Washington graduate interns at Sherwin-Williams

Sherwin-Williams Co. has recognized three University of Kansas students for their noteworthy work during a summer internship, including Washington High School graduate Zackary Webb, senior in economics with a minor in business.

The Fortune 500 company, the largest manufacturer and seller of paint and coatings in the United States, has a paid summer internship program that has been ranked by Princeton Review as "One of the Best 100 Internships to Have."

Scott Bryant, Leawood junior and Tyler Johnson, Leawood senior joined Webb and were among about 250 students from across the United States selected for the eight- to 12-week program that focused on management, marketing and entrepreneurship. Only eight were from Kansas, including the three interns from KU.

Part of their work experience included providing sales support and customer service to contractors, builders and property managers. Sherwin-Williams operates more than 3,100 stores nationwide. Webb trained at the Stanley store in south Johnson County, Kansas.

The students from KU developed a marketing project during their summer work experience that placed fifth in a competition with interns from eight other states when it was presented at division headquarters Aug. 7-9 in Dallas, Texas. Sherwin-Williams' national headquarters are in Cleveland, Ohio, where it was founded in 1866.

Currently, Sherwin-Williams is looking at taking their marketing ideas on college recruitment and disseminating them across the entire United States, said Ann Bahe, a Sherwin-Williams recruiter based in Denver, Colo.

Bahe said the internships are considered to be highly involved and selective so students chosen can receive adequate attention from all levels of management.

For more information on Sherwin-Williams and its student internships, go to www.sherwin.com

Washington High school graduate Zackary Webb (right), a senior economics major at Kansas University, joined KU students Scott Bryant and Tyler Johnson as interns at Sherwin-Williams Co. The team developed a marketing project during the summer and worked in sales support and customer service. (Submitted photo.)
Dole Institute panelists to discuss genocide

LAWRENCE, Kan. — The Dole Institute of Politics at the University of Kansas will host a program next month focusing on how to confront genocide featuring two former U.S. ambassadors.

"Our students at the Dole Institute were the force behind our first program dealing with genocide in Darfur," said Jonathan Earle, interim director of the Dole Institute.


The forum is free and open to the public. For more information on Dole Institute programs, visit www.doleinstitute.org or call (785) 864-4900. The Dole Institute of Politics is dedicated to promoting public service, civic engagement and politics. It is located on KU’s west campus next to the Lied Center.
Talmud scholar offers introduction to the art of study

By Rick Hellman

Like all good lecturers, University of Kansas Assistant Professor of Religious Studies Sergey Dolgopolksi starts with a joke that suggests “heaven and hell are the same place. Everybody there is studying Talmud. For everyone who hates it, it’s hell. For those who love it, it’s heaven.”

Perhaps that explains why he is offering a free class called “How to Study Talmud: A Basic Introduction to the Classical Art of Talmudic Study” on Sunday mornings starting Oct. 7 at Congregation Beth Israel Abraham & Voliner, where he and his family are members.

“To enjoy it, you need to know the fundamentals,” Dolgopolksi said, “Talmud is not only a book. It’s the intellectual art of studying this book.”

The Talmud is actually a series of books, consisting of Mishnah (the so-called “Oral Torah” tradition that was codified in the 3rd century C.E.) and Gemara (later critical interrogation of the Mishnah, developed between the 3rd and 9th centuries). Each page of Talmud also contains further layers of commentary by Rashi (11th-12th century France) and the tosafot (13th-14th century Europeans; literally “additions”).

But knowing that doesn’t help you get at the heart of Talmud, Dolgopolksi says. “Does knowing the nationality or birth date of a composer help you appreciate music more?” he asked rhetorically.

“My interest is in teaching the basic principles of this art through looking into late medieval and early modern textbooks on how to study, how to learn, Talmud. We will look at what does it mean to do Talmud? I can even use it as a verb — how to Talmud.”

The essence of Talmud is disagreement, Dolgopolksi said, and that’s the title of a book whose manuscript he’s just turned in to editors at Fordham Universi...
Spencer art museum’s celebration of Aaron Douglas opens in September

LAWRENCE — A major exhibition celebrating the life, work and legacy of Aaron Douglas, an African-American from Kansas recognized as the most important visual artist of the Harlem Renaissance, will open in September at the Spencer Museum of Art at the University of Kansas.

The Spencer-organized exhibition, which will be on display Sept. 8-Dec. 2, is the first-ever national traveling retrospective of Douglas’ work. It brings together nearly 100 works from public institutions and private collections across the country.

Seven years in the making, the exhibition will include a public reception Sept. 28 in conjunction with a national conference on Douglas. The exhibition offers a variety of public programs, including an Oct. 27 concert by the Fisk University Jubilee Singers from Nashville.


Born to laborer parents in Topeka, Douglas (1899-1979) overcame many obstacles to pursue his passion for art and ideas. He was one of the first African-American artists to portray racial themes within the context of modern art. His ambitious pursuit of justice through his work continues to influence artists today.

Douglas graduated from Topeka High School and earned a bachelor’s degree in 1922 from the University of Nebraska. He taught at Lincoln High School in Kansas City, Mo., before moving to New York in 1925. There he joined the cultural flourishing known as the New Negro Renaissance, or the Harlem Renaissance. His first job was in the mailroom of the NAACP magazine, the Crisis, edited by W.E.B. DuBois. He eventually became an illustrator for the Crisis and other periodicals. He earned a master’s degree at Columbia University and later taught at historically black Fisk University in Nashville.

Philosopher and writer Alain Locke, a Harvard-educated contemporary of Douglas’, dubbed Douglas the “father of black American art.”

Of special interest to the Spencer’s exploration of Douglas and the Harlem Renaissance is the Midwestern origin of artists associated with what seems a distinctly urban and East Coast phenomenon. Douglas and his good friend Langston Hughes spent their childhoods in Kansas, and other important writers such as Claude McKay and Countee Cullen also had Midwestern ties. The exhibition will illuminate not only the Midwestern roots of the “New Negro” outpouring in Harlem but also how Douglas’ influence extended beyond the Harlem neighborhood and the years of the Harlem Renaissance.

A socially conscious artist, Douglas vividly captured the spirit of his time and established a new black aesthetic and vision. Working from a politicized concept of personal identity, he combined art-deco dynamism with African and African-American imagery to produce a new visual vocabulary that evoked not only current realities but also hope for a better future. His work is the most powerful visual legacy of the Harlem Renaissance and has had a lasting impact on the art and cultural heritage of the nation.

The exhibition includes a scholarly catalogue edited by Susan Earle, exhibition curator and the Spencer’s curator of European and American art, with contributions by leading
scholars of African-American art. Yale University Press is publishing the catalogue with the Spencer. Stephanie Fox Knappe, a doctoral student in art history originally from Marshfield, Wis., and now of Baldwin City, coordinated the exhibition.

Support for the exhibition and catalogue comes from the Henry Luce Foundation, with additional exhibition support from the National Endowment for the Arts, a federal agency.

More support was provided by the Capitol Federal Foundation; Kansas Arts Commission; Judith Rothschild Foundation; Breidenthal-Snyder Foundation; the World Company; Richard J. Stern Foundation for the Arts; Franklin D. Murphy Lecture Fund; Price R. and Flora A. Reid Foundation; Footprints; Aquila; A.G. Edwards and Sons; John and Nancy Hiebert in memory of Judge Cordell D. Meeks Jr.; Ann Thompson; the Kansas City Call; and KU's Office of the Chancellor, Interdisciplinary Jazz Studies Group, Hall Center for the Humanities, Kress Foundation Department of Art History and University Theatre.
Local graduates join sororities

Sororities at the University of Kansas, Lawrence, pledged 567 women during fall formal recruitment. All of Kansas University’s 13 Panhellenic Association sororities added new members.

Local new members include: Kenzie Colleen Cordt, St. Marys, daughter of Cynthia Mitchell, pre-journalism, freshman, Kappa Delta, graduate of St. Marys High School; and Deborah Ann Diesel, St. Marys, daughter of Mary Diesel, pre-business, sophomore, Delta Gamma, graduate of St. Marys High School.