SPRING 2025 VOL I

The Berkeley Handprint

Anthropology Journal

Special Graduation Edition

MEET THE TEAM

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Environmental Anthropology Column Writer

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New Year, New Fruits, New Souls Column Writer

ABOUT THE HANDPRINT

The Handprint was created in the spirit of collaboration, academic discussion, and fostering community within the discipline and beyond. The UC Berkeley Anthropology department had a long-lasting legacy of student-led publishing with the *Kroeber Anthropological Society*. The student-led journal was founded with the hopes of rekindling the long-lasting legacy of student academic engagement, while also expanding the journal to include campus wide contributions to foster interdisciplinary collaboration.

Our mission is to document, share, and support UC Berkeley student and faculty research. The digital and printed platforms provide a space for students to express their creativity, ideas, and highlights their unique voices. We welcome and encourage a diverse range of work from poems, to columns, op-ed, photo essays, and more.

Operating under a holistic and inclusive philosophy—fitting for such a vibrant discipline—we welcome submissions from UC Berkeley students and faculty of any academic background whose research aligns with the overall mission of Berkeley Anthropology.

NOTE FROM THE EDITORS

We are so grateful for the support from the department and students for making this inaugural edition a possibility. *The Handprint* is meant to be a space where students within the discipline (and beyond) can express their interests, questions, and work. It is our hope that the journal will continue to provide an intellectual environment on campus for many years to come.

Our inaugural issue explores a range of thematics such as climate change, digital archaeology, biotechnological violence, self-reflection, LiDAR innovation, comments on friendship, and human relationality with nonhumans. Students also explore the ways that specific works have influenced their approaches to anthropology. This journal includes creative interdisciplinary aspects of anthropology, such as poetry, photography, and art. Additionally, this edition features an exclusive interview with Chair Sabrina Agarwal. Finally, included is a special graduation edition that celebrates the Class of 2025.

We hope these pieces inspire thought provoking questions and conversations. We look forward to future contributions and continuing to highlight student voices.

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Digital Discoveries in Preservation: How Students Are Innovating Low Impact LiDAR Scanning for Communities and Research

Rory Hinkle, Jessica Gallup, Milka Grenier, & Nathalia Harris,

LiDAR (Light Detection and Ranging) technology integrated with iPhone or iPad Pro 12 and up, the Scaniverse app, and CloudCompare software for post-processing provide an accessible, efficient, and versatile solution for 3D scanning and data preservation. This project highlights the use of this technology to capture, analyze, and digitally preserve objects, natural features, and spaces, with applications ranging from personal artifact preservation to ecological monitoring and cultural heritage protection.

In Professor Sunseri's seminar ANTHRO 196 Low-impact, Non-invasive Archaeological Methods, our collaborative group project goal was to further enhance the democratization of this novel archaeological technology by developing a video workflow. Our workflow focused on data collection with the Scaniverse App and data processing with the software CloudCompare.

The iPhone Scaniverse app is featured to scan objects and spaces, enabling detailed digital replication for various applications. For example, scanning personal items or artifacts can help preserve cultural identity and history, while ecological uses include capturing natural features like fallen conifer branches to estimate forest fuel loads for drought and fire risk studies. Landmarks such as Founders Rock at UC Berkeley can be digitized to document their cultural and historical value, aiding restoration and protection planning. This process supports environmental monitoring, cultural preservation, and historical documentation.

The free post-processing software CloudCompare refines the

Rory Hinkle making a scan of Founder's Rock at UC Berkeley for the video tutorial. Photo provided by authors.

collected LiDAR data by aligning point clouds, reducing noise, and generating detailed meshes. These enhancements improve the usability and accuracy of the 3D models, allowing for advanced analysis, visualization, and sharing. Combining intuitive data collection with robust post-processing ensures that high-quality outputs can be achieved without requiring extensive expertise or expensive equipment.

Integrating iPhone-based LiDAR scanning with user-friendly software democratizes 3D scanning technology, making it accessible to researchers, conservationists, citizen scientists, and community members. The ability to create detailed digital archives has broad implications for preserving physical and natural assets, fostering collaborative efforts, and promoting sustainable management. This emerging technology holds great promise, with applications spanning cultural heritage preservation, environmental monitoring,disaster mitigation planning, and many other fields of study, such as medicine, engineering, and earth sciences.

This project granted us firsthand experience working with community partners and contributing to local communities immediate needs, illuminating professional pathways within the archaeological sector. Furthermore, it gave us insight into the research opportunities at UC Berkeley as undergraduate students. Our project, while a significant step forward, still presents opportunities for further exploration and improvement through the URAP programs proposed by Professor Jun Sunseri in the Bear Bones Lab.

Nathalia Harris testing the capacity of Scaniverse App with large scans. Photo provided by author.

COLUMN

Not-So-Universal:
Reflections on How Different Cultures View Friendship

Cultural Comparisons by Kelly C. Nguyen

Like any budding anthropologist, I am prone to noticing patterns in the people around me, and one of the most fascinating things in the world to me is how differently people of varying backgrounds behave. I have always found it mind-blowing how stark the contrasts are between members of different cultures, even when they share other similarities, such as age, gender, and socioeconomic status. One of the most prominent differences I have observed throughout my lived experiences lies within how different cultures view friendships.

I recall watching a video online in which a woman from a Latin American country was explaining how normal it was in her culture to invite two friends who didn't know each other to an outing. Though the video was a light-hearted skit about spontaneously inviting a friend to a planned lunch date with another friend, it highlighted a real cultural difference between her culture and U.S. culture, the latter being the one I grew up with. In the United States, many would find it odd or uncomfortable to show up to what was supposed to be a one-on-one outing with a friend only to discover that the friend brought along another person they had never met before. But in the culture highlighted in the video, it is a very common occurrence. There was an air of casualness in the video, a familiarity between all the parties involved, even the ones that did not know each other. Everyone was very spontaneous and "go-with-the-flow." Nobody felt awkward or out of place. There were no rigid social rules or guidelines for who is "supposed" to be spending time together. Everyone was welcome.

Now that is not to say that United States culture is cold and unwelcoming. There is simply a greater sense of formality and an emphasis on doing what's "appropriate," at least according to my

observations. Fellow Americans have told me that it would feel "inappropriate" to run into someone and invite them to tag along to an event scheduled with someone else. A good explanation for this discrepancy amongst cultures is that different societies have different levels of social ties. As I recall from my time studying sociocultural anthropology, a generalized way to explain this concept is that members of a society with strong ties tend to feel closer and more familial and casual with each other, while members of a society with weak ties tend to feel more socially distant, formal, and even transactional. Strong ties would include parent-child relationships, and weak ties would include business partnerships.

When it comes to friendships, it seems that things could go either way. In some cultures, friendships are strong ties. In others, they're weak ties. From my perspective, it is the cultures with strong friendship ties that are more receptive to becoming very friendly very quickly, and the cultures with weak friendship ties that are more reserved when it comes to new people. Strong friendship tie cultures throw the social rules out the window, and weak friendship tie cultures abide by them out of fear of crossing a line. I don't think either is better or worse, but this is certainly something interesting to ponder.

How “Braiding Sweetgrass” by Robin Wall Kimmerer inspired my path to Anthropology

Jessica Gallup

Reading Braiding Sweetgrass by Robin Wall Kimmerer profoundly influenced my decision to major in anthropology. Kimmerer’s work, subtitled “Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants,” is a compelling exploration of the connections between nature, science, and Indigenous traditions. As both a scientist and a member of the Citizen Potawatomi Nation, Kimmerer interweaves personal stories, ecological insights, and Indigenous teachings, encouraging readers to reconsider their relationship with the natural world.

The book emphasizes the importance of reciprocal relationships with nature, highlighting practices like gratitude, gift-giving, and stewardship as essential to living in balance with the environment. While deeply rooted in Indigenous teachings, Kimmerer seamlessly bridges these with Western scientific methods, demonstrating how integrating these perspectives can provide powerful tools for addressing environmental challenges. Plants and ecosystems take on the role of profound teachers throughout her writing. Stories of sweetgrass, maple trees, and wild strawberries illustrate how the natural world guides us toward sustainable living and ethical coexistence.

Kimmerer also delves into the healing potential of ecological restoration, showing how caring for the land can simultaneously restore emotional and spiritual well-being within us. She underscores the interdependence of all living beings, advocating for a worldview that sees humans as an integral part of, rather than removed from the environment. Through heartfelt storytelling, she calls for a transformation in how we perceive and interact with the Earth, urging a shift from exploitation to

respect, stewardship and reciprocity.

Kimmerer's work is both a spiritual guide and a call to action, inspiring a sense of wonder, humility, and responsibility for the natural world. Her powerful message ignited my passion for anthropology, and motivated me to explore how we can all cultivate more sustainable and respectful ways of living.

Since the publication of Braiding Sweetgrass Kimmer has released Gathering Moss: A Natural and Cultural History of Mosses as well as her newest release The Service berry: Abundance and Reciprocity in the Natural World which I look forward to reading.

COLUMN

Changing Tides:
Relationality, Climate Change, & Fishing in Gozo

Environmental Anthropology by Mishel Tachet

> *In June of 2024, I spent the summer conducting ethnographic research in Gozo, Malta under the guidance of the Off the Beaten Track Field School. The following is a reflection on my research questions and explores themes my interlocutors expressed to me during my time on the island.*

Photo provided by author

As an archipelago situated in the central Mediterranean, Malta is particularly sensitive to climatic changes. This was especially apparent in Gozo, the smaller island within Malta, which prompted me to explore the relationship between the ocean and those who live intimately with it. My initial research question thus asked: "How do fishers sensorially perceive climatic changes in and around the sea?" While my initial research question focused on small-scale professional fishermen, serendipitous encounters led me to the cliffs. Moving away from professional fishing allowed me to engage with those who held knowledge of the sea

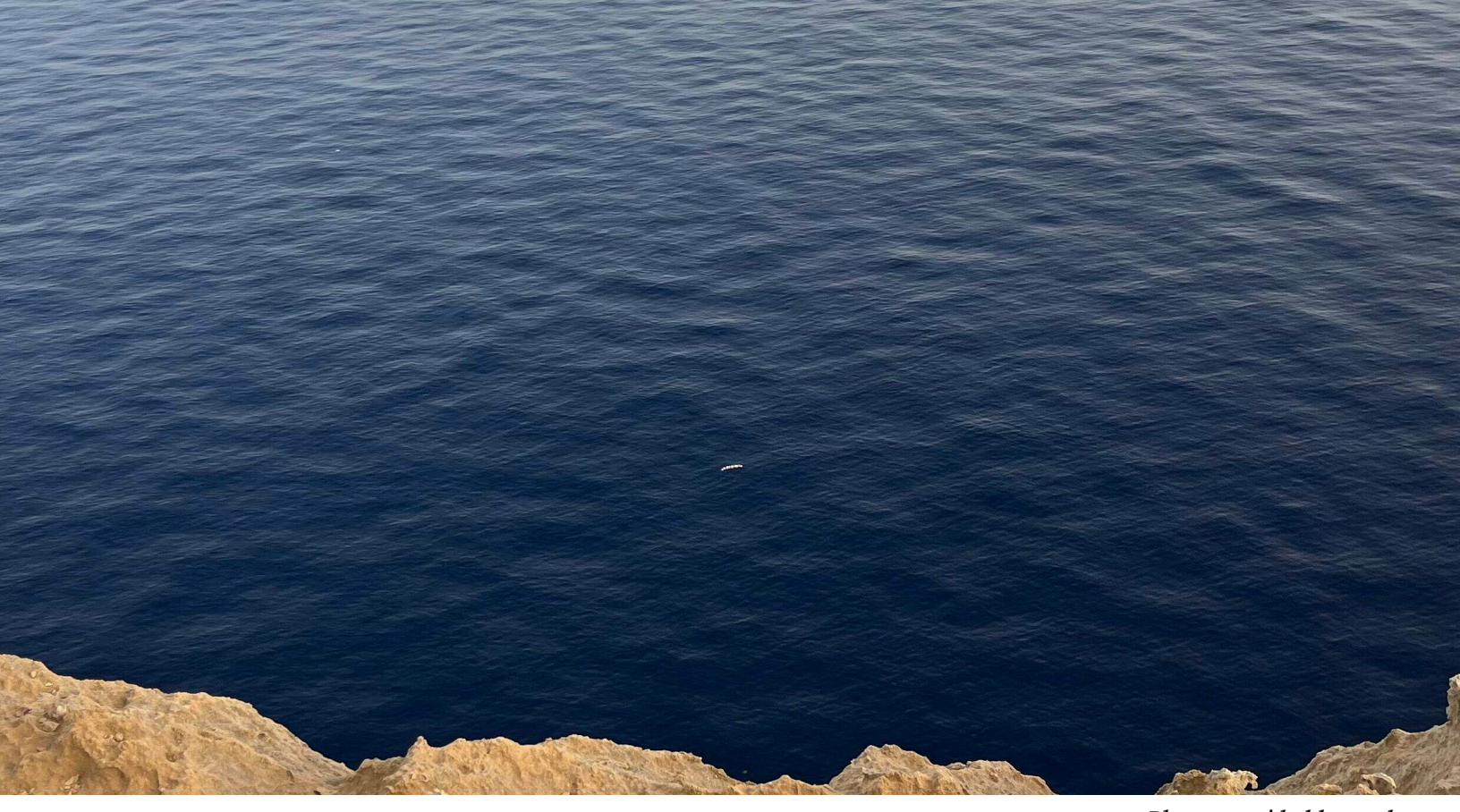

Photo provided by author

outside of income-based fishing, which ultimately revealed forms of embodiment that responded to my initial question.

Through various methods such as interviews and participant observation with Gozitans, I became aware of the ways that individuals grappled with the exceptional changes that have occurred over the past 30 years. As one interlocutor articulated, “Everything has been turned upside down”. These changes in the physical milieu are undeniable, such as the increasing jellyfish population that acts as a kind of barometer for climatic change and the various ways people grapple with such changes.

Jellyfish are non-human agents that dually hold symbols of wonder, prompting means of connection between humans and these strange sea creatures, and danger, as their stinging tentacles and rising populations pose threats to locals and ocean biodiversity alike. While jellyfish provide avenues to understand how locals adapt to changes, the absence of previously staple species is just as disrupting. Often, change is recognized through sensorial memories, such as recollections of shores once filled with sea urchins, seas that used to turn black with dancing kahli (sea bream), or coos from nesting birds that used to engulf the cliff sides.

The absence of these occurrences carries a great deal of pain for locals. Spaces that were once bountiful with certain non-humans become haunting, as Gozitans grapple with calm waters and silent cliffs once full of life and movement. Sensorial memories can be a tool to grieve for what once was while also passing down knowledge to care for what remains. One interlocutor struck me by insisting, “We have to respect nature because when we respect nature we respect ourselves”. Her words indicate a need to dismantle the nature/culture border that looks to sever humans from nature. In traversing this, we recognize our innate intertwining with the natural world, revealing our catastrophic impacts and unique vulnerability in the face of anthropogenic climate change.

Nets thrown out for the night slowly drift out into the sea off the coast of Marsalforn, Gozo. Photo provided by author.

CRM:
Cultural Resource... Minecraft?

Jade Lomas

Long before I knew I wanted to study anthropology, I was a child that loved the sandbox video game, Minecraft. I still love the game, and its developers still continue to roll out updates with new content to this day. One of these updates was Minecraft version 1.20, or also commonly known as the "Trails and Tales Update," which was released on June 7, 2023– a little less than two years ago.

This update gave players new creatures (or "mobs"), such as the camel; or flora, like cherry blossom trees and bamboo. However, perhaps the most overlooked feature was the implementation of archaeology. With this update, players that encounter randomly generated structures, such as "desert temples," would be able to excavate and sift through the sand surrounding the structures with a brush to hopefully find pottery shards. Once a player accumulates four pottery shards, they can piece together (or "craft") a ceramic that will reveal a unique pattern. Besides that, they do not serve a utilitarian function, and are more so for decorative purposes in the player's world. While deemed as a "doomed" or dead-end mechanic/feature of the game by some players, this update became another example of archaeogaming.

Archaeologist Andrew Reinhard argues in the introduction of his book "Archaeogaming: An Introduction to Archaeology in and of Video Games" that these games can be "...archaeological sites, landscapes, and artifacts.." and that despite the digital forms these environments take shape in, they nonetheless hold "...their own material culture." He also clarifies that it is not restricted to games canonically set in the past or historical games– Reinhard emphasizes that any video game "...can be studied archaeologically." Minecraft, then, is definitely a feasible subject

for archaeogaming. then, is definitely a feasible subject for archaeogaming. Regardless of the popular opinion on the archaeological aspect of the Trails and Tales Update, others have been playing Minecraft through an archaeological lens with and without said features, such as YouTuber Daskalos. Daskalos is an American archaeologist (in the real-world) with a background in CRM work, the American Southwest and Ancient Greece. He maintains different series, from playing Minecraft as if he was a man living in the Bronze Age of Ancient Greece (this is his oldest series and even predates the game's archaeology update by a couple of months), to interpreting and restoring one of Minecraft's other generated structures, called "Ancient City." He even conducted an in-game ethnography with another YouTuber Minecraft archaeologist, Haraldr_Halfdan, of "The End," one of the three dimensions found in the game. All are interesting and informative videos that explore the possibilities and flexibility of the field of archaeological anthropology further– beyond a grass field or desert and now into digital worlds.

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COLUMN

Dr. Sabrina Agarwal

Professor Profiles by Jessica Gallup

Dr. Sabrina Agarwal, Professor and Chair, UC Berkeley Anthropology Department

Dr. Agarwal is an anthropological bioarchaeologist whose research examines age, sex, and gender-related changes in bone variation and quality through biocultural and life course approaches. Her work explores skeletal maintenance and fragility in relation to social identity, embodiment, developmental plasticity, disability, and inequality. She has analyzed cortical bone microstructure, trabecular architecture, and mineral density in archaeological populations from Britain, Italy, Turkey, and Japan, with a particular focus on the long-term effects of growth, reproduction, and maternal physiology on the skeleton. Dr. Agarwal is also actively engaged in the ethics of skeletal conservation and repatriation, serving on NAGPRA-related advisory committees for UC Berkeley, and most recently the American Anthropological Association Commission for the Ethical Treatment of Human Remains.

In recent semesters, Dr. Agarwal has taught courses such as Anthro 113: The Palaeopathological Perspective, and the Anthro 1: Introduction to Biological Anthropology course, while also mentoring students through the Undergraduate Research Apprentice Program (URAP) and graduate students in the department Skeletal Biology Laboratory.

1. *What inspired you to pursue a career in anthropology/teaching?*

Well I never knew what anthropology was when I was in high school, so when I started university my interest was in going to a graduate program eventually, but I thought I was going to be a psychologist (I still did a second major in psych). And then I took a breadth class, with a weird description, that I had no idea what it really was – Intro to Anthropology- and that changed everything for me. I probably was always interested in things in antiquity and archaeology, but didn't know there was a whole field for it you could get a job in. I remember, in kindergarten, a paleontologist visited for show-and-tell with a coporlite (fossilized poop). All the kids thought it was gross and ran away, and I went up to hold and touch it, I thought it was the most fascinating thing I'd ever seen.

2. *How do you approach teaching anthropology?*

I love teaching, and I love teaching anthropology to students at Cal because our students are the best! For me teaching is about a dialogue and learning from my students. I love getting excited about a topic with my students and co-discovering new things with them. My approach is not just me lecturing, but also finding out what student think, and I try to do that by bring an energy in class that is low-stakes, fun, joyful while also challenging. My goal in every class is to help students to grow and hone their skills as critical thinkers – the content is actually secondary. Sure, I love and live the content as an anthropologist, and I am super excited to share it – but I know that one day you will only remember some of the stuff you learn in your years at college. So instead, my hope is that while students continue to grow as a life-long learners, gain skills to communicate, be confident to express themselves, respect others opinions and positionality, and appreciate new insights.

3. *What are some of the most significant findings/ insights or takeaways from your fieldwork or studies*

I'm an anthropological bioarchaeologist. I look at health and disease by looking at ancient archeological remains together with

archaeological, historical and archival data, focusing on age, sex and gender-related changes in bone variation. I am engaged in applying research in health to dialogues of social identity, embodiment, developmental plasticity and inequality in bioarchaeology. One of the most surprising or significant things I have learned in studying bone aging and bone loss (called osteoporosis) in women is that it is not a predetermined disease caused solely by predictable deterministic forces like sex or aging. It is not inevitable, but determined by experiences over the life course, encompassing many trajectories and outcomes. Factors such as diet, exercise, as well as experiences in utero and socio-environmental contexts, play crucial roles. I have observed and demonstrated these different trajectories by examining communities from various time periods and locations in the past.

The other significant part of my research has been contributing to dialogues about the ethics of looking human remains. Studying modern or ancient human remains is not inherently unethical. Rather, ethical concerns arise when examining ancestral remains that were obtained without consent through historical injustice, racism, or violence. It's crucial to meaningfully involve descendant communities in both research and potential repatriation decisions. While some researchers may resist calls to return remains they've previously studied or feel entitled to examine, having these necessary but challenging conversations about historical truth and justice is essential. Modern research involving human remains must recognize and respect the beliefs, wishes, and cultural practices of affected communities.

The public should understand both the scientific value of studying human remains and the importance of descendant communities' roles in determining how such research proceeds, and that there are circumstances all over the globe where human remains need to be excavated and many communities with cultural beliefs that are interested in the study of ancestral remains. When ethical considerations and community engagement become fundamental to the research process, the work becomes more meaningful and enriching for all involved.

4. Can you share an example of a particularly memorable or challenging experience during your career/fieldwork?

One of my most memorable experiences is not necessarily one that was enjoyable or happy experience. When you're doing field or lab archaeology you travel the world and sometimes work in all kinds of different museums, institutions and/or field situations. Usually these are all great experiences but sometimes you work with other people in close quarters, and you don't always get along or have differences of opinion. I remember one field project that went bad pretty quickly and there was a lot of hostile behavior by various people who were on the team and in the project. It took a lot of time and soul searching to figure out how to communicate as a young scholar, and also protect myself. This was a challenging experience but also one that was important because it helped me learn how to self-advocate, how to speak up, and also to know when maybe you should leave a project or change the working conditions of our project when you're in a hostile environment.

5. What's the best piece of advice you've ever received, and how has it impacted your career?

The best piece of advice I ever got was from my postdoctoral mentor. She was always very supportive, and very proud of me, and always telling me that what I was doing was fantastic and great. But one time, when I felt I wasn't doing enough and was not productive as quickly as I should have been as a young researcher, she reminded " that what we're doing is not the cure for cancer all the time". She herself had had a long battle, that eventually took her life. But this gave her a strong sense of what was really important in life to worry about. She reminded me that what we did was exciting and important, but to have a little bit of perspective and not be so hard of myself.

6. What advice would you give to students interested in pursuing a career in anthropology or related fields?

My advice to students is always to do what they love AND what they are good at. The trick is in finding something that is both, that you can do as a career your whole life. Also, I advise students to aim high not low, not just sell themselves short, and if you really love anthropology, and are dedicated (put in the work and commitment to develop a career), you will find a related job. It just takes perseverance and flexibility (like maybe moving away from home or travel).

7. What activities or hobbies do you enjoy outside of teaching?

I particularly like hanging out with family my family (son and husband), walking my dog, I love to snorkel, read, make jewelry, explore new cities and eat gourmet vegetarian food. and clothes shopping, that is a hobby right?

8. Do you have any hidden talents that your students might be surprised to learn about?

Well here a silly one: I am a squirrel whisperer. There isn't a squirrel I can't tame. Even non-North American ones. And that probably includes chipmunks too. I am Queen of Squirrels.

9. If you hadn't become a professor, what do you think you would be doing instead?

Easy. Dino paleontologist or marine biologist (doesn't everyone say that?)

10. Lastly, what piece of advice do you have for students to maximize their studies here at Cal?

Take lots of classes in areas that you think are really cool, that you will never get a chance to take again in your life (especially anthropology classes). Take time to meet and say hello to your professors in office hours. Participate in the URAP program!!

Finding Pieces of Home Across the World

Mishel Tachet

Upon acceptance to the Off the Beaten Track Field School located in Gozo, Malta, I was faced with the daunting task of traveling across the world alone. My research paid close attention to placemaking through sensorially recognizable pathways, and in doing so, I noticed the ways I made sense of this new environment. In many ways, Gozo was quite similar to my home state of California. The small island provided a familiar view of the sea, the hot summer created parched hillsides with various brushes, and the towering nopales (cacti) reminded me of home. The field school provided an activity in which we were tasked with making a meal that shared an aspect of our culture with the other participants. I shopped the local grocers, searching for ingredients to share my Mexican heritage with my peers. This proved quite difficult, as staples I was used to, such as pinto beans, corn tortillas, and dried chiles were not accessible here. It forced me to find alternatives, such as using a brown Italian bean that had a mild flavour, making my own flour tortillas, and harvesting from the plentiful nopales outside. In a small kitchen in the central Mediterranean, I enacted a kind of ritual, one that had been practiced every morning by family members before me.

Scrape. Cut. Boil. Grill.

Knead. Shape and Pat. Press on the Comal.

And like all the great women before me -
flip the tortillas with your hands.

As I shaped the masa and prepared the cactus, I thought of my great-grandmother, who would make tortillas from scratch every morning for her eight children before she went to work the fields. The movements I was enacting then were the same she once did.

A nopal on the terraced walls of Gozo. Photo provided by author.

My grandma Ysaura and grandpa Eusebio. Photo provided by author.

Like the nopales that grow feverishly along the Goiztan hills, I am not from here. The cactus was introduced from Mexico in the 16th century and quickly became a beloved plant. Today, the sight of the broad green structures and their red fruits are active placemakers for Gozitans, who look to the prickly pears' blooms as a staple of home and as a way to situate the seasons. The nopal is hearty and resilient, with the unique ability to withstand intense heat and sunshine while retaining water within its prickly shield.

In the wake of intense anti-immigrant and xenophobic rhetoric in the United States that paints Mexicans and Latines as criminals and attempts to stifle immigration, we can look to the nopal as a symbol. While Gloria Anzaldua (1987) utilizes the native workings of corn as a way to point to the resilience of the Mexican people, I find the nopal is another more-than-human that we can look to. The nopal is beloved in Gozo, despite its immigrant status, and thrives in this tiny island thousands of miles from its native homeland. Borders attempt to construct stagnant perceptions of people, place, and nonhumans, but nopales remind us that migration is fluid and beautiful. I had not expected to find myself among the foreign hills of Gozo, and yet, to my surprise, I felt closer to home and my heritage after my time on the island. When I look at the Gozitan hillsides, I see the terraced walls, the drying brushes, and the green nopals. In the spiked leaves, I see my mother cooking in the mornings, I picture my grandmother and her hardworking hands, I see the ability to withstand and continue: I see resilience.

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Do no harm

Dafne Faitelson

> *This piece is a reflection of my time working for a biotechnology company that is on the forefront creating new technologies for therapeutic use in medicine. My time spent working here was alongside their fleet of chicken used as lab models and also as a resource extraction of antibodies. The core of me is an animal lover, and this piece is a reflection of breaking a promise that I hold close to my heart, something that weighs so heavily on me, and it serves as a perspective into the victims of developing technologies in a selfish world. As I study to become a doctor, I question the value of life, I question the margins of my promise to do no harm, I question where those boundaries fall and somehow smudge into nothingness.*

Content Warning: *The following writing contains emotionally intense descriptions of animal euthanasia and its psychological impact. It may be distressing to readers sensitive to themes of death, ethical dilemmas, and the emotional toll of such actions. Reader discretion is advised.*

Blood rushing to my face. A delay in time, like if the planets came to a screeching halt in their orbit. I felt the moistness of my body in my scrubs. No seconds pass. As I become face to face with the heaviness of what I am about to do with my own hands. What crime must I commit now? I forget to breathe in, the air seems too heavy now and my body wants to reject the scene in front of me. But it's time, only in dreams must the planets stop advancing orbits. My palms feel the dampness of the malabsorption of sweat precluded by the tight green latex-free gloves I have armed myself with. I hold my hands with lightness, attempting to make no evil to the life presenting in front of me. This life, perky, slightly bothered by my presence and warrants me to put them back in their enclosure. I know that I am kidding myself, I hold the evil in my sweat hands. My everything, my will to fight, my unconditional love for animals, my mothers strong words, my longing to persevere, the belief in me that saving life is worth this, all fight an enlightening paradox in my brain. They showcase their symptoms through my tear ducts and my wet scrubs, my

shaky hands, and a fat lump in my throat. What am I doing? Why am I here? I shouldn't be here. I hold the tiny chick, I analyze their eyes, the pupils constricting in panic, the fluffy four-day old wings, little feet, kicking at my grasp. And just like that I locate the spinal column and the skull. I press it up against the sharp metal edge of the sink counter and I close my eyes. I can not hesitate. I can not hesitate. I feel the evil taking over me, my body sinks and I feel a pool of blood in my feet. Pressure applied for one, two, three, four-pop! Dislocation of the cervical head is complete. I feel my mind falling, like a Chopin piece in its ending chords, a glass shattering, a disappointment in my soul, a disconnection from my spirituality.

And I come rolling back to consciousness, like a novice narcotic user on a bad trip. I look back at my hands, now creating a surrogate egg for the wringing chick. I feel the last movements of their feet, kick and kick. Their lungs collapse, excreting air and mucus. The last pushes of energy from their tiny body, being absorbed by my fingers. The heart beats and beats until the hematoma in the neck is far from repair. And then make contact with their eyes. I imagine how gut-wrenchingly ugly, how pale and cold, how the last sight for this soul is an image of a grim reaper. I see myself staring back.

COLUMN

There was once a field of stones

New Year, New Fruits, New Souls by Rio M. Sleeth

There was once a field of stones,

it was owned by a Mr. Lowes,

among the corn and the bones.

Along the path it stood alone,

a pitchfork of times unknown,

there was once a field of stones.

It was here where they've grown,

those foolish clones,

among the corn and the bones.

When tied they'd groan,

in the tatters they had sewn,

there was once a field of stones.

When the crows flew by they'd moan,

thus it was kept overgrown,

among the corn and the bones.

When their bonds began to mold,

then did they begin to mown.

There was once a field of stones,

among the corn and the bones.

Artwork provided by author

Book Review of *Women in the Valley of the Kings*

Leah Packard-Grams

This book has introduced a paradigm shift in the way Egyptologists conceive of our field. By centering the women of early Egyptology, Sheppard asserts, we can finally see a previously invisible force that propelled the birth of the discipline: women's work. Women in the Valley of the Kings, simply put, is a history of early Egyptology from the erased perspective of women's contributions.

I came away from this book with a new understanding of the field, and I think this new conception really emerged from what were, for me, the 4 most valuable takeaways. These takeaways stood out to me as revolutionary for Egyptology.

Women did not (usually) do the same work as men in early scholarship. While men conducted physical excavations, women were the documentary powerhouses that preserved and recorded these findings. As documentary experts, they were scholars who were skilled in drawing sketches, writing academic scholarship, writing professional correspondence (read: sustaining the social networks that enabled excavations!), and documenting day-to-day life on-site in their personal journals and letters home. These "personal writings" have in many cases proven to be essential to modern reevaluations of previous excavations. At first this documentary contribution may seem low-stakes, but it is not.

I study a site that was excavated by an all-male team in 1899-1900 (Umm al Baragat). We have nothing in the way of site plans, sketches, or dig diaries from this all-male team (trained by Petrie, even!). It has taken a herculean effort to reconstruct the general days that artifacts were excavated, let alone their stratigraphic or assemblage contexts. After reading WITVOTK, I truly believe that if a woman were at the site, we would possess an exponentially

better understanding of Greco-Roman Egypt. When women did excavate, the few women-led excavations in this era were run differently than those of their male counterparts. Women's digs *tended to treat Egyptian workers better, were certainly better-documented, and were also subject to a greater amount of scrutiny than men's digs.

The history this book presents us with now was intentionally erased in the past. Systems of patriarchy and academic exclusivity have ignored women's work and in effect, this disregard and devaluing has served to hide this history. To ignore this history is to erase it. However, there are many points in the book where I was encouraged to learn of male scholars who did value their women coworkers, and saw them as peers! It was a lovely surprise, but these wonderful men were ultimately few and far between, resulting in a hidden history.

These (white!) women participated in exploitative systems of colonialism that must be condemned as harmful in retrospect. Sheppard does not shy away from this fact, but nor does she advance an agenda on how we "should" view them. This is outside the scope of the book, and it is up to the reader (and indeed, the modern scholarly community) to grapple with the fact that these women were simultaneously marginalized and maginalizers. They were oppressors and yet they were also oppressed. Both are true. Sheppard does not paint them as heroes... because they were not heroes. They were humans.

If you'd like to know the WHY behind these four points... read the book. That is what it is for. I will not re-write something that has already been written.

I found myself thinking at times how there are bound to be critiques of this book, but I think that these critiques are due to the format, which is apparent from the beginning: it is a history written by an academic who has made it accessible. Let me put it this way; I anticipate that academics will find Sheppard's narration "speculative" and be unsatisfied with the endnotes. I also anticipate that the layperson will criticize the book for being

too pedantic, elevated, and obscure. But Sheppard is working in the way Copley Winslow described Amelia Edwards' work: striking the perfect balance between "sparkle" and scholarship. Those put off by her sparkle will dismiss the scholarship. Those put off by the book's historiography will miss the intricate beauty of its history. My advice to the potential reader is to greet this book for what it is, a long-overdue (and hidden) history, presented in a thorough and accessible manner.

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COLUMN

debitage:
anthropology, poetry, and grief

New Year, New Fruits, New Souls by Jade Lomas

> *a student describes her process of writing and submitting her poem to the digital anthropology magazine, SAPIENS.*

i had just turned 19 when i learned from extended relatives that my estranged father had passed away in late 2023. but besides being a daughter, i was also a community college student in the middle of finals. it was my last fall semester. i was due to graduate in spring; i was to turn in my University of California application in a few weeks. i could not afford to mess anything up. so on that night when i received the news, i cried into my mother's arms, said nothing more, and went on ever since. i coped with the fact that we were already estranged– he had been dead to me for about a decade. so, nothing really changed, minus the fact that he was really dead this time.

one of the classes in said fall semester was "lab methods in archaeology," and one of the lessons was the mandatory and seemingly-universal flint knapping day. i saw how my professor gently but somehow still firmly chipped away at the obsidian. how he reduced all the lithic cores to what he wanted. in deep grief, i thought of how badly i wanted to do that to what my father and i had. i wanted to chip away our stubbornness, our ego, a bit of our pride. but to ask for any sort or such control of our lives is asking to play god: impossible. i stared at my professor's obsidian discards on the tarp. stubbornness, ego, a bit of pride, gone and on the floor– just like that. after class i opened my laptop and went straight to writing. the last time i had written poetry was for a class the semester before, but i felt compelled that evening. i wouldn't look at it again for a good while.

the summer after my father's death and a few dreams of him, SAPIENS magazine posted a calling for poems of "Resistance, Refusal, and Wayfinding." i looked at my work for any prospective

pieces– i didn't really write after that one evening. but i thought perhaps that single poem fit their requisites best. in the application, i argued my case and explained the poem's background– similarly as to how i'm doing to you right now. in an almost full-circle, SAPIENS emailed me saying they accepted my work about a month before my father's one-year death anniversary. the process after was great– truly. the team was kind; very patient to my late replies and silly questions. it was agreeing to a simple form regarding copyright, coming up with a short bio, choosing a headshot, and then an image to go with your poem. in what many may consider my poem as an "angsty" piece, i am just relieved that one of my favorite magazines believed in me. frankly, if i had to go through this again, i'd still choose this poem.

i am opening up about this publishing process (and the processes before it) in hopes to not only show that anyone can write/create– but that it is never too late. my poem, "debitage," which concerns a tumultuous father-daughter relationship through the process of lithic reduction, will be available on SAPIENS on March 3rd.

COLUMN

The Modernization of Nomadic Peoples:
Reflections on the Human-Land Relationship in China's Evenki

Environmental Anthropology by Yu Zhenwei & Rui Chen

Aoluguya Evenki is an ethnic group that lives in China's Inner Mongolia. Following the traditions of their ancestors, the Evenki once lived by tracking reindeer and relying on hunting and gathering for survival in the forests. Today, however, they have shifted toward developing an ethnic tourism economy. What drove this transformation? What challenges did they face in adapting to change? The Evenki exemplify the structural challenges many hunting and nomadic ethnic groups encounter during modernization.

In the traditional Evenki way of life, people migrate with the reindeer. The forests of the Greater Khingan Mountains grow the lichen that reindeer feed on, and as reindeer must continuously move in search of lichen, so too do the people. This movement allows time for the forest ecosystem to regenerate and recover. Evenki abide by strict ecological rules, refraining from hunting during breeding seasons and avoiding the killing of pregnant animals. Within their world, the relationship of "humans-reindeer-forest" formed a unique reciprocal system where human and nature can harmoniously coexist.

However, as society evolved, so did the Evenki. In 1956, the Chinese government established Qiqian Township in their traditional habitat, initiating their transition to modern society. With the implementation of the Natural Forest Protection Program (NFPP) in 2003, the Evenki underwent large-scale "ecological migration," relocating to Aoluguya Ethnic Township in the western suburbs of a city. These drastic changes disrupted their traditional "human-reindeer-forest" livelihood system. The shift from a nomadic lifestyle to permanent settlement immobilized both people and reindeer. Since reindeer could not

adapt to fixed living conditions, their population declined sharply —from over a thousand to just over 600. Additionally, the Evenki were forced to abandon hunting, as their firearms were confiscated. The centuries-old practices of hunting and herding came to an end.

Today, the Aoluguya Evenki have transitioned from "hunters" to "tourism service providers." Their survival skills have been creatively repurposed into commercialized products. The government has built homestays for 62 households, enabling them to live in or operate family-based tourism businesses. Additionally, 12 designated reindeer herding sites have been established, helping to address high reindeer mortality in the township. As a result, the Evenki now maintain a "semi-fixed" lifestyle within the Greater Khingan Mountains.

This transformation has created tensions between their historically mobile culture and their new fixed-settlement lifestyle. In this new institutional environment, how can the nomadic Evenki construct a new reciprocal human-land system? While their economic income and life expectancy have improved, how can they maintain the delicate balance of the "human-reindeer-forest" continuum? Can cultural preservation, reindeer survival, and forest conservation progress alongside economic development? These are critical questions that merit further exploration.

Photo provided by authors

Challenging History:
The Archaeology of Ancient Egyptian Seafaring

Jakob Oliver Dahl

There is no doubt that waterways such as the famous Nile river played a crucial role in ancient Egypt's preeminence. What is surprising, however, is the little attention placed upon ancient Egypt's relationship with its surrounding seas. Seafaring itself in ancient Egypt has long been misunderstood, with its prevalence often dismissed in many narratives. This misconception amplified over the course of generations, with Egyptologist Raymond O. Faulkner insofar as stating in 1941 that "It is quite a common assumption among scholars that the Ancient Egyptians were no soldiers and no sailors" (Faulkner 1941: 3). In many ways this notion persists, as archaeological remains of ancient Egyptian seafaring are sparse (Vinson 2009: 2). However that may be, recent discoveries and ongoing research has spurred a re-evaluation of this antiquated perspective.

Along the coast of the Red Sea are the archaeological sites of Mersa/Wadi Gawasis (Saww), Ayn Sukhna, and Wadi el-Jarf. Stratigraphic sequencing and pottery typology helped date the various ancient harbors from as far back as the Old Kingdom. Archaeologists employed a variety of methodologies in their work. Among them included iconographic, typographic, and epigraphic analysis for artistic representations and inscriptions, alongside stratigraphic and dendrochronological analysis for identification and implications of sites/remains. They were not only able to conclude an estimate for the sites in use, but also demonstrate how the harbors doubled as storage facilities. For example, Mersa/Wadi Gawasis does not lend to permanent residency due to its geography, and discovered tent circle impressions provide indication of temporary camps. (Bard & Fattovich 2010: 33). Furthermore, aside from the discovery of anchors, archaeologists noted how they doubled as memorials of past expeditions, allowing for us to better visualize the significance of the trips (Sayed 1978: 71).

The findings of ancient harbors provided new means of scrutinizing the extent of ancient Egyptian seafaring. The Intef-iker stele from Gawasis described more than 3,200 individuals as part of an expedition bringing ship kits to Saww, indicating that ancient Egyptians built ships in the interior, dismantled them, and brought the parts for reassembly at these harbors (Ward 2010: 44). A testament to the intricacy of ancient Egyptian bureaucratic organization, the effort placed in the establishment of these expeditions speaks to their importance. Connecting Egypt with the rest of Africa would unequivocally provide the Egyptians with critical resources such as timbers and metals, alongside prestige goods including gold, ivory, ebony, and turquoise (Bard & Fattovich 2018: 6).

Ancient Egyptian seafaring excavations allow us to challenge overarching preconceptions of the past, and provide holistic insight into the historical developments of ancient civilizations. The implications of a more sophisticated seafaring culture is extensive, challenging how Egypt made use of its geography and engaged with its neighbors. Reanalyzing ancient Egypt's maritime presence not only allows us to reconceptualize networks of the past, but provides an opportunity to reconsider other possible misconceptions worldwide. Research regarding ancient Egyptian seafaring is important as it encourages a nuanced view of cultural diffusion, interconnectedness, and the capabilities of the ancient world.

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Congratulations Class of 2025!

The Handprint is proud to feature a selection of thoughtful and creative submissions from our graduating seniors. As they prepare to leave their mark beyond these walls, their words remind us of the power of student voices and the journeys that shape them.

“A Cradle In The Azores”

By: Barbe Callister

Oh my adoring Son Patrick,
I found where you should sprawl.
It happened oh so quick.
At first I didn’t notice at all.

The changes in the foliage
Is what caused my eyes to stall.
As blades of deep green grass
peeking up through a volcanic wall.

Ascending upward in contrast
like a vertical waterfall
Ferns and flowers, as remnant of the past
Lining the road as if an altar call.

It is here where we will meet
For time is not to stall
Alone just you and I
Inside our Azores shawl

Within the doe eyed pools of water
The reflection is of one.
But I do not stand alone here
For many eyes have shown.

The loch was filled by mothers tears
Who’s Sons and Soldiers lost.
A grief that can not be repaired
No matter what the cost.

But here we wait and fill the pools
In the mist of layden blue.
Singing the song of mother’s loss
In hopes of finding you.

Captain Patrick Phillip Mora

Born March 24th, 1987 - Died July 21st, 2022

My poem is dedicated to my son Captain Patrick Phillip Mora. He passed away while I was in the Azores. It was exceedingly difficult for me to understand why I was meant to be here away in Ponta Delgada, Azores when he left this world. But I am starting to understand now. It was a gift that I was to be delicately cradled among the authentic people of the Azores and that of so many new friends from UC Berkeley study abroad. It must have been so uncomfortable for everyone to witness me suffer such loss and for that I apologize. Albeit, in life we are to experience it all, the good, the bad, and the painful. Therefore I am sharing with you not only the beauty I saw in the Azores but also that of my grief of my darkest hours.

The first picture is just before we ascend upward into the stratovolcanic of the Sete Cidades Massif. The sky and water were so blue and the hydrangea flowers were just starting their season of bloom. The change in the landscape and foliage caused the entirety of the bus to fall into a hush, as if it was intentionally commanding our attention. Jutting out from the slate gray rock and growing upwards as if defying gravity was the Yellow Ginger-Lilly. Who's suffocating hold will one day asphyxiate the Hydrangea and many of the other native species here in the Azores. Altering the landscape forever.

The alluring path leading down into the sister pools beguiled me into descending further into their charms. The two doe eyed pools, one of green and one of blue, held me captive as if I was looking into tear filled eyes. As I stood at the waters edge crying for my son, I imagined that I could fill these pools with my tears. Companioned with the cries of the Azorian mothers resonated in my heart like explosions from erupting volcanoes. Whose sons were forced to leave their island or to battle that war that was not theirs. I have been catapulted into a consortium of broken hearts that belongs only to anguished mothers of whom have lost a child. This is the darkest of all places and one of which I don't know if I can survive.

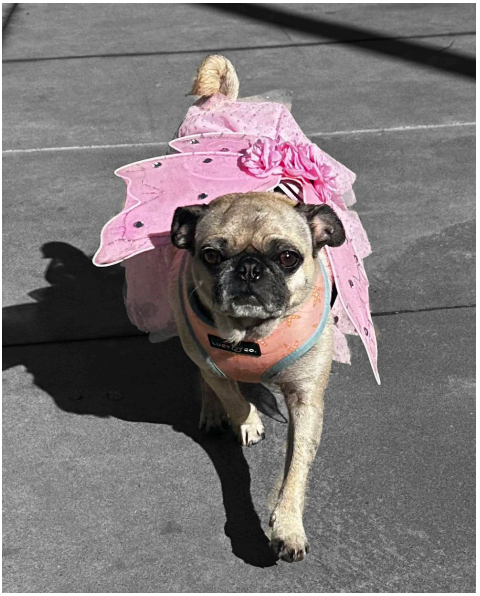
This shadow of sorrow is reflected in the blue mist that cocooned inside the caldera. Holding me tight in its solace I search for hope that one day I will be rejoined with my baby boy. Like an altar standing all around me the jagged palisade keeps me safe from sight. The air is so thick and murky with water that it seems as if everything around me is crying with me. A place so foreign yet so intimate must have been fashioned just for me to be held in the love of the Azores.

A part of me wished to forget everything I experienced here in the Azores and I seek forgiveness for not being there when my son passed away. I imagine I will carry that guilt forever. But if anything can alleviate this guilt it will be a surreal feeling of being sheltered that I felt being here. I dreamt that this was an island divinely created for mothers such as myself, who have faced the impossible of losing a child. A grief so deeply unfathomable that it makes me feel as if I am insane. The women of my sisterhood have all felt the cold blade of long suffering from the unkindest cut of all, that of severing a child from a mother. I don't know how to be here without him, but better company I know not. Bless all us mothers who forever will love so deeply the child that goes before us. In the agony of my bereavement I will stand with all of you but my head will hang low as I fill the caldera's pools.

Oh, how I miss you Patrick!

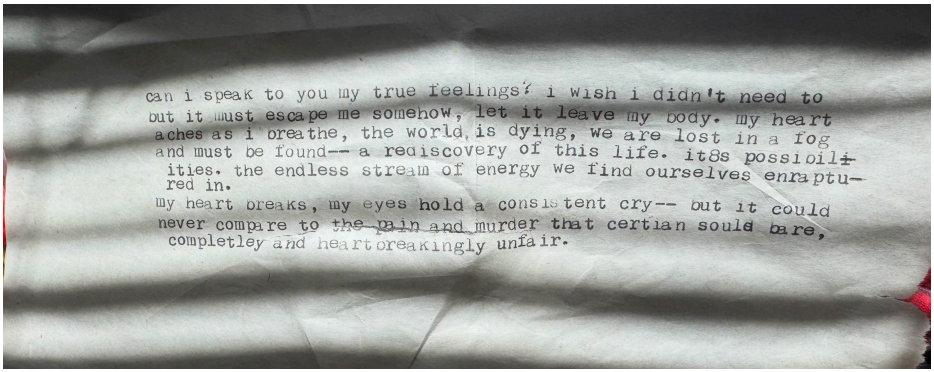
I appreciated bringing my pup to class. She enjoyed listening to Professor White talk about archaeology! She had a hoot providing assistance to all ARF guest to their seats or office. Lily enjoyed being a fairy sprinkling pug magic around this Halloween.

-Xithlali Reyes



From lupus to lectures, with Einstein by my side, my kids in my heart, and my parents' support. Anthropology taught me to see the world. My community taught me to change it. This degree is survival, love, and proof that I am my ancestors' wildest dreams.

-Marlo De La Mora



I want to live in a world we all believe in-- drop the lies, face the trauma, bury the dead, address the ghosts, and respect each other.

-Natalie Sumitra

I'd like to remember all the wonderful people that I've met throughout my time in this department. You may have forgotten me, but I haven't forgotten you. All of you will forever remain in the archive of my heart.

-Rebecca Devon Camille Andres Nguyen

Anthropology has been the subject that allows me to view biology differently and remain centered.

-Morgan Apolonio

During such a chaotic and transformative time in our country, I've felt so fortunate to study Anthropology at UC Berkeley. Not only is Anthropology an intriguingly interdisciplinary field to explore, but inherent in the practice of Anthropology (as I learned it at UC Berkeley) are the core values of respect, protection, introspection, curiosity, and a desire to learn. As I leave UC Berkeley to pursue my career in law and policy, I know I have been impermeably shaped by the Anthropology department here at UC Berkeley and will carry these values with me in everything I do. Thank you to UC Berkeley's wonderful Anthropology professors and Go Bears!

-Isabelle Glavin

The Berkeley Handprint

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