

The Kenyon Collegian

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Kenyon Collegian - October 3, 2024

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Gallery space for senior capstone exhibitions to be reduced



LIZ DEPROSPO

LIZ DEPROSPO
NEWS EDITOR

The Gund plans to reduce space allocated to senior art capstone exhibitions in the gallery after this spring. Provost Jeff Bowman informed studio art faculty on Sept. 18. The Gund administration maintains that changes to the exhibition structure will benefit student artists by exposing them to professional museum practices as the gallery transitions into an accredited museum. However, studio art students and faculty have voiced concerns regarding the updated exhibition format, saying that the changes were made without feedback from the department and do not align with student interests.

The studio art major at Kenyon is presently marked by a distinctive feature: a 15-day senior capstone exhibition where students can display a cohesive, original body of work in The Gund's gallery. The newly announced changes would instead provide the studio art department with a reduced space in the gallery, which may limit students to a single object each, as a Sept. 20 email to the studio art majors explained. According to Gund Director and Chief Curator Daisy Desrosiers, the changes may also entail displaying exhibitions in spaces beyond The Gund. "It is expected that the options will include a senior art show that remains at The Gund, but could also include an-

other space on campus that would meet the needs of the student art show," she wrote in an email to the *Collegian*.

This is not the first time the art studio exhibitions have been a point of controversy on the Hill. In 2015, the gallery proposed changes including displaying student works in satellite locations such as Horvitz Hall and a curatorial classroom inside of the Gund Gallery, according to the March 26, 2015, issue of the *Collegian*. However, the decision was promptly reversed following outcry from alumni. "At the time, the department continued to meet with the administration, but it was really the thoughtful student, parent and alumni emails and petitions that were sent to President [Sean] Decatur that reconfirmed the importance of the Capstone exhibition," Professor of Art Marcella Hackbardt wrote in an email to the *Collegian*.

In July 2017, Decatur sent a follow-up email to Professors Emeriti of Art Gregory Spaid and Claudia Esslinger stating that, because of the capstone's role as a critical experience for studio art majors, any substantial changes to the senior project must be approved by The Gund, the Provost and the studio art department itself. "Because this exhibition and its scheduling are critical for the faculty and students of the department, significant deviation from this template must be mutually approved by the department, the Gallery, and the Provost," the email, which was provided to the *Collegian* by Hackbardt, stated.

For faculty, one source of contention regarding the current updates was that studio art faculty were excluded from offering feedback in the decision-making process. According to Hackbardt, studio art faculty were not informed of the decision until after it was made. "We are greatly saddened to learn of this change to our pedagogy and high-impact professional practice education that is being carried out without our input or consideration for our exhibition needs," she said.

Desrosiers stated that the parameters of future senior exhibitions are still developing, and that moving forward, the Provost's and President's Offices will collaborate with The Gund administration and studio art faculty to identify and share options with the community throughout the fall semester. "The process to identify options will include input from both studio art faculty and stu-

dents, as well as The Gund," she said. "The plan is to find a sustainable solution for the senior art exhibitions for the coming years so as to avoid future disruption and confusion."

According to Desrosiers, the developments to the traditional senior capstone exhibitions are representative of The Gund's shift from an exhibition gallery to an accredited academic museum — a development she hopes will benefit student artists: "Accreditation enhances our educational mission by ensuring high standards in all we do, benefiting student artists who benefit from professional best practices while showcasing their work in a high-quality environment."

She also reiterated that the senior exhibition has been modified, rather than terminated. "We haven't ended the traditional senior exhibition; instead, we recommended re-imagining it in a way that keeps students at the forefront while expanding their access to a broader network of museum professionals," she said.

Hackbardt described a conversation with President Julie Kornfeld regarding the changes and expressed discontent with the administration's justification of the decision. "She [Kornfeld] explained that The Gund would like to have some six-month-long shows. We observed that they have 11 months at their disposal," Hackbardt said.

One studio art major, Ari Rustad '26, expressed similar frustration with the decision to allocate more space to outside artists by reducing the space dedicated to senior exhibitions. "The way that the studio art department does not fit into that museum plan is because they're trying to have more six-month-long exhibitions, which I think is also crazy because people are gonna stop going after two weeks," she said in an interview with the *Collegian*. "And so we don't fit into that, which is honestly just hilarious, because our senior exhibition is a 15-day show."

According to Rustad, the opportunity to display a full body of work in The Gund is a cornerstone of the major. "I know someone who declared [a studio art major] last year after going to the senior art exhibition... after seeing all of the beautiful work that people do. We walked through and we said to each other, like, 'this is going to be us soon,'" she said.

Student protest of the change has been wide-

spread, with a Sept. 26 Change.org petition having amassed over 1,900 signatures as of Oct. 2. The petition, which is addressed to the Kenyon administration from the studio art majors, outlines the students' areas of frustration, including a perceived lack of communication and explanation from the administration regarding their concerns. "The Gund's administration has offered little reasoning to the art department about this decision," the petition read. "In making this decision, Kenyon is effectively turning its back on all of its current students and their wishes in an attempt to gain the respect of outsiders and outside institutions."

Signers of the petition include current students, alumni, faculty and parents — many of whom expressed disappointment with the decision and reaffirmed their love for the traditional exhibitions in the comments. Some suggested that the changes be delayed until current studio arts majors graduate. "This experience is an important part of why my daughter chose to be an art major at Kenyon. If changes are to be made, they should not affect current students!" one comment read.

Posters protesting the decision have been plastered throughout campus, from the Peirce Dining Hall coffee station to the walls of Samuel Mather and Hayes Halls. The posters criticize The Gund, displaying phrases such as "The Gund is betraying its community" and "over it," with QR codes linking to the petition.

When asked whether the changes regarding the exhibitions were final, Bowman echoed Desrosiers's sentiments. According to Bowman, determining the format of future senior exhibitions moving forward will be a collaborative process. "President Kornfeld and I are eager to work with Studio Art and The Gund to identify a way forward that meets the needs of both the Gund and Studio Art," he wrote in an email to the *Collegian*. "We welcome any thoughts about what an achievable alternative plan might be."

Although collaboration and communication regarding the changes are on the horizon, to members of the studio art department, the prospect of not displaying a full body of work during senior year remains a somber thought. "It's devastating. There's no really other word," Rustad said.

StuCo, senior staff negotiate to reduce break shuttle price

HANNAH DOURGARIAN
NEWS EDITOR

In response to the College's monetization of the previously free airport shuttle service, Student Council negotiated with senior staff to reduce the price from \$15 to \$5. The implementation of the fee is a reflection of the College's recent budgetary constraints, the consequences of which the Council has attempted to mitigate.

Student Council first introduced the shuttle service during the 2021-22 school year, and the service remained free until this academic year. The shuttles offer students transportation to and from John Glenn Columbus International Airport before and after Thanksgiving, Winter and Spring breaks. When Student Council introduced the

service, it paid for the first year of its operations in full on the promise that the College administration would take up that cost for subsequent years, according to Vice President for Academic Affairs Andrew Pilat '25.

According to Vice President for Student Affairs Celestino Limas, the College notified Student Council over the summer that it would not be able to fund the shuttle this year. He noted that the shuttle service costs the College a total of \$32,325 each year, which was money the College hoped to allocate elsewhere, such as to student financial aid. "As the College was looking at finances leaving the spring semester, going [into] the summer, one of the things that we knew is that we're going to have to spend a bit more on certain institutional priorities," Limas said. He ex-

plained that the College decided to implement a \$15 fee by dividing the total shuttle cost by the roughly 375 students who typically use it.

In response to the College's plan, some Student Council members met with Limas on Sept. 18 to discuss the possibility of lowering the cost. At Limas' encouragement, Student Council members submitted a proposal to members of senior staff that suggested the cost be evenly split between students, Student Council and the College. The Council sent the proposal to senior staff on Sept. 20 and the two parties reached an agreement on Sept. 22.

Pilat emphasized the importance of making airport transportation accessible for Kenyon students, citing a post on President Julie Kornfeld's LinkedIn page that reported that most Kenyon

students travel an average of 800 miles to come to Gambier. "There is an extra burden to travel, and so any way that we can mitigate cost, I think, is in the interest of the College," he said. "Financial aid, I think, is multi-pronged. It goes between both the sticker price of the institution, but also ways in which we can mitigate the cost of attendance, the cost of even getting to our beautiful campus."

This year, Student Council will cover a third of the shuttle costs with money from its auxiliary budget, according to Pilat. However, he said that this is an unsustainable expense, and as a result, this year's three-way cost split is only a short-term solution. "This is a stop gap for this year, while we discuss probably a more tiered approach to the shuttles," he said. "I can't give any specifics right

now as to what that'll be, because those discussions are still in progress."

Despite the compromise between Student Council and senior staff, some students see the predicament as another example of rising costs at Kenyon. "I understand why budgetary restraints happen, and I'm not saying that they should just magically manifest more money, but I just don't understand how the tuition increases every single year," Rudy Fleischmann '26 said. "It just feels like a made-up problem."

Pilat said that Student Council advocates for a broader understanding of what financial aid entails. "I think that the prioritization was not misguided," he said. "I think it was totally with the right intentions. I just think that it's a different idea to think about transportation as being a part of financial aid."

Homecoming events celebrate community, charity, alumni

ERIN TEAL
STAFF WRITER

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STAFF WRITER

Kenyon celebrated its annual Homecoming this weekend, with more than 200 alumni gathering in Gambier for the three-day event. The celebration included a wide variety of non-athletic activities — in addition to football, field hockey and volleyball games on Saturday and a men's soccer game on Sunday.

This year's Homecoming coincided with Kenyon's Bicentennial. The College displayed a series of signs on Middle Path commemorating the past 200 years for the occasion, with each sign dedicated to a specific time period at Kenyon. The

signs featured highlights such as a Bob Dylan concert in 1964, visits from U.S. presidents, racial integration and fires on campus since the College's founding in 1824.

This year's festivities featured alumni networking events, keynote speeches and socializing for faculty, students and alumni. Gatherings included an alumni dinner, LG-BTQ+ happy hour and Black Student Union welcome dinner. "We believe that homecoming is a celebration of our entire community, and including students in the planning and activities has created a more vibrant and engaging atmosphere," Associate Director of Alumni and Parent Events Lindsey Colopy wrote in an email to the *Collegian*.

The weekend kicked off with students, faculty and alumni gathering

on South Campus to tour Kenyon's new apartment-style residence hall, Thomas Hall, on Friday. The building, which was designed by architect Graham Gund '63 H'81 and his Gund Partnership, has an elevator and includes open apartment-style suites with kitchens and expansive common-room windows. Delaney Gallagher '23, former co-chair of Kenyon's Campus Senate, returned to campus for the weekend and was impressed by the new building. "It's honestly nicer than even my [North Campus Apartment] and I thought that was primo housing!" she wrote in an email to the *Collegian*. "Kenyon students will love this building for years to come."

Homecoming also offered the chance to donate to various causes. Students and visiting alumni could

give to Kenyon's Generosity Project, an initiative promoting philanthropy and generosity within the Kenyon community. At the Alumni and Parent Engagement Office, the Generosity Project collected books to distribute in partnership with the International Book Project, which collects books and distributes them to communities in need to promote literacy. The Morgan's Message Foundation, a nationwide organization, also had a booth at the field hockey game to collect donations and raise awareness for student-athlete mental health.

There was a block party outside the Lowry Center featuring bounce houses, face painting, glitter tattoos, live music and the traditional all-campus lunch. Many students took advantage of the free fun. "We saw

this really tantalizing sign for a free glitter tattoo. Which, of course, we took up on, you know, Kenyon purple glitter, beautiful little butterfly on the forearm, matching in the spirit of camaraderie and friendship," Margot Manning '28 said in an interview with the *Collegian*. Colopy also attested to the value added by more family-friendly events. "[It] not only enhances the overall experience but also provides a unique opportunity for current students to mingle, share experiences, and gain valuable insights from alumni," she said.

Overall, Homecoming was a time for all Kenyon community members to come together. "It felt sweet. And made me feel like I was a part of something much bigger than myself, which is cool," Manning said.

On the Record: Julie Kornfeld on her first year at Kenyon

AUDREY BAKER
EDITOR-IN-CHIEF

The *Collegian* sat down with President Julie Kornfeld to discuss her time at Kenyon one year after she first took office on Oct. 1, 2023.

What are some of your favorite memories from your first year at Kenyon?

I would definitely say my inauguration was a favorite memory, and for two big reasons. One is I really wanted that to be a community celebration, and it really felt like it was. I had the students and alumni, and I didn't want it to be just about me, I wanted it to be something that we were all celebrating together. Some of my favorite moments of that were the '80s dance party, and having students out on the dance floor, and just having everybody together celebrating what was I felt like a happy moment for the College. I've also really enjoyed alumni weekend, and doing some of the Bicentennial events around the country has just been a really wonderful opportunity to meet alum who feel so connected to this place.

Definitely going to the conference championships for the swimmers was also a really amazing opportunity. And learning about [and] appreciating both the community around swimming and its presence, and what an integral part it is of Kenyon.

What challenges have you faced?

The challenges, I think, in many ways are not so much challenges on campus, but challenges in the external world around us. And last year was a difficult year, both in terms of world events and also in terms of higher education. I mean, we're living in a moment where people are challenging the value of a college degree in ways that I think have never really been called into question. We've had a lot of volatility in the admissions and enrollment landscape. We had a FAFSA fiasco, we've had [the] affirmative action Supreme Court decision, we've had post-COVID test-optional admissions.

We're not immune to those external landscapes and how they impact Kenyon, and so I think that makes it challenging, because we want to continually focus on the mission of educating our students, and fostering conversation and dialogue, and ensuring that we're preparing citizens for the world that we live in.

What are your goals for Kenyon?

I definitely want to build stronger, what I would call high-impact experiences, experiential opportunities for students to actually have real-life experiences in fields and areas that matter to them, that help support their goals professionally or for what they do in their lives after Kenyon. And we do a lot of that, obviously...but I really want that to be available and accessible to all students, and to really elevate our connectivity to

our alumni community — those opportunities for alumni to have students come, whether it's for mentorship, for job shadowing or fractional internships.

I want to build our connections to Columbus and make those stronger as well. Columbus is a booming area, from a regional economic development perspective — a lot of opportunities, companies, jobs coming into the greater central Ohio area. And I want to make sure that Kenyon's part of those conversations, and that we have opportunities for our students to engage in really exciting work that's happening around us.

Do you have anything on your Kenyon bucket list?

I want to ride the Pelotonia bike ride next year. Because I watched that, and I said, 'I would love to be able to do that next year.' I didn't quite have the time to train this year, and I'm saying it publicly — maybe I'll force myself to do it!

I want to play a role, probably in a leadership or a board capacity, in Mount Vernon, on an organization. I want to be able to lend some of my skills and talents on a board in Knox County. I feel like that's an important connection to have. I know [former] President [Sean] Decatur did that, and I also feel like that will help us build more connectivity to the community.

How has Milo [Kornfeld's miniature poodle] enjoyed life in Gambier?

Milo loves life in Gambier. We had an event

last night [Sept. 24] at the house, and he's so happy, goes from one person to the next, and wants everybody to play with him and play with his toy. It's really nice because I think a lot of those students have dogs that they miss, and so they're so excited to see Milo and hang out with him. And he thinks everybody that comes to Cromwell is coming to see him. Whenever we have students over, he's like, 'Oh, yay! More people for me!'

We're thinking about his Halloween costume...Last year, he was in the dog parade, and he was a wizard, and he wore a little purple hat and had a purple cape. And so, if we have ideas for Milo's Halloween costume, let me know.

How do you feel about students walking across Cromwell lawn?

You know what? I don't mind. And actually, now there's more of the Adirondack chairs set up on the front lawn, and that's great. I love coming out and seeing students reading a book or sitting under a tree. Part of having the house there is [that] it's part of the campus. So, yeah, doesn't bother me at all.

This conversation has been edited for length and clarity.

Editor-in-chief Katie Sparvero '25 and managing editor Annalia Fiore '25 contributed to reporting.

CORRECTION:

In last week's article "Students celebrate Mid-Autumn festival with food, festivity," we incorrectly identified a student as Raine Hammel '25. That student is Reina He '26. We also incorrectly stated that Sumika Aoyama '26 was a member of the class of 2025. The *Collegian* regrets these errors.

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Ransom Lawn sprouts fresh grass following pillar removal

IZZY THOMPSON
STAFF WRITER

Ransom Lawn — which has been under construction since July to remove 150 concrete pillars from the ground — will now be open to public use before Family Weekend. The three-month process has included excavating the four-foot-by-four-foot pillars that weigh around one ton each and replanting the grass on the lawn.

The pillars were a remnant of past construction on the West Quad when Oden Hall, Lowell House and Chalmers Library were built, according to Ian Smith P '24 '27, vice president for facilities, planning and sustainability. A few Kenyon “super seniors” may remember the library’s books being stored in modular units on Ransom Lawn, which required the concrete pillars as a foundation. The units were removed in the fall of 2021, when the new library opened.

“Toward the end of the West Quad [construction], the contractor that was supposed to [remove the concrete pillars] basically just ghosted us,” Smith said in an interview with the *Collegian*, explaining why the pillars have remained in the ground up until this summer.

“The grounds crew kind of took it upon ourselves to get it done,” Grounds Manager Corey Hitchman said. “There were a few quotes to get it contracted out to do the work, but it was really expensive, so we did it in-house. It saved at least \$10,000 by us doing it in-house.”

It took the grounds crew four days to remove all the pillars in July, ac-

ording to Hitchman. The team used an SK170 excavator to remove the pillars and a trailer to haul them away. The pillars are currently behind the rugby pitches. After removing the pillars, there was a challenge in seeding the dirt because of the extensive drought during the summer.

“We hired a company to come in and apply hydroseeding, basically seed and fertilizer mixed in with a binder that keeps everything on there,” Smith said. The project previously failed in August, so the company refunded the money and the groundskeepers decided to plant the seed themselves. The team began seeding on Sept. 5, and it took two weeks for the grass to sprout.

“[The lawn] really wasn’t as usable as it could be,” Smith explained. Now, after the next growing season when the grass is fully established, tents for major events can be set up, where previously they could only be anchored into Peirce Lawn due to the concrete pillars in the way. This way, each of the lawns can be given a break from tented events, which typically lead to high foot-traffic.

Notably, this project is not related to the other grass-growing happening on campus now. The new grass in front of Rosse Hall is due to damage to the old grass from heavy equipment used to redo the roof of Rosse this summer. Also, the grass covered in hay behind Peirce was initiated by the crew member in charge of that area, Trenten Sturgeon, as the beds were getting old.

Smith reminded students: “Enjoy it. It’s beautiful. It’s grass. But as much as you can, give it a break this fall.”



COURTESY OF IZZY THOMPSON

Hitchman added, “I just want to emphasize the really great work that was put in by the crew. They did a really great job, and it was a great team effort. It showed the skills those guys have and it showed the urgency to keep everything looking good for ev-

eryone that’s involved with campus.”

The good work is evident as students walk past the now fully green lawn. “I remember the concrete pillars were an eyesore, it’s so much nicer to have all those green spaces now for students,” Jackson Twaddle '24 said.

‘Sex in the Dark’ illuminates anonymous student questions



Peer Health Educators tabling at Sex in the Dark | COURTESY OF HOLLY LEVIN

LEAH BELLER
CHIEF COPY EDITOR

On Sept. 25, approximately 150 students received glow sticks as they filed into Rosse Hall. They were there for ‘Sex in the Dark,’ an event organized by Peer Health Advisors, the Cox Health and Counseling Center and the Office for Civil Rights. In a nearly pitch-black Rosse, sexual health experts Marshall Miller and Lindsay Fram answered anonymous questions regarding consent, self-love,

sexuality, gender and more.

To kick off the event, Miller and Fram posed their own question with an on-screen prompt: “What is a movie or tv show title that could also describe someone’s sex life?” Answers included *The Secret Lives of Mormon Wives*, “Everything Everywhere All At Once” and “Mamma Mia: Here We Go Again.” Following the ice-breaker, the first student asked a question about how to locate the clitoris. Another student from the audience came onstage and used

a laser pointer to identify it on a clip-art diagram of the vulva. After that, another participant asked for advice on giving oral sex. Miller and Fram’s top tip: “Don’t lick the alphabet!”

The next question introduced a more serious tone, raising the topic of healing from sexual assault. To this, Fram gave heartfelt advice: “It’s a big deal. Don’t make your experiences smaller to make other people feel comfortable. It takes a long time. It could take forever.” She then en-

couraged everyone to make use of resources such as the Cox Health and Counseling Center. For many of the remaining questions, the experts gave similar advice: “Focus on yourself!” and “Communicate!”

The Q&A was followed by trivia. The experts posed three questions, each with a corresponding prize for answering correctly. The first question, the prize for which was a glow-in-the-dark Sex in the Dark T-shirt, required some simple arithmetic, which elicited a “boo” from an audience member. Fram responded: “Don’t do that.” The question asked students to calculate the difference between the amount of time it takes for men and women to reach orgasm. The prize for the second question was a signed copy of *I Heart Orgasms* by Dorian Solot and Marshall Miller, while the third-place prize was a \$25 gift card to the sex toy shop Early to Bed.

After trivia was a lightning round of questions, which regarded topics such as the male g-spot, protection, sexuality and gender. One student asked: “How do I give a hickey?,” to which Miller responded: “Don’t give hickies.”

To attendee Juniper Gibbs '25, the content was presented in an

entertaining way, and successfully informed students about concepts intrinsic to healthy sexual relationships. “Sex in the Dark was a fun, informative and climactic event,” she said in an interview with the *Collegian*. “I liked the way pleasure was central to the conversation, but consent and safety were never overlooked.”

“I think that the event went well, primarily because students had the opportunity to ‘see’ (despite the dark) that they are not the only ones with particular questions about sex, sexuality and their bodies,” Dean of Student Development Robin Hart Ruthenbeck wrote in an email to the *Collegian*. “I hope that everyone in the audience benefitted from both entertainment AND information...and I also hope that this program helps normalize some of the conversations that we don’t often have.”

The key message of Sex in the Dark was to be yourself and be patient. Miller aptly ended the night on this note with two messages: “You’re attracted to who you’re attracted to. It doesn’t matter,” and: “Be who you are and there are people out there who will find you attractive and love you for who you are.”

Generosity Project holds book drive for Ukrainian refugees



Miller and Singer at the Homecoming Block Party. | COURTESY OF NATHANIEL BARRETT

NATHANIEL BARRETT
STAFF WRITER

In challenging times, books can be the bridge between wisdom and compassion. Kenyon's Generosity Project is currently holding a book drive for Ukrainian refugees, an initiative that was inspired by U.S. Ambassador to Ukraine and Kenyon alumna Bridget Brink '91. Students, faculty and staff can donate new or gently used books at the Kenyon Alumni and Parent Engagement Office until the Thanksgiving break deadline.

The Generosity Project is a committee of faculty members, staff and

students, which formed last spring to organize a day of service during Bicentennial Spirit Week. It hosted several community service projects last semester, including a clean-up of Middle Path and a Habitat for Humanity playhouse painting project. Following the success of these projects, members from the Generosity Project hope to establish a permanent presence on campus.

As the book drive deadline approaches, Advancement Project Manager Luisa Barone Gantt invited students to assist her in transporting the books to the International Book Project site in Kentucky, where the books

will then be shipped to Europe. "After we collect the books, we will have opportunities to box them up. We are looking for a good date now where we can box the books up in trucks and bring them down to Kentucky," she said.

The Generosity Project hosted a booth for its book drive at the Homecoming Block Party. Generosity Project committee members Special Assistant to the President for Strategic Initiative and Roy T. Wortman Professor of History Wendy Singer and Director of First-Year Experience Don Miller were enthusiastic about student turnout.

"We just collected four big bags," Singer said in an interview with the *Collegian* during the event. "People have been coming in and signing the cards that go with the books that have little messages for the people who receive the books."

Singer emphasized the importance of Kenyon's partnership with the International Book Project. "We learned a lot about the distribution of books, and the need around the world to have books for their libraries and for kids to have access to books."

The Book Drive is not the first time Kenyon has connected with the International Book Project. Kenyon alumna Shayne Wagner '18 had volunteered with the organization years before. "Everywhere we go, there are Kenyon students who have been involved in generous projects," Singer said.

By the end of the Block Party, the Generosity Project had collected 300 books.

Miller stressed the importance of spreading word of the drive, which is open for the next two months. "It's really important for students to know that this is a really important and easy access project for them. If they have books in their room, or when they go home for break, if they have books that they would like to donate," he said.

Students who are interested in helping transport and package the books to Kentucky during the Thanksgiving break can reach out to Gantt at gantt2@kenyon.edu.

CSAD hosts lecture on conflict resolution by Jim Tull '85

TADHG SAHUTSKE
NEWS ASSISTANT

On Friday, Jim Tull '85 gave a presentation titled "Getting Past Platitudes in Resolving High Conflict Situations: Three Lessons from My Experience." The talk was sponsored by the Center for the Study of American Democracy (CSAD). Tull shared his experience being held hostage by guerrillas in Nicaragua and negotiating his and his colleagues' release. Tull discussed how these negotiation skills can be applied to ward off political polarization on college campuses.

Tull graduated from Kenyon with honors in drama. He later joined Habitat for Humanity when he was sent to north-central Nicaragua as part of his volunteer work. However, Tull was subsequently taken hostage by guerrillas to draw attention to their political agenda. Eventually, with no word from the outside, Tull decided to negotiate on behalf of himself and his colleagues. Using what he had learned from the book *Getting to Yes*, he was able to successfully guarantee his release.

With a new appreciation for negotiation as a skill, Tull continued his education, earning

his Masters in Public Administration from Harvard University's Kennedy School of Government in 1997. Tull now works in conflict management as a partner at a large consulting firm, CM Partners. He claimed that most people's approach to negotiation has been based on Sun Tzu's *The Art of War*, treating every conflict and negotiation as a battle, and that win-lose negotiation is a failure to understand the intentions, perceptions, assumptions, needs and beliefs of the person you are negotiating with.

Tull asserted that any individual's beliefs are based on

a ladder of thought processes starting at their own pool of available data. From there, a person selects and filters that data, interprets it through their existing biases, draws conclusions from those interpretations and finally projects those beliefs and assumptions onto people. Tull claimed that understanding opposing political views requires students to step down from this ladder and see where they diverge from others with the same pool of available data.

CSAD hosted an online masterclass on negotiation by Tull in February of 2021; through-

out the presentation Tull advocated for a potential masterclass in the winter of 2025. Tull encouraged students to speak to CSAD director and Professor of Political Science Joseph Kle-sner to express their support for such a workshop.

Reflecting on the event, Kle-sner told the *Collegian*, "We have to figure out how to... understand why we differ and whether we can maintain our relationships — whether business relationships or friendships — without necessarily abandoning our political commitments."

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WRITE OUTSIDE OF THE CLASSROOM?
DO YOU WANT TO WRITE AND EDIT
COLLABORATIVELY WITH YOUR PEERS?**

**The
Kenyon Collegian**

From the Archives: The Horn Gallery's humble beginnings



COURTESY OF THE KENYON COLLEGIAN ARCHIVES

JULIA STEINMAN
FEATURES ASSISTANT

At the start of the 1993-94 academic year, a desperate and ambitious Kenyon student wrote to the *Collegian* asking her fellow students to help clean out a small, decrepit barn north of Peirce Dining Hall.

What at the time was the oldest building on campus was about to fulfill its true purpose. Students banded together to remove the horse stables and repair the floors, transforming what had been a storage room for old chairs into what months later would become the Horn Gallery.

In the fall of 1992, Kate Painter '95 and Alice Roche '94 began a petition for the creation of a student art gallery. Bexley Hall, which was the art building at the time, displayed student art, yet visitors were scarce due to its remote location. And the Olin Gallery, the precursor to The Gund, did not showcase student work. Painter, Roche and other students wanted a centrally located space for student art. They collected over 500 signatures.

In a meeting with then-Academic Dean Anne Ponder to discuss Painter's idea, she looked out Ponder's office window only to notice the gray barn next to Peirce. Painter instantly fell in love with the size, location and charm of it. At the time, the barn was owned by a local resident, Edith Horn, who became the Gallery's namesake.

Despite the administration's support of the proposal, they were unable to provide any funds for purchasing the barn. Painter spent the summer estimating and discussing finances and returned in September with sufficient funds. In an interview with the *Collegian* in 1994, Painter stated, "I had money to start the project with. It would be a guerilla gallery if need be."

Painter and other students began the renovation process in October of 1993, tackling the "dust nightmare" with little help from the administration. When the funds Painter provided ran out in late 1993, enough progress had been made to catch the attention of Sheila Jordan, wife of Phillip Jordan, Kenyon's president at the time. President Jordan endorsed the gallery, and the project was finally able to get funding from the school. Painter stayed on campus during winter break to com-

plete renovations, which were finalized the day before the Horn's opening on April 4, 1994. Painter was satisfied with the 22 students in attendance at the opening, but this was only the beginning.

The Horn continued to grow in popularity over the years, and gradually shifted away from its focus on visual art, becoming a center for all creatives on campus. In the late '90s, coffeehouses, drum circles and poetry readings were among the regular nightly events held at the Horn. The gallery was named organization of the year for 1997-98, praised for its quickly achieved popularity and accepting environment.

Despite some disapproval from faculty for the building's shabby appearance, students were attached to the barn's quirky image. However, in the fall of 1998, the building was deemed a safety hazard and had to be torn down. Students insisted on building the new Horn in the same location, and keeping its appearance similar to that of the original. The designer of the Horn stated, "We tried to assume that traditional building techniques could be reinterpreted within a contemporary aesthetic that still adheres to the conceptual nature of a barn." Former manager of the Horn Marela Trejo-Zacarias '99 returned to campus to decorate the new gallery with a mural capturing the building's spirit.

What for many years was a neglected barn evolved into a space that many considered to be the heart of Kenyon's creative community. The Horn retains that reputation today.

Cinephiles, rejoice! Blow Up Film Club showcases art films

CHAU ANH NGUYEN
FEATURES ASSISTANT

Kenyon is home to no small number of cinephiles. But with the lack of cinemas near campus, where do they turn to when they grow tired of small laptop screens — incapable of doing artistic intricacies justice? Blow Up, the newest film club on campus, which organizes weekly screenings, has their backs.

Blow Up is dedicated to arthouse films. But this raises an important question, which club founder Eric Ai '26 brought up in an interest-garnering all-student email: "Why are there so-called 'art films' when film is a form of art in itself?" His email followed by highlighting the redundancy of the phrase "art film" — "It's like living in a casa house and eating fruit mango while trapped in a logical dilemma."

Indeed, over the past year, the club has hosted screenings introducing Kenyon cinephiles to an eclectic range of films across time and space — from new-wave classic "The 400 Blows" (1959) to the contemporary Palme d'Or winner "Anatomy of a Fall" (2023), from Brazilian

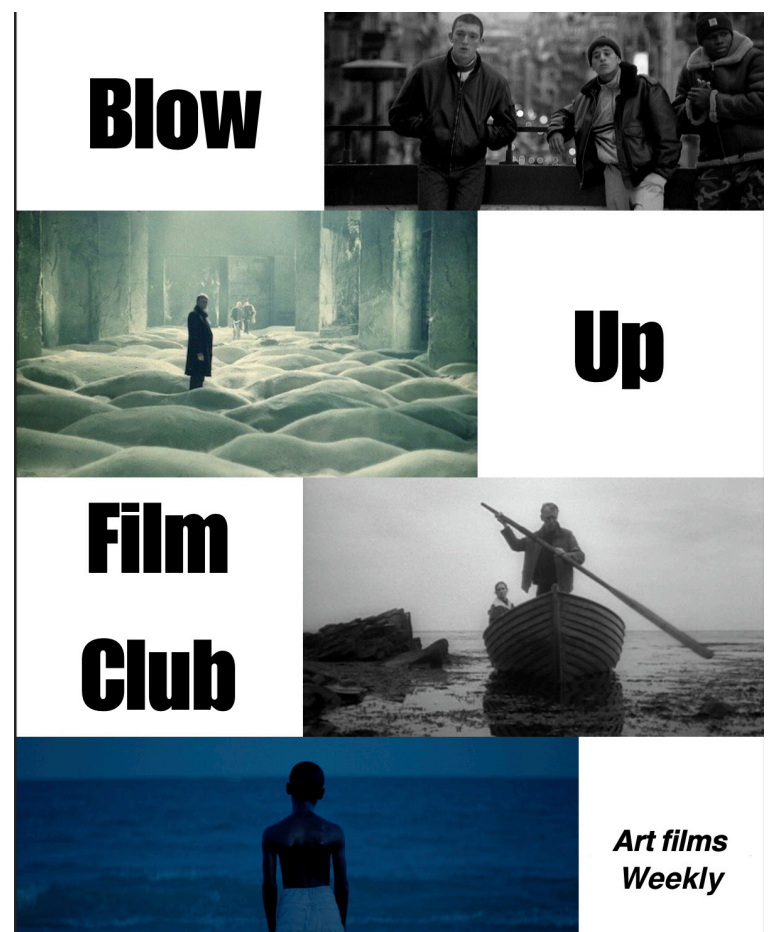
epic crime film "City of God" (2002) to the tantalizingly sensual gem of Hong Kong cinema "In the Mood for Love" (2002). It might be hard to pinpoint what trait unifies all of them, other than a commitment to artistic vision and a refusal to cater to mass-market appeal. The club grew out of Ai's indignation toward the current state of cinema. "I think films today are being mistreated... taken more as an entertainment digested with popcorn and not any more a wonderful artistic media," he wrote in an email to the *Collegian*. Hence the descriptor arthouse, to distinguish films that challenge the audience from those easily digested as entertainment.

Every Thursday or Friday, cinephiles gather in Higley Auditorium or the Community Foundation Theater for such an experience. Afterward, they linger for discussion, together gaining an appreciation for the film's artistic choices, or, as Ai wrote, fighting not to become "desensitized to the beauty around us." After all, the club's namesake is a Michelangelo Antonioni film in which 'blow-ups' — enlarged versions of photos — reveal

a crucial mystery, suggesting the rewarding nature of keen observation.

When asked to recall a memorable moment during the discussion, both Ai and current co-Presidents Miah Rodriguez-Hedeen '27 and Greyson Greischar '27 highlighted the hour-long conversation after the Soviet drama "Mirror" (1975) directed by Andrei Tarkovsky. "We got into the aesthetic," Rodriguez-Hedeen said. "And the philosophy of cinema," Greischar added, finishing Rodriguez-Hedeen's sentence. For Ai, the focus of the conversation was "whether the artist should bring personal memories to his works," as the film is loosely autobiographical. Greischar walked away from the same discussion pondering the necessity of a plotline because, similar to many auteurist films, "Mirror" defies conventional storytelling structures. He rejected such necessity, saying, "What makes the medium of film special is that you can show something ineffable."

Looking forward, Blow Up is seeking to attract more film lovers with diverse tastes and backgrounds. "Having lots



COURTESY OF BLOW UP FILM CLUB

of people contribute to [the film selection] can ensure diversity and variety," Rodriguez-Hedeen said. Blow Up also hopes to give its members a chance to realize their own cinematic ambitions by

pursuing independent production of short films in the future.

So come look — and look closely — with Blow Up this week.

Zoë Goykhman '28 sets weighty world record in powerlifting

SACHA FRANJOLA
FEATURES EDITOR

While many may consider the weight room to be the most intimidating part of the gym, for Zoë Goykhman '28, it has become home. On Sept. 5, the first-year from Pennsylvania set a world record in powerlifting for her age group, deadlifting a total of 205.5 kilograms (453 pounds). Following her exciting achievement, Goykhman sat down with the *Collegian* to discuss her path, her process and the people who have gotten her this far.

Goykhman competes through USA Powerlifting, which hosts competitions involving three main lifts: the squat, bench and deadlift. Competitors win by having the highest total in their weight class. In February, Goykhman deadlifted 429.9 pounds at a competition, understandably finding it difficult. With this in mind, she was anticipating a similar experience with the deadlift that would result in her world record: "I was expecting it to be a really intense grind," she said. "I was trying to mentally prepare. I had my music in. I got myself as hyped as possible and excited, and I stepped up to the bar, and it went much easier than I actually thought. It was almost disappointing that I didn't grind as much as I thought I would!"

Though the lift itself may not have been the challenge she was expecting, Goykhman faced her fair share of adversity. On the day of the competition, she was suffering from what many on the Hill refer to as the 'Kenyon Krud' — a ubiquitous campus cold

that begins to circulate shortly after the start of the semester each year. In the warm-up room, she accidentally dropped a bar and hit herself in the leg, drawing blood (getting blood on the bar in competition is grounds for disqualification). In the bench event, she performed below her expectations and felt a blow to her confidence going into the deadlift. But all these struggles were not enough to prevent Goykhman from reaching her full potential on the deadlift, allowing her to take home the record for the 18-19 age category.

So, how does one become a world-record powerlifter? Goykhman explained that her interest in the sport came from an unconventional place. "Initially I used to be a tennis player, and I wanted to play tennis in college. In my junior year of high school, I had a career ending [ulnar collateral ligament] injury — it was almost fully torn — and my doctor told me I'd never be able to play again," she said. As a tennis player, Goykhman had been familiar with the gym and weightlifting as a means of improving on the court. Following the injury to her elbow, she turned to lifting as both a distraction from not being able to play tennis anymore and a way to gain strength and functionality in her arm. Her tennis coach, who also happened to be a powerlifter, introduced Goykhman to the sport. "I ended up being much better at powerlifting than I ever was at tennis," she said. "I absolutely fell in love with it, and I'm very, very passionate about it. So in a way, I'm grateful that [the injury] happened, even though it felt like the end of the world

at the time."

Her passion for powerlifting translates easily to her preparation for competitions. Goykhman frequently utilizes visualization, imagining the atmosphere of the competition as a means of mentally preparing for the physical exertion of powerlifting. Even so, preparing for competitions is never a chore for Goykhman: "I don't feel like I necessarily need to unwind [from lifting] — I really, really love to do it." She added, "But just like anyone else, I like to socialize, hang out with friends, because when I'm in the gym, I don't really talk to many people."

With the current uptick in interest and excitement surrounding women's sports, Goykhman is enthusiastic about how this trend will continue to impact powerlifting: "I think strength training in general is in a renaissance. And what is amazing to hear, and honestly gives me goosebumps, is that this year [powerlifting] nationals participation was 49% female. That is more than ever, any other year." Because strength sports remain a male-dominated field, the significance of achieving a world record as a young woman is not lost on Goykhman: "I would just consider myself really honored to be a part of this. I wouldn't really consider myself, like, in history or anything like that, but it's just amazing to witness, and there's just some amazing camaraderie between female athletes, because we understand each other, we have similar struggles. It just feels really empowering to be a female athlete in this era."

Reflecting on her progression to this point, Goykhman expressed grat-



COURTESY OF BARBELL PRODUCTIONS

itude for a number of people who have helped her along the way. "My coach — her name is Johanna Bloom, and she has really instilled confidence in me throughout training," she said. "She's taught me technique. She pretty much built me up as a powerlifter from scratch, and I'm really grateful to her during competitions. She's the one who decides the weights for every attempt, she's giving me pep talks, she's loading the bar. She does everything." On the sidelines, Goykhman can always count on her older sister, Nathalie, for encouragement: "She watches me at every single meet. I can always hear her being the loudest to cheer me on, and just knowing that she's always got me is just amazing." Finally, Goykhman highlighted the contributions of Kenyon's recreational and athletic staff in the weeks leading up to her world record, noting that

they coordinated with her to acquire a Rogue Combo Rack, power bar and calibrated kilogram plates, all necessary for her to practice at competition standard: "I am extremely grateful to Kenyon for their advocacy on my behalf as having access to that equipment was very important during my competition prep, especially through the transition of moving in."

Goykhman encourages any aspiring powerlifters to jump into the sport without fear. "Everyone starts somewhere, and the gym is an extremely supportive space," she said. "In general, I would say don't be afraid to ask questions. There's always more to learn — I'm still learning about lifting!" Goykhman can personally vouch for the transformative power of lifting: "I think it'll change your life."

CLASS CLASH

Compiled by Julia Steinman and Chau Anh Nguyen

		 Senior Class Total: 3 Peter Haas '25	 Junior Class Total: 7 Mae Ling Gorin '26	 Sophomore Class Total: 8 Teddy White '27	 First-Year Class Total: 5 Silas Camp '28
True or False: Oct. 1 is International Raccoon Appreciation Day.	Answer <i>True</i>	False	True	Yes	False
What are the names of the two new dorms?	<i>Thomas and Winkler Halls</i>	Gund and Hayes	Winkler and Thomas	Thomas and Winkler	Thomas and Johnson
Which Kenyon alumnus is the subject of the recent miniseries <i>Manhunt</i> ?	<i>Edwin Stanton (Class of 1834)</i>	Josh Radnor '96	I actually have no idea	Isn't his name Edward Stinton?	Edwin Stanton
What major's capstone project has recently been majorly changed?	<i>Studio art</i>	Philosophy	Art	Sociology	Studio art
Weekly Scores		0	3	2	2

Horn welcomes Bloomsday, Mali Velasquez for midweek gig



Bloomsday and Mali Velasquez entertained students at the Horn on Sept. 25. | COURTESY OF OLIVIA STRIPLING

JULIA WARTMAN
STAFF WRITER

On Sept. 25, the Horn Gallery hosted a show featuring visiting artists Mali Velasquez and Bloomsday. The two artists have been on tour together since Sept. 12, showcasing their respective recent albums: Bloomsday's *Heart of the Artichoke* and Velasquez's *I'm Green*. Bloomsday, a Brooklyn-based act composed of singer and songwriter Iris Garrison, guitarist Alex Harwood and their supporting band of five, opened the show a little after 9 p.m. They stepped out under the dim lights of the Horn Gallery, an entourage displaying all the necessary "indie" qualifications: clogs, mustaches and a carabiner here and there. They opened with "Where I End and You Begin," one of the more popular songs from *Heart of the Artichoke*. Following this, they played 10 more thoughtful indie-rock songs, switching between stringed instruments. One of these instrument changes garnered particular attention: the somewhat bizarre slide guitar, a string instrument played from the lap.

Kenyon was Velasquez and Bloomsday's first college show on the tour. Between

songs, Bloomsday's Garrison poked fun at the crowd demographic and asked, "What are you guys, just 18?" The comment got some laughs out of the crowd, and Garrison went on to joke, "I haven't had a Natty Light in maybe 20 — no I'm not that old, maybe 10 years."

When "Voicemail" began, a buzz of excitement radiated throughout the room. Those who were huddled outside the Upper Horn smoking quickly filed in for a good view and exchanged animated looks. Seemingly, many of the students at the performance were previous fans of either Bloomsday or Velasquez. Garrison's soulful and melancholy voice accompanied by the waning, high-pitched notes of the slide guitar filled the space. Red lights illuminating the band reflected on the audience, some closing their eyes as they swayed to the music.

Harwood, the guitarist of Bloomsday, explained that many of the song transitions were improvised, a practice the band has been experimenting with while on tour "to keep the atmosphere going." This experimentation has been one of the band's highlights from the tour.

After a clarinet feature, and some emotional ballads, the band played their closer,

"Old Friend." The upbeat and lively ending to their set had students jumping to the music and cheering after solos from different band members. Harwood added that "Old Friend" is one of his favorites to play: "It's the one we go crazy on, particularly on the solos."

Velasquez took the stage at around 10:15 p.m., along with her five-member band. Her slow, wistful songs, played with a folky twang, gave the second half of the performance a soulful vibe. Based in Nashville, her songs have been inspired by styles of folk and country. However, more recently she has been experi-

menting with electronic pop sounds, especially notable on her album, *I'm Green* released in 2023. As the band began to play, electronic bird noises filled the speakers and the members began to shake their heads to the slow rhythm of the snare drum. Velasquez played 14 more songs, and ended the night with one of her hits, "Bobby," a reflective song relying on the drums and synth to carry the melody.

Though Velasquez was the main act, Bloomsday had a more substantial and energized crowd. Likely because the show was on a weekday, around half of the con-

cert attendees peeled away after Bloomsday finished performing, however, some Horn Gallery loyalists stayed the whole night. Ella Newgarden '25, one of the Horn's managers, was impressed with the turnout nonetheless. "So many people came out on a Wednesday," she said. Harwood was also pleased with the audience and said that playing at Kenyon has been one of the band's favorite stops on tour: "There's an enthusiasm that's different than what we are used to in Brooklyn where everybody goes to see shows everyday."



Letrice leads workshop on line dancing for BSU anniversary

ALEXANDRA HOFACRE
STAFF WRITER

On the second floor of the Woodward Opera House, many students, professors, alumni and Mount Vernon residents danced the house down during the 'Rhythm and Roots' Line Dance Workshop. Stacy Letrice '09, a dance and sociology major at Kenyon and now a professional dancer, choreographer, instructor, mas band leader and dance movement therapist, returned to Kenyon to lead the workshop. Created in honor of the 55th anniversary of Kenyon's Black Student Union (BSU), the workshop aimed to share line dances from across the African diaspora during celebrations and gatherings. "Through these dances, I wanted participants to experience the power of connection and community-building. I hope they walk away with a deeper appreciation for how dance fosters unity and joy in diverse cultural contexts," Letrice wrote in an email to the *Collegian*.

Participants learned a number of dances, including the Electric Slide, Mexican Hat Dance, Wobble, Macarena, Jerusalema and Palance. The workshop began with a lesson on the Electric Slide, which came into popularity during the 1970s and is rooted in African American and Caribbean culture. Others were newer such as the Jerusalema, a South African Dance that became popular during the pandemic.

The Electric Slide was followed by the Mexican Hat Dance, often performed during festivals and celebrations. Next was the Wobble, which is a more recent line dance that blends hip-hop and community. Then the Macarena, a well-known dance that turned into a global phenomenon in the 1990s. Participants welcomed these dances with open arms, as most had already heard the accompanying songs, "Wobble" by V.I.C and "Macarena" by Los del Río. Next came the Jerusalema and then Palance, a dance from Trinidad often performed during festival gatherings and accompa-



Stacy Letrice '09 returned to Knox County to lead the workshop. | COURTESY OF ALEXANDRA HOFACRE

nied by the song "Palance" by JW and Blaze. Concluding the workshop, participants made a Soul Train Line, with two lines on either side of a large gap. They clapped and cheered while each person danced down the line with a partner, then transitioned to dancing down the gap solo.

Letrice taught each dance to the group in steps, and participants practiced each aspect before Letrice moved on to the next. Every dance followed a square-like pattern, repeating itself as participants turned to face a new side of the room, eventually returning to face the front. During the full run through of each dance, Letrice often encouraged participants to improvise, making a creative and encouraging atmosphere for all participants.

"Returning to Kenyon as an instructor feels like a full-circle moment for me. I've had the privilege of coming back several times to teach and choreograph, supported by the Department of Dance, Drama and Film and BSU. However, this time felt different because it was my first time teaching in Mount Vernon, and my first time offering a line dance class, which was very well received and attended. I'm excited to share that this class will now be added to my other workshop offerings," Letrice said. "What makes this experience even more meaningful is that I am helping fill a gap that existed during my time as a student — there weren't many opportunities to learn about or engage with Black dance or dances from other cultures. As someone who specializes in African and Ca-

ribbean dance, I take great pride in being able to offer this perspective."

The Rhythm and Roots Line Dance Workshop generated an encouraging, creative and informational environment for many participants to learn something new about these cultural dances. "I hope that community members enjoyed moving, learning and laughing together in the lovely atmosphere of the Woodward Opera House. It was a treat to be guided in these line dances by the inspiring and inclusive Stacy Letrice, and what a joy to spend a Saturday afternoon dancing with people of all ages and from different backgrounds/experience!" Director of Community Partnerships Julie Brodie wrote in an email to the *Collegian*.

Chandra discusses life despite hardship in film screening

EVA KONSTANTINIDOU
STAFF WRITER

On Friday, the Department of Asian and Middle East Studies welcomed director Prabhash Chandra for a screening of his short film "I'm Not the River Jhelum" at The Gund. Chandra is known for his effortlessly captivating narratives that blend emotional depth with striking visual imagery, inviting audiences to engage with the unique landscapes and experiences of his characters.

"I'm Not the River Jhelum" follows Afeefa, a young woman in conflict-ridden Kashmir, India, as she navigates the emotional turmoil of confronting the harsh realities of loss, trauma and resilience in her community. The film pays tribute to the resilience of the people

affected by the ongoing conflict surrounding territorial disputes between India and Pakistan. This has led to decades of violence, insurgency and human rights violations, deeply affecting the local populations and creating a complex humanitarian crisis.

Chandra's use of extended shots immerses viewers in the landscapes and the characters' emotions. The sweeping shots of the Kashmir valley emphasize its beauty while juxtaposing it with scenes of conflict. In addition, the film's desaturated color palette — comprised predominantly of grays and muted greens — reflects the somber mood of the narrative. The muted colors were in stark contrast to occasional bursts of color such as vibrant flowers or clothing, symbolizing fleeting moments of beauty and

hope amid despair.

Another moment that captures the complexities of the situation in Kashmir is a woman's reaction to the deaths of those around her. She is seen sitting on a chair in the pitch black, with a bright light shining on her face. Beneath her legs is a bucket filled with water. In her hands she holds a bright red cloth. She wrings the cloth, releasing the red color into the water. Music with dissonant chords and a fast tempo plays in the background, creating a sense of impending doom. This scene captures the struggle of many Kashmir citizens as they seek to reform the country while still mourning.

In a scene an hour into the film, her friend Shibu's mother Nazia appears at Afeefa's front door. She asks if Afeefa, or any-

one she knows, has seen Shibu, as she has been missing for three days. The camera cuts to Afeefa gazing into the emptiness outside of the window, where she grapples with the realization that her friend is missing. The camera then shows Afeefa's father, who is staring straight into her eyes. In the window pane, Shibu's figure magically appears and is surrounded by faint lighting. The simultaneous portrayal of each character's mental state highlights Chandra's ability to convey their differing viewpoints in regards to the effects of the conflict.

"Every single day of shooting in Delhi, I had the pressure of not getting everything right," Chandra said during the post-film Q&A. "I'm not a historian, I am a physicist, so I tried to look at the conflict in Kashmir

intellectually at times, by immersing myself into the books and history, but for me that was just one portion of understanding Kashmir. And then there is the emotional aspect, where you want to understand what people must have felt and must have faced during this time. These things were always in my mind."

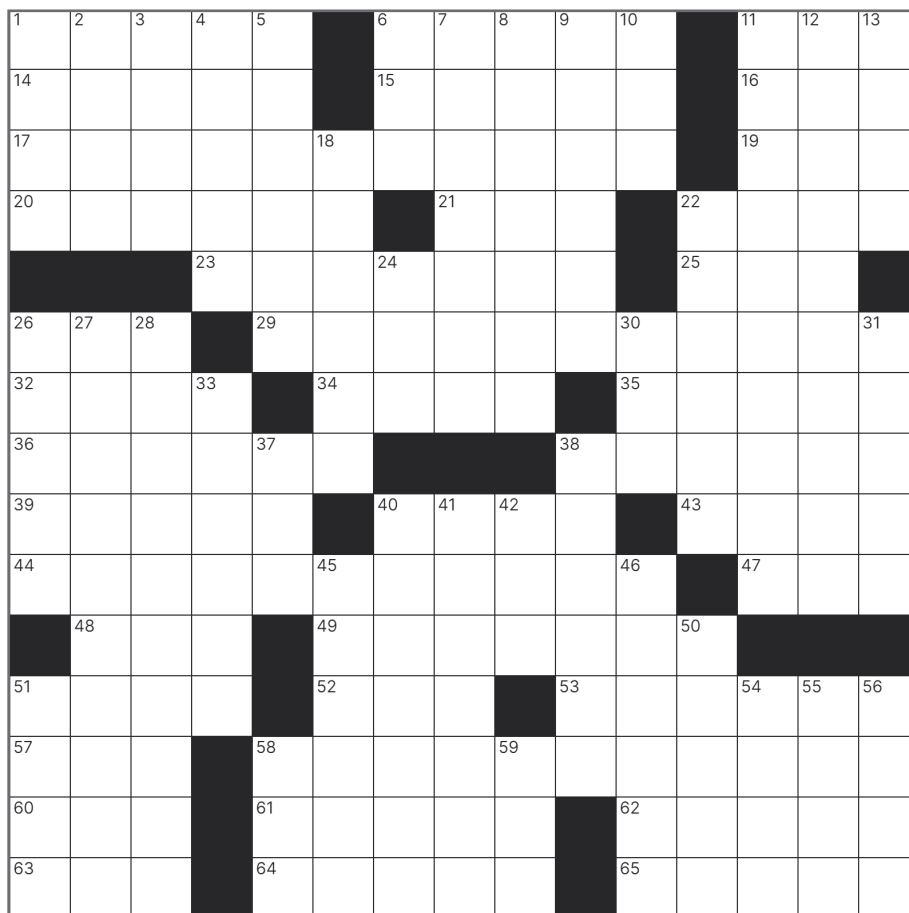
Chandra emphasized the importance of presenting all sides of the ongoing conflict in India, including the psychological and physiological effects on the community stemming from the extreme oppression and imposition of violence on everyday life. Overall, the screening of "I'm Not the River Jhelum" inspired a thoughtful discussion on the power that narratives have in helping us understand human experiences.

WEEKLY CROSSWORD

KYLE KELLEY
CROSSWORD EDITOR

Across

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- 6 12" toy soldier
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- 15 True self, to Jung
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- 17 The B-52's hit with the lyric "His earlobe fell in the deep"
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- 21 Where to find World of Coca-Cola, briefly
- 22 Gen. MacArthur's alma mater: Abbr.
- 23 Nickname and home of The University of the South
- 25 Uber driver's aid, for short
- 26 Furry 80s sitcom star
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- 38 Only part of Roy G. Biv missing from the pride flag
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- 43 Suffix with system or symptom
- 44 Martial arts move
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- 48 "American Utopia" Director Spike
- 49 Shower cap?
- 51 Singers Marley and Dylan
- 52 Not yet complete: Abbr.
- 53 Vocal comebacks?
- 57 5G downgrade
- 58 Fights... or a hint to the beginnings of 17-, 29- and 44-Across
- 60 Article in some Lil Wayne albums



- 61 "I'll make it a true ___ Double, Alex"
- 62 ___ a million
- 63 Georgia, until 1991, initially
- 64 Knight mare
- 65 Kanye and North
- Down**
- 1 Last name of Violet, Dash and Jack-Jack
- 2 ___ gobi (potato and cauliflower dish)
- 3 Unleashes (on)
- 4 Snack with "Fuego" and "Nitro" flavors
- 5 Out at night?
- 6 Yap on and on
- 7 More off the wall
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- 9 Folded breakfast food
- 10 Pointy part of 31-Down
- 11 Doom and gloom
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- 13 Minor in astronomy?
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- 30 "___ Forrest, ___!"
- 31 Captain Kirk's right-hand man
- 33 Workers' rewards
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- 38 Scratches the surface
- 40 Nebraska expanse
- 41 Stick on the slopes
- 42 Pride, but not prejudice
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- 51 Alphabetical orders?
- 54 White Monopoly bills
- 55 Cut some lines?
- 56 IDs since the 1930s
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STAFF EDITORIAL

Save the Senior Art Capstone Exhibition

Last month, The Gund made a significant revision to the scope of the Senior Art Major Capstone Exhibition. While previously the gallery would host an exhibition of the seniors' capstones for 15 days at the end of the spring semester, space for the senior art show in The Gund will be greatly reduced beginning with the class of 2026.

We, like many in the Kenyon community, firmly disagree with this decision. With this change in the capstone, studio art majors will lose a key part of the department's pedagogy and an important chance at professional development. The chance to show their artwork in the gallery exhibition is an opportunity that each studio art major works toward during their four years on the Hill.

Members of the studio art department claim that their input was not taken into account when these changes were made; studio art majors learned of the change even later than faculty. Insufficient communication between The Gund and those who have invested time and energy in the studio art department has led to immense frustration on the part of faculty and students. The understanding established by former President Sean Decatur that any substantive changes to the capstone program must be made in conjunction with the department should be honored, even though Decatur is no longer leading the College.

According to the chief curator of The Gund, the parameters of future senior exhibitions are still developing, and Provost Jeff Bowman said that the College welcomes "any thoughts about what an achievable alternative plan might be." Implementing this change to the capstone project without having a concrete plan to replace it is unfair to students who may have already begun thinking about their senior capstone.

The Gund would do well to remember that it was founded as a college-campus gallery, not as a museum with a wide-reaching audience. Part of their error in downscaling the exhibition is a fundamental misunderstanding of what The Gund's purpose is — to provide students and faculty access to curatorial art and be a space where burgeoning artists have the opportunity to comprehensively display and sell their work.

If the College proceeds with this plan, the very least Kenyon can do is to wait to implement it until all currently declared studio art majors have graduated. A not-insignificant number of majors chose to pursue studio art because of the chance to see their art displayed in the halls of The Gund. Though we understand that the optimal path forward for The Gund may not always align with the studio art department's goals, Kenyon has a responsibility to act in the best interest of its students and faculty. We call on The Gund and the College to reconsider this decision immediately.

Sincerely,

Annalia, Katie and Audrey

This editorial was written by editors-in-chief Katie Sparvero '25 and Audrey Baker '25 and managing editor Annalia Fiore '25. You can contact them at sparvero1@kenyon.edu, baker10@kenyon.edu and fiore1@kenyon.edu, respectively.

SEPT. 26 KEY

Congratulations to Professor of Mathematics Brian Jones for completing the Sept. 26 crossword!

Did you finish the crossword for October 3? Be the first person or group to email a photo of your completed crossword to crossword@kenyoncollegian.com to get a shoutout in our next issue!



The opinions page is a space for members of the community to discuss issues relevant to the campus and the world at large. The opinions expressed on this page belong only to the writers. Columns and letters to the editors do not reflect the opinions of the *Collegian* staff. All members of the community are welcome to express opinions through a letter to the editor.

The *Kenyon Collegian* reserves the right to edit all letters submitted for length and clarity. The *Collegian* cannot accept anonymous or pseudonymous letters. Letters must be signed by individuals, not organizations, and must be 200 words or fewer. Letters must also be received no later than the Tuesday prior to publication. The *Kenyon Collegian* prints as many letters as possible each week subject to space, interest and appropriateness. Members of the editorial board reserve the right to reject any submission. The views expressed in the paper do not necessarily reflect the views of Kenyon College.

Column: Kenyon should do more to support sick students

DALIA FISHMAN
COLUMNIST

Stay home if you're sick. But make sure you don't miss too much class — you can't fall behind. But don't get others sick, we have to take care of each other. But everyone else is already sick; they're still in class. Is it all or nothing? Does missing class mean you must miss dinner with friends? Do you skip the hangout even when you just gave that presentation? Dealing with illness at Kenyon feels like an unwinnable battle where the health of the campus, importance of class and function of the community are caught in the crossfire. On a systemic level, Kenyon needs to step up and keep our campus healthy.

There seems to be no consensus on how to deal with illness. We've all had it: a relatively harmless tickle in the back of our throats, maybe a fever here and there or any myriad of other eclectic symptoms. I've seen people hacking through lectures, going out

on weekends and looking like death all around campus. I've also seen people completely hunker down, miss class, focus on healing and emerge with such an insane amount of work to catch up on, that they wish they'd just succumbed to the 'Kenyon Krud.'

Because of the way that Kenyon classes are set up, even when students feel horrible, they still drag themselves to class to preserve their participation grade. As classes go on, as classes do, sick students start to fall behind. As a result, students begin returning to class still sick because they feel like they just can't afford to miss any more. All of a sudden, I've started to feel like every single person in my classes is sick. It can feel really hard to stay home with a cold when all your classmates are sick but present.

It is unfair and ineffective to expect each student to know what is the best course of action to keep our community healthy without

some wiser guidance. Having already experienced a massive societal shift in response to a pandemic, I know that accommodations can be made to protect people. I am not arguing that we should launch a whole lockdown every time a bug goes around. However, I can't help but feel that people could be doing more. To a certain extent, the school should be responsible for maintaining a healthy environment where learning can happen safely.

For starters, more could be done to advise students on proper conduct when sick. Kenyon should consider putting clear and specific standards in place for when it would be not just inadvisable but unacceptable for a student to be in class. The school could also promote mask wearing and other sanitary practices, increase hand sanitizer dispensers around campus and enact other useful strategies. The most important thing to me, however, would be the school setting up new pro-

cedures and policies with regards to class attendance so that students don't feel like they have to sacrifice their health and the health of others in order to meet the pressures of being a Kenyon student.

Because missing a class feels so monumental that sick people are dragging themselves to infect others, classes should be recorded. Simply allowing students to join class virtually would alleviate so much pressure of missing class, ensure students get the most out of the class they're paying for, and allow students to stay on top of material without infecting others. I love that Kenyon is the kind of school where people go to class, but the pressure to attend may be a little too great if it threatens the well-being of everyone on campus.

Ultimately, how to deal with my own health is up to my own discretion, but in such a tight-knit community where everyone and everything is interconnected, this decision feels impos-

sible. If the school established clear expectations for dealing with illness and put in place policies that give students the security to prioritize their health without such extreme repercussions, this decision would feel less stressful.

I have a responsibility to prioritize succeeding at Kenyon by being partaking in as much as I can. I also have a responsibility to take care of myself and those around me. Deciding between which of my responsibilities should trump the other is daunting. I wish the school would do more.

Dalia Fishman '27 is a philosophy and religious studies major from McLean, Virginia. She can be reached at fishman 2@kenyon.edu.

Letter to the Editor

To the Editors,

I was appalled in many ways by a recent letter in the *Collegian* about "Gambier's plans regarding its deer populations." That letter misunderstands the proposed culling process and unfairly attacks the local population.

As stated by the Deer Committee, Gambier's deer are overpopulated. And overpopulated deer do more than just "eat gardens and get hit by cars": They strain ecosystems and food chains and can become carriers of viral diseases that lead to wildlife epidemics. Hence, population control of some manner is a necessary form of environmentalism to protect both the deer and the ecosystem. Yet, absent the presence of natural predators that once existed in Ohio, such as wolves and bears, the only forms of non-human population control for deer are starvation and disease. Therefore, proper, ethical culling — not mere "killing," which connotes inhumane practices — is a mechanism that can protect our ecosystems and allow our deer populations to flourish. As somebody who grew up hunting in the wide-open spaces of rural Indiana, in an ecosys-

tem like Gambier, I can clearly see that the deer here are suffering; they are weak, unhealthy and not living their best lives because of their overpopulation. In the absence of non-human population control, not culling our deer is unjust and ignorant.

Characterizing ethical deer hunting as inhumane or "bloodthirsty" is not only misguided, but also fails to recognize issues with other forms of population control. Deer hunting, as performed by most of the hunting world, is a humane culling process. A properly hunted deer from a healthy population leads a life of happiness, wildness and freedom, with the deer not knowing its fate until the moment it is quickly harvested. Meanwhile, alternative population control processes, such as car bumpers or relocation, are violent, unnatural and traumatizing. Additionally, when a healthy deer is hunted, it provides meat in a more ethical and environmentally friendly manner than traditional livestock production. Livestock animals are raised for meat, often leading lives in crowded pens until they are processed in a manner that, within industrial settings, is stressful to the animal and polluting to the environment.

But ethical and environmental discussions aside, most important, the aforementioned letter has unfairly attacked the College and Village community. The language used in that letter implies gross differences between villagers, faculty and students — all of whom are a part of the same larger community. That letter claims that local hunters are bloodthirsty vigilantes who engage in archaic, inhumane practices, which, in addition to being false, is also a classist and dehumanizing generalization. Is someone who chooses to harvest their meat by hunting rather than grocery shopping equivalent to a caveman? Are they inherently less humane and ethical than a college student or professor? Or are they instead a person who simply leads a different lifestyle, no more or less civil and modern, than their fellow community members?

For instance, modern bowhunting devices are neither "Iron-Age" nor "anachronistic." A modern bow would be unrecognizable to the Iron-Age vigilantes to which Gambier residents were compared. These extremely accurate and precise devices allow hunters to humanely harvest game in an ethical and environmentally friendly manner. Moreover, while a bow is just as effective

and ethical of a hunting device as a firearm, it is safer in and among a community.

By constructing false narratives to paint division and spread misguided ideas, the recent letter published in the *Collegian* has failed to foster a Kenyon and Gambier community of acceptance and healthy environmentalism. I challenge all members of our community to both educate themselves properly on the issues written about and to understand the "other" that has been misrepresented in the previous letter. What we need is more informed discussion, not unhealthy stereotyping and demeaning of our local residents and fellow community members.

Kenyon was founded with the goal of creating a utopia of college and community. Let us all pursue that principle by fostering unity, not division.

Yours,

Charlie Menzel '28, a proud ethical hunter and environmentalist

Men's soccer defeats top-10 opponent, women drop to 1-6

CASEY MASTER
STAFF WRITER

AUGUST GREER
STAFF WRITER

Men: This week, the No. 4 Kenyon men's soccer team played two exciting games, earning a tie against the Otterbein University Cardinals and securing a top-10 win against the No. 8 Christopher Newport University Captains (Va.).

On Friday, the Owls drove an hour east to take on the Cardinals in a riveting nighttime match-up under the lights. The first half consisted of a lot of back and forth in the midfield, with outbursts of offensive pressure coming from both sides and shots from Alem Duratovic '25 and Jacob Lazarus '25. Otterbein outshot Kenyon in the first half 4-3 and earned the only corner kick of the half.

After the break, both teams came out with a vengeance. Despite their best efforts, the Owls were unable to find their groove on attack, earning only one corner kick and one shot in the second half. On the other hand, the Cardinals recorded eight shots in the second half, but were unable to get past goalkeeper Jack Pe-

dreschi '25, who recorded four saves and earned his third shutout of the season. In the end, Otterbein outshot Kenyon 12-5, but the Owls' valiant defensive effort kept the game scoreless.

On Sunday, the Owls hosted the Captains at home on Mavec Field to cap off an exciting Homecoming weekend. The Owls came out hot in their attack, with Duratovic recording their first shot on goal in just the first minute of the game. However, the Captains quickly struck back, earning their first shot from a penalty kick. Despite strong offense from both sides, the game remained scoreless for the majority of the first half, until Lazarus made a 50-yard breakaway run and netted the first goal of the game in the 35th minute.

Going into the second half, the game continued in its back-and-forth nature, with neither team finding the back of the net until Christopher Newport tied the game in the 73rd minute. The goal came from a deflected crossball, which soared into the top-right corner of the goal in unlucky fashion.

After the Captains' goal, the Owls didn't let up, earning back their lead just one minute after they lost it. Kenyon

launched the ball into its attacking end on the passback, keeping it there until first-year Justin Buchwalter '28 found his opportunity at the top of the goalie box, sending the ball into the top corner of the net to give the Owls a 2-1 advantage.

For the remainder of the game, both teams continued to fight on offense and defense, with shots on both sides of the field. In the final moments of the game, Lazarus secured the Kenyon victory with his second breakaway opportunity to score his second goal of the game. The Owls' 3-1 win over the Captains brings Kenyon's record to 6-0-3, leaving the team undefeated going into conference play.

The Owls will open NCAC play at home against DePauw University on Saturday for their annual Morgan's Message game.

Women: The Kenyon women's soccer team took to Mavec Field on Friday in the rain to take on the No. 5 Carnegie Mellon University (Pa.) Tartans. The Tartans, who are touted as one of the best in the nation per the national rankings, were dominant the entire game, resulting in a 5-0 loss for the Owls.

Carnegie Mellon got off to a quick start, finding the back of the net in the third

minute following a deflection by a Kenyon defender. Then, only three minutes later, the Tartans struck again off a cross that made its way into the back of the net off the head of a Tartan. By the 24-minute mark, the Tartans had doubled their lead, notching two more goals in build-up play. It wasn't until the 28th minute that the Owls had their one and only shot on goal from first-year Emily Copeland '28, who was able to quickly dribble around three Tartan defenders to get a shot off. Unfortunately, the Carnegie Mellon goalkeeper made the save, keeping the Kenyon goal count at zero. The Owls entered halftime down 4-0. In the second half, the Tartans scored their fifth and final goal in the 53rd minute. By the end of the game, the Tartans had outshot the Owls 23-3 and recorded a 6-1 advantage on corner kicks. Kenyon's starting goalkeeper Ariel Kite '27 played for 60 minutes and racked up seven saves, before being subbed off for Nina Nicoletti '28, who did not face a shot on target.

The Owls will look to bounce back next Saturday as they head on the road to take on The College of Wooster in their first NCAC conference game of the season. Kenyon's record currently sits at 1-6.

Volleyball begins conference play, beats Oberlin at home

MORGAN BOONE
STAFF WRITER

The Kenyon women's volleyball team played two matches at home last week, falling to Otterbein University in four sets on Thursday, before beating Oberlin College in a three-set sweep on Saturday during Kenyon's Homecoming weekend. Then, on Wednesday night, the Owls hit the road to take on Capital University, falling in straight sets.

On Thursday, the match got underway with a crisp ace from Maggie Wolf '26 to give the Owls the first point of the set. Kenyon quickly went up 2-0 as Sophia Menke '27 blocked the aggressive Otterbein attack. The Owls quickly lost their lead, though, as the Cardinals came back to score four points in a row to put them down 4-2 and never looked back, winning 25-18.

The second set saw a lot of back and forth as the battle of the birds continued. Otterbein got out to a 4-3 lead early in the set,

but the Owls were quick to fight back, as Arianna Flota '27's serve helped the team go on a six-point run. Kenyon continued to battle, going toe-to-toe with Otterbein before ultimately winning the set 25-22.

After losing the second set, the Cardinals started the third with some fire, going up 6-0 before the Owls could get a point on the board. Otterbein continued their swift attack, never letting Kenyon regain control and ultimately taking the third set 25-17. The final set began just as the previous set did, with Otterbein winning the first five points of the set. As Kenyon's fourth-set deficit climbed into double digits, the Cardinals' offense shone, and they bested the Owls 25-15 in the set and 3-1 in the match.

In an email to the *Collegian*, Hannah Schwemm '27 shared her thoughts regarding the loss: "With every loss comes an opportunity to learn more about ourselves as players and reflect on how we can approach upcoming

matches with the skills and mindset necessary to make a change."

On Saturday, the Owls seized their first opportunity in conference play and came away with a win after a three-set sweep of Yeowomen. Kenyon started the scoring quickly, going up 3-0 with two kills from Aura Barinas '26 and Mariyah Rumpca-Veronese '28, along with an ace from Barinas. After the opening points, however, Oberlin scored seven straight to bring the score to 7-3. For the remainder of the first set, the Yeowomen and Owls went toe-to-toe trading points until they were tied at 18. Kenyon then found its offensive footing and secured the first set 25-21 on a clinching kill from Barinas.

The second set began the same as the first, as the Owls went up 3-0 early. Kenyon's teamwork showed yet again as the Owls controlled their side of the net, scoring seven straight points toward the middle of the set to give Kenyon a 17-8 lead. The Yeowomen

got their heads back in the game, but the Owls were too powerful, securing the second set with a 25-18 win.

In the third and final set, Kenyon was all systems go. Toward the middle of the set, Oberlin took its first lead of the game, going up 10-8, but their attack was quickly thwarted as the Owls laced together a string of points. Kenyon found its rhythm once again at the end of the match and swept Oberlin with a score of 25-21 for its first NCAC victory of the season.

On Wednesday against Capital, the Owls looked to build on their recent victory, but ultimately came up short, falling 3-0 to the Comets. The first set started out with a lot of back and forth, as both teams traded kills to even the score at 7-7. After this, though, Capital was quick to break away, taking advantage of a string of Kenyon errors to go on a 5-0 run. The Owls weren't able to claw their way back into the set and dropped the first

25-16. The second set saw much of the same for the Owls, who struggled to limit their errors, allowing the Comets to go on yet another run, this time 8-0. A string of aces from Capital coupled with Kenyon's struggles on offense put the Owls down 2 sets going into the third set.

With the game on the line, Kenyon came out ready to fight back in the third. Kills from Barinas and Rumpca-Veronese helped the Owls' offense get going, allowing them to hold steady with the Comets for the first half of the set. Just as they did in the first two sets, though, the Comets hit their stride, going on yet another run and ultimately defeating the Owls 25-18.

Kenyon's record now stands at 7-11 (1-0 NCAC). The Owls are back in action on Saturday against Wittenberg University for their second bout of NCAC play. The match will also be the team's annual Dig Pink game in honor of breast cancer awareness.

Women's tennis competes in last tournament of fall season

GRADY HUDSON
STAFF WRITER

The Kenyon women's tennis team competed in the Intercollegiate Tennis Association NCAA Division III Central Regional Championship this past weekend. The Owls played two days at host Kalamazoo College (Mich.)'s Stowe Stadium, advancing to the round of 16 in both singles and doubles competition.

In the singles bracket, Shadia Amado Aguad '26 was the lone Owl to advance to the round of 16. She opened play in the round of 64 where she faced off against an opponent from Denison University. Ama-

do Aguad handled the match easily as she won 6-0, 6-3 in the Friday matchup. The round of 32 presented Amado Aguad with more of a challenge, but she was able to outlast her opponent, winning 7-5, 6-7 (1-7), 10-7. The hard-fought victory matched ninth-seed Amado Aguad up with the fifth seed from Case Western Reserve University. Unfortunately, this would be the end of Amado Aguad's run, as she lost 6-0, 6-0.

Amado Aguad also competed in the doubles bracket with partner Hana Nouaime '28. The pair was one of two for the Owls to reach the round of 16. Amado Aguad and Nouaime were ranked ninth in the doubles bracket, which granted them

a first-round bye. In the round of 32, the partners beat a pair from St. Mary's College (Ind.) 8-2. Next, the duo faced familiar foes from Case Western. The partnership out of Case Western was ranked third overall for good reason, as they handed Amado Aguad and Nouaime an 8-2 loss.

The other Owls duo to progress past the round of 32 was made up of Ana Brand '27 and Clare Hudson '28. The pair was unseeded going into the bracket and beat a team from John Carroll University 8-1 in the first round. They then went on to upset the ninth-ranked pairing out of Case Western. A top-ranked partnership out of the University of Chicago (Ill.) ended the

duo's run, as Brand and Hudson lost 8-4 in their round of 16 matchup.

Kenyon's third doubles team was made up of Lalasa Nagireddy '25 and Maggie Shope '28. The pair advanced to the round of 32 by winning 8-1 against Hanover College (Ind.). Unfortunately, they could not join the other Owls partnerships in the round of 16, after falling 8-4 against a duo from Hope College (Mich.).

The Owls will now have to wait until the next calendar year to resume play after a successful fall season. Kenyon will begin 2025 with a scrimmage against Tiffin University on Jan. 25.

Football beats Wooster on home turf in dramatic fashion



Penrod had a career day. | COURTESY OF GRAHAM STOKES

ELLIOT STRAUSS
STAFF WRITER

On Saturday, during Homecoming weekend, the Kenyon football team ended its decade-long losing streak against The College of Wooster, defeating the Fighting Scots 32-26. The Owls' record now sits at 2-2 (1-1 NCAC).

Kenyon started the game off strong, scoring a touchdown on the first drive of the game. Quarterback Park Penrod '25, who received NCAC Offensive Athlete of the Week honors, scored the touchdown with a 16-yard rush. Kenyon then attempted a two-point conversion but was unsuccessful after a failed pass at-

tempt by junior transfer Aeneas Stailey '26. A few plays later, Max Pollio '25 deftly recovered a fumble at the Fighting Scots' 15-yard line.

"As an offensive lineman, if I have a chance to touch the ball something has gone really, really wrong, so it was very odd to see it rolling towards me. For a second I didn't really comprehend, then I had an 'oh crap' moment, and just fell on it as anyone would have," Pollio said in an interview with the *Collegian*.

Kenyon's second offensive possession spanned 82 yards, but ended only with a 25-yard field goal by Tyler Bell '27. The team's next drive, sparked by a fourth-down stop from the defense, concluded with another field goal

from Bell, this time a 35-yarder, making the score 12-0. Then, with just 14 seconds left in the half, Penrod found David Livingston '25 in the endzone, giving the Owls an 18-0 advantage at halftime.

After a Wooster touchdown on its first drive of the second half, each team's defense began to tighten up. With both sides struggling to put up more points, the score remained at 18-7 entering the final quarter of the game. The fourth quarter kicked off with a thrilling exchange of touchdown passes between the two conference foes. Wooster struck first with a 3-yard toss into the endzone. In response, Penrod fired a 20-yard strike to Dylan Carlquist '26, keeping the Owls ahead at 24-13 with just 10 minutes left on the clock.

Momentum then shifted away from the Owls when Wooster capitalized on a 60-yard kickoff return, coupled with an unnecessary-roughness penalty against Kenyon. In a flash, the Fighting Scots executed a quick play, which resulted in a 19-yard touchdown pass, narrowing the score to 25-20. From that moment on, the Kenyon offense struggled to find any momentum. Its next two possessions ended in interceptions, with the first pick occurring deep in Owls territory, setting up another Wooster touchdown. The Fighting Scots advanced 35 yards in 11 plays, culminating in a powerful 1-yard touchdown run. The pivotal run granted Wooster a 26-25 lead, marking its first advantage of the game with just 5:32 remaining.

Following the second interception by Kenyon, the Owls responded with a strong defensive stand, forcing Wooster into a three-and-out. The subsequent punt positioned Kenyon

for a crucial final drive, starting at its own 20-yard line with just over one minute remaining on the clock. During the drive, Penrod completed four of six passes for 56 yards, connecting on crucial throws to Carlquist, Livingston and Brendan Comerford '27. His last pass drew a pass interference penalty against Wooster, placing the ball at the 4-yard line. With only six seconds remaining in the game, Drake Lewis '25 received the handoff from Penrod and surged into the end zone, securing the victory for Kenyon in thrilling fashion.

This game was significant for many of the team's seniors. Penrod delivered his best performance of the season, completing 29 of 52 passes for a career-high 370 yards and two touchdowns, while also rushing for a touchdown. Livingston added eight catches for 96 yards and another touchdown, marking a career high in receiving yards. Lewis also shone, totaling 78 receiving yards and 82 rushing yards. He set season highs in both rushing and receiving yards, along with personal records with 26 carries, four receptions and a 51-yard reception.

After the game, Pollio was exuberant about the victory. "As a Kenyon football player I've never seen a win like this, but it was absolutely incredible to see the team come together and play complementary football," he said. "I believe it's a testament to the hours of work we do, and how much we believe in each other."

The Owls will now look ahead to Saturday, when they travel to Oberlin College to take on the Yeomen. Kenyon has won the last five match-ups between the two teams.

Owls flock to North Carolina, take 12th in tournament

KATIE SPARVERO
EDITOR-IN-CHIEF

The No. 13 Kenyon men's golf team traveled to Greensboro, North Carolina, to compete in the Gate City Invitational on Monday and Tuesday. Though the Owls struggled in the first round, they finished in 12th place in a field of 18 of the nation's top teams.

Adrian Jordan '28 paced Kenyon in the first round, shooting a team-best 3-under par. Will Hulsey '26 and Jaiden Koonar '27 each carded a 74 to end the round 2-over. Jon Oakes '27 shot a 77, and Armand Ouellette '25 rounded out the Owls' first-day

scores with an 81. After a difficult first round, Kenyon sat in 15th place. Though the Owls were down, they certainly were not out.

Oakes led Kenyon's turnaround in round two by shooting 7-under. He credited his improvement to learning from his difficulties in the first round. "I was struggling with tee shots early in round one, but was able to recognize what was causing the misses after the first 10 holes," he wrote in an email to the *Collegian*. "Toward the end of round one going into round two, I was in position more on each hole, which led to more birdie chances, and I started making more putts as a result." Both

Hulsey and Ouellette improved in the second round, as they shot 73s. Koonar and Jordan shot 76 and 77, respectively, in the second round. By the end of the day, Kenyon still sat in 15th place after shooting 1-under on the round.

On Tuesday, Hulsey was Kenyon's low man, shooting a 3-under in the third round. Hulsey's drive came from helping the team climb in the standings. "My success came from the fact that I was able to turn things around after a tough start to round two," he wrote in a message to the *Collegian*. "My main motivation was to come back to help the team score, and I was eventually able to close the

tournament out well." Oakes, Jordan and Ouellette were all at par on Tuesday, and Koonar shot a 73.

Oakes ended the tournament tied for 21st place with a score of 214. Hulsey finished two strokes behind him to earn a share of 29th place. Jordan shot 2-over for the tournament to finish in a tie for 45th place. Koonar and Ouellette earned shares of 73rd and 80th place, respectively, to help the Owls earn a team score of 866. Hulsey was proud of how Kenyon responded to its early struggles. "We battled back from mistakes really well in North Carolina," he said. "We all had our fair share of setbacks, but we showed that we can

reset and turn things around after a few bad holes. That takes a lot of experience and maturity to be able to do, and I'm proud of these guys for bouncing back."

Kenyon will return to the links on Oct. 13 to compete in the Golfweek Invitational in Miramar Beach, Florida. Oakes emphasized the importance of opening the tournament strongly. "We need to get off to a better start and hold onto the momentum. The earlier you can settle into a round and calm your nerves the better," he said. "Golfweek will be another field of the top [Division III] programs in the country so a strong start is what we're looking for."

Field hockey struggles at home, drops to 6th in conference

HENRY BRANDT
SPORTS EDITOR

On Saturday, the Kenyon field hockey team continued NCAC play, falling to Denison University 4-1 in Gambier. The Owls' record now stands at 6-3 (3-2 NCAC).

Denison started off on the right foot, consistently attacking the Kenyon defense and putting pressure on the net. In the eighth minute of play, the Big Red drew first blood, scoring a quick goal to go up 1-0. Denison kept up its attack throughout the rest of the quarter, adding three more shots and two more penalty corners, but goalie Megan Lydon '25 and the rest of the Kenyon defense held strong and kept the game close.

The Owls looked better in the second quar-

ter as Maren Lawrence '27 registered their first shot of the contest less than two minutes in but was ultimately blocked. Kenyon did not let up, however, and continued to build on its newfound energy, which resulted in a goal from Grace Lane '25 at the 10:15 mark. Lane's goal was her team-leading seventh of the year and was assisted by Raigan Hutter '25, whose fourth assist of the season is also a team high.

Unfortunately for the Owls, Denison found its rhythm again after the Kenyon goal, and sent in a flurry of shots toward Lydon. The first three were blocked, but with 2:37 remaining in the quarter, the Big Red found their mark again, opening up a 2-1 lead going into halftime.

In the third quarter, Kenyon completely lost its footing in the game, and Denison pounced on the Owls' struggles. One minute and six

seconds into the half, the Big Red scored their third goal, cushioning their lead and dampening Kenyon's spirit even further. Denison didn't let up, and, just over five minutes later, the Big Red scored again, cementing their victory on the road and putting the game out of reach. The Owls did not register a single shot in the third quarter.

Both team's defenses stepped up in the fourth quarter, with seven combined shots but no goals. Two of those shots came from Lane, but neither could find its mark. When the final whistle sounded, Denison had racked up a whopping 27 shots, with 15 of those being on target. On the other hand, Kenyon only took six, with just two on target.

Lawrence remains confident in the team's gameplan despite the loss. "We worked really

hard during preseason to learn a new formation, adding two defensive midfielders and reducing to two forwards instead of three," she wrote in an email to the *Collegian*. "My mindset is to give consistent effort, even if I make a mistake, and to work hard for my teammates."

After a four-game winning streak, Kenyon has now lost two games in a row and fallen to sixth place in the conference standings. Next up, the Owls will be on the road at DePauw University. Kenyon hasn't beaten the Tigers since it snapped the Owls' nine-game win streak against DePauw in 2022. "Our ultimate goal every season is to win the NCAC," Lawrence said. "Right now, we're focused on successful conference matchups to set ourselves up for a deep postseason run."