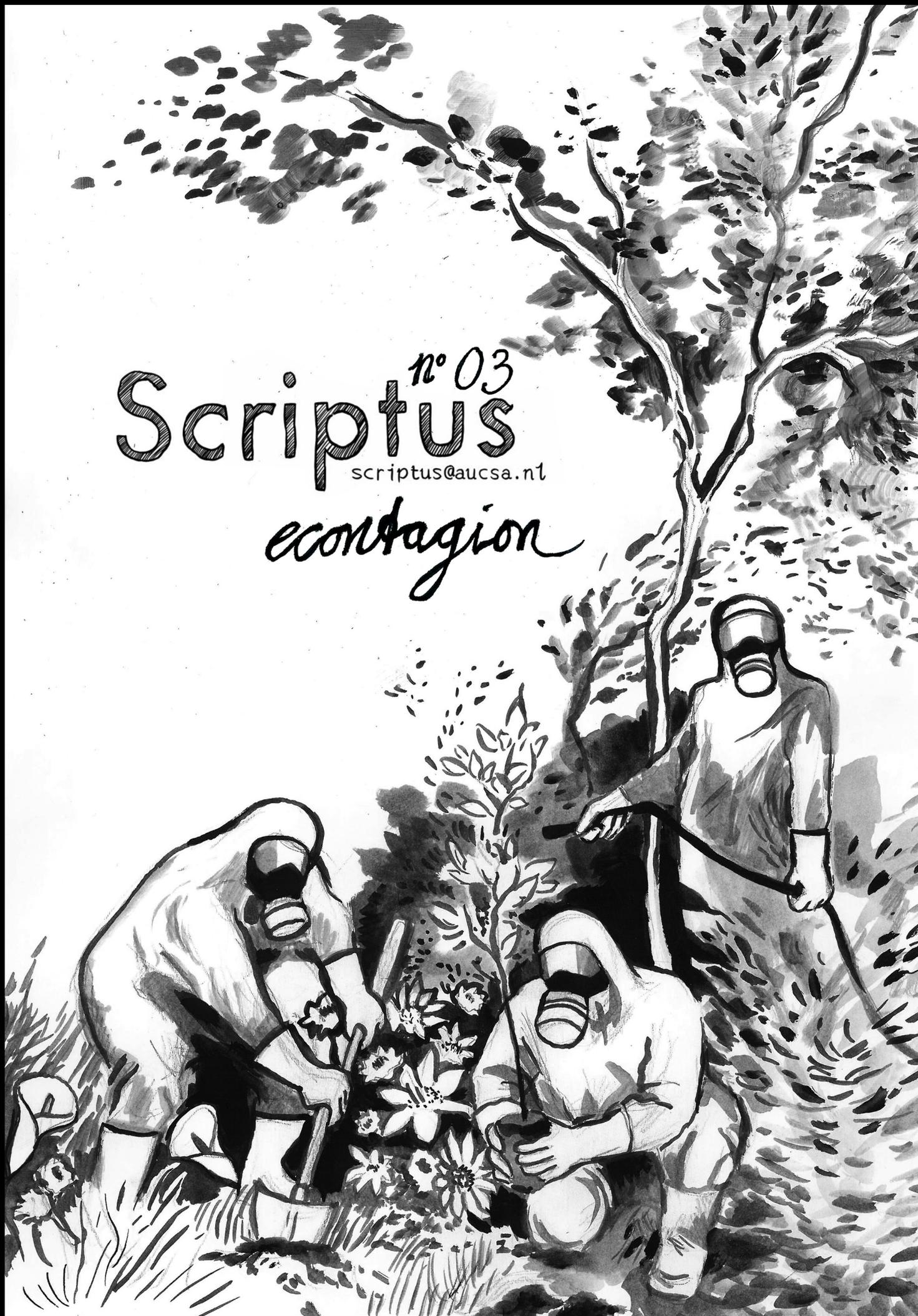


n° 03
Scriptus
scriptus@aucsa.nl

econtagion



FOREWORD

In preparation for the Volunteer Week (March 4 - 8), we have dedicated this month's Scriptus to 'Econtagion,' a cleverly crafted portmanteau of Ecology and Contagion.

We know the drill: the ice caps are melting, greenhouse gasses are gathering, and animals are becoming extinct daily, while extensive foresting decimates the world's (excellent and) diverse plant life. Meanwhile, environmental activists are just 'hippies,' 'vegan nut-jobs,' and being thrown in prison for protesting! It's a field facing a surprising amount of controversy (clear sign: there's a Wikipedia article about Global Warming Controversy). Even though 98% of the most published climate researchers say humans are causing global warming, many still consider it a "maybe." However, "saving the environment" isn't just down to

scientific advances, or better resource management; it requires a fundamental shift in the way human beings relate to nature. Maybe Volunteer Week can help this. Maybe it can make us feel less like it's another one of those charity events to SAVE THE ENVIRONMENT, and make it more about the engaging, participatory feeling of helping out with something which does – whichever way you choose to look at it – affect us all. We certainly look forward to the Naked Charity Run in any case! Contagion, on the other hand, is the buzzword of our age! The internet and New Media has seen the widespread dissemination of ideas, information, artwork, and music (among much else) worldwide to create a truly 'contagion' based society. Though we have more or less always been organised along lines of network between differ-

ent actors, Facebook, Twitter and LinkedIn, have made these lines of connection more tangible and clear. Wikipedia, Tumblr, Hipster culture, Occupy, AUC, The Human Genome Project, iPads, Swine Flu; all form and are formed by the eclectic blend and cross-cultural inspiration and cooperation of our current globalised age.

We are very excited to introduce this theme as the umbrella under which the various talented writers of AUC have contributed their articles to us this month. Keep it in mind as you read and re-read the different pieces, and see if you can spot the theme's influence...

editor-in-chief: **Nicole de Groot**

co-editor: **Gus Møystad**

co-editor/design: **Rosa ter Kuile**

cover artist: **Rosa Gerhards**

February 2013

about the cover

We often discuss ecology as though it's a concept invented by people from the city, a fashionable buzzword and a fad. It's been infectious, just the same as talk of sustainability or organic food. The way we city-folk use the word still implies some distance from the thing itself: finding the best way of living from the land in the long-term. Generally, we are talking about the least complex and most traditional means of interacting with plant and animal life as

though it were new. In an urban setting, it feels like a surprising insight that organic food is just food; it's not a new brand or flavour, it is the original. I painted the picture to represent the human conviction that we are manufacturing nature, which is growing and evolving regardless of us. I further considered this contradiction, and began with the image of people burying chemical waste, something dead and toxic to the land which many consider in fact the most

sustainable means of energy production, replacing it with an overgrowing garden. I chose the image because it implies stubbornness. It seems we don't mind changing the world outside, but we are often unwilling to take off our protective gear and personally feel the impact – to let our urban bubble be contaminated. In fact, we'd be well advised to keep our suits on in case all this nature talk gets too infectious...

Rosa Gerhards

contributors

alex van vliet
amalia robinson
dear abby
eddie stok
chloé berger
eefje smeulders
greta čebatavičiūtė
katarina jansdottir
katalin laszlo
meindert peters
nicole boscher
renée jansen
rhona macGuire
sanna groothuis
sophie rose
shanti wiśniewska

Disclaimer: Scriptus is written, edited and designed entirely by the students of Amsterdam University College. The news magazine does not reflect or express the official views of AUC. Comments, questions and criticisms welcome at scriptus@auca.nl.

SCRIPTUS 3. IN NUMBERS

copies **250**
fictitious articles **1**
emails sent **93**

Printed at the Printerette on Roeterstraat, the place where they should change the location of the front door.



winter adventures



Café Latei

The Mezrab

This is the perfect place to go if you want to do something in the evening but you aren't feeling too lively in the cold. The Mezrab is an evening where people come together to tell stories, so sometimes it's better than others but the variation is enjoyable. Also they have soup and tea and such just to make it even more soul-warming. The family who are involved in the organisation are lively and have many experiences to share. The evenings are usually Dutch for the natives or people who want to learn, but once a month they are in English if that is what you prefer. You can check out their facebook page and join their mailing list if you want to know more about their events.

Soup-en-zo

Soup en zo is a small chain with delicious (yes you guessed it...) soup and several options if you are looking for the variation. They make the soups on location so the availability and selection varies but they are all tasty so dive in! There is one in the curve of the canals, not more than a ten-minute cycle ride or another just behind Waterlooplein. They are small and so can get busy but this only adds to the warmth.

Café Latei

Located on Zeedijk, this is one of my favourite spots in Amsterdam. The décor has an air of ridiculousness as it doubles up as a second-hand knickknack shop, everything in there is purchasable, from the old comics to the table you sit at. Though the objects are fairly pricey, (I think the owner is a hoarder who secretly wants to keep it all) the food and drinks are doable. They always have a soup of the day, excellent coffee and real hot chocolate made with beads that melt in the hot milk. If you go there on a Friday or Saturday evening they currently serve Indonesian food, though this changes every couple of months as they usually employ up-and-coming cooks who need a little bit of a push of encouragement before committing to a restaurant full-on.

Azmarino

If like me you like to eat as much as possible during the winter months for full insulation, Azmarino is perfect. It is not too pricey with main dishes from 9 euros and the portions are very generous.

The style is East African, so great if you want to try something different from the usual wave of bitterballen, Thai and Indo/Surinaamse food. Don't go here if you aren't very hungry and don't go there if your feeling classy and dressed to impress because you will get extremely full. The people are for the most part friendly to match the cosy and bright atmosphere of the restaurant.

Metropolitan Deli

If you find yourself cold and wet on the Dam Square then walk along Warmoestraat and stop where the overpowering chocolate smell pours onto the street. It is open until late and so has rescued me many a time. The hot chocolate is thick and filling, and has a little flair with some chilli. There are plenty of other things in there; poffertjes, cakes, ice-cream and bonbons. However, they know that they are good and they know the power of chocolate on a cold winters day, so the going isn't particularly student cheap. They also do gluten and wheat free cakes if you are allergic/intolerant but an avid dessert lover.

Katalin Laszlo

CAMPUS LIFE

...the seen, the heard and some of the forgotten at AUC events and daily student life



THIS MONTH IN THE UI (Unreliable Information)

Amsterdam University College, internationally recognised for its outstanding education, has recently come under fire for its controversial finance policies introduced with the university's move in September 2012.

The debate has come to the public eye, through a shocking article in De Parool, after police satellite cameras revealed suspicious activity on the grass roof of the building indicating that the university is growing over 50 marijuana plants.

The article states that an AUC spokesperson emphatically confirmed these allegations, saying, "due to the lack of sponsors in our student grant scheme, our college has

decided to take matters into our own hands. We intend to finance ten of the most promising students with the proceeds, both ensuring a first class education and promoting self sustainability."

Despite strong opposition from the municipality, under Dutch law, the university cannot be held liable. According to article 37.4 the operation is legal as it is powered by natural lighting and water systems, and is conducted by an educational insti-

tute 20m above the ground.

In a press release, AUC strongly emphasised that all produce would be sold locally, supporting struggling coffeshops in the east of Amsterdam. What's more, profits would be directly transferred to the student study fund, under supervision of contract lawyers.

Although the details of the initiative have not been made publicly available, estimates reveal that the roof holds over €90,000 worth of marijuana. Camera surveillance and more severe security measures are in use.

AUC has announced that the first crops will be made available in May, but has stated that smoking on the premises is still strictly forbidden.

R. Tekuila

high standards

OTHER AUC NEWS

Does AUC need more support?

What is the meaning behind these legs?! Spot them on the way home under the balcony.



On this month's LOOKalikes, AUC sweetheart Wade Geary finds his long lost bropheus John Smith. They swapped digits, and of course a fair few adventure stories, before parting again, friends as ever. Here's hoping Geary finds his own Pocahontas some day soon.

knitting madness



this month the art committee hosted a knitting session. Amid needle frustration, every knitter managed to achieve craft satisfaction

After meeting DUWO, the moving out period for third years has been increased from one week to two weeks. #Tenants Association FTW

A contract is being settled between DUWO and AUC that will create legal summer subletting scheme starting 2013. #Tenants Association FTW

Over 150 students voted in favour of painting the dorm wall entrance. The one voter against the action cut down a tree in front of said entrance and is not a student at AUC anymore. His vote will therefore not be counted. #Tenants Association FTW





the A'dam un-check list

Ideal for exchange students and visiting friends! Take heed of this list of things not to do when in town...

- go to the **Heineken Experience**. What you get for over €16: Two free beers and a rehearsed spiel. Instead go the **Brouwerij t'ij**.

Drink home-brewed beer in a windmill! What more can you ask for.

- **Madame Tussauds**. Stand in a long queue to see wax figures that kind of look like a famous person. You can instead take selfies with the living statues on **Dam Square**.
- visit the **Sex Museum**. So much in this "muse-

um" is wrong. Expect a grimy collection of pictures with brown peeling wall texts. Pay €50 Euros in the **Red Light District** instead for the real thing.

- smoke at the **Bull Dog**. Although this is an iconic place in the city's past, you'll be chilling with high tourists. We think Mellow Yellow might be

nice (Vijzelgracht 33).

- rent red **Mac Bikes**, instant touristification although other bikers will treat you with caution AND CAUSTIC HATRED.

- buy an **Amsterdam themed knitted hat**. How did these hats, usually sported by the high Spanish tourist, get so popular?



THE SCREENING: ANIMAL KINGDOM

It was only two days before he had to fly back home, but on the 30th of January, Paul, an exchange student from Australia, found time to show us a film from his home country: "Animal Kingdom." From 2010, this film by first-time director David Michôd chronicles the story of a young man, torn between loyalty for his family and respecting the law. What is the right thing when you cannot trust your family nor the police; what is the smart thing to do? Difficult questions for anyone.

Paul presented this film as part of a new Australian film tradition which is trying to find its own identity. What makes a film Australian? In an English-speaking nation with a Western culture, how do you differentiate your movie production from the mainstream American and British movies that are made? This is a difficult question, and is not immediately answered by "Animal Kingdom." In its

theme of criminals versus the police it seems to be close to many an American movie. There is violence, there is fear, there are bad cops and plot turns, like in the best, and worst, Hollywood movies. Yet, this movie also seems to possess more personality than the majority of films coming from the Anglophone world. As much as it is a movie about violence, it is also a movie about growing up, big decisions and personal responsibility. If this convergence of crime with a personal story is indeed what they are aiming for in the Australian film business then judging from "Animal Kingdom" they are well on their way. This movie was suspenseful, sweet, funny, and recognizable. Even if what was typical Australian about it was limited to the heat and the - for many difficult to understand - accent, the movie still made for a great experience.



Meindert Peters



Sixth on the Chinese Zodiac, the snake is characterized by enigma, intuition, and introspection. Snake years bring good fortune to those who think things through before making a decision, so whether you're about to enroll in a Master's program or date someone, investigate beforehand to get the most of this slithery year.

Snake years:

1905 1917 1929 1941 1953 1965
1977 1989 2001 2013

Happy New Year!

AND LASTLY...

Excerpt taken from auc.nl/
about:

"Substantial emphasis is placed on the sciences, including interdisciplinary themes such as: Health and Well-being; Energy, Climate and Sustainability"



COURSE VIEW

a non-Survey Monkey
student course review

The idea of taking the course Global Identity Experience was not really pleasant, as I had heard only negative things from the previous students. And yes, I do judge the book by its cover, so of course I was waiting for some kind of catastrophe in the very first class of ID. I heard that some students are using this abbreviation for the course's name...I still find it funny and can't stop myself from pronouncing it in a very 'swaggy' kind

our own identity. Just so you know, in the evening, when I saw the texts that we had to read, I already regretted my previous thought... Apparently, everything was much more complicated and after the readings I realized that that the purpose of the course was to explain how extremely complex the notion of identity truly is. I began to wonder whether identity is that complicated? Maybe it is modern to think this way and suddenly we are just

class. And here comes one of the things that I could not stand in this course: how are we supposed to open up if we don't even know the people in the class? And in any case, is this some kind of psychiatrist's office, where after six months of absolute mind blowing academic torture we are supposed to gather for some rehab time? Not that it is a bad thing, but it is hard to be with a group of people that I have already seen in the hallways and judged them in my own way and suddenly be forced to share some personal things. Plus, I kept on imagining a dramatic soundtrack during someone's speech, which basically made everything even more miserable for me. But I still see the positive side of the course, as we do learn about each other, get to know Amsterdam and explore some topics that we are not able to discuss in the other courses. Yet, my personal opinion is that this class should be the opening course of our university experience. At least that way we will not have any great expectations and I think we could actually enjoy talking about ourselves, since we have to make some kind of first impression.

Greta Čebatavičiūtė

global identity: "les miserables"

of ghetto way, like: "Heyyy, what uup? – Yeah, not much, just chilling, going to ID (ai-dee)". Anyway, the catastrophe did not happen and I was pleasantly surprised by the extremely nice teacher and the actual diversity in my group, since I had no idea who these students were. After a very, very long first day I was pretty happy, even thinking that former students were just a bunch of close-minded people, unable to philosophize about the meaning of

going to reach the conclusion that identity does not exist. As the latter never happened, I was egoistically disappointed that it never reached the post-modernist perspective that everything is pastiche, since I was still waiting for some kind of pastiche between identities. Another shocking aspect during the experience in ID was to see how much our teachers were expecting us to *like* to talk about each other. Well, maybe more about ourselves, since I barely knew people in my





FOOD

The Ultimate "I need chocolate cake NOW!" recipe

Though you can also expect fancy show-off-at-a-party recipes from us in the future, let's start off with something simple. This fudgy brownie-in-a-mug recipe is ideal if you want cake, and you want it now. Thanks to the glorious invention of the microwave, you can have a steamy cup of sweet, brown deliciousness in front of you in 5 minutes!

Ingredients (for 1 mug cake):

- 4 Tablespoons Flour
- 4 Tablespoons Sugar
- 2 Tablespoons Cocoa powder (you can also use 2-3 tbs of dark chocolate, but then you should melt it first)
- 2 Tablespoons Vegetable Oil (preferably one with a neutral flavor, like sunflower oil)
- 2 Tablespoons Water
- Dash of salt

Powdered sugar (optional)

Mix the sugar, flour and salt in the mug, and mix in the cocoa. Add the oil and the water and mix well. Put in the microwave on high wattage for about a minute (a bit more if your microwave can't go very high) until the brownie is crunchy on the outside but soft and liquid-y on the inside. Sprinkle on some powdered sugar for a finishing touch and GOBBLE.

Obesity is about to become an epidemic at AUC, as it now has a culinary committee. Whether you are a passionate foodie looking to expand your culinary repertoire, or rather a cookery rookie whose greatest gastronomic achievement is frying an egg, you are more than welcome to attend one of our upcoming cooking workshops. First one up: winter food. In groups, we'll make a delicious three-course meal, after which we'll together consume the

fruits of our labor. Other activities will include dinner parties, bake sales and (potentially) creating an AUC cookbook. We are making our first move this Valentine's Day as culinary Cupids, delivering delicious homemade sweets to your sweethearts. So if you want to treat your significant other, surprise your secret crush or just make a friend (or yourself, which is perfectly acceptable) very happy, send us an email or come to our sale in person. For more info, visit our blog www.auckitchen-files.wordpress.com or join our Facebook group, *AUC: Cuisine*. May the cravings be with you!

Sophie Rose



While we might not be engaging in Shivas cosmic dance of creating and destroying the universe, we're certainly creating, and perhaps we're destroying even more. We are creating choreographies, we're having a wonderful time trying to make them work while blasting loud music, we're expanding our circle of friends as well as our talents, and when it's all coming together, we perform. We're destroying stage fright, we're breaking down beliefs of "I can't", we're ditching the concept of

"right" and "wrong" movements, we're punching school-related stress in the face, we're boycotting expensive dance courses, we're not sticking to one style, and there's no sight of any criteria for joining, apart from being into dancing; but who isn't? Now, if you're interested in joining the AUC dance group, keep your eyes peeled for info about upcoming workshops on the screens at school, or simply contact OnStage

on Facebook! We mainly schedule rehearsals on Wednesdays. Onstage is composed of Playz, Skitz, Vocalz and Danz. Onstage Playz is currently working on "You Can't Take it With You" which will be coming to a theatre near you in April. For any more information reach us at onstage@auca.nl

ON STAGE



Chinese University of Hong Kong

From the back of the traditional Chinese Lion Dance suit I can hear a surprised man's voice ask my dance partner: "Where are you from?". I can imagine Line's smile as she answers the special guest (President of the Chinese University of Hong Kong, Dr. Joseph Sung) during our performance: "The Netherlands!". That Sunday we went from ordinary exchange students at the Chinese University of Hong Kong to professional Lion Dancers, on a stage in front of the VIPs, since this year happens to be the 50th Anniversary. As for daily life in on a Hong Kong campus, I think I can say I have integrated pretty well. I was surprised by how fast I got used to the food (rice or noodles, barely any vegetables), the chopsticks, the weather (hello summer!), the mountain that the campus is built on and the endless masses of people. I quickly picked up a few words of Cantonese that are useful in the supermarket and canteens, where 95% of the staff does not speak a word of English. However, I have already been told to be careful about my pronunciation of the tones, because I might as well have called the canteen lady 'stupid and annoying' instead of having placed an order for fried rice. Fortunately, my picture-pointing skills have also improved significantly. Academically speaking, I am in a world of wonders. CUHK has a well-renowned anthropology department, with great professors teaching my undergraduate classes. The dean of Morningside College (the student dorm AUC has an exchange agreement with) is sir James Mirrlees, who happens to have won a Nobel Prize for Economics in 1996, and due to the festivities organized for CUHK's anniversary, I was lucky enough to attend a lecture by Professor Zimbardo (Stanford Prison Experiment). The stereotype says that it is a lot quieter in tutorials at Asian universities, but fortunately for me I don't have to miss out on any elaborate in-class discussions. Of course I also plan to travel the region, besides sitting in ice cold air-conditioned classrooms this semester. Last weekend I happened to be in Tokyo (great last-minute flight, so we booked it 6 days in advance). This caused quite an interesting culture shock, because I did not realize until that point that I had gotten so used to life in Hong Kong. I am looking forward to the rest of this semester, with many more adventures ahead of me.

Kung Hey Fat Choi!

- Eefje Smeulders

Universitat Pompeu Fabra, Barcelona.

On the 3rd of January, a grey and rainy day, I said goodbye to Amsterdam to get onto the plane to Barcelona. Once there, the first things I saw were a perfect blue sky and palm trees. Not a bad start of 6 months abroad. During the first few days of my stay I wandered through Barcelona, noticing all the people being outside just talking with each other or playing sports (besides all the tourists of course). The old men playing jeux-de-boule were there as well! Once the introduction activities began I started encountering more differences with Amsterdam life, the most prominent one being the eating habits. During lunch they eat, what I as a Dutchy consider a LOT. And they're lunch starts around 2 or 3 pm. And then, what everyone knows, dinner here is late. Eating at 8 pm is considered to be *prontísimo*. So the Spanish people eat around 9.30 pm and go to bed immediately after dinner (on a normal work day). I must say I'm not quite accustomed to this yet, but I hope that, within a few weeks, I'll be just as surprised at people eating at 8 as the Catalans.

As for the language; learning Spanish (or Catalan, if that's your interest) is made easier by the Catalan people, since they have quite a bit of trouble with English. The older generation especially does not speak English, except for those who work at the university (most of the time...). But fortunately the students are more than happy to help you practice; they even organize language activities such as language tandems and meetings. The language problems do create interesting conversations, especially if you're trying to figure out what your house owner is saying about the broken heater. But in the end everything usually works out, though it may take a bit more time than you would expect in the Netherlands.

I really experienced the character and gentleness of the Catalans was during a soccer match of Barça (¡Barça, Barça, Baaaaaaarça!) against Malaga at Camp Nou. The people supported their team, but in a gentle, totally un-aggressive way.

All in all, I am enjoying my stay in Barcelona, the people, the culture, the weather, and hope to experience much more of the city and other parts of Spain in the coming trimesters!

¡Adiós!

- Sanne Groothuis

TWO ACCOUNTS OF échangé



Linnea Celik



"I would go scavenging at Albert Heijn, and then try to set up a Skype link with the teacher and the class"

Paul Vurst



"I would keep away from all physical contact - but if there was a zombie outbreak I would get a baseball bat and kill the zombies of course"

what would you do... if a contagious virus broke out at AUC?

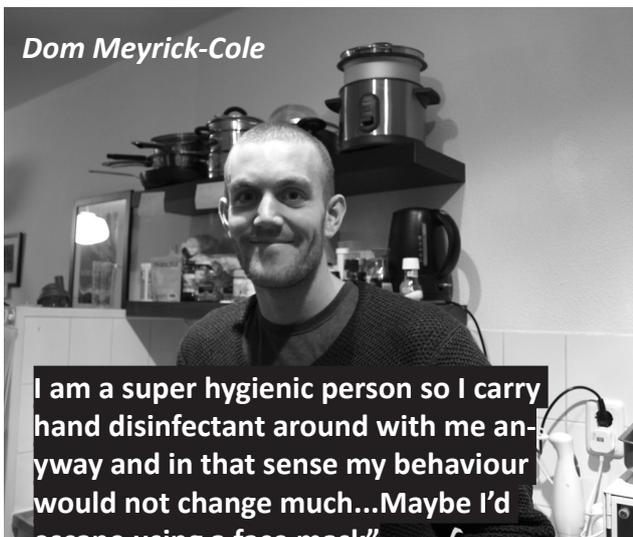
Rhona MacGuire

Talah Hassan



"Hide in the secret stairs at AUC!"

Dom Meyrick-Cole



I am a super hygienic person so I carry hand disinfectant around with me anyway and in that sense my behaviour would not change much... Maybe I'd escape using a face mask"

Thomas Dulfer



"Stay inside and stay away from AUC..."

Anonymous



"Escape from our window using sheets or braids from our hair, and take a tagine with us for cooking purposes"

Maloe de Reuver



"I would lock my door and call my boyfriend. While I would wait for him I'd hide under my bed"



CHIHULY

garden and glass



Located next to the Seattle Space Needle in Washington state, the Chihuly Glass and Garden museum showcases the works of American artist, Dale Chihuly.

Chihuly is world-renowned for his work with glass. Having obtained a bachelor in interior design and later a master of science in sculpture, his work is a concentration not only in working with glass but also how glass works in diverse environments. For Chihuly, glass is the most magical of all materials because it transmits light in a special way. The experience is made unique because of the interplay at hand between light and color as they attempt to, not only recreate, but also exist alongside elements of nature (past work of Chihuly include glass shapes being left in spaces of nature such as waterfalls and rain forests).

The museum is host to a greenhouse, where an installation of glass flowers of orange warm tones is elegantly displayed as it hangs from

the ceiling. Because Chihuly played a leading role in curating the museum, the viewers' experience is both visually and spatially enhanced. Chihuly draws great inspiration from organic shapes and elements, an aspect that correlates with the experience of the viewer as they walk through the museum's 9 chambers.

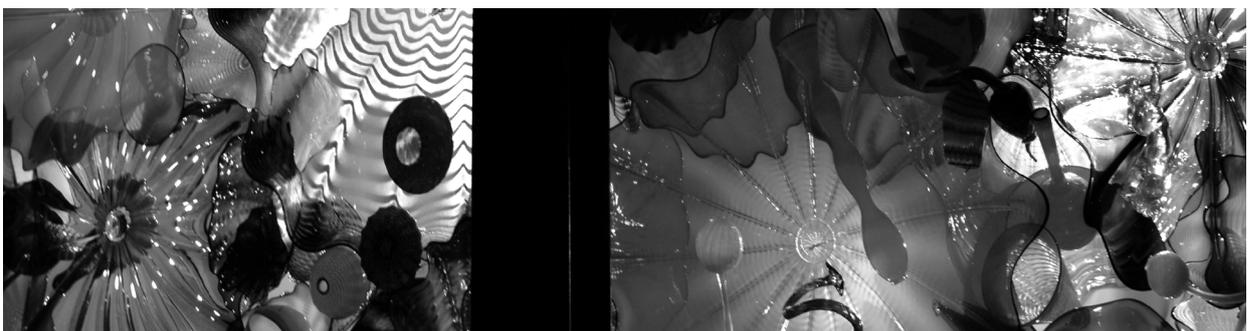
A product of his 1986 series where Chihuly experimented with new forms, Persian Ceilings demonstrates a depth of awareness in architectural frameworks. Originally, the series was only displayed in pedestal compositions, where smaller shapes would be nested under larger pieces. In the Persian Ceilings chamber, glass forms are suspended as overhead compositions; the viewer's gaze is instantly directed towards the overhead tones that

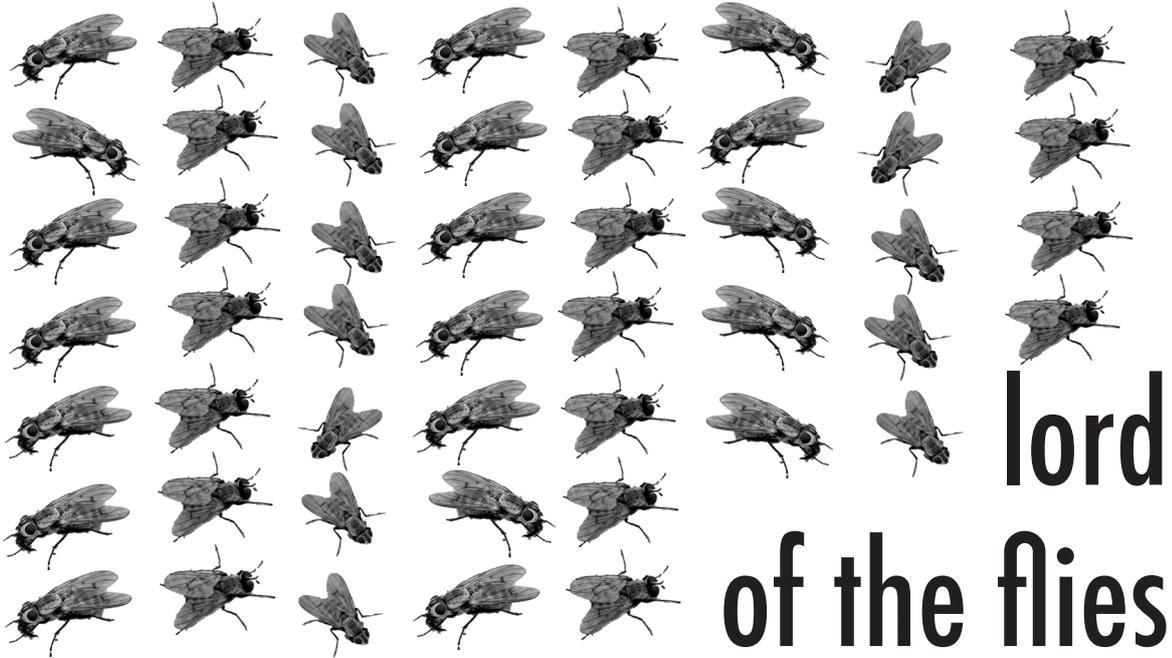
shine through the colored glass panels on the ceiling. Because of the translucent quality of glass, the suspension enables the light to paint the walls beneath with different colors as it shines through the glass, creating a radiant and magical atmosphere surrounding those who walk beneath it.

Few artists would choose glass as a medium to represent nature, mainly because of the process involved and the delicacy of the medium. For Chihuly, the reward is in the challenge, and his work serves as reminder of the very fragility that holds the beauty of our own natural environments.

Additional images from the exhibition can be found on the Scriptus Facebook page gallery

Nicole de Groot





Cor Zonneveld, AUC's very own biology expert, statistics fiend and insect photographer captured *Spilogona marginifera*, a fly species never seen before in the Netherlands, on camera in 2011. Last year, the fly's species ID was confirmed. Alex van Vliet investigates.



On your website, you state that you've always had an interest in capturing and photographing insects. What makes flies special to you?

I started with butterflies when I was young and that was fun for quite some time, but there are only about 70 different butterfly species present in the Netherlands. I ended up expanding my field to Switzerland and Spain, but there comes a moment when you have seen a large share of the butterflies out there, and then you have to go to extremely specific locations to find what you're looking for. Going up one particular mountaintop and not finding the one specific butterfly you were looking for is very annoying and unfulfilling. I stopped looking for butterflies around 1991 for some 15 years, but in 2006 I bought a digital camera and started looking again. However,

...seeing a fly that you've never seen before is like meeting a new person

in the summer of 2006 there was a heat wave, so when I went on holiday there were no butterflies left, only flies. These turned out to be very interesting subjects because there are many more flies than butterflies. Also, butterflies' life cycles are all roughly the same across all species, but in flies you see way more interesting life cycles. *Spilogona marginifera*, for example, probably deposits its eggs in the nest of a spider-catching wasp. That's also why I think flies are more interesting than butterflies.

Have you ever gone out to find a never-before-seen species specifically?

My normal strategy is to go out and take pictures of what I find. I try not to focus too much on photographing one thing specifically—I did that with the butterflies and found it very frustrating. Now I think: I'll just

go out and see what happens.

When did you realise that you'd come across a new fly?

Seeing a fly that you've never seen before is like meeting a new person. You'll know whether you've met them before or not. Besides, if you could not recognize new flies almost immediately, there'd be no real incentive to take photographs. With this particular fly, I did notice that it was an interesting one. I was in an open sandy area with dunes, not a very common habitat, so I was expecting to find something interesting.

How important is nature photography to you?

People might wonder why I have such an arcane type of hobby. For me, this is like meditation. You have to follow the animal and adapt to the situation, be in contact with it. That takes a lot of time, patience and focus: everything else gets pushed away. To me, that's meditation.

EDITORIAL



Everybody has that feeling: you lie in bed with a fever, wondering what type of virus you caught this time. There will be a time when you might believe you caught the last super-virus mentioned in the news. After a few days of illness you realize “That wasn’t the super-virus, that was just a cold” and return to your everyday, very important life. The only problem is, the virus has not potentially left you and you are infecting everyone around you through touching door handles.

Usually, this is not too bad. Some

determined. My biology teacher in high school loved the idea that they are actually aliens making our lives difficult and us all snotty, while also increasing the sales of tissues.

However, there is a danger to them. Viruses evolve, really fast even, as seen by the ever-changing need for flu vaccination. They can also be very nasty, illustrated by HIV, rabies

and Ebola, of which the last two are among the deadliest diseases in the world (HIV can also end dead-

...they are aliens making our lives difficult

ly if not treated, as is the case in many developing countries). And do not let me get started on Ebola, which can cause multiple organ failure and is known for letting

infected a large amount of people and lead to a relatively high death toll for flu in recent years. I had it and did not die, but the symptoms were awful, I can tell. It would be even worse if influenza would decide to team up with someone else, let’s say Ebola. That would be quite catastrophic. Not that those two viruses ever had contact which each other, but you also see people that do not fit together date, marry and produce offspring.

In order to achieve that a living host needs to contract those two viruses that then end up in the same cell and exchange genetic material. This is called re-assortment and has, up to now, only worked with the influenza virus. But we do not know what happens in the labs out in the world. Maybe someone is working on a rabies-influenza-Ebola-hybrid that is released accidentally onto the general public. The effects of that have been explored in movies like Outbreak, Contagion, Cabin Fever, and 28 Days later. Let’s hope that viruses keep on dating on their own. Matchmaking is not always a good idea.

the thing about viruses

others might catch your cold, but viruses die pretty fast without a living host. They do not have much that would actually define them as living, which is why the phrase “organism at the edge of life” is used. Nice sentence for an organism, whose origin cannot be completely

you bleed out of every body opening you have. Now, the danger of viruses is that they potentially could evolve into deadlier versions of themselves. The swine flu pandemic of 2009 was not actually just the swine flu, but a bird-swine-human-Eurasian-swine-flu-hybrid which

Nicole Boscher

VIRUS INFOHNAZZ!

There are a million virus particles per milliliter of seawater – for a global total of 10^{30} virions! Lined up end to end, they would stretch 200 million light years into space.

The name virus was coined from the Latin word meaning slimy liquid or poison.

Over 10^{16} human immunodeficiency virus genomes are produced daily on the entire planet. As a consequence, thousands of viral mutants arise by chance every day that are resistant to every combination of antiviral compounds in use or in develop-

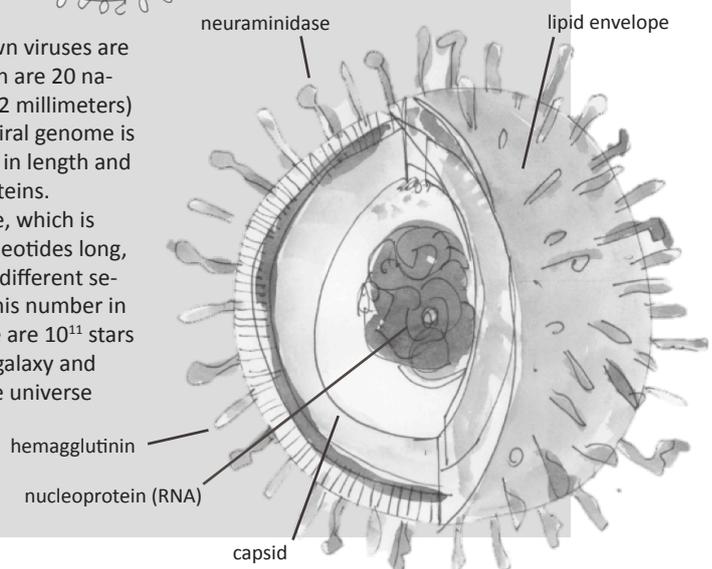
ment.

The smallest known viruses are circoviruses, which are 20 nanometers (0.00002 millimeters) in diameter. The viral genome is 1,700 nucleotides in length and codes for two proteins.

The HIV-1 genome, which is about 10,000 nucleotides long, can exist as 10^{600} different sequences. To put this number in perspective, there are 10^{11} stars in the Milky Way galaxy and 10^{80} protons in the universe



influenza virus anatomy



How do You Doodle?



Often expressed best during class, the absent-minded scribble is the perfect insight to our complex thoughts. Critical doodle readings by expert, Gus Møystad.

Do you know someone who likes to doodle? Or do you dabble in doodling yourself? Send a good quality picture with subject 'Doodle' to scriptus@auca.nl

1.

Processes of inspiration and creativity are examined in Ober von Wypham's monochromatic and paradoxically self-explorative portraits where striking patterns are central in representing the genius' inner workings.

2.

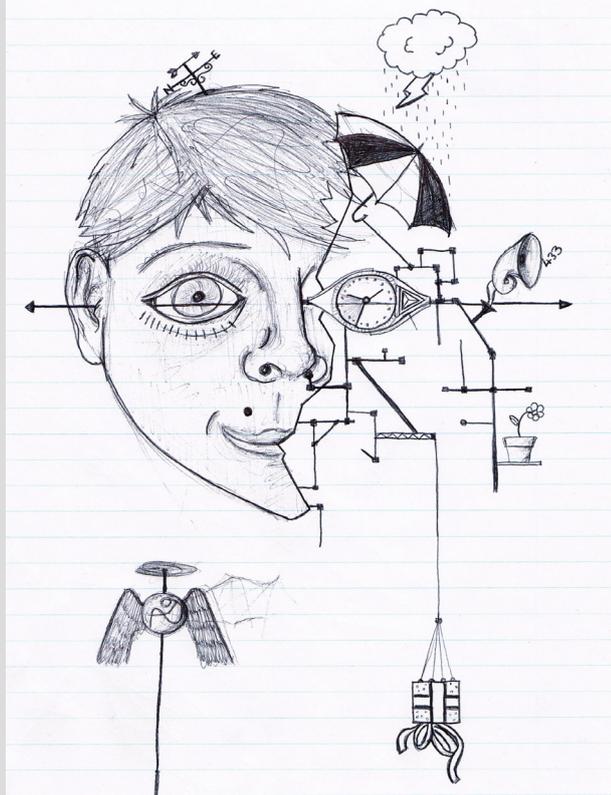
Part of Bo Banna Dinket's internet series, this homage to Henri the 'Chat Noir' is emblematic of the artist's bold blurring of the lines between reality and cyber-existence in today's ephemeral post-postmodern ontology.



IN DEPTH

3.

Thematic eclecticism and a sharp, critical aesthetic philosophy pierce the viewer of Priscilla Yaourt's fragmentary and deconstructed – yet intensely human – illustrations. Drawing from a multitude of sources, her works shift the viewer's interpretation continuously until meaning boils away, and the artist forms a trinity of direct communication between herself, the viewer, and the medium. Here the eye-as-clockwork perpetuates its own formlessness through the intricate workings of mechanical disassembly, while the face stares soullessly on. But Yaourt is not without humour as she reminds us that even this is a game in offering us the decontextualized objects of comfort or pleasure.



zombies were people too

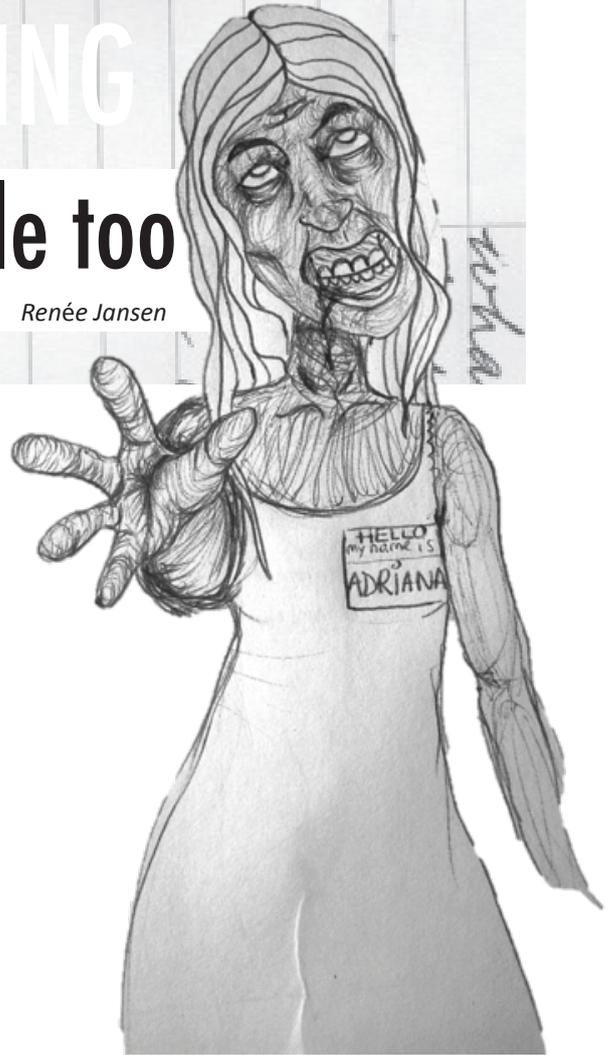
Renée Jansen

“To the left, to the left! No, left! Left! Oh my God, how stupid are you? I said left! Left! I am out of ammo! I am out of ammo! Oh my God, you stupid motherfucker!”

Hearing my brother play *Let's F Up Some Zombies*, or whatever it was that his latest online game craze was called, was something I never really got used to. It was as if he were some sort of strange superhero. By day he is Ordinary Guy, a kind soul who likes to draw his name in different fonts, but by night he transforms into Angry Noob-Squasher, with the power to use curse words tenfold as common as his fellow human beings. There were times I got angry at him because it seemed like he was talking to me. Headsets can be quite covert at times.

His game had no objective other than the complete massacre of generic zombies. There was no world to be saved, no princess to be rescued, no ancient destiny to fulfil, no Tri-Force to obtain. It was all rather brainless, really. There were just zombies, whose heads gushed open like overripe watermelons when you accidentally drop them on the floor, and then have to deal with all the pent-up anger from your parents, even though it was clearly an accident. Just zombies. In shades of green, and grey, like a bunch of misconstrued adaptations of *Frankenstein*, who was an intellectual monster in the novel, actually.

There was no explanation, either, for when the zombies came from. Not even a little apocalypse thrown into the mix, or a failed scientific experiment, or some sort of magician who had a penchant for resurrecting the dead. Just zombies. Whenever my own gaming adventures started to bore me, I took some joy out of watching him shout into his headset while killing zombies left and right. I liked to make up names for the creatures, and past lives, because zombies were people, too. The one in the red plaid shirt, for example, was once Eugene, the IT manager, who was turned into a zombie by a carnivorous computer that had stolen his brain and now ran amok on its own. Having to witness my brother killing Eugene was sad, now, because there seemed to be more important enemies at large – like a brain-stealing man-eating computer. Not to mention

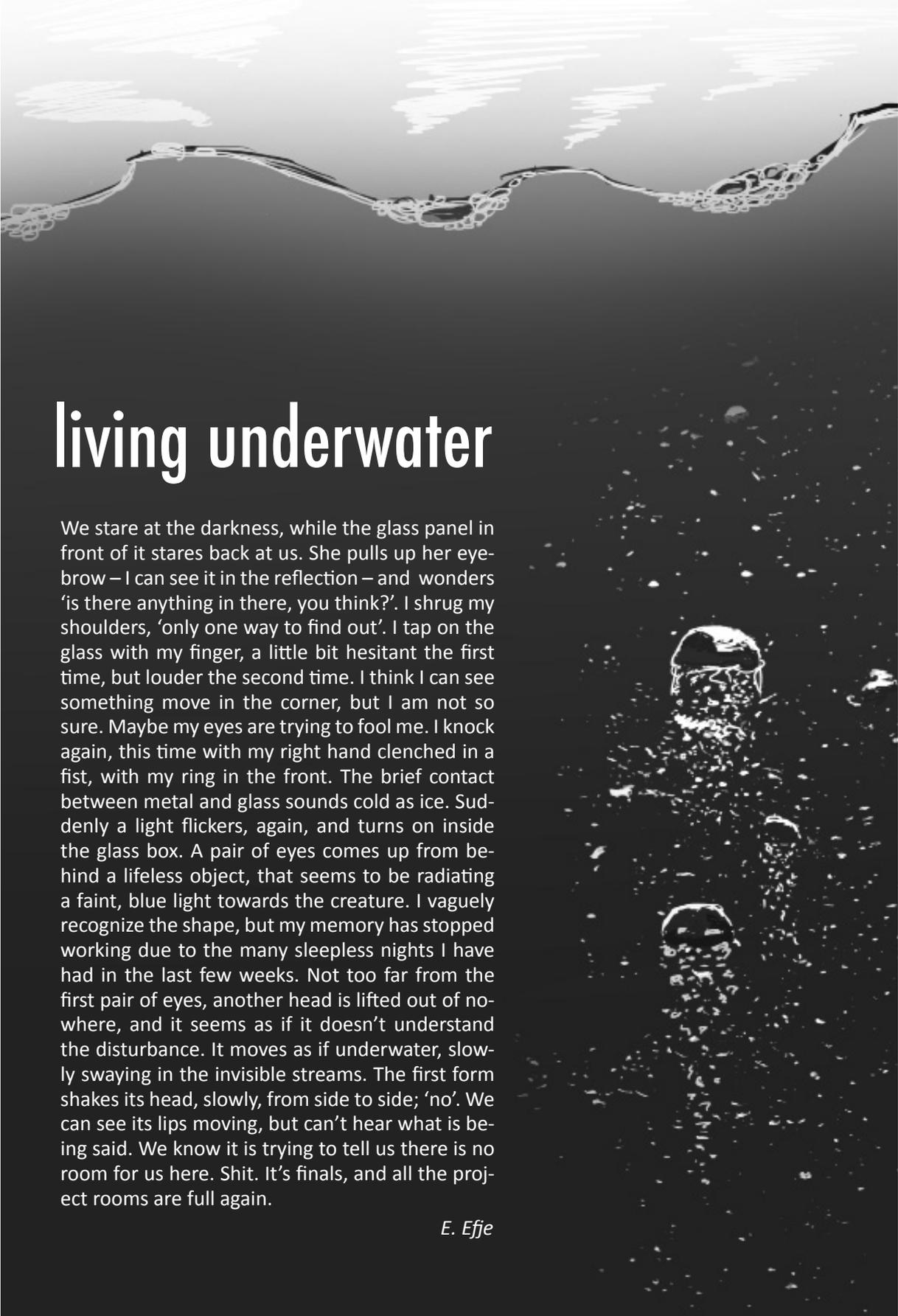


the bewitched rag doll that turned little Wanda into a mini-zombie by leeching onto her skin.

It struck me that zombies are strange enemies, because their presence is always the proof of a much larger enemy. Evil computers, maleficent rag dolls, mad scientists, the apocalypse... Zombies do not just come to existence out of nowhere, they had a maker. Why were zombie narratives always so focused on the killing of zombies rather than the combatting of that which caused the zombies.

Splat, said the head. Or, well, *did* the head. Heads cannot really say, can they? Especially after they've just been hit by a bullet. Splat, did the head, and made me laugh despite the fact that that was Adriana's head, who took some bad drugs before beginning to have an appetite for brains.

When my brother was asleep, I pushed some buttons, took the controller and found myself with a kill-streak of 8 in my first game. Nine weeks later I was splatting head after head. It was all rather brainless, really.

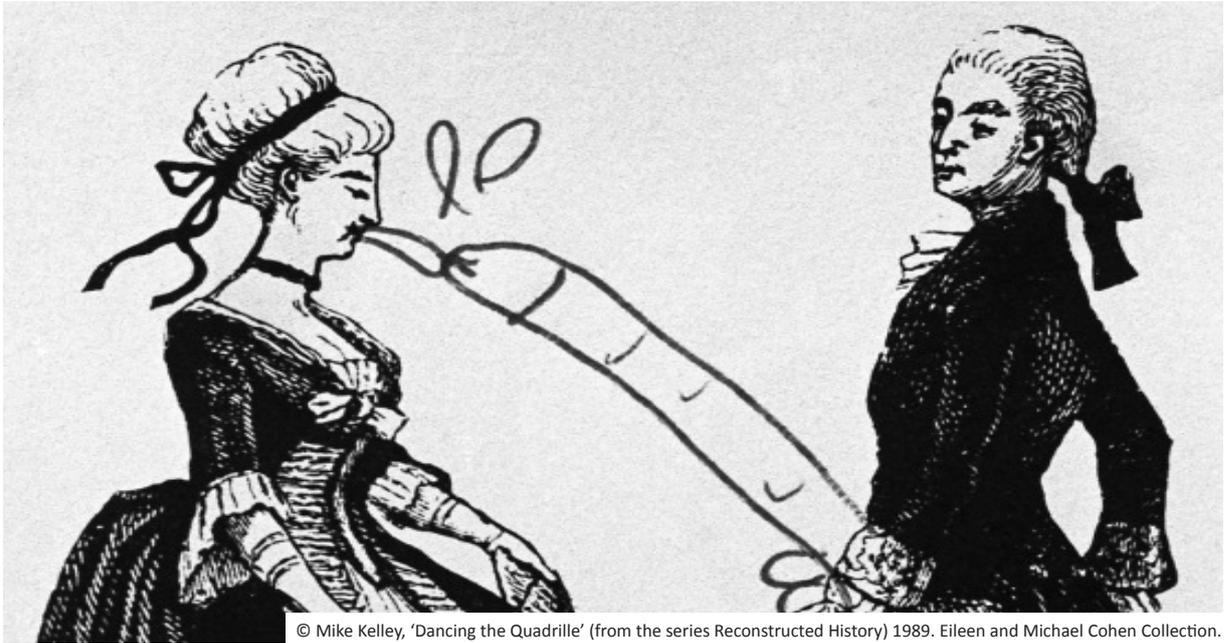


living underwater

We stare at the darkness, while the glass panel in front of it stares back at us. She pulls up her eyebrow – I can see it in the reflection – and wonders ‘is there anything in there, you think?’. I shrug my shoulders, ‘only one way to find out’. I tap on the glass with my finger, a little bit hesitant the first time, but louder the second time. I think I can see something move in the corner, but I am not so sure. Maybe my eyes are trying to fool me. I knock again, this time with my right hand clenched in a fist, with my ring in the front. The brief contact between metal and glass sounds cold as ice. Suddenly a light flickers, again, and turns on inside the glass box. A pair of eyes comes up from behind a lifeless object, that seems to be radiating a faint, blue light towards the creature. I vaguely recognize the shape, but my memory has stopped working due to the many sleepless nights I have had in the last few weeks. Not too far from the first pair of eyes, another head is lifted out of nowhere, and it seems as if it doesn’t understand the disturbance. It moves as if underwater, slowly swaying in the invisible streams. The first form shakes its head, slowly, from side to side; ‘no’. We can see its lips moving, but can’t hear what is being said. We know it is trying to tell us there is no room for us here. Shit. It’s finals, and all the project rooms are full again.

E. Ejje

ART & CULTURE



© Mike Kelley, 'Dancing the Quadrille' (from the series Reconstructed History) 1989. Eileen and Michael Cohen Collection.

With the recent reopening of the Stedelijk Museum Amsterdam in September of last year, the museum does not disappoint its visitors. The modern and contemporary art exhibitions feature the great modern artists such as Warhol, Kandinsky, Pollock, Picasso, and Malevich and many more are housed within the museum. The most talked about collection thus far is the temporary exhibition that showcases Mike Kelley's 35-year legacy. The exhibition is running until April 1st.

Mike Kelley had been one of the most influential American artists for the past 30 years, resulting in an accumulation of multimedia artwork throughout his career. Kelley has been known to utilize all forms of expression be it drawing, painting, video, poetry, sculpting, and performance. His most unique form of art utilizes plush toys in a

satirical manner. Considered by critics to have been a modern man of genius, Kelley's art is known for its sinister, repulsive, and sexualized themes that touch upon topics such as childhood innocence and adolescence as well as pop culture. Though the content is at times shocking, it entralls its audience through the honest depiction of human mentality.

Stedelijk organized Kelley's exhibition in a funhouse-type of manner that starts off with his earlier work, which consists of colorful, satirical tapestries and sexualized plush toys. As you make your way, each room depicts a different form of Kelley's installations. One hallway is solely dedicated to his watercolors of famous figures, while another features his paintings of Thai La-

shock and delight

dyboys. At times you're not quite sure as to what you are looking at, while in other instances you cannot help but stare dumbfounded at a graphic depiction of defecation. Sometimes you hear a haunting recording of Kelley reciting his poetry and at other times you giggle to yourself as you read his satire.

This exhibition is sure to tantalize any museumgoer. The more experienced art critics can appreciate the social commentary on contemporary life and the political criticisms Kelley blatantly addresses, while those more on the amateur level can enjoy the shock art and the use of everyday items to make a statement. Even those that do not particularly like the museum experience can find themselves enthralled by Kelley's creativity and imagination.

Entrance: student €7,50 or
€2,50 with a Museum Card

Opening hours: daily 10.00 -
18.00

Address: Stedelijk Museum
Museumplein 10
1071 DJ Amsterdam

Open until: April 1 2013

In the late postmodern realm the artificial reigns. The industrialized, globalized society is characterized by the hyper real, moving further and further away from Nature. Our current idea of nature is nothing but an illusion and an idea which opposes the increasing digitalization of our lives. Nature is something artificial, invented so that there can still be a connection (albeit false) with our original state. There is no longer an objective view of Nature, unclouded by technolo-

hyper ecology

gy and urbanity. The ecological systems too are part of this construct and in fact are more relevant as to describe consumerism and hierarchies within the human communities, as proposed by Timothy Morton's idea of dark ecology in which nature is subtracted.

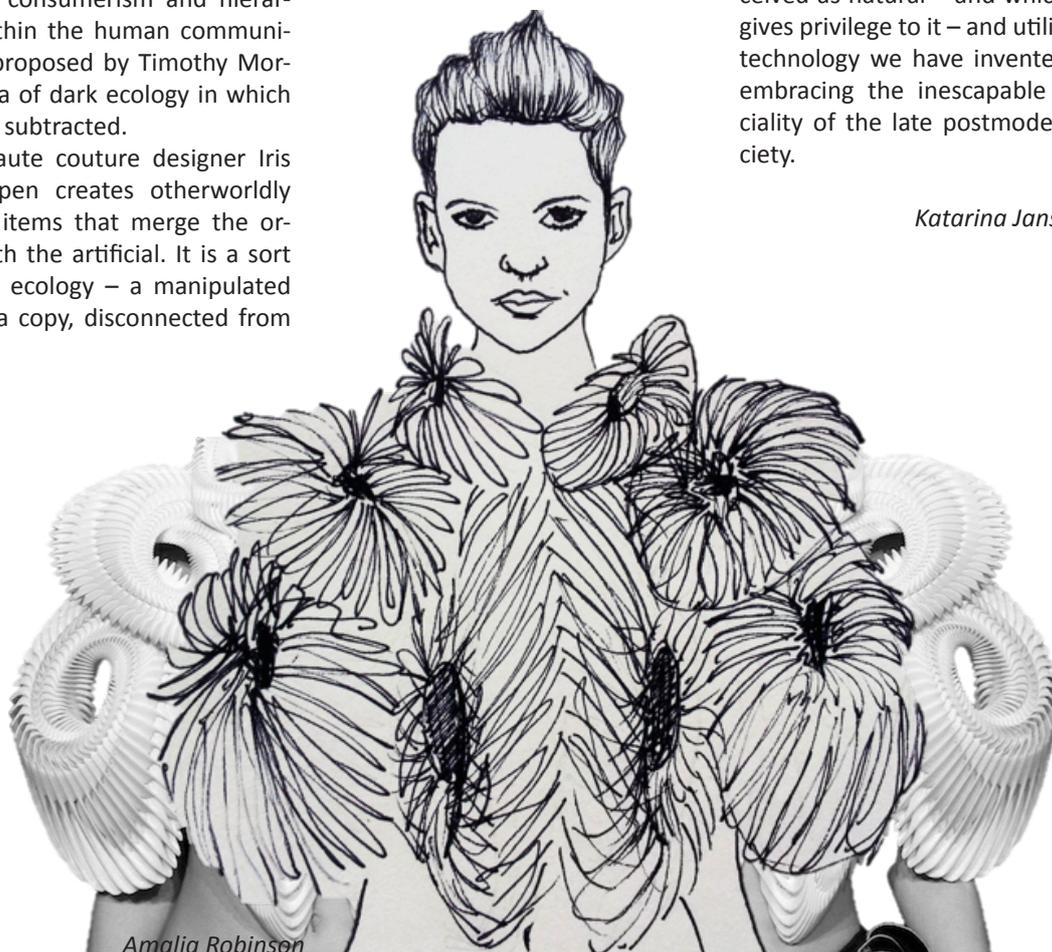
Dutch haute couture designer Iris van Herpen creates otherworldly clothing items that merge the organic with the artificial. It is a sort of hyper ecology – a manipulated copy of a copy, disconnected from

the natural. Born in the village of Wamel, Iris studied at ARTEZ in Arnhem. Although showing her collection twice every year during the haute couture fashion week in Paris, exclusively invited by the Chambre Syndicale de la Haute Couture, she started out showing at Amsterdam fashion week and is still based in the Netherlands. She draws her inspiration from the world around her; for example the daily exposure to radiation, manipulation of human senses, and the possibility of escape and formation of double identities with the help of digital media. These concepts are given forms that appear entirely organic, as if taken from a completely different world that is free from the interference of humans. A splash of water suspended in the air, intricate skeletal structures that float with the body, and crystalized mineral structures are

some of the poetic results that link our world together with her fantasy world and hyper reality. They are all executed with help of various technology and intricate handwork, satisfying the high standards of the haute couture syndicate. Although the drift away from Nature may seem dark and dystopian, the emergence of hyper nature according to the social and economic ecological systems is embraced and interpreted by Iris in a striking body of work which is extraordinarily modern in both concept and aesthetic.

The notion of Nature (capitalized) may have been lost which will demand us to view ecology as something we cannot fully grasp in its full sense. As critiqued by Morton, ecological thinking needs to be reformulated, breaking the imagined link between nature and civilization. In aesthetics, creators like Iris van Herpen have managed to move beyond the notion of what is perceived as natural – and which also gives privilege to it – and utilize the technology we have invented and embracing the inescapable artificiality of the late postmodern society.

Katarina Jansdottir



Amalia Robinson

MUSIC

Q&A:

My Kingdom for a Horse

By Rosa ter Kuile
January 31, 2013



In this rare opportunity, **My Kingdom for a Horse** open their door to one of their unplugged sessions in 1516. Formed in the winter of 2011, MKfaH has become a household name in the AUC music scene. Guitarist and harmoniser Pietro slouches in his chair, smoking a cigarette, while singer of the band, Tycho, sits in front of a desktop screen as he refreshes his mind on some lyrics. The MKfaH duo share with Scriptus a glimpse behind their music and their personal life, tastes, and ambitions.



How do the dynamics of MKfaH work?

Tycho: Pietro is the mastermind! He writes the lyrics, but I sing the lead
Pietro: I'm not comfortable with singing in general...I'm not a singer you know?! But I want to sing, so I kinda sneak in some background vocals sometimes...

Do you think you appeal to any demographic in particular?

T: I...guess...we mostly appeal to a female audience, no? I don't think many guys would go to our performances, unless they were taking their girlfriend out!

But the statistics on your Youtube videos show that you are most popular with the group 'Male 45-54'!

(Both laugh)

P: You see, we appeal to nostalgic listeners, that's why!

Are most of your songs based on nostalgia?

T: I mean they're about what we find important now, and for some listeners these themes might bring up nostalgia.

Is that where your song *The Golden Age* comes from?

T: Yeah, well I guess what we're referring to is everyone's own Golden Age, their youth.

P: I realise that it's an inflation of the concept, but it is fun to sing about, you know. Usually you write songs when you look back, and not forward.

T: Yeah, I think everyone has had his or her own golden age.

Can you see a development in your songs?

T: Well hopefully! Although many people say they like "Hold Me" best, which was our first song. We haven't recorded many of the new songs yet though. But the dynamics of how we work together and our friendship has changed. It's more of a combined effort. We're learning to work better together.

Do you think your facial hair adds authenticity to your music?

P: I think it does, though it's just me not wanting shave.

T: that's so not true...

Where can you be spotted doing your shopping?

T: If I have time I like to go to the local Turkish shops and organic market, because I'm in favour of having no antibiotics in my food, but mostly the Albert Heijn.

P: I'm a fan of the big AH in Watergraafsmeer!

Badhuis or Studio K?

T: Actually, our first song was recorded in StudioK, so for me it has more sentimental value. But I think I like Badhuis better...

P: Me too, although I did like the borrels in Studio K last year.

You have €2 to spend in the canteen at AUC, what do you buy?

P: An apple and coffee.

T: Weird combination....I would buy two teas.

If you could steal a kiss from an AUC teacher, who would it be?

T: Dora [without hesitation].

P: She's kind of scary though! All my teachers are male, so I don't really want to kiss them...

Any plans for the future of MKfaH?

T: For me I really enjoy making this music and I think it works really well. So I would continue to try and do this, but I cant really say anything about the future at this stage.

P: It all depends on where we go... if we both stay in Amsterdam we'll definitely continue working together.

check out MKfaH on Facebook and Youtube by typing their name in the search bar

SMOKE

A twig of death
that slowly hangs
From bony fingers
of tattered hands

An irrational addiction
A friend and a foe
Attention to the tension
A hmm, yes, or a no

The wanting
and the itch
The craving
then the snitch

a glowing inhale.

The craving comes in
waves
lapping my lungs



in black lust
and heaving fury

Fumes arise
And thoughts subside

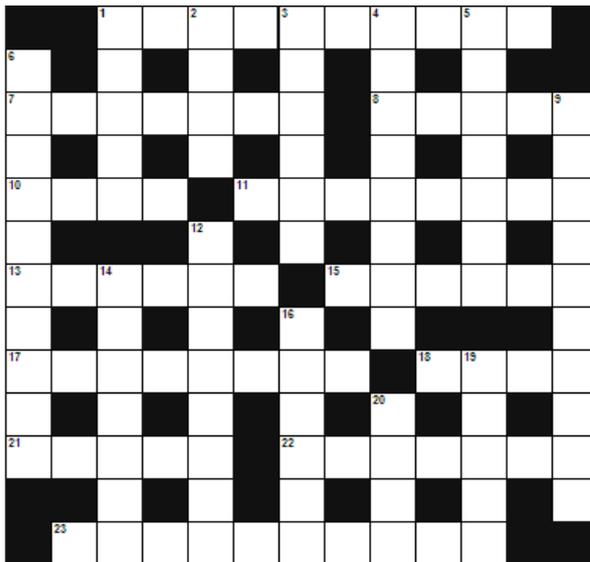
calming my nerves
easing my blood
a rush to my stomach
a deadly flood

Dizzying addicted
stubs of a generation
seeping and infecting

a loathsome liberation

Paintings by Chloé Berger

CROSSWORD from The Guardian

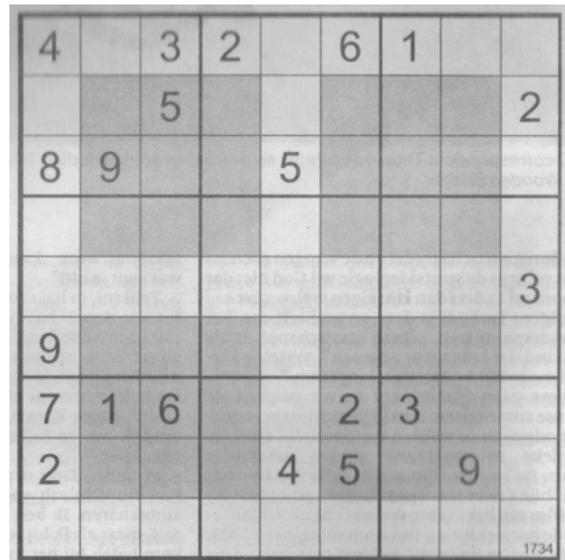


Solved crossword available on Scriptus Facebook page

Across

- 1 Stand-in film actor for stunt or nude scenes (4,6)
- 7 West African country (7)
- 8 Moon of Saturn visited by the Huygens probe (5)
- 10 Ready for business (4)
- 11 Household water pipes (8)
- 13 Producer of written work (6)
- 15 Confirm to be true (6)
- 17 Open two-seater car (8)
- 18 Lacking in caution (4)
- 21 Excellent (5)
- 22 Hire dad (anag) — one who sticks to traditional views (7)
- 23 Public vote (10)

Vintage SUDOKU



Down

- 1 Holy book (5)
- 2 Dimly lit (4)
- 3,9 Belladonna (6,10)
- 4 Best — last (8)
- 5 Network of crossed bars (7)
- 6,16 Egyptian obelisk on Thames Embankment (10,6)
- 9 See 3
- 12 Read — trounces (anag) (8)
- 14 Walk about wearily (7)
- 16 See 6
- 19 State of (sudden) fear (5)
- 20 Put right (4)

DEAR
Abby

*Dear Abby,
I've had a really close friend for the last months, whom I have loved spending time with and am very grateful for, but for the last 2 weeks I have been pretty annoyed by her. I feel like we disagree more than we agree and now I feel ashamed, because I don't want to keep saying "no" when she suggests we hang out. I avoid her because I don't want to confront our dilemma, but I'm also sad, because it feels like I lost a friend. Why don't I get along with her anymore? Is it me? What should I do?*

- Anonymous

Dear Anonymous,
The good news is you are not alone, so scratch that self-blame! The bad news is that there is no single cure. Every friendship differs and there are probably quite a few factors that contribute to this dilemma that I am not aware of and thus cannot advise on. But confronting the situation would be the most constructive approach — perhaps over a nice wine and dine. Chances are that your distant behaviour isn't going unnoticed, and she very well might be questioning her own feelings. What you can do is approach her by saying something like, "Hey, I've been feeling like we're becoming more distant lately and I'd like to talk about it because it's been bothering me". If she agrees, this opens up the opportunity for you to express your feelings without insulting her. At the same time, she can explain

her point of view, which will shed more light onto how you can resolve your issues. If it seems unlikely that you can get back to what you had, you can find a different level of friendship that includes a smaller dose of each other while maintaining the same level of trust and fun you can have together — e.g., dinner together once every two weeks where enough time has passed for it to be easier to put each other's annoyances aside and allow you to talk about the same things. If all fails, then don't regret it! Just be happy with what you once shared and turn to a more guilt-free friendship where it all comes naturally. Don't feel bad doing this — she will do the same! And of course, being in AUC will allow you to bump into each other enough times to catch up and appreciate the qualities you might miss.

Love Abby