EXILE

Volume 3, Issue 1

MOVEMENT

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Emily Webster *Social Media Team*
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Voume 3
Issue 1

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FROM THE EDITOR'S DESK

The goal of *Emic* has always been to incorporate a diverse range of perspectives while exploring our themes. We often run into the challenge of having too many ideas, rather than not enough. In the case of *Movement*, limiting our scope became especially difficult. We therefore decided to focus our design on the carrying of postal mail, which represents many aspects of "movement" explored within this issue.

There is an intimacy in writing letters with pen and ink that has preserved it as a timeless tradition, even in the digital age. But letters do not transfer from the writer to the recipient on their own. It takes an organized effort put forth by the writer, postal service employees, and the addressee for the letter to be successfully received. When you consider the other parties directly and indirectly involved in this process—the construction workers who built the mailboxes, the artist who designed the stamp, the producers of the card and pen, the many couriers who carry the letter to its destination, and the workers at the post offices who hold it at stops along its journey—the scale of this collaboration becomes enormous.

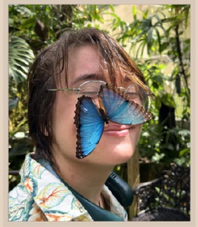
The unofficial motto of the USPS is "Neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds." This motto highlights the significance of postal mail as a complex series of interactions, representing more than just the delivery of a letter. The letter itself is a physical manifestation of someone's heart and mind, carried by the hands of strangers across hundreds and thousands of miles. It is transported in the beds of cars, trucks, and planes, moved across political and geographic borders, all to bring a greeting from one individual to another.

You will find reflections and unique interpretations of our theme through staff editorials, interviews, and student submissions. We have included a Spotify code linking to our themed playlist (page 4), if you would like to listen as you read. Thank you for welcoming us back for another wonderful semester, and I invite you to move with us through *Emic Magazine's* newest issue, *Movement*.

Sacha Sides
Editor-in-Chief
Emic Magazine

MEET THE STAFF

CREATIVE DIRECTOR



DEL HALTER
(They/Them)

Major: Graphic Design

Fun Fact: I have double-jointed elbows and pinkies

EDITOR-IN-CHIEF

SACHA SIDES
(They/He)

Major: Anthropology

Fun Fact: I have a 3-legged cat named Artemis

EDITORIAL TEAM

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(She/Her)

Major: Biology

Fun Fact: I have an ever-growing snoopy collection

EDITORIAL TEAM

VERONICA KERR
(She/Her)

Major: English and Marketing

Fun Fact: I am halfway through One Piece!

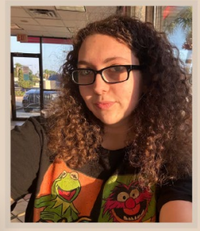
EDITORIAL TEAM

ELIZABETH RIOTTO
(She/Her)

Major: Anthropology and Education Sciences

Fun Fact: I am back in my reader era

SOCIAL MEDIA TEAM



EMILY WEBSTER
(She/Her)

Major: Media Production, Management, and Technology

Fun Fact: I've produced and edited content for television

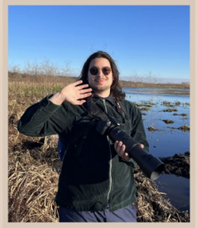
EDITORIAL TEAM

ANNA BLANCO
(She/Her)

Major: Economics

Fun Fact: I've watched "The Office" 14 times

DESIGN TEAM



OSKAR GARCIA
(He/Him)

Major: Graphic Design

Fun Fact: I love birds and have a collection of bird shirts

UF FACULTY SPONSOR

DR. BOGART
(She/Her)

Associate Instructional Professor in Anthropology

Fun Fact: I enjoy painting, reading and collecting all things Grogu

DEAR READER,

"Carrier of love and sympathy.
Messenger of friendship.
Consoler of the lonely.
Bond of the scattered family.
Enlarger of the public life.
Carrier of news and knowledge.
Instrument of trade and commerce.
Promoter of mutual acquaintance among men and nations and hence of peace and good will.

– Dr. Charles W. Eliot, "The Letter"

A DANCER'S HEART

PHOTOGRAPHY BY OSKAR GARCIA
WRITTEN BY ELIZABETH RIOTTO

Rhythm. Quality. Dynamics. Breath. Emotion. Elongation. Passion. These, among other elements, comprise the vocabulary of a dancer's repertoire.

The way in which a dancer moves through space, eloquently connecting atoms in moments, is a carefully concocted cacophony of choreography. Their motions—fluid yet sharp, graceful yet cynical, breathtaking yet repulsive—are meticulously pieced together by the creatives who see dance not as a visual spectacle, but as a painting that encompasses a thousand silent words and whispers. Dance is a visual experience meant to make even the strictest critic catch their breath and whisper the words "wow" in acknowledgment of the privilege it is for them to see such art.

To a choreographer, dance is about developing those movements that will leave an audience in tears, or raving with thunderous applause, or panting and breathless, as they cling to every moment as though it is the last time they will witness the beauty of the human body in that way. The wondrous thing about choreographing is perhaps not only its impact but also its creative mobility. Students, professionals, and first-time dancers alike can celebrate what it is to move and express through creating. For students at the University of Florida, this is showcased in events like Soulfest, a Homecoming-centered talent competition that celebrates choreographers and performers from all over campus. Events like Soulfest not only demonstrate the power of individual performance but also the principle of movement in its innumerable ways. Whether that be through sharp dynamics, a fluid quality, or passion that is palpable, dance is celebrated and recognized for all to witness.

MOVEMENT IN MUSEOLOGY

INTERVIEW WITH LOUISA BALDWIN
EDITED BY ELIZABETH RIOTTO

Q: Can you start us off by introducing yourself?

My name is Louisa Baldwin, and I'm currently a senior at Vassar College pursuing a History and Geography double major. This past summer, I was an intern at the Education and Visitor Experience Department of the Smithsonian National Postal Museum (NPM).

Q: What kind of work were you doing during your internship?

I was working on two special projects during my time at Postal. The first one involved renumbering, relabeling, and rehousing an inventory of the museum's Education Collection. These are all of the objects that have been designated for direct involvement in public programming, whether that's something the public can actually touch and handle or something that volunteers and museum staff can show and present during public programming. I was making sure that everybody knew exactly what they had in the Education Collection, and I was also assigning those objects safety ratings so volunteers and staff knew how much an object could be used for public programming.

I was also helping them expand upon an online educational resource of an ArcGIS story map sharing the travels of Owney, the railway dog. Owney was a scruffy little mutt from Albany, New York that rode around on mail trains for about nine years in the late 1800s. When he rode around to different towns and cities in the U.S., he would get little souvenir tags, and we have over 300 of those tags in the museum collection. So my project was to find the tags that show where Owney got them, then do some research on what that place was like during the era where Owney visited. Then, I'd put together some written information and some images that could be added to this story map, allowing people to scroll through and see a bunch of different places that Owney had gone to.

Q: Why were you interested in doing work at NPM?

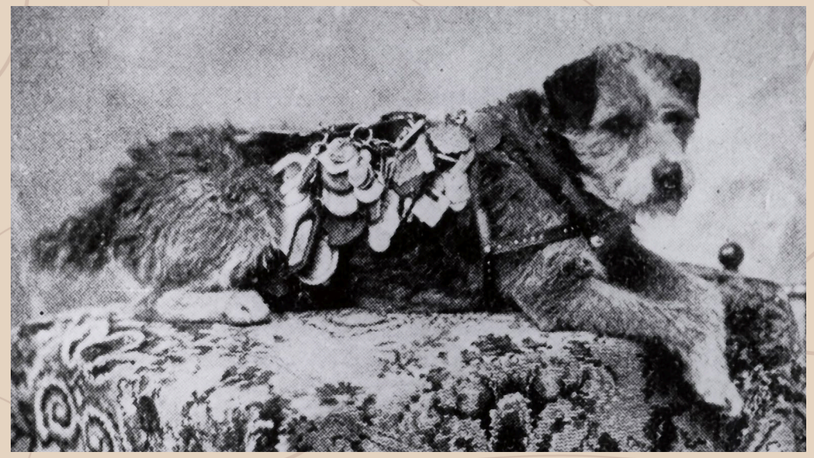
I had visited previously, and when I'd gone, I'd felt that it was a really unique and incredibly well-done museum experience. I thought that the way the content was built to tell so many different stories about American history, global history, and communication while also connecting it back to postal was really creative and innovative. I also loved how interactive the space was. It felt like it was really built for audiences of all ages. And that was also what drew me to the Education and Visitor Experience Department. It felt like the museum really valued education and public programming at all levels. When I talked with my soon-to-be-supervisor, she described the sort of projects that they might have cooking for an intern over the summer. She brought up both the collections and management experience of working with the Education Collection, and also a combination of history and geography with the story map. And I had some previous experience in GIS. So when she asked if I could do that, I was like, actually, yes.

Q: The theme of this issue is Movement. In general, what's the first thing that you think about when you hear the word movement?

I definitely think about movement a lot, especially in the way that the two disciplines I'm involved with intersect with each other. With history, you're thinking about movement through time and progression through a chronological perspective. With geography, you're thinking about that same kind of progression, but you're viewing it in more of a spatial way. So, you're seeing change either over time in one place, or you're seeing change from place to place and comparing and contrasting them at the same time. I think both of those things involve a great deal of movement, even aside from the physical transportation from place to place. At Postal, I got a sense of that through my work—especially on the Owney map, since I was looking at Owney's travels. But it's hard to place a lot of them chronologically, because he has a lot of tags where it says the place he got them but maybe not the day he got them, or vice versa—it'll just say a date and no place. So we had to think of other ways to group and lead people through that story, rather than being able to say definitively that he went here and then here and then here. That was an interesting exercise for me; I had to think: how can I make this still make sense when I'm not just building a timeline?

Q: You talked about how the Owney map was representative of movement through time and space. Were there other themes of movement that you saw in the exhibits or collections at NPM?

Yeah, absolutely. There's a huge atrium space in the museum, which is super beautiful first of all, but it also has a bunch of different modes of postal transportation displayed within it. There's a big, giant stagecoach, some mail planes overhead, a giant train car; here's what we think of as a more typical mail truck, and that's almost the first thing that visitors see when they come down onto the ground floor of the museum. I think that really sets the scene as a place that's talking about transportation and motion and communication through transportation. It also shows how many different eras that postal history has gone through, changing both with time and also through innovation in order to find the best way to provide mail service to as many people as possible. I also had a couple of interesting conversations with some of our conservators. They were able to walk my co-intern and me through some processes of preserving an object and making the best decisions in the interest of that object, particularly regarding the extent to which to undertake a preservation or a restoration project. It was really interesting to hear how sometimes it's better to leave wear and tear shown on an object, because that shows the journey that it's taken through time. And if we were going to restore everything to look like it was brand new, then nothing would feel like it had progressed through time and had experienced that journey.



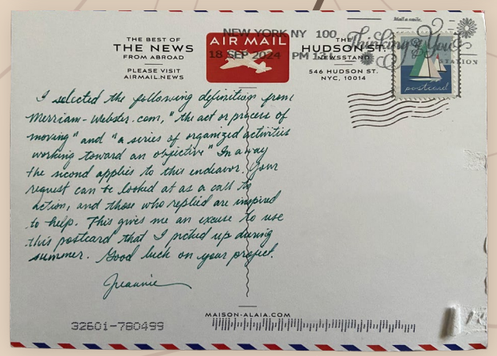
Owney with Tags (1895) via the National Postal Museum

"HOW CAN I MAKE THIS STILL MAKE SENSE WHEN I'M NOT JUST BUILDING A TIMELINE?"

UNKNOWN VOICES, SHARED MOVEMENTS

WRITTEN BY SACHA SIDES

We put out an open call for people to send handwritten mail exploring the theme of this issue, *Movement*, and what it means to them. In response, we received letters and postcards from eight strangers, each offering a unique perspective on the theme. This section highlights the role of the postal service as a dynamic system, moving stories and communication across physical distances.
note: photographs have been edited to remove identifying information.

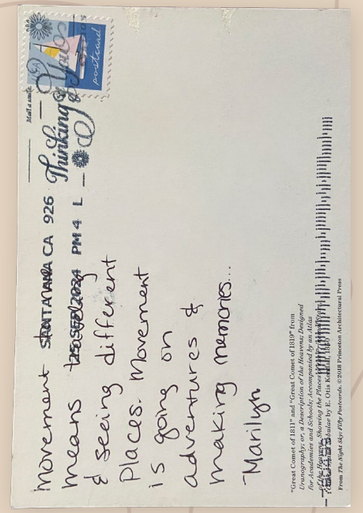


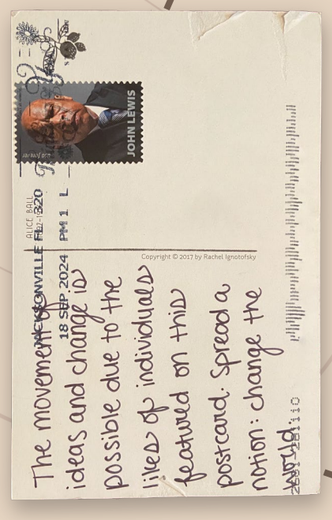
NEW YORK, NEW YORK

"I selected the following definition from Merriam-Webster.com, "the act or process of moving" and "a series of organized activities working toward an objective." In a way the second applies to this endeavor. Your request can be looked at as a call to action, and those who replied are inspired to help. This gives me an excuse to use this postcard that I picked up during summer. Good luck on your project."

SANTA ANA, CALIFORNIA

"Movement to me means traveling and seeing different places. Movement is going on adventures and making memories..."

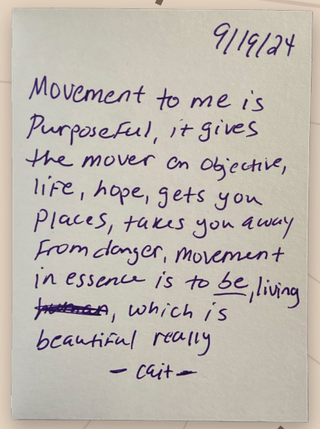




JACKSONVILLE, FLORIDA

"The movement of ideas and change is possible due to the likes of individuals featured on this postcard. Spread a notion: change the world."

THE LANGUAGE OF POSTAL MAIL

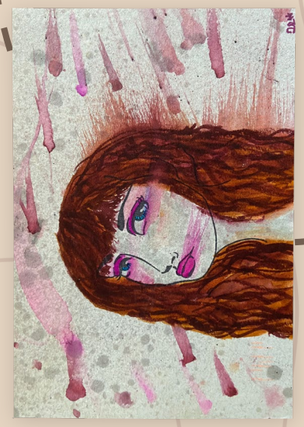


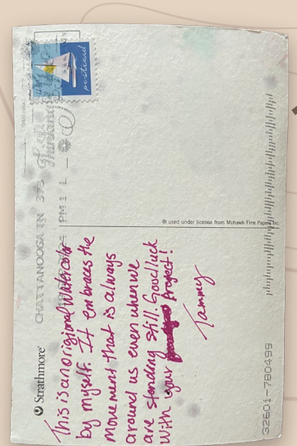
MEMPHIS, TENNESSEE

"Movement to me is purposeful, it gives the mover an objective, life, hope, gets you places, takes you away from danger, movement in essence is to be, living, which is beautiful really."

PITTSBURGH, PENNSYLVANIA

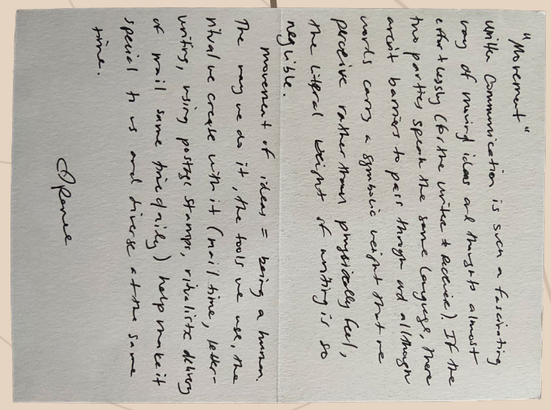
"For over 100 years, movement of people, freight, and mail communication happened via rail. People were happy that "Seattle and Portland are only two nights from Chicago." – ad from 1947"





CHATTANOOGA, TENNESSEE

"This is an original watercolor by myself. It embraces the movement that is always around us even when we are standing still. Good luck with your project!"

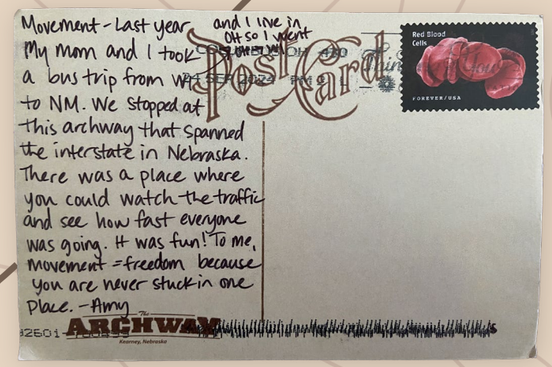


JONESBORO, ARKANSAS

Written communication is such a fascinating way of moving ideas and thoughts almost effortlessly (for the writer and receiver). If the two parties speak the same language, there aren't barriers to pass through and although words carry a symbolic weight that we perceive rather than physically feel, the literal weight of writing is so negligible.
Movement of ideas = being a human. The way we do it, the tools we use, the ritual we create with it (mail time, letter-writing, using postage stamps, ritualistic delivery of mail same time daily) help make it special to us and diverse at the same time.

COLUMBUS, OHIO

"Movement – Last year my mom and I took a bus trip from WI to NM. We stopped at this archway that spanned the interstate in Nebraska. There was a place where you could watch the traffic and see how fast everyone was going. It was fun! To me, movement = freedom because you are never stuck in one place."



THE LONG WALK

WRITTEN BY
MATTHEW DEMARIA

Philip K. Dick theorized that "Reality is that which, when you stop believing in it, doesn't go away." As a species, we have cultivated a world where freedom of movement has become heavily based on artificial constructs, and travel has become rooted in notions that are both improvised and fictitious. We exist vicariously through television screens, computer screens, automobile windscreens, and the world is no longer felt but seen through tired eyes. Movement is limited to prescribed paths. Trains, buses, highways, and sidewalks are as fabricated as the borders they reside in, and the extent of the freedom they provide is entirely negotiable. I often mused over these concepts as I spent nearly six months walking tirelessly along the world's longest continuous footpath: the Appalachian Trail.

It was in 1900 that conservationist Benton MacKaye looked south from atop Stratton Mountain in Vermont and imagined a continuous footpath to the southern Appalachians. In a proposal published in 1921, MacKaye wrote: "The big cities of America seem to have been planned and developed as working places. The homes of workers are congested into the less desirable sections around the factories. Parks are generally afterthoughts and always inadequate. As the cities expand they devour the surrounding forest and farms. It is as though man had been created for industry and not industry to serve man's need. The only relief from the noise and strain of the industrial community is the quiet of unmolested nature." MacKaye dreamed of a world where rural communities could be connected without compromise, and everyone could reap the benefits of life beyond the growing sprawl that he so despised. He never imagined that anyone would hike the entire trail—over two thousand miles—from Georgia to Maine until Earl Shaffer became the first official thru-hiker in 1948. Since then, the Appalachian Trail Conservancy reports that over twenty thousand people have completed the trail in its entirety.

My decision to walk from Georgia to Maine was, in all honesty, unremarkable. In my search for quiet contemplation, I found myself surrounded by people with this grand thing in common: we were dissatisfied with the toils and monotony of life. We were driven by a relentless wanderlust that gnawed at every inch of our being and compelled us to break free of our enforced passivity. We came to the trail not out of a desire for more, but rather a desire for less. We had traded a forest of billboards and tabloids for one of serenity and catharsis. When our bodies adjusted to the harsh physical conditions and our minds became devoid of abstract conceptions, we thought mostly of physiological needs. We had found what we were looking for as we confined ourselves to a life of simplicity, because the weight of our backpacks was negligible when compared to the pressures of consumerism and societal norms. The need for food, water, and shelter quickly overcame any need for self-actualization. I had to remind myself that I was walking in one prescribed direction on a trail blazed by man, something that was real only because I believed in it, and I felt truly free for the first time in my life.

"DRIVEN BY A RELENTLESS WANDERLUST THAT GNAWED AT EVERY INCH OF OUR BEING"

Feelings of accomplishment along the way were quickly replaced by indifference. To have walked a hundred miles is an achievement; to have walked a thousand is a statistic. The days blurred together, and the weeks turned to months as the numbers that measured our journey became strange and unfamiliar. The dawning of a new day presented new opportunities and objectives to be fulfilled with each setting sun. A sense of progression was felt when the driving rain caused the forest to bloom a magnificent green, when the brisk nights of spring became the oppressive heat of summer, and when the fiery glow of the autumn leaves began to fall along the ground we trod and loved so well.

Humans did not evolve to live vicariously through a screen. We developed eccrine glands to cool our bodies more efficiently, thumbs to tie water to our waists, and a purposeful stride with such determination to give chase that our prey would succumb to exhaustion long before its patient hunter. We evolved to walk long distances, not to spend our waking hours hunched over a keyboard staring blankly at a monitor. But the arches in our feet have been replaced by those in our backs. The separation we perceive is a fault of the mind. Fulfillment exists in the form of overcoming the suppression of our primitive desires. Despite the convenience and comfort of material pleasures, one might be more content by a roaring fire under a sky full of stars.

THE DANGER OF DETERRENCE

INTERVIEW WITH DR. ABDOULAYE KANE
WRITTEN BY ANNA BLANCO

Everything moves globally—practically with the click of a button. Orders are shipped across the globe, information is spread between nations, and there is almost always a way to get anything from anywhere at any time. Globalization has contributed to a worldwide interconnectedness that entwines all of humanity. However, one fundamental aspect of globalization faces significant challenges: labor migration. According to Dr. Abdoulaye Kane of the University of Florida, European and North American countries are using increasingly aggressive means to prevent unskilled Southern migrants from crossing their borders.

"MIGRATION AND MOBILITY ARE COMMON HUMAN EXPERIENCES"

Dr. Kane is a jointly appointed Associate Professor in both the Center for African Studies and UF's Anthropology department. His research focuses on transnational migration, migrant hometown associations, and transnational religious networks. Originally from Senegal, Dr. Kane has spent time studying in the Netherlands and currently conducts research on religious networks connecting Senegal, Morocco, and France. To him, migration and mobility are common human experiences that enrich one's understanding of the world and its vast cultural variations. His research values connective travel routes, and like anthropologist James Clifford, Dr. Kane sees roads as blind spots for researchers using classical fieldwork that encourages immersion in specific places. In fact, movement through territory has played a crucial role in his work: Dr. Kane noted, "The most incredible insights I got were along the road." Dr. Kane is teaching a graduate seminar on migration and mobility during the fall semester of 2024, making him an excellent resource for discovering more about migration.

To examine the politics of mobility, it may be helpful to start by identifying the disparities between different countries caused by the effects of globalization. According to Dr. Kane, the world can be divided socioeconomically between the Northern and Southern Hemispheres, with Northern countries being the ideal migratory destinations. While information and technology flow freely between the two hemispheres, people do not. Places like the United States and the European Union selectively choose the people they allow into their countries, primarily granting passage to skilled workers whose labor is seen as a valuable addition to the economy. However, Dr. Kane says unskilled migrants are determined to enter at any cost. Consequently, the United States has raised the stakes of entrance and has been implementing "prevention through deterrence" policies.

"A CORNERSTONE OF BOTH U.S. AND EU MIGRATION POLICY..."

Prevention through deterrence has been a cornerstone of migration policy in both the U.S. and the EU for quite some time. The goal of these policies is to ensure that irregular border crossers face formidable conditions along migrant routes that often have tragic outcomes. The U.S. federal government closes accessible crossing points on the United States-Mexico border, forcing migrants onto unsafe routes of passage instead. One specific route is through the Sonoran Desert. Dr. Kane references *The Land of Open Graves* by anthropologist Jason De León when talking about this particular crossing route. De León's work highlights how the federal government obscures evidence of migrant bodies in the Sonoran Desert to keep their policies out of mainstream media sources. The climate and location of the Sonoran Desert provide the perfect place to erase migrant bodies from history—the environmental conditions make it hard for migrants to stay alive and easy for the government to conceal their bodies.

The politics at play in this region of the United States have a much broader impact. The Sonoran Desert is just one example of how many Northern governments enact policies aimed at deterring migrants from trying to cross borders at all. This raises the question: why do countries like the United States take such intensive measures to prevent unskilled immigration? Dr. Kane touches upon this subject as well, claiming that citizens of popular migrant destinations, such as the United States, fear that migrants are "stealing" their jobs. However, Dr. Kane argues that this fear could not be further from the truth. He first points out that migrant workers often take jobs that the average middle-class American is simply unwilling to do. He also notes that these "stolen" jobs are largely in manufacturing, which are mostly outsourced to less developed countries.

While government officials may never reach a consensus on migration policies, intentionally endangering the lives of other human beings raises ethical concerns that demand attention from policymakers and citizens alike.

MOVING WITH MEMORY

WRITTEN BY MEGAN DEMARIA

Not all memories are created equal. Some, like your first concert or that one embarrassing moment you can't live down, play in your mind like a movie, while others fade into a blur. It's not unusual to be at a loss when you try to recall the layout of that one sandwich shop you went to fourteen years ago—a hazy image in place of what once was as clear as a photograph. But what happens when we move on, when new chapters are written, or old memories are updated? Our brain is the first author of our mental narrative, with memory as its primary source. However, memory is not always a reliable narrator, and many questions are still left unanswered. How is it that our personal experiences influence this story? The bond between our environment and the way we perceive memory begs us to explore how moving forward reshapes what we remember.

By relying on the associations between location and memory, we use what is called episodic memory to mentally return to a specific event and relive that experience as it happened (or how we recall it happening). The formation of this memory is built in three parts: the What, the When, and the Where.

Looking at the Where of episodic memory warrants the use of the term "spatial context," which refers to the circumstances of our environment during both the formation and recollection of a memory. At the University of Amsterdam, Dr. Vanessa van Ast and her colleagues explored the significance of context in memory function through a series of administered recollection tests with varying contextual cues.[1] The study demonstrates that the way information is presented to us greatly affects how we remember it, both in enhancing and impairing ways. By showing participants word pairs with unique backgrounds over several isolated sessions and asking them to recall the pairs accurately, Dr. van Ast's team reached the conclusion that contextual similarity leads to enhanced episodic memories, whereas contextual dissimilarity causes interference. Repeated exposure to information in the same environment reinforces our understanding, but when the same information is presented in different environments, the memories compete rather than build upon each other.

Information presented in the same spatial context in which it is recalled has a higher rate of accurate recall, suggesting strong mental associations between memory and place. However, in cases of contextual dissimilarities, older memories (word pairs, in this case) were weakened while new memories were strengthened, indicating that these memories compete for memory integration at the expense of one another. In other words, when presented with new, more recent context, the brain will loosen its ties to past memories and prioritize the new context for the same information. While these findings have established trends for simple, short-term tasks, how do they translate to applied memory function?

In essence, memory is the core of our identity. What we remember of our experiences (and what we don't) is crucial to understanding who we are as individuals and as a community, as well as who we might be in the future. Our memories are far from objective; they are crafted by the cultural and temporal context that produces them. It is no wonder, then, that displacement from what we call home, from what is personal and familiar, can uproot established routines and manipulate how we perceive ourselves. But this upheaval is not always a choice. The U.N. Refugee Agency estimates a total of 120 million forcibly displaced people globally as of October 2024.[2] The effects of displacement are tremendous, in part from the loss of a place we consider home but perhaps even more so from the people we consider home.

It is through our communities that memory transcends the individual. A study on individual versus shared memory suggested that people had a harder time recalling memories on their own, but when in conversation with a long-term partner, both individuals saw greater recollection capability and a reduction in episodic memory deficit.[3] This is not just true of long-term relationships. The connections we share with others, including our family and friends, reinforce our memories and thus our identities through strong emotional associations. With a growing understanding of social memory, it is evident that displacement separates communities and isolates individuals from a shared cultural identity, a loss that is passed down generationally.[4]

When we no longer have the spatial cues to trigger memory or the people to associate them with, what happens to our identity? How do we share our experiences with our family and children when there is nothing to aid us in recollecting them? Or when the stress of our experiences makes us shy away from discussing them? How do we picture ourselves now, or 10 years down the road? These questions are crucial to forming a continuous sense of self, a right that is not often afforded to those who have been displaced. The psychological effects of movement, especially when it is undesired, are still being investigated today. However, one thing remains clear: context and memory are undoubtedly intertwined.

The interplay between memory and context reveals the profound impact our environments have on our sense of self. As we navigate through life's changes—whether by choice or by circumstance—the memories we forge are not merely reflections of our past; they shape our identities and connections. The role of spatial context in memory formation suggests that our recollections are often tied to the people and places we associate them with. As we continue to explore the complexities of memory, it becomes clear that routine exposure to the people and places we recognize strengthens the signal between where we are and how we remember it. In the face of relocation, the loss of familiarity and community can create a disconnect that erodes both personal and collective identity. Understanding this relationship calls forth a greater appreciation towards our communities and a universal humanization of experience, imploring us to nurture our identities through memory as we move forward with time.

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WOODEN CULTURE ACROSS THE MEDIEVAL NORSE ATLANTIC

INTERVIEW WITH
DR. ÉLIE PINTA
EDITED BY
SACHA SIDES

Q: Can you start by telling us a little bit about your background and your research?

I have a PhD in archaeology, and I graduated in 2022 from Paris 1 Panthéon-Sorbonne University in France. My work consists of looking into everyday objects of the Norse, which is another word for the Viking settlers living in Greenland in the Middle Ages. I am interested in the use of wood and how the Norse transformed the material to make everyday objects. It is proven that there was a lot of wood used for everyday life, but where was it coming from? The trees and shrubs you find are not great for getting long planks or boards, and naturally growing trees are almost nonexistent in Greenland. There is a lot of wood in the form of driftwood, which is the main reason for the use of wood. Now, I'm a postdoc, and I have been expanding my work for the last two years looking at these wooden artifacts in Greenland. I also teach a Viking archaeology class here at UF.

"BUT WHERE WAS [THE WOOD] COMING FROM?"

Q: What methods do you incorporate in your research?

I'm mostly trained to analyze material culture, so I need to have the artifact in front of me. I start with looking at the artifact in terms of its typology, which consists mostly of understanding the shape, size, and dimensions of the object. This is the base work needed to start thinking about what the object is, how it was made, and how it may have been used.

Then comes the technology analysis. Working on wood, you can ask yourself questions like "Is every type of wood suited to make a boat?" The answer is no. Wood is a material that is very interesting, and there are a lot of things that you have to know about its anatomy and technology to have a general understanding of what you're working with. I identify wood by looking under a microscope for features that can be specific to a particular taxon. During the medieval period, driftwood would have mostly consisted of coniferous trees such as larch and spruce. The study of wood is called dendrology, and you can determine information about the environment the tree grew in, the original dimensions of the piece you're working with, and more. From those patterns, you can get a bigger picture of wood usage during this time.

I also look at historical sources; for the Vikings, there is a great source called the sagas. Sagas are interesting but tricky to use. Sometimes, they give you a very detailed account of everyday life, and sagas researchers have been able to connect different locations in Southwestern Greenland with the main settlements established by the Norse. A lot of episodes in those sagas are probably correct, but the problem is they are tales—saga literally means "to tell" a story—mostly written several centuries after the facts they describe. Our work is to discern fiction from descriptions that are probably based on actual experienced lives. I have been looking into how timber is used in those texts—if it was even mentioned, and for which activities—then comparing the results with the archaeological data.

Another thing to look at is wood provenancing. Although Greenland has almost no native forests, driftwood can be quite abundant in some areas. So, if you find a piece of furniture from a Norse farm in Greenland made with spruce planks, it may have been made using driftwood. Wood provenancing gets a little tricky in Norse Greenland, because in addition to driftwood materials, the settlers could also have imported timbers from their outpost at L'Anse aux Meadows in modern Newfoundland, or from the Viking homelands in Scandinavia. The Norse settlements across the North Atlantic were very well-connected with Norway, and we know that timber was one of the resources traveling with Norse traders. It is difficult or almost impossible to differentiate between spruce wood that was driftwood or a piece of spruce that was imported to the Greenlandic settlements through trading networks. Wood provenancing helps us better pinpoint the origin of a piece of wood. The work my colleagues and I have been doing uses isotopic chemistry to identify original signatures of the wood and see if we can connect the archaeological wood with one of those extraneous sources. I am always trying to address as big a picture as possible by using all sorts of data and analyses, from archaeological artifacts to historical documents and isotopic chemistry. We can now tell the story of wood use by Vikings in the North Atlantic very well.

Q: How well is wood preserved in the archaeological record?

In archaeology, organic materials, such as wood, leather, and bones, tend to decay over time. You need to have very specific conditions for those organic materials to be preserved. In Greenland, water-logged or partly frozen sites were ideal for preserving organic materials. Greenland used to have very good preservation for organic materials, but with climate change it is degrading extremely fast. I have colleagues who have been monitoring the same sites for around 15 years, and they can really see a difference. We are losing a lot of data because of climate change.

Q: What did the culture of Norse Greenland actually look like?

We are talking about a maximum of 2000-3000 people. It was a small community, even for the Middle Ages. When the Norse arrived in Southwestern Greenland, they were the only ones living there—there was no indigenous population at the time. They were Viking hunters-peasants living at the gates of the Arctic. High latitudes made it hard to develop intensive agriculture, but they would grow hay to sustain cattle, and had other side activities like dairy farming.

Most Scandinavian Vikings were farmers rather than sea-people. In Greenland, the exploitation of the marine environment was essential for fishing and hunting sea mammals. One of the most important things was the hunt of walruses and narwhals for ivory, which was exported across the North Atlantic and as far as eastern Europe. Norse Greenlanders also used ivory to pay their taxes to the Norwegian king. It is argued that the hunt for walrus ivory was one of the main reasons for Norse expansion into Greenland.

When you use the word "Viking," you put huge labels on people that are very different. If you consider a person who was part of the early Viking raids in the British Isles (ca. Late 8th-9th century A.D.) and the couple who got married in 1408 at the Hvalsey church in Greenland, those people are separated by thousands of kilometers, several centuries, and very different environments and geopolitical situations. I would not call myself a Viking expert in the traditional sense. My experience mostly lies in the North Atlantic and the Greenlandic settlements.

Q: The theme of this issue is "Movement." Can you speak on how this theme relates to your work?

Movement and migration for me have always been very literal. Wood constantly moves, following natural or anthropic routes. Norse settlers went gathering driftwood on the shores or in their northern hunting grounds. Wood traveled through the North Atlantic following trade routes. A tree trunk may have been cut down around L'Anse aux Meadows and brought back to Greenland. Driftwood, in particular, was essential for the Norse settlers in the North Atlantic.

"ALL THOSE PLACES ARE VERY HEAVY WITH EMOTIONS."

Because driftwood only becomes available at certain times of the year, when the driftwood comes, the entire community goes toward the shore to pick it up. You know roughly when it's going to be there, but the timing is out of your control. This material is not something that you have any say over. Pages and pages of Icelandic lawbooks are dedicated to going over who has the right to pick up a piece of driftwood and how it should be done. This proves how important this resource was, and still is to some extent.

There's a written mention of a wedding that was celebrated in September 1408 at the Hvalsey church located at the bottom of a fjord in south Greenland. This is the last of the written records that we have for the Greenlandic Norse. I visited the site for the first time in 2018. The name of the site translates into "whale island," and while sitting there at the site, I saw two whales. It was very powerful because before seeing them, you hear them. You hear this sound, and there's no settlement anymore, just ruins. The feeling is hard to describe. If it happened to me, then it probably happened to people in the past. It is not every day that you can celebrate a wedding and also hear whales singing. All those places are very heavy with emotions. For Norse settlers who migrated to Greenland from Iceland or Norway, this landscape must have had a huge impact on them. For me, Hvalsey is a place that I would always want to go back to.

MUSCULATURE

LINOCUT BY A. NEILSON

DOING A LITTLE JIG

MIXED MEDIA
BY GRETA REICHENBACH

MOVING WORDS: STORIES ACROSS BORDERS

WRITTEN BY VERONICA KERR

Humanity has grown wicked. God drowns the Earth, and Noah builds the ark to preserve life against the waters. Or was it Zeus who brought a deluge to destroy mankind, thus forcing the hero Deucalion to construct an ark to keep humanity alive? No, Gilgamesh faced the flood—or was it…?

An interesting aspect of reading myths, legends, and fairy tales passed down through oral tradition is discovering how often narratives overlap or motifs repeat. One can almost envision tales traveling along trade routes via caravans and ships—two people, so far apart they would otherwise never meet, hearing the same story. In slight wording and detail shifts, the observant eye sees the impacts of language barriers or tailoring to certain audiences. The small detail shifts and cultural variations evolve and build upon each other, until from one root thousands of stories form. A writer hears a few versions, not yet too distinct, and transforms them into one authentic yet original piece.

Noticing the distances and barriers stories have crossed—especially before the modern wave of globalization—helps one appreciate humanity's constant motion. We have taken our stories with us as we traveled, traded, and expanded our horizons.

Even the most basic of tales holds complex, wide origins that spread over centuries and continents. Take a moment, for example, to recall the tale of Cinderella. Picture it in its most authentic form, whatever that means for you. What elements must be present? What motifs? Are you picturing a specific culture, time, or aesthetic as the background for the tale? What must occur in the narrative for it to be a true Cinderella story? Take your time and try to form the clearest image possible.

Did your version have an eagle, a courtesan, and a Pharaoh? If so, you are thinking of the story of Rhodopis, recorded by the Greek author Strabo sometime between 7 BCE and 23 CE. In this tale, the young Greek courtesan Rhodopis has her sandal stolen by an eagle, which drops it into the Pharaoh's lap. The Pharaoh is so enchanted by the sandal that he searches for and marries its owner. Rhodopis' tale is the earliest recorded rags-to-riches story that features a beautiful young woman in tragic circumstances who meets a member of the nobility, who must, in some way, search for her. It fits under the 'Cinderella story' umbrella of folklore, but lacks many of the elements that a modern audience would consider quintessential.

Perhaps a wicked step-family, magic, and the loss of a shoe all come to mind? In such a case, Giambattista Basile's 1634 *La Cenerentola*, the first European Cinderella tale transcribed from oral tradition, would be your authentic Cinderella. If pumpkins, fairy godmothers, and the iconic glass slipper are necessary elements, then the earliest written account would be found in Charles Perrault's 1697 *Histoires ou contes du temps passé*.

Each of the Cinderella stories mentioned above, as well as the thousands of other versions from across the Mediterranean, Asia, and Europe, could be called 'authentic.' Each holds elements of the story that were built upon, altered, or repeated in the next retelling. Every written account represents a snapshot of a perpetually changing narrative. By recognizing the many versions of a tale, we can appreciate it more fully; we begin to see the ever-evolving, widespread, and diverse story that each iteration forms a part of.

Stories that exist on such a large scale cannot be pinned down or fit into tight boxes. Some elements may seem quintessential, but who decides which ones? If I have the slipper and the evil stepmother but no fairy godmother, do I still have my Cinderella?

It is the migration and evolution of stories that give them the ethereal enchantment we writers cannot resist. Tracking down any story's 'truest' version is a fruitless endeavor. Even if we could trace a tale to its earliest root, the resulting narrative would prove unrecognizable. It is in their constant retellings, movement, and change that a myth, tale, or cultural story takes its truest form.

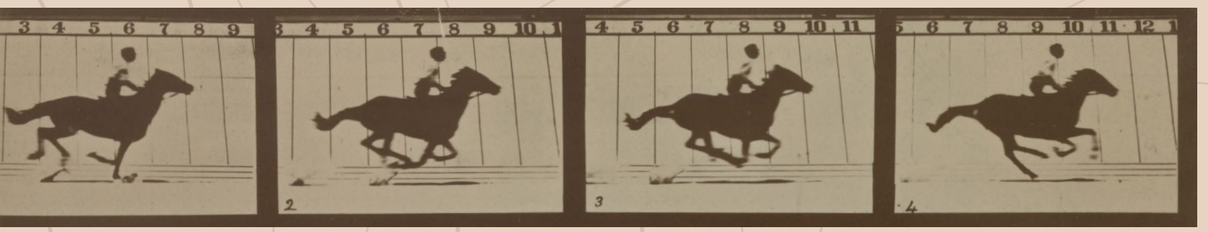
The beauty of the moving story comes from the opportunity it presents to the reteller. When a novelist rewrites or a speaker retells fairy tales or myths with such wide histories, they become part of that tradition. What they keep, magnify, and alter reflects the culture from which they speak, in the same way as the oral storytellers of long ago. Because 'story' itself presents such a broad and fluid medium, when we engage with myths, legends, or fairy tales, we are not only hearing the echoes of past centuries spoken through a story, but also actively adding our layers of meaning for future generations to enjoy.

THE HORSE IN MOTION

INTERVIEW WITH DR.
SAMANTHA BROOKS
EDITED BY
MEGAN DEMARIA

Q: Tell us a bit about yourself and your research.

My name is Samantha A. Brooks. I am an associate professor of equine physiology and genetics here at the University of Florida.



Stills from the *The Horse in Motion* by Eadweard Muybridge, the first example of chronophotography.

My appointment here at the university involves both teaching and research—70% research though. My program focuses on using genetics and genomics tools to improve the health, welfare, and performance of primarily horses, but sometimes other species as well. I say I'm a geneticist by training and a horse person by genetics. I have been fascinated with the horse from my first conscious memory. I grew up in a tiny little place and didn't have access to horses for many, many years, but I just had the bug.

Q: What research methods does your lab use?

We do some very classic behavioral experiments to examine the startle reflex, which is a subconscious reflexive behavior. My graduate student, Barclay Powell, looked at the first set of about 60 or 70 horses to see how their spook responses [which includes heart rate and locomotive behavior] changed from birth to two years and to see who stayed consistent and who did not. In her first preliminary examination of the data, she found that the reflexive response happened in the first three seconds from when they are given a little spook. That initial first three seconds, by our calculations, was about two-thirds due to their genetics. But after those three seconds, the heritability fell off very quickly. We had horses who maybe did or did not feel that reflexive startle response (based largely on genetics). For those who did feel it, some of them reacted to the startle with fear and some of them were less worried about it. They had the startle reflex, but they weren't concerned enough to go into fight or flight. That provides a great opportunity because if we can identify horses who might be prone to fear, startle, or a lack of startle based on their genetics, then we could target their training to help shape that reflex into a valuable skill rather than a dangerous liability.

Q: How do you distinguish which fraction of those seconds is genetic and which isn't?

Well, it's tough. We keep close records of the experimental trials when we expose them to the startle response. We watch their physiological, subconscious, and conscious changes in behavior second by second, both through video and in our tracking data. Based on the physiological data, we hypothesized that it was unlikely what we saw was physiological prior to three seconds because you hardly have time to recognize what has happened. We created a threshold in the data to examine responses between zero and three seconds and three seconds and beyond based on conserved mechanisms well-studied in neuroscience. Everything from simple worms all the way up to very complex mammals has a startle response. It is a very innate set of neural circuitries that's common across many, many different species.

Q: The theme of our current issue is Movement, which we use broadly to describe both the physical and philosophical aspects of change and development. What comes to mind first when you hear the word "movement?"

The thing about the horse that is very different from virtually every other species—I mean, there's a couple of things that are strikingly different from every other domesticated species—is that our relationship with horses has always been about movement. Either they're able to take us for a leisurely walk down the beach, or they're galloping into battle, or they're carrying people thousands of miles to find new lands and new cultures. We still have this fascination with watching the movement of the horse. Most of our horse sports and horse activities all involve some very intricate, very well-defined type of movement. They are like movement embodied in an animal. Now, that movement requires some impressive biomechanics. Really, I would say, improbable and remarkable physiological adaptations to get an animal that large and that powerful to move that fast. They also have to be pretty darn smart and coordinated.

On top of that, there's a remarkable ability for interspecies communication. Dogs are often quoted as being the animal that has the largest vocabulary. That's a very human-centric way to look at interspecies communication because we are so verbal. We think body language is the subtlety we add on top of words. But when you look at a horse, the vast majority of their communication is nonverbal. And when you look at a horse and rider, it's 99.9% nonverbal. That vocabulary spans millions of situations, contexts, and subtleties that are almost instantaneous for both horse and rider, but it is so difficult to quantify that we've never really succeeded in doing so in a way that captures how special that is for someone who hasn't experienced it.

Q: Outside of work and research, what role do horses play in your personal life?

What's interesting about the horse is that it, because of its strong herd social structure, finds it quite natural to bond with another animal and to be really closely involved with them. So, it's easy to get sucked into your horse's family. That is definitely endearing and has provided a level of stability. They live a long time, too, easily to 30 years. Once you're sucked into a horse's family, you're often there for a long time, and they're with you for a long time. Because they rely so much on body language and are so good at detecting emotional cues, they can read you like a book. You cannot be emotionally dishonest with a horse. I certainly had my share of drama as a youngster, but horses inevitably proved to be a center—a safe space. And as a result, I was sucked into serving them for the rest of my life. Once you're in, there's no going back.

Q: How has movement in your own life led you to where you are today?

As a scientist working with the horse and being part of this global community of the horse, I have had opportunities to travel to places around the globe that I really never expected when I thought about becoming a scientist—certainly not when I thought I was going to be a veterinarian. Working with the horse and with science in general has created this pattern of movement in my life that I think that most people don't realize they're missing out on. One of my most interesting memories was when I was giving a talk at a conference for a breed of horses in the Middle East. There were delegations from Israel and delegations from Iran and delegations from lots of different areas. It was funny because during the formal parts of the meeting, everybody's sitting in their chairs, kind of looking sideways at everyone, but at the dinner, everybody mixed and sat together. I look over there and there's the Israeli group and there's the Iranian group. And what are they talking about?

They're talking about their favorite horses. It didn't really matter what their religious disagreements were or what their unusual cultural adversities were because, fundamentally, they were horse people underneath it all.

AN UNEXPECTED SIGHT

PHOTOGRAPHY & PROSE
BY MADELEINE GREEN

Upon seeing the theme, I instantly thought of this seemingly simple, blurry, mildly absurd image awaiting in my camera roll. Driving through the Sacred Valley of Peru last November, I had a split-second reaction to this sight and caught a flick. I was immediately struck with amusement and curiosity, pondering the who, what, when, where, and why of it all as we continued further, almost in bewildered, comical disbelief at whether the few frames that had flashed before my eyes had been real.

I feel like this image represents movement in a multifaceted way—with both physical movement and the movement of culture. The initial movement of colonizers into the region and subsequent globalization made the eventual presence of a Western film franchise character (or perhaps a Japanese Gundam) possible; the Transformer/Gundam itself of course represents movement—a change of state, a vehicle on wheels or on foot. And here I was, in a vehicle with wheels, with the view of the mountains replete with their endlessly sprawling Inca trails, which have been trekked on foot by the Incan peoples on a daily basis for hundreds of years. People from all over the world come to take the journey from the entrance of the valley to the base of Machu Picchu, guided by porters who carry their belongings, echoing the mode of transport of goods on the trail, which is its principal purpose.

Movement, then, is truly a universal and unifying practice, if not the most human act there is; for it is bipedalism and the continuous will to move that created our such varied and vast human world.

A GAME OF HIDE AND SEEK

INTERVIEW WITH
DR. HENRY ADAMS
WRITTEN BY ANNA BLANCO

The hallmark phrase we all heard across the playground doesn't just apply to childhood games; the idea of evasion paths in a series of mobile sensor networks is actually quite similar. Think of yourself as an evader hiding from the sensors (the seeker). You try your best to stay hidden, and when the seeker gets too close, you try running to a different place without being caught. Now imagine there are several seekers and only one of you—the game becomes more challenging! Evaders in mobile sensor networks face this challenge too as they try to pass through sensors without detection.

More formally, sensor networks are defined as a group of sensors that collect data from different locations and send it to a central location for analysis. They are commonly used to monitor environmental conditions, to locate people during emergencies like building collapses, and to record wildlife population data for preservation studies. The evaders are intruders trying to navigate through these sensor networks without being detected.

Now we know what sensor networks and evaders are, but why are evasion paths important? Hypothetically, let's say enemy combatants have deployed a series of data-collecting sensor networks that our military needs to access. How can they do so without triggering any alarms? Here's where evasion paths come in: if the military can send an undetected evader into the enemy's sensor networks, they may be able to discreetly gather crucial intelligence.

So, how do we find these evasion paths? You might think it would be as simple as locating the specific sensor coordinates, but the sensors are constantly communicating and moving in different patterns, making it difficult to track movement—especially when the sensors may not be equipped with GPS devices. Successful data collection relies on more advanced methods of tracking the mobile sensors. While interviewing Dr. Henry Adams, an Assistant Professor in the University of Florida's Department of Mathematics, he explained how we can use topological methods to construct a sensor connectivity map. The map then allows us to approximate the location of the sensors, leading us to a viable evasion path. Topology can help us analyze connectivity and identify potential paths in a sensor network.

"TOPOLOGY CAN HELP US ANALYZE CONNECTIVITY..."

Dr. Adams' research focuses on applied topology, machine learning, and sensor networks, amongst other subjects. He strives to make advanced mathematics accessible to students across the globe and serves as the executive director of the Applied Algebraic Topology Network (AATRN). The AATRN is an extensive network that provides educational resources related to algebraic topology by hosting online seminars and uploading helpful topological tutorials on its YouTube channel. One of the regular contributors to the channel is Péguy Kem-Meka, an African doctoral student advised by Dr. Adams. Dr. Adams can take such an active role in Kem-Meka's work largely because of Quantum Leap Africa, a program aimed at expanding mathematical education in over ten African countries.

During his graduate program at Stanford University, Dr. Adams focused on zigzag persistent homology, a type of homology (the topological dimension of a shape) that captures changes in connectivity over time. Unlike persistent homology, zigzag persistent homology can trace non-linear up-and-down movement. This feature—and by extension Dr. Adams' research—is very helpful when examining sensor connectivity maps. With a more accurate picture of the sensors' complete movement patterns, we are able to effectively form evasion paths around them.

Next time you play a game of hide and seek, remember not just to locate the seekers, but track their complex movement patterns. You might just stand a better chance of escape.

GREBE INTERVIEW: BIRD MIGRATION

WITH BRYNN FRICKE & JACKSON KALOGIROS-PEPPER
EDITED BY OSKAR GARCIA

What is GREBE?

GREBE stands for Gator Ready for Exceptional Birding Experiences. It is a campus chapter of the Audubon Society and UF's bird hobbyist club. Grebes are also an order of aquatic birds, with the Pied-billed Grebe (*Podilymbus podiceps*) serving as the organization's mascot. The student organization was founded in 2016.

BIRD FACT:

Grebes have partially webbed feet, known as lobate feet, which are placed near the backs of their bodies, making them expert swimmers. Unfortunately, they are not very graceful on land or in flight.

What events does GREBE do?

GREBE General Board Meetings include 30 minutes of lectures or activities. Lectures cover topics on bird identification and proper birding practices. In addition to improving birding knowledge, there are also fun activities like bird jeopardy or bird superlatives where members vote to assign titles to different birds. Afterwards, everyone goes out and scans the perimeter of McCarty Woods to listen to, look at, and take pictures of birds.

On weekends, GREBE does big birdwatching events. La Chua Trail, Turkey Creek, Sweetwater, Bolen Bluff Trail, Paynes Prairie, and Palm Point Park are all great places to birdwatch. During migrations a great diversity of species are visible.

What are good practices while bird watching?

It is good practice to minimize disturbances to our feathered friends. Keeping quiet conversation ensures you won't scare away all the birds. You should also avoid playing bird calls as the birds get quite frazzled and try to respond, potentially disrupting their feeding behavior. Male birds could get quite territorial if you play another male's bird call.

One handy tool to have while birding is a guide to help identify the birds. The Merlin Bird ID app is an amazing alternative to a conventional pocket guide. Merlin does both visual and sound ID, making it a useful tool to aid in Bird ID. The app can sometimes be inaccurate, so it is always good to cross reference your own skill and your peers.

What drew you to GREBE?

"I LIKE EDUCATING PEOPLE ON BIRDS AND SHARING MY PASSION FOR BIRDS THROUGH THE CLUB."
-BRYNN

"Joining GREBE was a good opportunity to make friends with other people that are knowledgeable and want to take a similar career path in Ornithology."
-Jay

What are typical migrations like?

Large migrations are most prominent in the spring and the fall when birds travel to find more suitable conditions. The fall migration is especially cool in Florida because the state acts as a funnel for migrating birds. Many birds travel through Florida on their way south. Since Florida is a peninsula, it acts as a path as the birds travel down to the Yucatan peninsula. During the spring on their way back up north, many birds travel up through Mexico and Texas.

How is migration documented?

GREBE participates in a Global Big Day where they observe and log migratory birds to help document the migration. This data is uploaded to eBird, a community science platform, where it is open source and useful to researchers. This international event is enjoyed twice a year by birders across the world observing the migratory seasons.

In addition to the Big Day, GREBE also does a semester-long bird count. GREBE members can go out and document the species they see by adding them to a spreadsheet. The goal is to see the largest number of unique species. GREBE has friendly competition for a trophy with birding clubs from other colleges including Eckerd College, Florida State, and UCF during the spring semester.

Grebe Garden for Birds

GREBE has established a garden for birds near the Reitz Student Union bus stop. The garden was created in 2020 by Jacob Ewert, a horticulture major and the president of GREBE at the time. While it is a relatively urban environment, the native plants along with some bird feeders attract a multitude of birds. In addition to providing fruits and seeds, the native plants attract insects that are another food source for the birds. Promoting native biodiversity gives birds more resources to aid in their migration. It's a fantastic place for both birds and students to visit.

What can we do to help birds?

At night, turn off lights or close shutters and curtains. The migrating birds get disoriented by light coming through windows, stadium lights, and other bright light sources, leading to injury. During the day, put decals on the window to help birds see that the glass is a barrier. The birds either don't see the glass or see the reflections of trees on the glass and assume it's a clear fly space, leading to collisions.

WONDERS OF AN ISLAND

ARTWORK BY XIOMY HERNÁNDEZ

PRIMATE OF THE ISSUE:

GIBBONS

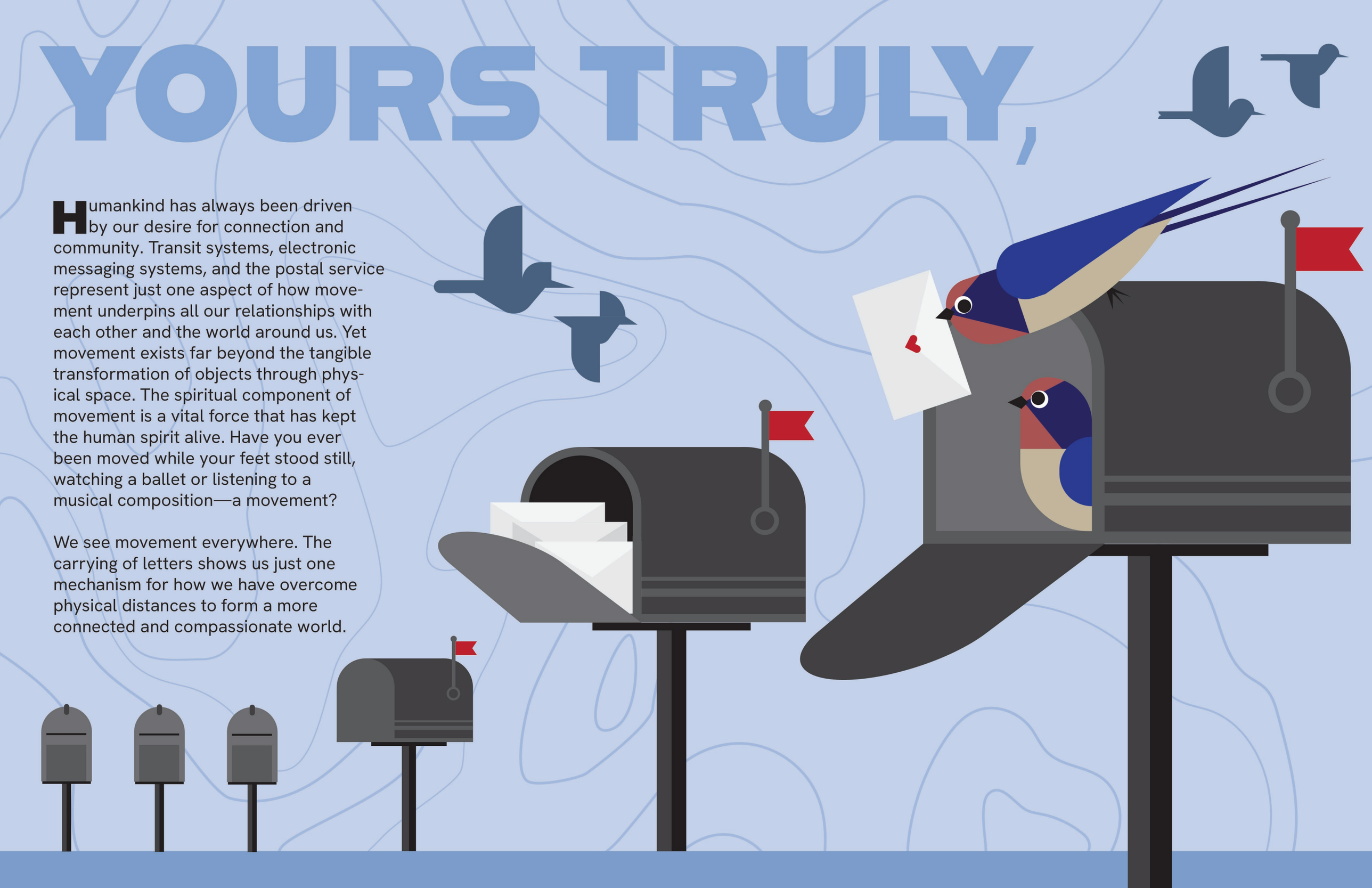
WRITTEN & ILLUSTRATED BY SACHA SIDES

Gibbons, or Hylobatidae, are a family of lesser apes \comprising four genera that inhabit various regions across South Asia. Gibbons are smaller than the great apes (gorillas, chimpanzees, orangutans), but they have longer arms relative to their body proportions than other primates. They are highly social and communicate with loud and frequent vocalizations. This behavior is particularly pronounced in the siamang (*Symphalangus syndactylus*), which has a large throat sac that can be inflated with air to amplify the volume and range of its calls. They are fully arboreal and practice a form of locomotion known as brachiation, using their long arms to swing through tree branches. Watching gibbons navigate the treetops is mesmerizing, showcasing why they are the perfect primates to represent the theme of movement!

YOURS TRULY,

Humankind has always been driven by our desire for connection and community. Transit systems, electronic messaging systems, and the postal service represent just one aspect of how movement underpins all our relationships with each other and the world around us. Yet movement exists far beyond the tangible transformation of objects through physical space. The spiritual component of movement is a vital force that has kept the human spirit alive. Have you ever been moved while your feet stood still, watching a ballet or listening to a musical composition—a movement?

We see movement everywhere. The carrying of letters shows us just one mechanism for how we have overcome physical distances to form a more connected and compassionate world.



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