

ASCENT

NEWS FROM THE COLLEGE OF ARTS AND SCIENCES AT OHIO STATE • AUTUMN 2019

NEW HOMES FOR
MUSIC AND THEATRE

EXOPLANET HUNTER KEEPS
HIS EYES ON THE SKY

A FEMINIST TAKE ON
THE TEEN HORROR FILM

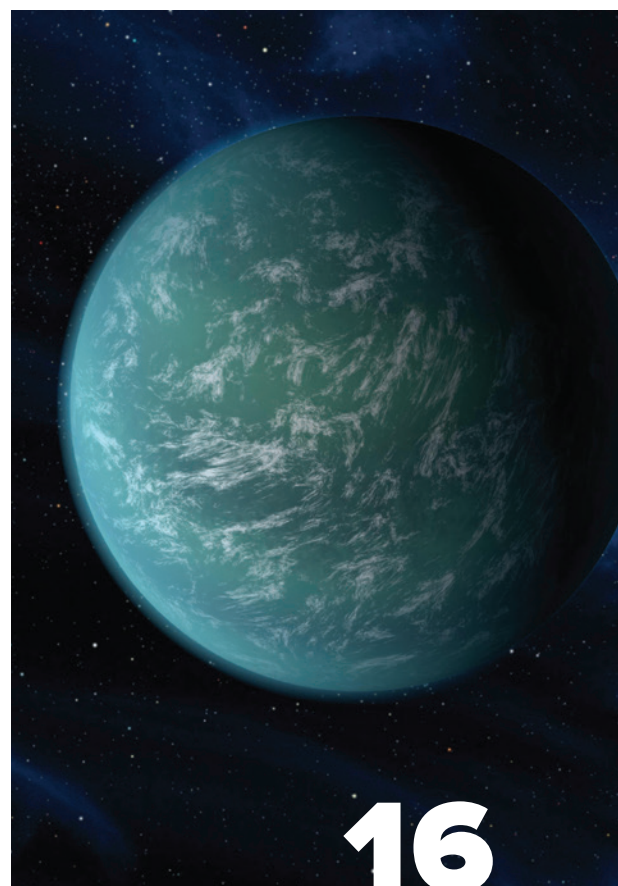
**SEE THE WORLD TO
KNOW THE WORLD**
STUDYING CLIMATE CHANGE
AROUND THE GLOBE

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COVER IMAGE:

Forrest Schoessow, PhD candidate in the Department of Geography, observes a snow-peaked mountain in the Montana wilderness during a field session with the United States Forest Service.

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GREETINGS FROM ...

 **THE OHIO STATE UNIVERSITY**
COLLEGE OF ARTS AND SCIENCES

EXECUTIVE DEAN AND VICE PROVOST
Gretchen Ritter

**DEAN OF NATURAL AND MATHEMATICAL
SCIENCES, GRADUATE STUDIES**
Luis Casian

**DEAN OF ARTS AND HUMANITIES,
OUTREACH AND ENGAGEMENT**
Peter Hahn

**DEAN OF SOCIAL AND BEHAVIORAL
SCIENCES, RESEARCH AND
CREATIVE INQUIRY**
Morton O'Kelly

EDITOR
Kevin Leonardi

ASSISTANT EDITOR
Erik Pepple

DESIGN
Molly Kime

DIGITAL
Julie Brown

CONTRIBUTORS
Denise Blough
Jennifer Farmer
Josh Friesen
Kristin Gonterman
Emily Kapp
Erik Pepple
Juliana Scheiderer

Welcome to the College of Arts and Sciences at The Ohio State University, where curiosity is part of the curriculum. For us, *ASCENT* reflects the amazing potential and value of an arts and sciences education. The Buckeye experience is powerful, transformative and stays with us throughout our lives, reaching far beyond geographic borders. We share these stories with you in the hope that you'll share your stories, ideas and feedback with us. After you have read our magazine, please take a few moments to complete our reader survey online at go.osu.edu/ascent-reader-survey.

Interested in more news? With the *Daily Post*, you get the biggest stories each day in your inbox to savor and share. And, sign up for the weekly online newsletter, *News & Updates*, to keep up with the latest happenings in the college. Subscribe at asc.osu.edu/join-us.

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154 N. Oval Mall
Columbus, OH 43210

MOROCCO

TANZANIA

ITALY

MALAWI

CYPRUS

NEW ZEALAND

NORWAY

While Ohio State's campus is teeming with knowledge and education opportunities, it's no secret there are endless avenues to learning outside of the traditional classroom. This summer, Arts and Sciences students went around the world, conducting research, interning and volunteering. Check out their adventures on social media at [#ASCintheField](https://twitter.com/ASCintheField).



Dear friends,

I am so pleased to join the College of Arts and Sciences faculty as your executive dean and vice provost. I am a brand-new Buckeye as of Aug. 1, which makes this my freshman year at Ohio State. Just like our 3,400 new first-year Arts and Sciences students, I start the academic year with a sense of excitement and wonder as I settle into my new home.

Before coming to Ohio State, I served as arts and sciences dean and professor of government at Cornell University, my undergraduate alma mater. Like Ohio State, Cornell is a land-grant institution, and both institutions share that special commitment to improving the lives of citizens through teaching, research and public service. These values are what brought me to Ohio's leading public university.

And at the center of any robust public institution like Ohio State must be a thriving arts and sciences college, uniquely positioned to be a crucible for collaborative, interdisciplinary exploration. In this issue of *ASCENT*, you'll find examples of our students, faculty and alumni who foster this spirit of inquiry — from graduate student Forrest Schoessow's study of climate change in the Peruvian Andres, to alumna Eleanor Gobrecht's sailing adventures around the world, to astronomy professor Scott Gaudi's discoveries that are literally out of this world.

These explorations are all grounded in an arts and sciences education. My field of study is government and politics, and I know that the arts and sciences are foundational for any democratic society. One of the things I have long appreciated about the United States is our dual commitment to liberty and equality. While we have sometimes struggled over our history to realize our ideals, there is a deep aspirational belief in our country that the promise of American life includes the ability to develop your talents, pursue your ambitions and contribute to the larger society regardless of where and to whom you were born.

One of the institutions that has consistently made a positive contribution to the realization of this vision is higher education. Universities, and particularly public universities, serve as engines of opportunity and excellence in American society. Because of this, what Ohio State does matters — and in today's complex and ever-evolving global landscape, an arts and sciences education matters now more than ever.

Sincerely,

Gretchen Ritter
Executive Dean and Vice Provost
Professor of Political Science



Executive Dean Gretchen Ritter pictured here with the Arts and Sciences Dean's Student Advisory Board.

THE COLLEGE OF ARTS AND SCIENCES WELCOMES GRETCHEN RITTER AS EXECUTIVE DEAN

Gretchen Ritter, a leading expert in the history of women's constitutional rights and contemporary issues concerning democracy and citizenship in American politics, has been appointed executive dean and vice provost for The Ohio State University College of Arts and Sciences, effective Aug. 1.

Ritter joins Ohio State from Cornell University, where she served as the Harold Tanner Dean of Arts and Sciences from 2013-18 before returning to the faculty. Ritter was the college's first female dean. She previously served as vice provost and professor of government at the University of Texas at Austin. She has also taught at MIT, Princeton and Harvard.

"I'm thrilled with the opportunity to join Ohio State, which has such a strong sense of mission as a land-grant institution," Ritter said. "I have a keen sense of responsibility as dean of the largest college at Ohio State and am excited to work with the college leadership, faculty and staff to build on the strengths of the College of Arts and Sciences."

The College of Arts and Sciences is often called the academic hub of Ohio State. The college is home to 38 academic departments and schools, more than 20 centers and institutes, and more than 80 major programs.

The college delivers nearly half of all credit hours on the Columbus campus across the arts, humanities, and social, behavioral, natural and mathematical sciences. More than 17,000 undergraduate students, 2,600 graduate students and nearly 1,400 faculty are a part of the College of Arts and Sciences.

"We are excited to welcome Gretchen to the Ohio State community," **Bruce A. McPheron**, executive vice president and provost said.

"The College of Arts and Sciences represents the fundamental heart of the disciplines that make any great university. I believe that the future of Ohio State is tied to the vibrancy of the College of Arts and Sciences and, as executive dean, Professor Ritter will help lead the college forward. In addition, as vice provost, she will participate in the shared leadership of the academic enterprise, including the implementation of the university's Strategic Plan."

Ritter received her bachelor's degree in government from Cornell and a doctorate in political science from MIT. She has written numerous articles and essays along with two books: *The Constitution as Social Design: Gender and Civic Membership in the American Constitutional Order* and *Goldbugs and Greenbacks: The Antimonopoly Tradition and the Politics of Finance in America, 1865-1896*. She also co-edited *Democratization in America: A Comparative and Historical Perspective*.

At Cornell, Ritter emphasized a renewed commitment to undergraduate education that embraced engaged learning models and incorporated emerging technologies and experiential learning. Ritter also prioritized efforts to improve both external and internal communications, and she oversaw the most successful increases in the annual fund in the history of the college.

"I am passionate about the importance of public higher education and deeply committed to the mission of the arts and sciences," she said.

Ritter is the recipient of several fellowships and awards, including a National Endowment for Humanities Fellowship, the Radcliffe Research Partnership Award, and a Liberal Arts Fellowship at Harvard Law School.



Q&A: MEET THE NEW DEAN

What drew you to Ohio State?

This is a great land-grant institution that's making a big difference in the state it's in. For me, the great appeal of a flagship public institution like Ohio State is its focus on access and opportunity. I am proud to be a new Buckeye.

How does being a political scientist influence your career as an academic leader?

I'm both a student of and an advocate for democracy. I believe strongly that higher education is one of the institutions in American life that makes a particular difference in creating opportunity, encouraging people to become better citizens and producing research that improves lives in terms of the economy, security, health, human understanding and more. This is important work that energizes and inspires me every day.

The arts and sciences have been at the core of Ohio State since its founding in 1870. What is their value 150 years later?

I think their importance is similar to the value that was articulated from the beginning under the Morrill Act — one of helping to provide an educated public to participate in our constitutional system. It's something that speaks both to a rich creativity across all fields as well as to applied immediate needs. It's mindful of our history and provides the imagination for tools that create our future.

What priorities do you have for your first year as a Buckeye?

As someone who is a great fan of the arts broadly, I'm really excited about the launch of the Arts District. This is an opportunity for the campus to use the arts as a way of creating public conversations, thinking about where we are in the moment and where we're headed, and connecting campus with the broader Columbus community.

I'm also very interested in and attentive to the opportunities created by Ohio State's new General Education requirements, which are anticipated to launch in the autumn 2021 semester. I believe there is a rich set of possibilities in the foundations and themes of the new GE, and I'm very pleased that there will be a focus on global citizenship. The College of Arts and Sciences is the bedrock of the Ohio State undergraduate experience, and I am excited to see these new opportunities come to fruition.

Perhaps my most important priority is to learn more every day, especially about the college's thriving research enterprise. We have faculty engaged in everything from opioid addiction to climate change to U.S.-East Asia relations. I am eager to find new ways to support impactful and interdisciplinary work in the college.

As a new transplant, what is there to love about Columbus?

It's a cool town, and there's a lot going on here. I love the diversity of the community. I love the bike trails. I love the restaurants. The appreciation for everything from sports to the arts is wonderful. People here are incredibly friendly in a genuine way. This is a great place to call home.

SETTING THE STAGE

New renderings
promise an Arts District
featuring modern,
cutting-edge facilities
for music and theatre

CAMPUS

A groundbreaking ground breaking is in process for the Arts District.

Bold and innovative, the Arts District seeks to spark imagination and inspiration across Ohio State's creative disciplines. With the arts together in a central location, the possibilities for collaboration will only grow in this stretch of land between 15th and 18th avenues.

This grand vision has come one step closer to reality after the reveal of new renderings outlining what **Bruce A. McPheron**, executive vice president and provost, calls "the front door" to campus, and it is a front door that will be welcoming and reaffirming Ohio State's commitment to the arts.

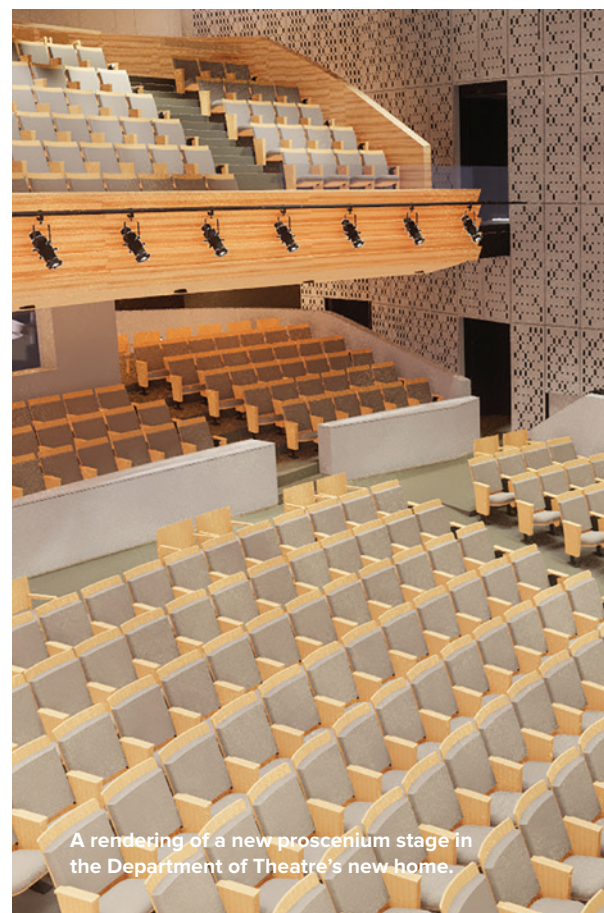
"I think that sends a message — that having the front door to the university lifted up as something that really is committed to the things that make our hearts and souls sing," McPheron said.

The renderings illustrate long-term plans featuring a renovated and expanded School of Music (including a central atrium) and a new building for the Department of Theatre and moving-image production major, which originated in the Film Studies Program. Both facilities feature new performance spaces, modern recital halls, new rehearsal rooms and high-tech classrooms. The facilities are expected to open in December 2021.

"These facilities, located centrally and prominently near the Oval, will anchor the university's ambitious new Arts District and reinforce our commitment to creative inquiry and performance," said **Peter L. Hahn**, dean for arts and humanities in the College of



The School of Music's new atrium.



A rendering of a new proscenium stage in the Department of Theatre's new home.

Arts and Sciences. “This project will bring world-class spaces to our School of Music and Department of Theatre for teaching, learning and performance — all for the benefit of our students, our faculty and the Columbus community.”

The new homes for these departments also bring them close to some current residents in the area: Wexner Center for the Arts; Sullivant Hall, home of the Departments of Dance and Arts Administration, Education and Policy, the Barnett Center for Integrated Arts and Enterprise, the Advanced Computing Center for the Arts and Design and the Billy Ireland Cartoon Library and Museum; Hayes Hall, home to the Department of Design; and Hopkins Hall, home to the Department of Art. This underlines the promise of renewed collaboration and enhanced and invigorating arts and culture experiences for the Ohio State and Columbus communities alike.

“Momentum continues to build for our investment in the arts programs through these new facilities and the nearby 15+HIGH project led by Campus Partners,” said **Keith Myers**, vice president of Planning, Architecture and Real Estate. “We envision this district as a centerpiece for the campus and a place for the community to come together to engage the arts.”

15+HIGH is a separate, but complementary project that includes a University Square, a new home for WOSU Public Media and the development of a “signature building” which is envisioned as a hotel featuring direct sightlines to the Oval and William Oxley Thompson Memorial Library. A renovated Pearl Alley will serve as a retail corridor with stores and restaurants.

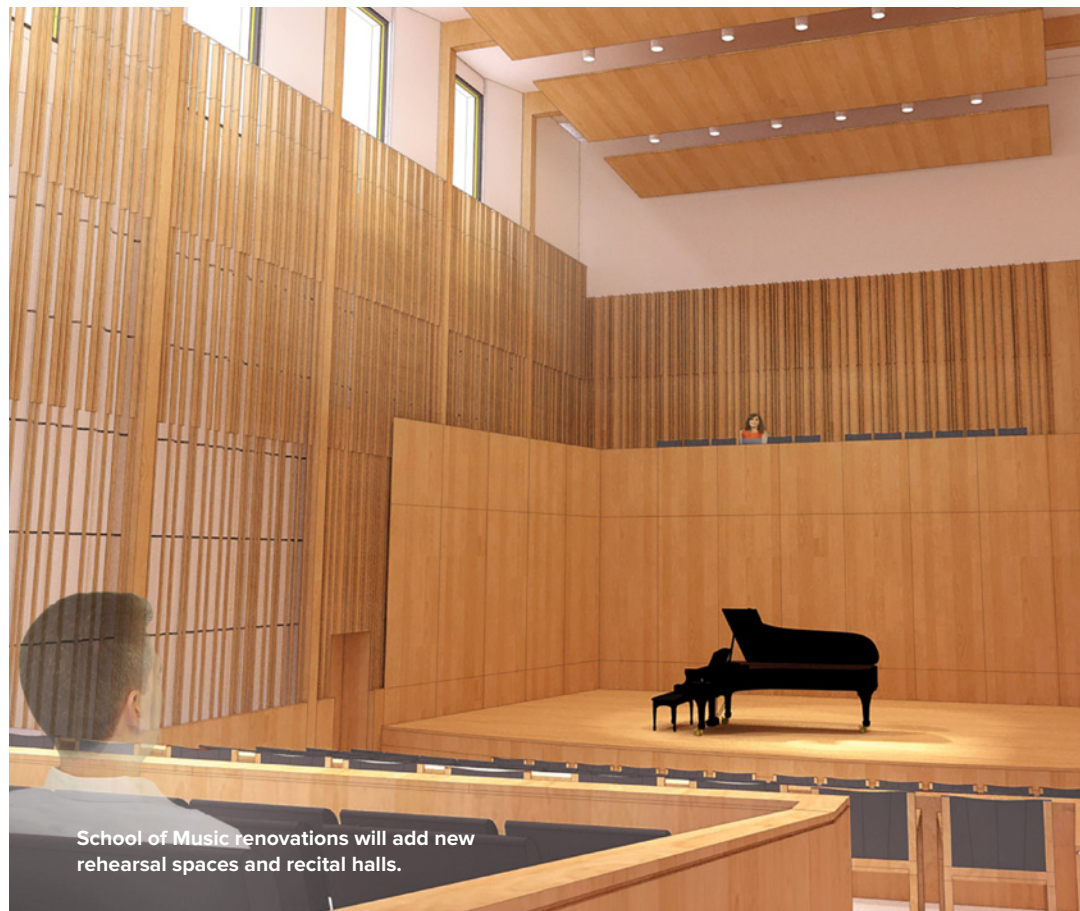
The total project cost for the Arts District is \$161.6 million, including \$1.6 million from Ohio State Energy Partners. Private fundraising is expected to support about \$50 million of the project.

“We are being very, very creative with how we support these facilities projects, but the honest truth is that we can’t do it without our friends. We can’t do it without our alumni,” McPheron said.

In fact, thanks to the generosity of music supporters and patrons through the New Day campaign, the College of Arts and Sciences came into this building project having already raised funds toward this goal. The New Day campaign was launched in 2012 to raise money for renovations to the School of Music facilities. This early support was a precursor to and catalyst for the Arts District.

The Arts District is part of Framework 2.0, a long-range plan for the environment of the Columbus campus guided and informed by Ohio State’s Time and Change strategic plan. To join us in elevating the arts at Ohio State, please visit go.osu.edu/artsfacilities or contact the Arts and Sciences Advancement Office at ascadvancement@osu.edu. ■

The visual and performing arts are a centerpiece of The Ohio State University. Learn more about the new homes for the School of Music and the Department of Theatre at asc.osu.edu/arts-district.



School of Music renovations will add new rehearsal spaces and recital halls.



Site of the new Department of Theatre building, which will be relocating from the Drake Performance and Event Center on Cannon Drive.

The expanded School of Music will include new rehearsal spaces, modern recital halls, a central atrium and upgraded tech for students, faculty and staff.

An aerial photograph of a university campus. In the foreground, a large, modern building with a flat, grey roof and light-colored concrete walls is visible. To its left, a smaller building with a red brick facade and large glass windows is partially obscured by trees. In the background, several other campus buildings with red brick and grey roofs are visible, along with a dense line of green trees. The sky is blue with scattered white clouds. Two white lines with circular endpoints point from text boxes to specific buildings: one points to the large grey-roofed building, and the other points to a red brick building in the foreground.

Mershon Auditorium, a campus landmark, will remain home to large-scale performances and events.

Wexner Center for the Arts, the multidisciplinary arts center, is a hub of the Arts District.



AFRICAN AMERICAN AND AFRICAN STUDIES AT 50

Celebrating a rich history of excellence in research, outreach and engagement

BY SIMONE DRAKE

HAZEL C. YOUNGBERG TRUSTEES DISTINGUISHED PROFESSOR, CHAIR OF AFRICAN AMERICAN AND AFRICAN STUDIES

Institutionalized in 1969, the Department of African American and African Studies (AAAS) was one of the first departments in the nation to emerge out of the social movements and protests of the civil rights and post-colonial era in the Americas and Africa. AAAS is an interdisciplinary department whose faculty research and teaching span the humanities, arts, social sciences, behavioral sciences, public policy and law, and do so both locally and globally.

In addition to being one of the nation's pioneer black studies programs to receive departmental status in the academy, AAAS is the home of the first global black studies master's program in the world, producing excellent scholars who have gone on to earn doctorates and are now professors at institutions such as Washington University; Michigan State University; Dartmouth College; University of Illinois at Chicago; Clark University; Ohio University; University of California, Santa Barbara; Morgan State University; and The Ohio State University. Many graduates have taken up the discipline's commitment to social responsibility and justice by working for state and federal agencies as well as nonprofits such as the King Arts Complex, the city of Columbus' My Brother's Keeper initiative, federal HIV task forces, the American Kidney Fund and other humanitarian organizations and causes. Other graduates are making impacts in K-12 education, public media, technology, the arts and entrepreneurial endeavors. The department is continuing this legacy of producing an engaged citizenry with its relatively new doctoral program launched in 2012 that graduated and placed four of its five graduates in academic positions in 2018 and 2019, with the fifth finding work in a non-academic setting.

AAAS has been heavily involved in the Arts and Humanities Discovery Theme, with one of the pilot projects — Transnational Black Citizenship (TBC) — housed in the department. TBC was composed of a group of scholars from the Colleges of Arts and Sciences, Education and Human Ecology, Public Health and the Wexner Medical Center who worked collectively to consider how knowledge can be produced in ways that conjoin blackness with humanness in both the academy and society, interrogating what it means to be human, who is allowed to belong, under what circumstances are they granted belonging and whether membership has limitations.

A true gem of both AAAS and Ohio State is the department's Community Extension Center (CEC). Like the department, the CEC was birthed out of demands for inclusion and representation. Housed in a 7,000-square-foot building on Mount Vernon Avenue in the historic King-Lincoln District on Columbus' near-eastside, the CEC is a space for community programming and engaged scholarship, hosting lectures, workshops, symposia and academic and community education courses. The CEC is always looking to expand its partnerships and collaborations within and outside of Ohio State. ■

Celebrating legacies

In September, AAAS celebrated a half century of research, outreach and historic impact by welcoming back notable alumni for a series of public panel discussions, symposia and talks for the weekend-long program "This is Us: African American and African Studies at 50 Years."

It was a way to honor "what and who the department has produced and their impact," said Simone Drake.

Guests included Larry Williamson, Director of the Hale Black Cultural Center; Aya Fubara Eneli, CEO Aya Eneli International; poet and professor Lupenga Mphande and Melanie Paris of the American Kidney Fund among many others. They addressed topics such as the history of Black Studies at Ohio State, activism, the role of community engagement and the cultural impact of the program.

As befitting the department's interdisciplinary focus, the celebrations united several other campus organizations, including a talk at Thompson Library with AAAS librarian Leta Hendricks and Damon Jagers, vice provost and director of University Libraries, and a film screening at the Wexner Center for the Arts with Ina Archer, media conservation and digitization assistant at the Smithsonian National Museum of African American History and Culture.

While the celebration honored the rich legacy of the department, it also looked toward the future. Drake says that with more and more doctoral programs popping up in African American and African diaspora studies, the goal will be to hire and recruit more of those graduates to continue to build pathways to new scholarship, research and engagement.

A student in the African American and African Studies Department some time in the 1970s. Photo courtesy of The Ohio State University Archives.

TIME AND CHANGE

Ohio State celebrates its sesquicentennial

Since its founding in 1870, The Ohio State University has epitomized the belief that in educating our citizenry, we ensure a better tomorrow for ourselves and as a society. In the 2019-20 academic year, the university will mark 150 years with a global celebration for all Buckeyes that honors and explores our history, celebrates who we are today, and envisions and embraces our future.

Buckeye Biography

Ohio State is inviting all of Buckeye Nation to celebrate the university's sesquicentennial with a free, self-paced online course commemorating its 150-year history based on the popular History of Ohio State course.

Buckeye Biography: 150 Years of Ohio State will be available beginning Aug. 19 through Canvas Network and is open to the public. You read that right — anyone inside or outside the Ohio State community is welcome to enroll in this tailor-made course at no charge.

Buckeye Biography is taught by **David Staley**, associate professor of history, and **Tamar Chute**, head of University Archives. Staley and Chute walk online learners through nine modules covering: Origins, The Thompson Era, Town and Gown, Research University, Global, Athletics, Student Life, 1960s, and Myths and Traditions. Those taking the course will be able to learn through videos, archival documents and photographs, optional quizzes, and can even participate in discussions with others through social media prompts.

There are no requirements or restrictions for taking this course, and it will be available through Dec. 18, 2020. Those who finish the course will even get a digital badge to show they're a true Buckeye historian! Enroll now at go.osu.edu/buckeye-biography-enroll.

150 student scholarships

The celebration 150 years in the making includes a new scholarship program designed to develop current students into future leaders.

On the occasion of this 150th anniversary, the university granted 150 sesquicentennial scholarships to students for the 2019-2020 academic year, and of those, 32 students come from the College of Arts and Sciences. The Sesquicentennial Student Scholar Leadership Program is one part of the university's sesquicentennial celebration and demonstrates a commitment to increasing access and affordability while recognizing students' academic and non-academic accomplishments and diverse interests.

"The Ohio State University has transformed lives for nearly a century and a half. I look forward to celebrating this historic occasion with

members of our new scholarship program and the rest of the Buckeye community," said President **Michael V. Drake**. "These student leaders will help lay the foundation for the next 150 years of excellence and impact."

Scholars receive \$2,500 for the first year of the program, and the scholarships are renewable for up to six additional semesters or completion of their current degree program, whichever comes first. Scholarship recipients represent all campuses, colleges and undergraduate, graduate and professional student populations.

Undergraduate Arts and Sciences students receiving the scholarship:

- Elena Akers, International Studies
- Ellen Baker, Studio Art
- Suzy Bangudi, Neuroscience
- Pamela Bertschi, Biology
- Luke Colin, Biology
- Maddie Conley, English
- Akshaykumar Ganesh, Neuroscience
- Sydney Green, Political Science
- Clara Harrod, Psychology
- Kyle Huffman, Neuroscience
- Brendan Kelley, Communication
- Mitchell Lazarow, Atmospheric Sciences
- David Merwin, Arabic
- Mariah Muhammad, Criminology and Criminal Justice
- Alexis Oberdorf, World Politics
- Anna Prior, Arts Management
- Zach Salinas, Biology
- Kaitlyn Snyder, Sociology
- Malika Sunasara, Astronomy and Astrophysics
- Camille Victor, Communication
- John Vu, Biochemistry
- Mia Williams, Dance
- Rainier Yano, Psychology
- Mingxin Xie, Economics

Graduate Arts and Sciences students receiving the scholarship:

- Demetrio Antolini, Italian
- Ebenezer de Oliveira, Master of Mathematical Sciences
- Santy Gualapuro Gualapuro, Spanish and Portuguese
- Sade Lindsay, Sociology
- Aviva Neff, Theatre
- Erin Panczyk, Chemistry
- Sharbreon Plummer, Arts Administration, Education and Policy
- Deondre Smiles, Geography

Beyond financial support, sesquicentennial scholars will receive leadership training and professional development support, and they will serve as sesquicentennial ambassadors at programs and events.

The scholars program, and the learning opportunities that go with it, support the charge and motto of Ohio State.

"For nearly 150 years, Ohio State has diligently pursued its mission of 'education for citizenship.' This program builds on that tradition by creating new opportunities for students to develop their leadership skills," said Executive Vice President and Provost **Bruce A. McPherson**. ●

150TM 1870
2020



1929: Chemistry lab



1940s: Students on the Oval with University Hall in the background



1979: Psychology students working on a mouse maze



1935: Fine arts class

The university will be celebrating its 150th anniversary summer 2019 through spring 2020. Take a look at some of the great programming it will be hosting during the academic year: 150.osu.edu/programs. Photos courtesy of The Ohio State University Archives.



A DIVERSITY OF WORLDS

Exoplanet hunter
keeps his eyes on
the sky

BY DENISE BLOUGH

I've always been a geek and a nerd," says astronomy professor **Scott Gaudi**, recalling a time when his second grade teacher assigned his class to memorize the planets in order of distance from the sun. He went home and read an entire *National Geographic* picture atlas titled "Our Universe." "I aced the homework assignment, no doubt, and I was hooked."

What really struck Gaudi, the Thomas Jefferson Professor for Discovery and Space Exploration and vice chair of the Department of Astronomy, about the book was the idea of extraterrestrial life.

"There was a chapter on what life might look like on other bodies in the solar system," Gaudi said, citing illustrations of creatures with giant ears so they could hear in Mars' thin atmosphere and blimp-like beings that could float through clouds on Jupiter.

Fast forward to today, and Gaudi still has his eyes on the sky. The award-winning astronomer has become a leader in the discovery of distant worlds — planets outside our solar system, known as exoplanets — through tireless research, education and advocacy.

Right around the dawn of the first exoplanet discoveries in the 1990s, Gaudi and Professor Emeritus Andrew Gould helped develop one of the main methods scientists use today to find other planets, called gravitational microlensing. This technique relies on extremely rare alignments between two stars, in which the light of the background star is pulled and warped around the star in front of it due to gravity. A planet orbiting the foreground star temporarily disturbs the warped light from the background star, allowing astronomers to detect it.

Scientists are literally discovering worlds every day, and Scott Gaudi is leading the charge. His favorite exoplanet is KELT-9b, discovered by Gaudi and his team in 2017. KELT-9b is the hottest gas giant exoplanet known with a surface temperature of roughly 7,600 degrees Fahrenheit. Artist's conception by Robert Hurt, NASA/JPL-Caltech.



Due to its high sensitivity, gravitational microlensing can identify lower-mass planets like Earth around dim and distant stars, and it's currently one of the only ways to detect planets in other galaxies. But because it relies on exceptionally rare phenomena, the best way to use it is by monitoring as many stars in the sky at once.

"If you looked at one star for 500,000 years, you might be lucky enough to see one of these chance alignments, and that's a long time compared to the time it typically takes a graduate student to get their PhD," Gaudi said, laughing. "So instead of doing that, we look at a hundred million stars on a regular basis."

Gaudi has been involved in the discovery of more than 50 exoplanets, using both the gravitational microlensing and the better-known transit method, which detects planets when they pass in front of and cast a shadow on their host star.

"Exoplanets are now found every day, which is amazing to me because I remember when I used to be able to name all of the known exoplanets," Gaudi said. "I've been lucky to be part of that journey, from

Thomas Jefferson Professor for Discovery and Space Exploration Scott Gaudi has gravitated toward astronomy since the second grade — and he still has the book that first sparked his interest.

a field going from nothing, where we just knew about our solar system, to now knowing about this enormous diversity and complexity of planetary systems around other stars.”

What scientists have learned from more than 4,000 exoplanet discoveries is that planets are as diverse as humans — sure, there are some common traits, but each one is unique.

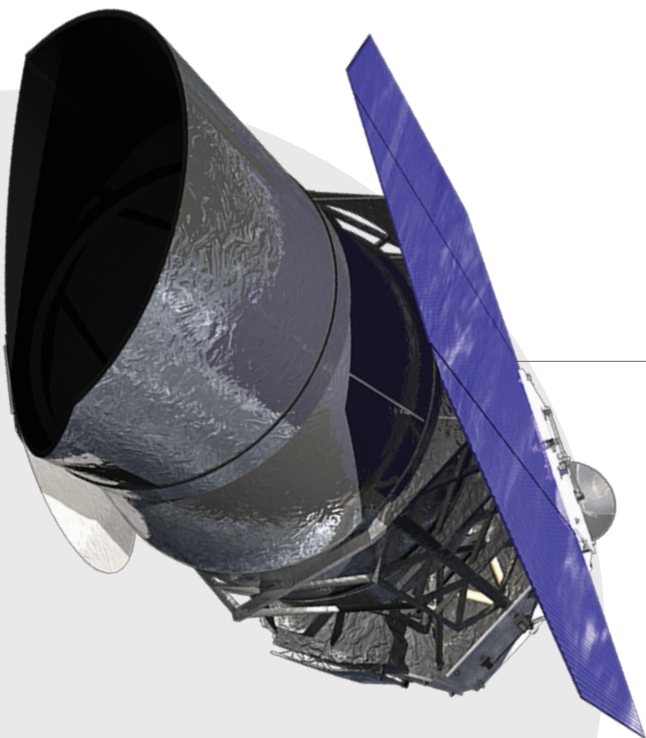
“Before we discovered these planets, most people thought that most solar systems would look like ours, and that almost certainly is not true. It’s almost certainly the case that our solar system is in the minority,” Gaudi said, adding that every star likely hosts at least one planet in its lifetime — meaning there are billions upon billions of planets in the Milky Way galaxy alone. “You find planets around dead stars; you find planets around high-mass stars; you find planets around low-mass stars; you find planets that are nothing like the ones in our solar system.”

Expect the unexpected

So far, the most abundant planets astronomers are seeing in the Milky Way are super-sized Earths and mini Neptunes, Gaudi said. But there have also been some pretty bizarre outliers.

One of those is also Gaudi’s favorite planet: KELT 9b, which Gaudi and his team discovered in 2017. The planet’s shockingly unusual properties threw them for such a loop they thought they had done something wrong. The Jupiter-like planet is the hottest gas giant exoplanet known, with a toasty temperature of about 7,600 degrees Fahrenheit — hotter than most stars and only 2,300 degrees cooler than the sun.

“We spent years trying to disprove that this was actually a planet because we thought it was so weird,” Gaudi said. “If I gave you the challenge of making up the weirdest planet in the universe, I would bet you’d have a hard time coming up with something weirder than this.”



“

ASTRONOMY BRINGS US OUT OF OURSELVES, SO THAT WE’RE NOT JUST LIVING ON THIS BIG PILE OF ROCK; THE THIRD ROCK FROM THE SUN — THAT THERE’S MORE THAN ALL THAT. AND I THINK THAT’S REALLY IMPORTANT — JUST KEEPING PEOPLE EXCITED ABOUT WHAT IT MEANS TO BE HUMAN AND TO BE INTERESTED AND EXPLORERS, WHICH WE ALL ARE AT HEART.

”

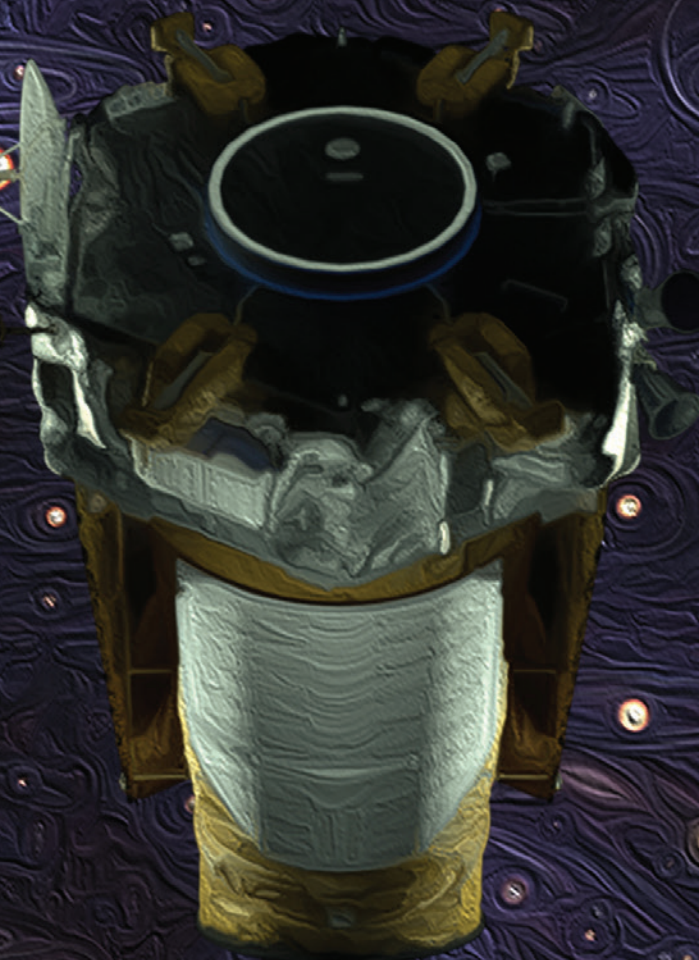
He proudly keeps “baby pictures” of KELT 9b in his wallet, thanks to a gift from a former graduate student, and the planet recently enjoyed celebrity status as champion of the 2018 “Exocup,” a March Madness-style bracket in which exoplanets compete and advance based on public interest.


The most advanced telescopes (not) on Earth

Gaudi has had hands in pretty much every major exoplanet-finding telescope mission, including the recently retired Kepler space telescope (responsible for finding thousands of exoplanets, more than any other project) and the Ohio State-developed Kilodegree Extremely Little Telescope (KELT). Developed by an Ohio State graduate student in 2006, KELT is a small telescope that uses the transit method. KELT’s small size and low sensitivity allows it to look at stars that are 100 to 10,000 times brighter than what larger telescopes can observe, meaning it can discover planetary systems with host stars bright enough to analyze their atmospheric content. Gaudi is the principal investigator of the Wide Field Infrared Survey Telescope’s (WFIRST) microlensing component (see below), which is expected to identify as many as 1,400 new exoplanets.

NASA’s next flagship telescope following the James Webb telescope, the Wide Field Infrared Survey Telescope (WFIRST), will have the same sensitivity as the Hubble Space Telescope and survey 100 times more of the sky. The mission “will give us a complete census of exoplanets in our galaxy with a mass or radius greater than the Earth,” says Gaudi, who is principal investigator of WFIRST’s microlensing component. In addition, the Department of Astronomy’s Chris Hirata and David Weinberg are co-leading WFIRST’s dark energy science team, giving Ohio State a larger footprint in the project than any other institution with the accompanying NASA grants totaling millions. Credit: NASA.

After nine years in deep space collecting data that revealed our night sky to be filled with billions of hidden planets — more planets even than stars — NASA's recently retired Kepler space telescope leaves a legacy of thousands of planet discoveries outside our solar system, many of which could be promising places for life. More information at nasa.gov/kepler
Credit: NASA/Ames Research Center/W. Stenzel/D. Rutter.



An artist's conception of the Habitable Exoplanet Observatory (HabEx) in space. The spacecraft is a large, gold-colored cylinder with a black circular disk (the starshade) attached to its side. It is positioned in the lower right of the frame, pointing towards a bright sun-like star in the upper left. The background is a deep blue and black space filled with numerous stars and a faint blue nebula. The sun-like star has a dark, multi-lobed starshade in front of it. The spacecraft has a complex, multi-faceted structure with various panels and instruments visible.

The Habitable Exoplanet Observatory (HabEx) would employ a flower-shaped device called a “starshade” that would be launched in front of the telescope, allowing it to directly image and assess Earth-like planets around sun-like stars. The mission is one of four final candidates for NASA’s priority mission of the 2030s. Ohio State astronomers are playing key roles in three of these four projects: HabEx (Scott Gaudi), the Large Ultraviolet Optical and Infrared Surveyor (Bradley Peterson) and the Lynx X-ray Observatory (Laura Lopez). *Artist’s conception by Joby Harris, NASA/JPL-Caltech.*

"For WFIRST we are looking at hundreds of millions of stars for about 400 days and expect to find about 50,000 microlensing events," Gaudi said. "By combining this with Kepler, this will give us a complete census of exoplanets in our galaxy with a mass or radius greater than the Earth."

WFIRST will also test new technology, an instrument called a coronagraph, which will enable scientists to directly image nearby Jupiter-sized planets for the first time by blocking the light of a star to look for planets around it.

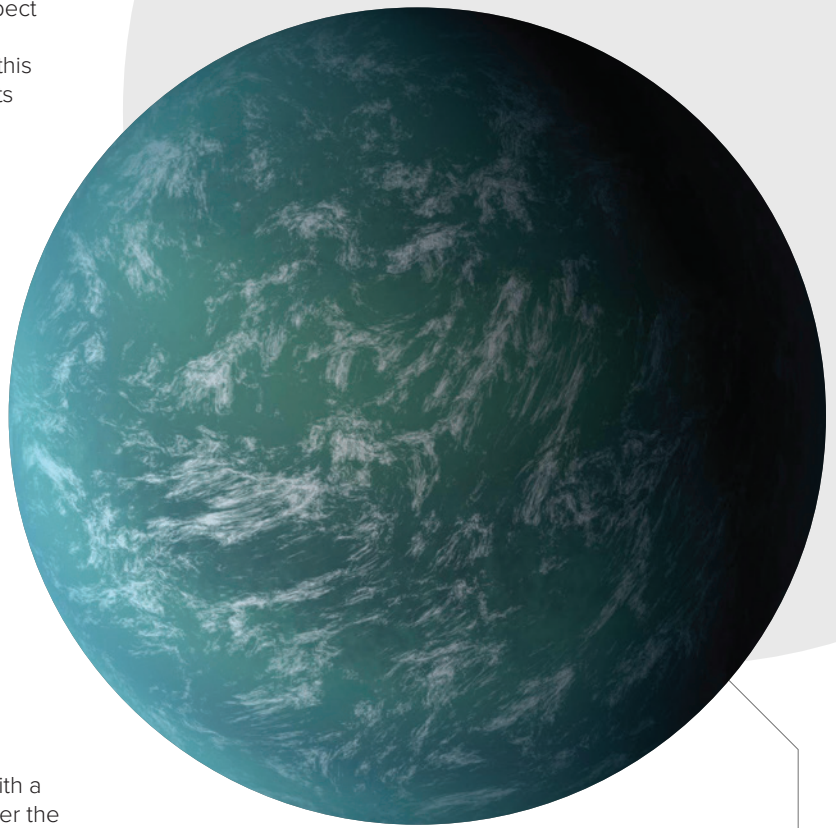
Gaudi is also co-chairing a potential future Habitable Exoplanet Observatory (HabEx), which could become NASA's priority mission of the 2030s. HabEx would utilize even more advanced technology than WFIRST, giving it the ability to directly image and characterize Earth-like planets around sun-like stars, potentially looking for evidence of life.

This would particularly be made possible with a "starshade," a device shaped like a sunflower the size of a baseball diamond, to be launched in front of the telescope to block the light from a star while still allowing light from planets to come through.

"You have to wrap it up, launch it in a rocket and it has to unfurl to the precision of about a millimeter, and it has to be aligned to the telescope to about a meter," explained Gaudi, adding that the starshade is being developed and tested at NASA's Jet Propulsion Laboratory in Pasadena, California. "All of this sounds super hard, and it is, but the amazing thing is that we've been working on this technology for over a decade and we're getting there."

The mission is one of four potential projects being studied by NASA in preparation for the 2020 Astronomy and Astrophysics Decadal Survey, issued by the U.S. National Research Council to determine funding priorities within astronomy and astrophysics. Hubble, James Webb and WFIRST were each initiated through this process, and the results of the 2020 survey are expected to be released in early 2021.

"Now, for the first time, we have the technology and the scientific knowledge to actually go out and try to realize the dream that started when I read that book," Gaudi said. "Something that used to be science fiction and a province of Hollywood or late-night discussions over beer is now a scientific endeavor, and it's great for all of us to be alive during that time."



This artist's conception illustrates Kepler-22b, the first planet that Kepler confirmed to orbit within the habitable zone of a sun-like star — where liquid water, a requirement for life on Earth, could persist. The planet is 2.4 times the size of Earth.

Credit: NASA/Ames/JPL-Caltech

Planets and politics

Gaudi also considers himself an accidental "astropolitician," leading various NASA workgroups and speaking with legislators and policymakers to advocate for the importance of funding space missions and astronomy research.

He recently co-chaired a national committee charged by Congress to define long-term strategies for exoplanet research, and he's made multiple trips to Capitol Hill to speak with legislators about the significance of WFIRST and exoplanets to Ohio State and the world at large.

"It's a hard argument to make, because there are lots of other things we could be funding that are more practical, but I would argue — I'm a little biased, obviously — that astronomy is important for our society," Gaudi said. "It brings us this sense of wonder; this idea that human beings can go and explore the universe." ■

BACK TO BORSCHT

Serving up Russian culinary culture to hungry new fans

BY JULIANA SCHEIDERER

Angela Brintlinger, professor of Slavic and East European languages and cultures, and alumnus **Tom Feerick '10, '16** are bringing a beloved staple of Russian culinary culture to a new audience. The pair recently published the first English translation of the 1987 book *Russian Cuisine in Exile* through Academic Studies Press.

First released as a series of essays by Pyotr Vail and Alexander Genis, the book was written for Soviet émigrés, who found themselves in the U.S. feeling critical of American food and longing for delicacies from back home.

"It's hard as an émigré, especially as a refugee, to criticize the host culture. Yet, the authors recognized the problems with American fast food, for example," Brintlinger explained.

The essays poke fun at American culinary culture while also providing instruction on how to re-create homecooked dishes like borscht, a traditional beet soup, or sharlotka, a sweet pastry filled with fruit or custard.

"There's this wonderful line in the book: 'Divorce is much less frequent in families that eat soup,'" Brintlinger said. "What they're saying is that it takes time and energy to prepare a soup, and then you eat that soup together, as a family. That's the kind of culinary experience that goes beyond nutrition. It's about culture."

Cooking up the project

When a publisher approached Brintlinger to develop the popular cookbook for an English-speaking audience, she knew she wanted to do the project in conjunction with a student.

Brintlinger had taught Feerick's capstone class for the Russian major and recognized his talent for translation immediately. When she reached out to collaborate with him on the project, he was surprised.

"I thought I'd have to beg her to join the project," Feerick recalled. "Her inviting me first showed a surprising level of trust and generosity."

Brintlinger says it's thanks to the department's close-knit environment that such faculty-undergraduate collaborations are possible.

"One of the things I like about our curriculum is that, even though we're such a big university, in the Slavic department we manage to



be what I call 'high touch,'" Brintlinger explained. "We really know our students, and it was clear to me that Tom had a real talent."

A culinary collaboration

The two developed a strong partnership, which, according to Brintlinger, was precisely because of their differing levels of experience with the material and different approaches to humor.

"It's a much stronger book because we were able to work together and push each other and question each other," Brintlinger said. "I've been studying Russian culture for so long, I don't always see the things that are hard for Americans to understand, so it was really helpful to have Tom point out to me some of the things that needed more explanation."

More than just a direct translation, the book was a labor of love for the pair of translators. Feerick and Brintlinger sought to breathe new life into this crucial work of Russian émigré literature and ensure that the book's utility and cultural significance weren't lost along the way.

"We wanted this to be as true as possible to the authors, and also open out their audience," Brintlinger said. "But we still wanted it

An image from the cover of *Russian Cuisine in Exile*. This book has been called a must-read for scholars, students and general readers interested in Russian studies, but also for specialists in émigré literature, mobility studies, popular culture and food studies.

to be something that people can actually bring into their kitchens.”

The team’s biggest challenge was translating the text’s humor for a present-day, English-speaking audience. One way that Brintlinger and Feerick showcased the book’s layers was through the use of humorous footnotes that pepper the book’s pages.

“One of the difficulties about Russian literature is that it is highly intertextual,” Brintlinger explained. “And especially any kind of Soviet-era émigré literature, there’s so much humor and irony built into it. You miss it if you don’t have the background.”

Adds Feerick: “Some of the trickier puns were in the chapter titles, but the challenge was the best part of the process for me. For example, we had to come up with a short English phrase that captures the multiplicity of meanings Vail and Genis managed to pack into a couple of words.”

A new generation of hungry fans

So far, the response to the book has been overwhelmingly positive. One of the book’s original authors, Alexander Genis, is a big fan himself. According to Brintlinger, the author and his friends have been buying up copies of the book to show to their English-speaking neighbors.

Brintlinger also hopes the book helps younger generations feel more connected to their family’s history. “In the department, we see a lot of students who want to have access to that culture that their parents and grandparents know well,” Brintlinger said. “There’s such a large Russian diaspora in the United States, and their children maybe only know a little bit about Russian culture.”

After completing the book, Feerick was able to apply to graduate schools with one publication already under his belt. Not only did this make him a more attractive candidate, it also prepared him for the rigorous work of graduate school.

“Forging such an intimate relationship with a great text really helped me engage with materials on a deeper level,” Feerick explained. “I also owe a lot to our program at Ohio State. The variety of courses in language, linguistics, history, culture and literature afforded me a broad base of knowledge from which I can pursue my more specific goals in graduate school.”

Brintlinger is also grateful for Feerick’s partnership and reiterated that the environment of the Department of Slavic and East European Languages and Cultures is what made it all possible.

“I probably would not have done this work without Tom,” she said. “To have these courses, where we really get to see and know the students and encourage them, that to me is such a win-win.” ●

CHAPTER 1: THE CLAY POT – A REPOSITORY OF TRADITION

If you like to eat, if you feel a natural nostalgia for the culinary relics of the homeland you left behind, if its traditions are dear to you – buy a clay pot. A capacious glazed clay pot with a tightly fitting lid – now that’s a thing worth having! All of Russian cuisine comes out of it, the way that all Russian writers came out from under Gogol’s overcoat.

Technological progress has led to the invention of aluminum pots. But your life will be even better if you acquire this simple object, a gift from your ancient kin, who knew that the thick walls of a clay pot heat up slowly and evenly.

In the clay pot food does not boil, but rather stews. It retains all its vitamins, proteins, or whatever. (A normal person shouldn’t worry about this. One doesn’t thrive on vitamins, but on meat, fish, and vegetables.)

The main thing, of course, is taste. Food prepared in a clay pot acquires that delicacy, that refined quality and nobility of spirit which are characteristic of the highest achievements of ancient Russian cuisine.

Let’s take, for example, a 3-pound piece of beef. We’ll chop 2 large onions very finely and scatter them on the bottom of the pot. Then we lay the meat on top in one large piece, add peppercorns and a bay leaf, and put the pot into the oven on medium. Under no circumstances add water or salt. The pot will do all the work itself, and after 2 ½ - 3 hours you will have a tender meat dish, swimming in a mixture of onion and meat juices. In the meantime you can prepare your sauce.

Fry some flour on a dry frying pan until it begins to smell of nuts (and it will, don’t worry), then add 2 cups of sour cream to the flour. When it comes together, add 3 tablespoons of Dijon (if there isn’t any Russian) mustard. Now you need to season the sauce with ginger and marjoram, add some garlic, and pour the sauce onto the meat. Then lightly season the dish. Another 1/2 hour in a warm oven, and you will have Merchant’s Roast, the pride of the restaurant Slavic Bazaar.

The meat will be so tender, well-spiced, and aromatic that it will simply fall off the bone. Add buckwheat kasha as a side dish, and you can invite your boss to a dinner *à la russe*.

You can prepare chicken or rabbit in the clay pot in the same way. And you can also cook a fish fillet in it; pour over top a mixture of milk and eggs, sprinkle generously with dill (1/2 cup) and in a half an hour serve the fish – tender as a young bride.

Cooking in the clay pot is very simple, because after you add the ingredients you don’t have to do anything else.

The only problem is buying the pot. It’s easiest to find one in stores that stock goods for people from Africa and the Caribbean Islands. In those underdeveloped countries, clay pots are normal and indispensable. One more thing – never put your clay pot on an open flame. It doesn’t like that and will crack.

REALITY CHECK



ACCAD is pushing the limits of virtual reality and how the burgeoning medium enhances learning

BY JOSH FRIESEN

The scene is chaos. You're standing on a subway platform. A bomb has just exploded, the ground is charred, people lie injured in front of you and it's your job to assess the victims.

Except you're not actually standing on a subway platform, a bomb hasn't exploded and everybody around you is fine.

That's the power of virtual reality, a growing technology that has the ability to substitute a user's physical reality with a digital one. Users don a special headset that replaces their field of view with a computer-generated display and allows them to move in a virtual 3D space and observe the world in real time. Depending on the virtual reality application, users can also use handheld controllers to interact with objects and avatars in their virtual environments. From replicating an emergency scenario to train first responders in the aftermath of an explosion to allowing caregivers the opportunity to walk in the shoes of someone suffering from dementia, VR has a seemingly unlimited potential to enrich learning, training, storytelling and entertainment.

At the Advanced Computing Center for the Arts and Design (ACCAD), researchers from a variety of academic backgrounds are helping lead the effort to push this new medium forward in an exciting, dynamic and pedagogically engaging way.

"We want to use this technology as the powerful tool that it is for meaningful human pursuits and the pursuit of knowledge," said **Vita Berezina-Blackburn**, an animation and motion capture specialist at ACCAD. "It is wonderful to have an opportunity to do it in a multidisciplinary setting like ACCAD."

"This is why I want to be at Ohio State and why I want to be at ACCAD," said Professor **Maria Palazzi**, Ohio Eminent Scholar in the Department of Design and former director of ACCAD. "Everything is based on collaboration in the sense that it requires different kinds of disciplinary knowledge."

New ways to train

Two virtual reality projects currently under development at ACCAD — in collaboration with the Ohio State Wexner Medical Center — leverage the technology's ability to train medical personnel and first responders without a fear of real-world consequences.

Alex Oliszewski, right, associate professor of theatre and ACCAD, virtually performs the role of a person caring for someone with dementia. The immersive VR experience helps foster empathy among individuals who work with dementia patients and their caregivers.

The first project, which is funded by the Agency for Healthcare Research and Quality and the National Institutes of Health, is a training simulation that drops emergency response personnel into a scene in which the user is tasked with triaging victims of an explosion.

The user must identify uninjured bystanders and use voice commands to get them away from the blast zone. The user is then able to walk or teleport to each victim and use tools in a virtual triage bag to apply the appropriate lifesaving treatment. Lastly, users identify each victim with a color tag that indicates further treatment needs.

The virtual training program is tailored after real-world disaster preparedness training emergency personnel go through, often including volunteers, emergency vehicles such as ambulances and fire engines, fake injuries and actors to create an immersive training scenario.

Setting up real-world training simulations, however, takes time and resources, and because of the expense and the amount of parties involved, performing live mass-causality incidents regularly is difficult.

"Once a VR scenario is built, it is easy to replicate the experience as well as vary the conditions so that emergency medical personnel can train in it over and over again," Palazzi said.

The second project — which is a collaboration with faculty and staff in the College of Social Work and includes funding from the Ohio Department of Medicaid through the Medicaid Technical Assistance and Policy Program (MEDTAPP) for the statewide Medicaid Equity Simulation Project — provides insight into the struggles of both caregivers and loved ones suffering from dementia.

Dreama Cleaver was an MFA student in design and studying at ACCAD when she had the role-playing idea after experiencing struggles as caregiver for her mother, who had dementia. She was inspired to create this scenario when she felt physicians didn't understand the nuanced dynamics of her and her mother's relationship, and the project is meant to promote empathy and understanding among those who work with people living with dementia and their caregivers.

Cleaver and staff at ACCAD developed an immersive theatrical virtual reality experience in which two people interact in the same digital space. One person is an actor who plays the role of caregiver, while the other is a volunteer whose experiences mimic the experiences of someone with dementia. The experience highlights the effects of short-term memory loss as well as time and place



disorientation, which are common dementia symptoms that are difficult to simulate through other forms of dementia care training.

Though the VR project doesn't necessarily capture what it feels like to have dementia, it presents the user with experiences that may induce confusion, anxiety and reduced concentration — symptoms common in people living with dementia.

"When you progressively experience the lack of control over your environment, you start reacting in a way in which you begin to relate to people living with dementia," Berezina-Blackburn said. "Users in the experience get frustrated or anxious or withdrawn, and it's a completely understandable human reaction. That ability to somewhat demystify that aspect of dementia and make it more understandable and human ... that feels really powerful."

The next generation of VR creators

Every technological breakthrough has humble beginnings, and virtual reality is no different. Two graduate students at ACCAD are at VR's forefront, and their respective projects are laying the foundation for its future.

Tori Campbell is an MFA student in the Department of Design and a graduate research assistant at ACCAD under the supervision of Berezina-Blackburn.

Campbell's project, "Designing for Narrative Performance in Virtual Reality," is a new way to engage participants in historical narratives as a way of building understanding. In this case, Campbell is using a

part of the story of Ruby Bridges, the first African American child to desegregate the all-white William Frantz Elementary School in New Orleans.

On Nov. 14, 1960, Ruby — escorted by her mother and four U.S. marshals — walked to school. On her way, she passed crowds of people yelling slurs at her, throwing things and chanting that they didn't want the school to desegregate.

Campbell's project — which she co-created with design MFA student **Abigail Ayers** — transports users to the civil rights era and leads them down the path Ruby walked. After donning the headset, the wearer finds themselves sitting in a car with Ruby's mother and a pair of federal marshals. The car parks, and the user can see and hear the throngs of protesters outside. On the walk into the school, a voiceover supplied by the real Ruby Bridges recounts her thoughts about that fateful day.

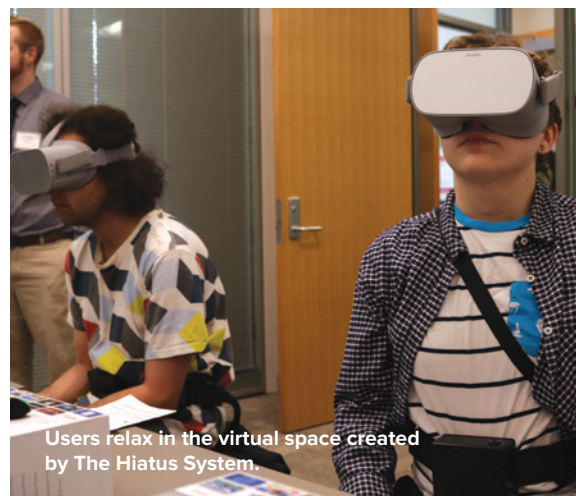
Though it's impossible to convey exactly how Ruby felt during her harrowing journey to school that day, the experience is a way of telling her story from an immersive new perspective.

"You're not going to feel exactly like Ruby Bridges," Campbell said. "But it can enable you to participate in a similar experience and help to induce empathy and perspective taking."

Kevin Bruggeman's approach to virtual reality has less to do with storytelling, but the story behind his inspiration for his project is worth telling.



A screenshot from "Designing for Narrative Performance in Virtual Reality."



Users relax in the virtual space created by The Hiatus System.



Medical students practice tending to virtual victims.

Bruggeman, who is pursuing an MFA in the Department of Design, developed a way to experience mindfulness-based stress reduction (MBSR) in virtual reality after his mother was diagnosed with cancer. He helped her through the ordeal, but there was little he could do to ease the stresses and anxieties that accompanied her chemotherapy. His mom eventually beat cancer, but Bruggeman never shook his desire to help others facing similar anxiety-inducing conditions.

That's when he created The Hiatus System, a virtual reality application designed to promote meditation, mindfulness and relaxation.

After a user puts on a VR headset and loads The Hiatus System, they find themselves in front of a temple designed by Bruggeman, who was influenced heavily by several temples in Kyoto, Japan. Once the user is comfortable with their new virtual environment, they start a guided meditation process based on MBSR. During the guided meditation, the user sees two circles that expand and contract. One is a breathing guide, and the other swells and shrinks in real time to the user's breathing, which is monitored by a belt worn around their stomach. The user is meant to sync the two circles, which promote breath awareness and mindfulness by encouraging controlled, intentional breathing.

"It's all based on noticing your own breath, noticing the thoughts that run through your head," Bruggeman said. "It's about getting you out of that aspect of worrying about past things or future things and just being in the moment of what you're doing."

I'm the cassette player

One of Campbell's favorite films is *Waking Sleeping Beauty*, a documentary about Walt Disney Animation Studios during the 1980s and 1990s.

The documentary focuses on the studio's transition from traditional, two-dimensional animation to blending traditional and computer animation together. Campbell draws parallels between that technological breakthrough in animation and the work she's doing now at ACCAD.

Virtual reality is a relatively new venture — an exciting journey into an unknown technological frontier. Campbell compares the timeline of its progression to how listening to music has evolved over the years.

"It's like how you had a cassette player, then a CD player, and now you have a smartphone or iPod," she said. "They're going to look back, and I'm going to be the cassette player. It's still so fresh."

"It's uncharted waters still," said Kyoung Swearingen, an assistant professor of design. "There are a lot of things that still need to be explored and experimented with." ■

The Medicaid Equity Simulation Project is funded by the Ohio Department of Medicaid and administered by the Ohio Colleges of Medicine Government Resource Center. The views expressed in this publication are solely those of the authors and do not represent the views of the state of Ohio or federal Medicaid programs.



FACULTY

CURRICULUM CROSSROADS

How Arts and Sciences encourages interdisciplinarity

BY JOSH FRIESEN

It's not the College of Arts **or** Sciences; it's the College of Arts **and** Sciences. Interdisciplinarity is built right into the name.

So, it makes sense that Arts and Sciences encourages innovation when it comes to teaching and learning. In 2014, the college started challenging faculty to develop interdisciplinary, team-taught courses. The idea is to take strengths of the college's wide-ranging academics to shed light on subjects from a variety of perspectives. Disciplines ranging from history to biology to political science to geography naturally converge with each other, and the college endeavors to identify and examine those intersections to best equip its students as they enter a diverse and dynamic world.

"I don't think the world comes packaged with disciplinary problems," said professor of philosophy **Justin D'Arms**. "It confronts us with things that require thinking in a bunch of different ways."

"We hope to have students appreciate nuance — that things aren't simple," said **Jesse Kwiek**, associate professor of microbiology. "If you start changing your perspective, you start seeing things differently."

While Arts and Sciences offers a vast range of courses that break down traditional disciplinary barriers, three in particular highlight the breadth and depth of the college's academic offerings:

HIV: From Microbiology to Macrohistory

It's best to view a topic as expansive and nuanced as HIV through multiple lenses. The course, "HIV: From Microbiology to Macrohistory," does just that.

The class is co-taught each spring by Associate Professors Jesse Kwiek of microbiology and **Thomas McDow** of history. The course

follows not just the global and historical expansion of HIV, but also its evolution at the molecular level.

"We thought we could put a really interesting course together using HIV as an organizational framework to think about the intersection of sciences and the humanities," McDow said. "It comes from history, which is my field, and microbiology, which is [Kwiek's] field. But along the way, it also helps us think about ethical issues, public health, power, equality and empathy."

McDow approaches the course from an archival perspective, delving into global historical accounts of the HIV epidemic. By studying the social, economic and political conditions of different regions of the world over the years, students explore how the virus's path has been influenced through time. Kwiek examines the physical progression of HIV and analyzes the trail of its existence and evolution through a microbiological context. How does the HIV microbe cause disease? What is the virus-host interaction? Why isn't there an effective vaccine for the virus? Questions like these are asked and discussed.

McDow and Kwiek combine their two approaches, which interconnect seamlessly over the course of their lectures. Both professors work in tandem to present their material harmoniously.

"We both go to every single class," Kwiek said. "When he's talking about history, I'll chime in about the microbiological side and vice versa. ... Our goal is not to make it half microbiology and half history. It really was to mix them together and use the tools from both disciplines to get a deeper understanding of the epidemic."

The course concludes with students conducting a group presentation at the STEAM Factory, Ohio State's grassroots collaboration facilitator based in Columbus' Franklinton neighborhood. The event attracts representatives from local health organizations such as the Ohio Department of Health, Columbus Public Health and Equitas Health.

"The students have all really bought into the concept," said **Zach Reau '11**, HIV Prevention Program manager at the Ohio Department

of Health. Reau, an alumnus of the sociology department, has spoken to the class its past two iterations. Though he couldn't speak on behalf of the Ohio Department of Health, the course's value and its impacts on students were evident to him. "It gives me hope for the future that we have a bunch more folks going out into the world who are future leaders that really understand in a lot of different nuanced ways how HIV transmission occurs and what those drivers are and how it impacts people's lives."

Race and Medicine

The list of health disparities between black and white America is a troubling one.

On average, white Americans live four years longer than black Americans. Infant mortality rates are twice as high in black babies than in white babies. Black women are three to four times more likely to die from pregnancy-related complications than white women. Black Americans are twice as likely to develop diabetes as their white counterparts.

Racial health disparities have long been an issue for **Dr. Quinn Capers**, a cardiologist at the Wexner Medical Center and associate dean for admissions in the College of Medicine. After watching a black man and a white man receive different treatment for the same ailment when he was a resident trainee at an academic medical center in Atlanta, Capers was fueled with a desire to raise awareness of such inequalities. In fall 2018, he co-taught an undergraduate course around the topic called "Race and Medicine." The class is housed in the Department of African American and African Studies (AAAS) and is co-taught by AAAS postdoc **Eric Herschthal**, a historian and journalist whose areas of expertise include race, slavery and medicine.

"Having Dr. Herschthal involved really allows us to talk about not just contemporary healthcare disparities, which I consider my expertise, but he really allows us to go back and see kind of where this started," Capers said. "I think interdisciplinary education can be really helpful in cementing a concept. We can talk about how the health care system treats [African Americans] today, but we've got this incredible historical component. I think that's an incredible one-two punch."



Students conduct presentations on HIV at the STEAM Factory in downtown Columbus. Credit: Paul Woo, Wandering Woo Photography.

"Race and Medicine" examines the ways in which black and white Americans receive health care differently, explores their historical background and root causes, and discusses potential solutions to these inequities. Students learn about the history of medical mistreatment of black Americans, how implicit bias influences medical treatment of African Americans, the connections between race and genetics and how systemic racism perpetrates racial health disparities.

Capers and Herschthal agree that while the course's subject matter is vital for students entering medical school, it is just as important for students who have career interests ranging from journalism to law to economics.

"We want them to feel comfortable understanding systemic racism and the ways in which it manifests itself," Herschthal said. "In this case, it manifests itself in health care, but racism can manifest itself in all areas of society."

Genes and Society

As the understanding of genetics continues to grow, so too does the list of the field's ethical and legal ramifications.

How do genetics influence human traits such as aggression or altruism, and how does that affect our responsibility for our behavior? How does one's genotype impact gender or sexuality? What are the boundaries of genetic privacy, and how can genetic information be shared?

These kinds of questions will be explored by Professors **Susan Cole** of molecular genetics and Justin D'Arms of philosophy in the new course, "Genes and Society."

"Genetics is a science that has exploded and is continuing to explode in a lot of ways," Cole said. "And ethics is about how to be human. So, I think we're making that connection between the science that we do and questions about how we should treat each other as individuals and within society."

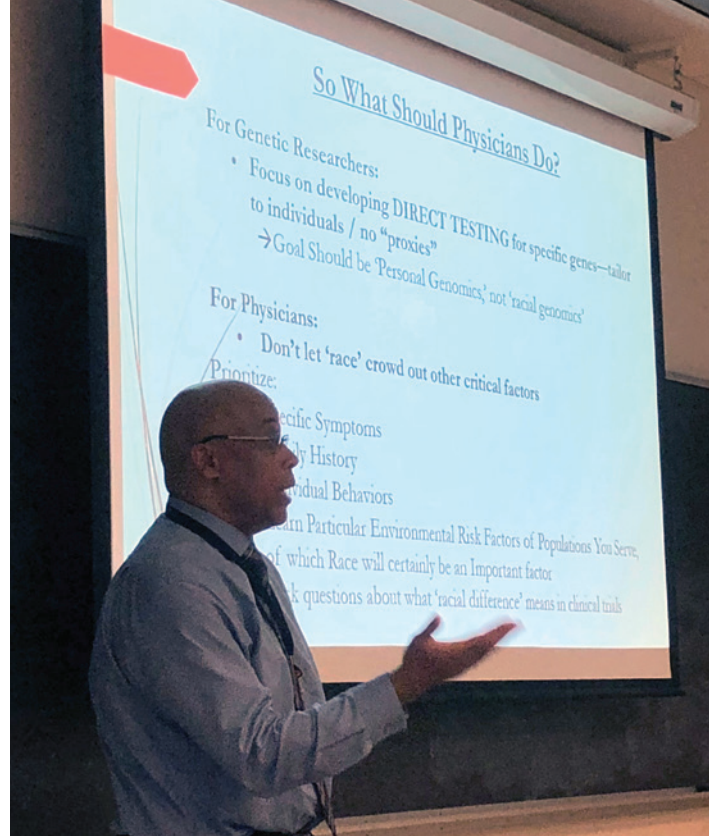
Cole devised the course as a way to confront the growing interest she had in the ethical dilemmas surrounding genetics as she taught

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*I DON'T THINK THE WORLD COMES
PACKAGED WITH DISCIPLINARY
PROBLEMS. IT CONFRONTS US WITH
THINGS THAT REQUIRE THINKING IN A
BUNCH OF DIFFERENT WAYS.*

”

— JUSTIN D'ARMS, PROFESSOR OF PHILOSOPHY



Dr. Quinn Capers presents on racial health disparities for the course he co-taught, "Race and Medicine."

courses on the subject. She began collaborating with D'Arms, who had always been interested in exploring the roles genetics and technology play in behavior and morality.

The two professors connected in spring 2018 and worked on the curriculum and course proposal over the following summer. The class was approved February 2019 and is scheduled to begin spring 2020.

The course will shed light on classical and modern genetics while highlighting the inherent social and ethical issues. Students will start by discussing genetics and how an individual's genome influences their characteristics. Once a general knowledge of genetics is established, the course will pivot to examining the philosophical questions that accompany genetic inheritance.

"We're going to have 'genetics boot camp' and 'ethics boot camp' so all the students have vocabulary in common," Cole said. "Then, I think we hope to run this as a discussion and active-learning based course where Justin and I are both there all the time."

The course will have no prerequisites and is intended to appeal to students with interests in a variety of disciplines, not only philosophy and genetics. Cole and D'Arms hope students who complete the course will understand that science and humanities don't have to be mutually exclusive. Science informs many aspects of society, and ethical thinking must inform the practice and the impact of science.

"I would like our students to emerge from the course with a sense that they have a responsibility to think about these questions," D'Arms said. "And I would like them to feel that they have the facts and the tools to do that thinking productively." ●

WRITTEN IN STONE

M.S. Sofia Chair in Arabic Studies finds clues to unknown Arabic history

BY JOSH FRIESEN

Deep in the black basalt deserts of North Arabia, ancient inscriptions etched in rock and untouched for millennia lie waiting to be found.

And **Ahmad Al-Jallad**, M.S. Sofia Chair in Arabic Studies and associate professor in the Department of Near Eastern Languages and Cultures, is combing the landscape in search of them.

"Ancient Arabia is not in the library," Al-Jallad said. "It's in the field. It's in the deserts, the steppe. These are the places we have to go to study this lost world, and in doing so, we've made tremendous discoveries."

Al-Jallad, who was appointed Sofia Chair in August 2018, is a philologist, epigraphist and language historian who studies Arabic's early, pre-Islamic history — a period shrouded in mystery relative to what is known after Islam's advent in the early seventh century. The region's early history is typically linked to the early history of Islam. But Arabia's pre-Islamic past, Al-Jallad says, is comparatively unknown from an evidence-based perspective.

"I'm interested in studying pre-Islamic Arabia on its own terms using authentic documents, papyri, epigraphy and archaeology to shed light on this forgotten period," he said. "So, we go out into the desert; we do surveys where we look for inscriptions that were carved 2,000 years ago — sometimes nearly 3,000 years ago — which attest the earliest stages of the Arabic language. We are writing the first evidence-based history of Arabic and its speakers before Islam."

Al-Jallad is regarded as one of the world's experts on early Arabic texts. The Safaitic alphabet, an extinct indigenous script of Arabia, is carved on rock faces throughout the Harrah, a desert region stretching from southern Syria through Jordan and into northern Saudi Arabia that has been occupied by ancient nomads for thousands of years. Al-Jallad has led several archaeological expeditions into the Harrah, scouring the dry, rocky landscape for Safaitic engravings he hopes will add clarity and context to the region's past.

Some historical breakthroughs Al-Jallad has uncovered include an ancient Arabian zodiac, the oldest known records of Arabic poetry and new details about pre-Islamic Arabian mythology.



Al-Jallad, pictured in back row, and his students encountered several inscriptions on their expedition through the Harrah, including this carving of a hunter spearing an antelope.

His latest discovery came this past June during a trip with four Ohio State students to the Harrah. The expedition was in collaboration with the Jordanian Department of Antiquities and the Hosn Research Center in Abu Dhabi, United Arab Emirates. As the group hiked across the vast, unexplored territory, it came across a clearing at the top of a mountain. The installation was covered with Safaitic inscriptions memorializing a woman whose name Al-Jallad renders as "Gār."

"Fifty-four individuals came to mourn for her and write inscriptions in her memory," Al-Jallad said. "She was honored, and we don't know why. Maybe she was the daughter of a very important person, maybe she herself was a very important person, but she died, it seems, an untimely death."

Gār, Al-Jallad learned, was placed in a burial pit filled with small stones. The finding provided context to previous thinking that ancient Bedouins didn't bury their dead, shedding new light on how the deceased were actually treated and memorialized. Al-Jallad and his archaeological team fully documented the site, and he said he hopes the research will soon be published.

Al-Jallad was most recently an assistant professor of ancient Arabia and Arabic and Semitic Linguistics at Leiden University's Centre for Linguistics and Institute for Area Studies. He's also held positions at Oxford University, the University of Pisa, Harvard University and Brandeis University. He received his PhD in Near Eastern Languages and Civilizations from Harvard in 2012.

The M.S. Sofia Chair in Arabic Studies was established in 1990 with gifts from Zuheir Sofia. The endowed chair position supports a distinguished scholar who contributes to more understanding of Arabic language, culture and literature.

"It's an exciting opportunity," Al-Jallad said. "Ohio State provides a fertile environment for this path-breaking research, and the Sofia Chair comes with a research fund that helps us make history." ■

STUDENTS

SEE THE WORLD TO KNOW THE WORLD

Globe-trotting geography
PhD student is studying
climate change in
Andean glaciers

BY JOSH FRIESEN





From the jungles of Bolivia and the glaciers of Iceland to the sandy banks of the mighty Mississippi River and the highlands of Scotland, Forrest Schoessow strives to touch as many points of this vast Earth as he can.



Our planet is alive. Earth is a dynamic and interconnected system with a rich and unfathomable history that spans millennia. Its rolling rivers snake through the landscape. Its mighty mountains scrape the skies. Its oceans and lands teem with life that feast on its abundant resources and influence the course of its future.

Forrest Schoessow, a PhD candidate in the Department of Geography, has spent most of his life exploring this world, trekking across its diverse terrains and studying its various workings. He canoed the length of its fourth-longest river, the Mississippi, which winds its way over 2,300 miles from northern Minnesota into the Gulf of Mexico. He once set out to voyage west from South Korea to the United States — a daring adventure that covered over 11,000 miles — without using an airplane. From Bolivia to Jordan, Scotland to Mongolia, Schoessow has left his footprint on the sands, snowdrifts and soils of locales around the Earth.

“I study Earth sciences, the globe, the interconnectedness of nature and humanity,” he said. “How can I study the planet without knowing the planet? How can I study global phenomena and planetary processes without having an appreciation of the scale?”

Specialization is for insects

Schoessow’s fascination with his world was instilled in him at a young age. He grew up in the cornfields of western Ohio, spent the summers of his childhood visiting national parks and dreamt of traveling to the places featured in his collection of National Geographic magazines.

Schoessow earned a BA in history from Ohio State in 2011 before receiving an MS in geography from Utah State University’s College

of Natural Resources in 2017. He then returned to Ohio State and is set to receive his PhD in 2021.

But his education goes far beyond degrees and classrooms.

In the spring and summer of 2012, he served as a member of the Montana Conservation Corps, where he led expeditions through the wilderness of Montana, Idaho and Wyoming. His mountaineering experience includes ascending the 19,973-foot Huayana Potosi in Bolivia, the 13,533-foot Kings Peak in Utah and the 14,422-foot Mount Harvard in Colorado. He’s skilled in GPS techniques, navigation and map reading and has training in avalanche and emergency medical response.

“Robert Heinlein once said, ‘Specialization is for insects,’” Schoessow said. “So I try to diversify my skillset as much as possible.”

Schoessow’s academic and research interests were shaped during his cross-country journey from South Korea to the United States. His trek began in February 2014 after he taught English, math and science in South Korea, and it lasted about seven months. From the Korean Peninsula, he made his way to Vladivostok, Russia, before moving westward through Mongolia and back into Russia, where he stopped at the largest lake in the world, Lake Baikal. He traversed Siberia and crossed the Arctic Circle into the Russian port city of



Murmansk. He then descended south through Finland, Sweden, Norway and Denmark before catching a ship to Iceland.

By then, it was late August. While he was contemplating his next move, Iceland was simultaneously impacted by a hurricane and a volcano. The country was hit by Hurricane Cristobal, a rare north Atlantic cyclone that caused flooding in the capital city, Reykjavík, shuttered the country's shipping lanes to nearby Greenland and destroyed Schoessow's tent and many of his belongings. At the same time, the Bárðarbunga volcano erupted. Though the storm forced Schoessow to abandon his goal of getting back home without flying, his experience in Iceland inspired an interest in natural hazards.

"After those two events, I was like, 'Man, nature is crazy, and this island is crazy, and what is going on here?'" he said.

The frontlines of climate change

High in the tropical Andes of Peru, glaciers gradually carve colossal ravines through the mountains and valleys. The Cordillera Blanca, which stretches 120 miles across Peru's Ancash region, is the largest tropical ice-covered mountain range on Earth. It is home to 71% of the planet's tropical glaciers, which are essential for South Americans who rely on the meltwater for agriculture, hydropower and drinking water.

Over the years, however, climate change has hastened the glaciers' retreat, according to **Lonnie Thompson**, Distinguished University Professor in the School of Earth Sciences.

For over 40 years, Thompson — who is also a senior research scientist at the Byrd Polar and Climate Research Center — and his team of climatologists have studied the glaciers nestled within the Andes, watching the massive ice sheets slowly disintegrate over the decades.

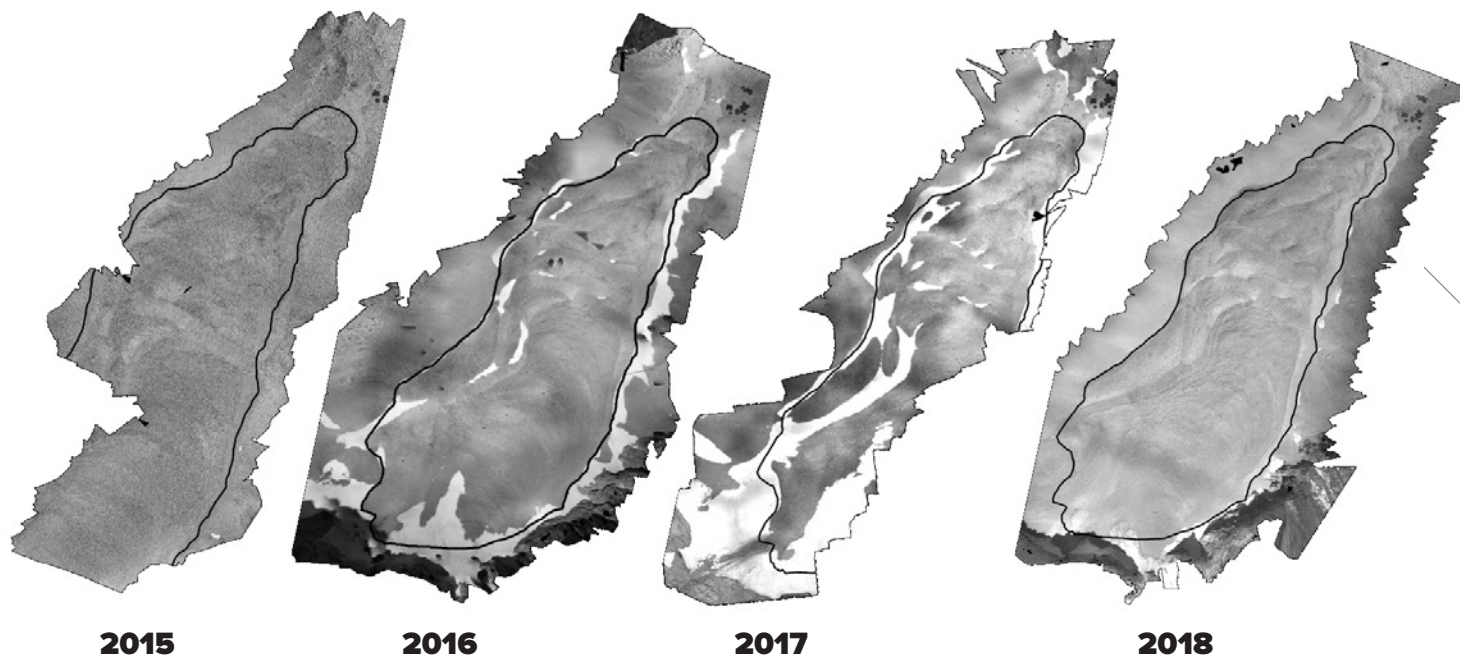
In December 2018, Thompson and other researchers presented on the Andean glaciers at the annual meeting of the American Geophysical Union in Washington, D.C. According to their research, the glaciers are melting at a faster rate than they have at any point in the past 10,000 years.

"Supply is down. But demand is up because of growing populations," Thompson said. "By 2100, the best-case scenario is that half of the ice will disappear. Worst-case scenario: two-thirds of it will. And you've got all those people depending on the glacier for water."

"These people are the canaries in the coal mine," Schoessow said. "They're experiencing it. They're on the frontlines of climate change. They talk about the water crisis in California or in Las Vegas? That pales in comparison to what is going to happen here."

Schoessow's advisor, **Bryan Mark**, professor of geography and the state climatologist of Ohio, has pioneered the way the glaciers in the tropical Andes are studied. In 2008, Mark led the first airborne laser-scanning missions over tropical mountains to measure ice volume changes. His work has furthered scientific understanding of how tropical glacier retreat impacts water quantity, water quality and hazard risk.

To find out more about the ice loss in the tropical Andes, Schoessow formed the Mountain Drone Team. The team is part of the Byrd Polar and Climate Research Center's Glacier Environmental Change Group, which Mark heads. Schoessow recruited undergraduate and graduate students from across Ohio State's campus, borrowing expertise from a diverse array of disciplines.



The Mountain Drone Team created a model of a glacier in Great Basin National Park, mapping rock glacier surface elevation changes over time. See videos and renderings at go.osu.edu/mountain-drone.



In July of 2019, Schoessow and the Mountain Drone Team used the RANGER System, a heavy-lift, high-altitude drone, to map glacial changes in the Andes Mountains. The researchers returned with mountains of data from their aerial observations and geophysics experiments, which were aided by NASA's ICESat-2 satellite.

The results show that the Andean glacial landscape is changing rapidly. Seasonal shifts in ice volume will negatively impact water resources, the ecotourism industry and agriculture and could lead to an increase of hazardous events such as ice avalanches, landslides and flooding. Schoessow plans on using the Ohio Supercomputer Center later this fall to parse through the data in more detail, which will allow him to paint a better picture of what the past, present and future of the region looks like.





INSIDE THE SHARPE INNOVATION COMMONS

Where does innovation occur?

Gary Sharpe '70 will tell you just about anywhere. After all, his multimillion-dollar enterprise Health Care Logistics got its start in a spare bedroom in 1978.

But Gary and his wife, **Connie Sharpe '69**, wanted to foster a space at Ohio State where new ideas could not only blossom, but thrive — where students could engage with new technology and cross-disciplinary partnerships could form.

So in 2016, the Sharpes made a generous gift to the Department of Geography, marking the beginning of the department's journey to bring hands-on learning and critical thinking to students through the Gary and Connie Sharpe Geography Innovation Commons, which opened last fall in Derby Hall.

The multipurpose room includes state-of-the-art technology for broadcast recording, two 3D printers, breakout space for collaboration and integrated equipment to engage with colleagues across universities. A quote from Gary hangs in big, bold letters on one wall: "Every day, do something to make the world a better place."

When asked what long-term impacts he'd like the new Innovation Commons to have, Gary said: "Progress. Collaboration. It's never an inventor or a scholar sitting on a mountaintop coming up with an idea. When you bring in various people with various skills — that's when exciting things happen. Forget about the box. Get out of the box. Smash it. Think different. Keep going."

In 2010, the Gary L. Sharpe Scholarship for Outstanding Undergraduates was established with funds from the Gary L. Sharpe Scholarship Fund in Geography. The scholarship program provides support to undergraduate geography students who excel academically and/or professionally, with preference given to students from Ohio who demonstrate financial need.

Learn more online at geography.osu.edu/SIC.

The team developed the RANGER System, a heavy-lift, high-altitude drone capable of comprehensive 3D laser mapping of mountain environments. Outfitted with sensors that can read the Andean glaciers in stunning detail, the drone observes glacial ice volume, changes in volume over time and the ice's surface energy budget. It also allows for new, 3D models that can be used to create hazard simulations.

The team tested the drone's capabilities in August 2018 and successfully created a 3D map of a glacier in Nevada's Great Basin National Park. In summer 2019, the team traveled to Peru, where the RANGER System collected data from the Andean glaciers.

"We're witnessing the destabilization of the tropical cryosphere, and what that's going to look like is completely up to us right now," Schoessow said. "It's imperative that we understand what's happening, observe the rate of change and figure out what we can do to get that information to local decision makers and come up with a better plan moving forward."

Ohio State is where things happen

The Mountain Drone Team started as an idea, an abstract formulation Schoessow was determined to see come to fruition.

The collaborative nature and scientifically tenacious and bold attitude at Ohio State, he says, was critical in getting the project off the ground and turning it into an opportunity for climate researchers to peer into Earth's future with more clarity than ever before.

The project is in partnership with the Byrd Polar Climate and Research Center, the Ohio Supercomputer Center, the School of Earth Sciences, the Department of Geography, the Gary and Connie Sharpe Innovation Commons and the College of Nursing's Innovation Studio.

"You've got a team of students that all were united by a flier I put up on campus saying, 'Hey, we're trying to do this crazy thing that's never been done before,'" Schoessow said. "So many people contacted me to say, 'Let's go for it.' A year ago, this was a pipe dream, but thanks to Ohio State's support, we're doing it. ... I can't imagine a place with more resources, and I'm super proud to be here at Ohio State. There's no place I'd rather be."

Schoessow isn't quite sure where he'll land after his PhD. He wants to continue research. He sees himself as a postdoc. Or maybe as a professor. Or maybe somewhere in the mountains. His options are as endless and vast as the planet he studies.

Whatever Schoessow does next, he's confident his time at Ohio State — as an explorer, scientist and student — will be a key step in an ever-evolving and exciting journey.

"I know that Ohio State and the Byrd Polar and Climate Research Center are uniquely preparing me to be an extremely competitive candidate for any job market," he said. "I'm excited to see what the future holds." ●



STUDENTS

JOURNEYING TO THE PAST

Shedding light on slavery's history and its modern manifestations

BY JOSH FRIESEN

It's hard for Associate Professor **Hasan Jeffries** to label his field school to northern Virginia as merely a trip. For him and his students, it was more than that. It was an experience.

"Going in, I was like, 'Yeah, this is a good idea,'" said Jeffries, who teaches in the Department of History. "But I didn't realize how impactful and powerful it actually was until I was there."

In October 2018, Jeffries guided 10 undergraduate students through a field school titled "Defining the Color Line: Race, Democracy and the Enslaved Community at James Madison's Montpelier." The group spent four days at James Madison's Montpelier, the restored former home and plantation of the United States' fourth president, who was essential in drafting of the U.S. Constitution and the Bill of Rights. The estate now serves as a permanent exhibition that highlights the history of American slavery through

the lives of the enslaved community that lived on the estate's property.

Students explored the estate and learned about the life of one of the nation's most important founders. Because Madison enslaved over 100 people, the field school was an opportunity for students to study how blackness was defined and how slavery served as a basis on which the United States was built.

"The work that the Montpelier team is doing there really gives people the ability to separate the foundations of this country and the notions of freedom and democracy from the enslavement of an entire race of people," said **Anna Glavaš**, a political science and international studies student who participated in the field school.

Students explored archeological sites of the grounds where the enslaved lived, hiked through

Associate Professor Hasan Jeffries and his students stand outside James Madison's Montpelier. The estate now serves as a permanent exhibition that highlights the history of American slavery through the lives of the enslaved community that lived on the estate's property.

JOURNEYING TO THE PAST

continued from previous page

the surrounding woods where trails carved by the enslaved remain and partook in tours led by various archeologists and historians. The experience culminated in nearby Charlottesville, Virginia, the site of the August 2017 white supremacist rally that resulted in the murder of counterprotester Heather Heyer. There, they were guided by a community member who organized counterprotests and who was assaulted at the rally.

Jeffries knew beforehand that the field school would be a chance for students to move outside the classroom, use all their senses to learn about history and draw parallels between racism in the late 1700s and racism now. But he admits he didn't consider how profound of an impression the experience would leave on him and his students.

"That's the power of the immersive space and taking people to places where history happened," Jeffries said. "It's James Madison's plantation and Charlottesville — in order to understand each of them, you have to understand both of them and see what those connections are."

"Walking around the site at Montpelier, we chronologically dove through the history, the archeology, the power of place," added neuroscience student Kyle Huffman. "Driving down that winding road to Charlottesville, that was a portal hundreds of years into the future where you can see that direct connection from Montpelier to Charlottesville and the manifestations of that today."

One impactful moment Jeffries singled out was when he and his students were shown one of the bricks that form Montpelier's foundation. When examined closely, they were able to see children's fingerprints on it; the bricks were made by the plantation's enslaved children.

"So, the library where Madison writes the Bill of Rights rests on the foundation of bricks made by enslaved children — children that he claimed ownership over," Jeffries said. "To be able to put your hand on that fingerprint [reminds you] that this stuff isn't just abstract. This is real, and what does that mean for everything I've ever learned about American history?"

The field school was a pilot project for the Global Arts and Humanities Discovery Theme, and Jeffries will bring another group of students to James Madison's Montpelier and Charlottesville in October 2019.

"I had absolutely no idea what to expect," said Josie Cruea, a history and English student. "I really didn't think it was going to be this life-changing experience that it was." ●

STUDENTS

TEACHING HUMANITY ABOUT HUMANITY

Anthropology Public Outreach Program promotes human diversity in community

BY JOSH FRIESEN

It's called APOP, and it's gaining support not just at Ohio State, but also in the greater Columbus community.

APOP stands for the Anthropology Public Outreach Program. Created in November 2016, APOP began rolling out projects in January 2018 with the objective of increasing understanding of humanity, promoting cultural awareness and exploring what makes humans, well, human.

"The goal is to make sure we are allowing people to make their conclusions by building perspective," said APOP program director **Mark Hubbe**, an associate professor of anthropology. "So every single activity we do — it doesn't matter what the topic is about — you have an enlarged perspective of what humanity is."

In 2016, several white nationalist, anti-diversity propaganda flyers were posted around the Ohio State campus. This caught the attention of a number of faculty, graduate students and undergraduates in the Department of Anthropology.

"You still have people with very extreme ideas," Hubbe said. "So we had a meeting organized by the graduate students to see what we could do as a department, to do our part, to change the situation. There was a lack of information, a lack of education, about human diversity and about social inequality."

Thus, APOP was born. But it would take some time before the program really got off the ground.

"That's when we started inviting the undergrads to help us," said **Emma Lagan**, a PhD student in anthropology. "We really wanted to give them some experience in designing and writing. Each one of them wrote a proposal saying, 'This is what the point of it's going to be, this is how we're going to teach, this is how it's going to be interactive.'"

So the APOP team spent the year deciding what kind of projects they wanted to pursue, how best to create a sustainable program and designed three pilot programs to kick things off.



The first project consisted of a resource database aimed at helping K-12 teachers integrate anthropology into their classrooms. The second was geared toward Ohio State undergraduates, who participated in small workshops that use football fandom to illustrate points about diversity and human behavior. The third project introduced interactive carts at COSI, the hands-on science center in Columbus. The mini-exhibits run by anthropology students included two archaeology carts, three physical anthropology carts and one biocultural cart.

"It's nice to feel like you're actually familiar with the material because you can teach it back," said **Kimberly Whitman**, who graduated with her bachelor's degree in anthropology in 2018. "Half of all learning is being able to tell other people about what you've been learning."

APOP's popularity spawned more projects and collaborations during the 2018-2019 year. The program participated in COSI's Columbus Science Festival in May, implemented an outreach program that introduced human evolution classes to Columbus middle schoolers and introduced a lecture series at local libraries in which faculty presented on their research. APOP also began curating a "Fossil of the Month" display in Smith Laboratory that showcases fossils related to human evolution and runs the *A Story of Us* podcast, which wrapped its third season

and reached 100,000 listens in May 2019. The group also began crowdfunding efforts to support an exhibit at COSI designed to explore human evolution in a way that is understandable for visitors of all ages and backgrounds.

While APOP has engaged many in the community over a short period of time, the impact of the program is also felt within the department.

"It's really helped people collaborate a lot more and know each other," said graduate student **Leigh Oldershaw**. "Before APOP started, there really wasn't that much opportunity to really get to know faculty members you didn't work really closely with or undergrads you hadn't had in your class."

APOP is always looking for more volunteers, and the program is a great way for students, faculty and staff to get plugged into the world they're a part of — to make a difference.

"It's been a learning and rewarding experience for every one of us involved," Hubbe said. "APOP and its different activities are helping change our view of the world." ◆

To keep tabs on APOP's events or to donate, visit u.osu.edu/apop.

One of APOP's outreach projects included students hosting interactive carts at COSI, where APOP members engaged with children and their parents and led them through mini-exhibits about physical anthropology, bioculturalism and archaeology.

MAJOR NEWS

Six new majors pave way for students to be competitive in their careers and pursuit of advanced study



INTEGRATED MAJOR IN MATH AND ENGLISH (BS)

The Integrated Major in Math and English (IMME) is a unique and innovative program that combines the knowledge, precision and analytical skills acquired through the Department of Mathematics with the reading, writing, composition methods and information-processing taught in the Department of English.

The major offers four math-focused concentrations: actuarial/finance, applied mathematics, math education and theoretical mathematics.

Students who graduate from the IMME program will be equipped to pursue graduate studies in areas such as law, medicine, business and education, as well as careers in banking, insurance, marketing, nonprofit management and other fields that require both mathematical awareness and strong communication skills.

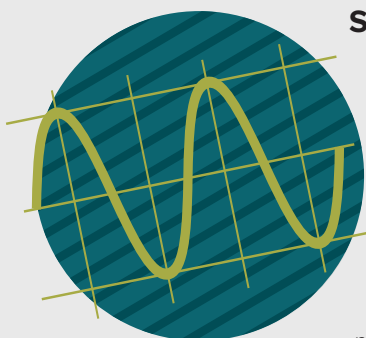
imme.osu.edu

PHILOSOPHY, POLITICS AND ECONOMICS (BA)

The Departments of Philosophy, Political Science and Economics have teamed up, along with the Center for Ethics and Human Values and Institute for Democratic Engagement and Accountability, to offer a degree in Philosophy, Politics and Economics (PPE), which will train students to think across traditional boundaries. The PPE major includes training in all three core disciplines, enabling students to study the forces and institutions that shape the modern world from more than one perspective.

Students also pursue one of four concentrations within the major (choice and behavior; global cooperation and conflict; justice and moral reasoning; or law, policy and governance). This integrative, yet focused approach will prepare students for careers in law, public policy, public service, business, education and journalism, just to name a few.

ppe.osu.edu



STATISTICS (BS)

Previously only available as a minor, the new statistics major encompasses coursework in the Department of Statistics and Department of Mathematics, preparing students to understand the design, collection, assessment and curation of data and how to apply these concepts to formal statistical models. Statistics is one of the fastest growing professions in the nation, and students in Ohio State's program will develop computational and numerical skills that are applicable in fields such as business, agriculture, education, science and engineering, finance, medicine and the social sciences.

stat.osu.edu



MEDICAL ANTHROPOLOGY (BA, BS)

Students can earn either a bachelor of arts or bachelor of science through the new Medical Anthropology major, offered by the Department of Anthropology. The program draws upon biological and sociocultural anthropology to understand human health and well-being, taking into consideration human evolutionary history as well as the cultural, economic and political contexts of individual and societal health.

Students pursuing this major will develop the skills to tackle some of the most pressing national and global health challenges and go on to pursue graduate education and/or careers in medicine, nursing, social work, public health, health policy and other social sciences with a health focus.

anthropology.osu.edu



ITALIAN STUDIES (BA)

While the Italian Studies major requires nine hours of courses taught in Italian, the program is not necessarily for students who are interested in advanced language proficiency. Instead it provides comprehensive understanding of Italian literature, history, society and culture to enhance students' understanding of global diversity. Housed in the Department of French and Italian, it offers a selection of courses from classics, English, history, history of art, medieval and renaissance studies, and music, as well as the Knowlton School of Architecture. The overlap of course requirements with classics, English, history and history of art facilitates double majoring.

frit.osu.edu

SOCIOLOGY (BS)

Joining an elite group of only four other Big Ten universities offering a Bachelor of Science in sociology, this new course of study positions Ohio State as a leader in this rigorous, research-focused major. While a BA in sociology is already offered, the BS option is more intensive and rigorous in its methodological training, as well as more research-focused. Tapping into the deep well of faculty expertise and robust resources at Ohio State and in the College of Arts and Sciences, the degree will allow students to become well-versed in both the substantive and methodological foundations necessary to leverage data, research and curiosity to investigate the world.

sociology.osu.edu



These majors are an essential part of the college's mission to equip our students to follow any path and to be adaptable and ready for the always-changing global landscape. Interdisciplinary, innovative and incorporating emerging trends and areas of study, these majors ensure our students will be engaged thinkers and doers, ready for the next steps of their academic, professional and personal journeys.

To view more about these new programs as well as the college's other 80+ majors and 100+ minors, visit asc.osu.edu/academics/programs.

COMMUNITY & CONNECTIONS

Career Success connects alumni and current students for guidance, wisdom and mentorship

In the classroom, in the field and on the career path, the Center for Career and Professional Success is a nexus of opportunity, with a focus on building community and industry connections among students and alumni. Whether through its signature programs, networking events or ongoing conversations, Career Success is committed to bringing past and present Buckeyes together to enable Arts and Sciences students to seek opportunity.

Here a few students and alumni share the impact of two such signature programs — Match 100 and Career Trek — in their own words.

“THE CHICAGO TRIP WITH CAREER SUCCESS CONFIRMED TO ME THAT I WANT TO WORK IN TECH. OUR VISITS TO THE OFFICES OF GOOGLE AND BELVEDERE TRADING — TWO COMPANIES WHO EXUDE THE TECH MINDSET — HELPED ME ARRIVE AT THIS CONCLUSION. OF COURSE THEY TREAT THEIR EMPLOYEES WONDERFULLY, BUT WHAT WAS EQUALLY EXCITING WERE THE SORTS OF QUESTIONS THEY LOOK TO THEIR DATA SCIENTISTS TO ANSWER.”

— ROSS GUTHERY, ECONOMICS AND FRENCH MAJOR



CAREER TREK: CHICAGO

For their 2019 spring break, Arts and Sciences students packed up and headed to Chicago to connect and converse with alumni, including stops at Ernst and Young, the Big Ten Network and Google: go.osu.edu/career-trek.



“THE TREK TO CHICAGO WAS ONE OF THE MOST MEANINGFUL SPRING BREAKS FOR ME. I HAVE ALSO SUCCESSFULLY BUILT CONNECTIONS WITH SEVERAL RECRUITERS AND ASSOCIATES THAT HELPED ME A LOT IN THE FOLLOWING RECRUITING PROCESS. ASIDE FROM THAT, I HAVE BEEN THINKING ABOUT MOVING TO BIGGER CITIES FOR MY FUTURE CAREER AND I REALLY LIKE CHICAGO, SO IT WAS ALSO FUN TO EXPLORE FOOD AND FUN PLACES WITH OTHER TREKKERS.”

— SUNIA CAI,
FINANCIAL MATHEMATICS MAJOR

MATCH 100 MENTOR PROGRAM

Started in fall 2018, the Match 100 Mentor Program is a college-wide initiative matching 100 Arts and Sciences alumni, one-to-one, with current Arts and Sciences students.

“ IN MY POSITION, I WASN'T SURE WHAT I COULD GIVE BACK BUT I KNEW I WANTED TO GIVE BACK ... YOU CAN GIVE BACK AND YOU CAN IMPACT SOMEBODY'S LIFE FOR THE BETTER, FOR THEIR CAREER, HELP THEM WITH CLASSES OR FIGURING OUT THEIR CAREER PATH. ”

– JEFFREY JESSBERGER '17,
PUBLIC INFORMATION SPECIALIST, OHIO DEPARTMENT OF HEALTH
AND EVAN RYMER'S ALUMNI MENTOR

“ I WAS EXPECTING NOT ONLY TO GAIN A MENTOR BUT ALSO A FRIEND. SOMEONE I COULD COME TO NOT JUST FOR PROFESSIONAL ADVICE, BUT FOR PERSONAL THINGS, BECAUSE LIFE IS A LOT MORE THAN JUST THE BUSINESS SIDE. ”

– KIANA RATTLIFF,
PSYCHOLOGY MAJOR

“ I'VE NEVER BEEN A MENTOR FOR A COLLEGE STUDENT. I WAS NERVOUS ABOUT IT, BUT, AS KIANA SAID, IT'S ALL ABOUT RELATIONSHIPS AND THINGS THAT YOU HAVE IN COMMON AND WHAT YOU CAN DO TO DEVELOP A LIFELONG RELATIONSHIP. ”

– STEVE CHAPPELEAR '74, JD '77,
ATTORNEY AT FROST BROWN TODD
AND KIANA RATTLIFF'S ALUMNI MENTOR

“ I WAS JUST HOPING TO CONNECT WITH LIKE-MINDED INDIVIDUALS AND BE ABLE TO HOPEFULLY PROGRESS MY CAREER AND PROFESSIONAL LIFE. THEY [MY MENTORS] REALLY HELPED ME FIGURE OUT WHAT I WANTED TO DO WITH MY LIFE. ”

– EVAN RYMER,
COMMUNICATION MAJOR

MENTORSHIP AND INSPIRATION CAN START WITH YOU.

Share your knowledge, experience and expertise with these future leaders. Alumni interested in getting involved with Career Success can head to asc.osu.edu/career-success or email asccareer@osu.edu to find out how to lend their support in championing next generation leaders.



ALUMNI

Art alumna Jennifer Reeder's new film, *Knives and Skin*, is remarkably haunting, whimsically offbeat and curiously charming.

The feminist teen drama “flirts with the horror and thriller genres without fully committing to either,” a dynamic especially seen in the performances of characters, from left, Charlotte (Ireon Roach), Joanna (Grace Smith) and Laurel (Kayla Carter).

KNIVES AND SKIN

Art alumna's feminist take on the teen horror film makes international splash

BY DENISE BLOUGH

On the surface, *Knives and Skin* is a bold, dark and unexpected teen drama packed with curious characters and unique artistic details. Bubbling below the film's dreamlike demeanor — shaped by subtle magenta lighting and a haunting synth soundtrack — are piercing portrayals of grief, teenage girlhood, consent and the coming-of-age process.

Knives and Skin, written and directed by Department of Art alumna **Jennifer Reeder '94**, premiered at the Berlin International Film Festival in early 2019 and made its first



appearance in North America in late April at the Tribeca Film Festival alongside works by Jared Leto and Christoph Waltz, and was recently picked up by IFC Midnight for distribution later this winter.

The movie offers a stark and eccentric look into a small Midwestern town following the disappearance of a high school girl, Carolyn Harper (Raven Whitley). The plot focuses on Carolyn's mother, three of Carolyn's classmates and their families.

"I wanted to take a feminist approach on the dead teen girl because that's a trope of so many horror films," said Reeder, whose award-winning short films include *Blood Below the Skin* and *A Million Miles Away*, which screened at the 2015 Sundance Film Festival.

Although Carolyn is presumed dead at the beginning of the movie — after her sports-star boyfriend leaves her injured at a remote lake in the dark without her glasses — her character remains a central figure of the film.

"[The film] gives this idea that Carolyn's body is moving from one place to another — it's like she's a zombie and a ghost at the same

“
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MUCH MY EXPERIENCE AS A TEENAGER
— YOU ARE JUST TRYING TO SURVIVE
YOUR LIFE EVERY DAY.

time. And then there are objects, like her glasses, that still carry her spirit," Reeder explained. "She refuses to disappear, and her spirit is continually willing itself back into the lives of the living people."

Amid suggestions of supernatural, Reeder delves into the intimate world of grief without hesitation through the character of Lisa Harper (Marika Engelhardt), Carolyn's mom and the high school choir teacher. From chilling trances to psychotic breakdowns to whimsical moments of relief, Lisa's grief for the loss of her daughter permeates *Knives and Skin* in its entirety.

"We live in a culture that expects people to grieve in a very specific way, but I truly believe that grief is extremely personal and very idiosyncratic, and I wanted to portray a grieving mother in a way that is perhaps really unexpected," Reeder said.

With substance abuse, deception and infidelity, other adults in the town also appear more chaotic than Carolyn's classmates, who must battle both the loss of their friend as well as the circumstances brought on by the unhinged adults around them.

Whether it's discovering a sexual identity, speaking out against a shady teacher or just saying yes to an unforeseen prom date, Carolyn's peers have multiple "coming-of-age" moments that build upon the themes of feminism and consent woven throughout the film.

"A lot of mainstream media, perhaps even experimental media, don't always portray the experiences of women and girls very authentically," Reeder said. "I really wanted to suggest that, for teenage girls in particular — and this was very much my experience as a teenager — you are just trying to survive your life every day."

She also made a point to feature a diverse cast — something she mentioned is noticeably lacking in most small-town horrors or thrillers.

KNIVES AND SKIN

continued from previous page

“There are people of color, and Muslim people and Latinx people — I could go on and on — in small towns all over the country. I wanted to portray what I feel like is an actual authentic small town,” Reeder said.

Her strong hold in the art world — she has an MFA from the School of the Art Institute of Chicago and is currently an associate professor of moving image at the University of Illinois at Chicago — comes through in the set and costume design of *Knives and Skin*.

“Reeder’s film is overflowing with detail. The bedrooms where these teenage girls live and dream are festooned with fairy lights and glittering fabrics, their memories and hopes pinned to their walls,” wrote film reviewer Jamie Dunn.

Reeder said she enjoys portraying the world of the teenager — and often does in her shorts — because it lets her flex her “art-direction muscle” and experiment with characters, makeup and clothing.

She said the title *Knives and Skin* reflects objects that can be dangerous or threatening, but also practical — echoing the film’s message that real horror is often experienced in everyday events.

As far as setting goes, “I always write stories thinking about Ohio,” Reeder said. “When I drive between [Chicago] and Columbus, the landscape of the Midwest — the sort of remarkable/unremarkableness of it — is not lost on me. I’m just totally obsessed.”

Reeder is thankful for the mentorship she received in the Department of Art at Ohio State, specifically from art professor Carmel Buckley.

“The department was small enough in terms of faculty-to-student ratio that I really felt I had mentors, which to me is deeply important for undergrad students,” she said, adding that this dynamic plus a student-employment gig at the Wexner Center for the Arts gave her a real understanding of what it meant to be a professional filmmaker.

“They weren’t just telling me, ‘You should study film,’ ... they were saying, ‘You can stay on this path and make a living and have a fulfilling, creative life.’”

The Wexner Center for the Arts has continued to support Reeder through several Artist Residency Awards, including one that assisted in the creation of *Knives and Skin*, which screens at the Wexner Center for the Arts this fall. ●

Reeder is currently working on a second feature-length movie (which she described as a “future, dystopian Hansel and Gretel with two Gretels”), partially funded by a \$25,000 grant from the San Francisco Film Society.



Photo by Maddie McGarvey

MAKING MUSIC, MAKING HISTORY

ALUMNI

Three-time Ohio State grad, musician and composer Mark Lomax II debuts epic new album cycle

BY ERIK PEPPL



With 2019 being the 400th anniversary of the start of the Transatlantic slave trade, composer, musician and activist **Mark Lomax '07, MM '10, DMA '10** knew he had to do something that would tell this story. That impulse became *400: An Afrikan Epic*, an ambitious 12-album cycle.

"I found that no one I knew was thinking about ways to tell this important story, so I decided to compose, record and release 12 albums that give artistic snapshots of the past, present and future of Africa and the diaspora with respect to accept and heal from the impact of slavery and colonization," Lomax said.

The cycle, which was completed with assistance from a Wexner Center for the Arts Artist Residency Award, was released to great acclaim (*All About Jazz* called it "essential") and to a sold-out world premiere in Columbus' legendary Lincoln Theatre.

And that was just the start.

The three-time Ohio State graduate — he received his bachelor's, master's and doctoral degrees from the School of Music — was also recognized by Columbus City Council for his work, received a Congressional Recognition from Rep. Joyce Beatty (OH-03) and was honored with an Individual Artist Award at the Ohio Governor's Awards for the Arts, an honor given to an "Ohio artist whose work has made a significant impact on his or her discipline locally, statewide, regionally, or nationally." He also returned to the School of Music to teach a course on African American musical traditions.

For the lifelong musician, it was a year of receiving due recognition as a major artist, pushing boundaries and creating ambitious and powerful work.

Lomax shared his thoughts on a life-changing Ohio State experience, his course on African American Musical Traditions, receiving the Wexner Center residency award and *400: An Afrikan Epic*.

Was there a particular class at Ohio State that really impacted you?

A class with Linda James Myers (professor, Department of African American and African Studies) changed my life! Her book, *Understanding an Afrocentric Worldview: An Introduction to Optimal Psychology*, gave me the framework and language that undergirds my work to this day.

What did it mean to you to receive a Wexner Center residency award?

As a student, I found refuge and inspiration at the Wex. Academically, school was easy, but it was much more difficult socially. The Wex offered a space where I could reflect on contemporary masterpieces, center myself and envision myself among the great artists of the world. The inspiration drawn from my experiences with the art at the Wex helped me find the strength to push through and finish each degree, so being recognized as a resident artist is extremely special. The support the Wex gave allowed me to experiment and theorize.

Can you tell us about your class on African American Musical Traditions?

It's an overview of the history of music in America.

For example, you take a song like "Say it Loud — I'm Black and I'm Proud" and you tell the story of how it brought communities together. It gives the piece more meaning. Anybody can hear the drums and may not be able to describe it technically, but we can ask why is the drummer doing that? Or why is the vocalist doing that? Anybody from Sam Cooke to Whitney to Marvin to Aretha to Louis to Coltrane, you ask why did they play the way they play and give it more context.

I'm asking students to do active listening: What do you hear? What do you think? Why are you listening? Actively engaging with art, regardless of its form, is a skill that is being lost because of ease of use and access.

What are the origins of *400: An Afrikan Epic*? What is the story you want to tell?

2019 marks the 400th commemoration of the Ma'afa (great tragedy), which is a Kiswahili word used to represent the trans-Atlantic slave trade and the arrival of the first enslaved Africans in North America.

The institution of slavery negatively impacted all who participated directly and indirectly. Descendants of enslaved peoples continue to suffer from epigenetic changes as a result of ongoing trauma. Those who descend from people who financed, captured, owned, oversaw,

From thousands of years of history on the African continent to the trans-Atlantic slave trade to a journey into the optimistic future of the African diaspora, Lomax's 12-album cycle is a deep and wide-ranging epic.

Here's a look at each album in the cycle (from marklomaxii.com — where you can also listen to samples of the work and learn more about the project).

Alkebulan: The Beginning of Us

1. *The First Ankhcestor*: a celebration of the drum's importance to Afrika
2. *Song of the Dogon*: a portrait of a mystical ethnic group in West Afrika
3. *Dance of the Orishas*: music inspired by the Yoruban spiritual tradition
4. *The Coming*: musical depiction of crossing the Atlantic

Ma'afa: Great Tragedy

5. *Ma'afa*: remembering to forget and forgetting to remember
6. *Up South*: a portrait of racism in America
7. *Four Women*: a tribute to important Black women
8. *Blues In August*: a tribute to Black men

Afro-Futurism: The Return to Uhuru

9. *Tales of the Black Experience*: the Sankofan view of Afrikan history
10. *Ankh & The Tree of Life*: culturally relevant spiritual belief systems
11. *Spirits of the Egungun*: a spiritual, cultural, political return to Self
12. *Afrika United*: becoming... again



lynched, raped, beat and otherwise oppressed and benefited from profits gained from 246 years of forced labor and an additional hundred years of the Jim Crow-style American culture, have also been negatively impacted, though in ways that aren't always obvious.

400: An Afrikan Epic seeks to celebrate the beauty, strength and resilience of a people who, against all odds, continue to create culture where there is none and thrive in parts of the country and world where others couldn't survive. The work also seeks to establish productive dialogue between those who have lived with the trauma of slavery and colonization and those who have been socialized to believe in, and benefit from the institutions and systems built to perpetuate the inhumane values that birthed the practices.

400 is also a product of collaboration — can you tell me a bit about the collaborative process for you?

I'll be working with seven ensembles across the 12 recordings. I'm excited to be working with Olev Viero and the Greater Columbus Community Orchestra

(Uhuru); the Columbus-based cello quartet UCelli (4 Women); an Atlanta-based Afrikan drum ensemble Ngoma Lungundu (First Ancestor); my Urban Art Ensemble (Ma'afa); trio with saxophonist Edwin Bayard and bassist Dean Hulett (Ankh & the Tree of Life, Up South); my quartet, which adds pianist William Menefield to the trio (Song of the Dogon, The Coming, Songs of the Orisha, Tales of the Black Experience); The Ogún Meji Duo (Spirits of the Egungun); and some solo work (Afrika United).

We are also curating a website featuring the work of 400 artists from Africa and the diaspora. This is an effort to elevate black artistic excellence beyond popular culture. I hope this site will become a starting point for anyone interested in learning about art and culture and how we are telling our stories through our work.

How did the work on 400 impact you?

It was an experience on the whole that changes you, and you literally manifest something out of nothing. It changed me. I'm not sure what that means yet, but I appreciate it and I'm looking forward to process what that means and what will come of it. ●

Mark Lomax receives his Individual Artist Award at the Governor's Award for the Arts. Photo credit Terry Gilliam Photography.



ALUMNI

‘SERIAL’OUSLY TALENTED

Alumnus co-hosts third season of hit podcast *Serial*

BY JOSH FRIESEN

From left: Co-creator and executive producer Julie Snyder; reporter and co-host Emmanuel Dzotsi; host, co-creator and executive producer Sarah Koenig; and editorial advisor and *This American Life* creator Ira Glass. Photo credit Sandy Honig.

It's been a fun grind for **Emmanuel Dzotsi '15**.

Since its 2014 debut, *Serial*, the award-winning, investigative journalism podcast, has captivated listeners, meticulously guiding them through notorious crime stories and cases. In its third season, however, the program changed its approach, providing audiences an in-depth look at the typical criminal justice system of a run-of-the-mill American city: Cleveland.

In this latest season, released in 2018, *Serial* host Sarah Koenig was joined at the microphone by Dzotsi, a 2015 graduate in political science and strategic communication, who embedded himself within Cleveland's Justice Center Complex for a year gathering material and reporting on various cases.

"I would just sit in these courtrooms for hours on end and weeks at a time," Dzotsi said. "I would just follow the interesting things."

Working within, observing and reporting on Cleveland's criminal justice system has led to *Serial's* third season garnering critical acclaim, netting 50 million downloads in its first two months, being named *Time* magazine's best podcast of 2018 and winning an Edward R. Murrow Award for best news series of 2019.

Dzotsi's journey to filling the digital airwaves began as a student intern for *All Sides with Ann Fisher* on WOSU. Though he'd never considered a career in broadcast journalism, he pursued strategic communication as a second major after taking an introductory communications course. After helping produce *All Sides* for three months, Dzotsi had a revelation.

"I realized, 'Oh, I really, really like making things,'" he said. "I liked the creativity of coming up with ideas and thinking them through in that sort of way, and I was interested in telling stories."

As Dzotsi neared graduation, he applied for a fellowship at *This American Life*, the public radio program and podcast that *Serial* spun off from. Dzotsi was granted an interview and traveled to New York, where he was encouraged to apply again after gaining more experience. After Dzotsi graduated from Ohio State in 2015, he moved to Chicago, where he interned at WBEZ radio and freelanced for various community newspapers.

"It was fantastic," he said. "I was just banging out three stories a day every day. From a 15-second spot to a 30-second copy to a two-minute feature — all the things you need to learn how to do to be a daily news reporter on public radio."

For six months, that's what Dzotsi did. He grinded. More importantly, he gained the experience he needed for the *This American Life* fellowship.

"I reapplied and was like, 'Look at all this stuff I've done!' and they hired me," Dzotsi said.

Dzotsi moved to New York, where he was thrust into *This American Life*'s fast-running production machine. From mixing audio to reporting to producing shows, he was doing a little bit of everything. It caught the eye of *Serial* executive producer Julie Snyder, who needed a reporter to go to Cleveland.

Everything lined up. Dzotsi had talent and was a hard worker. *Serial* season three was headed to Ohio, where Dzotsi grew up. It just made sense, so Dzotsi was brought aboard.

He left for Cleveland in February 2017, and for the better part of the next year, he dissected Cleveland's justice system from within,

recorded trials, interviewed judges, prosecutors, defense attorneys and defendants, listened to conversations in the clerk's office, and helped craft the framework *Serial* season three was built around. His reporting gave listeners an insider's look at what made ordinary cases extraordinary and unveiled the complex and sometimes unpredictable way justice is handed down.

"We wanted to take you out of the jury box into a judge's chambers, into proceedings, into the prosecutor's office when they're deciding whether to indict somebody," he said. "We wanted to make people look at their justice system as more than just the usual building and the defendant as more than a usual [criminal]. ... There's so much happening, even behind the most boring docket — if you picked a random case on a court docket online and saw that the case had been dismissed or that somebody pled to a misdemeanor that you now know what that means. It means that there's more to the story, and I think that's the thing I feel like I came out of this season understanding more than anything, that there's always more to the story."

After his time with *Serial*, Dzotsi moved on to become a producer for the technology and internet culture podcast *Reply All*, hosted by PJ Vogt and Alex Goldman.

Dzotsi credits his career to his education at Ohio State and the ample opportunities available to students on campus. He says WOSU is a great place for someone interested in broadcast journalism, radio or podcasting to get started, and he urges students to leverage professors' wisdom and professional connections to shape and attain their goals. He also encourages anyone to reach out to him at his student email address he continues to use, dzotsi.1@osu.edu, for advice.

"Find a way to practice what you want to do while you're in school," he said. "You'll be all the more prepared for when you apply for jobs, and when you do apply, don't be discouraged." ■



***Serial* host Sarah Koenig, left, in the recording room with co-host Emmanuel Dzotsi. Photo credit Sandy Honig.**

CHASING THE HORIZON

The seafaring adventures of theatre alumna Eleanor Gobrecht

BY JOSH FRIESEN

For Eleanor Gobrecht MS '52, life has always been about the journey — not necessarily the destination. That mindset was etched into Eleanor's soul during her time at Ohio State and has led her to epic adventures the world over. Between sailing across the South Pacific, teaching English in Japan and cruising through the western United States in a motorhome, Eleanor has always been on the move.

Now, at 89 years old, Eleanor — who lives in Scottsdale, Arizona — continues to enjoy life and reminisce on her experiences. And though she graduated from Ohio State with a master's degree in theater arts 67 years ago, the impact the university had on her still resonates.

"My experience at Ohio State was one of the contributors to the fact that I am open to everybody," she said. "I'm wanting to know as many people as I can and understand them."

Eleanor moved with her family from Pennsylvania to Columbiana, Ohio, when she was a child. She attended Heidelberg College

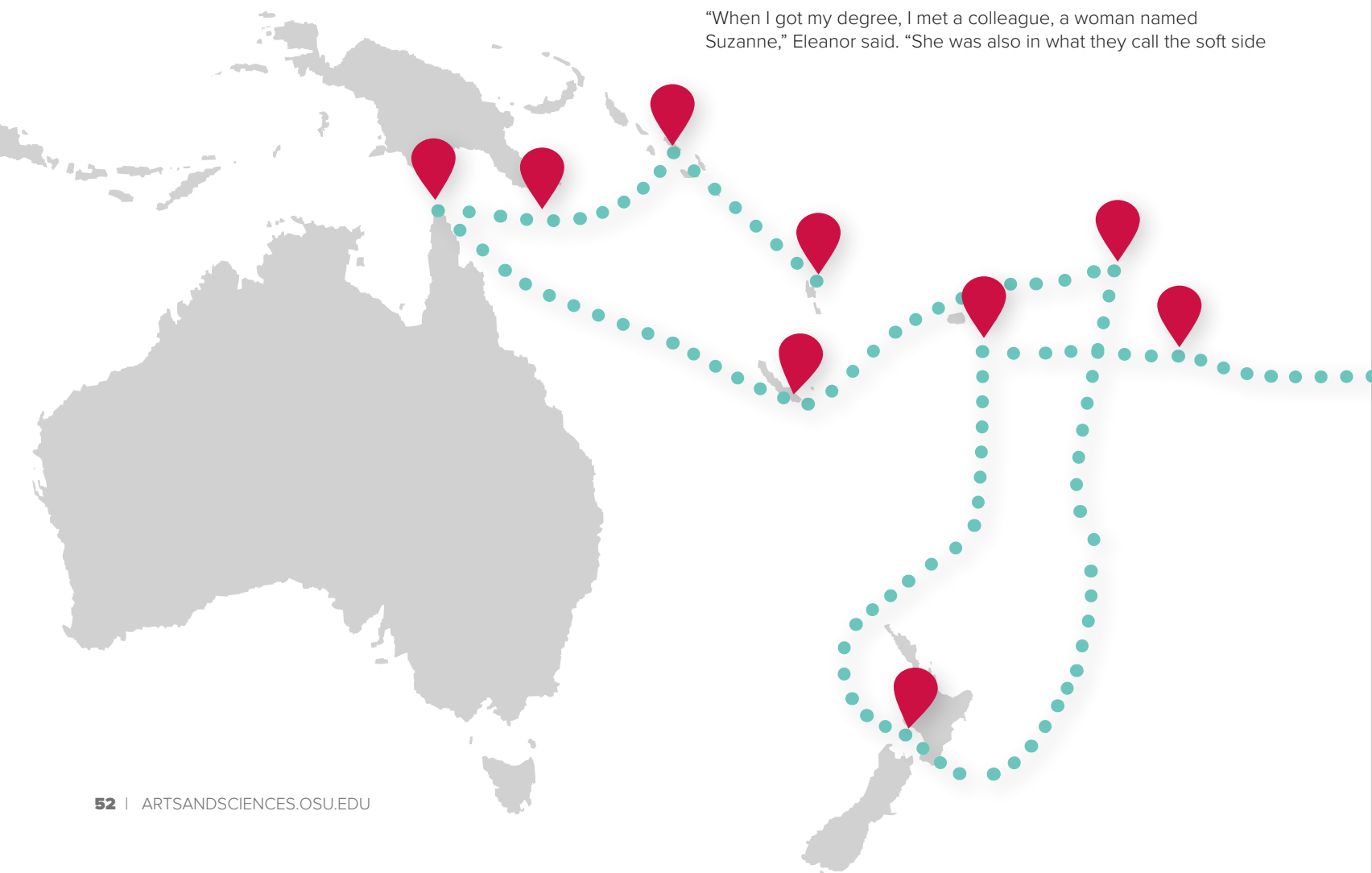
in Tiffin, where she planned to study music. The college's band, however, was inadequate, so Eleanor chose instead to study theater.

After earning her undergraduate degree at Heidelberg, Eleanor attended Ohio State, where she graduated with her master's degree in 1952. The university offered her an exciting theater arts program with professors such as McDowell, McGaw and Hallauer, with whom she student-directed *Beggar on Horseback*.

Her year at Ohio State was made even better when her sister, Esther, enrolled as a journalism major. The sisters shared housing and a few of the same classes. Esther earned her master's degree at Ohio State as well, going on to a successful career teaching advanced high school English in Southern California. Her death in 1987 made Eleanor even more grateful for their year together at Ohio State.

After Ohio State, Eleanor went to the University of Arizona to teach and help with theater productions. She moved on to UCLA in 1954 and Glendale College in 1956. In 1963, she earned her PhD in communication with an emphasis on drama and speech from the University of Southern California.

"When I got my degree, I met a colleague, a woman named Suzanne," Eleanor said. "She was also in what they call the soft side



Eleanor Gobrecht ventured farther into sea the more adept she became at sailing. Some of her first excursions included stops in San Francisco, Mexico and the Hawaiian Islands. Later, she would travel even further across the Pacific to locales such as Tahiti, Fiji, New Zealand and Papua New Guinea.

of the science; she was in English literature. But she was an accomplished sailor. She said, 'I want you to try and sail with me.' And I said, 'Well, I've never done that.'"

Nevertheless, Suzanne convinced Eleanor to sail with her and a grad student to Catalina Island, about 22 miles offshore from Los Angeles.

"It was a very small boat — nothing to hang on to but the shrouds and the side," Eleanor said. "Suzanne said, 'All you have to do is hang on when I say we're coming about because the boat is going to shift drastically.'"

The boat raced west through the sea as Eleanor gazed at dolphins playing in the waves. She was so

transfixed that she didn't hear Suzanne's warning. The vessel lurched, and Eleanor went overboard.

"They were such good sailors, they came right beside me," Eleanor said. "They picked me up like a wet puppy, put me on the cockpit floor. I looked up and here's these two anxious, worried faces looking at me. I let out a big laugh and said, 'That's the best thing that ever happened to me.' And Suzanne said, 'Well, you're going to be my crew, you're going to sail the boat with me and I'm going to get you a full set of sailing lessons for your birthday.'"

While the pair taught in the greater Los Angeles area — Eleanor at El Camino College and

Adventurer Eleanor Gobrecht has sailed to exotic locales throughout the Pacific, including:

SAN FRANCISCO
CATALINA ISLAND
PUERTO VALLARTA
HAWAII
GALAPAGOS ISLANDS
TAHITI
BORA BORA
FIJI

TONGA
NEW ZEALAND
AMERICAN SAMOA
NEW CALEDONIA
TORRES STRAIT ISLANDS
SOLOMON ISLANDS
NEW HEBRIDES
PAPUA NEW GUINEA

“

MY EXPERIENCE AT OHIO STATE WAS ONE OF THE CONTRIBUTORS TO THE FACT THAT I AM OPEN TO EVERYBODY. I'M WANTING TO KNOW AS MANY PEOPLE AS I CAN AND UNDERSTAND THEM.

”

Suzanne at Long Beach State — they continued to explore the ocean, making longer and longer voyages as they became more adept at sailing. They would roam up the coast to San Francisco and down the coast to Mexico.

In 1969, the pair — along with Eleanor's siamese cat and Suzanne's poodle — embarked on their first major expedition in Eleanor's 30-foot sloop dubbed Folly III. They sailed to Puerto Vallarta, Mexico, before trekking west to the Hawaiian Islands. They made their way to San Francisco before returning to Los Angeles to go back to work. The entire journey took about a year and covered approximately 7,500 miles.

For the next 10 years, that was how Eleanor and Suzanne lived — teaching at their respective universities and taking leaves of absences to cut through the ocean seeking new adventures. Their next long journey took them to islands dotting the South Pacific, starting at the Galapagos Islands and venturing southwest to French Polynesia, Tahiti, Bora Bora, Tonga and Fiji.

When Eleanor arrived in Fiji, a letter from her university was waiting. “They said I had to either come back or quit,” she said.

Eleanor chose to resign. It was a life-changing decision giving up the creative and tenured post she had at El Camino. She opted to step down in favor of the voyage and proceeded to New Zealand, knowing that the universe would always have something good for her to do.

After a five-month stay in New Zealand, the pair sailed up to American Samoa before anchoring the Folly III, boarding a plane and heading back to the United States, where Suzanne taught and Eleanor found work elsewhere. Another year later, they flew back to their vessel and ventured farther into the Western Pacific to New Caledonia, the Torres Strait Islands, the Solomon Islands, the New Hebrides and Papua New Guinea.

That ended up being their final journey together.



Eleanor and Suzanne's sailboat, the Folly III, on July 4, 1976, sailing into North Island, New Zealand.

“That was the end of the line,” Eleanor said. “Both our fathers were not doing well. When we set out, we didn't really have a destination. We'd go until we didn't want to go anymore, and I think at this point we thought we should go back.”

Eleanor wanted to explore areas besides sailing. Suzanne wanted to keep going. Eventually, Suzanne continued sailing, Eleanor stopped, and the duo lost touch.

For nine years, Eleanor taught English in Japan, returning stateside in 1994. She bought a motorhome and tow car to explore the United States. For the following 10 years, she enjoyed her life as a work camper in parks on the Oregon, California and Texas coasts with only a small cockapoo dog named Bingo to accompany her.

Today, Eleanor spends her time attending concerts, going to plays, giving lectures and telling her stories. Recently, she was a featured storyteller as part of the Arizona Storytellers Project. The time she spent at Ohio State, she says, fueled her passion for life and adventure. ●

RADIO CRUSADER

Communication alumnus leads the last independent radio station in Columbus

BY JULIANA SCHEIDERER

When CD 102.5 owner and general manager **Randy Malloy '92** was a student at Ohio State, he didn't dream of one day owning a radio station. He came to campus, like many students, not knowing exactly what he wanted to do with his life.

"I always had the idea of what I don't want to be when I grow up, and that's how I based my career path unwittingly," Malloy explained.

In 1987, Malloy left his job as an ambulance driver and set out to attend Ohio State. Already armed with a bachelor's degree in English, Malloy tried everything from Swahili to physical therapy to carve out his career path.

Through student organizations and classes, the outgoing New Jersey native quickly found his place in Columbus and the Ohio State community.

"There was always something to do at Ohio State, and there was always a place to go where someone



could help you if you needed it," Malloy said. "There were a lot of great resources, which made my experience a lot easier."

It was through his experience with Ski Club that Malloy first encountered Columbus' independent radio station, then called CD 101. The group collaborated with the station to screen a Warren Miller film on campus.

Soon after that introduction, Malloy was offered one of the station's very first internships. Once he graduated, Malloy started working in the station's promotions department — the perfect fit for his social personality.

"The job was well-suited to who I was already becoming. My time at the university allowed me to come out of my shell and be my own person," Malloy explained. "That sort of growth, and that introduction to the radio station through the university, launched me on this path that I'm on now."

Music and mentorship

As an intern, Malloy got to live his dream of going to concerts and hanging out with rock stars. But he also learned the nuts and bolts of running an independent radio station. As he worked his way up the ladder and began managing students himself, Malloy sought to keep the same focus on mentorship that he received as an intern.

"We consider interns part of our team the minute they walk in the door," Malloy said. "Very quickly, students will discover they have a lot of autonomy to help shape the culture of the radio station on a daily basis. It's amazing to see how empowered they feel after a very short period of time."

In a rapidly changing media landscape, Malloy sees the station's team of interns as a valuable resource, providing insight into youth culture. Malloy owes much of the station's success to its ability to be dynamic, which he says can be traced to the influence of their interns.

▶ For independent radio station owner **Randy Malloy**, one of the most rewarding parts of the job is hearing from longtime fans and feeling like the station has had a positive impact on bands and listeners alike: go.osu.edu/cd1025.

“

PEOPLE HERE ARE DIVERSE
AND COME FROM ALL
DIFFERENT BACKGROUNDS.
THE ONE THING THAT
BINDS US IS OUR PASSION
AND LOVE FOR MUSIC. IT'S
ALLOWED FOR THE CULTURE
TO BE ONE WHERE PEOPLE
CAN BE THEIR OWN SELVES.

”

RADIO CRUSADER

continued from previous page

Like Malloy, many interns stay long past graduation. Several of the station's current DJs are Ohio State alumni that Malloy met after speaking to their class.

"We saw their work ethic, and they fit the culture, and now they're on the air," Malloy said. "They saw it as a dream come true, and we thought that was great."

Along with making dreams come true, Malloy said maintaining the station's diverse and inclusive culture is crucial to him in hiring. "People here are diverse and come from all different backgrounds. The one thing that binds us is our passion and love for music," Malloy said. "It's allowed for the culture to be one where people can be their own selves."

"The station is the star"

If employees stay at CD 102.5 for the culture, they come for the glitz and glamour of the music industry. Over the course of his career at the station, Malloy has dealt with his fair share of rock stars — and egos. But in Malloy's words, it's the station that's the real star.

"It's always been an adventure," Malloy said. "We've dealt with everything from people flattening tires to competitive radio stations to angry listeners to elated listeners. We've seen people get engaged at concerts. Bands will come and play their first sold-out show for us at a 200-person venue, and then 10 years later, come back and sell out arenas."

Malloy says one of the most rewarding parts of the job is hearing from longtime fans and feeling like the station has had a positive impact on bands and listeners alike. "When you get that feedback, you feel like you're doing something that has meaning and that matters," Malloy said. "I think that's all any of us really want — to feel we're doing something meaningful that matters to other people."

CD 102.5 also strives to leave its mark on the community. Between raising money for children's charities every Christmas and participating in roadside cleanups, Malloy said their focus is always on creating a better Columbus.

"As part of the community, we're supposed to be a resource for the community," Malloy said. "I think it's that community-minded focus that has made us so successful and has allowed us to keep doing this for 30 years as a stand-alone independent radio station."

The station's in-house venue, Big Room Bar, also allows the community to feel a part of the CD 102.5 family. Open to the public, Big Room Bar styles itself as "a bar with a radio problem." Signed memorabilia from bands like U2, Green Day and The Foo Fighters line the walls, and the marquee announces each night's eclectic lineup. Although the station sticks to playing an alt-rock format on the air, the venue hosts unknown and up-and-coming acts from every genre. Malloy says that's all part of the station's local music mission.

"A diverse music scene is better for the city. If you don't have that, a city won't grow and be dynamic. That's what we feel a part of," Malloy said. "We want to be promoters of music in general because that will make the city a better place. It makes a richer culture for all the people who live in it." ■

ALUMNI

A POWERFUL PARTNERSHIP

Arts and Sciences alumnae make history at OSUPD

BY DENISE BLOUGH AND JOSH FRIESEN

Kimberly Spears-McNatt '93 and **Tracy Hahn '86** are making history as the new leaders of The Ohio State University Police Division (OSUPD).

Their combined authority marks the first time the OSUPD has had both a female chief and deputy chief — a notable feat in a historically male-dominated field. In fact, women account for about 3% of local police chiefs, and less than 15% of local police officers, according to the Bureau of Justice Statistics.

"Throughout my career, I'd go to a training or I'd go to a meeting, and I'd be the only female [officer] in the room," Hahn said. "Early on in policing, it's always, 'OK the female officer is showing up on the call, let's see how she handles it.' Everyone is watching you. You always have to prove yourself above and beyond."

Neither she nor Spears-McNatt are strangers to Ohio State — both are alumnae of the Department of Sociology and began their careers on campus in the 1990s.

Spears-McNatt has been with OSUPD for nearly 25 years and served as interim police chief for six months following the departure of former chief Craig Stone. She was named chief in January 2019. Hahn served OSUPD for three years before a long tenure with the Upper Arlington Police Division, of which she was named the first female police chief in 2016. She recently retired from the position before assuming her new role with the OSUPD.

But their connection to Ohio State didn't begin on the force — it started in the classroom. Spears-McNatt and Hahn both received their degrees in criminal justice (now criminology and criminal justice studies) through the Department of Sociology.

Police officers interact with people from widely different backgrounds, and Spears-McNatt and Hahn said their sociology-based education surrounding problem solving, de-escalation and psychology laid the foundation for their career and is something they continually draw on.



"On TV, everything is action and the excitement part of it," Hahn said. "But most of our job is talking to people and helping them through their problems."

Policing one of the largest university campuses in the U.S. comes with no shortage of issues to address, and Spears-McNatt said she wants her 56 officers to be as equipped as possible to interact with Ohio State's diverse community.

"Ohio State is a diverse university population," she said. "It's important the agency that I lead is just as diverse as the population that we serve."

Of the 68,000 students on the university's Columbus campus, more than 14,000 are underrepresented minorities. And of the 7,851 freshmen who arrived last autumn, a record 1,658 (21.1%) were underrepresented minorities.

"Regardless of religion, gender identity, background — wherever you come from — those are the things that make Ohio State great," Spears-McNatt said. "You have a different perspective, you have a different view, and it's OK to express it and be comfortable with that and be able to share it here."

Of equal importance to Spears-McNatt is that OSUPD officers don't just show up when something is going wrong.

"I want to make sure that our officers are out engaging the community," she said. "That students are comfortable when they see us and they don't just shut down when they see the uniform."

And though it's likely her last stop in an impressive police career, Hahn is excited to return to her Buckeye roots — which she will really be immersed in as the new commanding officer on football Saturdays.

"When we have an extra 100,000 people on campus, it gets pretty interesting," said Hahn, laughing. "So that will be one of the big challenges and I think an exciting part of it for me."

All in all, they may be making history (and headlines), but "first and foremost, we're police officers," Hahn said.

"There's a lot of women who paved the way for us, especially starting with Norma Walker, who was the first female police officer with the police division," Spears-McNatt said. "We are definitely qualified, have the credentials, and confident that we can do the job." ◆

▶
Kimberly Spears-McNatt, left, and Tracy Hahn, right, may be making history (and headlines) as the new chief and deputy chief of The Ohio State University Police Division, but "first, and foremost, we're police officers," says Hahn: go.osu.edu/police-chiefs.

DRIVEN TO SUCCESS

A childhood gift ignites a lifelong passion for Ohio State and an award-winning role as chief operating officer of Genesis Motor America

BY KRISTIN GONTERMAN

When he was in junior high school, **Erwin Raphael '89** received a package containing a scarlet and gray jersey from his aunt, who was then a student at Ohio State. Students were required to wear a uniform to school, and the administration rewarded them for donating to their senior class fund by granting them a casual dress day — so Raphael wore his new Archie Griffin jersey to school for his reward, never expecting to catch Buckeye fever.

“I had no idea how popular I would become,” he laughs. “I think I may have fallen in love with the excitement that everybody else felt about Ohio State, even in an area that was so far away, geographically and culturally, from Columbus.”

Growing up in the U.S. Virgin Islands, Raphael’s education and work have taken him places he never expected, driven by dedication and passion — for Ohio State, cars, science and the arts.

Raphael discovered his scientific aptitude when he came under the tutelage of a high school chemistry teacher who married the ideas of math, science and history to paint a full picture of the process of scientific discovery. Chemistry was brought to life in an unprecedented way within the walls of her classroom, he recalled.

Raphael brought that passion for chemistry to Ohio State where he studied under a new assistant professor, **Susan Olesik**, who eventually went on to become the chair of the Department of Chemistry and Biochemistry.

“We were both newbies,” Olesik says as she recalls her early days in the department with Raphael as her student. “He was trying to get

through as a student, and I was doing my best as a new assistant professor to help the students get through. There was a lot of enthusiasm on both sides. I saw a lot of symmetry in what he was going through and what I had to do. He was a very special student during that time.”

Post-Ohio State, Raphael went to work at Navistar International, a leading manufacturer of commercial vehicles, where he found ways to reduce environmental impact. From there, Toyota recruited him to fill the same role at their plant in Princeton, Indiana.

It was in Princeton that Raphael realized his path was at a turning point. Although passionate about chemistry, he fostered a lifelong interest in the mechanical workings of cars and internal combustion engines. Working near the assembly line watching cars form from stamped metal, plastics, paint and assorted parts, his interest transformed into a lifelong career that saw him work in virtually all areas of the automotive industry.

“In my role today, I can visualize the entire stream of what has to happen to bring cars to life,” Raphael said.

This vision has proven invaluable. As chief operating officer of Genesis Motor America, the luxury vehicle division of the Hyundai Motor Group, Raphael has ushered in great success for the young global luxury brand. The Genesis G70 won the MotorTrend 2019 Car of the Year, as well as the 2019 North American Car of the Year Award. Part of this success can be attributed to Raphael’s drive and his own cross-disciplinary strategy.

Genesis has gained a reputation in recent years for hiring candidates with arts and sciences backgrounds to work alongside engineers and designers to assist with designing, marketing and selling cars. Anthropologists, psychologists, mathematicians and linguists all have a home with Genesis under Raphael’s leadership.

“The best solutions often come from conversations between people with broad backgrounds and diverse specialists working together to find innovative solutions,” he said. “Our end objective is to create desire through the development of beautifully designed, well-engineered vehicles. This is only achievable through close collaboration of highly driven, cross-functional teams.”

It is not just in hiring that Erwin and Hyundai Genesis have a vested interest in the arts. As a design-led brand, Genesis views the creation of their cars as an artistic endeavor. With each vehicle sold, a portion of the profits benefit out-of-school arts programs serving underrepresented communities. Genesis has also made a charitable contribution to the J. Paul Getty Museum in Los Angeles to create an interactive arts education experience for Title 1 high school students and has provided grants to nonprofit organizations in Los Angeles,

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*THE BEST SOLUTIONS OFTEN
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TO FIND INNOVATIVE SOLUTIONS.*

”

— ERWIN RAPHAEL

Erwin Raphael, the chief operating officer of Genesis Motor America, has been passionate about science and chemistry since a young age. Photo credit GP Sandy.

Miami and New York — aimed at inspiring children through the arts.

“We realized that when budgets are cut in our public schools, often the programs to get cut include the arts,” Raphael explains. “The arts are extremely important for the development of the human mind, even in areas that are not normally associated with arts. They help to round a person out and feed creativity.”

While Genesis is supporting arts programs across the country, Raphael and his wife chose to direct some of their personal philanthropy to the Ohio State College of Arts and Sciences in support of the renovation of Celeste Laboratory, which is undergoing its first major update since its construction in the 1980s.

“So much of who I am came out of inspiration that I felt while working or studying in Celeste,” he said. “I feel like we need to make sure that we do more than our fair share to see to it that the next generation has a similar, or better, experience to the one we had.”

Olesik said of the donation, “It means a lot to have people step up and be among the first to provide that kind of donation.”

Raphael and Olesik’s mutual hope is that the updated facility will open students’ minds to new potential, continuing a tradition of passion within the Department of Chemistry and Biochemistry and the university itself.

Feeding creativity, leading creativity and innovating means Raphael has traveled the world, but one thing remains constant: Ohio State. On a recent business trip to Asia, in which he made a presentation to a large audience, he was introduced as “a proud graduate of The Ohio State University.” Met with thunderous applause, he asked an attendee if people knew of his alma mater, and was told, “Everyone knows of Ohio State. The Buckeyes, right?”

Just like the Archie Griffin jersey that brought him instant popularity as a high school student in the Virgin Islands, Ohio State follows Erwin Raphael around the world. ■



ALUMNI

CARTOON CONNOISSEUR

Inside the mind of philosophy alumnus and art director for Netflix's *Twelve Forever*

BY JOSH FRIESEN



Paul Hornschemeier '99 wasn't satisfied by how the flying camera was blasting cheese slices at the gigantic monster.

"The slices that were missing his mouth weren't bouncing off his chest in the right way," he said.

And so Hornschemeier spent much of that day meticulously redrawing slices of cheese, paying special attention to the way they ricocheted off the behemoth's torso.

"The funny thing is to come home tired after a hard day of work, and I'll tell my wife, 'Oh man, at the office I was really drawing those cheese slices,'" he said. "Very much to her credit, she never rolls her eyes at me."

Such is the peculiarity that often accompanies Hornschemeier's position as art director for the Netflix animated series *Twelve Forever*, which premiered in July 2019. Despite the show's off-the-wall animation style, strange settings and crazy creatures, many episodes contain powerful themes and messages buoyed by strong storytelling and nuanced characters. That kind of approach — a solid story conveyed through atypical visuals — has been Hornschemeier's calling card throughout his career. From comics to television to film, the story comes first; the aesthetic is defined by what the narrative calls for.

Storytelling is the crux of what Hornschemeier has always been about. He began drawing his first books when he was just 4 years old, shortly after he and his parents moved from Cincinnati to nearby Georgetown, Ohio.

"One of my first books starts with drawings that were very good for a 4-year-old," he said. "But then by the middle of the book, they just turned into these cyphers depicting the characters, and I've just thrown drawing out the window. I always go to that example, because it points to how the story is really the engine. On some level I guessed at that theory at a very young age."

Hornschemeier continued refining his drawing and writing skills throughout his childhood before arriving at Ohio State, where he dabbled in physics and psychology until finally settling on a major in philosophy. His classes helped his understanding of logic and people's motivations, which he used to craft deeper stories and characters.

While at Ohio State, Hornschemeier self-published his first comic, *Sequential*, which he distributed at The Laughing Ogre comic book store in Clintonville. He graduated in 2000 and moved to Chicago and began the comic series *Forlorn Funnies*. Soon after, an editor at Dark Horse Comics discovered his work and collected a story



Now available to watch on Netflix, *Twelve Forever* follows Reggie, whose wild imagination unlocks a weird and wonderful world where she can be herself — and escape the pressures of growing up.

appearing in *Forlorn Funnies*, Hornschemeier's first graphic novel — the critically acclaimed *Mother, Come Home* in 2004.

Hornschemeier produced several other printed works, including *The Three Paradoxes* (2007) and *The New York Times* best-selling *Life with Mr. Dangerous* (2011), before his work evolved to include television and film. After meeting comedian and writer Scott Aukerman at San Diego Comic-Con, the two collaborated on Aukerman's sketch comedy talk show, *Comedy Bang! Bang!* for which Hornschemeier created animation and artwork.

Hornschemeier continued to work on many other creative projects. He formed and is creative director of Beitel Creative, which has worked with clients such as Disney, Google and Comedy Central. In 2015, he wrote and directed the animated short film *Giant Sloth*, featuring the voice talents of Paul Giamatti and Kate McKinnon.

Then, in 2018, Hornschemeier took on the position as art director for *Twelve Forever*. Created by Julia Vickerman, who's best known for her work on *The Powerpuff Girls*, *Twelve Forever* follows the exploits of 12-year-old Reggie, who often escapes the bleak disfunction of real life by traveling to a psychedelic fantasy world with her friends.

"They go to this island where there are all kinds of crazy creatures, fields of ice cream cones, talking cheeseburgers," Hornschemeier

A strip from Paul Hornschemeier's *Jerkwater Elite*, appearing in his *Forlorn Funnies* collection in 2016.



said. "But they're often dealing with whatever emotional things they've been dealing with in the real world, and it goes back and forth between this objective reality and this fantasy world. ... It's exploring something that I don't feel like I've seen in a young adult show."

From drawing Batman and Robin on the backs of paper grocery bags when he was a kid to crafting striking narratives in a vibrant dreamland, Hornschemeier has stayed true to his principle of putting the story first and letting the visuals follow. And because of his philosophy degree at Ohio State, he is able to express whatever idea he can think of.

"Making this thing look a certain way isn't the goal in and of itself," Hornschemeier said. "To figure out how to tell the story so that it makes sense, so it feels the way I want it to feel, so that it is genuine, so that the core elements of the story resonate with somebody who doesn't have the misfortune of living inside my head, that's the goal." ●



ALUMNI

A PROPONENT FOR PENGUINS

Conservationist's passion for penguins began at Ohio State

BY DENISE BLOUGH

Dee Boersma PhD '74 has been called the Jane Goodall of penguins.

An adorably curious, roughly 2-foot-tall Magellanic penguin she's named Turbo greets her year after year on the shores of Punta Tombo, Argentina, where Boersma has studied the health, behavior and population dynamics of penguins for nearly 40 years.

Boersma's work with both Magellanic penguins and Galapagos penguins has led to an enormous, invaluable archive of species data and the creation of Marine Protected Areas in both Argentina and Ecuador. She has built nests out of lava rock in the Galapagos Islands to increase penguin reproduction; convinced the Argentinian government to move oil tanker lanes farther offshore, considerably decreasing the occurrence of oiled birds; proven a link between climate change and the declining population of Magellanic penguins; and tirelessly worked to spread the message about wildlife conservation.

And it all started at Ohio State.

Despite growing up in Ann Arbor, Michigan, in a family of University of Michigan alumni, Boersma shed her Wolverine identity and became a Buckeye to earn her PhD in zoology, in large part thanks to late zoology professor Paul Colinvaux.

"When I was looking at graduate schools, I knew I wanted to go to the Galapagos Islands, and Paul was doing climate change research there," said Boersma, recalling that she wrote specifically to Colinvaux before applying to the university. "Few people were doing work in the Galapagos Islands at that time, but Ohio State gave me that opportunity, and Paul, because women weren't doing those sorts of things then, but Paul encouraged and supported me."

After completing her dissertation on Galapagos penguins, Boersma graduated in 1974 and soon began her academic career at the University of Washington, where she is currently the Wadsworth Endowed Chair in Conservation Science and director of the Center for Ecosystem Sentinels.

Twice a year for the past decade, she has returned to the Galapagos Islands to check up on the endangered Galapagos penguins, which

Dee Boersma has been studying (and socializing with) Magellanic penguins since 1982. Her work with the species, as well as Galapagos penguins, has led to an extensive archive of data and the creation of Marine Protected Areas in Argentina and Ecuador. Credit: William Conway/Wildlife Conservation Society.

are the rarest penguin species in the world, with only approximately 2,000 left in the wild.

"It's amazing the changes that have occurred in the past 50 years," Boersma said. "They're not necessarily bad changes, but if you're really interested in the natural world, there are certainly some significant diminishing returns on what we get to see in terms of biodiversity and natural habitats."

In 1982, she also began working with Magellanic penguins on the coast of Punta Tombo, Argentina. While the Magellanic species is more plentiful than its Galapagos counterpart, the penguins have struggled to thrive amid oil dumping, food competition from fisheries and increased rainfall induced by climate change.

"Penguins live in deserts. They don't like to live in places where it rains," Boersma explained. "Chicks are all fuzzy covered in down, and when their feathers get wet, no longer do the feathers insulate them. So if little chicks get wet, they become hypothermic and they die."

Despite some major wins, both the Magellanic and Galapagos penguin populations Boersma studies have significantly declined in recent decades. In

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YOU CAN'T DO IT. MICHAEL
PHELPS CAN'T DO IT.
PENGUINS REALLY ARE
AMAZING ATHLETES.

”

addition to battling oil pollution, rising temperatures and increased rainfall, the penguins are having a harder time finding food and must swim longer distances as mates and chicks wait starving at the nest.

Luckily, penguins are equipped with some serious swimming skill. In the water, penguins can reach speeds up to about 18 miles per hour, and during long journeys they can sustain speeds of around 4 miles per hour, sometimes travelling more than 100 miles in 24 hours.



Boersma on the shores of Punta Tombo, Argentina, where hundreds of thousands of Magellanic penguins flock each year to breed from September to March. Despite the numerous breeding colony, Magellanic penguins are struggling to thrive amid climate change, ocean pollution and competition with fisheries for food.

PENGUINS

continued from previous page

"You can't do it. Michael Phelps can't do it. Penguins really are amazing athletes," Boersma said.

One way she hopes to continue saving penguins is through the Center for Ecosystem Sentinels, which was founded in 2005 and views animals like penguins, sharks and whales as sentinels — or early-warning signs — of natural and human-caused environmental changes.

"I really wanted to build a place where people will continue to look at what these animals tell us about the environment and hopefully make us do better things so that the world will be better for people, as well as penguins, whales and sharks," she said.

From penguins to PSAs

Penguins aren't her only passion. Boersma is also dedicated to training the next generation of conservation biologists and to helping the world at large get excited about conservation. Her science communication course at the University of Washington focuses on video storytelling, and students learn to create documentary shorts and PSAs using the wealth of wildlife footage she's acquired over the years.

The Center for Ecosystem Sentinels has also been key to training students, Boersma said.

"One of my graduate students is now working in the Galapagos, and two others are working in Punta Tombo," she said. "I know they're going to be hooked on wildlife, and they're going to continue to do good things for wildlife, one way or another, probably for the rest of their lives."

This drive to ensure the continuation of conservation biology led Boersma to endow a professorship in natural history and conservation at the University of Washington.

"Universities are really important, and faculty positions are becoming more and more scarce," Boersma said. "There's an awful lot of money in cancer research, Alzheimer's and so on because we all like to live longer, but I think that the natural world enriches our lives the most, and that people will be mentally healthier and physically healthier if they pay attention to it." 🍎

HONORING EXCELLENCE

Each year, the College of Arts and Sciences Honoring Excellence Dinner and Ceremony recognizes a distinguished few of our more than 210,000 alumni. Their accomplishments are tangible evidence of the lasting value of an arts and sciences education. Their contributions to their fields, communities, country, college and university make a lasting difference — locally and globally. Learn more about this year's recipients online: go.osu.edu/honor-excellence.



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P. Dee Boersma

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Journalism, 1970



DISTINGUISHED ACHIEVEMENT AWARD

Patricia Heaton

Theatre, 1980

PAINT IT SCARLET

Former Sherwin-Williams CEO credits success to sociology degree

BY EMILY KAPP

As the retired chairman and CEO of paint giant Sherwin-Williams, **Chris Connor '78** takes pride in his Midwestern upbringing and his liberal arts education at Ohio State — and believes others in the business world should take note, too. And they are.

As Connor knows from visiting the business students that he and his wife, Sara '80, support in an experience learning program in Nepal and India, Ohio State is recognized around the world. He even found a little shop in India selling Brutus Buckeye figurines.

Hailing from Akron, Ohio, Connor arrived at Ohio State in 1974, initially starting on a pre-medicine track before declaring a major in sociology.

"I just realized that when I was taking the liberal arts classes, that those were the books that I just could not wait to crack open," Connor said.

He graduated with his sociology degree in 1978, and perhaps unexpectedly, it turned out be particularly useful as he started his career in advertising first at an agency before moving to Sherwin-Williams.

"Sociology is the study of the mass movement of society — what causes groups of people to act and interact," said Connor, "[For example] to get groups of people to buy your bucket of paint as opposed to your competitors' or to take advantage of your company's goods and services."

While Connor steadily climbed his way to the top of management, it was never the goal in his mind in his day-to-day work. He focused instead on mastering the job at hand, earning the respect and trust of colleagues along the way.

"I wasn't the brightest financial guy in the company. I didn't have the academic background. I wasn't the best chemist that could formulate amazing paint products," he said. "What I was, though, was the kid with the liberal arts background who knew a lot about communicating and leading and encouraging people to come together for a cause more important than themselves."



When it comes to recruiting graduating seniors for positions at Sherwin-Williams, Connor and his team actively look for that spark, curiosity and leadership over academic performance alone.

"I looked for the kid who did not have all the answers, but knew how to learn, think and ask good questions," he said. "I've found over the years that students with liberal arts degree have a much stronger ability to soar in complex environments."

In addition to degree alone, Connor says that meaningful experiences on a resume make an impact on employers like him.

"When doing interviews, I always go to the bottom of the resume — to those experiences that really create this nuance of who you are as a person," he said.

Today, those experiences may be education abroad experiences supported by generous donors like the Connors, or they may be a job or volunteer experience that demonstrates hard work and grit.

Along with that well-rounded education, Connor credits his Midwestern work ethic to his success.

"[Recruiters say] we are moldable, coachable. We're curious people who can step in and learn quickly how to embrace new directions. I've always thought that was a compliment."

And what better place for recruiters than Ohio State?

"Every year, 12,000 new, fresh, bright young talented people are showing up on our campus to change the world," said Connor. "The odds are in our favor, and others are taking note." ■

ALUMNI

**Sociology
alumnus Chris
Conner is the
retired chairman
and CEO
of Sherwin-
Williams.
Photo credit
BThomasHart
Photography.**

EMPOWERING FACULTY

The College of Arts and Sciences is home to a number of endowed chairs and professorships. These endowed positions — steeped in tradition and illustrative of the powerful connection between faculty and philanthropists — are a true mark of academic excellence. They are one of the highest honors that an academic institution can bestow upon a faculty member and a vote of confidence in an arts and sciences education and its value to society.

Our faculty members are not only leaders in their respective fields, they are consistently recognized for their teaching, research and service — three tenets foundational to Ohio State's land-grant mission. The College of Arts and Sciences utilizes these endowed positions to recruit, reward and retain our world-class faculty thanks to the support of our generous alumni and friends.

This fiscal year, our college had the opportunity to bestow 10 new and existing faculty members with chair and professorship titles, including two designated professorships — the first of their kind in the college — which are term positions and reward faculty in non-traditional or cross-disciplinary fields of study.



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A NEW CAMPUS LANDMARK

Roy Lichtenstein BFA '46, MFA '49
(1923–1997)

Modern Head, 1974 (2018)
Brushed stainless steel
31 feet x 13 feet x 8 inches

Standing over onlookers at 31 feet tall, *Modern Head*, 1974 (2018) is the newest addition to Ohio State's burgeoning public art collection. The sculpture, a special 2018 cast fabricated in memory of the artist for Ohio State, is a gift of the Roy Lichtenstein Foundation. Fabrication was funded by the Ohio Percent for Art Program.

On behalf of the College of Arts and Sciences, thank you to the Roy Lichtenstein Foundation for elevating the arts and humanities at Ohio State.



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