all the wonderful food I will soon indulge in, and am greeted by the huge smile of my host mom, that is, my Italian mom.

" *I've never been homesick since. My host mom had effectively prescribed for me good food and friends with a side of TLC, and I was cured.*

"

BREAKING BARRIERS

Learning Italian in a Host Family

by Charlotte Malmborg

Those of us who came to study abroad in Florence and live in an Italian home had no idea what we were getting into. For some of us it was our first time in a foreign city and for many of us it was the first time speaking Italian. When I arrived, everything I heard around me was a mystery. There was just one pressing question on my mind: will



my host family speak any English? Please, I silently wished, please speak some English.

We had been assured that if we had no experience with the language we would be placed with a family with some English skills. However, for my host mother, "some" was an overstatement. I met my host mother and realized we would be having a little bit of trouble. Before arriving in Italy, I had never spoken a lick of Italian. And my host mother's English

was about as good as my Italian. That first night we both ate dinner with our dictionaries out, trying to get some conversation going. It wasn't easy, but we did manage to talk a little bit about our families and about the city.

At first, the language barrier was overwhelming, but every day it got a little less daunting. What I've learned by living here, from my host mother alone, is that you should leave expectations at the door and just take everything one step at a time. Obviously it's frustrating sometimes when we don't understand each other, but I know that she takes care

of me as well as my own mother back in the States. Even in such a short time, I've gained a real Italian family, one that even extends beyond my "nuclear" host family. There's my warm and loving host mother, Nicoletta, who cooks as well as the best Italian chefs; and her sons Ettore, an affable and energetic theater student, and Neri, the quiet seaman who comes home to watch the Fiorentina soccer matches. Then there are all their friends! There's Edoardo, the pizza delivery boy who moonlights as the front man for a local band; Samuele, the jazz pianist who's quick with a dirty joke (in Italian or English); the beautiful Bonny who brings cake and *limoncello* over for movie nights; Jacopo, the local opera star; Stan, a med student and movie fanatic who tried

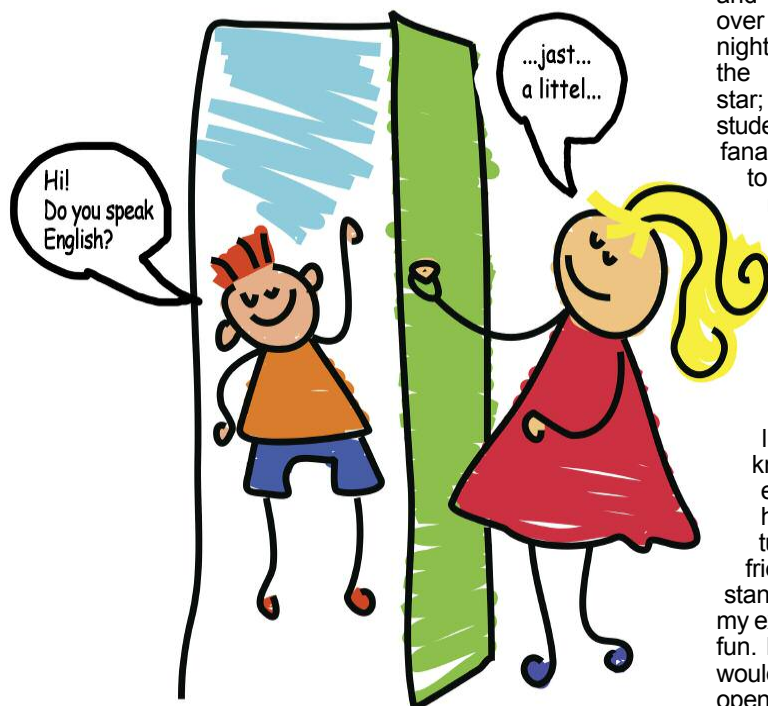
"Spending time with your host family helps you learn more about Italian culture and language, and allows you to make new friends in the process."

"



to educate me in Italian cinema; and finally Donatella who (thankfully) translates it all. All of these characters filled my Italian house with laughter and jokes. No matter what the language, they always made me feel welcome.

The thing about a host family is that it's just like your family back home—you can't choose them. My biggest piece of advice to prospective students who opt to live in a homestay is to embrace the experience wholeheartedly. If I hadn't lived with Nicoletta I would have missed out on knowing some amazing people and going to equally amazing places. Spending time with your host family helps you learn more about Italian culture and language, and allows you to make new friends in the process. Maybe it's hard to understand everything at first, but without my host family my experience wouldn't have been half as fulfilling and fun. I know that if I should ever return to Florence I would have a family waiting to welcome me back with open arms.



by Rita Diodori

as told to Daniela Rodriguez

When a friend of mine suggested I join this wonderful program, I opened my mind to the possibility that in my house girls who needed more of a home than a house felt comfortable enough to connect to it and feel like they were with family. This is my goal; this is what I have intended to do every day: attempt to resemble a motherly figure in Italy. Traditions—food, work, everything that implies day-to-day interactions—are different. Yet we attempt to have a normal life; a life in which we can discover things together. Sometimes the girls ask me why I do not give boys the chance to come and live with me in my house. But it has nothing to do with gender. I even have a son. What I worry about is not being able to give them the whole experience since I cannot pretend to be a father figure that might appeal more to their emotions and values. This matter is very important to me because if someone has good values and is happy, this person will give a better future to new generations.

I have had a great experience with the girls because of the trust we share. We feel like a real family. Every night when we gather at the table, we have the chance to tell each other about the recent things that have happened to us as well as future plans. But they are not the only ones who share their lives. I also bring my best memories and moments so they can also live them in some way. I show them some old family pictures to show them what an Italian—Florentine—family looks like, which also brings me the best memories. The mutual trust that exists between us is very good. This is very important for me because it establishes a better and more comfortable life situation that is easier to carry forward.

My job with the American girls is not only as a mom but also as an Italian, since I have to make them live and feel what Italian culture really entails. I am almost positive they have never tried some of the dishes that I cook for them. This indeed often opens culinary trails that usually give them an idea of the quality of a dish that is completely Italian. But food is only one aspect through which we make people (and in my case these girls), feel and know our culture. I try to be kind and loving with my girls and always try to teach them about the importance of family and family love as we generally do in Italia. It is an honor for me to share my country and my home with people who only need and desire affection, dedication and understanding in a country thousands of miles away from their own. My girls have learned about and enjoyed the true Italia. I am grateful to continue helping with this project in which I am so blessed and which I am sure also makes my American girls so happy. I hope to keep learning and giving more of myself every day.

Hosting American Students *A Thousand Miles from Home*



“ Food is only one aspect through which we make people (and in my case these girls), feel and know our culture. ”





Stop & Smell the Pasta!

How Florentine Food Taught Me to Eat My Heart Out

by Jenna Hering

It's my first night in the home of my sweet, welcoming Italian host parents, and guess what: it's dinnertime. I watch intently as my host mom ladles a heaping portion of steaming pesto pasta into my bowl, and boy am I ready! I'm basking in my food-induced euphoria and could not be more content with my decision to come to Italy when the chef herself quickly grabs my empty bowl and replaces it with a plate. "Oh, there's more..." I think as I try to muster whatever ounce of hunger I have left in my body. In fact, three more courses of meat, vegetables, potatoes and bread still awaits. Now I know Florence will become the city where I find my real appetite.

There is no denying that I have always been a full-fledged lover of food, and let's just say my choice of where to study abroad directly paralleled that very passion. Yet that still did not prepare me for the utter appreciation for good food and mealtime experiences that I would gain while here in Italy.

First off, I have concluded that real, authentic Italian food is simply BETTER than the food we are used to in the U.S. Not only do most of our host parents prepare our meals with the utmost love and care, but the ingredients themselves are fresher and healthier. I may feel full to the brim after hearty helpings of spaghetti, steak, potatoes, green beans, and a piece of fruit for dessert, but I must say it is a good kind of full. I love the fact that my host mom buys her ingredients the same day that she prepares the meal, and that

she is very cautious about where she buys her produce and meat. Her philosophy is simple: the fresher the ingredients, the better the food.

Second, I have happily decided that I should eat what I want, when I want. I'm sure I am not the only one who got the "you'll get fat" warning before coming abroad, especially when I made the decision to study in Florence. However, my theory is this: you only live in Italy once! I truly think I have found the closest thing to pure bliss in savoring that double-flavored cone of *gelato*, just because I felt like it. When that unbelievable ice cream is melting in your mouth, and maybe even on your hands, trust me: it's hard to regret.

“Some of my favorite moments abroad have been the long, lackadaisical meals spent with my friends and host family, and they are the ones I will never forget.”

Lastly, perhaps the most important tidbit I have gathered is that the people you eat with are just as important as where or what you're eating. What better way to enjoy your Italian experience than by enjoying the best pizza you've ever had with the best people you know? Some of my favorite moments abroad have been the long, lackadaisical meals spent with my friends and host family, and they are the ones I will never forget. For this, I am grateful, and when I return home I intend to carry out the Italian way of savoring every bite, every moment, and everyone around me!



Life in a new country may be thrilling and rewarding, but it also comes with its difficulties. While homesickness is a very real anxiety that we all suffer to a certain degree when studying abroad, you should not let it hold you back from making the most of your experience abroad. Here are five tips to help you cope with spending so much time away from your comfort zone.



Five Tips for Students on How to Battle Homesickness

by Simon Bryant

1. Don't be afraid to be a tourist

All too often students are reluctant to take on the role of a tourist when living in a foreign country. However, nine times out of ten your perfect English and American attire will give you away. It's better not to fake the funk. Take pride in being a traveler! Visit the most popular sites and attractions to get to know the city like a tourist right in the beginning. This will also help you get to know the country's culture and history right from the start.

2. Free yourself of expectations

Expectations only lead to disappointment. Throw away any preconceived ideas you had about your destination. Be open-minded, curious, and become active in engaging with the new place you're living in.

3. Limit your interaction with friends and family back home

Of course we all want to share our happenings with our loved ones from home but sometimes hearing what they are up to makes us feel like we are missing out on something while we study abroad. Limiting the amount of time you talk to them will help keep you free of reminders that trigger homesickness. Instead of talking to them every day, maybe three times a week is better. This way you're not spending all your time on the computer and they'll get to hear just the

best stories when you do talk to them. Plus, using all your Skype credits in the first week is never a good thing.

4. Stay busy

Physical activity often lifts the mood. You're in a new country with an endless list of things to do and see! Get up, get out, and make the country yours. Sitting around and constantly thinking about home will only make things worse, and your friends abroad will start to think you're hopeless. Walk around the city, try some of the native cuisine, and use some of that space on your camera's memory card for something besides in-room selfies. The worst thing you can do for your homesickness is remain idle. Plus, you didn't buy those new Nike Cross Trainers to collect dust, now did you?

5. Remind yourself why you're here

You are taking the opportunity to see the world, indulge in new cultures, new surroundings, new friends, new food, new music, new arts...the list goes on. Constantly reminding yourself of the wonderful rare opportunity you have to travel the globe with your peers will take your mind off home. Not everyone gets to make memories like this, so don't lose sight of that just because you can't have your Frappuccino from Starbucks every morning.

“ Take pride in being a traveler! Visit the most popular sites and attractions to get to know the city like a tourist right in the beginning. **”**

Diving into Contemporary Art

A New SUF Class Takes a Fieldtrip to Milan

by Margaret Ann Contompasis
SUF Art History Teaching Assistant and Library Assistant

It seems fitting that one of SUF's newest courses is itself about some of Italy's newest art. Many study abroad students might set off for Florence thinking Italian art means Renaissance masters and little else, but in Prof. Richard Ingersoll's new course, "Between Avant-Garde and Tradition: Modern Art and Architecture in Italy," they quickly find out that Italian artists, architects and designers have played a huge part in shaping modern aesthetics. Of course, the Sistine Chapel is an iconic work of art, but so are the sculptures of Giacometti and Pomodoro, the Vespa, the Fiat 500 and the housewares of Alessi and Kartell, all excellent examples of modern Italian ingenuity and design.

In February, I set off for Milan with Prof. Ingersoll and his class to experience first-hand what Italian avant-garde really meant. While Florence's last big public-works campaign dates back to the 1800s, Milan is undergoing yet another urban renewal as innovative new skyscrapers dominate the horizon. After stepping off the train (into Milan's imposing Stazione Centrale, itself a symbol of modernism when it was inaugurated in 1931) we admired the "Pirellone," Italy's first skyscraper built in the late 1950s to hold the headquarters of the Pirelli tire company. In the



photo: Lyosha Beshenov

distance loomed the newest addition to Milan's skyline, the Torre Unicredit, which has usurped the Pirellone's title as the tallest building in Italy. Giant cranes swung through the air as construction hurried forward on other towers designed by the likes of Zaha Hadid and Daniel Libeskind.

We then set off on foot to the center of Milan where we visited a trio of museums, the Padiglione d'Arte Contemporanea, the Cantiere del '900, and the Museo del Novecento, where the most important Italian artists of the 20th cen-

tury are celebrated. Then we hopped onto Milan's oh-so-modern and convenient subway and headed out to the edge of the city. We emerged in an area known as Bicocca, which was developed by Pirelli (the same family company responsible for the Pirellone—our dear Firenze may have the Medici, but Milan has the Pirelli!) where they built factories, offices and housing for the workers. Today much of that activity has moved elsewhere and Bicocca now hosts a huge campus of the Università di Milano, research and development offices of major multinational companies, a shopping mall, and new high-rise apartment.

The reason for our visit, however, was to see the Hangar Bicocca, a contemporary art space

sponsored by—you guessed it—the Pirelli company. Once inside, we passed the enormous, haunting sculptural installation by Anselm Kiefer. We then waited in line for a small, round, red token. This was our ticket to see what would be the highlight of our trip: an installation by the contemporary Argentine artist and architect Tomás Saraceno entitled *On Space Time Foam*. The work truly defies expectations and even, for that matter, explanations. It really must be experienced first-hand. As we

clambered, bounced and floated on a two-story cushion of plastic, I think we all concluded that while we love living and studying in Florence and experiencing Italy's great past, our trip to Milan opened our eyes to Italy's dynamic future.

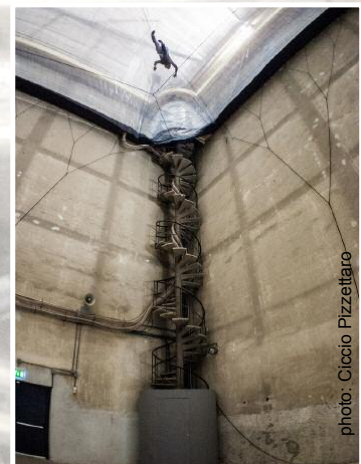


photo: Ciccio Pizzettaro

Two views from below Tomás Saraceno's installation.

photo: Ciccio Pizzettaro

“While we love living and studying in Florence and experiencing Italy's great past, our trip to Milan opened our eyes to Italy's dynamic future.”

De-Coding Da Vinci

A Lecture by
Ross King

by **Megan Donovan**
SUF Art History Teaching Assistant

On a chilly Wednesday evening in February, students, faculty, and many of Florence's most devoted art history enthusiasts attended a standing-room-only lecture given by bestselling author and historian Ross King. As part of the Villa Rossa Lecture Series and sponsored by SUF field-trip coordinator Elaine Ruffolo, King's much anticipated visit to SUF was sparked by the release of his latest book, *Leonardo and the Last Supper*. Following the success of King's earlier works, *Brunelleschi's Dome: The Story of the Great Cathedral in Florence* (2000) and *Michelangelo and the Pope's Ceiling* (2002), this latest book delves into the history of one of the world's most influential and beloved works of art and has already generated praise from scholars, art lovers, and history buffs alike. It was no surprise King's lecture drew such a large crowd. After all, *Leonardo and the Last Supper* uncovers many of the myths that have surrounded Leonardo's famed fresco since its completion in 1498. An opportunity to hear King discuss his latest findings about the enigmatic artist and his work proved too good to be missed.

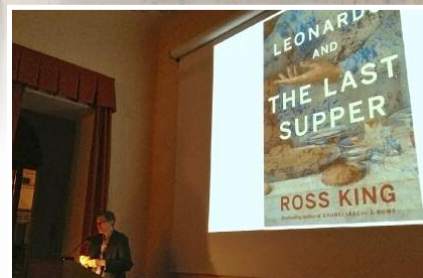


And King did not disappoint. The lecture began with a historical contextualization of Leonardo's commission to paint *The Last Supper* in the refectory of the Dominican convent of Santa Maria delle Grazie in Milan—definitely a plus for anyone in the audience (like me) who is not an expert on

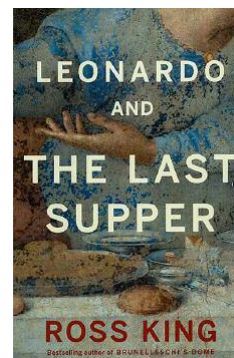
“*King's fascinating evidence and insights about Leonardo and the creation of the Last Supper provided clarification about an artist that has remained shrouded in myth and mystery for centuries.*”

Leonardo's longtime patron, Ludovico “Il Moro” Sforza, the Duke of Milan. Following his helpful introduction on Leonardo's life at court in 16th-century Milan, King dove right in and shared some of his most compelling arguments, including the possibility that Leonardo used himself as a model for two of the apostles and that his depictions of food—especially the eel, a favorite of Duke Ludovico's—reveal as much about the painting's narrative as the figures' many hand gestures.

For many in attendance, King's fascinating evidence and insights about Leonardo and the creation of *The Last Supper* provided much-needed clarification about an artist that has remained shrouded in myth and mystery for centuries. In fact, the timing of King's visit could not have been better: just a few days prior the students in SUF's advanced art history seminar on Leonardo



had returned from their trip to Milan to see *The Last Supper*. One of these students, Amelia Barret Brown, found King's lecture particularly thought-provoking, noting that “his description of the food that Leonardo chose to depict on the table was very interesting... I liked his theory that showing eel and other rich delicacies was intentional and was meant to frustrate the monks who would have had to look at it while eating their daily gruel.” Fellow Leonardo seminar student Emily Addis added that following their class trip to Milan, “it was interesting to hear a different opinion on similar subjects. It alludes to just how speculative our knowledge of Leonardo is and how amazing it is that such a mysterious figure could have such a profound impact on world society.”



SEX AND DEATH IN RENAISSANCE FLORENCE

The Historian as Detective in a Cold Case Investigation

by Sara Matthews-Grieco

SUF Professor of History and
Coordinator of Women's
and Gender Studies Focus

In March Professor Nicholas Terpstra of the University of Toronto was invited to present an SUF all-school lecture in which he gave a step-by-step account of the diverse research directions and many false leads that he followed in the research and writing of his recent book, *Lost Girls: Sex and Death in Renaissance Florence*. Struck by the unusually high mortality rate in the Casa della Pietà, a charitable institution for homeless and orphaned adolescent girls founded in 1554 by a group of idealistic laywomen, Terpstra set out to determine what was killing the girls. In fact, out of the 526 who entered the home during the fourteen years it was open, only 202 left there alive.

By painstakingly searching archival records from both inside and outside the institution, Terpstra slowly pieced together their tragic story. Expenses for medical remedies showed that many of the girls were already



in bad health when they arrived. While the institution seems to have aspired to save them from a life of poverty and hard labor, this “safe” house turned out to be a place of drudgery, illness and death. As victims of Florence’s sexual politics, whereby girls were viewed as a liability and at best a pawn in family politics, these young women were at the disposal of an institution that treated them as some kind of property meant to turn a profit.

With the tenacity of a homicide detective, Prof. Terpstra described the series of disturbing leads that pointed to the possible reasons for which so many girls died: he found routine abortions, medical care for sexually transmitted diseases, and appalling conditions in the textile factories where the girls worked. Unraveling the story of his research and unveiling the sad fate of the lost girls of the Casa della Pietà, this lecture also touched on broader themes, including gender relations, public health, private philanthropy and city politics, as well as the challenges surplus girls faced in Renaissance Florence.

A final detail was quite disconcerting for the art historians in the room. They learned that the original building or the Casa della Pietà is now the seat of the renowned Kunsthistorisches Institut in Florenz, a German research center and library specialized in Italian art history that is also used by SUF graduate students in art history.

“As victims of Florence’s sexual politics, whereby girls were viewed as a liability and at best a pawn in family politics, these young women were at the disposal of an institution that treated them as a kind of property meant to turn a profit.”

”



Big Ideas

Bright Future

A Profile of SUF Student Danielle Van de Sande

by Daniela Rodriguez

The best things come in small packages. Danielle Van de Sande, who studied at Syracuse University in Florence this semester, is a talented young woman who at just twenty has already begun an entrepreneurial career. Van de Sande is a student at Pomona College in Claremont, California where she will be starting her senior year in September with several accomplishments already under her belt. These include being a member of the Kairos Society, co-founding Exponential Capital and co-founding Kairos Italy.

Van de Sande's friend invited her to join Exponential Capital after carefully researching the market in Hungary and the possibility of being funded by the European Union. He decided it would be a good idea to "make incubators, educational programs and more available to university students there," she says. He proposed the idea to Van de Sande after returning to the U.S. and they will be launching the business in June along with a student from NYU.

Van de Sande explains that one of the company's goals will be not only "to increase the entrepreneurship trend among top university students in certain locations in Hungary" but also to "tie together research institutes, businesses, and students to better utilize the amazing talent that exists there." Along with this project, a small firm will do consulting for young startups, "distressed small companies that need to be restructured." The firm already has one client, a wine-based skin-care line, which is providing venture capital for the start-up.

Van de Sande is also a member of the Kairos Society, one of the most

“When Van de Sande discovered that Italy did not have a Kairos Society, she immediately took action.”



Van De Sande speaking on the Education for Entrepreneurs Panel during the Kairos event she helped organize in Milan.

prestigious international associations for young entrepreneurs, which assembles once a year to discuss and find solutions to important problems around the world. Van de Sande even got permission to miss classes in Florence to attend the annual summit in New York City in February. When Van de Sande discovered that Italy did not have a Kairos Society, she immediately took action. With the help of an Italian student, Andrea Spaggiari, who lives in Bologna and is learning the ropes of his long-established family business, she created a branch of Kairos in Italy.

Van de Sande and Spaggiari are in the process of creating an executive branch that they introduced at an event in May with their partner Bocconi University in Milan. Van de Sande used the new network that she generated here to help throw the event, where she formally represented Kairos in the hopes of bringing people from all over Italy. "This is the result of me taking part in the entrepreneurial network here in Italy," she says. "I have learned many things about the barriers to being a young entrepreneur here, and I have met many prominent people in the ecosystem here through attending events like Startup Weekend Milano." It will be exciting to see where Van de Sande goes from here.



Van De Sande and Jake Jolis (Speaker/CEO of Verbling, far left) speaking to Andrea Sironi (the Rettore of Bocconi, far right) and Valerio de Molli (Kairos Mentor and Managing Partner of the Ambrosetti House).

Global Collaboration 2.0



by Jenna Solecki

SU Abroad Students Participate in a New Online Class

This semester my classmates and I had the unique opportunity to enroll in a virtual class called Global Technology Collaboration. The class met weekly via teleconference and involved three SU Abroad locations in Europe: three students based here in Florence, three students in London and one student in Madrid. Our professor, Carsten Oesterlund, was based all the way across the pond in Syracuse, N.Y. Highlights of this class included understanding global collaboration in a social and technological context and uncovering best practices for using technologies within geographically varied teams and enterprises.

As the weeks progressed we found a considerable part of our class was driven by how to build trust within virtual teams and how best to compensate for time differences. In February we got the chance to discuss these matters in person during a weekend residency in Florence in which we engaged in collaborative group assignments and listened to guest lecturers. We also had the opportunity to meet with executives at GE Oil and Gas. During a visit to their headquarters in Florence we learned about the different technologies, knowledge-management and information-sharing techniques they use to communicate with their colleagues around the world. They also shared with us the implications of being a globally dispersed enterprise and how they combat the

hurdles that come with that. Based upon previous class discussions, we were able to compile and share various recommendations we had to help improve information-delivery systems within their company. It was very enlightening to hear how a global business compares and contrasts to the culture and environment of U.S.-based companies. The residency also added a personalized element to our class and was a good stepping stone for going into the rest of the semester. Having the face-to-face interaction with my peers and professor early on set the stage for more comfortable and engaging conversations throughout the rest of the semester.

Another focus of this class was our semester-long educational project. Our class was divided into three

teams and assigned different topics to explore further at each of our centers abroad. Similar to our meetings with the GE managers, we each spoke with SU faculty at our respective programs to gain perspective on how information is currently stored, shared and delivered. This project was very informative and pushed us to think outside the box to come up with creative and effective platforms to enhance communication

processes. Each of us was able to gain a better sense of the systems and processes required for efficient and successful global collaboration. I recommend this class to future students without hesitation.

Caterina Sbrana

*A Renowned Artist
Exhibits Her Work
at SUF*



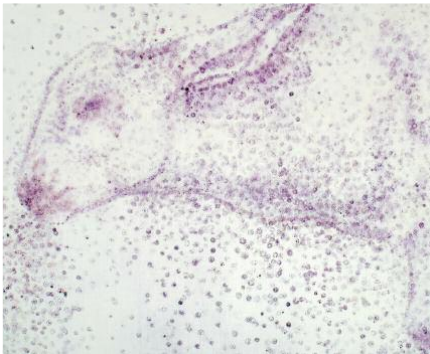
This past March the SUF studio art department was privileged to host an exhibit of works by Caterina Sbrana, "A Private Geography: Art as a Material Epiphany." Sbrana is a talented up-and-coming young Italian artist whose unique art combines high-tech contemporary meth-

ods with traditional techniques. Her installation in room 14 of SUF's main building, the Villa Rossa, was illuminated in a breathtaking manner. Thanks to the efforts of SUF photography professor Stefania Talini and studio art department coordinator Kirsten Stromberg, as well as the contacts of curator Paola Bortolotti, the turnout was very impressive: Florentine artists, professors of the Accademia delle Belle Arti, art critics, readers of the newspapers *La*

Nazione and *La Repubblica*, and journalists, in addition to SUF students and staff. In fact, the successful show brought many people to SUF's beautiful Villa Rossa for the first time.



From left: Paola Bortolotti, Caterina Sbrana and Stefania Talini



About the Exhibition

By Paola Bortolotti

Journalist, art critic and curator

For this solo exhibition Sbrana developed a site specific project, presenting new drawings on



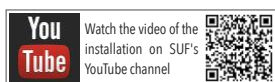
Japanese paper as well as an astonishing installation made of turf. Sbrana works with three main technical processes that use different natural materials. In the first, she collects herbs, flowers and roots from which she creates a sort of natural liquid pigment that she applies with her fingers directly onto unprepared canvas. She used this specific technique in her painting series devoted to views and landscapes as seen by

Google Earth.

The second technique is inspired by the place where her studio is located; a verdant area outside Pisa. There she developed the idea of using a mixture of water and earth to paint the herbs that grow spontaneously around the walls outside her studio. With this technique, she painted another fascinating series that offers a representation of our planet akin to silent lunar landscapes, also taken from the suggestive images seen through Google Earth.

Her third technique concentrates on the use of poppy-flower capsules, which she uses as small stamps pressed on white linen where they deposit their astral form. Altogether, these hundreds of little stars give the suggestion of a surface composed of "natural pixels". Every new season Caterina collects the red poppy flowers either in the suburbs where she works or in the local hills. This familiar landscape was represented in the installation at Syracuse by a huge geomorphologic map where the territory shows its details.

The turf installation was designed to cover a portion of a wooden



floor inside the 19th-century Villa Rossa. Sbrana explained that the tiles of dry clay were obtained by making molds of the soil where she habitually finds the plants and flowers with which she paints and draws. These traces of mud are conceptually left by her daily walking in and out of her own space, writing a sort of journal that narrates the hours spent thinking and speculating while moving around in a personal geography.

In her artistic research, Sbrana has found an outstanding equilibrium between the contemporary high technology that is imposing itself on our daily lives and the ancient traditional practices that testify to our past. Her approach to the natural world comes from a respect derived from her knowledge of the natural sciences and her experience in restoration. Such feelings are perfectly conveyed by the ephemeral floor of dry clay, a sort of graft, as she described it, that connects two different times and two distant worlds.



A Spotlight on the Artist

Caterina Sbrana was born in Pisa in 1977. After pursuing classical studies at university she moved to Perugia where she earned a degree in painting restoration at the Istituto Europeo delle Arti Operative. She then continued her studies at the Accademia di Belle Arti in Carrara with Omar Galliani. In 2003 she was awarded a special jury prize for her *Ophelia di fango* (Mud Ophelia) at the Premio Nazionale delle Arti in Rome. In 2010-11 she was selected by the Strozzi Centre for Contemporary Culture in Florence to participate in its Open Studios Project. In 2011, she participated in the prestigious Venice Biennale, where she will be returning for a second time this year. Sbrana has also exhibited her work in various group and solo shows throughout Italy, including most notably "Osservazione della natura in stato di quiete" at the Marino Marini Museum in Florence in 2012, a show curated by Paola Bortolotti.



Dancing for a Cause

by Karli Shay Bromley

I knew studying abroad was going to be the experience of a lifetime, but I never imagined that during my time in Florence I would also contribute to an amazing cause. I didn't plan on participating in an internship but Professor Debora Spini, the coordinator of the program, caught my attention when she mentioned the Global Theatre Project "One Billion Rising." I didn't know what this organization was or what the internship entailed. All I heard were the words "flash mob" and I was interested. Finding out that my tasks would include a lot of public relations work, which is my major, and that the event focused on violence against women, a topic which is close to my heart, I knew this internship was for me. Not only was I sure that I would genuinely enjoy the event, but I was also proud to be part of such an important cause and an event that was taking place all around the globe.

As an intern, I handled the internal communications between the Theatre and other American universities and students in Florence. I sent emails to organizations, recruited participants and posted updates on social media. My experience dancing on the Syracuse University Dance Team, which also involved fundraising, helped me figure out how to get the word out. I held rehearsals at SUF and taught the flash mob choreography. I had never been a part of a flash mob and I was very curious to see the whole process. Getting participants involved and teaching

the dance was an exciting job. I felt like I was really contributing to the cause! Everyone was excited and of course a little scrambled a few days before the event. After much preparation, February 14th came quickly and Piazza della Repubblica was crowded with supporters. The event started off with two spoken-word pieces performed by men, first a group of English speakers, then a group of Italian speakers. Handmade puppets (all created with the help of American students) appeared, the music started and the piazza was full of dancers! Although the dance was

difficult to perform because it was so crowded, it was amazing to have such a great turnout. Many people were wearing black, pink and red and holding up creative signs related to theme of stopping violence against women.

After the performance, I paused to really absorb the whole occasion. People of all ages, ethnicities, and backgrounds had come out to express how important it is to fight violence against women. It brought a community of students, professors, organizations and businesses from different countries together to spread the word throughout the city and the world about an issue that

is the second leading cause of women's death after breast cancer. Preparations for the event had involved a lot of work in a short period of time. The sheer number of participants posed a challenge to the organizers, but in the end the dance and event were a success.

As an intern, I still have to compile a video for future interns that will work on this event in years to come. The video will serve as an informational reference and guide on the event and the tasks involved. I am also including my personal views and advice in the video. Making the event more personal really drives the issue and captures attention, which is exactly what this event and issue need!

I am grateful to everyone who participated. Your hard work didn't go unnoticed and what's to come for this event in the future will be thrilling, so be sure to stay connected! I know I will.

"Getting participants involved and teaching the dance was an exciting job. I felt like I was really contributing to the cause!"



Photos: Eliana Benabou (upper right) and Shannon Berkeley (lower left)

A Meeting of the Minds

SUF Grads Reunite at Prestigious California Conference

From left: Kelley Magill, Gary Radke, Anne Proctor, Shannon Gilmore, Stephanie Kaplan, and Thomas DePasquale.

The bright California sun was not the only thing shining in San Diego this spring as SUF made a strong showing at the nation's most important Renaissance conference: the Annual Meeting of the Renaissance Society of America, held this year from April 4 to 6. Professor Gary Radke, the director of the Florence graduate program in art history, chaired a session on "Making and Breaking the Rules in Early Renaissance Italian Sculpture," while also providing his support for the many current and former graduate students presenting at the conference.

Both the home and Florentine campuses sponsored Master's student Shannon Gilmore in her travel to the conference, where she presented "Girdled Power: The Cappella della Sacra Cintola in the Cathedral of Prato." Meanwhile, several alumni shared their work connected to their current doctoral research. Both Stephanie Kaplan of Washington University in St. Louis (Syracuse class of 2008) and Anne Proctor of the University of Texas at Austin (Syracuse class of 2005) participated in the special panel dedicated to Dr.

Janet Cox-Rearick III, with Stephanie presenting "A Touchy Subject: Constraint, Collaboration, and Innovation in the *Noli me tangere*" and Anne presenting "Artists as Members of the Accademia Fiorentina: Polymaths in Medicean Florence." Kelley Magill of the University of Texas at Austin (Syracuse class of 2007) also presented "Collecting the Catacombs: Early Modern Drawing Collections of Christian Antiquities" and Brad Cavallo of Temple University (Syracuse class of 2005) presented "Of Medici and Mamluk Power: Islamic Forms in a Renaissance Florentine Stained-Glass Window." Cheering on their peers were Thomas DePasquale (Syracuse class of 2008) and Bryan Keene (Syracuse class of 2010). DePasquale is currently pursuing his PhD coursework at the University of California, Santa Barbara and Keene is an assistant curator at the Getty Museum in Los Angeles and will begin his doctoral work at the Courtauld Institute of Art this fall. The RSA Conference constituted not only a SUF reunion, but also a testimony to our graduate students' continuing contribution to scholarship and their success in the field of art history.



A Chance to Give Back

Two SUF Student Volunteers See Florence Through New Eyes

Angelica Haas

This semester abroad, I was able to participate in SUF's volunteer program. Although I have studied abroad here a couple times, this was the first time I committed myself to participating as a volunteer. It really makes the Florentine experience richer and more meaningful. The activities I took part in included candle-making with the homeless at the Fenice Center; the Knitting Circle led by Maibritt Handberg; a felt workshop with the elderly; and reading stories to Italian children at an elementary school. I am grateful for these experiences because Florence has given a lot to me over these years and it felt great to give a little back to this beautiful city and its people. The program gives us American students the opportunity to break out of the American "bubble" and see for ourselves small, diverse pieces of the Florentine reality. I had a great time participating in the program, and it allowed me to get to know many fantastic people.

Most of my American friends from this semester are ones I met at these various activities. It has also expanded my relationships with Italians, as I have met people I otherwise never would have. It has also been a great way to practice my Italian, although most of the Italians I



Volunteer knitting group led by Maibritt Handberg (third from the left).

met at the Fenice Center were very eager to practice their English. All in all, it was a great way to immerse myself culturally, and put down even more roots here in Florence.

Julianna Duva

Volunteering was one of the most enriching experiences of my time in Florence. I had the opportunity to make candles at a homeless shelter, work with felt at a retirement home, help Italian students with their English homework, and knit with my roommate and my host mom. Every experience was so beautiful because I was able to see a new side of Italian culture that I totally



Julianna (left) and Angelica (right) with a retirement home resident.

would have missed out on had I not taken the time to volunteer just a few hours each week. My favorite service was definitely knitting. I loved sitting and chatting with Elisa (my host mom) and Maibritt [an SUF staff member who assists Vittoria Tettamanti in running SUF's volunteer program]. These women are wonderful and I never stopped laughing when I was with them. Another moment that particularly touched me was when I went with Maibritt to the retirement home to turn in the quilt we had made. I met an English woman whose name was Florence. She was the sweetest woman and she gave me as much advice as she could fit into the short time we were together. I was so moved by this woman's story of finding love in Florence and moving here to raise a family. I also wish that more students had taken the time to participate in some of these opportunities. All it takes is 2-3 hours a week and it is well worth it!

Trading Places

SUF Students Talk to an Italian Who's Been in Their Shoes

by Antonella Francini

Coordinator of the Option II & III Program

A fertile new chapter has recently opened in the longstanding cultural exchange between SUF and the University of Florence. Last summer PhD student Eugenia Corbino travelled from Florence to Syracuse University to spend two months researching her thesis "Italian Peasants and Anglo-American Prisoners of War after September 8, 1943." "It was an amazing experience!" says Corbino. "The campus was wonderful and the staff absolutely helpful. I spent much of my time there studying and researching at Bird Library. The interlibrary loan service was excellent and it allowed me to get books in a very short time from the most important American libraries. Also I really appreciate the

"We all concluded that traveling and meeting people from different cultures and countries are always the best ways to learn and to enrich ourselves."

chance I had to meet some graduate students who are researching on Italian History and to get advice by some SU professors."

Corbino's research was included in her dissertation, which she presented at the University of Florence in April. Just before taking this final step in her academic career, Corbino came to the Villa Rossa to discuss her work with SUF's Option II students. Through Corbino the students learned how half of the 80,000 Allied prisoners in Italy managed to escape, including some 18,000 who survived thanks to the solidarity of Italians, especially peasants. In fact, this "strange alliance," as UK Ambassador to Italy Sir Noel Charles has called it, changed the lives of thousands of escapees.

The students also learned that Italian peasants used to hide these young soldiers in their own homes, feeding and protecting them as if they were family members, even sometimes dyeing their blond hair to disguise their identity. "It was an amazing story to hear," says Option II student Christina Roman. "As a communications and rhetoric major I found it fascinating to learn about how these farmers, often uneducated, communicated with these soldiers as they did not share a common language."

Corbino appreciated the discussion too. "It was a pleasant, informal chat during which [the students] asked me questions about my stay in the U.S.," says Corbino. "We both – American and Italian girls – concluded that traveling and meeting people from different cultures and countries are always the best



Option II students with PhD student Eugenia Corbino

ways to learn and to enrich ourselves." Hearing about Corbino's impressions of America reminded Roman of some of the advantages of studying in the U.S. "When I first arrived in Italy it was very difficult for me to adjust to studying at home and in my bedroom, something I had never done before," she says. "I did not have a library open at all times to go do homework or a set place to stay and study. I never thought I would miss Bird Library. This was, in fact, one of the first things Eugenia commented on in terms of her experience at Syracuse University. I now realize what a blessing it is to have so many options".

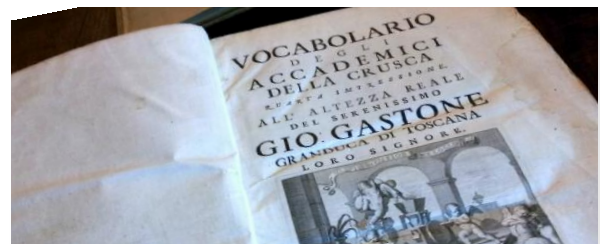


Bird Library at Syracuse University, N.Y.

ADVANCED ITALIAN CLASSES WELCOME WRITER GABRIELLA KURUVILLA



In April writer Gabriella Kuruvilla was invited to discuss her recent book, *Milano, fin qui tutto bene* (2012), with advanced Italian language students at SUF. The discussion was held in conjunction with an informal workshop involving Italian literature students who had read the book for their class with Antonella Francini. The students asked Kuruvilla about how she wrote this book, which takes place in multiethnic areas of Milan, her characters and the street language they use. Kuruvilla also discussed and read passages from the short stories in her book *E' la vita, dolcezza* (2008).



"Visiting the *Accademia della Crusca* was the most special to me because we were at the site where the first dictionary was created. My favorite part was La Sala delle Pale (the Room of Shovels), which consisted of, yes, shovels. Each shovel represented one of the scholars that took part in enhancing the Italian vocabulary in the 17th century. It was definitely a one-of-a-kind experience and I am glad the Option II program has events like this where the students can feel immersed in Italian culture."

Option II student **Devany Baez** (Skidmore College)



Student Art Show

Studio Arts



Erica Kierstead - Sculpture and Silkscreen



Sketchbook



Sculpture and Photography



Jessica Kravitz - Batik



The "Galleria"



Chi Chen - Intro Painting



Painting room



Maddie Leach - Adv. Photography



Chaoyu Li - Photography



Dan Blaushild - Int/Adv Drawing



Sculpture room



Joyce Lau - Printmaking and S.T. Painting



Photography



Amelia Brown - Metalsmithing



See more photos of Studio Art exhibition on SUF Flickr page



STUDIO ART AWARDS Spring 2013

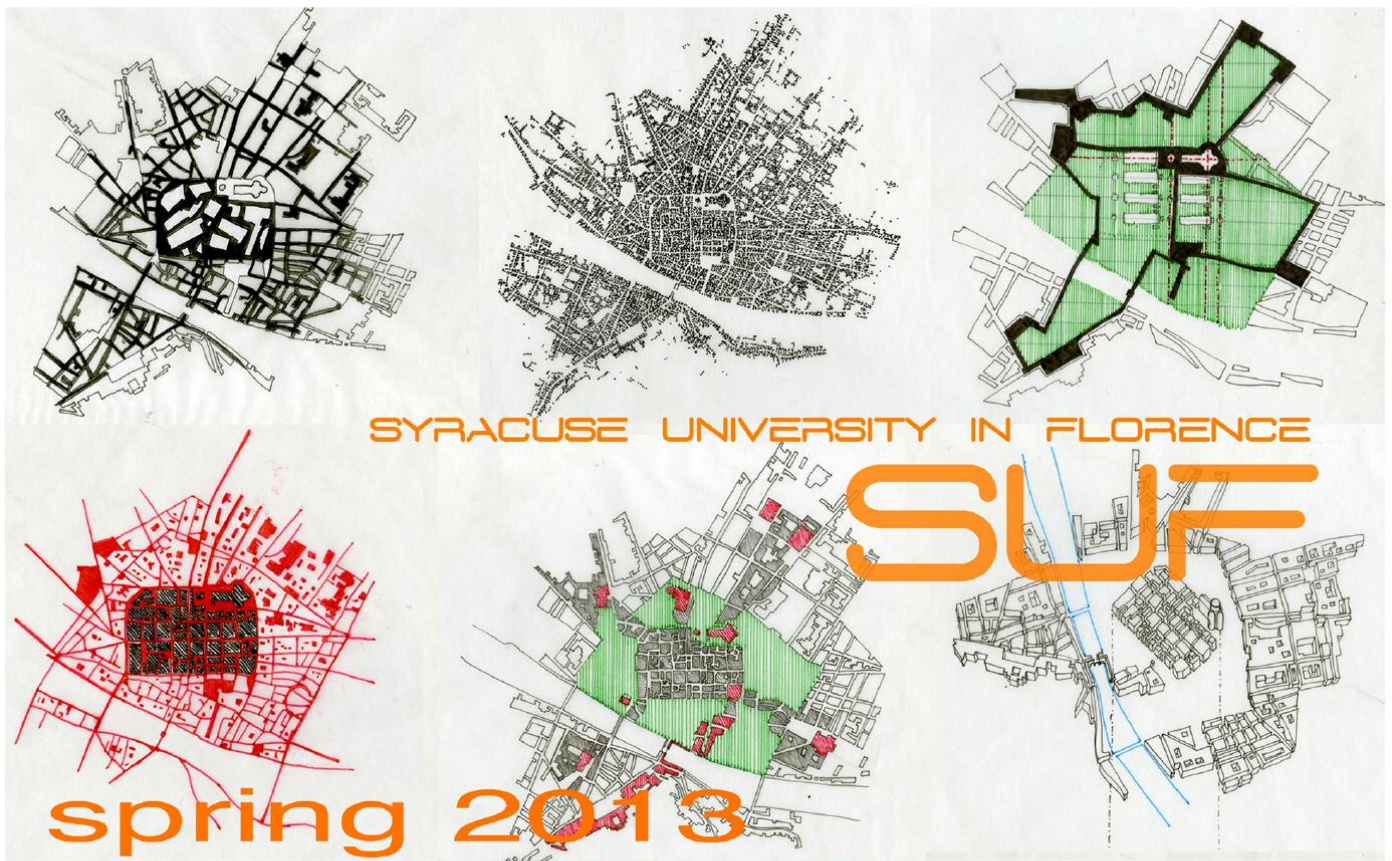
Daniel Blaushild
Chi Chen
Joyce Lau
Laura Eckes
Maddie Leach
Erica Kierstead
Bridgett Lara Ginley
Charlotte Malmberg
Amelia Brown
Jessica Kravitz
Elizabeth Frino
Emily Addis

Intermediate/Advanced Drawing
Intro Painting
Printmaking + Special Topic Painting
Beginning Photography
Advanced Photography
Sculpture and Silkscreen
Sketchbook
Sketchbook
Metalsmithing
Batik
Weaving
New Approaches to Renaissance Art

Award for Excellence in Independent Studies
Photography
Chaoyu Li



The award winners with Prof. Kraczyna



Art + Architecture Student Exhibition

Piazza Donatello 21 + 25 | Art + Architecture Studios

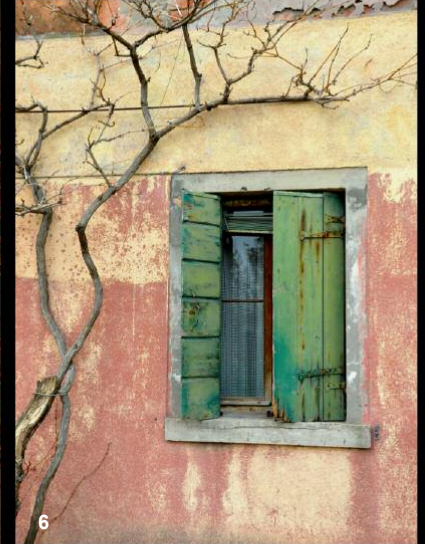
image credits: Parnas, Benko, Li



ART + ARCHITECTURE

Thursday April 11, 2013 5:30 PM - 7:30 PM

Art Department Awards Ceremony at 6:00 PM



- 1) Morning glory view from Fiesole
- 2) Monreale Cloister, Sicily
- 3) Temple at Segesta (detail), Sicily
- 4) Temple at Segesta, Sicily
- 5) San Vitale Church (detail), Ravenna
- 6) Torcello, Venice
- 7) Herding sheep out of the road in Corleone, Sicily
- 8) Palatine Chapel, Palazzo Reale, Palermo
- 9) Torcello, Venice
- 10) Monreale, Sicily
- 11) Teatro Olimpico, Vicenza
- 12) San Vitale Church, Ravenna
- 13) Monreale Cloister (detail), Sicily
- 14) Proportions, Modena Cemetery
- 15) Villa la Rotonda, Vicenza
- 16) San Vitale, apse area, Ravenna
- 17) View over Corleone, Sicily
- 18) Ghetto Nuovo, Venice
- 19) Group photo at Segesta amphitheater, Sicily
- 20) Group photo at Teatro Olimpico, Vicenza
- 21) Fiesole
- 22) Walking towards the Temple of Segesta, Sicily

All photos were taken during the following field trips:

Course-related field trip to Venice and Vicenza (for Prof. Mclean's Mediterranean City and Prof. Ponsi's Pre-Architecture)

Optional field trip to Sicily

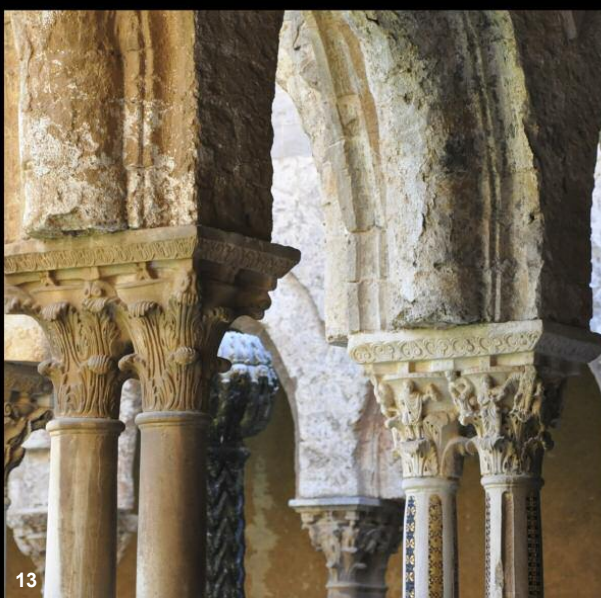
All-school field trip to Ravenna

Course-related field trip to Fiesole (Prof. Mclean's Mediterranean City)

photos by Vanessa Valdes



12



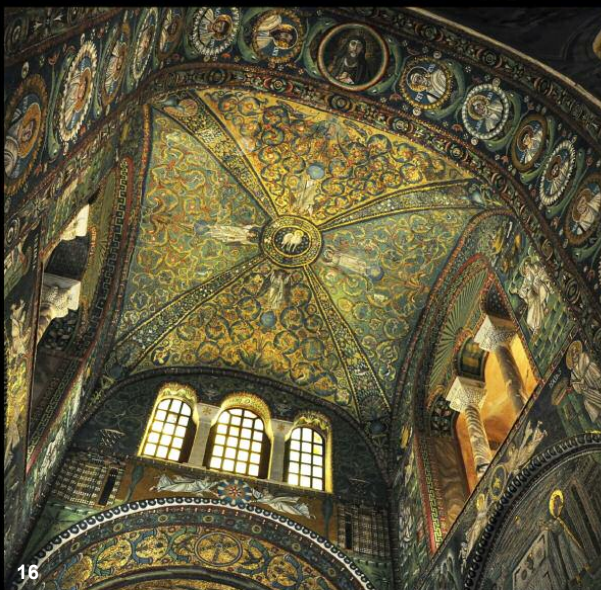
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See more photos on SUF Flickr page



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Field Trip Photo Album

Molly Bourne and Guido Rebecchini



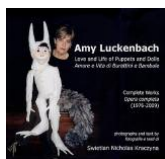
Two SUF art history faculty members have contributed essays in a special issue of *Civiltà Mantovana* published in honor of Clifford Malcolm Brown, a noted scholar of the Gonzaga court of Mantua in the early modern period (*Scritti in memoria di Clifford Malcolm Brown*, edited by Anna Maria Lorenzoni and Paola Tosetti Grandi, Vol. 134, 2012). In her essay, "Nardo di Gaeta, Gardener to the Gonzaga Court," Molly Bourne discusses new documents in the Mantuan archives which shed light on the career of a Neapolitan gardener active in Mantua circa 1500. Guido Rebecchini's contribution, "Le biblioteche di Battista Fiera e Giovan Benedetto Lampridio," analyzes the unpublished library inventories of two important Renaissance scholars who had close ties to the Gonzaga court.

Marco Fallani



This past winter, Marco Fallani, SUF's sculpture and drawing professor, installed a new sculpture entitled *Hope and Faith* in Piazza Grande in the Tuscan city of Arezzo. Fallani's sculpture was an homage to famed Renaissance artist Piero della Francesca, whose stunning fresco cycle inside the Basilica of San Francesco depicting *The Legend of the True Cross* is one of Arezzo's greatest artistic treasures. Although Fallani's *Hope and Faith* was first installed in front of the basilica in Piazza San Francesco as a temporary monument, it was later re-located to the nearby Piazza Grande, where it currently remains.

Sylvia Hetzel



Sylvia Hetzel recently edited Amy Luckenbach: *Love and Life of Puppets and Dolls* written by Swietlan Nicholas Kraczyna. The book, which consists of 233 pages of text and photographs, documents Luckenbach's 35-year artistic career as a master puppeteer. It was published by Labyrinth Press in December 2012 and presented at Syracuse University's Villa Rossa on May 16, 2013.

Sara Matthews-Grieco



As a recipient of a Senior Research Fellowship in Wolfenbüttel, Germany, Sara Matthews-Grieco spent two months this spring at the Herzog August Bibliothek. The subject of her research project is "The Printed Picture and the Codification of Visual Language in Europe (1450-1650)." It focused above all on the role played by emblem books and the printed picture in the spread of iconographic literacy across Western Europe in the first two hundred years after the invention of the printing press. She also paid special attention to the visual construction of gender within the more general discourse on social and religious identity in early etchings and engravings.

Sasha Perugini



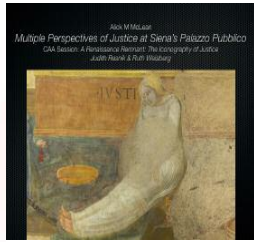
Sasha Perugini recently published the book *Assaggi*, a work of creative non-fiction reflecting on seduction and our contemporary obsession with food, illustrated with photos by Carlo Desideri. Three of her original poems, *Belgrade*, *Sangha*, and *That Sense of*, which were translated into English by Linda Kalaj, were published in the Spring 2013 issue of Brown University's *Aldus Journal of Translation*. In April Perugini was invited to address a Women's Town Hall at Florence's Palazzo Vecchio along with renowned entrepreneur Ilene Fischer for a workshop on female leadership. In May she co-organized, co-hosted and presented a keynote address at the conference "Human Resources and Capital Development in Education Abroad" with the dean of Gonzaga University in Florence, Patrick Burke. Finally, in late May Perugini was invited by Florence's Camera di Commercio to introduce a film screening hosted by the Comitato per l'Imprenditoria Femminile, a committee that promotes female entrepreneurship.

Elaine Ruffolo



Elaine Ruffolo has been invited to Washington D.C. in August to speak at the Smithsonian Associate's University on the Mall, where she will present a lecture, "Ravenna; the Twilight of the Roman Empire," as well as a full-day seminar on Italian Renaissance Courts.

Alick M McLean



Alick McLean presented a paper at the College Art Association in NYC in February entitled "The Multiple Perspectives of Justice at Siena's Palazzo Pubblico." In April, he organized with Richard Ingersoll a conference in San Giovanni Valdarno entitled "La città contemporanea: passato, presente e future" ("The contemporary city: past, present and future"), connected with the summer 2013 opening of the Museo delle Terre Nuove in the same town. His contribution to this museum's permanent exhibit on the Palazzo di Arnolfo will be visible to the public at that time. He also participated in an architectural competition for the Museo Civico di Prato with Guicciardini Magni Architetti, whose project won first place. He has now been hired by the Comune di Prato as a consultant for the urban historical aspects of this new museum, which is expected to open in the spring of 2014. This spring McLean was invited by the Italian Ministero dell'Istruzione, dell'Università e della Ricerca, together with the Agenzia Nazionale di Valutazione del Sistema Universitario e della Ricerca, to evaluate the scholarly production in architectural and urban history of the Italian university system, for scholarship published between 2004 and 2010.

Swietlan Nicholas Kraczyna



In May Kraczyna presented the book Amy Luckenbach: *Love and Life of Puppets and Dolls*, which he wrote and documented photographically for over 35 years of Amy's puppet-making career. In July Kraczyna will also have an exhibit sponsored by the Comune di Barga of some 200 paintings, drawings, and prints of Barga that he has produced over a 40-year time period (summers) from 1973 to 2013.

Eric Nicholson



In early June, Nicholson will be attending the annual meeting of the international working group, "Theater Without Borders," in New York City. At this conference, he will present a paper, serve as a respondent, and perform scenes as an actor. He will also be concluding his co-editing of a volume entitled *Transnational Mobilities in Early Modern Theater*, to be published by Ashgate Press in 2014; he is contributing a chapter to this collection of essays, for which he has co-written the introduction. In a different context, Nicholson has been recording descriptions of Florentine sites for various professional audio-guides to the city, and is preparing for character voice work in an animated cartoon series (with Arkadia Productions).

Antonella Francini



In January Antonella Francini's most recent book of translations, *L'angelo custode della piccola utopia* (2009) by Pulitzer Prize winning poet Jorie Graham, received the Nonino International Prize, a prestigious Italian award assigned annually by a distinguished jury led by V.S. Naipaul to international authors who have been translated in Italy. This recognition has led Francini to translate Graham's 2012 book *Place*, to be published by Mondadori in March 2014. Francini has also started to write for the newspaper *L'Unità*, contributing articles on American poetry and culture in Italy and Italian poetry in the U.S.

Michelle Tarnopolsky



Michelle Tarnopolsky translated a book that was recently published by NYU Press, *Soft Soil, Black Grapes: The Birth of Italian Winemaking in California* by Simone Cinotto. She also revised the English of all the essays in *Beyond the Nation: Pushing the Boundaries of U.S. History from a Transatlantic Perspective*, edited by Ferdinando Fasce, Maurizio Vaudagna, and Raffaella Baritono, to be published in late May.



Outstanding Student Awards Ceremony

Staff, faculty, students and host families gather in the Villa Rossa garden for the end-of-semester party.

photo: Francesco Guazzelli



Coluccio Salutati Essayists

Katherine Hamilton
Carla Cortes
Carolina Jimenez
Zach Ranieri (honorable mention)

Outstanding Interns

Amelia Brown
Daniela Rodriguez
Joyce Lau

Outstanding *Lettori per un Giorno*

Alexandra Casolaro
Katherine Richards
Bryan Weissbach
Julianna Duva

Outstanding Volunteer

Angelica Haas

Outstanding Option II/III Students

Sara Grote - Opt. 2
Devany Baez - Opt. 2
Angelica Haas - Opt. 3
Chewy Tang (honorable mention)
Christiana Fiore (honorable mention)



See more photos of
the award ceremony
on SUF Flickr page



Student life assistant Rosa Mannino and
barrista Sergio Landi.

