

¿Qué Pasa, OSU?

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For questions and inquiries, please contact quepasa@osu.edu.

Note: We use the term "Latinos" to represent both Latino and Latina.

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Esquina del Editor

The Pride of Presence



In putting together this issue on the heels of our last semester's transition to a new format and size, I could not have predicted such an enthusiastic response from the OSU community. I heard from those excited to read the new

publication and even more enthusiastically from those hoping to submit material. As you can see here, many people were moved to contribute to the *¿Qué Pasa?* spring issue. As if by popular mandate, we received a wealth of stories profiling the endeavors of Latinos and the OSU community.

With the largest issue of my tenure, we've made further changes to the text and cover weight as we continue to grow and improve the overall presence of our magazine. No small thanks goes to our steadfast Art Director, Jacinda Walker for her eye on cultivating an award-winning publication.

We warmly welcome our new staff writer Victoria Muñoz, a PhD candidate from the Department of English. Readers will recognize Victoria from the cover of our autumn 2013 issue. We also welcome correspondent Leticia Wiggins who is spearheading the new *Via Brasil* series, in cooperation with The Wexner Center for the Arts.

In this issue you'll find sketches highlighting a diverse landscape by and about Latinos. Among other stories, Victoria Muñoz profiles Dr. Miguel Villalona-Calero's work with the James Cancer Care and Treatment Program, and Felipe Castelblanco's work as media artist, educator, and activist. Her piece on trans-culturation in music features the Buena Vista Social Club.

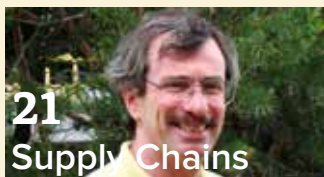
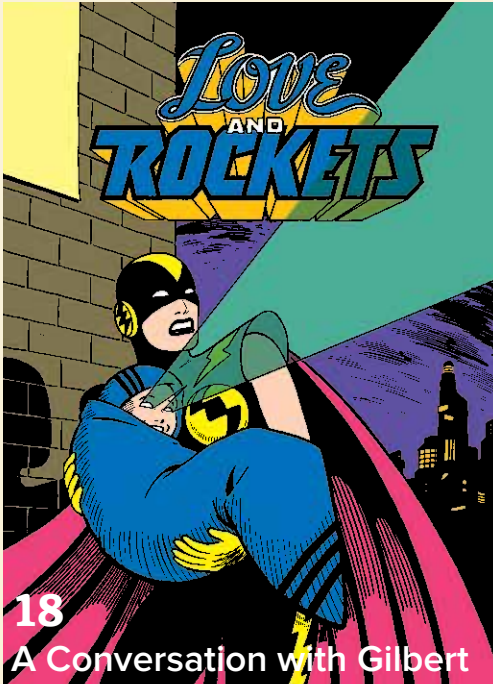
Verónica Betancourt shares her work on Latinos and museum representation at The Smithsonian; Anthony Wiggins profiles Martín Pérez's journey from tortillería to non-profit management; and Elena Foulis introduces us to Ani Palacios, a local Columbus writer. Maria Barbero and Nic Flores offer inside advice for graduate school; Doug Bush shares his work on Latinidad and marking Latino characters in soap operas; and Sonia BasSheva Manjon launches The Barnett Center for Integrated Arts and Enterprise. We also showcase poetry by Ayendy Bonifacio, Mauricio Espinoza, and Dr. Lina X. Aguirre.

This issue features two excerpted interviews: Director Alex Rivera, and comics storyteller and artist Gilbert Hernandez. Rivera, whose dystopian science-fiction film *Sleep Dealer* (2008) will be re-released this May, visited OSU to share his thought-provoking work on the US-Mexico border. Hernandez, one of the creators of the *Love and Rockets* comic series, along with brother Jaime Hernandez was in town for the Festival of Cartoon Art celebrating the opening of the new Billy Ireland Cartoon Library and Museum. The Brothers, fondly known as Los Bros, were keynote speakers for the event. Their generosity, candor, and ease in conversation with me made the interviews in this issue possible.

A personal thank you to everyone who agreed to be interviewed as well as to those who took the time to contribute. The publication reflects not only a diverse range of work and interests across The Ohio State University, but also our community's investment in prominence. Latinos are working on the most compelling, cutting-edge, and expansive work anywhere. What follows is but a small selection of that labor.

Con amor,
Theresa Rojas
Editor

Inside This Issue...



Dr. Miguel Villalona-Calero

James Cancer Care and Treatment Program

By Victoria Muñoz, PhD Candidate, Department of English



VM: Describe your experience at OSU.

MC: I came to OSU [as an Assistant Professor] in April 1999. The James and university as a whole provided a great environment for me to grow... In 2002 I got tenure and became an Associate Professor and Full Professor in 2007. In 2010, I was offered the job of division director. My

seats at the Horseshoe are getting better. I wear several hats, including the hat of administrator to make sure the division will be financially sound, that we grow, and that young talents are developed. This year, we recruited 24 faculty members to the Medical Oncology Division.

VM: Why did you study medicine?

MC: I had a role model: my pediatrician, Doctor Ariza...My mom would tell me stories about how during our civil war [Dominican Republic, 1965], he was able to pay a home visit in the middle of the bullets because my brother and I were sick...I chose lung cancer after [my fellowship] in San Antonio...This cancer was very challenging...It's an epidemic and the number 1 killer of men and women. We have a number of patients who never smoked or smoked lightly. I have a lot of patients that have a genetic abnormality. Smoking is still the top cause, but there are other factors.

VM: Describe your research.

MC: My field is really drug development—new anticancer agents. We call it early therapeutics, but it's really late therapeutics because it's when other things have failed. I have a contract with the National Cancer Institute to do Phase II trials with new agents. This a consortium we lead in cooperation with Cleveland Clinic, Case Western Reserve, Georgetown University in Washington, and Roswell Park Cancer Institute in Buffalo. The patients I see have lung cancer, but [my field] is the translation of new discoveries that can be applied to any cancer. We tend to think of translational research as scientists bringing discoveries to patients, but a lot of times the patients give us the answer and so we bring it back to the lab and test.

VM: How do you develop new cancer treatments?

MC: The revolution with new technology is to...come up with a treatment to block what is driving the cancer.

For example, there is a type of leukemia called chronic myeloid leukemia (CML). We used to tell patients... that you have a time bomb inside you which at some point will explode. You will go into what we call blast phase and you will die...Researchers discovered that CML was caused by the fusion of two genes that live in chromosomes 9 and 22, which fuse together and produce a protein that drives the cancer. So, they [developed] a medicine called Gleevec that would block that. Most patients go into remission...When Gleevec was being developed I went to the Dominican Republic...a friend of a friend, a surgeon, had a daughter who was diagnosed with CML. I handed him the abstract on the study of Gleevec and he managed to get his daughter into a clinical trial in Guatemala and she went into complete remission...So advances like that are really smart targeting. For lung cancer we now have a have a few genes like EGFR [epidermal growth factor receptor]... and ALK gene that we can go after. We have two approved drugs for that.

VM: Describe your recent article on ethnicity in cancer research.

MC: Most new treatments in the U.S. and Europe are tested predominately in whites...So, when a drug gets approved, we don't know how people from certain ethnicities will react in terms of good benefits and toxicities. Although there are commonalities among different ethnicities...some side effects are more common in some people compared to others and certain enzymes that contribute to elimination of the drug by the liver or kidney may be distributed unequally among different ethnicities. The article [surveys our current knowledge of] toxicities and metabolism of certain anti-cancer agents among certain ethnicities, and the different prevalence and mortality of certain cancers among ethnicities.

VM: Tell me about your AAAS fellowship [See page 23].

MC: Real progress [involves] people of different fields communicating. For example, a relevant quote at the AAAS meeting was, "the physicists gave the electrons to the engineers and they created the IT revolution; biologists have given engineers the genes, and they will construct the future." I was recognized in the pharmaceutical sciences arena because of my efforts regarding clinical trials with new agents in patients...What is really important is that there are no frontiers anymore, so the new discoveries really expand rapidly globally... We have the opportunity and privilege to work on these things, and we hope that whatever we do here will be for the benefit of humankind. 🌍

Latinos and Museums

Representation At The Smithsonian

By Verónica E. Betancourt, PhD Student, Arts Administration, Education, and Policy

The start of my journey to museum camp was a government report from 20 years ago. In 1994, *Willful Neglect*:



uate fellows from around the world take part in a two-week intensive seminar about Latino museum studies, followed by a month-long practicum within part of the Smithsonian Institution or the National Trust for Historic Preservation. In each placement, the fellow works to expand the research, presentation, and engagement of Latino subject matter and audiences.

Although we fondly called it museum camp, LMSP was a rigorous and intense experience. The first week featured seminars with Tomás Ybarra-Frausto and Gilberto Cárdenas on Latino art and collecting; a roundtable lunch on ethnic-specific museums with directors of Smithsonian museums and centers, and the Undersecretary for History, Art, and Culture; and a discussion of community collaboration and the Smithsonian Folklife Festival. By the

second week, we had discussed the politics of mounting the first survey of Latino art at the Smithsonian American Art Museum with the curator of the show; heard from the director and senior staff of the Anacostia



The Smithsonian Institution and U.S. Latinos—a report by the Smithsonian Institution Task Force on Latino Issues—indicted the institution for its systemic underrepresentation of Latino culture and history in its programs and exhibitions, and of Latinos among its staff. This warranted criticism led the Smithsonian to found the Smithsonian Latino Center (SLC) and to establish the Latino Museum Studies Program (LMSP). LMSP is an annual six-week program to promote the growth of Latino museum studies and professionals. Sixteen grad-

Community Museum about what it means to be a community museum under the administrative umbrella of the Smithsonian; and considered the ethical concerns inherent in exhibiting difficult objects, such as the abandoned possessions of migrants at the border, within a museum. We were at the core of Latino museum studies.

However, we were not at the center of Latino museums. Despite lobbying efforts by Friends of the National Museum of the American


Latino, Congress has yet to approve funding for a Smithsonian museum dedicated to Latino history and culture, leaving the Institution and the city without a museum focused on the Latino experience in the U.S. This absence guided much of our discussion throughout the six-week program, as well as our work in our practicum placements at different Smithsonian museums and centers. For my practicum, I worked for Taína Caragol, the recently hired Curator for Latino Art and History at the National Portrait Gallery to develop and propose education and public programs in support of the 2014 Portraiture Now exhibition featuring Latino artists.

As the only institution to send two scholars to the 2013 program, Ohio State was well represented at LMSP. Delia Fernandez, a PhD candidate in History and I strongly encourage other graduate Buckeyes interested in Latino Studies to apply to the program. We not only made a broad range of connections across the Smithsonian and were able to consider the politics of Latino representation within an institution that aims to tell the nation's story, but also work within these politics in our practicum placements. Since the Smithsonian supports a wide range of disciplines, graduate fellows from History, Anthropology, Ethnomusicology, Painting, Art History, Visitor Studies, and Art Education all found a place within the program and were able to expand their work to engage with issues of public scholarship and material culture. 📄

For more information on the Latino Museum Studies Program visit: http://latino.si.edu/programs/programs_LMSP.htm

Onda Latina Ohio

Onda Latina Ohio is a new, DIY initiative to promote Latina creative visibility in Columbus. We are Latinas and allies united to create a safe space for emerging and established writers and artists to showcase both process and product and enjoy mutual encouragement. The primary focus is to sponsor monthly, free open mic events for Latinas and women of other backgrounds who promote women of color feminist cultural production to find their voice and their audience. Associated with the Department of Spanish and Portuguese at The Ohio State University, leaders Paloma

Martinez-Cruz, Elena Foulis, and Aurélie Vialette saw the need to build an alternative space outside the academy for expression and experimentation. Modeling Onda Latina Ohio on Chicago's Proyecto Latina, where Martinez-Cruz edited *Rebeldes: A Proyecto Latina Anthology* (Proyecto Latina, 2013), the group looks forward to celebrating Latina Ohio experiences, and fostering solidarity in diversity. 

For more information, contact Paloma Martinez-Cruz: martinez-cruz.2@osu.edu

A Hymn

All I have is today. And this moment, *right now*,
is my religion



You think of what things are for
And will find that they move you

I find that things are not
what they used to and I am used, too
But I find that in breath there is time
That in breath there's space

And that in peace there is living

All I have are moments, *right now* is my religion

To think of the many mees
To think of the many mees

Pieced out & peace out

Is to say that today is only today

Is to say that I have tried to make sense of space
and the corners I called mine
Your corners and the empty ones too

It is true that nothing can be true to you and you and you
But it is true that you are true and that truth does not
always speak
Does not always make *itself* mute

I have seen truth in my sister's eyes & in
the stranger's too
Inside the woman in the child and the child in her
The little sister in my eyes, the elegant woman in yours
There is truth in the *nows* we found together and in those
that found us together

Right now is my religion


I have heard truth in my brother's voice

Truth in my youth and truth in ours

In our childhood breaths, in little games and big ones too
In the way he looked toward me for it and I to him

It was in *papi's casita*, a *castillo* to us where we carved
roads out two-by-fours
& made trucks out of them too and that was true
It was all those *esquimalitos* we had from *papa's* store
and in our appetites, our fights
Because we were bad boys and that was true

Our finger nails full of dirt, and *mami*, she told us not to
but we did

We carved those roads, and that is true 

Ayendy Bonifacio
MFA Student Department of English

Trans-Culturation in Music

Buena Vista Social Club and the Global Community

By Victoria Muñoz, PhD Candidate, Department of English

When the Buena Vista Social Club released its studio album in 1997, I was immediately hooked. The album is a

seventies and eighties when the group formed; the surviving members continue to tour with enduring passion.

event, “a testament to the power of the music and how it keeps you going.”

So remarks Carlos Sosa, community leader and Founder/President of the Indianapolis communications design firm, the SosaGroup. Sosa moderated a pre-performance discussion that acquainted attendees with rhythmic features of traditional Cuban music, observable even in the famous bongo playing of Desi Arnaz, whose cries of “Babalu” on *I Love Lucy* harkened back to elements of African Yoruba culture, which was brought to Cuba during the slave trade. Sosa, who has advocated for the Latino community and helped bring Hispanic art shows and musical acts to the Midwest, explained the Latino influence in America as a process of cultural convergence: “Not only are we here and taking in American culture, but you have to understand that salsa is in more refrigerators than ketchup. Trans-culturation is what the last few decades have been about.”

This is perhaps the Buena Vista Social Club’s greatest legacy. Composed of some of the greatest musicians of our time, Buena Vista fuses history with local culture. Still touring and bringing new life to the music, Buena Vista also continues to profoundly impact the global community. Sosa remarks, “as much as politicians are aware of the contributions that Latinos continue to make, arts can be a stepping-stone to understanding the different facets of our culture...The Buena Vista Social Club is just another way to bridge that gap. It helps society to understand and to show we hold onto our roots and that we’re proud of it.”

visceral expression of the old patria, a tangible link between my American millennial childhood and my ancestral Cuban heritage. The hauntingly guttural vocals and yet wistfully dulcet melodies could mollify one’s homesickness, the perpetual grasping for familial roots that so many experienced as a result of the postwar Cuban diaspora.

But Buena Vista was no mere relic of the past. A joint project by guitarist Ry Cooder and Nick Gold (World Circuit Records), featuring globally esteemed Cuban musicians, including Compay Segundo, Rubén González, and Ibrahim Ferrer, Buena Vista represented an efflorescent celebration of Cuba’s tremendous musical and cultural heritage. Some musicians were in their

On September 27, 2013, I experienced Orquesta Buena Vista Social Club in concert at Butler University in Indianapolis. The performance demonstrated the unassailable vitality and enduring dexterity of these musical geniuses. Although lead vocalist Ibrahim Ferrer and five other members have passed away, the group has been replenished with new voices, such as Idania Valdés and Carlos Calunga. Buena Vista’s most memorable songs like “El Cuarto de Tula” and “Chan Chan” have retained their haunting power, aided, of course, by veterans Manuel Mirabal, Jesús Ramos, Barbarito Torres, and Eliades Ochoa. Doña Omara Portuondo, whose heartrending “Dos Gardenias” roused all Clowes Memorial Hall to its feet, was a highlight of the



Humanities and Cognitive Sciences

High School Summer Institute


This week-long summer program provides a critical thinking forum for rising high school sophomores, juniors, and seniors matriculated in Columbus schools to explore the big questions at the intersection of the humanities and cognitive sciences.

At the Summer Institute, students will learn more about the correlation of brain sciences and the humanities. For example, new research in brain sciences can help us understand how we create and consume culture such as film, comic books, TV, poetry, short stories, and video games. Combining

this knowledge with new research in the humanities can help us better understand critical processes such as thought, feeling, and action in our scientific world.

Against this backdrop, an interdisciplinary collaboration of professors has launched the Summer Institute, developing its activities in partnership with OSU's Office of Diversity and Inclusion and the Center for Cognitive and Brain Sciences.

For one week, students will spend 9am-3pm on the beautiful OSU

campus. They will share the mornings with world-renowned professors in daily lectures and intensively studying and discussing these topics. They will participate in group discussions and activities in the afternoon. Students will be introduced to research methods as well as to library and online resources. At the end of the week, they will have learned central aspects of how the humanities and cognitive sciences can work together to help us understand how we imagine, artistically create, and materially transform the world. 


Brena Yu-Chen Tai

2013-14 LASER/Humanities Fellow

(W)holistic Feminism: Theorizing Feminist Healing

Deeply informed by women of color feminist writing, my dissertation aims to propose a (w)holistic feminism that

locates women's oppression in the brokenness, fragmentation and alienation caused by multiple structures of oppression. My project will theorize a porous body paradigm hinted at in women of color writing as an alternative feminist ontology more conducive to healing. I suggest that to heal requires a process of creating a dynamic and ongoing wholeness to achieve M. Jacqui Alexander's notion of radical intersubjectivity characterized by interdependence, interrelation and yearning for others'

existence through a politics of love in the state of suffering. Chicana feminism in particular, women of color feminism in general, and indigenous healing concepts will serve as the main theoretical frameworks in my dissertation to theorize the porous body paradigm. This project attempts to contribute to women of color feminist theory, subjectivity studies, and body politics. 



Martín Pérez

From Tortillería to Non-Profit Management

By Anthony Wiggins, Senior, Center for Life Sciences Education

Fourth year Finance and Non-Profit Management double major Martín Pérez learned early on that hard work



and determination go hand in hand: “I grew up in Michigan and moved to Ohio when I was 15 to start working in a tortilla factory” he says. Pérez sees value in the work he was doing: “I do believe that working at a young age helped me become a more determined student. I knew then I didn’t want to work at a factory for the rest of my life, and that I needed to get an education. The experience gave me a better understanding of money and time.”

Pérez has handled his time at OSU well, leading him to pursue the improvement of student life interests, including his current position as Program Assistant for the Latino and Latin American Space for Enrichment and Research (LASER).

Something he noticed early in his career as a Buckeye was the lack of a Latino community on campus. “Seeing



this,” he remarks, “I planned with some friends and started the Latino Student Association.” Martín is proud to see that his LSA brainchild has enhanced the Latino community’s

interactions on campus: “Before LSA many events that were geared toward Latinos were of very little interest among students. I remember my freshman year being at an event where I was one of just six people in attendance. I was very fortunate to have upperclassmen co-founders Marcos Cruz and Issac Ezpinoza teach me the leadership skills necessary to maintain and enhance the program. Under their leadership I became Vice-president my sophomore year. LSA has been putting on great events such as Day of the Dead and the LSA Ball, which hosts around 130 OSU students and faculty.”

Martín is also the president of OSU’s only multicultural fraternity on campus: Sigma Lambda Beta. He’s used connections made through the fraternity as a platform to enhance understanding of education and issues facing today’s students. “Sigma Lambda

Beta International Fraternity Inc. has given me the tools and resources to make events on campus I didn’t think were possible on my own. Our fraternity was instrumental in creating the first event regarding the DREAM Act. The event’s title was “Coming Out of the Shadows,” and we outlined the current situation regarding the act, as well as what we can do as students. I am very proud of what we have been able to accomplish in two and a half years at OSU.” Pérez also points to the encounters among members that continue to enhance the quality of student life: “We’ve received positive feedback for both LSA and SLB. Many great friendships have been formed, and I think we have been doing a great job of promoting cultural awareness on campus.”

Pérez points out there is room for improvement in programs like LSA and Sigma Lambda Beta: “I believe it starts with general support. There are many great leaders, but they need the funding in order to create larger and more successful events. Many other student groups on campus have a great amount of financial resources that LSA doesn’t because it is young and developing.”

While working in these organizations, Pérez found a passion for serving the community and considers pursuing similar actions after graduating. “I found interest in nonprofit management because of the community service done by our fraternity. My goals are to work in the private sector, then eventually to move into working for a nonprofit company.” His rigorous work ethic and dedication to the community are certain to lead Martín Pérez to a successful career. 📖

2013 Early Career Innovator of the Year


As Associate Professor in the Department of Food Science and Technology, College of Food,



Agricultural and Environmental Sciences, Dr. Monica Giusti has developed technologies that demonstrate the health benefits of natural pigments, providing innovative and practical solutions to the food industry in its search for healthier, more natural alternatives to the use of synthetic dyes.


Dr. Giusti's research program focuses on the use of anthocyanins as alternatives to synthetic dyes. Anthocyanins are the natural pigments responsible for most of the orange to red to blue to purple colors in nature. These pigments are powerful antioxidants, believed to play an important role in the prevention of cancer and other diseases.

Despite their wide availability in nature, anthocyanins are difficult and expensive to isolate into pure forms. Dr. Giusti was granted a patent on the chemoprotective effects of anthocyanin-rich extracts, and has four additional patents pending. She is regarded as one of the top anthocyanin food chemists in the world.

Dr. Giusti is the chief scientist for AnthoScyantific, LLC, a start-up company based on her technology. The initial target market includes the medical, pharmaceutical, nutritional, and biological community. She is also co-editor of *Anthocyanins in Health and Disease*, the first book to summarize the advances in the field of disease prevention and amelioration by anthocyanins. 

Mutación Sentida

Se trata de un diluirse lento de pupilas, una tensión de las esquinas óseas, una inflamación indolora del pecho, una deformación de labios. Pérdida súbita de las simetrías, de la noción de orden, el hilo, la secuencia, la idea de contar cosas concretas. Desvanecen las rutas de la sangre, la medida, la memoria, los puntos de partida y de llegada, coordenadas, horarios, y hasta las más vitales referencias de alarma. Hay como una sordera y un adormecimiento de los nervios que antes se irritaban frente al mundo y sus brisas nada tenues, solo se siente el cuerpo revolviéndose en su blandura ahora violencia, y unos espasmos de horror y de placer que se niegan a establecer fronteras. Se trata de una rebelión de órganos, una mutación solamente sentida. Nacen racimos vitales que blandamente palpitan y se desplazan otorgando una abundancia inabarcable. El tórax concede, no deja de

expandirse, los dedos sufren hermosas extensiones y un hinchamiento tibio que complace. Y mientras este universo de carne crece por siglos sanguíneos y brevísimos, se experimenta también un endurecimiento en el núcleo del cuerpo, una trepanación, la evolución de un vacío que ningún tejido, ninguna red con vida es capaz de colmar. Para los que así gozan o padecen —la diferencia es velo— la existencia pende de un hilo, una trama diariamente renovada, alimentada de palabras sin peso, de distancias justas, de cuerpos que en su acompañamiento no pactado equilibran relieves interiores y se atraviesan de diminutas, reincidentes armonías. 

Dr. Lina X. Aguirre
Assistant Professor of Foreign Languages
Ashland University

Graduate School Advice from the Inside

By Maria Barbero and Nic Flores, PhD Students, Department of Comparative Studies

So, you're thinking of going to graduate school in the humanities? We were in your shoes just over a year and a half ago and there are a few things we wish we'd known.



Here, we offer a few lessons we learned upon entering graduate school, through conversations with classmates and faculty, and by making sense of our daily lives. Our list is primarily applicable to future humanities graduate students—we speak to our experience in the Department of Comparative Studies—but we suspect that any and all knowledge about graduate school is useful across the board.

First, in graduate school you must fan your own flame. What does this mean? Consider: As undergraduates, there are several safety and support nets that ensure that you are on track, completing assignments, seeking opportunities and new experiences. We quickly found out last year that

most aspects of graduate school—reading, researching, writing, and teaching—require self-discipline and the ability to complete tasks without someone holding your hand. This may seem self-evident (“of course you’re supposed to do things on your own”) but graduate school is somewhat of a rude awakening, so be open and ready!

Second, and connected to the first point, fanning your own flame is not always an individual process. In fact, graduate school requires asking questions, learning from classmates, and seeking support networks. All of these are abundant in graduate school, not only in specific programs, but also across the university. The big difference is that as a graduate student, you are now responsible for seeking out these resources. In US schools many of us are taught that education is an individual process: “it is my grade, my degree, my education.” In our experience, graduate school teaches you above all that you need others as resources to help to succeed. Take advantage of resources available to you. Organizations and institutional support like L.A.S.E.R., the Office of Diversity and Inclusion, and the Multicultural Center exist on most campuses.

Our last piece of advice is two-fold and concerns both money and expectations. First, know how much funding (that’s code for money) you are offered before making any decisions. Considerations should include cost of living, travel, and health insurance. Second, based on that decision, set realistic goals in and out of the classroom. Coursework, research, and teaching obligations will consume much of your time, so do not underestimate what is expected of you. While you learn to manage both time and money in graduate school, setting realistic expectations from the beginning is important.

With these things in mind, let's not forget that the opportunity to enter graduate studies is a great privilege. As Leticia Wiggins pointed out in the last edition of *¿Que Pasa?*, only 4.3% of Latinos in the US hold a graduate or professional degree. So, for those interested in pursuing graduate studies, we hope that you found this short discussion of some of the lessons we've learned helpful. Most of all, we offer you mucha suerte and positive energy! 🍀

To connect with Maria or Nic, email: barbero.4@osu.edu or flores.154@osu.edu

Out-of-The Closet

A Chicano in Columbus

By Joey Terrill, AIDS Healthcare Foundation Director

AIDS Healthcare Foundation is the largest provider of HIV care and treatment in the world. We are in 28 countries, 16 states, including Ohio. Our mission statement is to provide “cutting edge medicine and advocacy regardless of ability to pay.”

Last year we reached a milestone of providing care to over 250,000 individuals from the US to Africa, Asia, Latin America, and the Caribbean. The AHF Healthcare Center on the Westside has

Short North District has been my focus. One unique aspect of the Out-of-The-Closet store is that we offer free HIV testing 5 days a week, 8 hours a day. We use the INSTI test with results in one minute. This model makes HIV testing easy, accessible, and works to diminish the stigma associated not only with the disease but also with testing for it.

While I personally have been “out-of-the-closet” regarding my homosexual orientation since I can remember, the term also refers here to the name of our thrift store which itself plays with the term for “coming out” but also references folks donating items from their closet to the store.

As a gay Chicano artist living in LA and New York City in the 1980s, the Human Immunodeficiency Virus (HIV) ravaged the communities and people to whom I was most connected. Friends, lovers, co-workers, fellow students, artists, roommates, and acquaintances became infected, got sick, and died. This year marks 34 years that I have been living with HIV and it remains a factor that fuels my advocacy work.

Today, Latinos comprise a disproportionate percentage of new HIV cases relative to our percentage of the general population. 20% of individuals who are HIV positive do not know they are carrying the virus and are unknowingly transmitting the disease to others. Socioeconomic factors as well as cultural obstacles prevent access to information, education, testing and care. The work to change that continues. Adherence and remaining linked into care are essential to people living their lives as healthily as possible.

On a personal note, before HIV was discovered, I was an artist whose work examined issues of ethnic, cultural, and sexual identity. I remain one to this day. 🏳️‍🌈

Joey Terrill's exhibited his paintings at the Short North Alliance Office on 5th Avenue. His work was also featured in the Autumn, 2013 issue of ¿Qué Pasa?.

Out-of-the-Closet is located at 1230 N High St. Columbus, OH 43201. To arrange a donation pick up, call 1-877-2-PICK-IT-UP.



been open just over a year providing care, treatment, and testing. Over last four years, I have been coming back and forth to Ohio working with local advocates to address issues around changes to the Ohio AIDS Drug Assistance Program, state budget cuts, and service sustainability.

My most recent assignment as AHF Columbus Project Director has me living here in Columbus. Overseeing the AHF Healthcare Center on the Westside as well as the building out and opening of the Out-of-The-Closet Thrift Store and AHF Pharmacy on High St. and 5th Ave. in the

One Life to Live: A Case Study On Latinidad and Marking Latino Characters

By Doug Bush, Lecturer, Department of Spanish and Portuguese

During the premiere of Prospect Park's revival of daytime soap *One Life to Live* in 2013, Téa Delgado rocks and sings



Florencia Lozano as *One Life To Live*'s Téa Delgado

a lullaby in Spanish while mourning the loss of her baby. The episode features no other dialogue in Spanish, and this particular scene is not subtitled. ABC's version of *One Life to Live* (1968-2012) also featured a notable amount of unsubtitled Spanish dialogue, which I read as an important way of marking the Latinidad of Latina/o characters.

Given the decline of the daytime soap, little has been said about featured Latino characters. Although Latinos did not influence stories until the 1990s, *One Life* has featured more than 30 Latinos since, while NBC's *Passions* (1999-2008) placed Theresa Lopez-Fitzgerald as its central heroine. Nevertheless, this influx of Latino characters has given writers and producers an opportunity to play on their ethnicity, something long

ceased for white and black characters. Because these characters are largely culturally undifferentiated from others on the screen, those moments that specifically call attention to their Latinidad become salient for viewers. Thus, my central question is how soaps have punctuated the Latinidad of these characters, and to what end.

For *One Life to Live*, instances of Latinidad were frequently defined by the incorporation of unsubtitled dialogue in Spanish. Téa Delgado, portrayed by Florencia Lozano, was prone to emotional outbursts in Spanish, effectively linking Latinidad with volatility. This is evident in a scene where Téa reacts to her husband Todd's role in her daughter's disappearance from 2011.

STARR: You threw him against a wall and said that you were going to have him arrested for rape.

TODD: Statutory rape.

TÉA: Qué idiota, ¡por supuesto que nuestra hija se afuera de su casa!

TODD: Lo siento?

TÉA: This isn't funny! I knew you didn't tell me the truth. No wonder Daniella left.

At times, this use of Spanish is presented as threatening or confusing, such as in this scene from 2012, where Téa meets police officer Delores and bad-guy Johnny after step-daughter Starr is imprisoned.

TÉA: Starr has a lawyer. Téa Delgado.

JOHNNY: I've never heard of you.

DELORES: Este tipo es un perdido. Lo mejor es que la mantenga alejada de él.

TÉA: Sí, eso lo veo muy clarito.

JOHNNY: What was that?

TÉA: That was Spanish. You ever heard of that?

Many monolingual-English series with Latino characters do feature snippets of Spanish dialogue, but these are typically a linguistic decoration—words like *Mija*, *por favor* and *gracias*. And while *One Life* did the same, in these scenes, we see critical dialogue that becomes completely inaccessible for monolingual viewers. In the first scene, viewers can read Téa as angry given her vocal tone, but in the second, there are no such markers, leaving such viewers in the dark.

We typically assume that viewers of these shows are older white females, and such scenes may cast Latinos as threatening, carrying out secret conversations in Spanish. Nevertheless, 2002 network research showed that 25% of the ABC soap audience was Latino (more recent data is not available). Featuring such a large number of Latino characters effectively becomes a way of speaking to these viewers, at least from the point of view of the mostly white producers and writers who work behind the scenes. But this reflects one of the most pressing problems of Latino representation in soaps: the lack of Latinos behind-the-scenes influencing these representations, which is something that hasn't changed, and likely won't in the future. 🇺🇸

Note: Not all soap representations of are as benign. Latinidad has frequently been connected with criminality across multiple soaps. "Passions" occasionally employed blatantly racist dialog. There, white social-climber Rebecca Hotchkiss hurled insults at heroine Theresa that included "chalupa" and "Tacosita." For a full version of this continuing study, contact bush.298@osu.edu.



All Roads Lead to Brazil

By Leticia Wiggins, PhD Student, Department of History

As I sit here clacking away on my laptop, a website informs me that it is 18° F in Columbus and 86° F in Rio de Janeiro. This conjures vibrant imaginings of sun-drenched beaches and nights spent out sans pea coats. Yes, while the weather may not reflect it, there is a little bit of Brazil in Columbus this season. The Wexner Center's latest exhibit, *Via Brasil*, brings the art and culture of South America's largest country to the thawing tundra of Columbus, Ohio.

By Way of Many Paths

As the product of a generous \$782,3000 grant from the Andrew W. Mellon Foundation, *Via Brasil* (by way of Brazil) is the culmination of four years of involved planning and research. Receiving news of this grant in 2011, then University President, E. Gordon Gee hoped the Wexner Center, "already a leading light in the realm of cross-departmental, cross-disciplinary efforts, will again blaze a path with this initiative."

Via Brasil does not disappoint – it is a cross-departmental and disciplinary success. Afforded the longest

preparation period of any prior exhibit and with the most collaboration across OSU departments, the center considers Brazil from every possible cultural direction. Film, performance, and an art exhibit all exemplify the diverse nature of a country in the middle of economic, political, and social change.

"Brazil is Having a Moment"

Admittedly, the most common question asked of the marketing and media department is, "Why Brazil?" The answer is multipart, but stems directly from the country's history. Between 1964 and 1985, a series of authoritarian regimes governed Brazil. The second military government of President Artur da Costa e Silva (1967-69) imposed a series of Institutional Acts (Ato Institucional, or "AI"). AI-5, the worst of these, legalized heavy censorship of artistic expression among other repressive regulations. This authoritarian rule and the continued political violence following Costa e Silva's government fomented an art scene unlike any other in the world, as artists shrewdly defied the laws placed against creative expression.

Jennifer Wray, The Wexner's Marketing and Media Assistant, explained that this complicated past is reflected in Brazil's contemporary art scene and that "Brazil is having a moment." Indeed, Brazil is making itself known on the world stage, in more ways than one. Ohio State recognizes the nation as an important site for recruitment and networking, and is planning to open a Global Gateway office in São Paulo. The country is also taking the world stage with plans to host both the 2014 FIFA World Cup this summer and the 2016 Olympics.

More than Just Art

Amidst all of these diplomatic moves and sporting events, it is continuously important to recognize the role of art and culture in society. This allows for a "deeper understanding of a country," Wexner's Public Relations Manager Eric Pepple explains. According to Pepple, it is essential to consider, "that the arts are a part of economics, politics, culture, and more." Art cannot be divorced from culture. This realization hit the *Via Brasil* coordinators early on, as they consciously named the exhibits and programs Cruzamentos, the Portuguese word for "crossroads." The Wexner Center now serves as a central meeting place of national understanding through *Via Brasil's* various art exhibits, film, and performance projects.

Contemporary Art in Brazil

As Wray explains, the main coordinators of the Cruzamentos art exhibit, Curator at Large Bill Horrigan and Film/Video Studio Curator Jennifer Lange prepared for this exhibit through the practice of total immersion. The art exhibit, is the result of extensive research, fieldwork during multiple visits to Brazil, and a close partnership with critic, curator, and professor from Universidade Federal do Rio de Janeiro, Paulo Venâncio Filho. Featuring artists renowned and relatively unknown, single and multi-medium, the result is an exhibit rife with colors, political contentions, and experimentation.

Brazilian documentary series ever presented in North America. Again, preparation for this event came with Chris Stults, Associate Curator for Film/Video's total immersion in Brazilian film, literature, and cinema.

Performance Art and Programs

Performances during the stay of *Via Brasil* add yet another dimension to this unique presentation and feature the likes of rising Brazilian hip-hop artist Criolo and the dynamic dance group Companhia Urbana de Dança. Educational and public programs also work to engage students at university and high school levels. A translation of essays by Paulo Emílio

Sales Gomes, a renowned historian and film critic are slated to publish in 2014, and a symposium surrounding his work will be held in the fall 2014.

Throughout the year, *¿Qué Pasa OSU?* hopes to delve into the importance of Brazil's art and culture, bringing you special coverage of the Wexner Center's exploration of a nation with *Via Brasil*. See what events are up next at their interactive website, wexarts.org/viabrasil.



1

Special thanks to Jennifer Wray for working with ¿Qué Pasa OSU? on developing this series.



2



4

Images Shown:

- 1 Part of the exhibit features 35 contemporary Brazilian artists, many whose work has not been exposed throughout the U.S. This photo features the work of Laura Belém, and is titled "Venice of Brazil" (2007).
- 2 This photo features *Tropicália*, a film that showed in February and featured the collision of arts, culture, and politics during the late 1960s in Brazil.
- 3 Contemporary Brazilian Documentaries are also part of this exhibit, and capture a nation trying to come to terms with its history.
- 4 Other documentaries feature the development of the art world in Brazil. A still from *Hélio Oiticica*, for example, shows an installation from the famous Brazilian visual artist known for his innovative use of color and geometric shapes.



3

Contemporary Brazilian Documentary

Beyond the confines of studio art, the Wexner Center approaches Brazil from a documentary perspective. This compilation of more than 30 contemporary films – rarely ever shown outside of the country – constructs the largest

Ani Palacios


Una Escritora Local En Columbus

Por Elena Foulis, Lecturer, Department of Spanish and Portuguese

Ani Palacios es una periodista y escritora peruana que ha vivido en los Estados Unidos por más de 20 años.

que para ella, escribir y publicar en español—más allá de los periódicos locales—permite que el inmigrante

Esta relación recíproca es evidente en su última novela titulada, *99 Amaneceres*. Además de utilizar la metafísica, unos de los temas favoritos de Ani, ésta novela usa el ataque de las torres gemelas en Nueva York como punto de partida. La protagonista en esta novela habla con una espiritista acerca del novio que perdió el 11 de septiembre. Ani hace su tarea cuando escribe sus novelas. Aunque muchas veces puede incluir parte de ella misma en sus historias, para *99 Amaneceres*, ella decidió vivir con una soul blender en Virginia. De la misma forma, para una novela por encargo que actualmente está escribiendo, ella ha pasado tiempo entrevistando y entendiendo a la persona que será el protagonista de estas memorias.

Ani actualmente es la líder de la Sociedad de Escritores de Columbus, un espacio donde escritores de todos los niveles—incluyendo principiantes como yo—se reúnen para compartir sus historias, practicar la escritura, y experimentar con nuevos géneros literarios en Gahanna, OH. El éxito de talleres como éste es evidente, ya que el año pasado se publicó la antología *De una a siete*—horas en las que este grupo se reúne—una colección de historias y poemas que salieron de estos encuentros. Ani nos dice en sus talleres que, “La inspiración tiene un efecto físico, que puede provocar hasta lágrimas,” y al leer está antología uno lo puede comprobar. Este año se espera tener otra publicación similar. 

Ani comenzó como periodista, pero en el 2009 decidió seguir su pasión creativa publicando su primer libro, *Living in a Double World: A Practical Guided Tour through the Immigrant Experience* (2010) publicado en inglés y español. El siguiente año publica su segunda novela, *Plumbago Torres y el sueño americano*, y obtuvo el International Latino Book Award en 2011.

Ani forma parte de una ola de escritores Latinos de Estados Unidos que escribe y publica en español. Cuando le pregunté a Ani por qué ella insiste en escribir solamente en español, con una sonrisa picaresca me contestó “escribir y publicar en español en este país es un acto de rebeldía.” Ani se considera la “patrona de las causas perdidas” ya

Latino exprese su experiencia propia en su propio idioma. El perfil de estos inmigrantes escritores es más o menos así: inmigrantes recientes, adultos, ya con alguna profesión o licenciatura en su país de origen, y con una variedad de raíces socioeconómicas. Esto los hace indiscutiblemente tener una experiencia diferente que escritores como, por ejemplo, Junot Díaz, Christina García, Sandra Cisneros, y otros que empezaron escribiendo sus experiencias de niñez en este país. Para Ani, el escritor Latino reciente nos provee con experiencias únicas que mezclan su cultura, lengua, educación y profesión con los Estados Unidos; es decir, los inmigrantes muestran en su escritura una relación de influencia recíproca.

The Barnett Center for Integrated Arts and Enterprise

By Sonia BasSheva Manjon, Barnett Center Director

The Lawrence and Isabel Barnett Center for Integrated Arts and Enterprise educates and prepares students for successful careers in the arts and related entrepreneurial



she researches marginalized and invisible immigrant communities. Through the Barnett Center, she will work with graduate and undergraduate students interested in arts management, entrepreneurship, community collaborations, institutional partnerships, community arts, and civic engagement programs.

The Center will collaborate with the Fisher College of Business, Moritz College of Law, John Glenn School of Public Affairs, and multiple departments within the College of Arts and Sciences. Guests from local, regional, and national arts organizations will provide leadership to students through the Barnett Symposium and Barnett Speaker and Seminar series, platforms for new thinking, research, and practice in integrated arts, arts entrepreneurship, and enterprise. The center will also provide opportunities for students to participate in residencies and practicums with alumni, faculty, and arts practitioners through internships and mentorships.



The Center's signature program this semester is the Graduate Student Think Tank. The Think Tank consist of an interdisciplinary group of six graduate students who are working collaboratively with the internationally acclaimed, female African-American a

cappella Grammy Award winning ensemble, Sweet Honey in the Rock. The ensemble celebrates its 40th anniversary this year. They preserve the traditions of African American vocal music and address critical issues of democracy, freedom, racism, and economic and social justice. The students work with members of the ensemble in analyzing critical issues, assessing 40th anniversary performance engagements, and evaluating current practices. Students who participate in the Think Tank:

- Learn the process of collaboration with others outside their field of study,
- Receive academic credit for their work,
- Are listed as contributors on published material,
- Work directly with the artist and/or organization
- Have access to faculty, industry professionals, and arts administrators through the Barnett Center.

For additional information about the Center and to see a schedule of events, check out barnettcenter.osu.edu or visit the Center in Sullivant Hall Room 131, 1813 N. High Street. 📍



fields. The center advances and increases students' understanding of the business side of the arts and the worlds of arts management, policy, and culture by focusing on the entrepreneurial aspects of the arts.

New to the OSU family, Sonia BasSheva Manjon has been named the inaugural director. Dr. Manjon, Dominican American and native of California, is associate professor in the Department of Arts Administration, Education and Policy. Her artistic background includes dance, theatre, video and photography. Her photographic and video exhibit, *Invisible Identities: Mujeres Dominicanas en California*, was displayed at the Ohio Union this term. Professionally she has directed and managed cultural performing arts organizations and local and state arts agencies. A cultural anthropologist,



Gilbert Hernandez

On Academics, Storytelling, and Luba Taking Over

Jaime and Gilbert Hernandez, creators of the famed *Love & Rockets* comics were honored keynote speakers for the 2013 Festival of Cartoon Art at the Billy Ireland Cartoon Library and Museum. What follows is an excerpt of Gilbert's interview with *¿Qué Pasa?* Editor, Theresa Rojas.

TR: It's been amazing having both of you here. Is this your first time in Columbus?

GH: I believe so. Last year I was doing a book tour for *Marble Season* and it was going well. When that stopped I finally got to stay home and get to work and then this popped up. I usually have to juggle which ones I'm going to but this one sounded so good and I was encouraged by so many people about it—this is going to be a big deal, this is going to be really good. You know, it's just worth it, and I have to figure I want to do a big one for the end of the year.

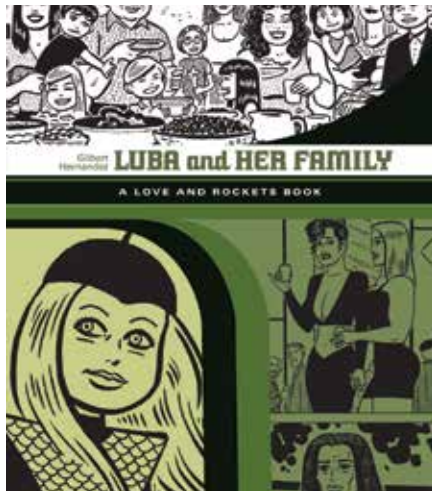
TR: What was your experience of the whole Festival of Cartoon Art, Columbus, etc.

GH: It was great. What I like about doing stuff with the academics is that everything is taken seriously. Everything is taken like, "Let's see what this is about, let's talk about it, see what we can do in the future with this." Whereas comics is a little more competitive and a little more—eh, you know. It's still comic books. A bunch of boys running around. I don't know, they're not that interested in our comics. They appreciate and they sell our comics and the fans go in to buy our comics, but themselves aren't interested in us that much. Here, there's an attention to what's going on and how to make things better or at least more informative and that's what I like.

TR: What are your favorite tools for creating your work?

GH: I'm pretty old school. It's a mechanical pencil, eraser, straight edge, a particular size paper depending on what they're going to print, and black

India ink. I'm using the brush less. I used the brush a lot when I was drawing for a magazine, so I was drawing larger. Now the books are getting smaller and I can't get the detail on the brushes any more, so I'm using a crow quill pen. The line isn't as nice, but it's quick and better for drawing small. Once in a while when I have to do a cover or an illustration, I use a brush and remember how good and how fun it is. I use a pretty small brush, like a double zero. The actual common brush size for comics is a number two, but I could never get the detail.



TR: And that double zero is so fine.

GH: It's so fine and I can get a pretty thick line with it. They only last a few weeks because it's about three hairs.

TR: Three hairs! ¿Qué pasó con esto? Like what is going on?

GH: [LAUGHS]

TR: Do you ever find that your tools have an effect on the story?

GH: You know I never thought of that, but it might be in the tone of the story. It does sometimes. Let's say I'm doing a story in the forest and the brushwork will make it very lush and thick. I can use a lot of ink on a lot of natural things like trees and rocks and leaves. But then I'll use like a cold line from a technical pen sometimes, not often—I don't like a dead line, but I'll do it sometimes and it will create a different tone, you're right. It does create a different feel. Luckily I'm quick enough to think which one is going to work and so I can just go to it.

TR: Sometimes when I'm working with acrylic mediums, I'll have little disasters. Then I'll realize wait, maybe that's going to be some other thing I wasn't expecting.

GH: Yeah, you have to think quickly and think, "This is good." Somewhere this is gonna work because if you just get bummed out, the ink destroys your drawing and then you're just going to be bummed out all the time. What I have found interesting with what your saying, and this is always the down side, you can have the perfect pencils, but the inking will just change it—not necessarily for the worse, but it will change it. You're heartbroken because the pencils are gone. So sometimes if I like the pencils a lot, I photocopy. Not because I need to use them, but just to have them. Then I wind up whiting out the face and changing it anyway.

TR: That's how you have your history too, your archive, right? Because you don't work on a computer—you do everything by hand?

GH: Yeah, everything by hand.



TR: That's a good way for you to have that history of the evolution of your work.

GH: I think so. We used to throw notes away and now I don't throw anything away. Those little photocopies are handy. People want to see them. Jaime doesn't have notes, he only has scripts on a yellow pad. I have a lot of drawings. After 30 years, people want to see that. I literally have notes from 30 years ago. To me 30 years is like five. To the world it's old stuff now. I don't think of it that way, but luckily I collected all of that stuff in a box, so I'll send that first [to the BICLM]. They still want some art to put up. Now that is an honor. I mean because the art they have up is like the history you know?

TR: Do you ever work in color?

GH: Not me. I have my stuff colored, but I don't in particular work like that. I'm just a wake up in the morning and just do it person. I don't like a lot of post-production. I'm just meat and potatoes. I've gotta draw this, get it done and get it out. I'm more pre-production. I don't have that separate "I am an artist" type thing. I never have. It's all about storytelling for me.

TR: So you see yourself as a storyteller?

GH: Strictly. Not even as an artist or a writer. A storyteller. That's how I see myself. Luckily Jaime draws so well that he could pull his art away from his stories. He just has great art. If you separate my writing and my drawing, it's not as effective a story, I think.

TR: Related to that, do you let your daughter read your stuff?

GH: I started doing *Marble Season*, the kids book, last year so that she could

have a book to read. She can't read my books, no. She's like "Daddy, I want to read your books," and I'm like "no, you can't. No. No. NO. Too bad." Oh, I know when I'm gone she's sneaking it out, I know that, but you have to play the role. You have to represent to the kids. You gotta be the bad guy who's strict because that's what they're going use later in life. If she has I don't know what's she's seen. Well, the kid is precocious. She's 13, so 3 years when she's 16 maybe. Maybe. I mean I'd say 57, but I gotta be realistic.

TR: Do you ever have friends or family who feel implicated by a story you've told? Where they say "That's me, isn't it?"

GH: There are some people vain enough to say that. I've heard "Why'd you write that about me?" and I say it's not about you, you egoed-out maniac. I mean I have used people and things. In fact in the book I'm doing right now, I'm doing a near-version of a guy I knew in high school and if he read it he would recognize himself. I'm not making him a villain because I'm getting revenge on him, it just works in the story so well. If I really want to nail a person, I'm not afraid to put their name down and draw their likeness. But I don't. I do characters. I do a story. If everyone else doesn't recognize that person, but that one guy does and he's the only one well, too bad. Nobody else does, so don't mention it.

TR: Is there a character or a storyline that you really enjoy coming back to?

GH: It's funny, in the old days I would have said going back to Palomar. Now, I can't wait to get back to the drawing board to do a new story. Whether it's done with new characters or old ones,

it doesn't matter. I'm back telling a new story, that's the most important thing. Then the other questions come up. But the first impulse I get is like—ah!—I'm gonna do a new story! What can I say new? What can I do new? I like doing the next thing. I hate finishing stuff. Jaime's the opposite. He hates starting but he can finish real easily.

TR: Do you ever feel like a character is telling you where it wants to go?

GH: Oh yeah. That's why Palomar worked for me so well. It's like the characters wrote it. Particularly Luba. I didn't create Luba to be a regular character, but she took over. It's like "Okay I'm done with you" and she said SMACK! I'm gonna do this now. I go, that's interesting, okay. Then I did it again. I go I don't know if I want to do Luba again—SMACK! Pretty soon I just started putting more and more of myself in there. This is where cartoonists are lucky. If you create a character that is not anything like you physically or how you speak, you can say all you want. That's why I made Luba so abrasive. I can be as abrasive as I want, but I don't look or sound like Luba so nobody's gonna say "Hey! What'd you say there?!" They say hey Luba's kind of going nuts isn't she, but that's really me. So that's an advantage about art and creating characters. And I've gotten over the top with her. Sometimes her attitude is just too bad, but then that's her. Like I said, it's not me, it's her. 📺

Ohio State's BICLM holds the world's largest collection of cartoon-related material. In November, they will host the 2014 International Comic Arts Festival. Visit cartoons.osu.edu.



OSU for Spanish Heritage Speakers

A Conversation with Glenn Martínez

“The Department of Spanish and Portuguese (SPPO) at Ohio State is uniquely positioned to create a welcoming space for Ohio’s Latino youth.” So says Glenn Martínez, Chair of SPPO and Professor of Spanish. Martínez explains that the linguistic and cultural skills that Latino students bring to the academy represent valuable assets. SPPO values and enhances these assets while contributing to students’ intellectual and professional development.

Many heritage Spanish speakers demonstrate excellent language aptitude in high school. Professor Martínez emphasizes that “we need to find ways to reach those students in high school and help them understand that their skills carry not only intrinsic value, but they also have instrumental value for their academic development.” He notes well-established research that demonstrates that when students acquire content in two languages, they know the content much better: “Whatever path they choose, students will be more competitive and better prepared to serve the community if they have those language and cultural skills.”

Professor Martínez hopes that Ohio’s Latino youth will find a home in the department. He wants them to know that Ohio State is a destination that is within their reach, and their linguistic and cultural experience will enhance their academic and career outcomes. In fact, students can look to his career path for an inspirational example.

In autumn 2013, Dr. Martínez joined the Ohio State faculty to lead the Department of Spanish and Portuguese. Prior to that, he chaired the Department of Modern Languages and Literature at the University of Texas Pan American; directed the Spanish for Heritage Learners program at the University of Arizona; and completed a postdoctoral fellowship in health disparities at the University of North Texas. His research is focused on issues of language access policy in healthcare, and the sociolinguistics of language barriers and Limited English Proficiency within the context of public health and health service delivery. He has also written extensively on Spanish instruction for heritage speakers.

With significant research and administrative experience to his credit, Dr. Martínez found an ideal fit at Ohio State. The university has excellent doctoral programs in Spanish and an outstanding medical center, so he is able to further his research while leading one of the nation’s top-ranked departments.

He observes, “SPPO at Ohio State has strong scholarship in Iberian studies, Latino studies and Latin American language and culture.” With the world’s leading linguistics scholars here, he sees the potential for growth in unique areas. For example, the department can capitalize on applied linguistics to advance language teaching in both general and specialized studies.

Settling into a new place to call home with his wife, Sandra and his son and daughter, Martínez and his family have experienced one of the coldest Ohio winters in decades—a stark contrast to the typically mild South Texas climate they left behind. With a promising academic agenda for the year ahead, and a warm reception from the Columbus community, the weather proves no deterrent. 📍

Three Poems of Death and Life

Continuity

The snow came and froze your bloodstains, then the rain washed them away.

Your death is a poem scribbled on the winter road, the six verses of your life drip through the pavement cracks and flow down below where the grass, the earthworms and the oaks drink your liquid words and break the silence of night with their terrestrial songs.

Below Zero

Today, even the dead are cold:
In their graves,
White from snow
And black from death,
They yearn for an embrace.

Día de los Muertos

Disney tried to copyright death,
the souls of everyone departed
to sell toys and cupcakes.

But I already have too many owners,
I owe to so many creditors in
this world.

And so I want my last seconds to
belong to no one.
I want my last breath to need
permission from no one.
I want to own the right
to my own death. 📍

*Mauricio Espinoza, PhD Candidate
Department of Spanish
and Portuguese*

Walter Zinn: Supply Chain Logistics Opportunities for Latinos

By Francisco X. Gómez-Bellengé, Associate to the Dean, Fisher College of Business

Professor Walter Zinn grew up in the melting pot of São Paulo, Brazil's largest city. Although Brazil was originally a



Portuguese colony and Portuguese is the official language, Zinn's friends' families came not only from Portugal, but also from Europe and Japan. His friends saw themselves as Brazilians, but people also kept their traditions.

When he settled in the United States, he realized what an advantage growing up in a multicultural environment had been. He could adapt to any situation and be more appreciative of people from different backgrounds. This multi-ethnic experience also provided a huge advantage professionally because he understands that being different is fine. This also helped him to adapt to the United States when he went to graduate school.

Professor Zinn did his undergraduate degree at Fundação Getulio Vargas, one of Brazil's most prestigious colleges. When he took a class in

Logistics, he began to apprehend the social import of supply chains and the role that wholesalers play. Latin America has some inefficient supply chains, which create a substantial burden for low-income consumers. Prices in favelas, the Brazilian shantytowns, may be up to double the price of upscale neighborhood supermarkets.

This unfairness is a result of different supply chains. Upper income Brazilian consumers are able to purchase goods in supermarkets supplied by large trucks, purchase goods in quantity, store perishables in home refrigerators and use cars to purchase groceries in bulk. These conditions create substantial economies of scale that benefit consumers. Those who live in favelas rely on public transportation and must walk considerable distances to get home, often on steep, unpaved surfaces. As a result, they rely heavily on very small stores proximal to home with little inventory. These stores are provisioned by small vehicles making frequent deliveries. Low-income Brazilians can only purchase a few things at a time and cannot store refrigerated goods. They might buy diapers in quantities of 2 or 3, eggs individually. Eggs in the form of "arroz com ovo" are a main source of protein in Brazil's tropical climate; they can be stored longer than dairy or raw meat.

Today, logistics and supply chains are rapidly evolving, especially in the US. Consumers' habits are changing (i.e. online and mobile purchases). Companies like Amazon and UPS are reshaping the supply chain landscape. Supply chains are expanding in North America due to a manufacturing renaissance fueled by the natural gas boom, which has made U.S. energy

costs among the lowest in the world. Industrial operations are relocating from elsewhere, especially Asia, to North America. These transformations are creating opportunity in the form of increased demand for jobs in logistics and supply chains, especially for bilingual Spanish speakers.

There is substantial demand for transportation analysts to manage companies' transportation and supply chain analysts to coordinate transportation, warehousing, inventories and procurement. Together with engineering faculty, Professor Zinn developed the Master of Business Logistics Engineering program in 2005. It is a joint Business and Engineering degree. Dr. Zinn is eager to recruit a diverse group of students for his 1.5-year program. Many students get paid summer internships. There is also a scholarship of \$6,000 available to U.S. citizens or permanent residents.

Students who are interested in the MBLE usually have undergraduate degrees in engineering or other quantitative fields. The MBL celebrates the accomplishments of three recent Latino graduates: Angelina Burgos is now at the Pontificia Universidad in Santo Domingo and Francisco Padilla and Carlos Castillo are Deloitte consultants based in Chicago and Cincinnati, respectively. 🇺🇸

Walter Zinn is Professor of Logistics and chair of the Department of Marketing and Logistics at the Fisher College of Business.

Alexandra Griffin, Dental Student

On Outreach and Latino Community

By Tamra Pace, Director, College of Dentistry Marketing and Communications

When Alexandra Griffin's family moved to the United States from Bogotá, Colombia, 14-year-old Griffin brought more than clothes and childhood treasures. She also brought her love of science and dentistry. Introduced to the profession by an



aunt in the field, Griffin enrolled in a dental assisting program in Florida as a high school student. She graduated with a dental assisting certificate, allowing her to work immediately upon graduation.

"I enrolled in the dental assisting program to make sure I liked dentistry and realized I loved every moment of it," Griffin remembers. After working as a dental assistant, Griffin earned a bachelor's degree in biomedical science at the University of South Florida. "I applied to Ohio State since my in-laws lived in Columbus and talked so highly of the university. After I was offered a scholarship, the decision to come here was easy."

Griffin's careful research into her chosen field well prepared for life as a dental student. "I knew that I was not going to have a life," she joked. "The first two years were nothing but books—and you are trying to learn your hand skills. Trying to balance both was hard."


Despite her demanding courses, Griffin also made outreach—especially in the Hispanic community—a personal priority. "I wanted to help people, which is why I pursued dentistry in the first place. Learning that there was a need in the Columbus Hispanic community, I thought, 'why wait until I'm a dentist? I can start now.'"

Griffin currently serves as president of the college's Hispanic Student Dental Association (HSDA), an arm of the national Hispanic Dental Association. Under the supervision of Dr. Henry Fischbach, an associate professor at the College of Dentistry, HSDA collaborates with Ohio Hispanic Coalition, an advocacy organization, to provide dental screenings for Hispanics in the Columbus area. Dental students treat patients at the dental college or in its mobile dental coach, which parks at Northwood and High Street at La Clinica Latina, the first Tuesday of every month.

A highlight of Griffin's burgeoning dental career was when she joined other health sciences students and faculty advisors in Partnership for Ongoing Developmental Educational and Medical Outreach Solutions (PODEMOS) to treat indigent people in rural areas of Honduras last June. "We offered a clinic for five days in places like schools or churches. Some places had no electricity, no dental chairs—nothing. We mostly performed extractions and taught people how to brush and floss."

Heavy soda consumption and inadequate self-care contributed to the advanced tooth decay Griffin observed in many Honduran patients. "It was a great experience to help people. At the same time, it was so sad to pull a permanent tooth on an eight year old."

After she graduates in 2015, Griffin plans to return to Florida to be near family, become an associate at an established private practice, and someday start her own practice. She plans to continue her outreach in both Columbia and the United States.

"Working with patients is most rewarding. I love when patients want to continue their treatment because they trust something you said. I had a patient that had not sought dental treatment for 30 years and he was so scared. Now he trusts me. To be able to gain that trust has meant so much." 

Noticias: Recognizing Excellence at OSU

Publications

Aldama, Frederick Luis. Editor. *Latinos and Narrative Media: Participation and Portrayal*. New York: Palgrave Macmillan, 2013. Print.

Aldama, Frederick Luis and Ilan Stavans. *¡Muy Pop!: Conversations on Latino Popular Culture*. Ann Arbor: The University of Michigan Press, 2013. Print.

Aldama, Frederick Luis and Christopher González. *Latinos in the End Zone: Conversations on the Brown Color Line in the NFL*. New York: Palgrave Macmillan, 2013. Print.

Aldama, Frederick Luis and Patrick Colm Hogan. *Conversations on Cognitive Cultural Studies: Literature, Language, and Aesthetics*. Columbus: The Ohio State UP, 2014. Print.

Bonifacio, Ayendy, "A Moment Facing the Snow Fall." *The Olivetree Review*. 53 (Spring, 2013): 27. Print.

Gort, Mileidis and Ryan W. Pontier. "Exploring bilingual pedagogies in dual language early childhood classrooms." *Language and Education* 27.3 (2013): 223-245. Print.

Grinstead, J., P. Lintz, M. Vega-Mendoza, J. De la Mora, M. Cantú-Sánchez, and B. Flores-Avalos. "Evidence of Optional Infinitive Verbs in the Spontaneous Speech of Spanish-Speaking Children With SLI." *Lingua* 140 (2014): 52-66. Print.

Grinstead, J., A. Baron, M. Vega-Mendoza, J. De la Mora, M. Cantú-Sánchez, and B. Flores. *Tense Marking and Spontaneous Speech Measures in Spanish SLI: A Discriminant Function Analysis*. *Journal of Speech, Language, and Hearing Research*, 56 (February, 2013): 1-12. Print.

Grinstead, J., D. McCurley, T. Pratt, P. Obregon, and B. Flores. "The Semantics of the Tense Deficit in Child Spanish SLI." In *Generative Linguistics and Acquisition: Studies in Honor of Nina M. Hyams*.

Eds. M. Becker, J. Grinstead, and J. Rothman. Amsterdam: John Benjamins, 2013. 107-128. Print.

Mendoza, Tony. *A Cuban Summer*. N.p.: Capra Press, 2013. Print.

Rojas, Theresa. "Kat Von D. and the Borderlands of Tattoo Culture." In *Latinos and Narrative Media: Participation and Portrayal*. Ed. Frederick Aldama. New York: Palgrave Macmillan, 2013. 117-128. Print.

Awards, Grants, and Accomplishments

Frederick Aldama was named 2014 University Distinguished Scholar. Each year, through the DSA program, the university recognizes and honors six faculty members who demonstrate scholarly activity, research, or other creative works which represent exceptional achievements in their fields. Recipients of the award receive a \$20,000 research grant and a \$3,000 honorarium to pursue their scholarly activity.

Theresa Delgadillo and Miranda Martinez, both Associate Professors in the Department of Comparative Studies, are part of the Editorial Group for *Mujeres Talk*, hosted by the OSU Knowledge Bank. *Mujeres Talk* is an online, interdisciplinary, edited and moderated forum for the circulation and discussion of original research, commentary and creative work in brief and diverse formats such as blog essays, multimedia presentations and short video. mujerestalk.org.

Ana DelSarto, Associate Professor, Spanish and Portuguese, is editor of *alter/nativas: revista de estudios culturales latinoamericanos*. *Alter/nativas* is a new, biannual, peer-reviewed, online scholarly journal associated with the Center for Latin American Studies at The Ohio State University. alternativas.osu.edu.

Alcira Dueñas, Associate Professor, Department of History, was named a 2013-14 Fulbright Scholar for "The Indian Republic at Work: Native Notaries, Lawyers, and Protectores de Naturales in the Colonial Andes," at the National Archive of Ecuador, Quito, Ecuador, May – July 2013; and May – July 2014.

M. Monica Giusti, Associate Professor, Department of Food Science and Technology, College of Food, Agricultural and Environmental Sciences was named 2013 Early Career Innovator of the Year.

Mileidis Gort, Co-Principal Investigator. Project REMODEL: Restructuring to meet the needs of Ohio's diverse and exceptional learners (Laurie Katz, PI). Ohio Deans Compact on Exceptional Children (\$250,000).

Mileidis Gort, Co-Principal Investigator. Documenting emergent bilinguals' educational resources (DEBER) across elementary school and home contexts: A pilot study and mentoring partnership (Sarah Gallo, PI). 2014 College of Education and Human Ecology Seed Grant Competition, The Ohio State University (\$20,000).

Victoria Muñoz won the 2014 Northeast Modern Languages Association's Women and Gender Studies Caucus "Best Essay in Women and Gender Studies Award" for her paper, "Female Translators and Their Detractors: Theories of Early Modern Translation in Development."

Miguel Villalona-Calero, professor of internal medicine and of pharmacology and division director of medical oncology, was elected as Fellow of the American Association for the Advancement of Science (AAAS) for distinguished contributions in the field of experimental therapeutics, developing novel therapeutics and conducting clinical trials for translational research in cancer patients.

Autumn 2013 Graduates

Associate's			
Name	Citizen	Degree	Major
Kurstie S. Bevelhymmer-Rangel	USA	AA	Psychology

Bachelor's			
Maria E. Aguirre	USA	BA	Art
Vaughn L. Armstrong	USA	BA	Criminology
Adrian A. Barrientes	USA	BFA	Art
Kevin J. Bernardicius	USA	BS	Biology
Shalaya M. Brown	USA	BSHEC	Human Dev and Family Sc
Shelby Castillo	USA	BA	History
Shannon M. Chapman	USA	BSHRS	Health Sci Prgm
James D. Clark	USA	BSAGR	Prof Golf Mgmt
Gilberto J. Covarrubias	USA	BA	Economics
Alison M. Cummins	USA	BA	Music
Joseph P. Deliz	USA	BA	English
Jazmin Diaz	USA	BA	Linguistics
Tyler A. Forster	USA	BSEDU	Sport and Leisure Studies
Bryan Freitas	USA	BA	English
Antonio M. Garabis	USA	BS BUSADM	Marketing
Eduardo Garcia-Aleman	USA	BA	Communication
Christopher M. Gomez	USA	BSEDU	Sport and Leisure Studies
Keith T. Gonzalez Bonzo	USA	BSCSE	Computer Science and Engr
Michael A. Gutierrez	USA	BA	Economics
Kevin D. Hall	USA	BS	Biology
Emily L. Hostetler	USA	BSHEC	Human Dev and Family Sc
Jose Interiano	USA	BS	Psychology
Lewis S. Johnson	USA	BA	Anthropology
Kevin R. Kelleher	USA	BA	Criminology
Karla M. Lopez-Recio	USA	BA	Psychology
Diandra C. McGuire	USA	BSHEC	Fashion and Retail Studies
Rebecca A. Molnar	USA	BSHEC	Human Dev and Family Sc
Dino Pandolfi-de-Rinaldis	USA	BA	Biology
Shelby M. Parsons	USA	BA	Neuroscience
Amethyst S. Robinson	USA	BSHEC	Fashion and Retail Studies
Maximillian C. Robles	USA	BA	International Studies
Itzia V. Rojo Lesnick	USA	BA	Criminology
Jose L. Rossi	PER	BSINDSYS	Industrial and Systems Engr
Marirose A. Russo	USA	BSEDU	English
Michelle R. Salas	USA	BS	Biology
Nolan T. Salazar	USA	BS BUSADM	Accounting
Jessica B. Serpa	USA	BA	Psychology
Rosanna M. Sguerra	USA	BA	Spanish

Skyler A. Siemer	USA	BA	Criminology
Shawn F. Spencer	USA	BS MECENG	Mechanical Engr
Anita K. Stewart	USA	BS BUSADM	General Business
Kelsey J. Torres	USA	BA	Communication
Jonathan D. Tremmel	USA	BA	Economics
Andrea R. Ulloa	USA	BSHEC	Consumer and Fam Financial Svcs
Joel J. Vega	USA	BA	Biology
Miriam E. Velez-Bermudez	USA	BS	Psychology
Jorge Veloz	USA	BS INDSYS	Industrial and Systems Engr
Justin V. Warvel	USA	BSHEC	Biology

Master's			
Jenan M. Berrios	USA	MS TEDU	Edu:Teaching and Learning
Ramiro J. Duarte	USA	MS	Electrical and Comp Engr
Catalina Fernandez	CRI	MA	Physical Activity and Edu Svcs
Nancy Huarachi Morejon	BOL	MS	Horticulture and Crop Science
Angelica M. Huerta	USA	MS	Food, Agri and Biological Engr
Robert C. Orellana	USA	MPH	Public Health (MPH)
Ruby M. Pina Mimbela	PER	MS	Comp. & Veterinary Medicine
Steven A. Ramirez	USA	MS	Mechanical Engr
Daniela M. Swedarsky	BRA	MBA	Master of Business Admin
Christopher M. Torres	USA	MA	Physical Activity and Edu Svcs
Jill N. Twersky	USA	MS TEDU	Edu:Teaching and Learning
Diego S. Zaccai	ARG	MS	Computer Science and Engr

Doctorate			
Andrea C. Cordoba Arenas	COL	PHD	Business Logistics Engr
Aaron D. Avery	USA	JD	Law
Caroline J. Dietz	USA	PHD	Biomedical Scs Grad Program
Eddie F. Gomez Barrantes	CRI	PHD	Food, Agri and Biological Engr
Natalia Higueta-Castro	COL	PHD	Biomedical Engr
Claudia H. Kuniyoshi	PER	PHD	Entomology
Hayes D. Merritt	USA	PHD	Physics
Danielle R. Olden	USA	PHD	History
Rudolph B. Perkins	USA	PHD	Mathematics
Vanessa L. Roig	USA	JD	Law
Daniela Salcedo	PER	PHD	Spanish and Portuguese

Filmmaker Alex Rivera

On Growing Up, Border Narratives, and DREAMers

Ohio State welcomed Director Alex Rivera, whose film *Sleep Dealer* is scheduled for re-release this May. Following his talk on working with DREAMers and the US-Mexico border, he sat down for an extended interview with *¿Qué Pasa?* Editor Theresa Rojas. What follows is a brief excerpt.



TR: So you're from New York?

AR: Yes, I was born in New York City. My folks lived in Queens when I was a little kid and then we moved up state to near Poughkeepsie where IBM has its world headquarters. My mom worked for IBM and so dad would commute in and out of the city. That's where I really grew up and went to high school—public high school in upstate New York. When I was about 14, I met Pete Seeger and then I started to think about ways to give life meaning by trying to involve oneself in political and social justice through making culture, artwork, and music. In college, I wanted to study music, but there weren't a lot of classes, so I ended up in classes focusing on media broadly: television, prints, advertising, and politics and power. I read theorists like Stuart Hall or Judith Butler and Foucault and Paul Virilio; people

thinking about different ways in which political power is manifested through different forms of speech.

TR: Stuart Hall as in coding/decoding Stuart Hall?

AR: Exactly, and so in the early 90s there was a lot of intellectual production around questions of media and political power so that was what I ended up studying at Hampshire College. If you could convince faculty to let you do it, you could do it, so I switched from writing papers to making videos. It moved me. I was able to do the work of painting and drawing in a sense. I began to do the work of a musician and of a writer, so all of these different forms that I liked individually as a child could all play simultaneously.

TR: These are the beginnings, right?

AR: Yeah, and then...my dad is from Peru and my mom is from Brooklyn, raised mostly in New Jersey. So I grew up in this bicultural house. I didn't really go to Peru at all as a kid, but we had little Peruvian icons around the house: empty bottles of Inca-Pisco and these little stuffed llamas. All kinds of stuff that other kids didn't have. The most powerful connection to Peru for me was through the telephone. In the 80s when I was growing up and my grandmother was still alive it was the age of Sendero Luminoso and violent civil war. I grew up in upstate New York in these rolling hills and very serene in one sense, but in another sense the telephone was a way that my dad was very worried for his family/for

their safety. So there's a sense of a very different world out there—I don't understand how exactly.

TR: In discussing *Sleep Dealer*, my class mentioned going to the bar and getting plugged in for a shot of "Tek." Tek is tequila, but it's also technology, right?

AR: [LAUGHS] Yeah! Sometimes, some of the metaphors in the film are profound and meant to inspire reflection on our contemporary tradition and some of them are just silly.

TR: On that note, what about the big dude who is all connected and is his own one-man band—is that what's happening?

AR: [LAUGHS] Well he becomes a kind of location in and of himself. He was used a bunch of times in the montage. That tells you you're back in the bar; instead of using an exterior shot of the bar, you see him and you know where you are. That's his kind of function spatially in the film. Obviously I grew up with the bar scene in *Star Wars*. It was a kind of Holy Grail of cinematic delight. I have no idea why exactly Memo has to go to that workshop to get the nodes put in; in terms of the actual story logic, there's no need there, like he could just go to the workshop! There's no real reason.

TR: That bar seems important in that although Memo sees the exhausted node worker getting a shot of Tek, he winds up in that very position.

AR: You're right, it does sort of foreshadow having his life drained out and all of that, but again a lot of the impulse of that scene is just to have fun and to do that kind of homage or try to do something with that kind of *Star Wars* scene

continued on next page

I grew up loving. Then thinking about the conceit that I had of the nodes and those plugs in the body that could serve many functions. I like the idea of the machine-body interface being like the interfaces we have with technology: a USB port or a firewire port. They can do many things. I like the idea of these plugs in the body in all these characters in the future; they could be used to work, play, for making love, for getting a kind of stimulant experience, and so in this bar is when you start to see that technology playing with multiple roles.

TR: Your presentation focused on different kinds of border narratives and the border as a testing ground.

AR: It goes back to reflecting on my dad's and my condition growing up in Upstate New York, but connected to Peru through story, family, and media. I tried to talk about that reality in my first video in 1994, to try to describe that sense of being here but also being there; being here but rejecting here after having rejected back there. So this kind of sense of either I'm in both places or I'm in neither place, right? The Latino life or that recently immigrated life is in a kind of state of suspension between two places and the kind of best rhetoric or best metaphors to describe that third space that's in between is the border. So even though my dad didn't have a visceral connection with the US-Mexico border—he came on a plane to the US—I came to the sense that he lived in a kind of mental borderlands. That was one thing that started to draw me into thinking about that border.

TR: You showed the image I asked about—Border Beach. You mentioned that it's one of your most beautiful places?

AR: Yeah, I remember the first time I went to Border Beach, it's just

one of these images that takes your breath away. It's like seeing the end of *Planet of the Apes* in reality. That's what it looks like. Rub your eyes and you're seeing this 15-20-foot all metal wall rolling out into the surf. Why anyone would build a wall in the ocean is hard to comprehend. That place is very simply the contradiction between nature embodied and the ocean, and the sand and politics and violence and this kind of terror of this wall and that the two are so stark. That contradiction embodies a lot of the problematics of the border itself.

TR: What is it that you hope folks walk away with after watching *Sleep Dealer*?

AR: *Sleep Dealer* took 10 years to make and I hope that's reflected in the object. I hope it delivers some of the usual pleasures—a beautiful visual experience. I hope viewers go on a ride and experience a kind of adventure. I also hope that there's 10 years worth of meditation. Reflecting on the drone pilot for example in the context of the drone wars today can be meaningful and spark conversation. Reflecting on the core idea of the remote worker, to me the Holy Grail in that metaphor, the thing that I was aspiring to, is showing a system in which you merge the image of the undocumented worker with the inherent logic of transnational corporations which are more than happy to replace American workers with outsourced workers. I wanted the audience to say well maybe it's not the immigrant that's the problem. Maybe the problem is the way we conceive of labor in this society; the way in which corporations are allowed any freedom they want to twist and contort space and time to extract any kind of profit they want. Maybe that's the thing we need to confront, not the guy mowing somebody's lawn, but the billionaires inside the mansions.

That's the BIG hope, but I also hope that they can eat some popcorn and enjoy. Have a laugh and go on a ride.

TR: How about in terms of the work on the DREAMers?

AR: My experiences with them and learning from them has been about three years now and it's been fascinating. I've been working in immigration space for about 20 years and in dialogue with different undocumented communities for 10 or 12 years off and on. Undocumented folks in the US have gone from a position in which they believe that hiding is the way forward; when you'd see them on TV their faces would be blacked out, they'd use a false name, all of that for safety. About three or four years ago, that flipped. It's the young people, the DREAMers that made that switch and said we're going to come out of the shadows and it was a very risky move but I think their theory was if we stay in the shadows nothing's ever going to change. So they started to come out first by having public coming outs where they would just say "I'm undocumented and this is why and this is how," then ultimately getting themselves arrested and confronting the state in that type of encounter—getting arrested on purpose and forcing the state to make a decision, then forcing the state to start to explain itself.

TR: What would you like folks to know about you?

AR: I'm so grateful that folks like you and Frederick Aldama take time to think about that work. I'm just so grateful for that. My personal prediction is that the three big thoughts: remote work, remote war, and the computer entering the body and allowing these new forms of communication will come true. I need to make more movies about that and have more fun with these ideas. 🎬

Northern Triangle of Violence

Dr. René Olate and Latin American Youth Gangs

By Annalisa Perez, Sophomore and ODI Morrill Scholar, College of Social Work

The work of Dr. René Olate, Assistant Professor of Social Work at The Ohio State University, focuses on youth gang members in Central America, especially in Guatemala, Honduras, and El Salvador. These countries make up what is considered the “Northern Triangle of Violence,” where there exist numerous problems with the way the issue of youth gangs is understood and handled.

Dr. Olate found that the government’s current policy of heightened punishment for gang-related crimes and increased expenditure on police in high-risk areas is not effective. He explains: “What we have seen are more youth gang members in prison. In spite of all repression missions, we [still] have more youth gang members in the community, so [this strategy] is not working.” In addition, prevention programs are targeted at middle-class children, who are far less likely to become involved with gangs than those in poorer communities.


Youth gangs are a complicated problem. Joining gangs and selling drugs is an appealing option for impoverished youth because it offers them money, prestige, access to drugs, power, and respect, which are all things that are difficult to find in poorer communities, where poverty, violence, and single-parenthood are very common. “It’s a systemic problem,” he says. “It is the result of discrimination, poverty, and violence, and people trying to associate, get protection, and to survive.” All too often, this road leads young men to prison or death.

“You are not going to eliminate youth gangs,” Dr. Olate continues, “It’s absurd to say that.” It is more effective to focus resources on reducing the negative outcomes and increasing resources for youth growing up in poorer communities. However, people’s attitudes toward youth

gang members are extremely negative. “The majority of these nations hate [them] because they have done horrible, inhuman things. So, it’s complicated to say we want to create a program with the resources of [people’s] taxes. I’m sure most of these kids have done very stupid things, and very vicious things, but I think everyone deserves an alternative to just going to prison...It’s difficult to overcome

this complicated perception of who they are.” He says, “It is necessary to have more social workers in community interventions and positive youth development initiatives.” It is essential to “support the social capital of the poor communities, regarding sports and churches. This is the work of social workers and not the work of more police.”

Dr. Olate is studying the association between the level of violence and the types of discipline in Latin American households, specifically the reinforcement of Machismo ideals through reprimand by mothers. “There are some explanations for violence that are related to cultural patterns,” he says. “It is very important for me to understand how this violence is reproduced.”

Olate’s passion for marginalized Latino youth is evident. “It’s a huge challenge because it is not easy to work in these communities, but at the same time, if we are not influencing what they are doing, it will be impossible to produce social change. When you have the trust of youth gang members and have very good intentions, I think you can produce some changes.” 

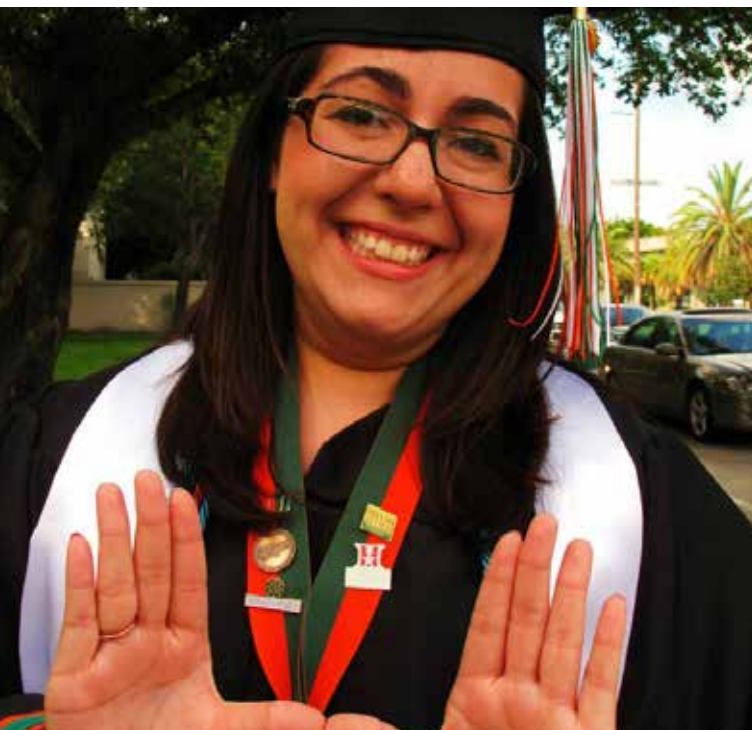


Renata Baptista

El Papel De Una Mujer Latina En Educación

Por Brittany Lynner, Sophomore, Department of Psychology, Minor in Spanish

Renata Baptista creció en Miami, Florida, se graduó de la Universidad de Miami, y ahora es estudiante postgraduada en el programa de asuntos estudiantiles en OSU. Durante



toda su vida, ha experimentado los obstáculos inherentes asociados con el papel de una mujer latina. Según Renata: “Recibí muchos diferentes mensajes de mi familia sobre el lugar de la mujer de ser educada y ser un miembro de la sociedad. En mi familia, yo soy la primera que estoy estudiando, y ser la primera mujer en una familia latina tiene un significado bien importante y bien sutil que a veces otras gentes no entienden.” Renata dice que en una familia latina, la educación no es una necesidad—el entrenamiento de llegar a ser esposa es más importante. “Todavía hoy es un proceso que yo he tomado un pasaje muy diferente de

lo que mi familia esperaba...y es todavía algo que tengo que negociar con ellos todos los días: ¿por qué estás en Ohio? ¿Por qué estás estudiando? ¿Por qué necesitas una maestría? ¿Por qué no te casas? ¿Por qué no tienes niños? Y es un mensaje que todavía todos los días yo enfrento.”

Con los mensajes de su familia siempre en cuenta, su transición de ser estudiante postgraduada era difícil al principio. No obstante, los ejemplos de otros proveyeron una perspectiva nueva. Renata confiesa: “Cuando entré en la Universidad, de verdad, empecé a tomar clases y vi a profesoras, y como mentores, que eran mujeres, que eran bien fuertes, bien inteligentes, y sabían cómo hablar para sí mismas y eso no era algo que yo podía hacer en ese

“Es importante seguir descubriendo y aprendiendo de diferentes personas y diferentes culturas.”

tiempo.” Estas interacciones con mujeres profesionales, con el contraste fuerte de los mensajes de desigualdad entre los sexos en su propia familia, le llevó a expresar un enfoque feminista. “Me gusta primero trabajar con mujeres y mujeres que están estudiando. Yo creo que el viaje de una mujer en el colegio es diferente al de un hombre.... necesitan oportunidades de desenvolver su identidad como una mujer que a veces reciben diferentes mensajes de su familia, de la escuela, y de la sociedad.”

Aparte de su enfoque en los derechos de la mujer, a Renata le importan la diversidad. “Es importante seguir descubriendo y aprendiendo de diferentes personas y diferentes culturas de todo el lugar, de todo el mundo. Yo de verdad tengo una pasión de entender a gente que son diferentes que yo y ayudar a otros que también aprenden de ellos.”

Ahora que Renata pasa cada día ayudando a los estudiantes universitarios, es con la comprensión que ella podría ‘ser la persona que puede influirles. Es posible que su influencia sea más importante de lo que ella se da cuenta. Su sonrisa es inolvidable y la más grande cuando refiere a una foto de sus mentores que está en su escritorio. Renata habla con entusiasmo sobre el impacto positivo que sus mentores han tenido en su vida, y ahora, no es una sorpresa que cada día deja un legado similar. 📷

Felipe Castelblanco

Media Artist, Educator, Activist

By Victoria Muñoz, PhD Candidate, Department of English



“So my ideas just come from questions: At what point do we own this land? How do concepts get played out in the world? How do we embrace them and feel them?”

Questions of citizenship and belonging are one lens through which Castelblanco’s work may be experienced. One piece featured



asked me if I was legal—I just became a U.S. citizen recently, and I was thinking, what does it mean to be part of this country, to sort of engage with this symbol?”

A unique characteristic of the artist is his combination of performance with activism. During his time in Columbus, Castelblanco also created an art gallery, Mote 078, which resides at OSU and at a second location on High Street, in partnership with Ohio Exterminating, Co., one of Columbus’s oldest companies. “I am still thinking about opening a third space,” he adds. “I invite local, international, and regional artists. I am interested in using those spots as the closest they come to the frontier of public space.”



at the exhibit, “Driftless,” portrays a young man (Castelblanco) on a raft as he drifts through bodies of water and arrives at the city, a kind of borderline. The artist filmed segments of the work during a period of geographical and personal transition: “I started filming this in Colombia, and I moved closer to the border of Panama, then in Maine, then in Columbus. I wanted to have this kind of ending here.”

The film’s conclusion captures a spontaneous encounter between the artist and his world, as onlookers converge around the raft emerging onshore. “The encounter with people was an accident,” he explains. “It just happened. My initial piece was to end by the gallery as an alternative way to travel. But it drew alternate attention: police, fire fighters. But it’s interesting, them telling me that this was not legal. But something had to be illegal. They asked me where I come from. They

With his interest in interacting with the community in socially responsive ways, Castelblanco occupies the dual roles of artist and activist. He is also passionate about teaching. During his residence at Carnegie Mellon in Pittsburgh, PA in 2011, Castelblanco witnessed firsthand the enormous benefits provided by social outreach art programs, through the youth group, Jovenes Sin Nombres, which provided artistic education to first-generation Latinos.

Castelblanco would love to see similar initiatives come to Columbus. He believes that educators should be involved in community service and especially in the conversation surrounding the DREAM Act. “It is activism in another sense,” he explains. “It’s about democratizing knowledge through a blend of community, art, and action.”

Felipe Castelblanco, a native Colombian, former Pittsburgher, and OSU’s 2013-2014 John Fergus Family Post-MFA Fellow, came to Columbus on invitation to create socially engaged art projects. His art, recently on exhibit at the OSU Urban Arts Space, represents a body of work that constantly engages with questions about place making and identity. “I am in dialogue with these local contexts,” Castelblanco explains.

Jenni Rivera

Dead Latina Icon

By Dr. Amanda L. Matousek, Lecturer, Department of Spanish and Portuguese

I discovered Selena Quintanilla during a seventh grade dance. At the time the closest thing to Tejano or regional Mexican music that a Cleveland suburbanite could enjoy



were Selena's English hits "Dreaming of You" and "I Could Fall in Love," Latin pop songs lightly sprinkled with Spanish. That small dose was all it took. I instantly became obsessed with Spanish and Selena, and my 13 year-old self saw these new possibilities as an escape from what I considered a terribly bland Midwestern existence. I can now pinpoint the moment, in that sweaty gymnasium between TLC and Backstreet Boys songs, where my passion for studying the Latina experience was born.

Years later, as a graduate student, I was simultaneously pleased and jealous to learn that Latino Studies scholar Deborah Parédez published *Selenidad: Selena, Latinos, and the Performance of Memory* (2009), which examines the obsession with tragically fallen Latina bodies like Selena, Eva Perón, and Frida Kahlo. Parédez studies Selenidad—"the spaces opened up by the shell or sign of Selena" after her death—to demonstrate how acts of remembering the Tejano superstar have constructed and shaped Latino identities .

Extending the Dialogue

While writing my dissertation on border women and violence, I found out that Jenni Rivera, "The Diva of Banda Music," died tragically in a plane crash on December 9th, 2012 (coincidentally my birthday) after performing to a sold-out crowd in Monterrey, Nuevo León, México. The city where I taught English and first listened to Jenni Rivera and norteño music would begin memorializing her that day. I did not initially see Jenni Rivera's afterlife as a potential field of inquiry, and I did not want my research to add to the necrophiliac obsession that Parédez describes. However, I was perturbed by comparisons in the news media declaring Jenni Rivera more Mexican than Selena, or projecting that her death will be bigger than The Queen of Tejano's. I decided to extend the dialogue surrounding dead Latina icons by following Jenni Rivera's distinct trajectory through my own research. In the year since her death, memories of la diva de la banda have generated a host of commemorative acts and products that honor, celebrate, problematize, and mythologize her life and career from memorial concerts to her own brand of tequila, La Gran Señora.

The Second Life of Jenni Rivera

On October 12th, 2013, Jenni Rivera landed a cover on Billboard Magazine with Justino Águila's article: "The Second Life of Jenni Rivera: Managing the Legacy of Regional Mexican's Biggest Star." In the piece, Víctor González, Rivera's former distributor at the Fonovisa label emphasizes that "Jenni was heading toward something big and people



wanted more. There was this momentum, a major force. People will continue looking for her in one form or another." My work examines how people continue looking for Rivera in order to form her identity as well as their own. Inspired by her album, "Joyas prestadas," I titled my presentation delivered at the 5th Crossing Over International Symposium at Cleveland State University, "Memorias prestadas," or

borrowed memories, to highlight how memories of Rivera can be used to (re)define her image and latinidad more generally.

Rivera's television show, "I Love Jenni," public memorials, Youtube videos and more, frame her as a Mexican-American, mother, performer, and entrepreneur that vacillates between the rebellious parrandera, or party girl, and saintly mother of five. These contradictory identities align with my previous research regarding what I have called *coatlicuedad*. Based on the Aztec deity symbolizing fertility and death, Coatlicue, or the one with the serpent skirt, I first used this term to refer to the bipartite representation of Mexican and Mexican-American women in border fiction as both maternal creators and destroyers of life. The shaping and management of Jenni Rivera's afterlife exemplifies this paradoxical relationship between love and cruelty through commemorations as a dedicated mother and devious performer for the Mexican drug cartels.

regional Mexican artists focused on singing romantic ballads. Rivera's fans could relate to her struggles and gather strength from her edgy lyrics. Rivera describes herself as



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Rivera as Troubled Role Model

Despite these conflicting imaginings of Jenni Rivera, she remains a positive role model for her fans because of her persistence. In her autobiography, *Unbreakable*, Rivera is emphatic about the fact that she worked tirelessly for every opportunity. Born in Long Beach, California to Mexican immigrants and raised in a family of performers including father Pedro and brother Lupillo, Rivera struggled through failed marriages, domestic abuse, and rape. Propelled by her entrepreneurial spirit and motivation to provide for her children, the outspoken Rivera broke traditional boundaries of female mexicanidad within the masculine realm of banda and norteño music. Rivera drew from her personal life to write songs in order to distinguish herself from other female

an overweight woman singing corridos with men: "It was difficult to get my songs on the radio because I refused to fit into the mold of the typical Latina singer. I should have been younger, thinner, softer, quieter, dumber. In the Latino community, female singers were supposed to be beautiful and super skinny, and their music was supposed to be silly. Latina singers were meant to be looked at and not really heard."

Whether a God-fearing mother or the badass mariposa del barrio, Jenni Rivera's voice will continue to resound in the minds and memories of her fans, especially those women inspired by her rebelliousness and courage.

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Latino Role Models Day