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Freedom, Transformation, and Pathways: Spring Exhibits at the Berman

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Adrian Colburn presenting (Photo Credit: Marie Sykes)

The Berman has officially unveiled its three new collections and is ready for visitors once more. Though each exhibit features a different style of art and message, each of these exhibits originate from female artists and showcase the messages they hold close to their hearts, and each of these new exhibits share a common thread of examining the heavy topic through multimedia pieces. Each of the three artists responsible for the collection spoke.

The main floor showcases Kukulia Velarde's *Free, Total, Faithful, and Fruitful* exhibit is a curation of work synthesizing artwork from Peruvian culture as well as European Catholic iconography depicting what womanhood means and drawing from Velarde's personal experiences with the female identity. Within this, she wanted to focus on why there is so much pain





in a woman's life. The entryway of the museum is filled with works depicting women being controlled or killed, and inside holds multimedia works depicting childbirth and pregnancy - in both its beauty and how it can be used to control women. She herself did not make the decision to have a child until she was forty-five, and was forty-eight by the time she gave birth. "What is it to have a child and not wanting or being prepared," she said during her talk about a piece with the baby bursting out of the mother's womb. "Why is it not the woman's decision?"

On the bottom floor, Adriane Colburn's exhibit, *Paths of Extract*, demonstrates the journeys of nature becoming natural resources, particularly focusing on stone, lumber, and oil and gas. She especially highlighted how she uses her art as a research method, involving Caroline Tilson '24 and Caroline Yura-

tich '26 in building her collection. The three major components of the exhibit are the steam bent wood sculpture, the wooden matrix, and a map of the Pennsylvania oil and gas pipelines Tilson and Yuratich researched and tracked. More on her steam bending techniques can be found within issue 1. Colburn thinks of the wooden grid in her exhibit as a matrix due to the information stored within: a picture of the rainbow that appears on the museum's stone staircase once a day, a rubbing from a tree stump in front of the museum, and more. The woods in this exhibit are all ash, walnut, and cherry, and are from the surrounding areas or are recycled from previous projects. Ash in particular is a research interest of hers especially in how it relates to another global export: the emerald ash borer driving ash to extinction, imported from the trade routes.

A table of books as well as zines created by Tilson and Yuratich accompany the exhibit. "Your research is much more vast than what comes out of it. As an artist that's always frustrating. One of the reasons I love the zines," Colburn said.

Sahar Tarighi's exhibit, *Şamaran* نارهامش: *Threads of Transformation*, draws from the Şamaran myth when examining the trials facing the Kurdish people today, particularly the violence, assimilation, and genocide the group

-  UCMBB Come in Clutch
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-  Generative A.I. at UC



Freedom, Transformation, and Pathways: Spring Exhibits at the Berman



Sahar Tarighi presenting (Photo Credit: Marie Sykes)



Caroline Tilson '26 and Caroline Yuratich '24 (Photo Credit: Marie Sykes)

faces by the countries the Kurdish people are divided into. Tarighi originates from Rojhelat, Kurdistan, today within the borders of eastern Iran. Şamaran herself is an ancient myth, a depiction of a woman half-snake and half-human, and traditionally is depicted two-dimensionally. Tarighi takes her and transforms her into three-dimensions, particularly using clay to do so. “I really resonate with it,” she said. The clay feels like she’s “touching it from my ancestors,” and valuing the circulation of how it will return to nature and one day “someone in the future is going to make something out of it.”

Surrounding the depiction of Şamaran on the wall are clay, cut-off braids. These braids are formed out of clay and tied with a black strand of yarn on top and a red on the bottom. The black symbolizes oil, the heart of struggle in

the Middle East, as well as death, while the red symbolizes “liveliness, passion, interest” as well as being the color of blood. “The importance of life and death,” she said. The cut-off braid has become a symbol of independence in Iran since the death of 22-year old Mahsa Amini in 2022, who entered a coma hours after being arrested by the morality police and died three days later.

Two students, Caroline Tilson '26 and Caroline Yuratich '24 worked alongside Colburn as part of student research into what has built/surrounds the campus. Tilson focused on the stone quarried to build buildings like Bombberger, BPS, and BWC, while Yuratich researched wood and its transport routes, “thinking of wood as a living material and something that moves through space and the country as a spirit.”

The Berman Museum of Art is free and open to the public. Dr. Deborah Barkun, Creative Director of the Berman, emphasized how interdisciplinary the program is and is “very much at its core about the openness of the Ursinus curriculum and asking those types of questions and engaging with artists... Sometimes as a society we put artists on pedestals and don’t think of them as people [using art] to ask these difficult questions.” The Berman is a welcoming space to anyone, regardless of their background with art. “I’m hoping that exhibitions and programming that we’re offering since coming out of lockdown is making the Berman Museum central to life on campus to social life to academic life.” Be sure to check out the full collection anytime from 11am-4pm Tuesdays-Sundays.



Ursinus Faculty Discusses Generative A.I.

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If you have been on the internet in the past year, you have likely heard of generative artificial intelligence (AI), mainly programs like Chat GPT. Some reading this have already experimented with it. Google, an industry leader in generative AI with their Bard™ program, defines generative AI as “the use of AI to create new content, like text, images, music, audio, and videos.”

If you have also been on the internet during that same timeframe, you have likely also heard about the discourse surrounding generative AI in the school setting. Within the classroom, there have been growing concerns about students using generative AI to complete assignments and essays and failing to produce their own ideas. However, proponents of generative AI argue that it has a place in the classroom and can be used as a supplement to students’ learning.

Ursinus is no exception to the discourse. Ursinus faculty have held meetings to discuss the potential integration of AI in the classroom and the language in the student handbooks about academ-

ic dishonesty. During the most recent meeting - a salon held on February 1st - select professors, including Dr. Talia Argondezzi, the director of the Center for Writing and Speaking, continued the discussion.

Despite being a scholar in the field that is perhaps most central to the generative AI debate, Dr. Argondezzi sees the potential upside to generative AI in writing. “AI is exciting for writing,” Dr. Argondezzi stated. “It can help with outlining and brainstorming.” However, despite her receptiveness to this new technology, Dr. Argondezzi reiterates that she is on ‘no side’ of the debate and wants work to come from students’ minds. She says, “I ask students not to use generative AI to impersonate themselves. I want students to use their abilities to generate their writing.” Dr. Argondezzi also believes students should be ‘active and conscious’ participants in their writing when using editors such as Grammarly. Of course, she recommends the Center for Writing and Speaking to think with another person.

While some may be hesitant about implementing generative AI into the curriculum, Dr. Kelly Sorenson, associate dean of Academic Affairs and Professor of Philosophy and Religious Studies, is bullish on the concept. “Next time I teach, I’m going to have my students use generative AI,” Dr. Sorenson laughed. “It has its strengths and limitations. I have other ways to see if students have learned in my classes. But instead when I’m meeting students about plagiarism as an academic dean, my job is to hold students to the expectations about AI contained in each class’s specific syllabus.”

It’s clear that generative A.I. poses many benefits and discrepancies to both students and faculty on college campuses. Despite the complications that A.I. poses, the fact that Ursinus was willing to pose an open discussion on the topic is a good sign. Moving forward, hopefully the use of generative A.I. will become a more well-regulated and less controversial tool to use for students and faculty on college campuses alike.



Sahar Tarighi in front of her exhibit. (Photo Credit: Marie Sykes)

An Artist's Craft: The Making of *Running Away*

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One of Ursinus College's very own music majors will be releasing his first album, entitled *Running Away*, this upcoming April. Sam Love, now 22, has been making his own music from the time he was 15, and has been mastering instruments such as the piano and guitar since he was 7 years old. Primarily focusing on jazz piano and classical trumpet throughout middle school as well as at the beginning of his high school career, at age 15 he discovered his true passion of writing his own original music. During that time, Sam played with the Philadelphia Youth Orchestra. He has already recorded an EP and two albums, but during our interview, Love told me that these projects were not up to the standards of what he wanted to release. However, this album is different for Love.

Over the course of two years, Love has been crafting and perfecting this project. "For the past couple of years, the construction of this album is what I've been putting most of my time and energy towards, and I am just super excited to share what I have been working on with the world," Love said. The album will be made up of nine songs which have been primarily inspired by rock, funk, and jazz music, all of which are some of Love's favorite genres. The

process of writing and recording came from a lot of late-night jam sessions playing piano and guitar, accumulating a variety of ideas, culminating in the framework for this album. The next step was recording fleshed-out demos in Philadelphia alongside a producer and personal friend of Love's. Currently, he is in the process of having a drummer record tracks so that he can add a more polished sound to his songs and finalize them for release.

In terms of the content of Love's music, he told me that a lot of it comes from personal life experience, and his songs allow him to express himself in both a creative and honest manner. "It's an introspective look at important, and at times, character defining moments in my life," Sam commented on some of the album's inspiration. Themes from some of the songs include regret, nostalgia, and, of course, what's an album without a little bit of heartbreak. Music is a form of therapy for Love. He uses it as an outlet to deal with any sort of emotion, as well as to take an honest look at himself and admit to his flaws.

"It's incredible to put this time and emotional energy into this project and be able to take a step back and look at

what I've created from it," said Love. Much of Sam's music is inspired by rock, funk and jazz artists, but he said that he doesn't really try to tailor his work towards any particular audience. "I'm not worried about trying to please any one audience in particular. Obviously, I would love it if people related to and enjoyed my music, however the intention is for me to be satisfied by my work," Love stated. On the album Love does all of the vocals, all the keyboards, and some of the guitar and bass work.

The artists that have most inspired Love throughout his songwriting process include The Beatles, The Beach Boys, Elliot Smith, and Stevie Wonder. Love's music has been described by his peers, music mentors and professors as being intricate, eclectic, full of musicality, and raw. In terms of what comes next, Love is currently doing an independent study and has already started working on an EP that he eventually plans to release sometime after his album, which will be coming out in mid-April.

Come out to *The Grizzly Pitch Meetings* on Tuesdays at 7:00pm in Ritter 141



Featured: Sam Love playing the guitar

Everybody Dies

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Everybody dies, but in *Everybody*, the title character, Everybody dies. Based on the 15th-century morality play, *Everyman*, was brought to the 21st century while maintaining its constantly rotating cast of characters. The cast of nine consists of very few characters who do maintain their roles, while the mantle of Everybody is passed around each night, and with it, their demise.

Evan Chartock '25, Laisha Torres '25, and Elliot Cetinski '24 all play Everybody, but when they don't play Everybody, they each take on two other roles, like Kinship or Strength. True to the morality play, each character represents a value or role, such as Destiny Young '24, playing Girl and Time while Spencer Toth '25 plays Death.

When asked about what it was like to be in a show where many of the roles change each night, Torres said, "I thought it would feel a lot more different than it did, but it low-key just feels like we're doing different plays," a sentiment echoed by fellow actors, like it was really three different plays rather than one. Levi Fitz '26, who plays two or four roles out of a pool of six - depending on the night - said that "it feels more natural than you would think... [the Everybody's] do such a good job of bringing something different every time. It feels like I'm doing one show with different flavors." Toth said "it is pretty weird" since normally your reactions depend on the person, but it's staged to have the same blocking every night, which helps. Joey Nolan '24, the Usher and God, said that "my acting style is very in the moment. I don't do a lot of prep for how I'm going to say my lines [so] it actually helps me to have something [keeping] me on my toes." Kieran Drew '25 agreed, saying, "It keeps for both us as a performance group and for the audience," especially for those who attend multiple nights.

On performing in an updated morality play, Torres called it "super cool" and called attention to how heavy the themes were. "It's talking a lot about death... the impact that you leave on people after you

die and how time continues to go on."

The play makes "these really intense and impactful concepts" "palatable" and "easy to digest" via comedy, she said. "During rehearsals we'll have lots of talks about what the scenes are doing," comparing "what the show is doing at face value" as opposed to the depth of it. "The older play was still really comedic," she said, but "you could tell it was a morality play... this one you can take it at that face value." The themes below feel "so natural and it feels like two people talking," she said. "It could be anybody [going] through this." Young enjoyed how the production judged "how modern we want to go with things" while still honoring such a good script. Nolan noted the play was "a lot more interpretive" than realism and that "it's super cool to try to embody things that aren't people." Fitz said he did not know about *Everyman* before the show began, but loved how the play "feels like they're having a conversation for an hour and a half." Chartock noted that he liked how the updated play made it more universal, especially for the cast that grew up with a variety of religious backgrounds. "It's exciting to see that we can still all find this point of relatability in the unknown nature of death," Chartock said. "It sounds morbid, but it's something that's connecting us through this piece."

When the cast were asked about their favorite parts of the production, Nolan and Fitz both said their favorite was the end scene between Love and Everybody. It "marks a big tone shift in the play where it goes from being a lot lighter and silly to getting pretty serious," Nolan said. He said he loved how it's a "weird mix between somber and kind of hopeful... it's about exploring death and all of its facets." Toth said they particularly enjoyed using the trapdoor and going underneath the set. Young said she loved "how collaborative it is. Theater is very much an ensemble thing but especially in this show it's very close-knit the type of connections you have to have with some-

one." Kaya Eller '25, playing First Somebody, Friendship, Beauty, and A, said she particularly liked Friendship's monologue where she balances speaking very quickly yet understandable. Kiran Singh-Lefkovist '27 and Kat Carrey '27, assistant stage managers also picked the Love scene as their favorites. Drew said he was happy to be back at Ursinus after a (certainly theater-packed) study abroad at the University of Glasgow last autumn. It was nice to be "able to ease back in with something familiar," he said, as he had studied this in a previous class with Dr. Scudera.

If there is anything the audience should know before attending the production, it is to leave all expectations behind and to know that, even though "the show is presented really comedically, really fun and natural... it will hit you at some point what this play is really about," Toth and Torres said. "There's one scene where [I watched] someone else be Everybody and I was tearing up. Like it hits you [and] it hit me like 'oh my gosh. This is really what it is about,'" Torres continued.

To discover the different versions of Ursinus' *Everybody*, directed by Dominic Scudera, attend the shows on February 21, 22, 23, and 24th at 7:30pm and February 25th at 2pm in the Kaleidoscope. Tickets are available in cash at the door as well as online, and follow @UCTheaterDance to stay up to date on all things theater and dance.



Photo credit: Laisha Torres



What was your favorite memory studying abroad?



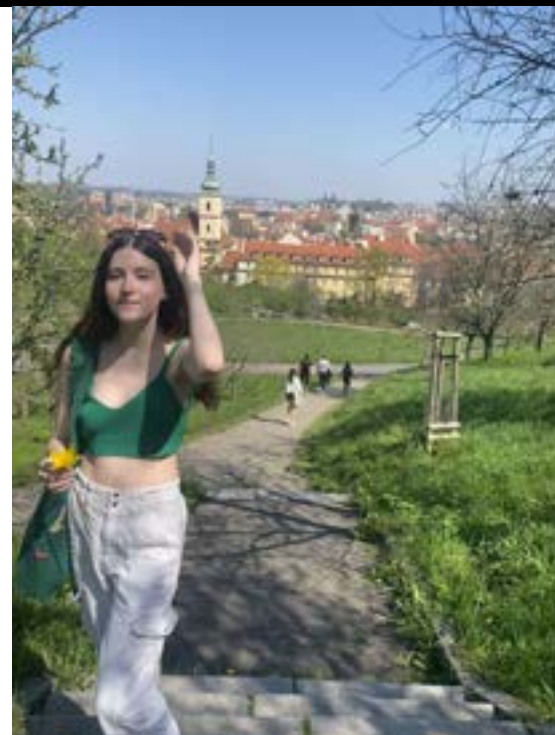
Marie Sykes '24
Italy - Summer 2023

"Last summer I was in an international REU where I studied gravitational waves in Pisa, Italy. One of my favorite parts of this was getting to explore Tuscany, Venice, and Rome with my friend I was placed there with."



Tucker McGrath '24
Argentina - Summer 2023

"I went to Patagonia with no plan during their off season (winter) and had to figure it out as I went. Everything is super tedious in Argentina, so I spent lots of time haggling, and trying not to freeze. My initial plan was to hike and generally enjoy the mountains and take a break from Buenos Aires, which I did. Patagonia is easily the prettiest place in the world. But the best part of that trip was eating at some random Turkish restaurant (the only non-tourist trap place that was open), and eating with the owner because he was bored. It was nice, he was nice, and he made it feel like home."



Holly Stang '24
Czech Republic - Spring 2023

"My favorite memory was going to the Czech Witch-Burning Festival."



Kathy Logan '24
Ireland - Spring 2023

"This was my first time in a pub and I was nervous ordering a drink. I was with my new friend and I had forgotten that usually in Ireland you order a pint of beer but instead when it was my turn to order, I ordered a liter of beer. This cracked the bartenders up as well as some people around that heard us and I was embarrassed then but now looking back I laugh"



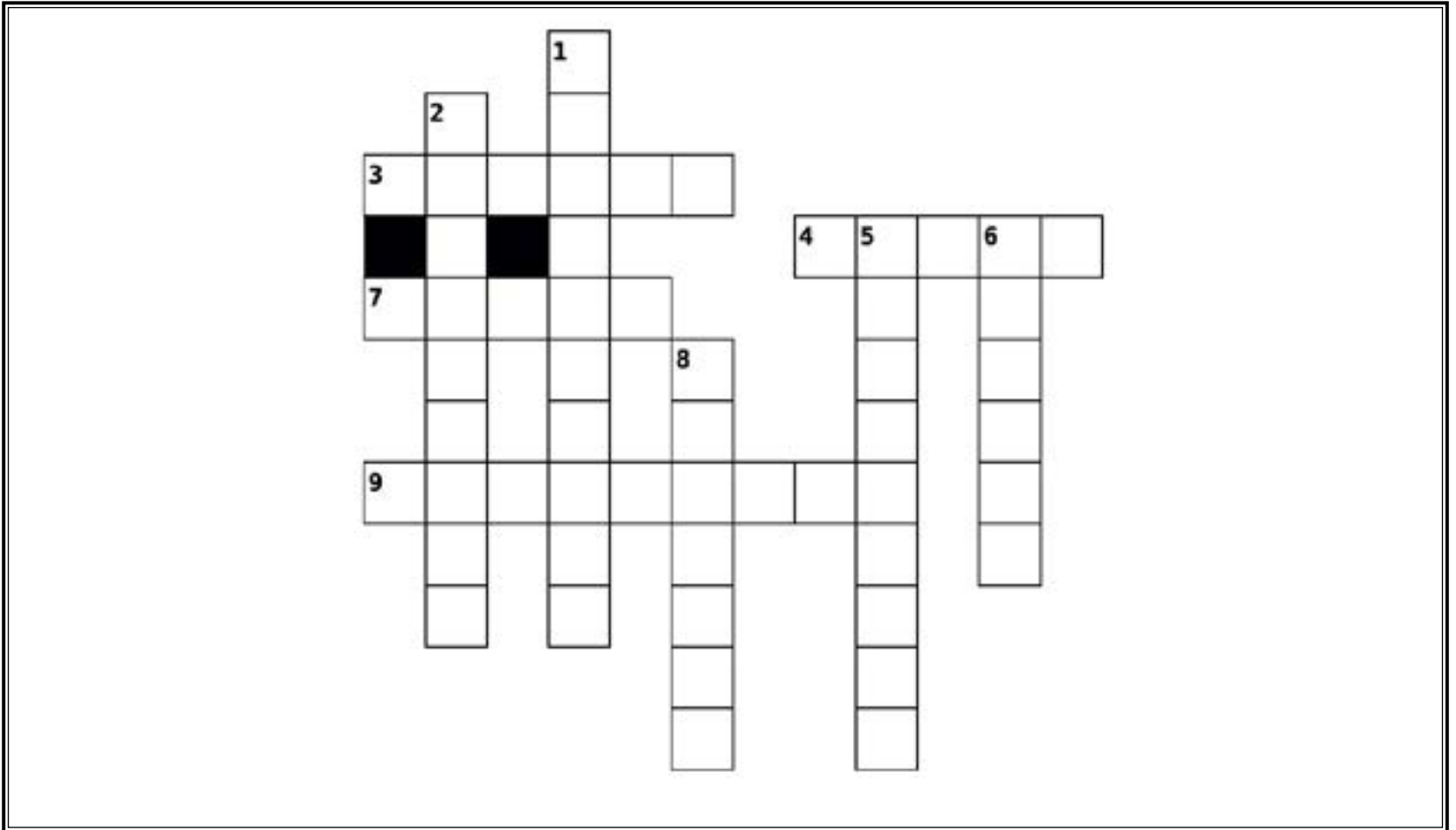
Natalie Rubinkam '24
Ireland - Spring 2023

"My favorite memory from my time abroad in Ireland was when our program took a field trip to the Aran Islands. We all rented bicycles and got to explore the island by bike! It was such a beautiful day and the scenery was out of a postcard. We ended the day at the local pub where we got to talk to locals about their experience living in rural Ireland! It felt like the quintessential Irish experience."



Ursinus Athletics Crossword

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1. Name of the athletic conference that Ursinus competes in (The _____ Conference).
2. Ursinus Men's Winter Sports Team who won their second Centennial Conference Championship in a row last Saturday.
3. Ursinus Women's Basketball player to most recently score 1000 career points.
4. Number of current seniors on the Ursinus Gymnastics roster.
5. Nickname given to the student section in Helfferich Hall (The Helfferich _____).
6. Who should've Won the Super Bowl (Go Birds!!!)
7. Who performed at halftime of Super Bowl 58 (this year)?
8. Ursinus swimmer who holds the women's record for fastest mile.
9. Best mustache on campus and broadcaster for Men's Basketball.



Bears Come in the Clutch: Ursinus Reels Off Two Straight Victories

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Crunch time. Usually defined as the last 5 minutes of a basketball game, crunch time represents the most highly contested part of the sport, the end result of 35 minutes of draw-dropping athleticism and physicality. With all the pressure weighing upon this limited amount of time, many teams often find themselves folding, unable to withstand the intimidation of the moment. Crunch time therefore separates good teams from great ones, showing who is able to withstand a full 40 minute effort to secure victory. For about two weeks, Ursinus basketball has found themselves in their own version of crunch time, both on and off the court. The Bears sat at 9-10 going into the week, on the verge of missing the Centennial Conference playoffs for the first time in four years. But with two clutch victories, the Bears have vaulted themselves back into the playoff picture, all through coming through in the game's most important moments.

It's no secret that the Bears have always been an incredibly talented team offensively. With the conference's leading scorer in Trevor Wall, as well as an entourage of weapons surrounding him, Ursinus has had a top three scoring offense in the conference for three straight years. The difference this year, however,

has been the group's ability to get to the line and make free throws: the Bears lead the conference in both attempts and percentage at the line with 436 at 72.5%. This advantage has played heavily into their ability to control games in these "crunch time" minutes, withstanding in these treacherous moments largely because of their efficiency at the line. Ursinus's underclassmen have especially answered the call, with sophomore Nick Nocito hitting both at the line to extend the Ursinus lead to three with just 20 seconds left against Franklin and Marshall, only for sophomore Matthew Field to go 5-6 from the line in the team's massive road win over Washington College. Through taking advantage of the opportunities the defense gives them, the Bears have soared over the competition.

While the Bears have experienced a lot of success over the past 3 years, a consistent struggle has been rebounding. With a smaller rotation made up of mostly guards, the Bears have struggled on the glass, finishing in the bottom half of the conference in back-to-back years respectively. But in both of Ursinus' recent victories, their rebounding domination has been a key to victory, especially in the late minutes. Led by big man Cole Grubbs '25,

the Bears have had a +2 and +9 rebounding advantage in the second half of both games, allowing them to control the pace of the game by dominating time of possession. They've also dominated in offensive rebounding late in games, allowing the team to extend possessions beyond the initial 24 seconds on a routine basis. If they're able to continue their success on the boards, this Bears team could truly set themselves apart from their predecessors.

With just two weeks left in the regular season, the Bears sit at 5th in the Centennial Conference. The team looks secure in the playoff picture, with a 2 game lead and a tiebreaker over 7th ranked Dickinson, but a tough schedule awaits them. Ursinus faces powerhouse conference foes in Swarthmore and Gettysburg this coming week (Update from the editor: We defeated Gettysburg this past Saturday... Go Bears!), before going on the road against Muhlenberg and Dickinson to defend their playoff spot. The team will surely be tested over these next 2 weeks, as the conference battles for a strong finish to the regular season. But with the ferocity of the Bears in the game's most important minutes, they seem ready for the challenges ahead.



Photo Credit: David Morgan (Stylish Images)

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