

31. Bryan Zygmunt: Make it Make Sense

Gavin Kelly

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Bryan Zygmunt

Good afternoon and welcome to skate country. My name is Brian. I'll be your floor guard and DJ for this session. These rules are very important. Please pay attention they will be enforced all session long rule number one there is no fast gating allowed at any time. If you're passing a more skaters in or passing you you're skating too fast, and you must slow down Rule number two, no tag trains chains rather horseplay is allowed at any time. Skaters Doing so will be asked to leave the skating floor. I could do all 10 But I'm not going to.

Tonya Oaks Smith

So hey, y'all and welcome to Beyond 1894. I'm Tonya oaks Smith, Executive Director of University Communications and I'm here today with Dr. Brian Zygmunt, who is our Associate Dean in the College of Liberal Arts. And we've got a lot of things shock to Dr. xigmanas. Brian, as I call him about today. One of those things is actually what his former job was that he shared a little bit with y'all. In the introduction to this podcast.

Bryan Zygmunt

Long ago, in a galaxy far, far away, I had the good pleasure of being a DJ at a roller skating rink for five and a half years. And in many ways, it was a marvelous way of learning to be an extrovert, when I'm more of an introvert by nature,

Tonya Oaks Smith

well, that's I can't imagine you being an introvert, mostly because you seem so extroverted. But I think that that's funny that you actually the minute the mics went hot, you were jumping on and giving us an example of the things that you used to do. But tell us now, and thanks for being with us today, by the way. Tell us what you you teach art history Correct? I do. Okay. And one of the things that you're especially invested in his in our study abroad program tech, France This next summer in 2022. So tell us a little bit about

Bryan Zygmunt

this. Well, very much. So I, as an art history major, I always wanted to study abroad when I was an undergraduate student. And honestly, the \$5 an hour I made skating in a circle at skate country east made that very difficult to find. But then moving forward in graduate school, I was able to save up enough one summer to go to Paris for about six weeks. And it really just changed my life. And not just for me as an art historian. But me as someone who lived most most of my life, most of my cognitive, cognitive life in the same place, I began to appreciate that people didn't all look or think or believe the same things that I did. And it really did open up my world in a lot of really fascinating ways. And even

then, and this would have been in the summer of 2000, I had aspirations to be an art history professor. And I always hoped that doing that work would allow me the opportunity to help introduce students to that same kind of experience. And I'm delighted that it remains part of my job here, even though I serve as the Associate Dean.

Tonya Oaks Smith

So where are students going and you have a bounteous group of students right going this next year.

Bryan Zygmunt

I do so my first at the end of my first year here, I took six noble students to Toulouse, France, where they stayed a month. And the following summer in 19, I took 15 brave souls to Italy, where we spent four weeks in Rome, Siena and Florence, and for the summer of 22. I've got counted 40 students who have already signed up to go to Paris and what we'll focus in Paris, but we'll do some day trips beyond that. But I have 40 students, which is a lot.

Tonya Oaks Smith

So tell us what the study abroad experience involves, I would assume that especially in Paris, it means you go to the loop, right?

Bryan Zygmunt

Yes, day one day. Okay. You know, as I think study abroad can take a lot of different forms. What I try to do is provide a kind of safety net and structure that allows students both to hang out with me enough and then explore life on their own. So you've asked about the loops while sort of tell you, you know, we fly on a Tuesday we get on a Wednesday on Thursday morning at nine o'clock, I meet him at the loop and we're going to hang out the loo from nine until one o'clock. I'm going to yodel about all kinds of paintings and sculptures. And at one o'clock their day with me is over. I give them a high five and I break them into groups. I asked him to go find an adventure. The next morning I will see you at Notre DOM at night. o'clock where we'll repeat that same kind of thing. And because we have the healthy group that we do, people are going to meet their new 39 new best friends, and have a lot of company and, and collegiality as they marched around the cities, the city of Paris.

Tonya Oaks Smith

So you have, I'm assuming students of all different majors, and that, that adds to the educational experience, right for everybody.

Bryan Zygmunt

I'm to light it, let me tell you, it's from every college on campus. And from more majors than I can count, I mean, I have mechanical engineering, chemical engineering, biomedical engineering, civil engineering, I've got music, art, architecture, interior design, communication, finance, physics, there's a major I've never even heard of before. And I can't even remember what it is now. He's coming to. And so I mean, because really, like study abroad is not just merely about like art and architecture, or croissants, it really is about like what it means to be human. I mean, you're going to come as I've told them, you're going to come back a different person. And this is equally beneficial to the Art major as it is to the engineer.

Tonya Oaks Smith

So one of the things in this next year in 2023, you will be going to Italy, right? Well, correct.

Bryan Zygmunt

So I'll give you a confession. At when, when I took students to to loose at the end of that month, I came back and it's exhausting. I mean, I spend 30 days counting heads. And I came back to happy Ruston and I said to my wife, I'm never gonna do that again. And then a week later, I'm planning the next trip. And the same thing happened at the end of Italy. I'm like, I'm never gonna do that again. You know, and by September, I'm like, Okay, let's go. I never thought I'd get to 40 students, and I never thought I would have 15 people who wanted to go and I didn't have space for them. So I began collecting those names, and said, I'll let you know what we can figure out, would you be interested in going back to I don't know, Italy instead the next summer? And they all enthusiastically said, Yes, Italy sounds fine. And so I've begun working in whatever way I can with another trip already in the hopper, on Italy for 2023.

Tonya Oaks Smith

Okay, that's exciting. And it's exciting for so many students to be able to take advantage of that. Because I know, I've heard about students who do study abroad programs, and they've never gotten on a plane before. And this is just, it makes their life so much bigger and richer, right?

Bryan Zygmunt

It does mean and for me, you know, over the course of a quarter, students grow and they learn and it's incremental, and you often don't see it. But in the course of a month, you can see every day and you know, I'll give you just sort of an example. But this would go for any of the trips I've been a part of, you know, I've had students who've never been on an airplane before. I've had students who don't know how to buy a railroad ticket. And I've had students who needed me incessantly for everything for the first week. And by the fourth week of it, it's like I don't even need to be there, I've been completely replaced. And I'm now a useless middle aged hanger on ER, because everything they thought they needed me for, they've learned how to do it themselves. And although it's, you know, kind of heartbreaking to realize that you've now been, you know, you're now unneeded, there's a certain joy in watching the the learning and growth that happens so quickly.

Tonya Oaks Smith

So speaking of Italy, one of the things that you tweet about and talk about on social media is your passion for Dante, and reading, Dante and you read Dante in the quad almost every day I do. And so So tell me, how did this come to be? And how does this work in with your art history? And, you know, this, make it make sense, I guess, is what I'm saying.

Bryan Zygmunt

I'm not sure I can make it make sense. But I will tell you that like I came to Dante as a freshman in college when I took a humanities course, and only read probably bits and pieces in the inferno. But then bought it, you know, in the beginning of my book lying problem, which would have been an early in graduate school and kind of read it in sort of a pivotal moment in my life. And it provided me with like,

hope and belief and faith and things. And then when I was a PhD student, a new translation came out, and because I was working in a Barnes and Noble for, you know, book money, essentially, I bought this new translation. And it really sort of got me into it, but, but I realized that the translation I was reading was different in many ways than the first one I'd read. And so I just began collecting translations of Dante and, and I've always thought poetry made good light reading because they're often bracketed in small chunks. It's Not like a big chapter, you could read a condo of Dante and it would take you 10 minutes. And so my life, my work life is often rather full. But I like to think that I should be able to find every day 10 minutes to read a bit of Dante. And so what I try to do is, grab whatever translation I'm working on, and right now it's the Longfellow translation. And I go out and sit in front of Misty as I call her, and I read a condo of Dante and maybe to if I'm sneaky, and then kind of re re energized and thankful for some moments of peace in front of a fountain if not like peace, because there's very, there's some parts of Dante are not peaceful, I returned to my office and continue to fight the good fight.

Tonya Oaks Smith

So speaking of parts that aren't peaceful this week is Halloween Week, right deed? And and, you know, for, for those of us who are not familiar with Dante, explained the concept of Dante's trilogy, I guess. Sure.

Bryan Zygmunt

So I mean, there's a lot of marvelous things one could say about Dante, but about the Divine Comedy. But it begins with him essentially taking a field trip to hell, with his, I don't know, use his sort of poetic muse, which is Virgil. And so Virgil takes him on a field trip down through hell, where Dante comes to meet all of the sinners, who have maybe done less than good things throughout their lives. And in a lot of ways, it is a history lesson. It's a religious lesson, it's, it's a lesson in economics and in social structures. And it very much says a lot about what all of those things were during Dante his own lifetime. And so, before I before I came here, at my previous institution, we were I was teaching a class on Renaissance art, and we read Dante, because there's, because art history is really about the intersection of art and history and politics and religion and economics, into something somebody makes, and in the Divine Comedy is about that same kind of thing. And so if you want to learn about the late medieval mindset on sin, Dante will tell you, if you want to learn about religion, it's there. If you want to learn about the political struggle in Florence and Siena, you can find it. And so I often can find, like, I can find ways to bring Indiana Jones into an art historical lecture, so too, can I find a way to bring Dante?

Tonya Oaks Smith

So speaking of, you know, there are some parts in, in the inferno in particular, that I remember being horrified about, I mean, you know, people knowing on other people's necks and, you know, there's so it is, in parts, like a horror film, indeed. And the visualization for me of those sections was very, you know, just dramatic, I guess. So tell us about how the art because there's been a lot of art that kind of surrounds this, this work. Tell us about that art?

Bryan Zygmunt

Sure. Well, I mean, it's just or very broadly, I mean, long before people could read, they could read visual images. And so if you're to walk around the outside of the medieval church, that church has

things to say about sending, you might not be able to read the words, but you can understand the torture and mayhem that's happening to the sinners, as it pertains to the inferno or or Dante's work more broadly. We he has visualized. So Dante is from Florence, and he grew up and was born very close to the tapestry, the tapestry dates from the 11th century. And on the ceiling vault of that as a mosaic that that chronicles, hell and sin and punishment. And so Dante we sort of imagine going there as a young lad and looking up at this and, and it very much informing his his construction of what Hal might have looked like in the literary sense. And then artists who have followed him have very much worked in a very similar kind of vein. And so one of the most popular artistic motifs in the early and even through the later Renaissance, our last judgement scenes, where you'll have a gigantic Christ sitting in the middle sort of judging the living in the dead, and the bad people are on the on the left side of Christ, the good people on the right hand side are ascending. And the bad things that are happening to the people on the bad side of Christ would definitely be motivation for the for the sinners amongst us, to perhaps lead a more holy sanctified life.

Tonya Oaks Smith

So because this is Halloween week, I'm going to ask you what the five scariest pieces of art are in your, in your frame. This is

Bryan Zygmunt

interesting. So I write on early American portraiture, so I'll give you one that is very off the board, but in 1671 through 74, an anonymous artist who we call the freak painter, painted a portrait of John freak, and then a double portrait of Mary and Elizabeth freak, and it's free fr EE, a Ke. And in a non traditional way, those are pretty scary. Because that kid looks like it's like, like two thirds into the grave, I suspect. Let me think about scary. You know, one of the one of the really great paintings in the Sistine Chapel is Michelangelo's Last Judgment. There's some pretty scary things happening to dead people on there, including Michelangelo, having painted a self portrait, like a flayed version of his own body being held held by Saint Bartholomew. Find that pretty scary. I don't know if I can get to five but I would tell you in a museum in Spain in the Prado is a painting by Hieronymus Bosch, called the Garden of Earthly Delights. It dates around 1510. And it's a triptych. So it's a three panel altarpiece and on the left panel is this sort of Garden of Eden seem like, it looks like there's a Jesus and maybe an animal, and even all kinds of mythological creatures who look like they're all getting along quite well. In the middle panel is this gigantic depiction of like the world gone to hell in a handbasket? It's like, all kinds of crazy stuff happening. And and when I teach this in class, I often do show a detail. And I say, I don't know, like, I don't know what's up with a big strawberry. I'm not sure what's up with the gigantic bird eating to people. I'm not sure why that person's doing that to that animal. I have no idea. But the third panel is this really dark depiction that people sort of interpret as hell. And as a matter of fact of the the copy of Dante half here. This is a depiction This is a scene from that from that painting. They're like, all kinds of scary bad things happening in there. There's, like a person has been strung up like a guitar, there's alligators eating nuns, there's people playing vices, there's rabbits wearing witches cauldrons on their heads. There is what looks to be like the river sticks and the castle of geese from Dante's Inferno back there. I want nothing to do with that place. Do you need me to find a four three? That's 3450. Heavens, do I have to get to five?

Tonya Oaks Smith

Well, can I get to five?

Bryan Zygmunt

It might come to me though.

Tonya Oaks Smith

Well, if it comes to you at some other time, but because you teach a film class as well, I have. And you we were talking earlier, and you told me that you didn't really like horror.

Bryan Zygmunt

It's not that I don't like them. I horror movies seldom scare me. Like, if the goal is to scare people, I'm often not scared because I don't sort of give myself over to the guy with a knife chasing the girl in the tank top. So like, that doesn't work for me, but I get scared in movies. And so when we chat this morning, I kept thinking, what are some movies that, like, genuinely terrified me. And I think some of them still do. And they're not like horror movies. But like Jaws still gets to me, like Jaws still does it for me. And, and I don't, and I was chatting about this with my sons a couple days ago, because they were talking about scuba diving and, and I once went scuba diving, and I saw a shark. And I don't, I didn't even hear it. I was so scared. And I remember when I went up, and I said, How big was that shark. He's like, as like two feet tall or two feet long. I was like, I like this. And it was I thought I was going to die. So like Jaws still works on me. But another movie, I think like Jaws, I saw it entirely. Too early in my life was Rosemary's Baby. Which is a Polanski movie maybe from like, I don't know. 6968 69 And that's about when my mother would have graduated from high school. My mother graduated in 67. So this was like a movie from her early adulthood. So I know she must have seen it. But I saw that when I was a kid, and, and wow, and even now when I watch that, and I know how it ends, it still still gets me. But I was thinking like the only movie I've ever really seen that truly terrified me, but did for so for like five seconds was the end of the Blair Witch Project. And I can't tell you anything about the movie, because I saw in the theater, I've seen it once. And all I remember I don't even know what the ending was. I have no clue. All I remember is I was terrified. But other than that, like you know, like chainsaw movies or like people with you know, you know, clubs or whatever like running at doesn't they don't scare me, right?

Tonya Oaks Smith

I'll tell you. One of the scariest things that I've seen in a movie is the end of writers of the Lost Ark, where they open the Ark and Raiders of the Lost Ark. And I know that you're a big Indiana Jones fan. So that said, I thought that we could you talk a little bit about

Bryan Zygmunt

okay, I didn't have talking about Indiana Jones, on your, on my podcast, bingo list.

Tonya Oaks Smith

Robots there. Because, you know, being raised in, in the, the environment that I was raised in, and I knew the history of the ark, that nobody has to look at the ark, nobody, you know, there is a reason that this happens. It's almost like Dante. It's almost like the punishments, you know, that the centers have to go through, you're doing something you're not supposed to do. And so for the longest time, I did not

watch that part. So it was a an imagined. I mean, I must have been 20 When I first saw the faces melt, and then I thought, jeez, that's really funny. It doesn't even it looks like wax melting. And it probably was

Bryan Zygmont

exactly what it was. Yeah. Um,

Tonya Oaks Smith

but I didn't watch it like I could, you know, he says, Marian, shut your eyes. Yeah. Tanya was shutting her eyes. Well,

Bryan Zygmont

it's Listen, well, you would, you would not be sucked out of the ark, then and you would have been just fine at the end of that movie. I mean, you've said a couple of things. One, like when all else fails, listen to Indiana Jones, because he knows good stuff, that I remember seeing that as a kid because that came out when I was about seven or eight. And it was played nonstop, like TBS or at our cable network we had access to. And I cannot think that I was ever scared of that. But also because I watched it so much as a wee little lad, that it never even worried me. There were parts of Temple of Doom, to like to get totally Yeah, but Indiana Jones That was like, What are they doing to the monkey brains? What how? Why are they here? Like all of that was like a bridge too far. So like eating like, a primate. I'm clearly not good with. But melting heads is just fine. You have to know

Tonya Oaks Smith

your line.

Bryan Zygmont

I will. It's important to have that line.

Tonya Oaks Smith

Yes. Yes, it is. The unit. See, that didn't bother. It didn't I don't know why it didn't bother me to see somebody reached into somebody's chest to grab their heart and have it explode. Like really? You know, that happens. It did. But the melting faces that bothered me. Well, don't look at the Ark of the Covenant. Well, you've

Bryan Zygmont

recovered nicely. Yes. Which I'm very proud of you. Yes. Can I tell you an unrelated thing, though? Sure. I have two sons are five and seven. One is being Indiana Jones for Halloween. And my oldest is being a stormtrooper. And this makes me winning in the game of dad.

Tonya Oaks Smith

Oh, that's so have they seen the original Three Star Wars?

Bryan Zygmont

They have? Okay. Have they seen them? Because I know that

Tonya Oaks Smith

this is like a, you know, there almost is a line between kids who know the first three. And by first three, I mean, four, five, and six, of course. And those who can't watch those, because they think that Jar Jar is the greatest thing since sliced bread, right?

Bryan Zygmunt

Well, my kids have me as a dad, which means they have a very full understanding of what it means to be four or five and six, and that we tolerate one, two and three only as a way to get to 79. And so, so I'm okay with them. Like I try not to get them into one, two and three. But when it's Movie Night, they pick it. I'm not angry. But I'm like, Are you sure you don't want to watch like, Empire? Like because we really like hawth? Like, ha, and so if they pick one or two or three, I'm okay. But I prefer 456. Okay.

Tonya Oaks Smith

Okay. Well, and that is that the first movie I actually remember seeing in a theater was Return of the Jedi really? Me too. Yeah, yeah. And it was such a big deal because they had an intermission. And like, you're sitting there and they stopped the movie. And because the movie was so long, and I don't now when I watch it, I think it's not really long compared to like some Harry Potter stuff, you know? But they stopped it and they brought the little cart around and sell the popcorn and everything. It's like a real movie experience. Right?

Bryan Zygmunt

I don't remember the intermission in Raiders. But I do remember being really confused. Because I had not seen empire strikes back yet. I didn't come from like a movie watching family in some ways. And so I know I'd seen Star Wars because I knew who Luke was, and who Han Solo was, but I had no idea why Han Solo had been turned into a coffee table. Because he wasn't a coffee table at the end of Star Wars. He was only a coffee table at the end of empire. So I do felt confused but figured it out.

Tonya Oaks Smith

And we don't find that out until like, you know, we have to go way back right on that out. Yeah,

Bryan Zygmunt

we do. And so, so I do remember feeling confusion, but I just thought Jabba the Hutt was pretty interesting. And

Tonya Oaks Smith

what do you think about the fact that they've redone and added? You know, like the CGS stuff now?

Bryan Zygmunt

Oh, I know, I know me making faces at you is not good?

Tonya Oaks Smith

No it's not No I think

Bryan Zygmunt

I guess it's George Lucas's thing. And I guess he gets to do with it what he wants. But when I, you know, when they when they released it on Blu Ray, and they had the he walks blink. I never thought that the movie was better because of blinking. He walks, you know. And then when they introduced the Jabba the Hutt scene, and Han walks around him. And I think I need that. So I guess I know people who are angry, and they want to throw George Lucas out of a window for all his, all those past sins. And I guess I let it go. And just try to accept what I like.

Tonya Oaks Smith

Well, I just watch old movies, Old Earth things, and I look at them. And I think it's kind of like watching Indiana Jones. This the effects in those movies are like, wow, we actually thought that they were awesome. Like we thought that they were awesome.

Bryan Zygmunt

We think like, like the the tradition that Lucas and Spielberg are working through on Indiana Jones is they're like riffing and playing off these 1950s Kind of, like movies. And so I think they went for the deliberately cartoony kind of effect. But you know, I was watching because I want my kids also like Jurassic Park, and we watched Jurassic Park, which came out in 1993. And I'm not a math major, but that's 28 years ago. And and you watch that movie, and it still looks great. Like, have you watched Jurassic Park recently?

Tonya Oaks Smith

No. Oh, you should. I don't think I've actually seen any Jurassic Park. Maybe you've never seen it. Rice is no

Bryan Zygmunt

also not like the face anything is also not good podcasting. You've never seen Jurassic Park now. Now we have to work on this. Now. Why? Because it's marvelous. So the first, the first, the first film class I taught here was a class on Spielberg. And so we kind of went in chronological order. So we started with jaws, and it's not his first movie, but Jaws changed the movie world. And we did jaws. We did Indiana Jones. And we did Temple of Doom. I think we did. But we did Jurassic Park. And in Jurassic Park sort of did for Paley like paleontology, maybe what The Da Vinci Code did for art history. It's like, like, I wanted to be an archaeologist. When I was seven. I didn't know what archaeologists were, I just knew Indiana Jones was cool. And I think there's like an a generation of people who wanted to be dinosaur people because of Jurassic Park. And it's this marvelous movie that really finds a way to make story and effects work together in a way that doesn't always like I haven't seen most of the adventure movies, and this might get me in trouble with the Avengers people in the world.

Tonya Oaks Smith

Let's say I just I can't believe that. Yeah, that. That's what I can't believe.

Bryan Zygmunt

Yeah, I just, I think, I mean, I'm just not a superhero, dude. I guess on some levels.

Tonya Oaks Smith

I'm not a dinosaur, dude.

Bryan Zygmont

But I'm a good movie person. And maybe you're not a good movie person. Ah, oh, I will. I'll bring you I'll bring you a Blu ray. And if you don't enjoy it, I will refund your money.

Tonya Oaks Smith

I don't know that I have the capacity to play a Blu ray. We can't

Bryan Zygmont

be friends anymore.

Tonya Oaks Smith

I don't think

Bryan Zygmont

maybe I have a DVD copy somewhere laying around for you.

Tonya Oaks Smith

I don't think I have that.

Bryan Zygmont

I don't think I have a plan. I will give you \$4 to streaming on Amazon. Now. But Jurassic Park is one of those movies that's really old and use watch it and it holds up visually. It really does. But you wouldn't know I could just keep telling you that they made it last year you wouldn't know.

Tonya Oaks Smith

No. Oh, okay. So space. So you brought up Dan Brown? I did. Which is really funny because I am a big fan.

Bryan Zygmont

Yeah, he's he's marvelous of the puzzle books. Yeah. Perfect. Oh, all right. Let's go. I'm ready. Oh, wow.

Tonya Oaks Smith

Is that but but is that? Like, is that how people have your job framed? Like cuz I've never looked I'd never have talked to you and thought he's like the Dan Brown guy.

Bryan Zygmont

No, but I tell you a Dan Brown story. Sure. Okay, so, so when I when I was in graduate school, I worked at a Barnes and Noble in Bethesda, Maryland. And this is about the time when the Da Vinci Code came out. And Dan Brown came to the store that we that I worked at, and he signed books, I got an autographed copy of of the Da Vinci Code. I hadn't read his first two books. It's not necessarily my literary Shondra anyone who reads Dante different translations of Dante for fun doesn't like, Oh, Dan

Brown, but I'm really I read this book, and I was working on the first floor and a woman came up to me. And here I am, it's probably my second or third year as a PhD student, and she held up the Da Vinci Code, and she said, have you read this? And I was like, I looked at I said, gotta get older, like, I did, in fact, read that. And she said, what you didn't believe it? I said, Did I believe it? I was like, I think it's a work of fiction. But if you're asking about the the supposition of the first page that says, This is a work of fiction, but all descriptions of the art architecture and secret societies is true. You're asking me if I believe that, no, that's a blatant lie, or or a fictive fantasy. And she looked at me with like this glaring eyes and she said, You know what your problem is? And I was like, I don't, but I'm looking forward to check. You just don't know enough about the art. And then she stormed away. I was like, I was like, I don't, that's my big problem. Of all the problems I had. I don't know enough things about art.

Tonya Oaks Smith

She got you. She nailed you there. I know. Now what I think I ma, the value I see in Dan Brown's works is the same as the value I see in like national treasure. As a movie.

Bryan Zygmunt

I love national treasure. So I get it. Like it's fun. It's It

Tonya Oaks Smith

is fun. And it is interesting to go like, Oh my god, the Pope did it. Yeah, the Camerlengo did it?

Bryan Zygmunt

Well, I will. I'd like to thank Dan Brown for this, because he has given me endless opportunity to make fun of him in the classes I teach. When I talk about the the traditional depiction of St. John, the beloved, who is often shown with long flowing red hair and just slightly effeminate. And he's, you know, in Dan Brown's like, look, it's Mary Magdalene, and how do I know? Well, she has long hair. And then you look at Jesus, also with long hair, and you're like, doesn't quite work for me there, Dan. But I do appreciate the opportunity to talk about Dan Brown in class. And it will say this, too. I mean, when that book came out, there was a spike in art history majors. For your business, I wonder what they're doing now? Yeah.

Tonya Oaks Smith

So what would you be doing if you weren't a professor?

Bryan Zygmunt

Could I be a DJ at a roller skating rink?

Tonya Oaks Smith

Yeah, absolutely. You could. I don't know. Are there roller skating rinks around?

Bryan Zygmunt

The I think there's one in New Orleans. But what what I, you know, I don't know. I mean, if art history is the thing I know most about, but I could see myself teaching a variety of things that intersect with it. I love I mean, I love I would love to be a like a literary critic, like writing about books. And, uh, once asked me, my wife asked me, she said, Do you like, because I really enjoy study abroad. And I really

liked setting up trips. And she said, Would you ever? Like do you think you would ever like work as a as a travel agent? I said, Well, no, because I like both setting up trips and going on. And I think study like travel agents only set up the trips. But if someone were to tell me that you could drop me in Florence, and be a tour guide for like, Americans who are looking for like, like a cheeky and interesting exploration of the city. I think that would be a lot of fun. So yeah, I would say like, maybe be a literary critic, or, or a tour guide,

Tonya Oaks Smith

because there's lots of room for that. Right, right.

Bryan Zygmunt

No kidding.

Tonya Oaks Smith

Well, doctors Lakemont Brian, thank you so much for being with us today. I appreciate your time.

Bryan Zygmunt

Well, I was delighted to talk about Indiana Jones and Dante

Tonya Oaks Smith

working all in awesome. I guess this is what your class is like. Right.

Bryan Zygmunt

terrifyingly, so perhaps at times.

Tonya Oaks Smith

Awesome. That's awesome. Well, thanks, y'all for joining us today on beyond 1894. Look up Dr. SIGMOD if you have any interest in studying abroad, awesome, thank you.

Gavin Kelly

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