INSIDE
Franklin Toker and the science of art history........ 3
Arts and Culture calendar.................. 5-8

Newspaper of Record: The Pittsburgh Courier, 1907-1965
See page 2

ARTS & Culture
Pitt Black History Month Features World Premiere Screening Of Newspaper of Record: The Pittsburgh Courier, 1907-1965

During critical periods in our nation’s history, The Pittsburgh Courier weekly newspaper, published between 1907 and 1965, served as an instrument of change in the fight against racial discrimination in housing, jobs, health, education, sports, and other areas. Printed locally but distributed throughout the United States in 14 national editions, The Pittsburgh Courier became the most influential Black newspaper in the nation, with a peak circulation of 400,000. It provided a lens through which Americans could see and read about the gross injustices targeting Blacks, from the Jim Crow era at the beginning of the 20th century through the turbulent years of the civil rights movement. Following the crushing newspaper’s financial collapse in 1965, it soon re-emerged as today’s New Pittsburgh Courier, which continues to serve the community.

A new documentary, Newspaper of Record: The Pittsburgh Courier, 1907-1965, by filmmaker and University of Pittsburgh alumnus Kenneth Love (A&S ’71), tells the story of the newspaper—how it empowered Blacks across America and helped to reshape national policy. The executive producer of the film, which was awarded a CINE Golden Eagle for excellence in the visual arts, is Pitt alumnus Barbara McNulty-Love (A&S ’71, MED ’75), who is married to Love.

The world premiere screening of the film will be cohosted by Pitt Chancellor Mark A. Nordenberg and Vice Chancellor for Public Affairs Robert Hill at 6 p.m. Feb. 1 at the Twentieth Century Club, 4201 Bigelow Blvd., Oakland. The by-invitation-only event is the University’s K. Leroy Irvis Black History Month Program for 2010. Sponsors of the Twentieth Century Club will take on the look of a newspaper operation from a bygone era, complete with a vintage newspaper-delivery bicycle courtesy of photographer Charles “Tenie” Harris (1908-98) who will be on hand, all dressed in vintage attire. Enlargements of “Tenie” Harris photos, courtesy of the Carnegie Museum of Art, will be placed around the ballroom.

Newspaper of Record: The Pittsburgh Courier, 1907-1965 tells its story not only through vintage images and narration, but through interviews with a number of the newspaper’s former editors and reporters. The documentary focuses on the story of how The Courier launched major national campaigns to combat racism, lynching, and race discrimination in education, employment, health, housing, the military, and sports. One of its most famous causes, the “Double V” Campaign of 1942-43, demanded that Blacks fighting for victory in the war abroad win a victory against racism at home as well—through the ballot and citizenship rights. The film also includes segments on celebrated Black entertainers, sports figures, and musicians, who were seldom, if ever, covered by the White media; advertising geared specifically to a Black audience; society, style, and fashion; which influenced the paper’s women readers; and a Pitt alumnus, to see the University take the lead in “celebrating and preserving The Courier’s story.”

Central to the story of The Courier is Robert L. Vann (1879-1940), who received his bachelor’s and law degrees from Pitt in 1906 and 1908, respectively, was elected editor of The Pitt Courier student newspaper (now The Pitt News), and played a major role in The Courier’s success. In 1910, he was the newspaper’s counsel and soon became its owner, publisher, and editor. Under Vann, the paper’s circulation rose steadily, reaching 174,000 by 1936. By then, it was the largest Black newspaper in circulation in the nation. Vann also was a long-time assistant city solicitor in Pittsburgh and a former special U.S. assistant attorney general under President Franklin D. Roosevelt.

Robert L. Vann

The Pitt News was an important American daily newspaper and soon became its owner, publisher, and editor. Under Vann, the paper’s circulation rose steadily, reaching 174,000 by 1936. By then, it was the largest Black newspaper in circulation in the nation. Vann also was a long-time assistant city solicitor in Pittsburgh and a former special U.S. assistant attorney general under President Franklin D. Roosevelt.
Periodically, Chancellor Mark A. Nordenberg asks a Pitt faculty member to speak during a University Board of Trustees meeting about his or her work. The following is an abridged version of Prof. Franklin Toker’s talk, “The Science of Art History”, at the Board meeting of Oct. 30, 2009. Toker is a professor of the history of art and architecture.

The years of Chancellor Nordenberg’s stewardship have produced a happy conjunction of three phenomena: Undergraduate instruction is now regarded as important at the University of Pittsburgh; art history is now accorded an important place in our undergraduate and graduate programs; and the University now values its interaction with the city of Pittsburgh. These are all positive developments for someone who teaches and lives here and who uses the city for part of his research.

There is a related phenomenon, too. On this campus we used to have what you can still find on many campuses in the United States—a sense of us versus them, with faculty on one side and the Board of Trustees on the other. But what I sense at Pitt today is a remarkable unity of purpose that binds together students, faculty, staff, and administration. That is one climate change we can all believe in, and one for which the faculty is grateful.

Art historians generally work with images, but I am speaking without any today because it’s just not possible to show you any significant part of my work and that of my colleagues. Our teaching covers the 5,000 years from Stonehenge to skyscrapers, and my particular research involves a scope that is similarly extensive, from the founding of Roman Florence 21 centuries ago to the completion of Pittsburgh’s new Children’s Hospital a few months back. But the most powerful projector of images ever invented is the human brain, so you’ll have no problem keeping up with the images I will talk about.

My talk title proposes that art history is a science, even though when I studied the discipline at McGill and Harvard universities and began teaching it here, the three departments in which I worked all called themselves “Fine Arts.” It’s significant that all three subsequently dropped that name in favor of “History of Art.”

“Fine Arts” comes from the French Beaux-Arts, which alludes to the princely tradition of art collecting. But today even the French have dropped “Fine Arts” in favor of “Art History,” which is a literal translation of the German term Kunstgeschichte. There was an even earlier name for what my colleagues and I do: This was Kunstwissenschaft, an 18th-century German term that translates as the science of art. That earlier term is still amply used in Germany today. It’s the name of the art history department at the University of Bremen, for example, and it forms part of the journal title for the distinguished Marburger Jahrbuch für Kunstwissenschaft (The Marburg Yearbook for Science of Art).

The idea of the “science of art” has not entirely disappeared in English, either. But, we think of it in the limited sense of detecting forgeries—a sort of CSI: Art History, as when a Leonardo da Vinci drawing was recently confirmed as authentic because his fingerprint on the back, in watercolor, matched a fingerprint in paint on the back of a documented Leonardo painting.

I regard this kind of investigation as low-grade science, if it is science at all, and it’s certainly not new. For the last 200 years, the first thing art historians do when they investigate paintings on wood panels is to analyze the wood itself. If the image is on cedar, it was painted in one part of Europe; if on poplar, it comes from a second region; if on oak, from a third.

These CSI: Art History-type investigations almost always involve the art market, which involves only a very few art historians. What I mean by the science of art history is that we art historians follow a rigorous intellectual matrix that parallels the way scientists work. Actually, what are art and science but parallel modes of thought? The Latin expression scientia means knowledge, and the Latin term art is means technique, so the two demand to be understood as complementary halves.

I regard everything I write as having a scientific basis, even though some of my books carry the dreaded adjective of best seller. Would it do any good to assure you that my newest book will never be a best seller? It is the first of four volumes on the archaeological excavations I ran under the aegis of the University of Bremen, for example, and it forms part of the journal title for the distinguished Marburger Jahrbuch für Kunstwissenschaft (The Marburg Yearbook for Science of Art).

The discovery of the structure of DNA, is highly entertaining, superbly written, and educational.

So I would advance the heretical idea that even my recent Pittsburgh: A New Portrait is a kind of science. The long review in the Sept. 22, 2009, Wall Street Journal called Pittsburgh an architectural guide of a quality that few other American cities possess. That was kind of the Journal to say, but I do not see the book as an architectural guide at all. If it were, why would I have devoted so many pages to distressed neighborhoods like Larrimer, Lincoln-Lemington, and Homewood?

No: I see the book instead as an analytical study of Pittsburgh’s neighborhoods as urban organisms, as though they were each put under a microscope. I specify in the introduction what I regard as the marks of a scientific study: the rigor of the method that it follows. Nor, incidentally, does entertainment disqualify a work as science. James Watson’s memoir The Double Helix, about his discovery of the structure of DNA, is highly entertaining, superbly written, and educational.

So was it a “gut” feeling, or was it a discovery of the struc-
“Making Languages of Songs Come Alive”

Carpathian Music Ensemble brings sounds of Eastern Europe to Pitt

By Amande Leff Ritchie

Listening to the sounds of the University of Pittsburgh’s Carpathian Music Ensemble, one can imagine being on the streets of Eastern Europe, watching a village band play its lively, complex rhythms.

The ensemble, established and directed by Adriana Helbig, an assistant professor of ethnomusicology in Pitt’s Department of Music, brings the sounds of Slovakia, Ukraine, Poland, Macedonia, and Bulgaria to the University. Students play their interpretations of Romani (Gypsy), Jewish, Carpathian, and Balkan music with such instruments as the sopilka (flute), tsymbaly (similar to a dombek), and balkalica (hammered dulcimer). Members wear colorful vests embroidered for them in a Ukrainian village.

Helbig became interested in Romani music while she was studying classical piano at the Vienna Conservatory in Austria. It was there, at concerts and in small cafés, that she first heard Balkan and Gypsy music. Upon returning to the United States, she received her doctorate in ethnomusicology from Columbia University, writing her dissertation on Romani music.

Before joining Pitt’s faculty in 2008, Helbig was an instructor of ethnomusicology at the University of Illinois at Urbana-Champaign, as well as at Columbia and Fordham universities. When she arrived at Pitt, the Department of Music asked her to put together a student music ensemble. Her own interest in Slavic music, combined with the Pittsburgh region’s significant Eastern European heritage, led her to assemble the Carpathian Music Ensemble.

Members of the ensemble receive one credit for participating in the ensemble, a course that is open to all Pitt students. Helbig says that students make considerable progress in their musical abilities throughout the semester.

“As they get more familiar with the music and different genres, they are now really forming their own sounds,” she says. “They are fusing different sounds together, or interpreting music in different ways—for instance, interpreting a Slovak song in an Irish way. They’ve become very original in what they are doing with the music. The joy and confidence that they have in their music really translates to the audience.”

Elizabeth Cook, a sophomore majoring in music and economics, has played in the ensemble for two semesters and plans to continue for many more. Cook, who plays cello, says she enjoys it when the group adds its own “twists” to the music. “There’s never a dull moment when working with so many good musicians,” she says.

At Cook’s suggestion, the ensemble has begun singing a verse or two of the songs it performs. “I love that our ensemble is a bit of an Eastern European mongrel,” she says. “But when we sing all together, we take on, for a moment, the more specific persona of the people [who created the music we are playing]—letting the languages of the songs speak for themselves.”

Cook said the ensemble is an important musical offering at Pitt. “It contributes so much to our already culturally diverse music department,” she says.

While the Carpathian Music Ensemble plays at local festivals and community events, it will play its full repertoire this spring at 8 p.m. March 26 in the Frick Fine Arts Building. Tickets are available at www.proartstickets.org.

Helbig also teaches a course in world music, where students learn about traditional and popular music from countries around the world. Helbig says her students contextualize musical information in terms of geography and history and learn how certain music genres are influenced by politics, cultural policy, economics, and globalization.

The one-semester course is so popular that it is always full, says Helbig.

Pitt’s New Humanities Center to Foster Collaborative Work

By Patricia Lomando White

It is fitting that the University of Pittsburgh’s new Humanities Center is housed in the Darlington Memorial Library, the former home of a treasured collection comprising 11,000 books; 3,000 photographs; and hundreds of maps, letters, and other materials pertaining to the history of Southwestern Pennsylvania, Colonial America.

The treasures—which shed light on America’s history, culture, and art, among other topics—are now part of the University Library System’s (ULS) massive digitization project at its Archives Service Center in Point Breeze. And in their place within the Darlington, located in Room 602 of the Cathedral of Learning, is the new Humanities Center, which opened in November.

On Jan. 20, there will be a by-invitation-only event to celebrate the center’s creation. Rush Miller, ULS director, will discuss the history of the Darlington Library, and Jeff Slack and Greg George, of the Downtown architectural firm Pfaffmann + Associates, will address the Darlington historical renovation project. The newly renovated space, designed by architect Rob Pfaffmann, maintains much of the former library’s ambience.

For Jonathan Arac, the Andrew W. Mellon Professor of English at Pitt, the Humanities Center fulfills a long-held dream. He is the inaugural director of the center; Todd Reeser, a Pitt professor of French, is the center’s associate director.

According to Arac, since the 1980s, humanities centers have become an important part of how American universities foster learning.

“The idea for a humanities center is to invigorate research and teaching by developing an active dialogue,” said Arac. “Few humans are accustomed to collaborative work.”

While those in the humanities generally don’t write collaborative papers, the benefit to having a center is that there is discussion—a give-and-take—which provides additional perspective for the articles and books that result from the academic interplay.

The Pitt center’s mission is to promote research in the humanities through interaction across departments and to help faculty do research.

“Humanities centers do two things,” said Reeser, who is starting a year working at the National Humanities Center in North Carolina. “They help faculty do research better, promoting humanities-based research. One way of doing this is by offering fellowships, grants, and bringing in outside speakers. Secondly, they provide a collaborative element. Faculty work together on research that is humanities-based.”

Pitt’s center offers humanities seminars and lectures as well as a colloquium series, which involves reading groups. The colloquium discussions are usually led by a Pitt or visiting faculty member who has authored a piece of writing, either already published or en route to publication. The writing is circulated in advance and then is discussed, with the author, by a roomful of colleagues from various departments.

Fellowships also are available through the center, including an early-career fellowship, offered to a recent Ph.D. of extraordinary promise; or a two- to five-year short-term fellowship, lasting for a few days to a few weeks; and a one-semester, advanced-career fellowship, offering a distinguished faculty member from another institution.

Sabine MacCormack, the Rev. Theodore Hesburgh Professor of Classics and History in the University of Notre Dame, visited Pitt’s center on a recent short-term fellow-
**ARTS & Culture**

### January

**19**

**Studio Arts Field Study in Wyoming**, exhibition from University Honors College’s Summer 2009 program, 10 a.m. to 4 p.m., through Jan. 29, University Art Gallery, Frick Fine Arts Building, University Honors College, Pitt Department of Studio Arts, www.studioarts.pitt.edu.

**“Sellarrian Metaphysics and its Intricacies,”** Tadeusz Szabka, professor and director of Institute of Philosophy, Szczecin University, 12:05 p.m., 817R Cathedral of Learning, Landscape Talk Series, Pitt Center for Philosophy of Science, 412-624-1052, pitcctr@pitt.edu.


### C A L E N D A R

#### January 21


**Emperor Concerto**, Manfred Honcek, conductor; Emanuel Ax, piano; works by Beethoven and Bruckner, 8 p.m., also Jan. 23, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.


#### January 29


FRIDAY, FEBRUARY 5

La Dame de Pic (Frederick Wiseman, 2009), documentary screening, Feb. 5, Harris Theater, 809 Liberty Ave., Downtown, Pittsburgh Filmmakers, 412-682-4111, www.pghfilmmakers.org.


WIND QUINTET PROGRAM, musical performance by the Renaissance City Winds, 7 p.m., Kresge Theater, Grace Library, Carlow University, 3333 Fifth Ave., Oakland, Renaissance City Wind Music Society, Carlow University, 412-681-7111, www.renaissancecitywinds.org.


7  King David, by Arthur Honegger, musical performance, 4 p.m., Fox Chapel Presbyterian Church, 384 Fox Chapel Rd., Fox Chapel, Pittsburgh Concert Chorale, 412-635-7654, www.pghconcertchorale.org.


13  The Light in the Piazza, musical theater, 7:30 p.m., through April 4, Benedum Center, 719 Liberty Ave., Downtown, Pittsburgh Musical Theater, 412-392-4900, www.pghconcertchorale.org.


15  The Planets, Yan Pascal Tortelier, conductor; Randolph Kelly, viola; and Women of the Mendelssohn Choir of Pittsburgh, 8 p.m., through March 21, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.

16  Dance in the Isles, musical performance by Musica Pacifica, 8 p.m., Synod Hall, 125 N. Craig St., Oakland, Renaissance and Baroque Society of Pittsburgh, 412-361-2048, www.rbsp.org.

17  When January Feels Like Summer, theatrical performance, 5:30 p.m., through April 11, City Theatre, 1300 Bingham St., South Side, City Theatre Company, 412-281-0912, www.citytheatrecompany.org.


19  Orlando, adapted from Lewis Carroll by Emilia Anderson and Tamar Goldhagen, through April 3, Studio Theatre, Cathedral of Learning, Pitt Repetory Theater, www.play.pitt.edu.


21  The Wizard of Oz, musical, music by Harold Arlen, in celebration of the 1939 MGM film, 7:30 p.m., through April 4, Heinz Hall, 600 Penn Ave., Downtown, Pittsburgh Symphony Orchestra’s PNC Broadway Across America, 412-392-4900, www.pittsburghsymphony.org.


23  Appalachian Spring, by Aaron Copland, dance performance, through April 18, O’Reilly Theater, 621 Penn Ave., Downtown, Pittsburgh Public Theater, 412-316-1000, www.ppt.org.

24  All!, adapted from Lewis Carroll by Emilia Anderson and Tamar Goldhagen, through April 3, Studio Theatre, Cathedral of Learning, Pitt Repetory Theater, www.play.pitt.edu.

25  The 30th Latin American & Caribbean Festival, featuring Mexican artist Armando Jiménez Aragon, noon to midnight, William Pitt Union, sponsored by The Pitt Center for Latin American Studies, Latin American Cultural Union, 412-648-7392, lavst12@pitt.edu.


27  The Wizard of Oz, musical, music by Harold Arlen, in celebration of the 1939 MGM film, 7:30 p.m., through April 4, Heinz Hall, 600 Penn Ave., Downtown, Pittsburgh Symphony Orchestra’s PNC Broadway Across America, 412-392-4900, www.pittsburghsymphony.org.

28  The 30th Latin American & Caribbean Festival, featuring Mexican artist Armando Jiménez Aragon, noon to midnight, William Pitt Union, sponsored by The Pitt Center for Latin American Studies, Latin American Cultural Union, 412-648-7392, lavst12@pitt.edu.
APRIL

8 Nonsense, musical theater; through June 27, City Cabaret Theater, 655 Penn Ave., Downtown, Pittsburgh CLO Cabaret, 412-281-3973, www.pittsburghclo.org.


10 Shooting Star, theatrical performance, 5:30 p.m., through May 16, City Theatre, 1300 Bingham St., South Side, City Theatre Company, 412-431-2489, www.citytheatrecompany.org.


16 Bronfman Plays Beethoven

MAY

1 Jazz It Up!, musical performance, 8 p.m., Fox Chapel Presbyterian Church, 384 Fox Chapel Rd., Fox Chapel, Pittsburgh Concert Chorale, 412-635-7654, www.pghconcertchorale.org.


8 Nonsense

22 Cirque de la Symphonie with Jack Everly, acrobats, contortionists, and jugglers perform to music of the Pittsburgh Symphony Orchestra, 7:30 p.m., through April 25, Heinz Hall, 600 Penn Ave., Downtown, PNC Pops! 2009-10 Season, Pittsburgh Symphony Orchestra, 412-392-4900, www.pittsburghsymphony.org.

24 The Marriage of Figaro, music by Mozart, opera performance, 8 p.m., also April 27, 30, and May 2, Benedum Center, 719 Liberty Ave., Downtown, Pittsburgh Opera, 412-281-0912, www.pittsburghopera.org.


29 Rite of Spring, Manfred Honeck, conductor; Horacio Gutierrez, piano; works by Stravinsky, Rachmaninoff, and Danielpour; 1:30 p.m., through May 1, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.
Continued from page 3

house, which I could see had been changed, while a computer would have gone crazy trying to make sense of it. A fragment of the 1860s with a house from the 1820s.

If it is a science, why did art history not become a quantifiable discipline, like psychology or sociology? One reason is that “artology” is too slinky sounding, and there were not enough of us to exist so much earlier than those other disciplines. The artistic innovator was Pliny the Elder, who composed his vast Natural History in the 1st century CE (CE being the neutral-based term for what we used to call AD). Pliny’s discussions of Greek sculpture and painting acknowledging edges as one of his sources a study written four centuries earlier by Xenokrates of Sicyon, so Xenokrates was the first real art historian, at least in the West.

I do not normally use the term “science,” because it is too late for it to be adopted now, and I try to keep on with a liberal attitude. Nevertheless, in the four volumes I am currently publishing on Florence Cathedral, who worked in what should work in all the disciplines I bring to bear, from literary, economics (13th-century economics, but economics and church politics, to archaeology and social history and of course to politics.

The geopolitics were very different but my methods were the same in my first book, The Church of Notre-Dame in Middle Francia. It was the first detailed study of the context of French Christian history in the 12th century, and in my Fallingwater Rising, set in the context of the Great Depression of the 1930s. Still, you are free to cholesterol in its heyday. I am a historian and a history truly important? I’d say, “Yes,” because we need to see the big picture, to see visual images as ever more complex. Howard Gardner’s 1983 book Frames of Mind: The Theory of Multiple Intelligences listed not just traditional intelligence (which Gardner simply calls “logico-mathematical”), but seven additional variations that also qualify as “intelligence.” One of these is the visual-spatial analysis that my colleagues and I practice. Years before Howard Gardner recognized visual-spatial ability as a valid measurement of intelligence, Rudolph Arnheim had already made the case in his 1969 book, Visual Thinking.

Howard Gardner may be right in individual differences in the kinds of intelligent, or he may be in error, but there is no question how powerful images are. I refer occasionally to the iconic image of the iconoclastic controversy of the eighth and ninth centuries, when suddenly, in Constantinople, certain Byzantine emperors attempted to ban and destroy all the venerated images of Christ and the saints, and thousands of monks were put to death defending the holy icons. For weeks we could say, “How barbaric those people were back in the eighth and ninth centuries, to cause bloodshed merely over some images.” But our self-congratulations of

images.” But our self-congratulations of putting to death defending the holy icons. For Byzantine emperors attempted to ban and destroy all the venerated images of Christ by the end of the 18th century. What England notably exported to Bohemia was hereesy, but what Bohemia notably exported to London was a fresh, not-quite-proven-by-anything model of the supreme Ann of Bohemia’s husband, Richard II, and quite possibly by a Bohemian artist with her in England. So images can bear witness when other witness remain silent.

Visual-spatial analysis is no less important in our daily lives. A famous photograph that was published around the world in February 1968 showed South Vietnamese police chief shooting a Vietcong insurgent at point-blank range on a Saigon street. That one photograph by Eddie Adams did more to make Americans sense their involvement in Vietnam than did any single battle, won or lost. Or conversely, think of what means if anything else healed the rage lasting from that war: Maya Lin’s Vietnam Memorial on the National Mall in Washington, D.C. We now have millions of walkabout photographers in the United States, since cell-phone cameras are now routinely taken and situations like the 1984 videotaped shooting of Rodney King that inflamed Los Angeles. The whole question of the propriety of taking and disseminating images now is a flourishing subtext of the legal profession.

Depression of the 1930s. Elsewhere in the 1930s, Robert Capa fed American consciences with the suppression of the Loyalty to the Fascists in the Spanish Civil War. With a photograph of the death of a Republican soldier, but this image has now been shown to have been faked.

Every political power has manipulated visual images to bolster its case to Napoleon and Emperor Augustus. I personally have been studying manipulated images that form the core of two books I am working on as future projects. One is the bronze statue of St. Peter in St. Peter’s Basilica in Rome: There Peter sits enthroned and stiff, with one extended foot and one hand on his lap. By 2009, scholars are still divided over whether the statue was carved by Donatello in the 1460s and then was manipulated for propagandistic objectives. Other specialists are convinced that St. Peter as a senior statesman of the fourth century, Peter’s Basilica in Rome: The emperor Constantine, who was cast by Peter’s Basilica in Rome: The emperor Constantine, who was cast by


I am working on is Las Meninas, the masterpiece of the 17th-century Spanish master Bartolomé Murillo, who is known for his great paintings on earth. In this huge painting, the princess Margarita, about 6 years old at the time, is sitting on a throne, with her mother and right. Velázquez himself paints at a certain Arnolfo di Cambio, about 1300, and then the famous bronze statue to look nine

The Commisary Vanishes documents how Joseph Stalin had his early collaborators cropped out of photographs after he purged them. (Stalin’s underlings probably labored weeks to excise those non-persons from the negatives; today we can do it in five minutes with Photoshop.) Elsewhere in the 1930s, Robert Capa fed American consciences with the suppression of the Loyalty to the Fascists in the Spanish Civil War. With a photograph of the death of a Republican soldier, but this image has now been shown to have been faked.

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Awards & More

Jeannie Stoner (LAW '86), assistant vice chancellor for federal relations in the University of Pittsburgh's Office of Governmental Relations, was awarded the Carolyn Cross Distinguished Service Award from the Council on Government Affairs (CGA) of the Association of Public and Land-grant Universities. Stoner has served as CGA's secretary, cochair, and a member of its executive committee. The award, which was given during the organization's annual meeting in Washington, D.C., recognizes outstanding service and contributions to CGA through continued service to the higher education community.

Elizabeth Skidmore, an assistant professor in Pitt's Department of Occupational Therapy, received the 2009 Pennsylvania Occupational Therapy Association Academic Educator Award. The honor recognized her skills in teaching and mentoring occupational therapy students and practitioners in neurobehavioral science and the treatment of neurological disorders.

Joanne Baird, an assistant professor in Pitt's Department of Occupational Therapy, received the 2009 Pennsylvania Occupational Therapy Association Fieldwork Educator Award. Baird, who has been a fieldwork educator for 18 years, holds a joint position with the Department of Occupational Therapy and the UPMC-based Centers for Rehab Services (CRS). CRS provides occupational therapy services to 30 different venues in the Pittsburgh area, and Baird coordinates the placement of occupational therapy students in those venues.

Conrad Dan Volz, a professor in the Department of Environmental and Occupational Health, was named an Environmental Hero by the Group Against Smog and Pollution. Volz was recognized for his research related to improving the environment in Southwestern Pennsylvania.

Merrill Egorin, a professor of medicine and pharmacology in the University of Pittsburgh Cancer Institute, has received the 2009 American Society of Clinical Oncology Translational Research Professorship for his work in improving cancer treatments and supporting the next generation of researchers. The award provides $100,000 annually for five years to further the training and career development of clinical oncologists whose primary professional focus is translational research.

Yuting Zhang, an assistant professor of health economics in Pitt's Graduate School of Public Health, was awarded a $1 million challenge grant from the National Institutes of Health to evaluate the most cost-effective methods to pay for psychotropic medications among Medicare beneficiaries.

Newspaper of Record: The Pittsburgh Courier, 1907-1965

Continued from page 2

A number of other people interviewed or discussed in the film have ties to Pitt, including:

• Frank Bolden, whose assignments for The Courier ranged from covering Wylie Avenue jazz clubs to becoming one of the first accredited Black war correspondents during World War II. Bolden received an education degree from Pitt in 1934 but was turned down for a teaching job in Pittsburgh because of his race. He died in 2003 at the age of 90;

• Edna Chappell McBurney, a Courier reporter in the 1940s who won praise and made history for exposing racial discrimination in restaurants, employment, and housing throughout Western Pennsylvania. The first Black woman to earn a PhD degree in history at Pitt, in 1973, she went on to teach Black history and serve as a Pitt trustee. She died in 2005 at the age of 81;

• Earl F. Hord, a Pitt trustee who received a master’s degree from Pitt’s Joseph M. Katz Graduate School of Business in 1977 and had worked as a pressman apprentice at The Courier just after graduating from high school. Hord’s father worked as a linotype operator, eventually became advertising manager and general manager for The Courier, and successfully worked to provide the business with its own printing plant;

• George E. Barbour, whose award-winning 1962 series for The Courier on the lack of diversity among workers on the City of Pittsburgh payroll eventually changed policy and made it easier for Blacks to seek employment at City Hall. Barbour received the Bachelor of Arts degree from Pitt in 1951;

• Robert Lavelle, Pittsburgh realtor and banker who had a 21-year career at The Courier, working in the mailroom, office, and, eventually, the accounting department. Lavelle earned his bachelor’s and master’s degrees at Pitt’s Katz School in 1951 and 1954, respectively. The school’s Robert Lavelle Scholarship is named in his honor;

• Eric Springer, retired Pittsburgh attorney and founding partner of Hyster, Springer & Mattern, P.C., who wrote columns for The Courier. He is a former Pitt School of Law and Graduate School of Public Health faculty member;

• Vernell Lillie, narrator for the film, who is the founder and artistic director of Pitt’s Kuntu Repertory Theatre and associate professor emeritus of African Studies at Pitt.

Kenneth Love has worked as a documentary filmmaker since 1972. His films include Saving Fallingwater; Living with King: My Life With and Without Gertrude Stein; One Shot: The Life and Work of Teenie Harris; and Fallingwater: A Conversation with Edgar Kaufmann, Jr. A recipient of two Emmy Awards in sound recording for Serengeti Diary and Realm of the Aligato, Love has contributed to more than 30 National Geographic television specials. After he earned his Pitt Bachelor of Arts degree in 1971, he went on to receive the MFA degree in film from Carnegie Mellon University.

Pitt began its annual Black History Month Program in 2004 with the world premiere of the documentary K. Leroy Irvis: The Lion of Pennsylvania and released it in 2008 by the K. Leroy Irvis Black History Month Program to honor the memory of the legendary Pennsylvania legislative leader and Pitt alumnus and former trustee. Irvis, who in 1977 became the first African American speaker of the House of Representatives in Pennsylvania and the first Black speaker of any state house since Reconstruction, sponsored in 1966 the bill that made Pitt a state-related institution of higher education.

Carter G. Woodson (1875-1950)—who earned a Harvard University PhD and was a celebrated African American author, educator, and historian—initiated what he called “Negro History Week” in 1926. At the heart of the annual February observance, which in 1976 became Black History Month, is honoring African Americans who have struggled and achieved in their efforts to advance the mission of social equality.
American astronaut and physician Mae Jemison, most notably known as the first African American woman to travel in space, will be the featured speaker during a University of Pittsburgh Black Action Society (BAS) event titled “Dr. King’s Legacy: A Call to Action.” The presentation—at 8:45 p.m. Jan. 19 in Room 120 of David Lawrence Hall—will be part of a series of free public events through Jan. 21 honoring the life and legacy of Martin Luther King Jr. A meet-and-greet and question-and-answer session will be part of the evening’s activities.

Becoming the first Black woman in space, aboard the Endeavor in 1992, was just one of Jemison’s many accomplishments. Pitt alumnae. In 1997, she worked in Los Angeles as a general practitioner with the INA/Ross Los Medical Group. She then spent more than two years as an Area Peace Corps medical officer in Senegal, cone, and Liberia. On her return to Los Angeles, she worked as a general practitioner with CIGNA Health Plans of California.

Jemison was a NASA astronaut for six years. As the science mission specialist on the Endeavor flight, she conducted experiments in life and material sciences and was a convener for the bone cell research experiment flown on the mission.

After leaving NASA in 1993, Jemison founded The Jemison Group, Inc., a technology design and consulting firm, and the BioSentient Corporation, a medical technology company. She also established and currently chairs The Dorothy Jemison Foundation for Excellence and has directed the Jemison Institute for Advancing Technology in Developing Countries. Jemison is an A.D. White Professor-at-Large at Cornell University, and was a professor of environmental studies at Dartmouth College.

A Chicago native, Jemison entered Stanford University at the age of 16 and earned a BS degree in chemical engineering and fulfilled the requirements for a BA degree in African and Afro-American Studies; she went on to earn her MD at Cornell University Medical College. Among her awards and honors are election to the National Academy of Sciences’ Institute of Medicine and induction into the National Medical Association Hall of Fame. She has been awarded a number of honorary doctorates, including Doctor of Humanities from Princeton University. Her book, *First: Where the Wind Goes: Moments From My Life* (Scholastic Press, 2001), written for teenagers, features autobiographical anecdotes about growing up.

In addition to BAS’s weekly series, there is a Jan. 20 evening, “Honoring Women Heroes of the Civil Rights Movement,” and a Jan. 21 oratory contest. For more information, visit www.newspitt.edu/fm/PMPre? alm=lanzl=ma&-format=d.html&id=3939&-Find.

For more information, contact Jacquett C. Wade, CCLD coordinator.
University Sets Pitt Bucket Brigade for Haiti Campaign

By Amanda Leff Ritchie

In an effort to help bring some long-term relief to the victims of the Jan. 12 earthquake in Haiti, the University of Pittsburgh is organizing Pitt’s Bucket Brigade for Haiti campaign. During the course of the next few weeks, 500 five-gallon buckets will be distributed throughout the University’s Oakland campus in offices and residence halls to collect hygiene products for the victims.

Pitt is working with the North Side-headquartered Brother’s Brother Foundation, which promotes international health and education through the distribution of donated medical, educational, agricultural, and other supplies.

“News of the devastating earthquake in Haiti has caused much concern throughout our University community,” said G. Reynolds Clark, Pitt’s vice chancellor for community initiatives and chief of staff to Pitt Chancellor Mark A. Nordenberg. “With our wide range of international programs and many students from around the world, it is only natural that we have chosen to respond in a practical and immediate way. We are proud to work with the trusted and experienced Pittsburgh-based international aid organization, Brother’s Brother Foundation, as our University community unites in delivering Pitt’s Bucket Brigade for Haiti.

Items needed include baby or wet wipes, nonliquid soap, wash cloths, hand towels, toothpaste, toothbrushes, combs, and brushes. No donations of shampoos or any materials that may leak will be accepted. The filled buckets should be ready for pickup by Feb. 8 and will be sent to Haiti via Brother’s Brother Foundation.

Monetary donations to the Brother’s Brother Foundation may be made at www.brothersbrother.org/donateform.htm.

The epicenter of the 7.0 magnitude quake was 10 miles west of Haiti’s capital, Port-au-Prince, and its depth was just 5 miles beneath the Earth’s surface, the U.S. Geological Survey (USGS) reported. The quake has caused massive destruction of buildings as well as death and injury to many residents of Port-au-Prince. International relief agencies are struggling to get aid supplies into the Caribbean nation—the airport and the country’s main port were heavily damaged by the earthquake.

The quake was felt in the Dominican Republic, which shares the island of Hispaniola with Haiti, and in eastern Cuba, but no major damage was reported in either place.

For more information about Pitt’s Bucket Brigade for Haiti campaign, contact Steve Zupcic, assistant director of Pitt’s Office of Community Relations, at 412-624-7709 or str@pitt.edu.