

VILLAROSSA VOICE

SYRACUSE UNIVERSITY IN FLORENCE NEWSLETTER FOR STUDENTS, FACULTY & STAFF

"No Fangs Bared:" A Review of Mario Pirovano's *Francis, The Holy Jester*

What is the best way to subdue a savage, bloodthirsty wolf? With weapons, intimidation and a cage? Or with gentle speech, understanding, and a helping hand? In the early 13th century, St. Francis of Assisi used the latter approach

Eric Nicholson
SUF Professor

to tame the terrible wolf of Gubbio, an episode so famous that it was soon narrated and depicted in frescoes all over Italy. Certainly an event worthy of dramatic performance, but how to enact it almost 800 years later? With a big cast, medieval-style sets and costumes, convincing "wolf make-up" and hi-tech special effects? Or with just one performer, who uses his voice, gestures, movements, facial expressions and storytelling skills to spark the imagination?

Professional actor and theater artist Mario Pirovano proved that this second option works brilliantly during his recent performance at Syracuse University in Florence. Without props or any kind of special technical support, and wearing only black casual modern clothes, Mr. Pirovano cast a magic theatrical spell over his audience through the humble yet artistically

rich means listed above. His one-man performance of the "Wolf of Gubbio" episode from *Francis the Holy Jester*, his own English translation of Dario Fo's *Lu santo jullare Francesco* (Einaudi, 1999), confirmed that true theater begins and ends with a group of people in a shared space and time, who together believe in and enjoy the compelling rendition of a meaningful story; nothing else is needed. When Pirovano raised his vocal register and softened his intonations while expressing deep spiritual conviction, he became St. Francis. Just a second later, with shouting voice, a turn of his head and waving of his arm, he was a terrified peasant, and at other moments, thanks to further deft and subtle movements, one of the Saint's followers, then one of his adversaries. A sudden burst of energy, twisting of limbs, widening of eyes and mouth, all accompanied by harsh, guttural sounds, and he "transformed" himself into the wolf of Gubbio before our very eyes. The packed house, composed of Syracuse students, staff, faculty and friends, was delighted and at the same time provoked to use their own imaginations and capacities for critical thinking.

For as Pirovano himself explained in an informative post-show discussion, this kind of essential theater aims at provocation: that is, a provocation of the mind, spirit and even body. If one can laugh with, and even at, St. Francis, the Wolf, and their various cohorts, and in doing so perceive that their story is still in many ways our story, then one can be provoked to consider the funny yet also disturbing links between the past and the present, between the fears, hopes, and injustices of one era and those of today. In Fo's text, Francis does

see Pirovano, pag 2



Ph: Caroline Eto

4-5

An Offer We
Can't Refuse

6

Faculty Watch

8

SUF Internship

10-11

Upcoming Events

12

LibraryTalks



Ph: Caroline Eio

Mario Pirovano entertained the SUF community during a one-man performance of the “Wolf of Gubbio” episode from *Francis the Holy Jester*, his own English translation of Dario Fo’s *Lu santo jullare Francesco*.

indeed tame the homicidal wolf, and persuades the beast to become a useful part of the human community. In return for decent treatment and his fair share of leftover food, the creature agrees to protect rather than terrorize the people of Gubbio and their livestock. Pirovano’s energetic and precise rendition of this sequence had the audience laughing enthusiastically, as did his well-timed and potent delivery of the piece’s closing lines, spoken in the voice of St. Francis to the bemused wolf: “It’s my fault: it was my presumption...I thought I’d make animals become good men, instead of making men become good animals!” This final ironic turn was preceded by the revelation that the tamed wolf had been ill-fed, abused and even tortured by his new human masters, and Pirovano’s stark, impassioned telling of this cruel part of the story moved his viewers and listeners to complete attention. Clearly, the audience understood the connection that Pirovano had explained in his engaging remarks before the performance: namely, that medieval Europeans readily associated certain animals with certain types of people, and vice versa. Through this perception, we were able to follow Pirovano’s charismatic lead through the multiple ideas and almost continually shifting moods of this particular *giullarata*.

To clarify this Italian theatrical term, a *giullarata* designates the performance of an extended monologue or sketch by a *giullare*, a kind of jester and popular entertainer who often derided social and political abuses during the Middle Ages. St. Francis dubbed himself *un santo giullare*, or “holy jester,” and Dario Fo gave the term new life with his internationally acclaimed *Mistero Buffo*. As much as any other of his many plays and writings, it is this series of sketches that enabled Fo to be given the Nobel Prize for Literature in 1997. As Mario Pirovano reminded us in the post-performance discussion, *Mistero Buffo* has been a popular phenomenon, translated and presented around the globe for decades, and performed by Fo in stadiums filled with 80,000 people. This was in Italy during the 1970’s, but a decade later in England Pirovano became an avid fan of the piece in London, leading him to meet Fo and his actress/playwright wife and collaborator Franca Rame (it is also worth noting that a few days ago in the Piazza San Marco, Venice, Fo performed an updated version of *Mistero Buffo* to 20,000 people, despite freezing conditions). He eventually became their close friend and trusted collaborator, and has been for the



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past twenty years and more. Pirovano's masterful and humorous telling of his own story was as captivating as his performance of St. Francis and the wolf, and led to several excellent questions from the students, staff and faculty in attendance. The actor responded generously and provided several crucial insights into his working methods and artistic views, such as the statement that "making people laugh and think is much harder than making them feel moved to tears." After seeing the exceptionally talented Pirovano in action, it would be hard to dispute this contention.

"St. Francis Meets the Wolf in Gubbio" is only one part of the longer *Francis, the Holy Jester* that Pirovano is preparing to take to England as part of a tournee at professional and university theater venues scheduled for this coming summer. The Syracuse University in Florence community was thus treated to a preview, as well as to some unexpected highlights and accounts of past performances by Pirovano, in this case his vigorous translation of Fo's ingenious *giullarata; Johan Padan a la scoperta de le Americhe*.

In the days following his performance, extremely positive responses have been expressed by many SUF faculty and students. Among these, Professor Kathleen Compton recognized Pirovano's "outstanding professional qualities" as well as "extraordinary verve," while several theater students especially praised his "unique storytelling powers" and happily admitted that they had never seen anything like his style of performing before. The audience thus shared not only a very pleasant evening of contemporary theater, but also ensuing weeks of reflections on a truly thought-provoking and memorable performance. A resounding "bravo!" and many thanks once again, from Syracuse University in Florence to Mario Pirovano.

An Offer We Can't Refuse

On February 11, 2009 Syracuse University in Florence was honored to host the Consul General for the U.S. in Florence, Mary Ellen Countryman, and the Vice President of the Region of Tuscany, Federico Gelli, both here for Gelli's discussion of his recent book, *La legge e il sorriso*.

Aaron Schwindt
University of Southern
California

In addition, SUF director Barbara Deiming spoke briefly on the "Seeds of Legality" program, which allows students to volunteer in the fields of Corleone, Sicily as SUF continues to share in this long commitment of addressing the issue of legality.

The American youth is commonly stereotyped around the world for being both ignorant and apathetic in regards to international issues. In fact, one of my Italian friend's favorite games to play with Americans is to point to a map and ask the location of a country; few individuals can find geographical locations outside the continental US and maybe Hawaii. Countless Syracuse University students who attended the February 11th lecture similarly admitted this foreign ignorance, citing American films such as Francis Ford Coppola's *The Godfather* as their sole source of information in regards to the Mafia. Yet, as Gelli stressed, the issue of the Mafia is far from the mere entertainment that Hollywood depicts. In reality, the Mafia, along with Italy's other large crime organizations (the *Camorra* in Napoli and the *Sacra Corona Unita* in Puglia) have caused several "mafia wars" and helped strengthen a corrupt political system, which has plagued Italy's culture throughout the 21st century.

Although *La legge e il sorriso* is not Gelli's first and only published piece, he notes that the fight for legality is his main passion. he argues that in Italy, many adults are disillusioned by the issue of legality, as they have witnessed a century of little respect for the rule of law. Many of them have watched as criminals continue to rise to power in public office and influence policy. This is partly why one of Gelli's main goals is to energize the youth in regards to these issues, as they have comparably less pessimism than older generations. "More importantly though," observes Gelli, "it is the youth that can really enact change and alter the national sentiment. This is why the Mafia is so against the involvement of adolescents in the fight for legality."

Another issue Gelli raised during his lecture was that of "otherness." Italy currently faces a national debate in regards to immigration. This issue has lead to intense racism against non-Italian citi-



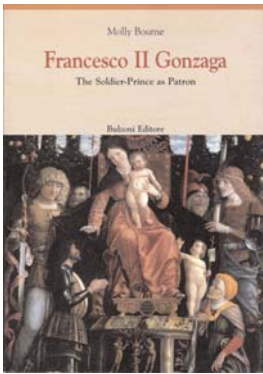
“It is the youth that can really enact change and alter the national sentiment. This is why the Mafia is so against the involvement of adolescents in the fight for legality.”



zens and remains one issue to which SUF students can more closely relate. For the first time in our lives, we are placed in a foreign country as a minority. As a result, we are able to experience first hand, albeit not to an extreme sense, some of the discrimination non-citizens face. Does this make us or other immigrants worse than Italian citizens who commit crimes and infiltrate public organizations? Some right-wing Italians would argue yes. Nevertheless, this is the main issue that Italy will be forced to address in the near future. Hopefully, Italians will listen to the advice of Gelli and will be able to find a compromise between legality and solidarity, while also accommodating those who are different.

On the 50th Anniversary of Syracuse University in Firenze (1959-2009), the responsibility of students has never been greater. Finally, the United States has a President that the international community respects and admires. In addition, the abundance of resources made available by SUF, such as the “Seeds of Legality” program, makes it easy for students to learn and become immersed in the culture. For, as Mary Ellen Countryman noted in her opening remarks, “there is no better way to understand a country than to work alongside the people whom you are sharing the space with.” Yet, merely becoming immersed and shedding our own ignorance is not enough. SUF students now have a larger responsibility to expand the influences of their experiences and educate friends and colleagues upon returning to the US. With this opportunity, there is no better time to help reform the image of Americans from ignorant and naive, to aware and impassioned.

Molly Bourne



On December 13, 2008, Molly Bourne's book, *Francesco II Gonzaga: the Soldier-Prince as Patron* (Rome: Bulzoni Editore, 2008) was launched at Mantua's Palazzo Ducale. The volume, which examines the artistic patronage of Mantua's fourth marquis (ruled 1484-1519), was presented by Giovanni Agosti, professor of art history at the Università di Milano and noted expert on Andrea Mantegna, artist to the Gonzaga court. The event was sponsored by the Soprintendenza di Mantova and the Archivio di Stato di Mantova. A second presentation of Molly Bourne's book was also held on January 31, 2009 in Gonzaga, the town from where Mantua's ruling family in the Renaissance originally came.

Charles Ewell



An article featuring Charles Ewell appeared in the most recent edition of *Vista*, an English language magazine published here in Florence. The article consisted of several interviews of scholars in Florence. The interview with Charles highlighted his life and work as an archeologist in Italy and in particular, his direction of an excavation outside of Lucca known as the *Palazzaccio*. In addition, this past month Charles Ewell was honored by the city of Lucca as an official archeologist of the province.

Carlotta Kliemann



This past December 13th at the Odeon Theatre, as part of the "50 Days of Film" organized by the Mediateca Regionale Toscana, Carlotta F. Kliemann, vice-President of the newborn Associazione Chicca Richelmy, presented the association to a highly interested audience. Besides illustrating the goal of the association - promoting film culture in many of its forms - various short and medium films were shown, including "Archive of Dreams" by Tomas Sheridan, winner of the Spazio Torino at the last Torino Film Festival directed by Nanni Moretti and Chicca Richelmy Award, followed by a lively debate with its young director (www.chiccarichelmy.org).

Jonathan Nelson



Jonathan Nelson has received the first faculty leave under the new program here at SUF. During the leave, he will finish up a monograph on Botticelli. When he began teaching the Botticelli seminar a dozen years ago, Jonathan was surprised to discover that there is no useful book for undergraduate students on this artist: the market only offers little picture books or massive, luxury volumes. The approach he will use for the new book grew out of the seminar. He is delighted to have the opportunity to carry out this work, and honored to receive the leave. As he said, "The new program is a vote of confidence on the part of the home campus about what we do here in Florence. I recognize that I have a special responsibility, and many eyes will be on my work. I'll do my best to satisfy my various audiences...and most of all, the students of the future who will read my book." At the moment, Jonathan is busy working on the exhibition he is co-curating at the Galleria dell' Accademia, "Robert Mapplethorpe: 'Perfection in Form,'" which opens May 26.

Stephanie Kaplan
Teaching Assistant

Hatfield's new analysis of Michelangelo's fortifications drawings suggest that Michelangelo was interested in new Medicean projects, a prospect rarely, if ever, considered.

It is a common occurrence; labels are applied and they stick. Whether it's a nickname from college or an assumption about a work of art, these labels can create misconceptions and stop others from carefully considering the subject of the label. At the Syracuse University in Florence lecture "Re-reading

Michelangelo" held in January, SUF professors Rab Hatfield and Jonathan Nelson presented their research on the most famous artist of the Renaissance, offering new interpretations of aspects of his works. They proposed a re-reading of old labels and new scrutiny of simple explanations.

Rab Hatfield, coordinator for the graduate art history program, delivered the first lecture in which he argued that Michelangelo's fortification drawings were not made for the last Florentine Republic in the final years of the 1520's, but were instead later designs for the Medici Dukes. Setting up the historical and political factors, Hatfield recounted Michelangelo's personal history in the turbulent years at the end of the last Republic. Among other points raised, he illustrated that the designs not only fail to match the fortifications at San Miniato, the only location we are certain that Michelangelo was working at, but the studies for gateways are all designed for a straight section of wall. These designs could not have been for the gates that existed during the Republic, which were located where the wall changed direction.

Hatfield went on to demonstrate that the forms which were not appropriate for the Florentine Republic were in fact suitable for the Medici Dukes. Proposing that the drawings in question could even be designs for the Fortezza da Basso, Hatfield placed the works within Michelangelo's *oeuvre*, comparing them to the Capitoline Hill and the Laurentian Library staircase; original designs in which "normally utilitarian objects are conceived as" ideals of beauty. Hatfield's new analysis of Michelangelo's fortifications drawings suggest that Michelangelo was interested in new Medicean projects, a prospect rarely, if ever, considered. His paper will soon be available in print in the proceedings of the conference, "Michelangelo e il linguaggio del disegno d'architettura."

Jonathan Nelson, coordinator for the undergraduate art history program, delivered the

next lecture, providing a reinterpretation of Michelangelo's female figures. Deftly combining his words with visual images, he illustrated that although the standard interpretation considered all of Michelangelo's women to be too muscular and too masculine, they are "not all buff amazons." Nelson examined a variety of female images, both painted and sculpted by Michelangelo, to show that he in fact was prone to use types of female figures. Especially novel is his suggestion that form follows function for Michelangelo's female figures. Through an examination of the body types and poses of Michelangelo's figures, Nelson illustrated that Michelangelo consciously considered how powerful and how active he portrayed women.

Nelson presented comparisons of women across Michelangelo's opus, focusing on representations of the same figure or from the same project. In particular, he spoke about Michelangelo's *Night* and *Dawn* and on the remarkable repeated representations of Eve on the Sistine Chapel ceiling which demonstrate how Michelangelo used different body types for the same figure to express particular aspects of that figure. Fascinatingly, Nelson further connected this approach to sixteenth century authors who discussed different types of beauty, thus demonstrating that Michelangelo's contemporaries considered more than a singular ideal of beauty as well.

These two captivating lectures invited the audience to re-evaluate their conceptions of Michelangelo. As Nelson said after the talk, "People sometimes ask if there is anything new to say about Michelangelo. The answer is, 'Yes.' Each generation has to ask its own questions about the past, and come up with new answers." Each talk addressed a different aspect of the artist that has long been labeled and otherwise too-often ignored. If the spring semester lecture series can be judged by these opening talks, it can already be labeled not only a success, but fascinating and brilliant as well.

The Syracuse University in Florence Internship Program offers a vast number of opportunities to have a cultural and professional learning experience by interning at a local company. *The Florentine*, an English-language bi-weekly paper printed in Florence, gives student interns the opportunity to become

“Interning with *The Florentine* has opened me up to the world of journalism by making me the writer, the creator of a story... Though it has been only a few weeks, I have noticed a change in myself, a heightened awareness of daily occurrences and a deeper appreciation for the media.”

journalists—active members of the editorial staff. Founded in 2005, this publication by now is a familiar sight in bookstores, schools, hotels, cafés, internet points and universities around the city. Its audience is the English-speaking community, which includes the transient visitor and the permanent resident, as well as Italian and international students. Twice a month, this paper offers its readers updates on the cultural events in Florence, as well as interesting feature articles on a variety of subjects, from culture to politics, travel, sports and food—all quintessentially Italian. It is among these articles that one regularly finds SUF students’ contributions on topics they have chosen or which have been assigned to them due to their field of study. “I never thought while I was studying abroad in Florence that I’d be able to walk around town, pick up a publication, and see my name in print!” said Jordan McCord last semester. Indeed, writing for *The Florentine* makes interns “visible;” so much so that even parents, back in the States, often order dozens of copies to distribute among friends and relatives. From the academic perspective, however, this is a very important learning experience through which students are introduced to the world of professional writing, having the opportunity to gear their creativity towards a specific sector of the job market: journalism.

Faculty Intern Supervisor Antonella Francini states, “To develop a journalistic language is one of the primary goals of this internship. I want students to learn the difference between writing a research paper and writing for a general public. I want them to learn that in writing about any subject, accurate research is essential.” To be allowed to choose what they want to write about is a unique opportunity that brings students to explore subjects and manners of approaching them not experienced in their courses. “Each of the three articles I wrote,” remarked Trevor Gori in his internship report this past fall, “taught me about different aspects of being a journalist...the first one taught me about the form of writing journalism relies upon, the second about the art of the interview, and I used my third article to learn about the effectiveness of different lengths,

short or long pieces....I have always wondered about my future as an English major, and this was my first foray into the world of professional writing.” Spring 2009 intern Jennifer Sgro, after her first weeks in the program, remarked, “Interning with *The Florentine* has opened me up to the world of journalism by making me the writer, the creator of a story. For the first time, I feel that I am making a difference just as an intern—I love that the journal encourages students to take action amidst the city streets. Students are given a chance to be creative and test out their journalistic ambitions. Though it has been only a few weeks, I have noticed a change in myself—a heightened awareness of daily occurrences and a deeper appreciation for the media now that I have the chance to be on the other side.”

Although priority for selection for this internship is given to journalism and English majors, any one who loves writing and exploring Italian culture is eligible. To have an idea of the variety of topics SUF students have tackled, just click on the magazine website (www.theflorentine.net), and browse in their archive. Look for instance for “Inky Ancestors,” an article on the 19th century predecessors of the *The Florentine* itself discovered in the Biblioteca Nazionale in Florence; search for “The Future is Here,” a literary walk in the footsteps of the Florentine Futurists, an article currently used in an Italian high school as a reading and a guide through the sites of Futurism in town; look at “Eggcellent Extravagance” if you wish to know about Easter traditions in Florence; try “Café Society” should you want to learn about a historical bar in Florence; or, read “Where’s Waldo?” for the true story of Michelangelo’s David and its fakes.

As Prof. Debora Spini, coordinator of the SUF Internship program, always says, “Students who choose to be in this program can see Florence from the inside while taking advantage of a crucial academic offering that responds to the challenge of education for a job market in transformation.” To be an intern at *The Florentine* does just that: it bridges the academia with the working world.

Lucca and Back Again: A Student's Journey

January was a month of new experiences for spring semester 2009 SUF students. After taking the big trip across the Atlantic, meeting new families, settling into a foreign country and after three weeks in the churning movement of Florence, most students had adjusted to the city's varying speeds.

Katharine Crnko,
George Washington
University

In Florence mopeds race by pedestrians and weave intermittently in between cars, passing them on both sides. *Nonne* wearing fur coats and heels whiz down the narrow, stone streets of Florence on bicycles at break-neck speeds.

Imagine then to leave all this behind, and plunge suddenly into the tranquillity of the nearby Tuscan town of Lucca. This was the experience of the students of ETS 421: Literary Travels who gathered early one Friday morning to retrace the footsteps of travellers of the past. The train ride that brought us there afforded the perfect opportunity to contemplate the Grand Tourists; a generation of 17th and 18th century Northern European artists and aristocrats who ventured to Italy and Paris in search of antiquities, better health, worldly knowledge and a definition of self that they could not find in their home countries.

Arriving in Lucca, sunlight pouring down, we first walked along the walls that barricade Lucca from the rest of the world, the calming nature of the town making us feel instantly at peace. The bustle of Florence was behind us, and as we meandered through the streets of Lucca with our local guide Marco, the walls on one side and the Apennines gleaming on the

other, we found ourselves in the setting of the Grand Tourists.

It was not only Lucca's charm that beckoned our class to the walled city. As students of the Grand Tour, we came to pay homage to Pompeo Batoni, a native son of Lucca and renowned portraitist in the 18th century. In recent years his works have toured major cities, as one of the greatest artistic collections representing the Grand Tourists during their journey around Italy. Majestic portraits of visitors looked down upon Syracuse's own group of travellers. We admired Batoni's craftsmanship and his ability to capture the messages of the Grand Tour: the joys of adventure, the inherent admiration of antiquities, the completion of a well-rounded education, and above all, the discovery of one's true identity through travel and experience.

It was in admiring Batoni's portraits of these travellers of the past, that I realized that we, as students studying abroad, are not so different from Grand Tourists. We share the same quests, and we follow in their footsteps, through Italy and Europe, completing our education and defining ourselves anew.



Ph: Callie R. McConkey, SU



Ph: Audia M Coulombe, SU



Ph: Audia M Coulombe, SU

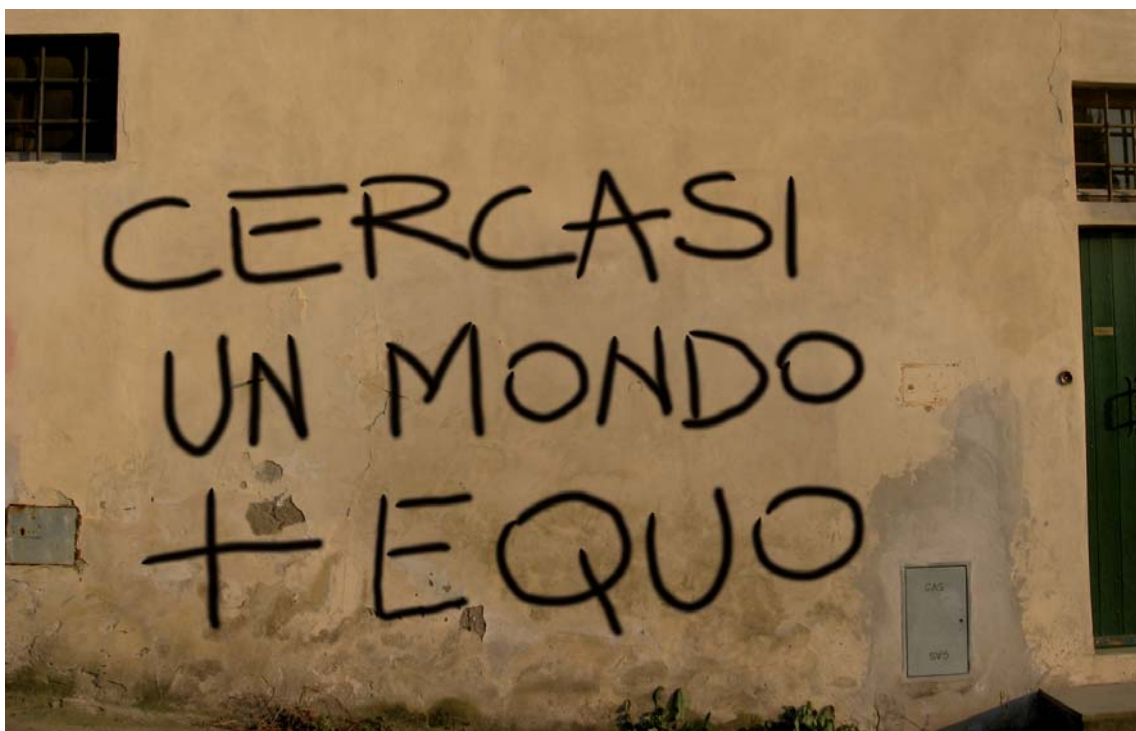
Upcoming Events: International two-day conference *A Transatlantic Dialogue on Migration*

Several hundred participants from the public and private sector are expected to participate in this two-day conference, an extraordinary, collaborative effort between Syracuse University in Florence, New York University, the European

University Institute, and Facoltà di Giurisprudenza and Scienze Politiche of the Università di Firenze. In recent decades both Europe and the United States have seen an increase in immigration and growing public controversy surrounding government initiatives to address it. This exceptional partnership between European and American academic institutions in Florence brings prominent international scholars, policy makers and practitioners together to discuss critical issues surrounding immigration, its impact on public policy, the complex inter-relationship between national policy and local practice, and to suggest reflections on immigrants' rights, cultural diversity and national identity, which have stirred such passions on both sides of the Atlantic.

The two-day conference will take place on March 23-24, 2009, at NYU's Villa La Pietra and the Salone de' Dugento at Palazzo Vecchio respectively.

Says Matteo Duni, coordinator of the Humanities, Social Sciences and Business Department at SUF, "The main objective of the conference is to get scholars, politicians, and social workers from both the EU countries and the US together to identify problems, compare policies, propose new strategies. Equally important for SUF, however, will be to have our students actively involved in the conference. It will be a unique chance for them to see what politics and society are doing on migration on both sides of the Atlantic, and to comprehend more fully a phenomenon which is at the same time one of the greatest challenges and one major opportunity facing the world today."





Syracuse Architecture offers the theme of "Civic Space in Scattered Cities" to explore the possibilities of creating culturally significant forms in the urban hinterlands of Europe and North America.

As the world's cities continue to expand, with more than 50% of the current population urbanized, urban form becomes increasingly spotty and disconnected. Despite their greater size and productivity, cities generally have not made a corresponding investment in the public realm. The aesthetic, social, and environmental problems of low-density sprawl beg for attention. Three world-renowned architects and urbanists will present projects and strategies that address the spatial and social anomalies of the fragmented city.

Principal participants will be Margaret Crawford (Harvard University), Teddy Cruz (Estudio Teddy Cruz, San Diego), and Winy Maas (MVRDV, Rotterdam). Their differing approaches to formal, technical, and sociological solutions represent not only cultural backgrounds from alternate sides of the Atlantic but diverse ideological positions about how to address contemporary urban problems found throughout the world. This promises to lead to a lively roundtable debate moderated by SUF professor Richard Ingersoll about civic identity in the increasingly diffuse metropolitan city.

Simultaneous translation to English and Italian will be offered. The symposium is co-sponsored by Syracuse University in Florence, Syracuse School of Architecture, and the Targetti Foundation. Co-curators are Lawrence Davis, Coordinator of SU Florence School of Architecture, SUF Professor Richard Ingersoll, and Pino Brugellis of the Targetti Foundation. The symposium will be held on March 25 at 3:30 p.m. in the Salone Brunelleschi of the Ospedale degli Innocenti, Piazza Santissima Annunziata, in Florence, Italy.

The Syracuse University in Florence Library has begun a new lunchtime and afternoon series called "LibraryTalk" with the goal of making the Library one of the centers on SUF's campus where students, faculty and staff can meet to exchange ideas and share in the enthusiasm of an intellectually and culturally informed environment. Cathleen Compton, the new Library Coordinator, hopes that this broad humanistic aim will set the backdrop for conversations led by SUF faculty and open to all.

The first LibraryTalk, given by Professor Dorothea Barrett, was entitled, "Benigni and Barrett do Dante." Students and staff in attendance were treated to a fascinating PowerPoint presentation peppered not only by Dorothea Barrett's wit, but also her long experience in making *The Divine Comedy* come to life for students. Light fare was on offer and helped create an intimate and conversational environment.

Compton encourages all members of the SUF community to attend the next LibraryTalk on Monday February 23 at 6:15pm in the Villino classroom when Professor Ian Bickerton (School of History, New South Wales) will present, "Unintended Consequences: The United States at War."

Interested in participating? Contact: cathleen.compton@gmail.com



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Editorial staff

Director
Alessandro Coppini

Editor
Amy Kleine
askleine@syr.fi.it

Graphics and Layout
Brenda Cooke
bscooke@syr.fi.it

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Students from the SUF digital photography course during a recent visit to the show "Emerging Talents" at the Strozziina in Palazzo Strozzi, Florence.