

VILLAROSSAVOICE

SYRACUSE UNIVERSITY IN FLORENCE NEWSLETTER FOR STUDENTS, FACULTY & STAFF

Living and Learning Florence

Picture yourself helping a professional Italian leather tanner. Or perhaps a job taking pictures of all the sights, images, and events SU Florence has to offer. Still not satisfied. Alright, how about working alongside a world-famous chocolatier?

Sebastian DiNatale
Gettysburg College

These and many other unique opportunities are available to SUF students.

Through the internship program the student works with a company or organization, getting a taste of many of the businesses that help run Florence, be they large or small. Internships in Florence not only provide students with an in-depth look at a very unique aspect of Florentine culture, but also serve to enrich a student's knowledge in an area of study.

"We always try to make sure that there is a learning component in every internship. This way the student can completely gain both an extra- and intracurricular knowledge of the particular area of work," Debora Spini, Internship Program Coordinator, said.

This semester the program offers over forty different jobs to forty-six different students,

which comprises about 11% of the total SUF student population. The jobs cover an extremely broad spectrum of activities; including working with art historians, guiding museum tours, teaching English, and helping non government organizations, to name a few.

Haley Wulfman, Skidmore College, has been working on the organization of weekend workshops for English-speaking children at the Palazzo Strozzi as a supplement to the "Women in Power: Caterina and Maria de' Medici" exhibit. Her responsibilities include organizing publicity for the workshops "Many people who come to Florence visit museums and engage in cultural activities, but don't get to see the inner workings of these institutions," commented Wulfman. "I have experienced both sides—I have been the visitor, the user, and in a small sense, a person who helps provide this for everyone else."

"We've had an active interest in student internships this semester, particularly by those interested in marketing. We offer eight internships alone for those interested in pursuing a career in marketing," Sylvia Hetzel, internship assistant, said.

One such student is Alexandria Murphy, Santa Clara University, whose internship entails creating marketing strategies for the fashion company Infinity. "Through this internship, I have gained a better knowledge of how to market a company, as well as learned valuable resources by experiencing how to cope without a budget," Murphy explained.

Not only are the students taking an interest, but outside companies and organizations are coming to Spini, asking if there are any available



Ph: Alexandra Palomino

SU Florence intern Stephanie Morris, University of Colorado, Boulder, conducts a guided tour in English at the Bargello museum.

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Ph: Caroline Elo
Haley Wulfman, Skidmore College, interned at Palazzo Strozzi where she worked on publicity for a children's workshop to be held in conjunction with an exhibit.

Internship Challenges at Infinity

Alexandria Murphy, Santa Clara University

As an intern for Infinity, my job was to market and promote the company and hopefully create more revenue and publicity. I was given a lot of freedom and creativity which was exciting yet overwhelming.

Once I understood the current environment and how the business operates in relation to the product line, the appetite for product, competitor activity and customer analysis I realized I had a more challenging job ahead.

As I learned the roots of Infinity and put them in comparison with today's competitive market I drew a blank. Engenio and Jane have been living out their dreams of what they like to call "Zen and the art of leather making." Their business is based on simplicity, respect and classic uniqueness apparent in the intimate atmosphere of the shop. Infinity is one of the few artisan leather workshops left in Florence. In over thirty years Jane and Engenio have stayed faithful to their ethical roots and beliefs and have still been able to be successful with limited marketing towards their company. This was hard for me to digest because trying to market a company without any sort of budget seemed a little impossible. In past internships, I have worked with a budget in order to put on events, promote certain products, and/or make brochures. This internship forced me to be creative in my approach to problem-solving.

interns. "They say, 'We've heard of your program, and are interested in taking some students on as interns,' which has made my job searching for places a bit less hectic," remarked Spini.

Spini also emphasized the importance the internship experience plays in involving yourself in the global community: "An important concept we want to articulate is the participation of students in the working world. We want to use Florence as a European city, not just of the past, but also of the present. The opportunity for young American adults to be an active part of a foreign country is quite a remarkable one."

"Had I not taken this internship, I feel my experience abroad would have been much more focused on the SUF campus. With this added component, I have become involved with an important part of Florence—and I really enjoy being engaged with the city in this way," agreed Wulfman.

This city engagement is exactly the goal which the internship program hopes to achieve. It enables students to become acquainted with the city on a much more personal level, as well as with the business owners themselves.

"I think my internship experience has allowed me to see first hand how a true artisan of Florence works," said Murphy, "The company is family owned and run and has been in business for over thirty years. I have been able to see the success and struggle a business goes through trying to stay committed to their ethical beliefs."

Whether it's marketing for a Florentine fashionista or publicizing a museum exhibition, the opportunity to intern for a unique business in a completely different environment serves to make the abroad experience not only more enjoyable, but educational.

Spini added, "It is very important for students to *live* abroad and experience life outside of the SUF bubble."

An Internship with Palazzo Strozzi

Not every internship available through SUF is to be found on the ‘Internship Program’ section of the website—sometimes, you might happen to stumble upon a new, as yet unpublicized, opportunity. This is precisely the manner in which I became acquainted with the Palazzo Strozzi as both an institution and as a potential internship prospect.

Haley Wulfman
Skidmore College

While meeting with my internship supervisor, SUF Professor Alick McLean, he told me of Dr. James Bradburne, director of the Fondazione Palazzo Strozzi, who was interested in finding interns. When Dr. Bradburne assumed the position of Director, he proposed that the whole Palazzo be reconceived as a “piazza” rather than solely as an exhibition hall. To realize this plan, specific measures were taken to welcome the public—for example, all three grand doors to the Palazzo were opened from morning until evening, benches were installed in the courtyard, and a café was opened. Those who now come to Palazzo Strozzi are regarded as users of the space, rather than merely visitors. “We are here for everyone who has already seen the Uffizi. You can meet here over a cup of coffee, you can sit and read in the courtyard, or you can come here to see great works of art. We want to give Palazzo Strozzi back to the people of Florence,” says Bradburne.

And so he and I met one morning at the café for my interview. Having already seen the exhibition of Impressionist art on view at the time, I expressed my interest in the programs developed to engage young learners. As we spoke, Dr. Bradburne could see a project evolving—a workshop for children, in English, to accompany the upcoming show.

As the semester progressed, it became evident that, despite my zeal, I lacked a certain experience for this type of work. I had to figure out a way to best take advantage of what I had to offer. Together, another workshop coordinator and I devised a work dynamic that took into consideration each of our skills, level of expertise, and external commitments. This was the first of many challenges, and (believe it or not!) I’ve learned that each one has a solution. And so, through my internship experience, I have sharpened an important skill set—my ability to resolve problems. Interning with Palazzo Strozzi has greatly enriched my study abroad experience through stimulating engagement with an industrious Florentine institution.

The workshops, “Time Traveling with Queens of the Past,” are geared toward English-speaking children ages 7 to 10, and complement the current exhibition, “Catherine and Maria de’ Medici: Women in Power.” Children will have the opportunity to discover the ways these two queens of France combined art and power, and will even create a small, but powerful, talisman of their own! Sessions are being offered 11/22, 11/29, 12/05 and 12/13, from 10am to 12pm, and admission is four euro per child, eight euro per accompanying adult. Palazzo Strozzi hopes to offer similar workshops in the future surrounding upcoming exhibitions. For more information, go to www.palazzostrozzi.org, and for reservations, contact SIGMA CSC either by phone at +39 055 2469600, or by email at prenotazioni@cscsigma.it.



Art and Aperitivo in Favor of Legality

Between art and aperitivo, SUF students help contribute to causes beyond the classroom, this time taking on the Mafia, with two specific events. Marco Fallani, sculpture and drawing professor, has spear-headed an initiative to create

Sebastian DiNatale
Gettysburg College

a collaborative monument for the victims of the 1993 Mafia bombing of the Uffizi. The project involves not only SUF students from sculpture and drawing classes, but also Florentine students from the art institute of Sesto Fiorentino, the art institute of Porta Romana, and the Liceo Artistico. Each SUF student and ten of the best students from each of the other schools will create a brick with a picture or symbol on it representative of Florence, Italy, or some aspect of peace.



“What came to my mind was that brick symbolized the crumbling of the building, as well as the reconstruction after the bombing,” said Fallani. Entitled “The Road to Legality,” the core idea of the project is that brick after brick, a road can be rebuilt towards legality and against the Mafia. When asked how the bricks would be put together, Fallani explained, “Currently, there are two ideas as to how the bricks will be arranged. One idea is to put the bricks alongside each other, creating a journey towards a world without Mafia crime. The other idea is to build a wall as if it were crumbling, to symbolize the collapse of the building as well as the reconstruction of it.”

Outside companies are contributing to the project as well. Fallani hand-chose the *terra-cotta* from Mariani company in Impruneta, which donated the clay and offered to fire the bricks when ready.

“We hope that this will serve as a testament to the rising Anti-Mafia mentality that many people share, and can help support. The finished monument will be unveiled during the city-sponsored *Festa della Legalità* at Palazzo dei Congressi on December 19th,” Fallani added.

As well as this important initiative involving many SUF art students, two other SUF students, Weston Scott and Luke Bonucci, through their internship with Arci of Toscana organized an “Anti-Mafia Aperitivo” to educate and inform people on what measures are being taken to encourage Anti-Mafia behavior.

After a powerpoint presentation prepared by Scott and Bonucci about the Mafia focusing on *Liberarci delle spine*, a collaboration of four different anti-Mafia cooperatives, attendees enjoyed an aperitivo featuring food and drink produced and sold by the cooperative. After the presentation Weston said, “It showed the importance of organizations such as these, and emphasized that it will take many years, as well as people creating events such as these, to inform the public.

Scott and Bonucci have been involved with many activities towards this cause through their internship, translating blogs, volunteering at events around the city, and going on the SUF trip to Sicily, helping to work in once Mafia-controlled farm fields.

“We believe that this event has enlightened people to the opportunities available out there where you can become a part of the Italian culture while making a difference, even if it is small one,” agreed Scott and Bonucci.



SUF press conference introducing the collaborative project to build a monument to the victims of the 1993 Mafia bombing in via dei Giorgofili, Florence.

La Bottega del Cioccolato: Chocolate Tasting and Technique Class

La Bottega del Cioccolato was founded in Florence, Italy in November of 2004 by Andrea Bianchini. With the help of a student interning at La Bottega del Cioccolato, the company recently organized a Chocolate Tasting and

Leanne Perricone
Santa Clara
University

Technique class for students at Syracuse University in Florence. SUF has sponsored five classes, with a special final class in December—a Cocoa Dinner which will be an entire meal made from Cocoa!

Taste, creativity and style are the three concepts that govern the way the company designs Artisan Chocolate. The taste is the essential element in terms of understanding the quality of chocolate, while the creativity and style behind conceiving specialty products, combined with high quality ingredients exemplify La Bottega del Cioccolato. The boutique offers forty types of *cioccolatini* that come in a variety of flavors, ranging from passion fruit to the classic layered *cioccolatini* made from hazelnut (from Langhe), almonds (from Avola) and pistachios (from Bronte).

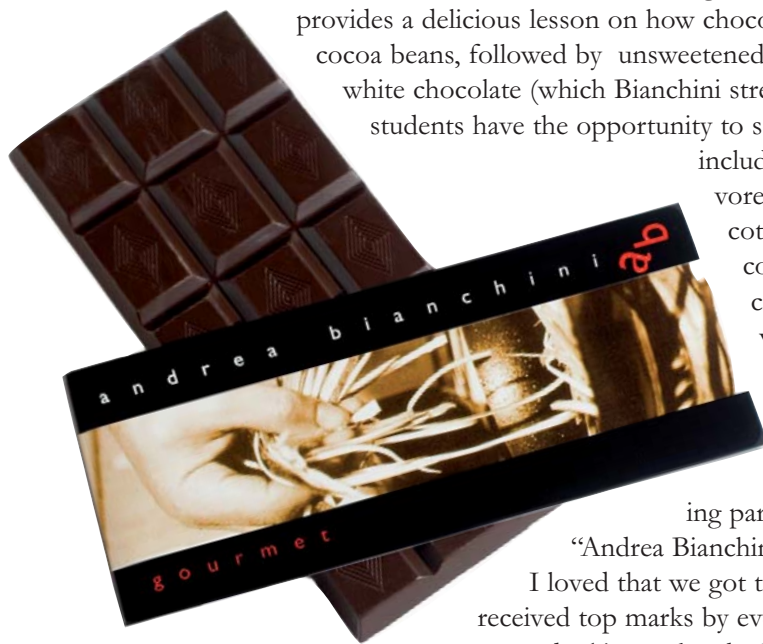
At the beginning of each class, Bianchini has one goal in mind: for each individual participant: to leave his class with an understanding of the work behind the creation of a simple *cioccolatino*. He provides a delicious lesson on how chocolate is made from scratch, allowing students to taste first cocoa beans, followed by unsweetened dark chocolate, then sweetened chocolate and finally white chocolate (which Bianchini stresses is *not* real chocolate). In the chocolate tasting class,

students have the opportunity to savor a selection of specialties that truly represent Tuscany,

including lavender and lemon, olive oil, saffron, and honey flavored *cioccolatini*. The students also sample three types of biscotti, the first made from cocoa, the second made from cocoa and pistachio, and the last from cornmeal. During the class, the chocolate-pistachio biscotti are dipped in cherry wine, a specialty in Florence. Finally, the students are given the opportunity to make their own chocolate to take home—three huge bars of dark chocolate! So what was the final verdict of the students who took the class?

“The class is absolutely amazing”, said chocolate tasting participant Gabby Alexander of Santa Clara University.

“Andrea Bianchini is extremely knowledgeable, fun, and down to earth and I loved that we got to try a myriad of chocolate. La Bottega del Cioccolato received top marks by everyone who took the class with me and I would definitely recommend taking a class by La Bottega del Cioccolato to other students!”



A Symposium presented by Syracuse
University Graduate Candidates for the
Master's Degree in Fine Arts

Friday, December 12, 2008 / 2:45pm

Villa Rossa, room 13

Tom DePasquale

Gesture and Narrative in Paintings of the Annunciation: An Analysis of Primary Sources

Mary Delmastro

From the Spoken Word to the Power of God: Tracing the Evolution of the Gesture of Benediction

Sarah Tangeman

The Gesture of Silence: A Transformation in Form and Meaning in Late Medieval Italian Art

Kellin Barlow-Wilcox

The Gesture of Finger Counting: Depicting Disputation in the Middle Ages and the Renaissance

Stephanie Kaplan

Hand-Picked Poses: The Development of Aeneas Sylvius Piccolomini's Gestures in Pinturicchio's Piccolomini Library

E. Clark Marshall

The Search for Truth in Botticelli's *Calumny of Apelles*

Lara Lea Roney

Within Reach: Unspoken Communication with the Divine in Caravaggio's *Conversion of Saint Paul*

Faculty Watch

Barbara Deimling



Last month SUF Director Barbara Deimling was the keynote speaker at Bob Jones University Art Gallery (BJU) for the symposium *Tommaso del Mazza and the Florentine Tradition*, the first ever by any museum to feature the artist's works. The symposium took place in conjunction with the opening at BJU of the exhibit *The Twilight of a Tradition*, and included representative works from each phase of his career. While the goal of the exhibition was to introduce the artist to a wider public audience and recognition within the museum community, the symposium also focused on the examination of a set of three paintings dated to the last decade of the Trecento, comprised of a central panel on loan from the J. Paul Getty Museum depicting the Annunciation, together with the wings from the M&G collection depicting Ss. Jude Thaddeus and St. John the Evangelist on the left and St. Paul and a Deacon on the right. Barbara Deimling's keynote speech, in essay form, will be featured in the forthcoming exhibit catalogue, *Discovering a Pre-Renaissance Master: Tommaso del Mazza*.

Charles Ewell



Last month Charles Ewell was a speaker at the well-attended conference *La Terra Dell'Anser: Paesaggi e insediamenti d'eta romana nel territorio di capannori* held at the Comune di Capannori. The title of his talk was, "Scavi recenti a Palazzaccio, 2005-2008." The focus of the lecture was on the architectural development of the farm complex and its connection with the agricultural production of the more than 100 similar Roman farms found in the plains of Lucca. Charles Ewell has been excavating at the site of Palazzaccio for the past four years, with the participation of Syracuse in Florence students.

Antonella Francini



Antonella Francini has just published a new book of translations, *L'angelo custode della piccola utopia* (Sossella Editore, 2008), the first Italian anthology of the Pulitzer Prize winning poet Jorie Graham's work. The book, which includes a wide selection from Graham's poetry, was presented in Rome last month at the Centro Studi Americani and at the Tesol Convention with the presence of the poet, who read from the book along with Antonella Francini. In Florence, the following Friday, they participated in a workshop on translation and discussed their collaboration on this volume. SUF student Trevor Gori, who had read Graham's poetry in his literature class, was present at the Florence presentation and interviewed Jorie Graham for his journalism internship at the newspaper *The Florentine*.

Richard Ingersoll



Richard Ingersoll wrote the lead catalogue article for the exhibition "Munio Weinraub, Amos Gitai, Architecture and Film in Israel" held at the Architekturmuseum de TU Munchen as well as lectured there on the subject in November. Weinraub was a Bauhaus-trained architect working in Palestine/Israel 1934-1970. His son, Gitai, author of *Kadosh* and *Kippur*, has become Israel's leading filmmaker; he recently had a retrospective at the Museum of Modern Art in New York.

Faculty Watch

Swietlan Nicholas Kraczyna



Nick Kraczyna will have had four one-man exhibitions in one year by the end of 2008. In April, Nick exhibited thirty pen and ink drawings of *La Via Fani Labyrinth* at the Contact Gallery in Syracuse, New York. The work is an installation of an eight-foot high labyrinth of mirrors and is in commemoration of the thirty year anniversary of the kidnapping and killing of Aldo Moro by the Red Brigades in Italy in 1978.

Also last spring, Nick Kraczyna presented his new series *Arlecchino Innamorato* at the Chicago Center for the Print Gallery. He exhibited this series this past summer in the Comune di Barga. This month, the series will be exhibited at the Art Guild of Jacksonville, Illinois.

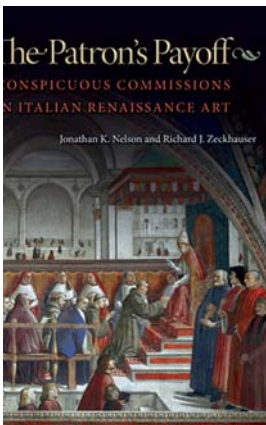
Sara Matthews Grieco



Sara F. Matthews-Grieco has published the article “La Sacra Famiglia e la ritrattistica familiare nell’iconografia della prima età moderna,” in Michelina Corsari and Daniele Francesconi (eds.), *Famiglia. La costruzione religiosa del legame sociale* (Modena: Fondazione Collegio San Carlo, 2008, pp.107-27). This article examines changes in the representation of the Holy Family in Italian art (c.1400-1600) and the increasing convergence between family portraiture and religious compositions. Over and above demonstrating the compositional merging of these two genres in the early 16th century and the continuing impact of sacred iconography on representations of the family (an influence that can still be observed today in conventional photographs of family groups), this essay sets forth the

hypothesis that the cherry held in the hand of small children in family portraits signifies their premature departure from this world, but their continued inclusion in representations of their kinship group. Necrological portraiture was common in the second half of the sixteenth-century: Lavinia Fontana and Scipione Pulzone, for example, painted family groups where the deceased father of the current *pater familias* would be depicted standing behind his son and heir in a visual, genealogical affirmation of dynastic continuity. Deceased children, however, have not as yet been identified in Italian family portraits, although there are some well-known English examples. It is the cherry—symbol of the passion of Christ and fruit of Paradise—that seems to have been used by artists in Counter-Reformation Italy to include small children in representations of the united family, where the living and the dead can be once again all together in the virtual reality of pictorial space.

Jonathan Nelson



This fall Jonathan Nelson added two books to his bibliography. He edited the most recent volume published in “The Villa Rossa Series,” *Plautilla Nelli (1524-1588): The Painter- Prioress of Renaissance Florence*. Jonathan immediately put the book to use in his course on “16th Century Italian Art and Identity,” and his students told him to continue to do so in the future. It not only allowed them to study, in depth, an interesting artist but also, since Nelli is virtually unknown, to see a painter more directly, without the filter created by centuries of scholarship.

Together with Richard Zeckhauser, professor of economics at Harvard, Jonathan Nelson published *The Patron's Payoff: Conspicuous Commissions in Renaissance Italy*, with Princeton University Press; this also contains an essay by SUF professor Molly Bourne. They hope some non art historians will take Michael Spence at his word. The Nobel laureate (and former student of Zeckhauser) wrote that if you want to go back to Renaissance “with the patrons and the artists...to understand the incentives and the constraints, the opportunities and the missteps, then you must give this book a try.”

Jonathan is currently organizing an exhibition on the American photographer Robert Mapplethorpe.

Lily Prigioniero



Lily Prigioniero's short story "Seme Volante," was published in *Lingua Madre Duemilaotto*, an anthology of the thirty best short stories written by foreign women who reside in Italy and use their acquired language (Italian) to deepen the rapport between changing identities, roots, and their countries of origin. This is the third edition of selected winners of the literary award *Lingua Madre*, developed by the Centro Studi e Documentazione Pensiero Femminile promoted by the Regione di Piemonte and the Fiera Internazionale del Libro di Torino. The collection demonstrates the interactions that are redesigning the cultural map of the new millennium, and documents the wealth of cognitive and expressive tension of women coming from other countries- primarily from other continents.

This first edition of the magazine, *In pensiero, Arti e linguaggi del presente in rivista* (Michelangelo Libri, Roma 2008, n.1 anno 1), is a collection of essays and contemporary art forms, including literature, poetry, visual arts and music. Lily Prigioniero has translated Dr. Gianmaria Nerli's critique, "The Work of Art in the Age of Integral Reversibility", the main article of this first edition, which also serves as an insightful introduction to the magazine's literary eclecticism.

Rethinking Michelangelo

SUF played a key role in the major international conference, "Rethinking Michelangelo," held at the main campus in Syracuse on October 4. The well-attended event and related exhibition were organized by Gary Radke, Dean's Professor of the Humanities Dept. An old friend of SUF, he is a professor of art history in Syracuse, and directs the MA program for students who study at both the US and Italian campuses. Rab Hatfield, coordinator of the graduate art history program at SUF, presented new documentary information about "Michelangelo's Fortification Drawings," and proposed a new function for these mysterious sheets. In his paper on "Michelangelo's Female Figures: Form Follows Function," Jonathan Nelson—coordinator of the undergraduate art history program—suggested a new interpretive key for understanding the artist's much maligned representations of women. Several professors who have formerly worked at SUF also spoke at the conference. Roberto Leporatti considered "The Artist as Poet: Creative Imagery in Michelangelo's Madrigals;" Michael Rocke explored the topic of "Michelangelo and 'Masculine Love;'" and Silvia Catitti turned our attention toward the Laurentian library in her paper "Through Doors and Windows: A Look at Michelangelo's Approach to Architecture."

Don't miss it!
**SUF Student Day
Celebration**
December 11
from 6 -10pm
throughout the
SU Florence
campus

It's all about *You*
SUF Student Day Celebration
A campus-wide celebration of a semester of exploration
and cultural engagement

Futurism Exhibition Links Classroom Discussion to Original Documents

It is the wish of many scholars to be able to come in contact with original texts of their field of study. The ability to view and touch first hand the impetus of what one studies has an awing effect on many people. For most, this is an impossibility, but students of Italian Lit. 421 Patterns of Modernity enjoyed

Sebastian DiNatale
Gettysburg College

just such an experience during a recent visit the Futurist archive of the Kunsthistorisches Institut in Florence as part of the course summary of futurism.

A movement classified as a rejection of everything old, especially political and artistic tradition, its founder Filippo Tommaso Marinetti declared, “We want no part of it, the past, we the young and strong Futurists!” Futurism’s ideology was reflected in all mediums, primarily visual arts, literary and musical works, manifestos, photographs, films, plays, and even periodic newspapers.



The institute boasts an impressive collection of over 500 original works of the Futurism Movement, such as publications, subscriptions, manifestos, and music scores, all created during this avant-gard movement birthed in Italy. Most remarkable are the first editions of the many manifestos of important artists, including Marinetti’s original “Fondazione e manifesto del Futurismo,” which served as the groundwork for launching such an innovative and inspiring movement, highlighting the most significant aspects of futurist aesthetics, including the art and life’s unification, the rejection of everything from the past, the demand for novel and original works, and the celebration of industrial process.

The students taking the course were able to not only visit the archives, but also to see and touch the original volumes, many of which they are currently reading for the course.

“It was a really unique experience to be surrounded by first editions of futurism works that we had been studying in class,” Jocie Nelson, Bryn Mawr, said, “The curators gave us full access to their futurism books and we were able to flip through and handle the books ourselves.”

In addition to giving the students a fantastic experience while increasing their knowledge for the class, it also provided them with a unique look at aspects of Florence that might go unnoticed by other students abroad.

“It gave us a chance to enrich our knowledge of Florentine history. We got to look at Lacerba, a futurism magazine, which was conceived and published in Florence,” said Lauren Tilger, Scripps College.

“I happened to be working on an essay about futurism music at the time, and I was able to look through the futurism manifesto for orchestra which included futurism sheet music. Now that’s something you just can’t find through research in a normal library or online,” added Nelson.

“Linking classroom discussion to original text is an important opportunity for students of literature, it provides an invaluable experience,” stated Antonella Francini, professor of the Patterns of Modernity course.



Generating Atmospheres and Deconstructing Autonomies: More from the SU Florence Architecture Lecture Series

Syracuse University in Florence continued its architectural lecture series by welcoming back two renowned architectural theorists and historians: Prof. Akos Moravanszky of the Institute for the History and Theory of

James Utterback
Syracuse University

The construction of atmospheres, while traceable back to the imposing walls, lofty temples, and authoritative administrative buildings of antiquity, is undergoing a revitalization of a heightened subtlety corresponding with an increased technological understanding.

Architecture of ETH Zurich, and Prof. Giorgio Ciucci of Syracuse University in Florence School of Architecture.

Prof. Moravanszky's lecture, entitled "Shedding Light on Things: Atmospheres in Recent Swiss Architecture", was a comprehensive demonstration of the impact Camillo Sitte's 19th century term "picturesque urbanism" has had on contemporary Swiss architects. Central to Sitte's notion of "picturesque urbanism" is that architecture's spatial qualities have the ability to impress, evoke and transmit sensations. With this forming the basis of his argument Moravanszky quickly unleashed a presentation of stunning visual images spanning works of several Swiss architects. Images of Peter Zumthor's work quickly subdued the audience in environments spiritual and profound. Photographs from the spa Therme in Vals Switzerland, brought the class into a serene environment rich with columns of light, dark resonating stone, crisp water, and ethereal steam.

With the concrete walls of Zumthor's Brother Claus Field Chapel, molded by the bark of since burnt framework, Moravanszky demonstrated the power of color and texture in evoking sights, sounds and smells in this wholly reverential chapel.

Moravanszky continued to immerse the audience\participants in environments such as the Piranesian stairs of the Rondo Apartment House by Graber Pulver Architects, the sustained breeze of Philippe Rahm Architects' "Digestible Gulf Stream" and the light screens of Herzog & de Meuron (of Beijing Bird Nest fame).

The construction of atmospheres, while traceable back to the imposing walls, lofty temples, and authoritative administrative buildings of antiquity, is undergoing a revitalization of a heightened subtlety, corresponding with an increased technological understanding. Why the Swiss seem to wield the tools of effects so masterfully and whether they in fact do so uniquely, can be argued further. However, the success of these architects transcended the screen, a compliment to Prof. Moravanszky's selection of material and to his own ability in producing atmospheres.

Over November 11 and 12, historian, theoretician,

and professor at Syracuse University in Florence School of Architecture, Giorgio Ciucci invited students and faculty to take a unique tour of architectural writing in his lecture: "The Autonomy of Architecture and History."

Professor Ciucci's method was unique and compelling in its simplicity; over the course of the lecture he introduced us to a survey of book covers and through them traced the oscillating titular vocabulary to construct a narrative and pose several questions: Was the International Style a style or a movement? Did the writers of our new modern canon consider themselves participatory theorists or historians? And perhaps most importantly, what does the environment constructed by these disembodied titles suggest about the method of the architectural practitioner, theorist and historian within the Modern Movement?

Ciucci began with what is largely considered the defining moment of Modern Architecture's self-realization: MOMA's exhibit of "The International Style" in 1932. The exhibit, curated by Philip Johnson, brought architects from around the world into a singular place and under one unifying title, "International Style." The prominence of this phrase in today's consciousness, conceals the struggle and significance of naming the architectural spirit of the 20th century. As early as 1924, terms and titles began to be offered. Moisei Ginzburg wrote a book suggesting both a new era and a new style with *Style and Epoch*. In 1925 Walter Gropius identified the spirit as *International Architecture*. Walter Behrendt suggested a united victory but hesitated to proclaim a singular style with *The Victory of the New Building Styles*. Significantly this title connects the new style with new building methods and Ciucci reiterates the prevalence of this relationship by citing titles such as *New Industrial Architecture* (1927) and Sigfried Giedion's *Building in France, Building in Iron, Building in Ferroconcrete* (1928).

Soon thereafter a frontier vocabulary was introduced and architects transformed into pioneers. Individualism and autonomy became characteristic of the architectural practice leading into the 1950's, revealing a depreciation of prior movements and challenging the notion of history as a lineage or as a progression.

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Serious Fun: SUF Student Volunteers Make Dolls for Charity

Rita Patterino
Syracuse University
with Sebastian
DiNatale
Gettysburg College

The shop is warm and inviting. Handmade plush toys of all shapes, sizes, and colors are jumbled together on the shelves—a child’s dream come true. To the left, a small room looks out over the comforting chaos where three women

bend over sewing machines. They are working intently, but with both patience and laughter. To outsiders, it is impossible to tell they aren’t simply sewing for their own enjoyment. In fact, they are from the women’s prison as part of a program called “Rehabilitation Through Creativity.”

The program allows the women to gain privileges through sewing different types of dolls. These dolls are then sold to support various programs at the prison. SUF volunteers join them in making the toys, a process which takes four sessions of two hours each per doll. Ashley Poulin, a recent participant in the program, remarks, “I appreciate the fact that it’s rehab through creativity because it not only facilitates the transition back into society, but gives them the opportunity to create a life for themselves through the development of a skill.”

Their patience with the dolls extends to the volunteers as well. The women are extremely inviting and are happy people have come to help them. Poulin was also pleased with this aspect. She was particularly happy with “their encouragement to use Italian.”

The dolls are of course important as a source of profit for the women’s prison, but they also have psychological and therapeutic value. The act of physically creating something that will be helpful to others is rewarding in itself. To share this with women who have led lives so drastically different from most makes the program that much more worthwhile. In addition, volunteering in the program reminds an all too often forgotten part of society that people do care about their success.

Ph: Caroline Eio



SU Florence volunteers Rita Patterino, Syracuse University and Michelle Mastrocola, Santa Clara University help make dolls through SUF’s Rehabilitation Through Creativity volunteer program.



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Architectural writers, between the 1920-50’s became introverted and self-reflective as they seek to historicize, contextualize, and define the architectural happenings around them. Through titles alone Ciucci revealed the fusion of history with theory and practice.

Terminology remained a prominent source of tension and angst. Was there a movement or a revolution? Was it a style or an aesthetic? Rifts in the community spurred groups such as CIAM (Congress of International Modern Architects) to form and mediate the architectural scene from 1928-1959. Architects such as Manfredo Tafuri and Aldo Rossi, emerging in the 1950’s found themselves building and writing in a world where the past and the present rapidly collided and expanded to critical circumstances. Indeed, Tafuri’s 1973 *Architecture and Utopia* was a dystopic vision of an Architecture in crisis.

At the end of the lecture Ciucci announced his conclusion: that there is no conclusion. But, what can be gleaned from his research is a unique insight into the history of 20th century architectural history, and perhaps a counter point to the adage concerning judging books by their cover.

Coming to the Villa Rossa: *The Mandragola*, by Niccolò Machiavelli



The place is Florence, the time is the early sixteenth century, yet the ideas, habits, and feelings are very much alive today: love, greed, folly, quick wit, deception, disguising, and the desire for happiness. All the players get what they want, though they use risky and dangerous means to reach their desired end. After all, the “mandragola” or mandrake plant shrieks when you pull it out of the ground, and can drive you somewhat mad. Allora, “la favola *Mandragola* si chiama”/“this pleasant tale is called *The Mandrake*.” Why?

Come and find out, by attending the performance of Machiavelli’s classic Renaissance play, on Thursday, 11 December, at 7:30 P.M. in Room 13 of the Villa Rossa. Presented by I Giullari di Syracuse, the SUF student-faculty theatre group, the

show will be part of the SUF Student Day Celebration. This play might just show you what really makes the world go round.

FREE ADMISSION!



The VILLA ROSSA VOICE is the newsletter for the Syracuse University in Florence community. We welcome your questions, comments, articles and/or artwork.

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A campus-wide celebration of a semester of exploration and cultural engagement

It's all about *You*
SUF Student Day Celebration



Thursday, December 11, 2008

Host families welcome

5 - 7pm Student Art Show
Studio Arts, Piazza Donatello 21
Light refreshments served

7 - 10pm Opening of Staff & Faculty Art Exhibit
SUF Art Gallery, via dei Della Robbia 99
Light refreshments served
Buffet dinner to follow

6:15 - 7:15pm Outstanding Student Award
-Coluccio Salutati Prize
-Internship program
-Volunteer Program
-Lettori per un Giorno
Villa Rossa, room 35
Light refreshments served

7:30 - 8:15pm Theater performance *I Giullari di Syracuse*, directed by Prof. Eric Nicholson
Villa Rossa, room 13

8 - 10pm Buffet dinner
served at the Villa Rossa in the Limonaia and in rooms 14 and 11, and at the SUF Art Gallery