Rebecca Gimeno recently sat down to interview Dr. Suzanne Barnard, Associate Professor of Psychology.

You recently gave a presentation at Duquesne on a film you co-directed in Portugal. How did you end up making a film there?

Actually, I made another film in Portugal prior to the one I’m working on now with my co-director, Sofia Borges. In the summer of 2011, I was awarded an artist’s residency at Binaural Media in the Beira Alta region of Portugal. The organization is focused on sound art, but every year they accept a few proposals from film/video, performance and visual artists as well. That year the residencies were organized around the role of the voice in rural life. Each resident was assigned a particular village, and we subsequently collaborated with people in the village to co-create a project based on our proposal. My project ended up being quite different from what I had initially proposed, but of course, that is what often happens in collaborative work. You realize that the preparatory work – meaning everything that goes into pre-production, including a clear articulation of the imagined form and content of the work, a detailed production book mapping the shots, architecture of the spaces/landscapes, concepts, etc. – is absolutely essential, but that you also must be willing to let the collaboration “in,” so to speak… which means the project will inevitably be transformed in ways you can’t anticipate. For example, my project in Macieira – a village at the base of a mountain, at the top of which is a hermit’s cave – became organized around various ways in which the participants understood their own relation to “place” and cosmos through the myth of the saint that had lived in the cave. This focus was pretty far afield from what I’d proposed, and the notion of “myth” (at least as it’s often used in psychology, as linked to a cultural unconscious or to the power of narratives or storytelling, for example) was something I had always had a theoretical distaste for. But what became progressively realized in my collaboration with the participants had a very different flavor… What seemed important, and what I tried to capture in the work, was the significance of the irrational dimensions of this man’s (the saint’s) life. These dimensions were maintained in the participants’ various relations to the myth, and it became clear that the myth was not engaged as some kind of root narrative but rather a loosely-structured musical score or open set of notes, with which to improvise. The mountain landscape’s inhuman time and the destabilizing, irrational play of nature’s elements also figured prominently in participants’ intertwined musings on the saint’s earthly traversements (I made that word up) and their own. Later, I came across something Deleuze says in reference to Syberberg about myth as serving an irrational story-telling function, and my experience in Macieira allowed me to understand this in a way that I wouldn’t have been able to before. Myth as an irrational structure that can carry or convey chaos without containing it.

It was at the 2011 residency that I met Sofia Borges and we started talking about creating a film around which the recent Duquesne presentation was organized – was produced in Quinta da Vitoria, an autoconstructed neighborhood under demolition on the outskirts of Lisbon. Sofia, my co-director, and I worked with two Indian-Portuguese tailors who had emigrated from Diu to Mozambique to Lisboa in the mid-1970s, at the beginning of the revolution in Mozambique. Our film aims to create a living, future-oriented archive of the history, memory, and present existence of these inhabitants, as well as to mobilize an intervention in their repre-

My project ended up being quite different from what I had initially proposed, but of course, that is what often happens in collaborative work.
sentation in the city. We focused on the daily life of a husband and wife who both work as tailors out of their home in the neighborhood. Since they are two of only a few professional tailors in Quinta da Vitoria, they have a close relationship with many of the neighborhood’s other inhabitants, and are especially integrated into the Hindu community that lives in this neighborhood. We’re currently in the last stages of editing this film.

**How did you become interested in making films?**

I did my clinical internship in Salt Lake City, and my friends and I spent many hours watching, mostly European, films at an art cinema there, the Tower Theater. There was a film and psychoanalysis group there, basically a forum for discussing films from psychoanalytic perspectives. I found the standard approach of psychoanalyzing the characters (or the director, even worse!) to be a constraining and ultimately reductive approach to film. While I had always been at some level aware of this as a spectator, I became more aware through the reading I was doing on Lacan and certain film theorists (who used Lacan’s notions of the mirror stage, and the gaze and the voice as real objects) of cinema’s capacity both to reflect and engender structures of identification and desire. This provided a kind of bridge between film and the theoretical work I did during my post-doc, mostly on gender and psychoanalysis in the work of Lacan, Kristeva, Irigaray, and Cixous. At a certain point, I made the transition from thinking about visual theory to making images because I wanted to understand more about the actual, material processes of production. It’s one thing to read about it and another to actually do it, and I felt I’d reached the limit of the understanding accessible through theory. I had a sabbatical, and I spent part of it in an intensive program in digital filmmaking at New York University.

The really changed a lot about the way I approached my work. I realized then in a more profound way than before that film and digital media structure ways of sensing and knowing that are distinct from linguistically- or otherwise-structured modes. In fact, many people who ponder such things argue that memory is now structured cinematographically. As DeLillo says in a not-so-recent book, I think it’s in The Names, “the whole world is on film...” And it’s clear DeLillo doesn’t think this filmically-rendered world is necessarily good cinema. So if the world and memory are now produced cinematographically, how is it that we can make it better cinema? This question also must be framed in relation to the democratization of digital media. Everyone who has a cell phone is a potential filmmaker, which is good in the sense that it allows people without $30,000 to spend on a camera to make a film. But at the same time there is this idea that you just turn the phone camera on and wave it around and that constitutes a record of the world. Of course there’s truth in that, it is some kind of record of the world, but that doesn’t make it valuable in and of itself.

Another, different, problem that I encountered after I finished the film program was making the shift from a linguistically-based theoretical practice to a visual/sound-based practice, thinking about the kinds of films I wanted to make and actually making them. There is a tendency, often unwitting, on the part of academically-based practitioners to structure their films as exercises in illustrating a theoretical position or making a theoretical point. A film should produce sense, thought, affect that is impossible to (re)produce in presentation in the city.
Ryan Hunt (Ph.D. ‘07)

My name is Ryan Hunt. I came to Duquesne in 1999 for the one-year Masters program in psychology, stayed for the doctoral program in clinical psychology, and received my doctorate in 2007. I completed my internship at Family Resources here in Pittsburgh, and a clinical post-doc at the Counseling and Psychological Services (CAPS) center at CMU. After graduation, I worked in several successive hospital-based research post-docs. During that time, I finished the licensure process and started moonlighting part-time with a local therapy group practice. After the post-docs, I worked as Program Director on the General Adult inpatient unit at WPIC, before transitioning to full-time private practice.

What projects are you currently working on?

I am currently working full time as an outpatient private practice therapist, and at the moment that is my primary focus. In the long run, I do have further plans, but for the time being I find myself feeling quite content to focus solely on my clinical work, as opposed to having to balance it against other professional obligations, as I always had done in the past.

How has your education in clinical psychology at DU influenced and/or prepared you for your professional career?

At every step of my professional development, starting well before graduation with my first off-campus practicum placement at CMU, I have found my time at Duquesne to be invaluable in its influence on my work in therapy, and generally as a psychologist. I have always found Duquesne’s perspective on psychology as a human science to be a very natural fit, personally. What I was more surprised by as I have ventured further into the field here in Pittsburgh since graduation is the significant number of past program graduates that have stayed to work in Pittsburgh, some of them working in the field for decades. Without a single exception that I know of, these psychologists seem to be very highly regarded by their peers, even (and sometimes especially) by those colleagues who differ from them significantly in theoretical orientation.

I recall my time at Duquesne as one in which such theoretical differences (even those within the human science camp, broadly defined) were actively debated and discussed, and lines were often boldly drawn. I also recall having a sense that the humanistic perspective was less widespread and somehow less respected (or perceived as less rigorous) than approaches rooted in natural science or other positivist perspectives. I was surprised, therefore, to realize that, in the “real world” beyond Duquesne, clinicians of many professional and theoretical stripes appreciate and value what is unique about the Duquesne approach, and that there is little if any professionalickering across lines of theory or practice.

In fact, I have increasingly come to appreciate the significant magnitude of Duquesne’s influence on the local Pittsburgh culture of therapy and professional psychology. This influence has been quietly unfolding across decades, as an ever-increasing number of graduates have taken root in the professional landscape, and has helped shape the local psychological discourse, even of those who may be unaware of the Duquesne program or may disagree with aspects of it. In short, at the local level, far from being some marginalized out-group that has to fight to protect its turf, the Duquesne program and its graduates occupy positions of significant influence, which can be at times subtle but at other times quite overt.

Was there a particular professor at Duquesne who inspired you?

Over my years at Duquesne, I got something of value from every professor at some point. In my Masters year, I was probably most inspired by Dr. Sipiora’s excellent introduction to Being and Time, and by Dr. Walsh, who was the chair of the program at the time, and gave me my first exposure to Duquesne-style psychotherapy and qualitative research.

As I went on in the program, a variety of professors inspired me in different ways and for different reasons. In terms of scholarship, I was inspired by Drs. Fink and Burston; in terms of critical perspectives in psychology, by Drs. Richer and Laubscher; in terms of clinical work, by Drs. Walsh and Fink. Also, I found tremendous support, as have many Duquesne students over the years, at CMU CAPS. The clinicians there offer a beautiful model of a healthy and mutually respectful clinical community, and they have fostered the development of many Duquesne students over the years.

What else would you like to pursue or work in the future?

Over the next several years, a good friend (and fellow Duquesne grad) and I hope to start our own group practice in Pittsburgh. We hope for it to serve a range of populations, but to have a specific and explicit focus on existential, humanistic, and psychodynamic approaches to psychotherapy. Furthermore, we would like for it to be a friendly and supportive starting point for early career Duquesne grads and maybe even eventually a training site for Duquesne post-docs. In the long run, once that project is up and running, I would like to devote more time to writing, teaching, community engagement, and activism within psychology.

Do you have any advice for current students about their studies, psychology, or life post DU in general?

I found it to be surprisingly tricky to navigate the professional landscape immediately post-graduation. Figuring out post-doctoral fellowships, post-doc clinical hours, and navigating licensure, exams, etc., can be fairly time-consuming and challenging. Taking an active role in getting all the help and support you need can make all the difference. I have a strong aversion to “networking,” but nonetheless over the years since graduation, I have relied on former professors, fellow grads, and colleagues for much help and support, and also useful and pertinent advice. From the start of the grad program to the end of licensure, the journey can be both lengthy and challenging to navigate alone. As such, I would encourage any current students, even before graduation, to challenge themselves to make contact with recent graduates who are working in the area. These program grads are, in my experience, often happy to correspond with current students and to offer whatever help, advice, or encouragement they can. I would also encourage current students to try to get exposure to a diverse range of professional environments; doing so can greatly assist in sorting through one’s interests and charting a professional path post-Duquesne.
Christopher Aanstoos (Ph.D. ‘82)

I’m Chris Aanstoos. I received my Masters at Duquesne in Psychology in 1976 and my PhD in 1982. After having taught for three years at the Penn State campus in McKeesport while working on my doctorate, I accepted a position at the University of West Georgia in 1982, and have been teaching there since. The West Georgia psychology program includes an M.A. degree in humanistic psychology and a PhD in consciousness studies.

What projects are you currently working on?
I’m currently working on a book on what I call the foundations of holistic psychology. I examine contemporary developments, especially those of the late 20th century from existential, phenomenological, humanistic and transpersonal bases, in their philosophical, conceptual and historical framework, in order to sketch an outline for a genuinely holistic psychology. And on the basis of that, I also consider what the trajectory for a holistic psychology might become for the next generation.

How has your education in clinical psychology at DU influenced and/or prepared you for your professional career?
My education at Duquesne, more generally than just the clinical, has had – and continues to have - a huge impact on my career. Even my choice of a teaching position at West Georgia was based on it. I had other offers from more prestigious universities, but chose to join a program that was oriented to the human science tradition in psychology that I had come to value so deeply from my Duquesne experience. The faculty and the students come to West Georgia because that is what we teach, and so we have developed this “sheltering place” for a post-positivistic psychology for over 45 years now. It’s been a joy for me to be able to contribute to “keeping hope alive” in this way.

Was there a particular professor at Duquesne who inspired you?
Every single one of them were inspirational for me, no question about that. They were an incredible group of kindred spirits who, along with the students, were an existential ensemble of inspired fellowship. From the beginning to the end I felt I was on an astonishing journey of learning. To identify one in particular, it was my dissertation advisor and my mentor, Amedeo Giorgi, who contributed most to the development of my thought. As he did for so many others, the clarity of his vision of what psychology could be, gave me the decisive understanding that has guided me ever since.

What else would you like to pursue or work on in the future?
An interesting question for someone already in their sixties! But actually there is a new focus showing up in my publishing and teaching. It is ecopsychology. A few years ago I taught a course on “Phenomenology of Place” and followed that with one on “Ecopsychology.” To me this is an area where the meaning and significance of holistic psychology can really reveal itself. And, it is also a very timely issue for the future of humanity.

Do you have any advice for current students about their studies, psychology, or life post Duquesne in general?
I think those of us who have chosen the “Duquesne path” into psychology already understand the key insight: do what you love (and try to arrange things so you get paid for it!) This is of course not always easy to do in a field still dominated by a more natural science rather than human science approach to the psychological. Often one must be a “bridge builder” but you do have a vision that is precious. The challenge is to show the value of what you can contribute with that understanding.
Chris Mruk (Ph.D. '81) published a number of books and articles, among which:


Stanton Marlan (Ph.D. '81) continues an enviable record of service and scholarship, including election to the Board of Directors, American Board and Academy of Psychoanalysis; ABA/Psychologist; ABA/Psychologist CRSP; committee Member; Psychoanalysis Synarchy Group Member; President elect American Board and Academy of Psychoanalysis as of January '14; ABPP Psychoanalysis; Appointed Board of Editors, Jung Journal: Culture and Psyche; Appointed Adjunct professor of Jungian Studies at Saybrook University, 2013.

Recent scholarly achievements include:


Peter J. Rosan (Ph.D. '99) was invited by the eminent contemporary philosopher, Dan Zahavi, to give a talk at the Phenomenology of Empathy conference at the University of Copenhagen May 29-31, 2013. The conference is under the auspices of U. of Copenhagen’s Center for Subjectivity Research. Dr. Rosan had previously presented his work at the Human Science Conference at Oxford in 2011.

Peter also published a stimulating article, The Poetics of Intersubjective Life: Empathy and the Other, in The Humanistic Psychologist in 2012.


Michael Melczak (Ph.D. '07) recently had a play accepted as a main stage production as part of the 2013 Pittsburgh New Works Festival. Information can be viewed at http://www.pittsburghnewworks.org/on-stage/


Brent is also President of the Society for Humanistic Psychology, Division 32 of APA.


Glen Sherman’s (Ph.D. ‘91) book with Routledge, Refocusing the Self in Higher Education: A Phenomenological Perspective is in press, and eagerly awaited.
Dear alumni and friends,

Another semester has flown by: and what a busy semester it has been! I don’t have the space here to recap all the exciting events and activities the department hosted, participated in, or are planning, but I do want to highlight and emphasize two:

Our upcoming alumni conference promises to be both fun and stimulating—but only with your participation, of course. I hope you will submit a paper, propose a panel, lead a workshop, or host a conversation hour at the conference. We want to learn from your experiences and insights, and look forward to a range of presentations from all our alumni, masters and doctoral alike, and from all areas of work and practice.

Secondly, as many of you already know, it was our great honor to welcome Dr. Amedeo Giorgi back to Duquesne after 26 years. Dr. Giorgi’s was the inaugural interview for our departmental archive project, where the intent is to interview and archive contributions from early and pioneering faculty and alumni. In addition to the interview, so very ably facilitated by Dr. Goicoechea, by the way, Dr. Giorgi also delivered a public lecture which was well attended, and by an audience from almost every department in the college—a clear testament to the high esteem Dr. Giorgi and the department commands. You can view both the interview and the lecture by clicking on the links below (right).

During the interview with Dr. Giorgi, he related how his future, and that of the department, was changed by the influence of Fr. Adrian van Kaam. It so happened that a poem, written by Dr. Jennifer Bates in Philosophy, here at Duquesne, had just passed my desk. The poem references how Fr. Van Kaam risking his own life, working with the Dutch resistance during WWII, to provide food and shelter for Jewish fugitives.

As inheritors and as legatees, we thus become mindful of a powerful responsibility to their memory and project; a responsibility that issues from the recognition that we live in the time they imagined, and worked for—Fr. Van Kaam, Dr. Giorgi, and all the other pioneers of the department specifically. It is my hope that we will do their memory and their project proud, even as we venture anew, somewhat different, and into another time and place.

Leswin Laubscher [Department Chair]

Poem written August 7, 2013 in honor of Fr. Adrian van Kaam, (1920-2007) by Jennifer Bates, Ph.D., Associate Prof. of Philosophy, Duquesne University

Three greys
And a shade of blue sky behind
The slate roofs
He didn’t say anything
For five years
Until his obituary spoke
Of lives saved
We crawl to the Godhead
And find it ambiguous
Just like the politics he
Overcame in hidden places
And didn’t speak
“Providence, not contingency”
I made a mistake
I don’t know how,
In the midst of trying not to
It is all coming to a head
I’ll go down
And play with my son and husband
Testaments of the future kind
He gave
Without a word

Fr. Adrian van Kaam, (1920-2007)

Dr. Amedeo Giorgi Interview and Lecture: Video Links

Click (or enter) the links below for:

1. The Interview with Dr. Giorgi, conducted by Dr. Goicoechea
   http://edtech.msl.duq.edu/Mediasite/Play/5238e35b4d7548cfb34d1ed3af9aafae1d

2. The Public Lecture Dr. Giorgi delivered
   http://edtech.msl.duq.edu/Mediasite/Play/a1ea3d4d45a04d3d987a889db25c5d611d

Please, however, do not paste these links to your own Facebook or other social media platforms. Instead, if you’d like to invite others to view the video, do so through the media site itself (you will see an invite and share button on the right hand corner), OR (and this is preferable) share by directing to the department website and linking to the videographic material through that portal (this way traffic goes through our website).
Kai Bekkeli is a dual national, born in Norway and spending his formative years in Virginia City, Nevada. Graduating from Sierra Nevada College in 2009, he went on to earn his M.A. in Jungian and Post-Jungian Studies at the University of Essex, U.K. He has taught courses in child development, sociolinguistics, environmental ethics, environmental literature, and English composition. His interests are in the fields of phenomenology and post-Jungian theory.

Rebecca Marcelina Gimeno completed her undergraduate studies in psychology at Point Park University. She continued her studies in the master’s program in humanistic psychology at the University of West Georgia. Her research interests include feminist studies, the phenomenology of emotion, liberation psychology, and critical theory.

Ashley Gill completed her undergraduate studies in psychology and philosophy at Duquesne University. As an undergraduate, she volunteered with refugees in the Pittsburgh area and assisted Dr. Marco Gemignani on the HOME research project. She has previously worked as a student aide for Western Psychiatric Institute and Clinic, as an intern in the forensic practice of Dr. Eric Bernstein, as a therapeutic staff support for NHS, and as a volunteer for the WORCSA Orphanage and Women’s Refuge in Dodowa, Ghana.

Dorothy Cashore earned a B.A. in Liberal Arts from Hampshire College in Amherst, MA. She designed a concentration in psychoanalysis and poetry, and wrote a senior thesis on the symptom in Lacanian psychoanalytic theory and practice. Interests she hopes to pursue at Duquesne include psychological dimensions of human trafficking, the experience of surprise, technology and self, and mindfulness.

Daniel Gruner moved to Pittsburgh from southern Indiana, where he grew up. He got his B.A. in philosophy at Indiana University Southeast and also has a Neuroscience Certificate from Indiana University Bloomington. Daniel worked as a research assistant at Dr. Bate’s Social Development Lab for the last two years at which he developed slight interests in attachment theory and electroencephalography. He is involved in anti-austerity organizing.

Elizabeth Samson graduated from Barnard College of Columbia University in 2009. She earned her B.A. in English with minors in psychology and art history. Elizabeth returns to Pittsburgh, her hometown, after working in the editorial department of a Washington, D.C. area non-profit for two years. She has also worked as a research assistant studying the treatment of abused children in the U.S. family court system. She is thrilled to be continuing her studies at Duquesne.

John Verbos comes to Duquesne from six years teaching English and philosophy courses at an all-girls independent school outside of Cleveland. In the last two years, he got interested by and began training in gestalt therapy at the Gestalt Institute of Cleveland. He is also a published and anthologized author of short fiction, earned an MFA in creative writing at Emerson College in Boston, and got his BA in English from Washington College. More importantly, however, he’s been practicing yoga for almost a year and can do some crazy arm balances and can stand on his head in at least one kind of way.
any other medium. The Austrian filmmaker Michael Haneke says this eloquently on the liner notes to the DVD of his film *Code Unknown*. He expresses his frustration at being asked to "sum up in a few sentences" the "overarching themes" of the film. These sorts of questions seem to him, and to me as well, to be thinly veiled attempts to reduce a film’s aesthetic potential to a series of clichés. He says something like (this is more of a paraphrase than a quote!), “If I could sum the film up in a matter of words, I would not have made the film.” A film must be allowed to speak for itself as a film.

**What role do films play in your scholarship and teaching?**

When I began teaching, I used films because it felt natural to me, and it was very engaging for students. Moreover, students’ fluency with the image allowed for an entry into theory that might be more difficult in a primarily text-based approach. So, the students had a kind of de facto fluency, but I wanted to introduce a more critical way of thinking about or analyzing images in general. I incorporate a short reading about film form in many of my classes to try to give them a critical tool set. It works quite well. Also, students are acutely aware of the primacy of the visual in the construction of the individual’s relation to the social field. In the Social Psychology course I teach, I use a piece by Winfried Pauleit titled “Video Surveillance and Postmodern Subjects” which draws a line of development from Bentham’s panopticon to contemporary video surveillance, and links these ‘external’ structures to ‘internal’ psychological processes of splitting and projection. This approach is very useful in talking about a range of social-psychological phenomena in contemporary life. An understanding of the semiotics of the image (as, say, in the work of Roland Barthes) is also very useful in understanding the use of images to (re)produce (or challenge) culturally-sanctioned meanings and structures of desire.

In my current scholarship, I’m interested what a ‘camera-consciousness’ (as Deleuze elaborates, for example, in his *Cinema* books, and in his and Guattari’s *What is Philosophy?*) offers for “thinking” time and memory in relationship to subjectivity generally, and to minoritarian identities and histories, more specifically. In relation to the latter, I’ve recently begun working on a paper that addresses two recent films in which cinema’s ‘traditional’ relation to memory and time is dismantled: *The Nine Muses* by John Akomfrah and *Let Each One Go Where He May* by Ben Russell. Both films set themselves up as attempts to memorialize historical narratives of migrancy and/or migrational journeying – in Akomfrah’s case, the migration of persons of African and Caribbean heritage to Britain in the 1950s and ‘60s, and, in Russell’s case, a journey undertaken by two Saramaccaner Maroon brothers from Surinam retracing the path of their ancestors’ escape from Dutch slavemasters. As each film unfolds, however, their initial, shared “memorializing” conceit begins to unravel and, with it, conventional documentary renderings of historical time, memory, and identity. ∞
**Births**

Congratulations to Sarah Nokes Malach and her husband Tim on the birth of their daughter Lucianne Sky (AKA Lucy).

**Congratulations to Sugandh Dixit**

Her poster/paper “Journey of an Orphan” was awarded the McAnulty College and Graduate School of Liberal Arts Prize for Most Outstanding Poster/Paper at the 2013 Duquesne University Graduate Research Symposium.

**Congratulations Dr. Brooke**

Dr. Brooke has been nominated and elected to the Board of Directors of SOLDIERS HEART

http://www.soldiersheart.net/

**Ellen James + Sipho Mbuqe tied the knot on September 8, 2013**

Helping Sipho and Ellen celebrate were Michael Miller (Ph.D. ’07), Sipho Mbuqe (Ph.D ’10), Jamie Ghany (Ph.D’ 06), Tanya Haugaard (Brown) (Ph.D’08), Katy Sampson (Ph.D ’09), Josh Gregson (Ph.D ’09), Dan Warner (Ph.D ’09)

**Current Graduate Student Publications!**


Coming Spring 2014  
Distinguished Speakers Workshop  

**Erik Craig, Ed.D.**  
*will present*  

*The lost language of being: Exploring ontology’s endangered destiny in existential thought and practice*  

**March 21-23, 2014**  

Visit our website or click here for **MORE….**

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**Semester Snap Shots**

**Dr. Leswin Laubscher** delivered the keynote address for the Pittsburgh Darfur Emergency Coalition and the Duquesne Students for Human Rights awareness campaign.

**Alumni, friends, and colleagues turned out in good numbers to hear an exciting and interesting talk by Dr. Maurice Apprey.** The event also marked the first of many collaborations with the Pittsburgh Psychoanalytic Center, see the schedule for Analytic Flicks page 1 of this newsletter.

**Dr. Jessie Goicoechea** recently interviewed Dr. Amedeo Giorgi about the History of the Psychology Department.

**This past Spring the UG Psych Spring Breakaway course went to Vienna And Krakow and visited Freud’s house among other places.**

**Dr. Anthony Barton, Dr. Amedeo Giorgi, and Dr. Richard Rojcewicz**

**Dr. Giorgi with Dr. Gemignani and Alumni Donna Coufal (Ph.D. ‘97) and Robert Coufal (Ph.D. ‘96)**