

Villa Rossa

Voice

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

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Letter from the Director

I recently realized that people had stopped referring to me as the “new director of SUF” and rightly so, given that I am now celebrating my sixth anniversary in this role. Under SUA leadership, the program has witnessed significant changes throughout these years as we have grown in numbers and expanded our curriculum to include new clusters like engineering, design and sustainability and have restructured how we coordinate our academics. We have also regretfully lost precious staff and faculty members like library coordinator Carol Estall and art history professor Jennifer Cook, to whom we have dedicated a piece in this issue (page 8). And we have been honored by the presence of illustrious visitors from our home campus like the Board of Trustees for Arts and Science in 2014, Chancellor Kent Syverud in 2015 and our brave leader Margaret Himley, most recently in 2016. In honor of this issue dedicated to memories, I would like to thank the entire SUF community for the incessant dedication to the program and confidence in my leadership. I have sometimes used a metaphor to describe to those unfamiliar with our operations what my job feels like: it's like I'm the driver of a fast, beautiful, highly engineered, powerful Ferrari (rossa, like our Villa) but behind it there is an enormous team of highly qualified engineers, technicians, experts, fans and supervisors who study the best tactic for each circuit. Each semester is a race, and our students' growth and appreciation is the reward. But there's one thing that has not changed a bit throughout my time at SUF: my gratitude for being part of this superb, highly professional, hardworking team.

Sasha Perugini



Letter from the Editor

This issue of the Villa Rossa Voice celebrates the indelible memories that are made during a semester spent studying abroad, both by the students themselves and by the staff and faculty of a program like Syracuse Florence who usher them through this life-changing experience. In fact, many of us who work in study abroad are here because we started as international students ourselves. It's now been twenty years since my own profound experience spending two semesters here in Florence, and the memories I cherish from that time – especially the ways I grew and what I discovered about myself – remain some of the most vivid of my life. I'm not the only one. We are very excited to share the stories of several SUF alumni in this issue, especially that of Kay Johnson who arrived in Italy by ship for the second-ever year of the program's existence in 1960 (page 6)! Memory lane can also be a bittersweet path, especially when tied to beloved members of our community who are no longer walking the halls of the Villa Rossa like Jennifer Cook, who passed away in July 2016, and Sergio and Elia Landi, who retired from their jobs running our coffee shop in June 2016. However, we are proud to see their legacies live on in the spirit of the Syracuse Florence community.

Michelle Tarnopolsky



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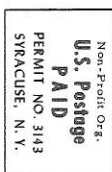
Syracuse Semester in Italy

**A FOREIGN STUDY PROGRAM
IN THE LIBERAL ARTS**

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SUF THEN AND NOW

**AN ALUMNA FROM 1960 REFLECTS
ON A HALF CENTURY OF CHANGES**

by Kay Johnson (Syracuse University)

Fifty-six years later, I still agree with my 19 year old self who, thought that I had learned more from my Syracuse Semester in Italy than I did from any other college semester. In addition to course studies, I become fairly fluent in a second language, was immersed in another culture, a different way to relate to food and alcohol, was amazed with the average Italian's sense of history, experienced earthquake tremors and the shortage of water, enjoyed carefree bicycling, and more on-site art than I could possibly absorb in four months. I learned about living with a war widow raising her child in a city with occasional bombed buildings still in evidence. I experienced living with a

Contessa and her sister who had lost their social status from Italy's political reorganization.

When a professor from Union College took her art history students to Florence this spring (2016) and invited me

to join them, I was thrilled. I had never been back to Florence since my semester abroad. Amazingly, my friend's apartment on Via Masaccio was only one block from the Syracuse center in Piazza Savonarola. And, when I rang the Syracuse doorbell, what a surprise! When students opened the door in 1960, there were a small number of classrooms but no secretarial offices. Our housing had been taken care of through [a company called] Experiment in Inter-

"I no longer noticed men pinching women on the buses. I was surprised to see a few pregnant women out on the streets."



national Living. Today, a receptionist welcomes visitors and directed me upstairs where I was even more surprised. There is now a spacious office with three delightfully friendly staff employees, not to mention additional private offices.

When asked if I had seen the garden, the staff was surprised when I said there was no garden when I attended. Apparently, unknown to me as a student, a Contessa was still living there in her home in 1960 and kept her garden for private use. In addition to now using the whole building,

Syracuse has purchased an adjacent property and made a significant library complete with several comfortable study rooms. As reflected in both the increased staff and building space, current student enrollment is also much higher. In 1960, there were about 25-30 students. Today, there are about ten times that number per semester.

The most striking change is the traffic. Florence was much quieter when bicycles and vespas were the order of the day with a few cars mixed in. I loved watching the nuns riding vespas with their habits flying in the wind. I no longer noticed men pinching women on the buses. I was surprised to see a few pregnant women out on the streets. And the gabinettos...they have disappeared. Sadly, many of the best statuary and sculptures have now been moved to indoor locations due to air pollution.

While some things have changed during this half century, the Italian zest for life and outgoing friendliness continues today. Local fruit and vegetables are the best tasting ever. While I did notice a few sneakers among the younger set, most of the Florentines continue

to dress elegantly even for an afternoon chat on park benches. The city itself continues to be beautiful and overflowing with exquisite sculpture and works of art. With the exception of being unable to locate

my original host family, it was a pure pleasure to revisit Florence and the Syracuse program. I wish much learning and joy to all current and future students. And thank you to the staff for such a warm welcome to a former student!



On the ship bound for Italy (author pictured top row, fourth from the right).



(Stars & Stripes Photo)

FINANCIAL ARRANGEMENTS

Expenses (Fall or Spring Semester)

Application Fee	\$ 10
Transportation from an eastern port, board and lodging in Florence during the academic semester (Return passage not included)	\$ 600
Tuition and Fees	\$ 665
TOTAL	\$ 1275

Students will be able to make independent arrangements for return travel. The EXPERIMENT will provide assistance to those students who wish to return on Council of Student Travel ships.

The cost of a required health insurance policy is included in the fees listed above. Not included in the above costs are U.S. passport fee, textbooks, supplies, laundry, return passage and additional independent travel.

Schedule of Payments

\$10 registration fee is to be sent with application for admission, which is refundable only if the application is rejected.

\$200 is due within 15 days after the student has been notified of his acceptance. This sum is not refundable unless the student's home college or Syracuse University requests his withdrawal on account of un-

satisfactory academic work subsequent to the student's acceptance. One-half of the remaining fees are due by June 15 and the other half by August 1. (For the Spring semester these payments are due by November 15 and January 15).

Refunds

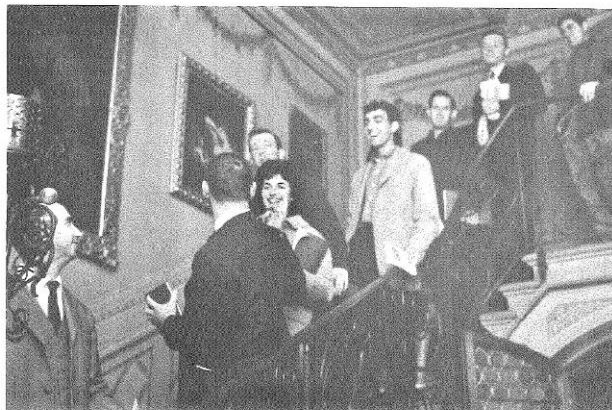
All payments except the initial \$210 will be refunded to students withdrawing from the program 10 days or more before the date of the group departure from an Eastern Port.

All payments except \$310 will be refunded to students withdrawing less than 10 days before the group departure from an Eastern Port.

Only the unexpended board and lodging costs will be refunded to students withdrawing after the date of the group departure from an Eastern Port.

TRAVEL ARRANGEMENTS

Travel arrangements will be made through The Experiment in International Living, Putney, Vermont. Students will be expected to make the outbound ship voyage as a group. Orientation lectures and language placement tests will be given during the voyage. Students who do not make the outbound voyage with the group must report in Florence on the Friday morning previous to the opening of classes for registration, language placement tests and orientation. The return trip will be arranged on an individual basis between the student and The Experiment in International Living.



(Stars & Stripes Photo)



IN MEMORIAM

**FAMILY AND COLLEAGUES CELEBRATE
THE LIFE OF JENNIFER COOK**

On July 26, 2016, Syracuse University in Florence lost a pillar of its community: Professor Jennifer Cook. For 26 years she was a beloved teacher and colleague at SUF. The following November, her friends and family gathered for a memorial at the Villa Rossa. A mimosa tree was planted in her honor with a plaque to mark it, and people shared stories to remember her life. It was a moving tribute for all involved and we share here some excerpts of the words that were expressed that evening.

From SUF Director Sasha Perugini:

"Despite the cold, we decided to gather out here in the garden this evening around the tree that we have decided to plant in honor of Jennifer Cook. We chose a mimosa for this purpose because of the Italian custom to gift women branches from this tree for the Festa della Donna in March. This way, Jennifer's memory can live on not only in this grounded, rooted way in the garden of the Villa Rossa, where she taught for 26 years, but also beyond these walls when its branches are shared, much like the gifts of her teaching, rooted here at Syracuse, then spread throughout the world through her students. For Jennifer was, above all else, a passion-

ate, engaging teacher with infectious enthusiasm for her subject. In fact, she is the only professor to have won the Syracuse University Meredith Teaching Award, who was not from the Syracuse home campus, the year the award was first launched in 2001."

From the statement Jennifer wrote as part of her nomination for the Meredith Teaching award:

"I am truly honored to be considered for an award in recognition of good teaching because teaching, in addition to being my daily job, is my vocation and my passion. Perhaps I should not admit that my choice to become an art historian was secondary to my choice to become a teacher;





given work for the first time. I sometimes tell a story or two from my personal travel experiences, reliving first encounters (frequently while on my own junior year abroad). This may be kind of corny, but I can't count the number of times students have approached me on a Monday morning, excited to recount how they have traced my footsteps to some revered spot or out of the way place. It is hard to beat the sense of empowerment I get when a student comes up to me after having taken his/her visiting parents or significant other to a museum or a church we have studied, proud and excited to have impressed others with their newly learned knowledge. (Welcome to the delights of teaching, I am tempted to say.)"

From a letter written by former TA Betsy Purvis in support of Professor Cook's nomination for the award:

I wanted to teach something that would excite a broad spectrum of students, enhancing their lives long after graduation. Having grown up in a middle class family in Boise, Idaho, the discovery in my junior year of college that I, too, could enjoy and relate to art, notwithstanding my total lack of artistic ability, was a major milestone in my life. It has been my goal ever since to share the wealth – to enrich people's lives by teaching them how to see the beauty and find the visual wealth in the world around them." She goes on later to say, "I feel it essential to bring enthusiasm to every lecture; if I don't find it exciting, I shouldn't expect them to find it so. A good memory is my great fortune because the only way to maintain enthusiasm, after years of dealing with the same objects, is to remember my own reaction upon seeing a

"Perhaps the two most decisive moments of my graduate career were the day I realized I wanted to be a teacher and the first time I saw Jennifer Cook teach. When the time came for me to begin working as a teaching assistant I knew beyond a shadow of a doubt with whom I wanted to work. After three years of working under Jennifer's tutelage I can still happily say that I find constant inspiration in her example as a teacher and a mentor. In the past years I have worked with Jennifer in both her survey classes and her upper level seminar. In each of these different classroom environments the principle of student involvement has always reigned supreme. Often their involvement is elicited first by her obvious love for the subject matter. Her respect for the students' opinions and reactions, in turn, inspires them to take the material to heart and engage with it at both a personal and intellectual level. Ultimately, even the most reluctant students come away with a greater enthusiasm for learning and a sense of active responsibility for their intellectual growth. If they learn only one thing in a course with Jennifer Cook, it is that education is not simple a rote, mechanical exercise, but rather a process of looking, thinking, reacting, responding, and ultimately engaging with the world, the ideas, and the people around



them. In short, the results of her approach to teaching are a proud testament to the power of giving of oneself in order to open the eyes and the minds of others.

In some ways it is difficult for me to express the degree to which I owe a debt of gratitude to Jennifer Cook. Indeed, if there is a single person with whom I can credit my development as a student and a teacher she is far and away the one. As a student she has helped to direct me in my research and in pursuing new ideas, and as a teacher she has always encouraged me to be a creative thinker in terms of ways to communicate information and ideas to our students. Admittedly, the degree of intellectual freedom she allowed me right from the start was a bit intimidating at first, but ultimately it has shown me that the only way to effectively learn and teach something is to make it one's own. Hopefully, that is also one of the lessons our students learn as well. Education, which at first seems to some like a burden of work and responsibility born of obligation, becomes a love of knowledge and discovery born of respect for those who not only demand, but also give excellence.

In the end, I owe infinite thanks to Jennifer Cook for teaching me how to be a teacher. If in my career I manage to do for my students what she has done for me and countless others, it would be the greatest thanks I could give her."

For more about Jennifer Cook's life, see her [obituary here](#)



Jennifer's memorial in the Villa Rossa garden.





THE JOB OF A LIFETIME

ELIA LANDI SHARES 36 YEARS OF MEMORIES WORKING AT THE VILLA ROSSA

Interview by Benjamin Lee
(Syracuse University)

BL: How long has your family been living in Florence?

EL: Sergio and I got married in 1962 and moved to Florence a couple of years before that.

BL: Please describe your family's structure.

EL: The family is composed of my two children from whom I have two grandchildren. Namely, my son Fabio and his wife Rossana have a son named Omar. Then, my daughter Silvia and her husband Gelsomino have a daughter named Syria. Sergio had a beautiful family, it was very large. His father was one of 12 children. Sergio is one of 6 children. A large family, *all'antica*. We came to work here in 1980 because his father – his *babbo* as we say here in Florence – was the

gardener of the countess. The school was looking for a girl, a woman who could work a bit at the bar, but who could also do a bit of everything. There weren't many students, sixty or so. So we started working here because my father in law had been working here for years. He'd been here since 1957, in the garden. All the plants here were planted by Sergio and his dad.

BL: Did you meet here?

EL: No. We met in the Mugello. We come from the town of Borgo San Lorenzo in the Mugello. Do you know where Giotto was born? The church where I was married is Giotto's church. We were both born there. We were married and moved to Florence. My son Fabio and I later returned to Vicchio in the Mugello, where we have a house. Silvia on the other hand lives near the

stadium. Sometimes we stay the night with her in Florence, for the convenience. Fabio and my daughter-in-law Rossana commute. It's just 45 km, so it's not far. But at night when it's dark to drive, sometimes we prefer to stay here in Florence. And my granddaughter's here.

BL: What is your relationship with the Villa Rossa and Syracuse University?

EL: It used to be quite important because we were the custodians. It was me, Sergio and Silvia. When we retired, at 60,



the general director in the US, who ran the Semester in Italy program, asked us to come back and run the café, just the café, because the students liked us so much. So we came back. Now we're pensioners!

We have had so much moral satisfaction. We're close to so many staff and faculty members. Before, it was smaller, even more like a family. My family is still here! But it's still the same, we have great relationships with everyone. This is a very lovely position. We're always here with the students, this our little corner, where we've been for 30 years!

BL: Have your roles at the Villa Rossa always been the same?



The Landi family: Fabio, Sergio, Elia and Silvia.

EL: In the past it was just us doing everything. The director would send Sergio to check out the beds where the students were sleeping, to make sure it was all OK. There was only us! Now there's Jim and Roberta [in charge of housing]. It used to be very different. And if the students had a problem, they'd come to me, or to Sergio. Be it problems about love, or their diet...Now there are so many people to help them with these things. It's changed a lot. At home, I have so many letters from students thanking us. One girl, one time, fell in love with a boy – it happened sometimes, right? – and she told me he wanted to bring her in his car into the countryside. And I told her, don't ever go far away on your own like that! And later she thanked me. Because American girls, they're so sweet, but they think any man on the street are all *bravi*, but they're not! You have to be careful, I would tell them. At first it was Silvia [working] at the bar while we did everything else.

Sergio and I were happy to continue working, even though we were retired. Sergio wasn't the type to hang around smoking in a café or on a park bench. So we've had a good position here. We've always worked a lot, but it was always very satisfying work.

Now things have gotten much more formal; it was different before. We used to host parties at our house. There were talent shows, with Michael Calo playing the guitar. Students drank wine with us, especially the girls. We would call taxis for them. The taxi drivers wouldn't want to take them, because they said they'd had too much to drink. So Sergio would have to take them home! But he was happy to do it. It was so different. You just can't compare. It was a big sacrifice, sure, but it brought so much satisfaction. There'd be a bouquet of flowers waiting for us the next day from students to thank us. They'd give me hand cream. Because I worked so much. These are the lovely things I will never forget.

[Pointing out photos on bar wall] Rab Hatfield brought us to Paris for 4 days with the students, and it was *bellissima*. He brought us all over. I have so many lovely memories with Rab.



Sometimes there were students with problems, who were really quiet for example, and I had the patience to talk to them, and then we would become close friends. And of course I've always helped them learn Italian, explaining how to ask for things politely, for example, minor things you might say, and certainly with me they could be informal, while with the professors you need to address them properly, with the formal address.



Elia and Sergio with former director Mike Calo.

A lot of the plants in the garden are mine! For example, a student gave me the palm tree. The olive tree – have you seen how beautiful it is? – is from so many years ago.

Architecture used to be upstairs in the Loggia, and you know architecture students are always working. We would come and wake them up! We'd leave around 9pm and bring them things to eat, whatever was left over, cookies, etc.

These architect students gifted me an apron with all their signatures. It has faded in the wash, but you can still see all the names. We were really close. Then Architecture moved to [Via] Buonvicini, then [Piazza] Donatello. One time, when we did a Thanksgiving party... we cooked 12 large turkeys in the oven! And we did all the vegetables, the sauces, Sergio got the demijohn, with the skirt and the candle, for the wine. It was *bellissimo*, so much fun. The next day: what a mess! But we had to clean it! It's not like there was a cleaner...We did it all! But it was so much fun. We had more opportunities to be with the students. We still do now, but it's different. Someone comes for a quick coffee, so it's hard to talk at length. Things have changed a lot. I think for the better. It's more professional. But we had fun back then. Sergio and I would come home pretty late, 8:30/9, but we were happy. There was no schedule. The bar was over where the bathrooms are now. It was very informal. People would take things and leave coins on the counter. I must say American students are very honest. But one time, we found a girl, a kleptomaniac, we realized wallets were disappearing... We found out that this girl was from a very wealthy family!

BL: Do you have advice for students?

EL: Always behave politely and seriously, respect everyone regardless of their religion, politics or race and good luck for a bright future! Remember: arrogance doesn't pay in life. Kindness pays. Being mad, rude, doesn't pay. For example, you might be irritable, but I'm nice, so then maybe tomorrow when you return, you're nice. Being mean doesn't bring any satisfaction.

GONE BUT NEVER FORGOTTEN

SUF staff and faculty say arrivederci to Elia and Sergio Landi

The history of the Landi Family is intertwined with that of the Villa. Until their retirement in the summer of 2016, Sergio and Elia Landi worked for SUF for 36 years, much of which was spent running 'Elia's Bar' where staff, faculty and students could always count on a cappuccino being served with a warm smile and a *come stai*. Their daughter, son, daughter-in-law and son-in-law have similarly spent decades as staff members of Syracuse University in Florence. To honor their years at the Villa Rossa, the SUF community contributed to a book with memories and photos for Elia and Sergio, some of which we have reproduced here.

"Sergio and Elia: From the moment I arrived to the Villa Rossa as a junior study-abroad student in January 1986, you made me feel welcome and at home, a feeling that continued when I returned as a Master's student and again as a faculty member. Bar Elia has always been the true heart of SU Florence, thanks to the patience, good humor, "spirito Viola," and love that you have shown generations of students, staff members, and visitors. The Villa Rossa will never be the same without you!" – Molly Bourne

"Along with dozens of colleagues, and thousands of students, I can bear witness to the fact that if anyone ever went into Bar Elia feeling somewhat down, they came out of there, thanks to the place's namesake, with their spirits truly lifted." – Eric Nicholson

"Every Monday and Wednesday during the semester for the past twenty-four years, I entered the Villa Rossa and went straight to Elia's Bar to buy my bottle of water and caffè macchiato. Sometimes, while waiting in line, I listened to the conversations between Sergio and Elia and the students. Sergio waited patiently while Tracey or Todd tried in vain to remember the Italian for "mustard." Elia chatted to Lauren and Larry about the weather as she prepared their cappuccini, and, though Lauren and Larry had only the vaguest idea what she was saying, they listened and laughed and nodded, because they loved her smile and she made them feel at home. When I started networking with SUF alumni, I was impressed how many of them remembered Elia and Sergio fondly. But that's hardly surprising: the Landis are a warm, charming, caring couple, and we will all miss them." – Dorothea Barrett

"For any event, whether memorable (the Gulf War, 9/11, birth of children, death of beloved colleagues) or mundane (who won the partita or where are you taking the students this weekend), Sergio was the first person I ran to with great news, and the first person whom I turned to to cry on his shoulder. I love Sergio and Elia...they are family to me and no one will ever replace them." – Elaine Ruffolo

"Sergio and Elia were always there to listen. I consider them an integral part of my life and miss them every day. I'm sad that I won't find them in the bar when I come to visit, and will miss those heart cappuccinos." – Camille Crites



Briar and Elliot in 2002 when they met.

A MATCH MADE IN FLORENCE

A COUPLE REMINISCES ABOUT MEETING AT SUF

by Caroline Schagrin (Syracuse University)

Like most study abroad students, Elliot Freeman and Briar Goldberg had no idea what to expect when they arrived in Florence, Italy back in 2002. Fast-forward 14 years later; the two are happily married and have returned to Florence for the fifth time since finishing SU's program.

Elliot was an architecture student from Tufts University, while Briar studied political science at Santa Clara in California. The two met at the Villa Rosa during their semester abroad, however they did not start dating until four years later. They both laughed as they reminisced about how they met. Elliot explained that he walked around Florence with a small handheld video camera to capture his experiences and actually has it on tape when he met Briar at mutual friend's birthday party.

Although they remained long-distance friends after the program ended, it was not until 2006 when they were both finally single that they began dating. Elliot explained how he flew out to Cali-



Elliot comes to dinner when Briar's parents visit Florence.



Proposal on the Ponte Vecchio in 2009.

They both said their experience made them more spontaneous and accepting of different people. They had this offer as advice for students returning to the US after studying abroad: "Take the same open mind you had here where you're trying new things and getting outside your comfort zone and use it at your home school." Briar said it was a tough transition when she returned home and that it can be hard going back to your old routine and old friends. "Recognize that some people have not had this experience and realize how lucky you are."

"Briar sees her host family every time she comes back and the night she and Elliot got engaged on the Ponte Vecchio, the four of them had dinner together afterward."

fornia to visit a friend and decided to meet up with Briar. For eight months, they flew back and forth between Boston and San Francisco until Elliot decided to move to California. They wed in July 2010.

Elliot and Briar speak fondly of their time studying at SUF. "By the end of the semester, everyone knew everybody and it was kind of like a giant family," Elliot said. Briar explained how coming to SUF truly made her feel invincible: "Once you've done something like this and lived with a family for four months who doesn't speak your language and you figure out how to travel all over Europe, you can do anything."

Briar and Elliot love visiting Florence because of the relationships they have made in this city. Briar sees her host family every time she comes back and the night she and Elliot got engaged on the Ponte Vecchio, the four of them had dinner together afterward. They love Florence's size because it is not so large that public transportation is constantly needed, nor is it so small that you stop discovering new places. Because they were students in Florence and were able to visit all the museums and learn the city's history during their time at SUF, they feel they can come back and just relax, eat Italy's amazing food, and explore without feeling like tourists.



With Briar's host family in 2016.



THE CONTINUUM OF WESTERN PAINTING

COMING FULL CIRCLE AFTER STUDYING ART IN FLORENCE

by Barbara Zanelli (bzarte.com)

When I left for Florence my junior year at Syracuse I promised myself I would do everything in my power to learn to speak Italian. This was the only expectation I made for myself and I had no idea at the time that I was planting a seed that would later flower into the reality that I am living today: to be a practicing artist.

The biggest reason I learned Italian so quickly was my host 'grandma,' Alda, and her husband Ovidio. Night after night she patiently spent time with me as I made baby steps, and phrase by phrase she and I reveled in my progress. Ovidio seemed focused on fattening me up with his incessant command, "Mangia!" which I dutifully obeyed until finally I learned the word, "Basta!" As my ability to speak Italian grew, I fell deeper and deeper in love with this land and its people and culture. I appreciated every little detail from how the simplest of purchases was wrapped so lovingly to the magic of the domed cathedral in the central square. With their passionate explanations of the paintings and frescoes in churches and the architecture itself, the SUF teaching assistants inspired a new appreciation and awe in me for the lineage of artists that have come before us.

For my Michelangelo class with Professor Hatfield, I'd spend hours in the library researching,

unfolding treasure after treasure of my hero Michelangelo's writing such as his poems about Plato and Socrates. I learned about the mythology of the time in the land where the Renaissance was born, ancient Greece revived in countless statues and buildings all around this magical city. As I continued to develop deeper Italian friendships, I didn't want to leave in June, so I found an au-pair position and stayed the rest of the summer. Now I was fully aware that my seedling was growing, putting down roots and budding, and I knew I would come back. Five years later I returned to live, work and find a master painter to study under. Again Alda and Ovidio helped me by allowing me to stay with them until I found a job and an apartment. Within a month I found a position as a cocktail waitress at the Lion's Fountain, a shared room literally down the street from them, and drawing classes with Mario Pachioli, a Florentine sculptor who studied with Pietro Annigoni, the famed Florentine master painter. It was this connection

"I appreciated every little detail from how the simplest of purchases was wrapped so lovingly to the magic of the domed cathedral in the central square."

that would lead to where I am today.

After eleven months of life as an expat I returned to NYC for a vacation back in my homeland. I decided I would take a class at the Art Student's League to stay fresh in my drawing skills while figuring out my next move for when I would return to Florence (I had an open return ticket). I read the bios of the teachers trying to decide which class to take, and I happened upon Nelson Shanks. I read that he too had studied with Annigoni in Florence! Taking this as a sign, I registered for his class. After telling him my story, Nelson invited me to show him my portfolio at his home in Bucks County, PA. His assistant escorted me on the train to his mansion and we spread out my drawings and prints on his floor amidst the Old Master Baroque Italian and French paintings, sculptures and furniture that he avidly collected. He offered me a full scholarship right there to come to his new school, Studio Incamminati in Philadelphia. I couldn't believe my luck! I had found my master painter to study under just as Michelangelo had done 500 years before me. At Studio Incamminati (named after a school in Bologna founded not long after Michelangelo's death) my dream of learning to paint as the Old Masters had become a reality. Thank you to Florence and Syracuse University for nurturing and cultivating the seed that grew into a flowering of appreciation of the continuum of painting in the western world!



LOST AND FOUND

RESTORING WOMEN ARTISTS TO THE PUBLIC MEMORY

On March 2, 2016 SUF hosted the third annual Women Artists and Wikipedia Editing Marathon along with the Advancing Women Artists Foundation of Florence. Five SUF art history graduate students tell us about their experience as participants.

Kirstin Mary Willders

This event was a welcome opportunity to participate in the growing wave of scholarship regarding women artists. The Editing Marathon aspired to be beneficial to the international art world online as well as to our humble assemblage of like-minded women in the Villa Rossa. Throughout the evening, we each shared our research on our "adopted" woman artists with the others present, creating a microcosm of information on female artists newly rescued from a male-dominated art history that had (until recently) forgotten them. Amongst the other "adopters" participating were professional women artists, art historians, historians, museum curators and enthusiastic amateurs. The youngest in our company was a ten-year-old girl. She told her mother that she wanted to experience something new after school so her mother decided to bring her to the Wiki Marathon. The event provided an opportunity for new contacts and connections in our own lives, in addition to those we were making through academic pursuits. The community that is working so hard to give women artists their equal share of history through Wikipedia is vibrant and diverse, and we were fortunate to have the chance to interact with its members and contribute in our own small way. It was very exciting to learn about and share the stories of little-known female artists!

Michelle Ayer

I decided to write about three artists who were

also nuns: Luisa Capomazza, Prudenza Cambi and Maria Angelica Razzi. Suor Luisa Capomazza was a 17th-century Italian painter of religious subjects and landscapes in Naples. Though her career and work has been documented by Bernardo de Dominici, there is a lack of identified paintings attributed to her. She is described by De Dominici as having very much enjoyed the practice of painting. Suor Prudenza Cambi was also a nun and artist who resided at the convent of Santa Caterina da Siena in Florence. She has been identified as one of Plautilla Nelli's artistic disciples. Although there is no work attributed to her, Cambi may have assisted Nelli with her paintings in the 1560s. Suor Maria Angelica Razzi was a nun at the same Florentine convent as Nelli in the 16th century. While there are no surviving convent records that document her activity as a sculptor, her bother Serafino Razzi testified to the fact that she created terracotta figures of the Madonna, saints and angels.

Julie James

I chose to research Isabella Mazzoni and Lucrezia Quistelli as little-known Early Modern artists. Isabella Mazzoni (active late 15th c.), the second wife of noted sculptor Guido Mazzoni, learned sculpting from her husband and participated in his workshop. While she and her husband were unable to have children, a daughter from Guido's first marriage was also given instruction in the art of sculpting, and together the two women assisted in Guido's *bottega* in Naples and possibly in France. Lucrezia Quistelli della Mirandola

(1541-1594) was the daughter of a Medici court official, Messer Alfonso Quistelli della Mirandola. She became a painter under the instruction of Alessandro Allori, himself a pupil of Bronzino. Quistelli married Medici special ambassador Count Clemente Pietra, and continued practicing her art even after her marriage. When I selected these two women, I had no idea that Dr. Sheila Barker of the Medici Archive Project had already worked on Quistelli and written an essay on her life and work that will appear in a forthcoming publication. It was wonderful to have this opportunity to meet Dr. Barker and learn not just more about Quistelli, but also about Dr. Barker's own research.

Stefani Francisco

I chose to research Mariangela Criscuolo (c. 1548- after 1598 Naples), an Italian portraitist and history painter from Naples as well as the founder of one of the first female-organized schools of art to accept both males and females in the course of the sixteenth century. Some of her known artworks include the *Annunciation* for the parish of Bucciano in Benevento, an altarpiece of the *Virgin and Child with Saints*, and the *Deposition from the Cross* found in the church of San Servino in Naples. Due to the lack of scholarship on Criscuolo, the most useful source was the biography written by Bernardo de Dominici (1683-1759 Naples) in his book *Vite de' pittori, scultori ed architetti napoletani*, published in three volumes between 1742 and 1745. Although much of the biography of Mariangela describes her as a devout Christian wife and mother, her accomplishments as an artist and founder of an art school are acknowledged. The limited amount of scholarship showed me how important this initiative was in terms of publishing information about lesser-known female artists. This is why we were all truly honored and grateful to have been a part of it.

Emma McNay

I was particularly pleased to meet Syracuse Master of Arts alumna Elizabeth Wicks, who currently works as an art conservator here in Florence. For the Wiki marathon, I chose to write about two women artists from the seventeenth century: Diana (Annella) de Rosa and Miss Rozee. Diana de Rosa (1602-1643) was a Neapolitan painter celebrated for her exceptional artistic talent. She studied in the workshop of Cavalier Massimo Stanzione and produced public images such as the *Birth of the Virgin* and the *Death of the Virgin* for the church of the Pietà de' Turchini, now destroyed. Diana's life and dramatic death at the hands of her jealous husband is recorded in Bernardo de Dominici's *Vite dei Pittori, Scultori, ed Architetti Napoletani*. Miss Rozee (1632-1682) was another type of artist, a Dutch embroiderer, whose work was said to be so realistic that it was often mistaken for oil painting and even provoked suspicions that she was a sorceress. The Wiki editing marathon was a great experience and it was wonderful to be part of an initiative that works to bring attention to understudied women artists. All of us are now sensitized to the oblivion to which so many women artists have been subjected, and we will keep our eyes peeled for other "forgotten" female artists in all mediums. We look forward to participating in another Wiki Woman Artists Marathon in the future!



In February 2, 2016 our class with Professor Sara Matthews-Grieco on Visual Culture Past and Present was invited to a special screening at SUF of the documentary *When the World Answered* about the 1966 flood in Florence. A natural disaster is an incredibly devastating event for any city, even more so for one with such a rich cultural and artistic history. The 1966 flood of the Arno River gave way to incredible stories, not only of tragedy and disaster, but also of heroism and the coming together of the city with the larger art world.

Prior to watching the documentary, we didn't know that such a tragedy had happened here in Florence and watching the film was a revelation. We were captivated by the use of black and white photographs and films from the period and moved by the overarching themes of selfless giving and a community united by hardship. It was amazing how such adversity encouraged a physically broken city to rise above its struggles and come together to restore Florence as a world center for the arts. Seeing how broken the city once was has instilled a newfound appreciation for the beautiful art that decorates Florence, and the images shown in the film will be forever etched in our minds.

We also appreciated how the film focused on the role that volunteers – the *angeli del fango* (mud angels) – played in cleaning up the submerged city. Loss and destruction slowly gave way to restoration and the expansion of the art world in Florence, specifically new artwork created by women who came to be known as the Flood Ladies. We found it interesting and inspiring that Florence reached out to the world to ask for donations of works of art, and it was refreshing to see the role women artists played.

It's sad to learn that only recently were the 100+ works of art by these women pulled out of storage to finally be put on display in the new Museo del Novecento in Florence. The Advancing Women Artists Foundation has made an important contribution by helping to produce this documentary, bringing this moment in the history of art to the public's attention. It was touching to hear the stories of the Flood Ladies and see their reactions to learning that the artwork they had donated to Florence years before would finally be shared with the public.

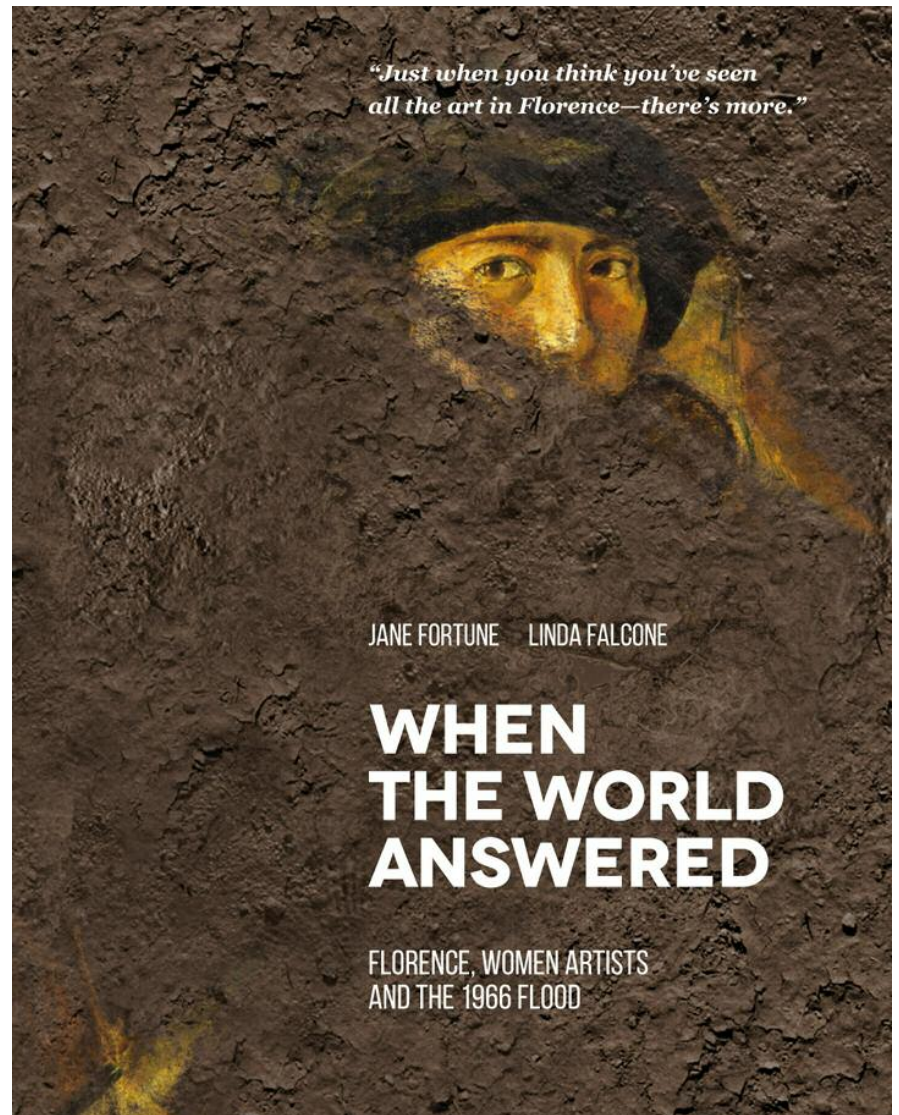
We found the stories and photos of individuals who experienced the flood especially moving, and we could not help but wonder how the situation would have been different had the works in storage been created by men. Would they have been recovered more quickly or considered of greater value?

Unfortunately, little time is allotted to exploring the art subsequently produced by the women artists as few scenes actually show the interior of their studios. Instead, emphasis is placed on their roles as wives and mothers, for example by showing a sculptress sitting at the dinner table with her family. A domestic scene like this takes up time that might have been spent exploring the careers of these women since 1966, and implies they are mothers before artists. Nevertheless, the primary motive of *When the World Answered* was to shed light on this forgotten story and it succeeded.

A FLOOD OF MEMORIES

FEMALE ARTISTS AND THE 1966 DELUGE OF FLORENCE

by Erin Moore (SU), Hannah Augst (Wellesley College), Marissa Endow (Babson College), Andrea Mosk (SU), and Amy Carton (Washington University)



Mud angels take a break on the mud-covered floor of the National Library (photo by SUF professor Swietlan Kraczyzna).



TAKING THE PLUNGE

LESSONS LEARNED WHILE STUDYING ABROAD

by Hannah Fritschner (Syracuse University)

Professor Alick McLean's signature seminar, The Greek Odyssey, is a more intense version of many SUF field trips: fun, enlightening, exhausting. It's a ten-day whirlwind of archaeological explorations, museum visits, student presentations, and intense discussions, with some occasional snacks of cheese and honey to keep us energized. Thirty students decided to start their semester early by coming to Greece, trekking through the islands, the Peloponnese, and, finally, Athens. Many of them had never left America before, but they quickly learned how to navigate European streets and restaurants and how to interact with a completely foreign culture. They had to learn quickly: there wasn't a lot of time for second chances on the Greek Odyssey. On the fourth day, we finally got a free afternoon at the beach. I joined a few of the students

after lunch and soon noticed a group of Greek people jumping off a low cliff into the sea. Then I realized that those weren't Greeks, those were my students. A few other students and I swam out to investigate. We had to climb out of the water onto a rock face and then make our way up the cliff to meet our group, and when we got there, we were all too afraid to jump into the water below. What had only seemed like a few yards' drop now looked like an impossibly long fall. The students didn't tease each other like I thought they would, though. They were only encouraging: *I know you're nervous, I was nervous too. Let's jump together.*

"Jumping off the cliff was like taking the plunge into studying abroad - being afraid but diving in anyway."

That afternoon seemed like the ice breaker for the rest of the trip. The students continued to encourage each other to try new experiences, and they challenged each other in class discussions. For me as a TA, this group of students made everything click. Even though they were clearly exhausted, they were enthusiastic about each new city, new food, new site. Once we arrived in Florence, they embraced everything SUF had to offer - field trips, cooking classes, volunteering opportunities - usually still as a group. They learned that trying something new can be terrifying, exhausting, or overwhelming, but it's usually worth the risk, especially when you try it together. I learned with them.

It's a painfully obvious metaphor to make: jumping off the cliff was like taking the plunge into studying abroad - being afraid but diving in anyway (in this case, feet first). Experience something new. Learn. Change. Just because it's obvious, though, doesn't make it less true. Take the plunge. Let's jump together.

THE INTEGRATING POWER OF SOCCER

WEST AFRICAN REFUGEES HELP SUF GET INTO THE FINALS



Photo by Sara Schleicher

by Caroline Schagrin (Syracuse University)

When I heard about the opportunity to play calcetto—five-a-side soccer—with refugees, local Italians, and other students while studying abroad, I immediately signed up. Little did I know, this was the first year the program was introducing this type of integration.

Jim Kauffman, the Assistant Director for Student Life at SUF, started the calcetto tournament 12 years ago in conjunction with Fabio Crescioli, the owner of the Lion's Fountain Pub. This year was the tournament's 23rd edition, however the integration of West African refugees has allowed the program to evolve tremendously.

Kauffman came up with this idea during a conversation with SUF volunteer program coordinator Vittoria Tettamanti, who works closely with Villa Cammerata, a youth hostel that houses refugees mainly from West African countries. Kauffman said it can be difficult for countries dealing with the migration crisis to know how to incorporate refugees into their communities. "I've always thought sport is a common denominator," Kauffman said. "So I thought why don't we try involving these refugees in our tournament?"

Before every tournament begins, all of the coaches and organizers from various study abroad programs in Florence meet to discuss the scheduling and technicalities. During this semester's meeting Kauffman brought up his idea, which originally started out as having the refugees field their own team, but Crescioli decided it would be best to integrate them into all of the teams. The idea was widely supported,

"For the first time since the tournament began, our Syracuse team made it to the finals and our other Nigerian teammate, Happy, won the MVP award."

however some teams were reluctant at first.

"As the tournament progressed, the teams that had originally said 'no, we don't want any of the refugees,' came to me and said 'we'll take 'em!'" Kauffman said. For me, playing with these young men was an incredible experience. I saw firsthand how this sport truly can break barriers between cultures and diminish the notion of "the other." Our team played as one and there was no racial discrimination or any sense of discomfort.

Johnson Edosa, our teammate from Nigeria, said his experience in the tournament has taught him a lot about different cultures and appreciates the opportunity he had. "I love this experience because I get to meet people from all over the world," Edosa said. For the first time since the tournament began, our Syracuse team made it to the finals and our other Nigerian teammate, Happy, won the MVP award.

Kauffman said the greatest thing about this year's tournament was how well the refugees were accepted and how exciting it was that one of them was named best player. Kauffman hopes to continue this next semester and has ideas for new initiatives to keep it going. "It's another good reason to study abroad. Part of this whole experience is finding out and learning about 'the other.'"



LA VITTORIA DELL'UMANITA'
Ross Blackwell (Intermediate Drawing)

This semester in Florence I had a chance to play in a calcetto (soccer) league which integrated two refugees into each of the teams, allowing Italians, African immigrants, and Americans to meet and play alongside one another. After a season full of celebrating victories and offering encouragement in defeat, I discovered that soccer is a sport that transcends cultural, political and language barriers. In the midst of the largest migrant crisis in European and Italian history, I found in soccer the unique ability to bring people together, fostering joy and friendship, conquering hate, and resulting in integration and humanity.

In this work I aimed to convey the feeling of elation in teamwork and success, as well as depict a shared love for the game of soccer. The allusion to Michelangelo's Creation of Adam also echoes the inception of humanity. In Florence, a mutual passion for calcio has breathed life into the refugee population, empowering, inspiring and integrating a group of people that have long faced adversity and hardship.

In 2016, Italy finally passed a law legalizing same-sex marriage as civil partnerships. Almost a decade before that, in 2007, Italy had already come close to giving rights to unmarried couples, including same-sex couples. This was proposed as the “DICO” law (Diritti e doveri delle persone stabilmente Conviventi) establishing “Rights and Duties for Stably Cohabiting People.” The DICO proposal sparked a wave of homophobia across Italy and prompted discussions on the topics of society, religion, and the true meaning of “family.” This is where our lecturers came in. Gustav Hofer and Luca Ragazzi are a couple living in Rome, Italy. Their lives changed after the proposal for the DICO law in February 2007, when the Italy they lived in no longer felt warm and friendly, but hostile and unaccepting of their relationship. The two filmmakers decided to follow the public discussion about the DICO through amateur video footage that was not originally planned as a film, but after 300 hours of filming, it all came together as the first of three documentaries on life in Italy. In

their film they interview people in the Vatican and on the streets of Rome, and follow conservative rallies protesting the DICO. This first, multi-award-winning documentary - Suddenly Last Winter (2008) - provides a glimpse into a less visible side of Italian culture and Italian opinion about gay rights. As Thomas Hammarberg wrote in his book, *Human rights in Europe: No Grounds for Complacency* (2013): “The real problem is not an individual’s sexual orientation, but the reaction of others. Whatever the psychological roots, many people still react aggressively against homosexuals and transgender persons.” Syracuse University had the privilege of having Gustav and Luca visit our location in Florence for the 2016 annual LGBT lecture, speaking about the making of their film and the situation of gay marriage in Italy today. It is an entertaining, relatable, and ironic film that promotes an awareness about the different arguments for and against gay rights in not just Italy, but most of the world still today. Through its humorous approach the film manages to promote gay rights without

the often acrimonious side of activism. The two filmmakers generously agreed to have a brief, casual discussion with students in the Villa Rossa garden before the lecture. It’s not often you get the chance to meet the actors/directors of a film, and Gustav and Luca made the lecture very engaging. They were friendly and approachable, often joking with the audience. As for the DICO, unfortunately, it did not pass. However, the film has an ironic ending. Gustav and Luca exchange vows and play at getting married among a crowd of friends and family outside a supermarket called “Dico: Discount Italiano.” Today you can find the couple invited to screenings throughout the world or working on their fourth and latest film. Suddenly Last Winter is the first of a trilogy, with the second film centered on a trip through the peninsula to decide whether to remain in Rome or leave for Berlin (Italy, Love It or Leave It, 2011). The third film examines the disappearance of the liberal left wing in Italy (What is Left?, 2014) and all have been released with English subtitles.

“It’s not often you get the chance to meet the actors/directors of a film, and Gustav and Luca made the lecture very engaging.”

by Queena Chen (SU), Mai Kobayashi (SU)
and Abby Schulz (Babson College)

GAY RIGHTS AND FILM AS ACTIVISM

SUDDENLY LAST WINTER BY GUSTAV HOFER AND LUCA RAGAZZI



FIGHTING FASHIONABLY

A LECTURE ON ARMS AND ARMOR IN THE RENAISSANCE BY SUF ALUMNA VICTORIA BARTELS

by Molly Jess Van Deursen
(St. Michaels College)

Victoria Bartels delivered the 25th Annual Women's and Gender Studies lecture at Syracuse University's Italian campus in Florence called Dazzling and Dangerous: The Dual Nature of Arms and Armor in Renaissance Florence. Currently the recipient of a Medici Archive Project research grant, Bartels is a doctoral candidate at Cambridge University, U.K., and a graduate of the SUF Master's Program in the History of Art. Introducing the speaker were her former professors, Sara Matthews-Grieco and Molly Bourne. The Villa Rossa's aula magna was overflowing with intrigued students and members of the local scholarly community. While her dissertation at Cambridge focuses on

"Masculinity, Arms and Armor, and the Culture of Warfare in Sixteenth-Century Italy and Germany," Bartels' lecture examined the nature of arms and armor in Renaissance Italy as having a practical use (for self-defense) and a more cultural function (as fashionable accessories). In fact, as Bartels explained, by the 16th century, arms and armor started becoming elaborate works of art, decorated with fine materials (silver and even gold), and linked to contemporary men's fashion, although wars and violent times could still require their use in battle. Regardless of their occupation or even their age, candidates for 16th-century portraits often opted to be painted wearing feathered and polished metal armor and an elegant sword in order to convey their success and power, regardless of whether they needed or even owned such equipment. It also seems that medieval ideas about chivalry were revived during the Renaissance, thus resulting in a romantic vision of the trappings of warfare. Indeed, ornately



hilted swords, plumed helmets, embossed breastplates, jeweled daggers, fancy firearms and (presumably lighter) chainmail seemed to be all the fashion. Yet life during this period could also be uncertain, men had a strong sense of honor and fights could break out for a whole host of reasons, ranging from a heated exchange of words to questions of family reputation. In her discussion about armor and male fashion, Victoria Bartels used records from the state archives of Florence as well as literary sources, trial records, paintings and objects. Hattie Duke, a student at SUF enrolled in a gender studies class, said she felt the lecture gave a really good illustration of some of the issues explained in her class.

"By the 16th century, arms and armor started becoming elaborate works of art, decorated with fine materials and linked to contemporary men's fashion."



A TEAM EFFORT

PUTTING ON A PRODUCTION OF
SHAKESPEARE'S COMEDY OF ERRORS



by Sara Schleicher (Syracuse University)

Finals week at Syracuse University Florence—a time when the reality of the semester kicks in. With students accepting sadly that their time abroad was coming to an end and the stress of final papers, projects and exams, they were primed for a nice pick me up with a few good, shared laughs. And that's exactly what they got with SUF's production of Shakespeare's Comedy of Errors.

Students in Professor Eric Nicholson's Comedy in Italy class plus those looking to add acting to their extracurricular activities put on a special production of the Comedy of Errors with a modern, SUF-related twist on the original version. The student thespians spent weeks preparing for the production, spending hours after classes at rehearsal, memorizing their lines composed in iambic pentameter, and studying Comedia dell'arte—a type of theater production that involves fiscal comedy and wearing masks to differentiate between and identify characters. On opening night, with a full house of stu-



dents, teachers and staff laughing until it hurt, it was evident that their hard work had paid off.

George Brown, a junior studying at SUF this semester, was a member of the cast with a lead role as one of the twin brothers. Interested in pursuing a career as an actor George had taken many acting classes, but before coming to Florence had not had the chance to work with Comedia dell'arte. SUF provides endless opportunities for students to learn about and

explore new areas of interest, and the production of the Comedy of Errors was the perfect opportunity for George and other students like him to dip their feet into something new and get out of their comfort zone.

Along with the experience to develop his skills as an actor, one of George's favorite parts of the production was collaborating with other students in the program and the friendships gained along the way. George recognized the fact that through individual effort and teamwork, they were able to produce something together that would have been impossible to do on their own – and both actors and audience members reaped the benefits.

As professor and play director Eric Nicholson said beautifully, "Comedy takes away cares and lightens life". I think all who attended the successful show would agree that it was the perfect way to wrap up an unforgettable semester.

"The production of the Comedy of Errors was the perfect opportunity for students to dip their feet into something new and get out of their comfort zone."





MAKING SPACE FOR CONVERSATION

LANGUAGE EXCHANGE AT SUF

by Loredana Tarini
(Italian Language Coordinator)

Spazio Conversazione is a fun and unique opportunity for students to improve their skills in the Italian language and gain greater insight into their host culture. Every week, Italian and American students gather at the Villa Rossa to converse in English and Italian, joke around, and learn about each other. This type of genuine cultural exchange is what makes the study abroad experience so personally rewarding and life-changing for our students. Throughout the semester we host fun and informative events—organized by interns from the Università di Firenze together with the Italian Department Faculty—such as our wine tasting night, which taught students how to distinguish a wine by its color, origin, taste, and quality rating. Even beyond cultural exchange, Spazio Conversazione provides an outlet for friendships to blossom. In fact, many participants swap numbers and meet up outside of the Spazio program to deepen their relationships. Here's what the interns and former Syracuse Students have to say:

"One of my favorite programs that Spazio Conversazione sponsored was called 'Firenze per bene.' Three Syracuse students, who interned with UNESCO this semester, created an original video that informed students about how to behave respectfully in a city with so much history. The students interviewed their peers about their experiences, asking questions about how to be considerate and respectful members of the Florentine community during their time here."
– **Fabiana Bolignano**, Italian Department Intern, Spring 2016

"Spazio Conversazione has been one of the most beneficial aspects of my study abroad experience. Not only was I able to improve my Italian, but also I made friendships with both American and Italian students that I would not have otherwise been able to make. I learned about and engaged with a new culture directly, and it was fun to meet college-aged Italian people. Overall, I will miss how Spazio Conversazione improved my ability to speak Italian and allowed me to connect with people from the Italian culture that surrounds us."

– **Jackson Springer**, Spring 2016



Italian students show SUF students how to play a game from Livorno.





A GLOBAL LEGEND

A VISIT TO THE PIAGGIO MUSEUM

by Antonella Francini
(Direct Placement Coordinator)

In 2016, the world renowned and legendary Vespa moped celebrated its 70th anniversary, having been launched by the Piaggio Factory in Pontedera, a town near Pisa, in 1946. On October 21, 2016 SUF students enrolled in the University of Florence course PSC 380.3 Politics of Economic Globalization, taught by Professor Luciano Segreto, had the opportunity to visit the Piaggio Museum and learn about the history and the legacy of the celebrated scooter, and of the Italian factory that produced it, as part of their academic program. The museum's main attraction was the unique Vespa collection that brings visitors to Pontedera from around the world. Students were able to admire the prototype of this timeless vehicle designed by Corradino d'Ascanio in the 1940s and its successful developments over the decades. Guided by Professor Segreto, they also learned about the relationship between the Vespa and various forms of art, especially contemporary art and cinema, which have played a vital role in building the brand's legend. They were also able to watch some of the most memorable movie scenes in which the Vespa had a starring role such as those in *Roman Holiday* (1953) and *Fellini's La Dolce Vita* (1960).





Katie Babione (University of Vermont) & Claire Svedberg (George Washington University)

by Sara Krevoy (USC)

I didn't know what to expect when I began my journey to Florence, but I knew that I needed to make it count. Having studied the Italian language for many years prior, I decided to enroll in SUF's Intensive Language Program, in order to improve my skills and immerse myself as much as possible in the Italian culture. During my four-month stay in Florence, I was privileged to have the opportunity to study at the Università di Firenze's Centro di Cultura per Stranieri. Five days a week, from 9 am until 12 pm, I crossed Piazza Savonarola and entered the world of intensive language, encountering students from all over the world. Though we all came from wildly diverse backgrounds, speaking a myriad of languages, Italian became our main mode of communication. Classes were taught completely in Italian, which was overwhelming at first, but something I came to miss dearly in my Syracuse classes once the course was over.

I am perhaps most grateful to the Centro advanced language course for pulling me further away from the infamous "study abroad bubble." It is easy for us American students to fall into the trap of staying in our own cultural comfort zone, but being face to face with the diverse reality that truly does exist within the *fiorentine* streets was an eye-opening experience. Students attend the Centro for a multitude of reasons, from any form of study abroad to hoping to gain a language advantage while searching for a job in Italy. However, we all have one common objective: to profoundly improve our knowledge of Italian. And that is enough to form a warm, welcoming community among us.

Overall, my experience at the Centro was by far my favorite part of my time studying abroad. It is an opportunity that I would recommend to anyone searching for a challenging and rewarding stay in Florence.

CENTERING LANGUAGE

MY EXPERIENCE AT THE CENTRO DI CULTURA PER STRANIERI
OF THE UNIVERSITY OF FLORENCE



Kaylah Grant (Syracuse University)



Author Sara Krevoy (USC)

"I am perhaps most grateful to the Centro advanced language course for pulling me further away from the infamous 'study abroad bubble.'"



More about the Centro
by Kaylah Grant and
Katie Babbione in two
videos on SUF YouTube



Dear Professor Kiemann,
I hope this email finds you well! I was a student of yours in the Spring of 1990. I still remember every film from the course, from "Osessione" to "Down by Law". The latter was my introduction to Roberto Benigni, whom I ran into in the streets of Florence that summer and introduced myself in Italian as one of his few (at that time) American fans. He said, "Very nice!" (one of the few English expressions he knew back then), we took a photo together, and said our farewells. A perfect end to my semester in Florence.
When I graduated from college a year later, the Italian company Penta Pictures (a joint venture between Vittorio Cecchi Gori and Silvio Berlusconi) had recently opened an American office. I interviewed, they hired me, and this began a 13-year career in Italian cinema, where I had the pleasure and honor of working with such filmmakers as Gabriele Salvatores, Massimo Troisi, Giuseppe Tornatore, Franco Zeffirelli, and of course, Roberto Benigni. I concluded my Italian film career in 2004 as head of the US Office of Medusa Film, and I am now an executive at The Walt Disney Company covering various projects.
I visited the Villa Rossa this summer for the first time since 1990, and I was pleased to hear that you are still teaching there. While I have no doubt that you have inspired a love of Italian cinema and other film genres in many of your students, it occurred to me that I am likely one of your only American students who went on to have a lengthy career in the Italian film industry (another being Josh Berman, a student of yours in the spring of 1995, whom I hired at Medusa in 1997, and who is now a film and TV executive at Cattelza in Rome). I'll take the opportunity to thank you for instilling a love of Italian cinema in me and for helping inspire my career. I wish you the very best.

Cari saluti,
Marc Zachary

BLAST FROM THE PAST

A FORMER STUDENT THANKS AN INFLUENTIAL TEACHER

You never know where your semester abroad might lead you, what kinds of doors it may open or new paths it may forge in your life. It can lead some to pick up and move to Italy, like so many members of the SUF staff and faculty. It can also represent the first step down an unexpected career path, as in the case of this letter writer.

Encountering the Renaissance

Celebrating Gary M. Radke
and 50 Years of the Syracuse University
Graduate Program in Renaissance Art



Edited by
Molly Bourne and A. Victor Coonin

CELEBRATING GARY M. RADKE

AND THE SU GRADUATE PROGRAM IN RENAISSANCE ART

The volume *Encountering the Renaissance: Celebrating Gary M. Radke and 50 Years of the Syracuse University Graduate Program in Renaissance Art*, co-edited by program alumni Molly Bourne and Victor Coonin, was presented to Gary Radke, SU professor emeritus and program director for 35 years until his retirement in 2015, on March 31, 2016 in Boston at the annual meeting of the Renaissance Society of America. The volume, published with support from SUF, SUA and the SU College of Arts and Sciences, contains over 30 original scholarly essays written by Professor Radke's former students, friends and colleagues. It was presented to him during the last of three sessions in his honor organized by his successor, Prof Sally Cornelison, and attended by many of the volume's contributors.



Gary Radke (holding book) surrounded by the book's contributors.

COMMITTED TO THE CAUSE

SYRACUSE FLORENCE FORMS ITS FIRST STUDENT COMMITTEE



In September 2016, nine SUF students were invited to become members of a committee coordinated by Professor Antonella Francini with the assistance of Student Life Advisor Melanie Honour. The primary objective of this group, the first of its kind at Syracuse Florence, was to redesign the format of the Outstanding Student Award. Since 1999, SUF has sought to formally recognize students who have aspired to the highest levels

of integration and engagement into the Italian culture and the Florentine community and demonstrated academic excellence in their classes. The committee helped define what cultural and academic excellence means in a study abroad program today and launched new guidelines for assessing and awarding three students at the end of each semester. The members represented various programs or groups of disciplines offered at SUF, and became spokespeople for their classmates. More specifically, they redesigned the criteria for award eligibility, the selection of finalists and winners and what the prize should be. They also took the awards ceremony itself into their hands and ran the show so that the winners were announced and awarded by their friends and classmates



MICHELLE TARNOPOLSKY

In 2016, Luxos travel magazine published two city guides and two articles by Michelle: "Mothers of Invention" on Florentine women artisans and "Riding the New Wave" on contemporary art in Florence. In February 2017, her article "The Dark Heart of Motherhood in Italy: Maternal Ambivalence in Contemporary Italian Film" was published by the *Journal of the Motherhood Initiative*.



SARA MATTHEWS-GRIECO

In March-April 2016 Sara Matthews-Grieco presented a paper at the Renaissance Society of America Annual meeting in Boston entitled "Engraving Anteros: The Printed Picture as an Agent of Change in Counter-Reformation Italy" and scheduled as part of the three sessions organized by Sally J. Cornelison, "Encountering the Renaissance, Honoring Gary Radke." As the Associate Organization Representative for the Society for the Study of Early Modern Women, Matthews-Grieco also recruited five sessions for the same conference that were awarded SSEMWW sponsorship to promote the study of women, gender and sexuality between the 15th and 18th centuries in all disciplines.



ANTONELLA FRANCINI

An article by Antonella Francini, "Claudia Rankine's American Lyrics", was published in the RSA Journal (*Rivista Studi Americani*), and addresses African American poet Rankine's recent work in which she gives voice to political and social issues using video, among other mediums. Two journalistic articles by Francini also appeared in the weekly newspaper *Pagina99*, one on the literary Village in NYC and the other on FinTech economist Daniel Nadler who recently made his debut as a poet.



FRANCESCA PAROTTI

In October 2016, Francesca Parotti co-organized and presented at a day-long conference dedicated to bamboo and hosted at the Masone Labyrinth in Fontanellato, Parma, which is the largest labyrinth in world and is made entirely of bamboo.



LUCA SALVATORI

In 2016, Luca Salvatori published two papers: "Two shape parametrizations for structural optimization of triangular shells" in *Computers and Structures* (with Marino E., Orlando M. and Borri C.); and "Displacement capacity of masonry piers: parametric numerical analyses versus international building codes," in *Bulletin of Earthquake Engineering* (with Orlando M., Spinelli P. and De Stefano M.).



MOLLY BOURNE

Molly Bourne presented a paper "Camilla Faà e le strategie di una dama alla corte di Ferdinando Gonzaga" at the international conference *Donne Gonzaga a Corte* held 21-24 September 2016 at the Accademia Nazionale Virgiliana in Mantua, that will be published in the forthcoming conference proceedings. In May 2016 Molly Bourne took the baton from Sara Matthews-Grieco as RSA Associate Organization Representative for the Society for the Study of Early Modern Women, and is responsible for recruiting sessions for the RSA annual meetings that receive SSEMWW sponsorship, promoting the interdisciplinary study of women, gender and sexuality from the 15th to the 18th centuries.



SASHA PERUGINI

In June 2016, Sasha Perugini presented the paper "The Educational Benefits of comparing the US higher Education System with non-US systems while studying abroad" at the annual AATI conference in Naples. In October she gave a talk for the cultural association Consonanze on women and leadership, a subject she also presented to students at the Scuola Scienze Aziendali in March 2017. Earlier that month she presented for a panel on "A Flipped Perspective on Pedagogy" at the annual Association of International Education Administrators conference in Washington. In 2016 she also served as a mentor for a University of Leeds doctoral candidate researching international education.



MATTEO DUNI

Matteo Duni presented papers at two workshops hosted by the Università di Firenze and the Università La Sapienza of Rome, respectively: "I nomi del sabba: cultura d'élite o cultura popolare?" as part of Religione e cultura popolare nell'età moderna. Un dibattito aperto on October 10, 2016; and "L'invenzione della stregoneria: teologi, predicatori, inquisitori (sec. XIV-XVI)" as part of Dalla magia alla stregoneria on January 20, 2017. He also presented on "I manuali per la caccia alle streghe" at the international conference Contemplata aliis tradere: lo specchio letterario dei Frati Predicatori in Rome on January 25, 2017. Duni published an article on "Doubting Witchcraft: Theologians, Jurists, Inquisitors during the Fifteenth and Sixteenth Centuries" in the volume Doubting Christianity: the Church and Doubt, edited by Frances Andrews (Cambridge UP). Another paper on "Law, Nature, Theology and Witchcraft: Gianfrancesco Ponzinibio's De lamiis (1511)" was published in the volume Contesting Orthodoxy in Medieval and Early Modern Europe: Heresy, Magic and Witchcraft, edited by Louise Nyholm Kallestrup and Raisa Toivo (Palgrave Macmillan).



JONATHAN NELSON

In 2016, when Jonathan Nelson returned to teach art history at SUF (after six years as Assistant Director at Villa I Tatti), he gave a number of scholarly talks: in Tokyo and London he spoke about Botticelli and the Japanese scholar Yukio Yashiro; in Ravenna, on a new drawing he attributes to Botticelli; in Florence, on Filippino Lippi in the 19th century; and in Prato, on the representation of breast cancer in Michelangelo's Night.



ERIC NICHOLSON

Between early April and late June of 2016, Eric Nicholson gave three different types of presentations at three international theatre and early modern studies conferences, in Boston, Verona, and Paris, including a live, fully rehearsed performance of his translation of a dramatic monologue by Isabella and Francesco Andreini, "The Madness of Valerio."



SANDRO CONTICELLI

In June 2016 the Accademia Nazionale dei Lincei in Rome awarded Sandro Conticelli the international Luigi Tartufari prize for his research in the field of geosciences.



OLIVIER DE MARET

Olivier De Maret published a book entitled *Of Migrants and Meanings. Italians and Their Food Businesses in Brussels, 1876-1914* (Brussels: P.I.E. Peter Lang, 2016) and contributed a chapter on Italian food and migrants in Brussels before World War I entitled "Les débits de boissons, restaurants et commerces alimentaires italiens à Bruxelles avant la première guerre mondiale" in Anne Morelli, (ed.), *Recherches nouvelles sur l'immigration italienne en Belgique* (Brussels: Couleur Livres, 2016).



DOROTHEA BARRETT

Dorothea Barrett's feminist reading of the novels of George Eliot, *Vocation and Desire: George Eliot's Heroines*, was reissued online in 2016 in Routledge's Historical Resources: History of Feminism. Her essay "Lions, Christians, and Gladiators: Colosseum Imagery in Henry James's 'Daisy Miller' and Edith Wharton's 'Roman Fever,'" originally published online in 2014, will be reissued in a book of the papers of the Remember Henry James conference this fall.