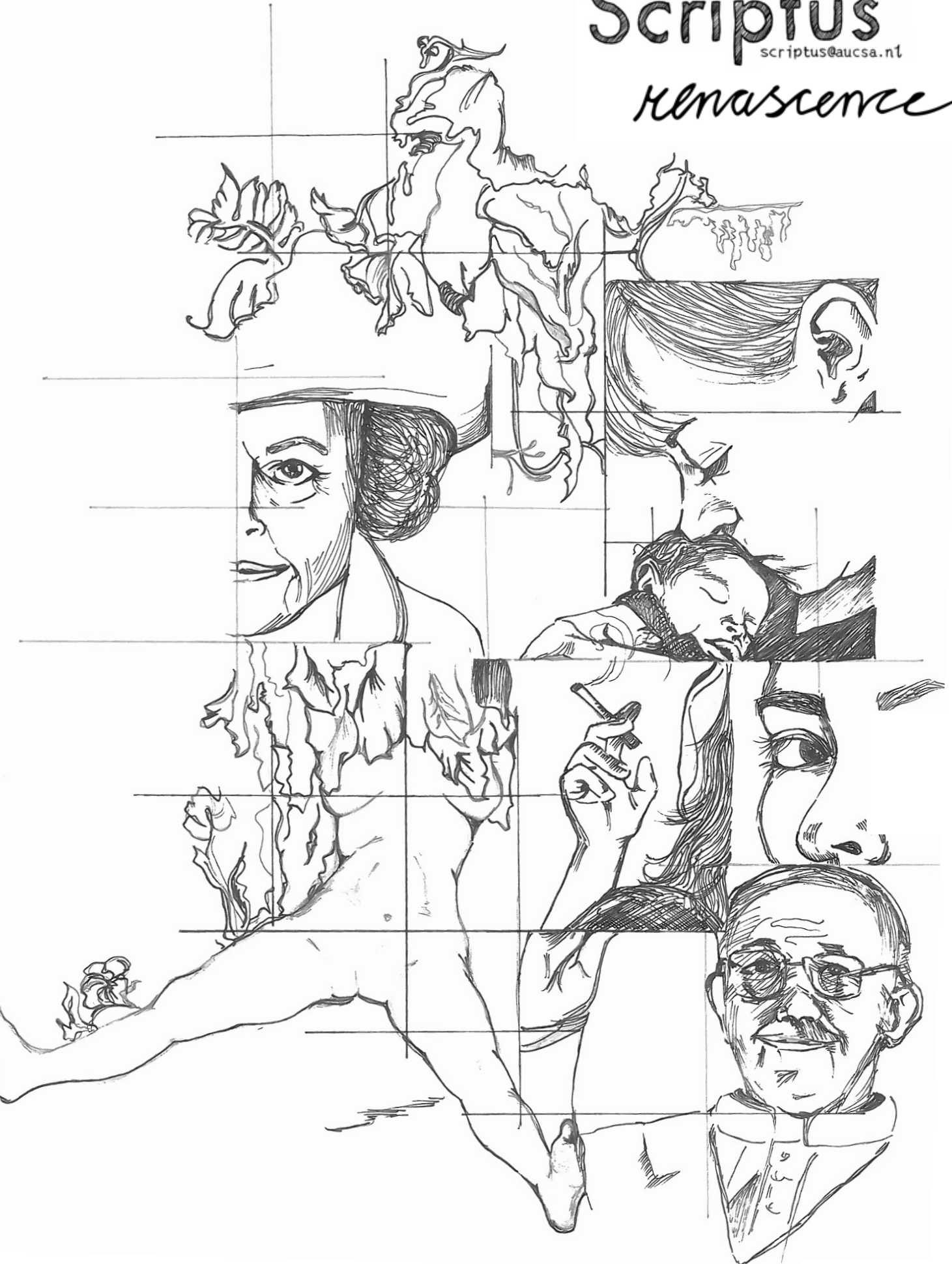


n° 04  
**Scriptus**  
scriptus@aucsa.nt

*Renascence*



# FOREWORD

The day of zombie Jesus resurrection has come and gone, but don't worry, every day comes with a new reincarnation, reappearance or renaissance [noun (Eng.) – a revival or rebirth, especially of culture or learning]. In fact, every new day is itself a rebirth, of goals and ambitions, of hope and optimism, and, inevitably, of opportunity to procrastinate and possibly catch some sun. Of course, on a larger scale, we're seeing (and hoping to see) a few resurrections and reinventions in the world around us; though it is a tradition not prone to change, the mon-

archy is seeing a renewal, with the abdication of Queen Beatrix and the stepping up of (as yet unbearded) Willem Alexander; the Rijksmuseum is (finally) reopening; whispers of a new generation of game consoles are reaching us; and, with recent events at AUC, there is now opportunity to address and critique certain aspects of the school with which not everyone might be satisfied, in an open and positive way.

As always, we'd like to welcome all our readers to a new edition of Scriptus, and this month's theme, Renaissance.

## ABOUT THE COVER

With this cover the idea of renaissance is depicted in its organic qualities, both in simplest form and most chaotic state.

A resignation and a new pope, a crown passed down to the next heir to the throne, a new life in the world, death of old ways, the coming of spring after many wintry days, chaos erupting and inviting slivers of perspective. The idea of renaissance permeates beyond the events that surround one. Renaissance is not reserved for royalty alone, nor is it something that comes just once in a year accompanied by broken resolutions. Renaissance occurs organically and affects all individuals on different levels in their respective journeys of life. Shifts and changes occur on both literal and metaphorical levels. A broken relationship, a flooded flower bed, a tree cut down, conflicts within a community, new opportunities. The replanting of new roots reach further deep into the ground in order to nurture stronger foundations.

*Nicole de Groot*

editor-in-chief/cover artist: **Nicole de Groot**

co-editor: **Gus Møystad**

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

co-editor: **Emma Goodman**

co-editor: **Matilde Robinson**

*April 2013*

## CHANGES SINCE 3. ECONTAGION

1. Scriptus welcomes Matilde and Emma on to the board!
2. The font size has gone down from 10pt to 9pt
3. Scriptus was invited to a borrel by the UvA's Folia. We met fellow sub-newspapers and there was free beer!
4. We continue to learn how to use inDesign, so thanks for bearing with us!

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from left to right: Emma, Rosa, Nicole, Matilde, Gus

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](mailto:scriptus@auca.nl).

## RENAISSANCE IN NUMBERS

copies: 250  
coffee consumed: 20+  
content panics: 1

Printed at the Printerette on Roeterstraat. They also make custom t-shirts.

# AMSTERDAM

## Pacific Parc

Though it's a fair distance away this club can be really worth the cycle ride. It's a bustling, warm, refurbished factory (Westergasfabriek) with a whacky design and – besides the odd night – great music to dance to. They have nights with different types of music so you might want to check what's on that night on the website before you roll on over to the other side of town, but definitely worth trying out on an energetic night where you just want to dance (and don't want to pay an entrance fee!). Though I haven't certified this myself, apparently the food's quite nice too if you feel like a pre-party feast out.



Westergasfabriek c. 1900

## ARCHITECTURE RE-BORN

Amsterdam is a changing city. Warehouses turn into rave spaces and churches become cool cafés. Here is a selection of popular buildings that have been refashioned into something very different.

by Katalin Laszlo

### Westerdok Restaurants

Also in the neighbourhood of Westerdok are two restaurants in an old power plant and a warehouse. They are both a little over the average student budget with mains at around 16-22 euros but very tasty and with a great view so nice venues if you feel like treating yourself/somebody else. Restaurant Open has the better view while Bickers aan de Werf is cosier and the owners are very friendly.

### OT301

Though already popular amongst AUC folks, there are many of you who will

not have ventured to this unique spot. Though it is now officially recognised as a cultural centre, you can definitely pick up on the squatter vibe. Originally it was a squatted film school and is still a favourite among this crowd, an explanation for the cheap drinks and tasty vegan food! They organise a variety of events ranging from film screenings to wild nights of dancing.

### NDSM

Located in Amsterdam Noord, this is an old shipping yard that now has lots going on. The more renowned event here is the monthly flea market, IJ-hallen, where you can pick up all kinds of useful and not so useful things on the cheap. Definitely one of the best in Amsterdam. Coming up in June is Open Ateliers, where people can submit their art in any form of creation to be shown to the public. In the *scheepsbouw* there is a skate and blades park for kids if you want to roll around, do something with

a younger sibling or just want some light entertainment.

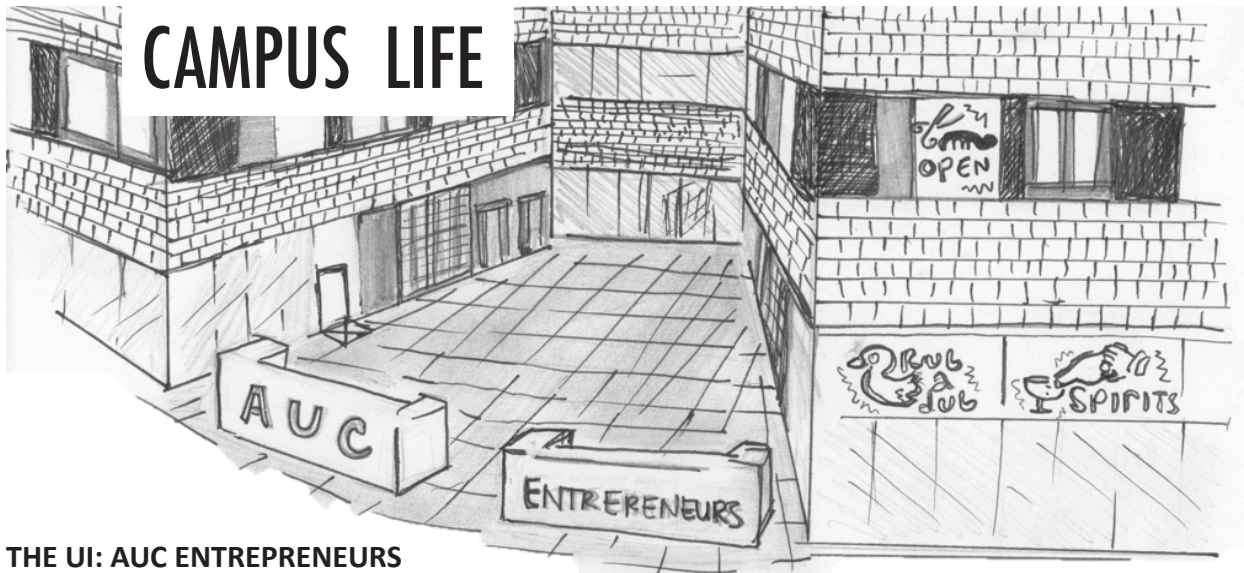
### Café Olivier

If you feel like going somewhere other than into Amsterdam on a free afternoon or one of the upcoming days off, Utrecht is a great idea. With all the charm of old canals but fewer tourists it is a really cosy town with plenty to do given the large student population. A top option for the list is Café Olivier, a Belgian Beer café in a former church with a great vibe and plenty of different beers.

### Paradiso

Perhaps the most famous refurbishment of the lot, previously a church, Paradiso now is a household name in Amsterdam night life. If you haven't seen your favourite band or solo artist play there yet, you probably don't like music.

# CAMPUS LIFE



## THE UI: AUC ENTREPRENEURS

One of the best parts of living in the dorms is the self-contained society created from within. Dinners, parties, sleepovers, you name it, all is within a two-minute walk. But best of all are those dedicated students who really make an effort to make this a truly excellent and diverse dorm community. I speak of course of the AUC Entrepreneurs. You may have seen them advertising themselves on Facebook with a meal for sale, or offers of IT services, but if you haven't, look no further! This issue, *Scriptus* has taken it upon itself to review a small selection of all that our dear campus has to offer. Keep an eye out for further reviews on our Facebook page as we couldn't fit all the ones that deserve reviewing here!

by Gus Møystad

### Treat Yourself - 5/5

We kick off our reviews today with the lovely folks behind Treat Yourself, a booming business of two culinary crafts(women) who take their art seriously. Their almost-weekly machinations always include a choice of two main courses (with a vegetarian option) and two desserts, and they never disappoint! At around 4.50 for a full meal and dessert, this deal is your best bet if you're sick of cooking and looking for an easy way out. And though I am loath to admit it, it beats Taco Mundo!

### Rub-a-Dub - 3/5

It was only a matter of time before some of our own excellent and diverse students decided to open a massage parlour, and I'm glad to say they know what they're doing! This is not for the faint-hearted, however, as they do really get stuck in there, and require you to wear nothing but a towel. It can also get a little pricey, but when is feeling good not worth that? If you're feeling opulent you can dish out a little extra and opt for the 'happy ending' treatment, but don't expect a kiss goodbye; these students are busy.

### AUCollege Spirits - 1/5

A university is only as good as the flow of alcohol from which it sips, and AUCollege Spirits do their part to keep it coming! Not always reliable, and a tad on the expensive side, but there is something to say for a bunch of students willing to fill their rooms to the brim with a variety of boozes just for their peers' drinking pleasure.

Unfortunately they have seemed to fall out of practice lately so the end score suffers.

### Bar - 4/5

If you happen to be one of the unfortunates caught without alcohol and without access to AUCollege Spirits, never fear! There is hope! At a prime location overlooking all of Science Park, the hardworking student can quench his or her thirst at the first ever bar at the dorms of AUC. With a pleasant staff who will listen to your woes and sorrows, the bar remains ever-vigilant, and ever-stocked to serve its clientele. All they're missing is a piano man in the corner!

### AUEssay! - 3/5

A pet peeve of mine is entrepreneurs who pun on AUC, and AUEssay! is no exception. But they certainly are useful! These kind folks will write your essays for you, and not for a bad price. They charge about tenner per hundred words, and finish promptly, complete with those annoying, but much needed Works Cited lists – MLA, APA or Chicago –, page numbers, student numbers. They prefer Social Science essays, but will do a decent Humanities paper should it be needed. Mechanics and logical flow of arguments are their strong points (expect content to be lackluster) and their work gets a solid B average. Not exactly for go-getters, but worth a try! Here's hoping Science students can catch a break soon with their own homework help services.

### Taste Before You Waste - 5/5

Though technically a non-profit group, these young eco-warriors deserve a mention as well. They are in their early days yet, having only established themselves as a presence at AUC last month, but they certainly captured our attention! With their bakfiets they bike to nearby street-markets and salvage perfectly edible fruit and veg otherwise destined for the dump to share with all of AUC. It's beneficial for the market vendors who would otherwise have to pay tax on getting rid of the left-overs, and beneficial for all us who need a little extra fiber but can't be bothered to spend precious bike-bag space on it.

### DUWOL Living - 4/5

The last AUC entrepreneurs I visited have seized on a business opportunity which not many would dare approach; these two listening ladies offer a counseling service for students in shared rooms. They take a practical approach to such troubles of room-sharing as: Where the furniture goes; whose oven to keep; who does the dishes, whether garbage duties should be shared, and the myriad pitfalls which one might be victim to in DUWO's horribly awkward double rooms. DUWOL Living addresses all these issues and more, and despite my initial apprehension at this pair of amateur psychologists, I would highly recommend their services. A tad expensive, but it is definitely worth it, and they charge you per session, so why not give it a go?



## PLEASE DON'T ASK ME ABOUT THE BUILDING

A while ago, I was interviewed about the academic building, and was asked the question: "what do you think of the academic atmosphere in the building?" After some thinking, I replied that the academic atmosphere is very bad. Here's why.

Ever wondered who the people pictured, nay, hologrammed on the walls are? Darwin, Dijkgraaf, Watson and Crick? That's right – men. There are two women on there too: Marie Curie and Maria Merian, but they're an exception; Rosalind Franklin is not pictured alongside Watson and Crick, while without her work, they would not have found the structure of DNA.

Second, all – yes, all, there are no exceptions – of these holograms are of scientists. There are no social scientists or humanities scholars on the walls. Yes, there are some classrooms which have a small picture of one of these in the back, but what is that compared to a larger-than-life picture of Robb ert Dijkgraaf in an auditorium that was named after him? The institutional ideology of wanting to be a science college is thus reinforced by the building, and management is approving all this from its glass-walled panopticon. Want to know what a panopticon is? Take ILCT.

by *Elisa Rodenburg*

## AND OTHER NEWS...



### LOOK-A-LIKES

Disney character Milo James Thatch (Atlantis, 2001) and Professor Dr. Marco de Waard share more than just a pair of round-framed spectacles. Both are characters of great intellect, characterized by their strong minds and seeking out truth in their respective life journey.

### WHY-PHI?

fly wifi's from 1098 XC, XD, XE

2 girls one router  
hide yo kids, hide yo wifi  
HuisjeBoompjeBeestjeOlgje?  
learn from history  
Free porn  
Sunny tigers  
Love Camp  
I love Newton  
purple moose

### YARN BOMBING

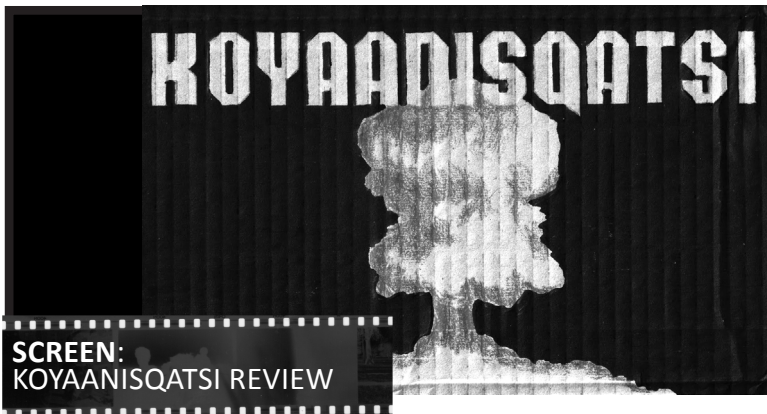
Lamppost knitting has commenced on the grey posts at the back of AUC. This heats up the-over-the-road competition between AUC and UvA, as the UvA only has stickers on its lampposts to prove its worth.

### DORM DATING

Dashing 20-something seeks similar. Interests: koffie melk, Lidl, window staring. Email Scriptus for info.

New-to-the-game girl looking for some fun. No vegetables! Call 0615347736

Single hardworking guy likes all things mac and cool. Page me!



## SCREEN: KOYAANISQATSI REVIEW

Sometimes, when you're on a train and you're listening to your iPod, you notice that the beat of the music perfectly matches the rhythm of the train's wheels. Or when you're at a concert, you may notice that your heartbeat is at perfect pace with the melodies around you. It is this harmony between music and context, this coincidence of sound and motion, that characterised SCREEN's Koyaanisqatsi night.

I'm sure that many people are more familiar with Philip Glass' famous soundtrack than with the actual movie, but at our screening we discovered how the beauty of the Koyaanisqatsi project fully manifests itself only when sound and image are experienced together. And quite an experience it was: in

less than two hours, Koyaanisqatsi took us on a panoramic, wordless odyssey through numerous aspects of human civilisation, in juxtaposition to images of enthralling natural scenery and in symbiosis with the mesmerising Glass soundtrack. Koyaanisqatsi forms a captivating, intense and essentially poetic narrative of the human condition in its environmental embedment.

There are no moralising words; only visual and musical forces describing the interactions between man and nature. It is for this reason that we screened Koyaanisqatsi as part of the Volunteer Week. This movie doesn't need statistics or rhetorics. Its non-verbal esthetics are more than enough for it to make a lasting impression.

★★★★

by *Mathijs Mul*

#### HALF-YEAR STATS

February intakes: 2 boys, 6 girls

February graduates: 7 boys, 5 girls

provided by registrar@auc.nl



## THE PLIGHT OF THE HALF-YEARS

"...and we had to read eighty pages on the first day!" one February student exclaims, with an expression of avid disbelief. Shaking his head at the atrocious absence policy, the baffling Blackboard issues and the bizarre blueprints of the academic core. "...reminded me of a stuck record" he states about the various welcome speeches from various eccentric, blazer-clad professors. A September student, who lounges languidly nearby, interrupts with "I like stuck records". The shrug of the shoulder, the 'get-over-it' attitude and apathy; this is the plight of the February-intake students.

The September-intakes, for whom the phrase "excellent and diverse" has basically morphed into one word ("excellentanddiverse"), have dealt with all of AUC's outlandish characteristics before, possibly more than once (if you are a second or third year). More than likely, most have received a letter proclaiming immediate un-enrolment from the college due to the lack of some document or other, or have been accused of poor abilities in English or maths, or have been enrolled in classes against our will that have basically nothing to do with our major...the list goes on. We have learnt to take it dutifully on the chin, shrug it off impassively, ignore it, create self-righteous petitions or just have a good old-fashioned rant on the (countless) AUC Facebook groups. As a result, the February students get *no sympathy* regarding the trials of AUC freshmen. On top of that, they arrived fresh from the outside world in peak-party mood near the end of the intensive period, when the students were swamped with language exams, essays and ridiculously lengthy reports (clearly, not the best time to be under the influence of anything other than strong caffeine). The final dilemma of the February students is the discovery that a large portion of their new friends are on exchange, and will be abandoning them within the year; a friendship that's sweet, but painfully brief.

But let's not forget the other extreme: the three-and-a-half-year students. Their situation could be described as 'awkward' at best, and perhaps 'insultingly demeaned' at worst. Being the first class of AUC to graduate a semester late, the AUC higher-ups didn't quite seem to know how to handle the situation. The pictures of the three-and-a-half year graduates joyously throwing their graduation caps in the air are heartening...and deceiving. Their graduation was, in fact, not a

graduation, a point emphasised by its title: *This is NOT a graduation*. Why, you ask? Simply because AUC did not allow them to have a graduation ceremony, like their classmates. The not-a-graduation event was kindly hosted by the ALUMNI, using money from their own budget, and saving the day like the fabulous knights in shining armour that they are. To add salt to the wound, the students were sent an unceremonious 'pick up your diploma' email, which stated the time and place and a hasty *Congratulations!* No confetti, no balloons, and worst of all, *no free champagne*.

Luckily, AUC hasn't *totally* neglected the three-and-a-half-year students; they are allowed to enjoy the excellentanddiverse (there's that word again!) atmosphere of AUC until July, having been granted permission to stay in the dorms. However, this of course gives rise to other half-year plights. More often than not, they find out about an amazing, legendary, project-x worthy dorm party (perhaps I'm exaggerating a little...) *after* it's happened; all their usual in-the-know informants, meanwhile, are doing great things out there in the big, wide world. Aside from their sudden drop from the AUC party scene, there is the issue of what one student describes as 'the awkward gap'. After blood, sweat, tears, and all other extradition and manner of bodily fluids, after sleepless nights, caffeine overdoses, emotional break-downs, nails bitten to the quick, hair torn out in several places, questionable decisions and other stress-related experiences that are a direct result of essays, assignments, presentations, poor time management skills, masters applications and the completion of their capstones...and they suddenly find themselves with nothing to do. For the majority of the half-year graduates, their Master's programme only starts in September, leaving eight months to...what? Travel? Find a job? Write a novel?

The February-intakes and the three-and-a-half year students certainly have a lot to deal with, and I'd tip my hat to them if I was wearing one. However, as a September student, it is easier to find humour in their situations rather than be sympathetic. I, like many others fortunate enough to have started in September, and who will (hopefully) finish in July, will never fully grasp the plight of the half-years.

by Emma Goodman

1. Willem Alexander's full name is 'Willem-Alexander Claus George Ferdinand Prins van Oranje, Prins der Nederlanden, Prins van Oranje-Nassau, Jonkheer van Amsberg'. Try pronouncing *that*, foreigners. After April 30<sup>th</sup>, though, he will just be known as King Willem IV.

2. Willem IV will be the first king for all living Dutchies, since the last king, named Willem III (surprise, surprise) abdicated in 1890.

3. Our new king is no fool. He went to university, where he studied history. He was such an enthusiastic student he earned the royal nickname 'Prins Pils', or Prince Beer.

4. One thing we know about our new king is that he is not a lazy guy. He can fly aircraft, has served in the navy, became a member of the International organizations, such as AMREF Flying Doctors.



**Coming April 30th, after a successful 33 years of appearing on our coins and postage stamps, queen Beatrix will abdicate from the throne, allowing her son Willem Alexander to be named new royal ruler of the Netherlands. But who exactly is our new king? Here are five things you might not know.**

5. Since Queen Beatrix's announcement of her abdication on January 21<sup>st</sup>, the use of the word *abdication* has increased in the media a hundredfold compared to before she announced her abdication.

The Coronation will be held in our very Amsterdam on April 30<sup>th</sup>. We do not expect you to be there, having enjoyed Queen's Night just hours before the proceedings, but for those of you who DO wish to witness the proceedings: the Bea's abdication (there it is again) and Willem-Alexander's coronation will take place in the palace on the Dam around 10:30. Later, around 7 pm, the royals will take a carriage ride towards the EYE Film institute, where they switch to an open boat, which will take them around the harbor and back.

*by Jasper Holleman*



*by Nicole de Groot*



## SWEET POTATO BURRITOS

Forget Michelangelo, Leonardo, and Descartes; if you ask AUC Cuisine, the Renaissance is all about Christopher Columbus and for one simple reason: he brought the glorious sweet potato to Europe. This tasty tater tastes good with pretty much everything, including burritos – another thing we wouldn't have known here if it wasn't for dear old Chris. This recipe will serve about four hungry people.

*by Sophie Rose*

You need:

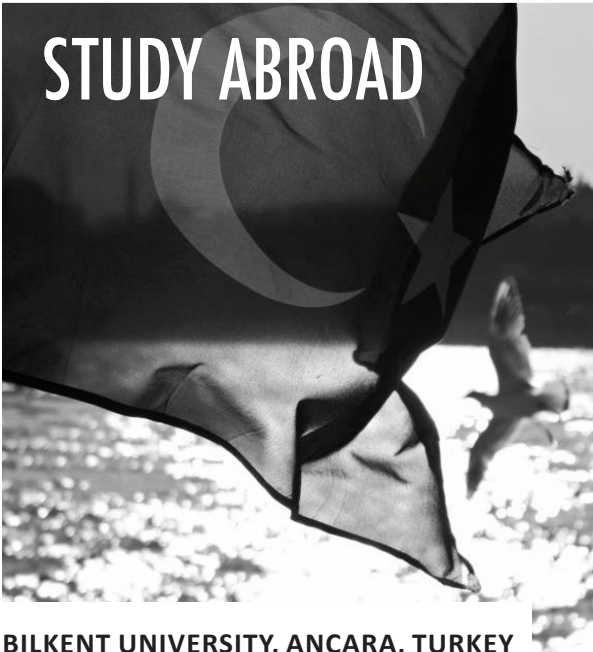
- 2 oven dishes (or 1 large one)
- a blender
- 4-6 tortillas
- 1 large sweet potato
- 4-5 tablespoons of either crème fraîche or cream cheese or a mixture of both
- 1 package of (vegetarian) ground beef
- spices: chili, paprika, cumin, oregano, coriander, garlic powder (you can also just use pre-packaged taco spices)
- 1 chili pepper or 1 squeeze of chili pepper paste

*Perfect for a  
Queensday Picnic  
in the park!*

- 2 cloves of garlic, chopped
- 2 small onions, chopped
- 2 peppers, cubed (doesn't really matter which color)
- tomatoes, either fresh (you'll need about 6) or packaged (3/4 of a carton)
- 2 tablespoons of lime juice
- 1 small can of corn
- 2 cups of grated cheese

1. Boil the potato, peeled and in cubes, until it can be mashed
2. For the salsa: put 1 onion, 1 piece of garlic, the peppers, the lime juice, the chili pepper, tomatoes and the spices in a blender and blend until it's a smooth mixture. Bring to taste with pepper and salt
3. Preheat the oven to 180 degrees
4. Fry the other onion with the other piece of garlic and some more spices and then add the meat and the corn. After a minute or two, add the salsa and keep stirring it for a while
5. Blend or mash the sweet potato with the cream (cheese) and add pepper, salt and spices
6. Spread some of the potato mixture onto a tortilla, then put on some sauce, sprinkle some cheese on it and fold it up. Put it in a (greased) oven dish and sprinkle some cheese on top. Do this for all the tortillas and put them in the oven for about 10 minutes

# STUDY ABROAD



## BILKENT UNIVERSITY, ANCARA, TURKEY

‘What to say about Turkey?’ While I give myself a few minutes to let the question find its way through my head I suddenly start to become aware of my surroundings; I’m sitting on a way-too-kitsch, golden Turkish sofa, my feet are chilling on a massive carpet filled with all kinds of patterns while I hear the mosque calling for prayer outside and I’m casually sipping a cup of Ayran.

The fact that these things seem almost normal to me now, might be my favorite part of being on exchange. I don’t feel like I’m on holiday or ‘just travelling around’, instead, I *live* here, and that feels really different. I think that Ankara in particular is a great place to have that experience, since it’s extremely non-touristy and therefore really gives you a chance to experience the Turkish culture from a local perspective. I never feel treated different from anyone else, and especially comparing it to more touristy places that I have visited so far I am really enjoying the fact that I know that here I’m getting the real prices, coffee-readers, hammams and hospitality that make Turkey so lovable.

I didn’t know anything about Turkey before I got here, just that I wanted to experience a different culture while not going too far, simply because it would be more expensive. And right now I can tell that Turkey has been an excellent (I’m so sorry) choice for that. It naturally also brings about some difficulties, but I think that if you are able to just surrender yourself to it all you will be able to also very much enjoy all of these differences. I certainly am. I’m loving the fatty yet delicious Turkish food, I’m intrigued to see a culture that puts my own in such a different perspective, my heart melts every morning when the old lady in the bakery smiles at me, and I would never have thought to enjoy getting my skin rubbed off as much as I did in the local hammam. And whenever I feel like getting out of the city, I just take a bus to wherever I feel like adventuring. Ankara is located pretty central and the busses are extremely cheap and luxurious (including a waiter running around with hand soap and chai), so the traveler in me is happily exploring around and enthusiastically realizing that Turkey has more to offer than ever expected.

So, I will contain myself here before I start bombarding you with countless other aspects of being here, and just say that I find it a great experience to have my mind blown every day by something small that I never saw before. Lots of aşk!

Coco Veldhuijsen

## SYDNEY, AUSTRALIA

Sydney is great. I have been here since February 13, spending the first week ‘touristing’ around with my parents who came for the fun. We saw kangaroos (bought a kangaroo skin rug for the fireplace back home), koalas, platypuses, and many other strange Australian critters. Rode the ferry, saw the great whites at the aquarium, experienced fireworks at Darling Harbour, and the Chinese New Year parade in China Town, and visited the small piece of Australian history at The Rocks - the first settler village in Australia (which is only 200 years old, by the way). By the end of the week my parents were looking for ways to move here.

Australians are comprised of a very wide range of ethnicities and backgrounds. (Sydney is, by far, the most cosmopolitan city I have been to, more so than New York, London, São Paulo, or Amsterdam). The city itself is beautiful, a landscape of sky-scrapers that neatly fit together, full of things to see and do. The suburbs are calmer, and each neighbourhood has its character. I found my place in Rosebery in a fully renovated house with all new appliances, large kitchen, backyard, living room with widescreen TV, laundry, garage, only 15 minutes away by bike from university. I was lucky.

Making friends in Sydney has also been easy; everyone I have met is very open. We go out regularly to parties, to the beach or to each other’s places. UNSW is very organized and has a lot to offer: They organize O-Week, an “orientation week” full of activities, free food, and dozens of little stalls with people trying to get you into their groups and societies, where I also happened to win a free trip to Thailand.

So far, the workload is light compared to AUC. Classes are large – sometimes with hundreds of people- less interactive and at times boring, but I’m quite happy with my choice of subjects. The campus has multiple facilities, most of them grouped together in the massive Kensington campus and equipped with dozens of restaurants, juice bars, shops, health services, gym, pool, ten-story library, concert hall, and theatre. The campus is only a 30 minute walk from the nearest beach – Coogee – in between classes I go there to work... on my tan, and maybe indulge in a bowl of açai.

ANY downsides to Sydney?

The sea water is not as warm as I wished it to be, and there are plenty of cockroaches. And just as any big city, Sydney can be costly, if you don’t know where to go. Eating out can be expensive, but no more so than A’dam. I shop at groceries that resemble our cherished Turkish shops in Amsterdam; they have an enormous selection of veggies and fruits, including exotic specimens from Asia we never see in Europe. Transport is also expensive – \$28 for 10 single bus rides, and buses are not always reliable. If you stick around the suburbs near university, you can get anywhere for free by bike.

There you go. Come to Sydney for your exchange.

Sarah De Paiva Rodrigues



**WHAT WILL YOU  
BE IN THE  
AFTER LIFE?**

*by Rhona MacGuire*



*Kyra Kieskamp*

**“A butterfly. The beautiful colours allow you to escape and be invisible to others. They can fly anywhere they want to.”**



*Mick ter Reehorst*

**“A rock star like the poet, writer, artist Jim Morrison. The fact that it is possible to do his amount of drugs, sex and music in the afterlife is appealing.”**



*Dineke Rieske*

**“It depends on what the afterlife is. I don’t know. I just want to be me.”**



*Huizhong Fairlee Zhang*

**“I do not want an afterlife because if I know I will have an afterlife then I will not try in the present.”**



*Natalie Bakker*

**“A sheep. I like sheep. They are pretty chilled. It would be nice to be a sheep in a warm country with nice, moist grass.”**

**NEW!**

**FACES OF AUC**

**Name:** Marija Misevičiūtė  
**Age:** 20  
**Country of Origin:** Lithuania



*photo courtesy of Sanne Frankin*

**Why she’s awesome:**

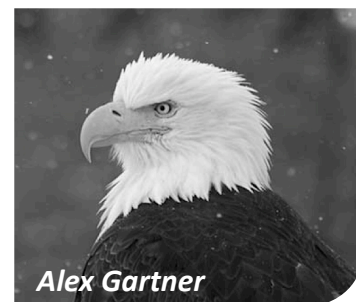
Marija expresses herself through the prolific medium of short film creation. While one could argue that she is as yet ‘up-and-coming’, her clip titled “Goat milk” is definitely worth checking out if you are into whacky, wonderful works of postmodern art (or if you just want to watch something thoroughly interesting). While she admits that “I do fancy a joke or two” (she is notorious for cracking a joke in the middle of intense, theoretical class discussions), she wouldn’t want to “oversimplify the existence of human spirituality”. There is a resonant multiplicity of meanings that explore the human condition underlying the quirky humour in her films. She states, “I tend to work on my characters for long periods of time, since they are the bearers of truth”. Although she might say this with a straight face, you can never really be sure whether she is serious or not. Her statements drip with sarcasm that is so artfully concealed (or perhaps, so blatantly obvious), that it leaves the viewer half laughing and half blinking in confusion. As a cosmopolitan young woman, living in a city where artists of all kinds are heralded, she still has plenty of time to make her mark. Perhaps, in the near future, one might be asked “Did you see the Misevičiūtė exhibition at the EYE?”

*by Emma Goodman*



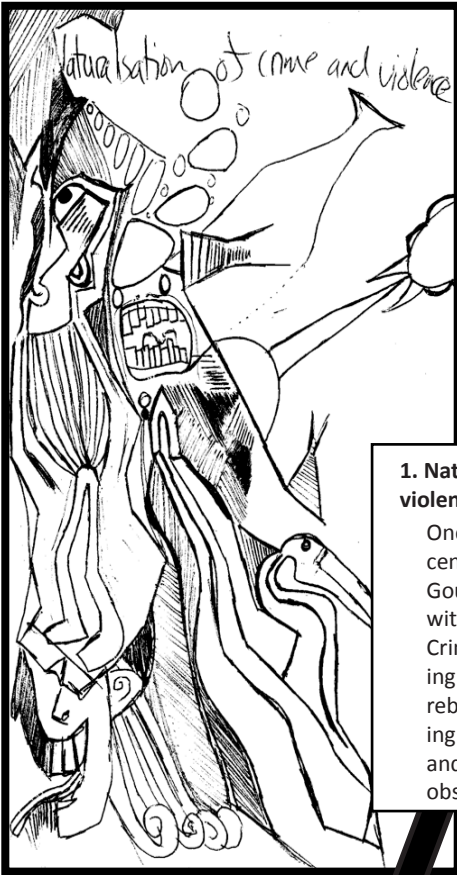
*Meng Xiao*

**“Nothing.”**



*Alex Gartner*

**“A bird. You can just see everything from above. It’s very freeing.”**



## HOW DO YOU DOODLE?

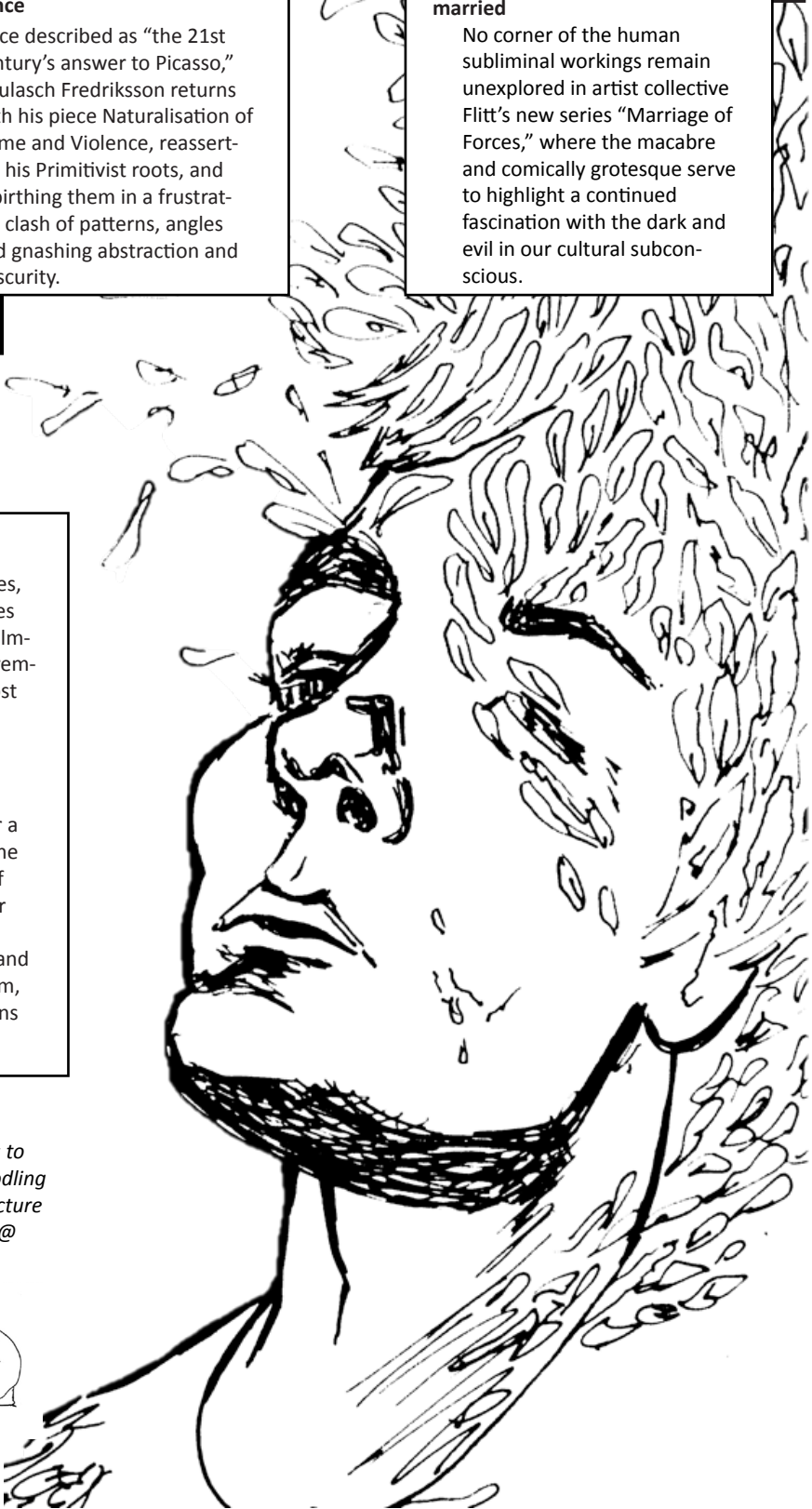
Often expressed best during class, the absent-minded scribble is the perfect insight to our complex thoughts. Critical doodle readings by expert, Gus Møystad.



**1. Naturalisation of crime and violence**  
 Once described as “the 21st century’s answer to Picasso,” Goulasch Fredriksson returns with his piece *Naturalisation of Crime and Violence*, reasserting his Primitivist roots, and rebirthing them in a frustrating clash of patterns, angles and gnashing abstraction and obscurity.

**2. And so the two forces married**  
 No corner of the human subliminal workings remain unexplored in artist collective Flitt’s new series “*Marriage of Forces*,” where the macabre and comically grotesque serve to highlight a continued fascination with the dark and evil in our cultural subconscious.

**3. Leaf Face**  
 A portrait turned into a fluttering of leaves, embers, and droplets of water, as the eyes stare at the viewer with a despondent calmness. The subject presented by Roulah Tremble is one that has almost given up, almost let it all go, but clings on with a proudly upturned chin and arching eyebrows. The violent disintegration of self thus created ruptures our notions of identity and sexuality, and reinstalls in the viewer a new subjectivity, one intimately tied to the medium itself – the coarse sketchiness of the portrait serves as visual metaphor for what the artist is telling us. No subject is safe as she continually reinvents herself and reaffirms her mastery of both the medium, and the representation of complex notions of identity.



*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](mailto:scriptus@auca.nl)*





**INTERVIEW:  
MINOU SCHRAVEN**

Dr. Minou Schraven, specialist in early modern Italian art and material culture, is also an expert on the history of the papacy. In light of the recent abdication of Pope Benedict XVI, she has made appearances on Dutch TV and radio discussing the significant changes within the Church. Matilde Robinson investigates.

**What does your specialist area consist of?**

I did my dissertation on pope funerals during the 16th century in St Peter's Basilica, Rome. The church would be decorated with black hangings and lit with candles. In the middle there would be the *chappelle ardente*, where the dead body would be on display surrounded by candles and coats of arms. I focused on questions that cover these funerals. How did they use the church? What kind of decorations did they use? How did it work in liturgy? What did it look like? How did people appreciate it?

**What is it about this process that interests you so much?**

I think it is because papal history is very complicated and old. I found out about the subject when I went to the Dutch Institute in Rome where they organise courses for graduates and undergraduates. My course was about funerary culture in Rome, from antiquity to present day. I really wondered why they paid so much attention to it. And, if you start to look into the papacy, you start to discover it is really rich as a history and so connected to Europe at the time. Of course popes always claim to be the same, a successor of St Peter. But because of history and other things, the papacy has changed

*the death of the old pope is important*

immensely in the course of the centuries, and it's very interesting to see these two divergences.

**Where were you when you found out the pope was elected?**

I think I was at home. But that wasn't so much the thing that struck me. The thing that struck me was the announcement of the abdication. It was really sudden. It was also unexpected because normally, the vacancy starts with the death of the pope.

He ceases to be the Pope and becomes a mortal again. This 'vacancy' lasts until the successor is in place and over the centuries they have designed a ritual for this. So with John Paul II you could see death approaching, and when he died there was a mourning period in place. But with Benedict XVI you could see on the news that they didn't have a ceremonial procedure for an abdication – they invented it along the way. This is something that has not happened since 1294.

**What were the impacts of his abdication?**

Well, a lot of questions arose, such as, will he become a cardinal once more? It was then decided that he would become an emeritus pope, which is something that has never happened before. And for me it is most interesting to see how they are dealing with this anomaly in the

history of popes. And also, his abdication questions the role of the pope. Since the Holy Spirit guides the cardinals in electing the pope, being the pope is the highest office on earth. And if you say, 'it's too much! I'm leaving!' That's quite something. It sends the message that you don't have the faith or the strength to hold the position. Although, in this century, it is logical that someone steps down because of their age – in that system, it is not so easy.

**So what will the old pope get up to now?**

Undoubtedly he will continue to write. But I don't think he will publish anything whilst he is still alive. This would cause problems with the current pope. Because power is decentralised when there are two popes. We can see from history, that this is the worst that can happen. It is a situation you want to avoid at all costs. Pope Boniface VIII had problems asserting his authority. So the death of the old pope is important. When there was no TV or photography, it was important that everybody could actually see him laying in St Peter's and to even smell the decomposing flesh. They came in thousands to St Peter's.

It is interesting to keep in mind that the first Archbishop to resign within the Anglican Church was in the 1950s, and since then, all the successors have done so too. The question is, will this happen with the papacy as well?

## SCRIPTUS ON: THE LETTER

*The letter came first, but with social media, curiosity reached its peak. Threads weaved and tangled with post after post, as individuals made their efforts to be “heard”. In commenting on the ambiguity of the letter, it is acknowledged that for any who did not read the letter, the following might at first be perceived equally ambiguous, as we reveal no names of any involved. From process observed as a community strives for transparency, the incident is more deeply rooted in a need for something more permanent and sense of community that doesn’t just exist on a virtual platform.*

Mid-March 2013. A letter was sent out to the AUC student body. For many unsuspecting students, the letter’s ambiguity generated many questions, mostly lacking answers.

Eager for a response, students took on a game amongst themselves of 20-(or more) questions in efforts to disambiguate the implications of the letter with regards to who it pertained to, and what the presumed ordeal of the content truly signified.

As much discretion as was kept by those who knew and knew better than to speak at the cost of potentially encroaching on the privacy of those actually involved, ‘transparency’ was what was unanimously sought after, from the faculty, and namely the Dean, for having authored the letter. Although a very small number of students were directly involved, the impact, was of course, felt by the community at large—having been delivered to all the members of the student body, the letter’s vagueness caused the many to feel victimized, and thus inclined to want to be more directly involved.

Transparency as the driving force to maintain the AUC harmonious

environment brought along with its noble intent some significant, if unprecedented consequences. It produced an undeniable anxiety within the institution, increasing what can be considered as defensive practice not just on the receiving end of the faculty, but also the students. The anxiety was tacit and became read as a fear of hurting the image of AUC. To this, the students’ resentment increased, making them more inclined to place most if not all the blame on the faculty.

The letter triggered intense dissonance that best manifested in a state of alarm caused from solely being issued, and the safety it aimed at ensuring backfired. From waves of rumors circulating among even in the smallest corners of the academic building, the emotions and perspective of

the students could be heard if listened to closely. One student said, “they could have been more careful—the language in itself was careless,

and worried too much to the image of AUC.”

The events hinted at in the letter are not part of any unfamiliar or uncommon phenomena; scenarios are the same if not worse at other universities all throughout the globe, regardless of their prestige.

In the perspective of the students, they all felt as targets of the incident, when in fact, the event only really involved a few students. At the core was the miscommunication and more so, the misconception of what the true benefits of transparency actually are. The faculty provided an opportunity for any and all students to attend

a meeting, where all questions would be answered. Based on the number of participants who took a part in the Facebook thread in the Excellent and Diverse group, one could have predicted that an equal number of faces would be present in the meeting with the faculty. To the surprise of many, present at the meeting were no more than a dozen students, if that, who found time in their schedules to go all the way to AUC and clarify their questions with the opportunity that had been provided to them with the dean and her faculty.

The meeting took place on 30 March 2013. The encounter was a tense one, to say the least, but did bring to light some aspects about the letter and the AUC community as a whole that were not explicitly stated in the letter. For one, it was emphasized that the reason the names of those involved were not disclosed was due to protect them. But in that line of thought, many argue why the letter had to be even published in the first place. It seems that with transparency, when it is demanded, it is an all-or-not deal: either reveal all or keep us out of it. This is the view of some students. The faculty saw the need of the community to be informed but the events that took place were not in the academic building itself, but rather in the student residences. Agreeing that as figures of authority the faculty and the student body will remain on different levels of understanding, one can more clearly see how it falls under our responsibility to take charge in nurturing safer environments for ourselves and our neighbors.

It is not as simple a matter if taken over by authority, primarily be-

cause of the politics that are involved. It becomes difficult to have a sense of trust on the faculty when students become skeptical of the true intentions, and tend to disregard all their efforts on the grounds that all they strive for is the image and name of the university. Such skepticism nurtures a grudge, and in turn fuels with bitterness any potentially constructive action. Therein blame finds its followers and the community begins to become united in a sentiment of rancor that starts in the virtual platforms and manifests itself physically.

It was not so much disappointing as it was unprecedented to see the few students who were present in the meeting with the dean and the faculty. Scriptus was present, and together we witnessed also a great deal of criticism on the part of the students towards the dean. But had the criticism sprouted from the conversation in Facebook?

Also, if so much attention had fallen on the matter at hand, with corridor after corridor echoing talks of the letter, and the same echo manifested in the Facebook thread, then why was there so little input from the students, who so direly demanded transparency, to simply be present at the meeting and take their opportunity to be heard, in real life?

All are entitled to their own views, but in order to weed out the tension in the community that includes the faculty members as well, a good starting step can be empathy through the realization that it is a learning process for the student community

as much as it is for the dean and her faculty. The faculty might not be receiving ideal results in the behavior presented thus far by students, but when they offer their time to meet and little effort on the part of the students, it becomes slightly appalling that perhaps our generation can only interact through the tips of our fingers, leaving the rest of our thoughts at the tip of our tongue.

*let us not forget the incident, but rather build up from it*

True, the meeting did not facilitate the seeing eye-to-eye between students and faculty, and any efforts to create open communication were overshadowed by the students perceiving those efforts only as a way to keep the AUC image untarnished—thus seen as a pretentious if not useless effort. But let's not forget that while it is easy to form unity through blame, and contempt, it equally transient and unstable as a virtual Facebook 'like'. A community that interacts primarily through a virtual platform like Facebook renders little impact in the physical space.

The dean and her faculty are there to ensure our academic well-being. They are currently in the process of defining the grounds on which the faculty is responsible and where it is their role to stay put.

The event has created turmoil on different levels for different individuals at AUC. But let us not forget the incident, but rather build up from it. There is a need for order. Discussed in the meeting was also the potential for students to arrange floor agreements and string policies that would limit the noise pollution, and thus reduce traffic congestion of

facebook posts that demand for music in dorm parties to be turned down. Everyone's heard the utopian idea of merriment and love. The tension we face sprouts from miscommunication and the inability to build a common ground with one another, but in order to move forward, focus must be placed on the aspects in which genuine community can be rooted.

Our life at AUC is clearly impacted by our environment, but we are also able to determine what environment we want to let impact us. Because the AUC community is still in its early stages of its formation, it is first of all not surprising that problems arise in the beginning. As individuals of the early formation, we are entitled with the opportunity to bring about change, and we have the physical space to do it in. A larger issue that underpins the event asks for a new way of thinking. Communication leads to community, that is, to understanding, intimacy and mutual valuing. It is up for us, the students, to do it, not necessarily just because it is our responsibility as citizens of the community, but also because we have the opportunity to do it. Would it not be a more meaningful effort if we are the ones taking a stand to see a change, rather than waiting upon a distant authority to impose their own norms on our ways of interacting with each other?

"Why should we think upon things that are lovely? Because thinking determines life. It is a common habit to blame life upon the environment. Environment modifies life but does not govern life. The soul is stronger than its surroundings." - William James

photo: AUC construction

## ON GAMING: THE OLD SONG OF NEW CONSOLES

I wrote an article that advised caution about the Nintendo Wii U and many people appeared to have read it. Sales are bad for the new work of wonder by Nintendo and with the announcement of other next-generation consoles (PlayStation 4 in February, next Xbox in April, both due "Holiday 2013"), the Wii U will make its way the graveyard soon. But how did Nintendo fail?

There was no reason to buy one. The Wii U did not do anything different than any other available console and it did not do anything better than them. "Assassin's Creed 3" looks worse on it than it does on the other consoles. Nintendo Wii already succeeded against all odds, with bad graphics but a revolutionary concept to boot, and to repeat this feat would have been strictly amazing. So other console manufactures want to try their luck. Some might say: "Finally we get new consoles. Better graphics and better games will be the result, the world is ready". But is it really necessary? What will this renaissance of consoles, happening every time the manufactures see fit, bring to people?

At the beginning they are going to pull money out of the pocket. The main aim of new consoles is to improve the number of people actually owning a console and supplying it with games. People who might not have

bought an Xbox 360 because it had no Blu-Ray-Player might invest in the next one if it offers what they want, although new populations can be reached through new consoles with nice new features. (Social networking, anyone?) Grandma is going to love

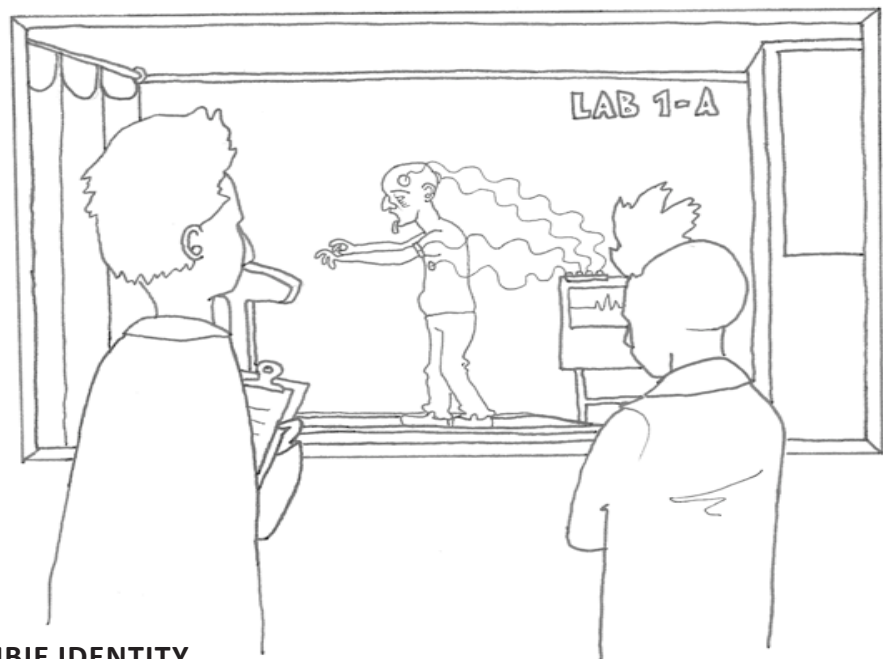
it. New markets will be opened up much later. China only officially got the PlayStation 3 last year, and is considered a growing market.

Would a new console generation bring better games? Who knows. There are many new games coming out in the next months (if you are on the right console): "The Last of Us" (PS3), "Grand Theft Auto 5" (Xbox 360, PS3), "Beyond: Two Souls" (PS3) and so on. It indicates that some developers are not ready to part with current gen, and looking at some recent games, why should they? "Halo 4" looked amazing on the 6-year-old Xbox 360, as will "The Last of Us" on the PS3 this June. And great games do not need good graphics; look at Telltale's "The Walking Dead". And if looking at already announced next-gen games, like "Assassin's Creed 4: Black Flag", they do not do much different in terms of gameplay than games nowadays are able to achieve.

It might just be fatigue. People always like shiny new stuff, as Apple and other phone manufactures prove year after year. There is a point, where the old PC or console is not good enough anymore and that moment appears to be right now. Hail to the new consoles, let them bring good graphics, good games and make us very poor. May the renaissance of consoles save gaming for us all.

by Nicole Boscher





## A THOUGHT: UNDERSTANDING THE ZOMBIE IDENTITY

This is not the title of another low budget horror movie, nor is this article discussing the dancers in Michael Jackson's "Thriller" (1983). These depictions of zombies are western adaptations of Haitian cultural beliefs. The Haitian zombi is a living dead that has been brought back to life through the magical power of a bokor, a voodoo priest who steals the body from the family and enslaves the individual. This is an act of zombification, which is a crime in Haiti that is considered as murder although the zombified individual is still alive. Scientists, anthropologists, ethnobotanists and journalists have attempted to demystify the zombie mystery, seeking an explanation for this social phenomenon that would fit within western conceptions of the physiology of death.

Several zombie individuals were scientifically investigated, and these cases of zombies were ascribed to schizophrenia, organic brain syndrome, epilepsy, learning disability or fetal alcohol syndrome. Another explanation was found in the pharmacology of the ingredients of the zombie poison. A hallucinogenic plant - *concombre zombi* - that is administered after the zombie is taken out of the grave, can cause symptoms of zombie behaviour such as the confused state of being. More importantly for zombification, is the state of apparent death from which the individual can 'wake up'. This is caused by the poison of the puffer fish, which is the main ingredient of the bokor's zombie poison.

Now do we understand the zombie identity? The explanations are satisfactory within western medicine, the phenomenon can be understood now and the magic is no longer black magic. In western philosophy and religion, life and death are binary oppositions and medicine is objective and separate from those beliefs. However, what is lacking from this explanation is an understanding of the Haitian iden-

tity and their cultural matrix of beliefs that is crucial to this social phenomenon of zombification. In Haiti voodoo as a religion is intrinsically intertwined with healing purposes. It is based on a vision of life in which individuals are given identity, strength and safety, linking them together with other human beings - as well as spirits and ancestors. This shows how religion is of great importance to Haitian identity as well as to the zombie identity. In local beliefs, a separation is made between body, mind and spirit, namely: the *corps cadavre* (physical body) with its *gwobon anj* (animating principle) from the *ti-bon anj* (agency, awareness and memory). This distinction is crucial to the explanation of zombification because the bokor captures the *ti-bon anj* and this leaves the victim apparently dead.

However, the western understanding of death leads to a different meaning of 'living dead' than the Haitian belief that life and death stretch beyond the temporal limits of the *corps cadavre*. A Haitian can be dead when a sorcerer has taken his *ti-bon anj* although his *corps cadavre* is still alive. To western conceptions this would not be considered a real living dead because the individual was not actually dead, but in a state of paralysation and low metabolic rates due to the puffer fish. The Haitian zombies are thus not acknowledged by western scientists as authentic zombies, due to different conceptions of identity and life and death.

Therefore, the key to understanding the zombie identity does not lie in knowing the exact ingredients of the zombie poison or diagnosing a psychological disease. The imaginative universe of Haitians and their framework of beliefs in which the zombie exists and is real, must be understood to understand the zombie identity.

by Roanna van den Oever  
illustration by Gus Moystad



## THE GRAND OPENING: RIJKSMUSEUM

Chaos. Traffic was at a standstill. The air was filled with car hoots, the ringing of bike bells and the unintelligible sound of many accents and languages mingling. Cyclists were forced to get off their bikes (oh, the horror!) and try and force their way through the camera-wielding crowd. The cause? The long-awaited opening (ten long years) of the iconic Rijks Museum, which was commenced by her Majesty, Queen Beatrix.

As the Queen, standing on an orange velvet carpet, turned the giant golden key in the lock, there was an explosion of orange from the top of the museum and a great cheer from the crowd. The Heineken wagon strutted past, TV news crews harassed bystanders and police in luminous vests biked through the masses; thousands of people had shown up ready to be amazed by the works of art. The actual opening was over very soon; after one turn of the key, one could perhaps just catch a glimpse of the Queen's head as she dived back to the safety of her big, expensive car. Then it was a stampede for the entrance.

In Museum Plein, the atmosphere was like that of a carnival; portraits were be-

ing painted, live music being played and opportunistic entrepreneurs were selling their delicious wares from the backs of gleaming vans. A long orange walkway suspended over the water led up to the entrance, above which was a huge sign "RIJKS MUSEUM WELKOM!" In the middle of the plain, the Amsterdam sign was adorned with all the usual grinning, peace-signing tourists.

Finding the end of the seemingly endless line was a challenge in itself, and then there was the two-hour wait before our particular group of people were allowed in (a true test of endurance). The waiting people amused themselves in various ways: ball games, card games, singing, dancing to the music of the live band (complete with suits, checked guitar and gleaming cello), posing with the ING lion mascot or Super Mario (yes, he was there) or simply sitting and soaking up the sun. At the front of the line there was a wheel of fortune being spun, with a ridiculously enthusiastic game host. The long wait was certainly an opportunity to appreciate the magnificent

architecture of the museum. Nonetheless, the crowd cheered when we were finally let in.

Inside, we were greeted by a combination of the old and the new: sleek free-standing archways, a huge grid skylight and classic bricked walls. The first part of the museum was a series of large rooms, the walls of which were adorned with beautifully painted murals. On an ordinary day, when most of the areas will not be roped off and you won't be relentlessly swept along by the stream of people, one can imagine spending an hour in just one of those rooms. The rest of the museum showcased the works of the great artists in specialised sections, separated by graceful arches, above which the artist's name embossed in gold.

The opening of the Rijks was suitably grand for such an amazing museum. The beautiful chaos it caused on the streets outside was a tribute to the wonders within, certainly something to be proud of as a dweller of this extraordinary city.

*by Emma Goodman*



## REINVENTING FASHION

Last season saw the debuts of previous menswear rivals Raf Simons and Hedi Slimane at Christian Dior and Saint Laurent Paris respectively. Simons, working mainly from Antwerp, proved that his small-town sensibilities and interest in art teamed with his sharp eye for tailoring were a perfect match to revive the house of Dior from its recent scandals with John Galliano's dismissal. The YSL brand, on the other hand, had been doing alright both in terms of creativity and financial profit. However, the decision was made to fully resurrect the house as the contract of ex-creative director Stefano Pilati expired.

Yves Saint Laurent, after being dismissed from his position as Christian Dior's successor, established his own fashion house in 1962 along with his partner Pierre Bergé. In the mid 1960s he was the first haute couture designer to launch a ready-to-wear line, bringing the styles of the street into the fine salons of Paris. After Yves's retirement in 2002, the house has had trouble resurrecting itself to its past glory. Tom Ford and Stefano Pilati kept the name going but were criticised by Bergé for destroying the house's legacy.

Hedi Slimane started working for the YSL menswear line at the end of the 1990s but became famous when he started working for Dior Homme. Throughout the noughties he presented a look inspired by rockstars like Pete Doherty with slim suits which were a major success with both men and

women. Leaving the house in 2007 to pursue a career in photography, Slimane disappeared off the fashion design radar until last year. Before presenting his first collection, Slimane made some radical changes to the house. Yves Saint Laurent became Saint Laurent Paris, a reference to the original ready-to-wear line, and the line would be designed from Los Angeles. When it came to the clothes, however, the excitement died out for some. Slimane has so far presented four main collections; menswear and womenswear for two seasons. Although praised by friends like style icons Kate Moss and Alison Mosshart, respected fashion critics from the press have all criticised the collections.

What Slimane presented was influenced by the YSL archives and influenced by his own aesthetic, but there was nothing new. On the catwalk were clothes that already have their firm place in every LA girl's wardrobe. While trends come and go in cycles, it seemed that Slimane brought us the full way around. In particular the autumn/winter 2013 collection posed the problem of whether a collection should be judged for its innovation or its commercial potential. But if there is nothing new aesthetically and clothes with the same grunge attitude can be found in any second-hand shop, what difference does the label make?

It would seem harsh to judge



Slimane a year into his position at Saint Laurent Paris and, perhaps more importantly, designing womenswear. Relying on his past achievements and rebellious attitude he certainly has brought the YSL brand back into discussion. Aesthetically, however, Slimane has not said anything radically new and the style appears rather suspended in the past few years of street fashion. While it may have been radical in the 1960s to bring that style onto the catwalk it appears it has the opposite effect in 2013. There will be no rebellion without pushing the boundaries a little bit further.

by Katarina Jansdottir  
illustration by Amalia Robinson

# MUSIC

## Q & A STRING QUARTET

by Rosa ter Kuile  
March 18, 2013



Sometimes you come across unexpected things. I met the **string quartet** by chance rehearsing in a common room one Monday night. Formed after the AUC opening ceremony, the string quartet rehearses weekly and is now venturing onto the Amsterdam streets. Elisa and Hester play violin, Eva is on viola (tuned a 5th lower than the violin) and Rosa plays the lower tones on the cello. As we speak, instruments are being unboxed and music stands set up.



Elisa, Eva, Rosa, Hester

### How do you describe your music to someone who is unfamiliar with what you play?

Eva: Well we started off doing classical music mostly, but then decided last week that we wanted to do some new material.

Elisa: Yes, so at the moment we are playing the four movements of Eine Kleine Nachtmusik (Mozart) and also Viva la Vida by Coldplay!

### Is there a main organiser/conductor of the music?

Elisa: No, not really, it is a collective input. Though only Rosa prints out the music because she has a printer!

### Are you planning on breaking into the professional music scene?

Eva: Wow, you know it might happen. But I think first of all we come together just to play with each other and make music.

Hester: Yeah, but we also like to go out and perform for other people too!

Rosa: It's nice to see that there are people who genuinely love classical music; it's not just old ladies!

### So you don't just play at AUC celebrations?

Elisa: Oh no, we've been called the *AUC string quartet*, but we really don't want that name!

Rosa: We still have to decide on a name though. So if you have any suggestions..

Hester: We did play at the Christmas formal, but we also have played in metro stations and outside the Kalvertoren, where we were sent away after five minutes by this big security guy!

Elisa: In some places you're only allowed to play with a permit...which we don't have.

### Do you have a relationship with your instrument? Is it like a wizard and a wand? Are you intimately connected?

Eva: Yeah, I think so. I've actually named my violin. He is called Francois.

(laughter)

Hester: My mum named my violin. She calls it called Phoenix, or Fox. I don't remember – one of the two!

### So instruments have gender too?!

Eva: Well, I know a lot of people who know the gender of their instrument. But you can really tell. You can feel it. It's weird.

Rosa: The cello I have now isn't my own, so I can't tell. But I would say it is male though. Even though the cello looks womanly!

### And now for AUC. You have a date with the dean, where do you go?

Rosa: a collective date?

Eva: We'll take her to an indie concert in Paradiso. Something unexpected!

Hester: I'm sure she'd like that!

### And lastly, if you were stuck in the lift with a teacher, who would it be?

Elisa: Rafael Sanchez. He would be entertaining I think!

Hester: Oh Dora, definitely.

END

*As of now, the String Quartet has no on-line recordings. To listen to their music, follow the sound of string instruments in the dorms and you might find them.*

# FEATURED ARTIST

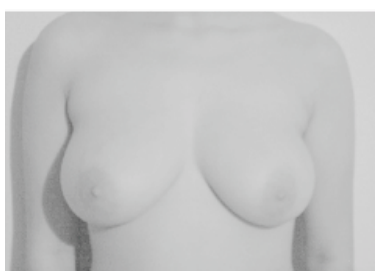
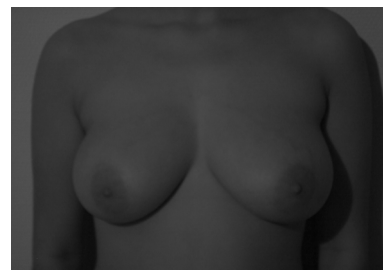
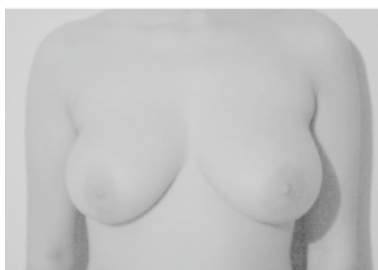
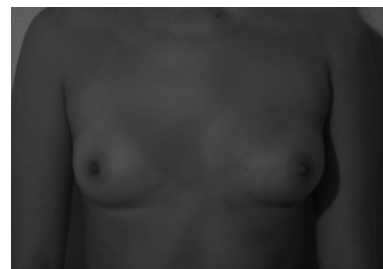
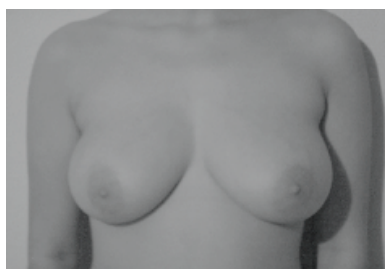
## “RIDICKULOUS” BY ANONYMOUS

Uh, now put that pussy on my lip and dip  
Yeah, let's make a movie, I'ma flip the script  
Yeah, I wax that ass like a Q-Tip  
Yeah, float in that pussy like a cruise ship  
Uh, 'cause I'm a nasty motherf-cker  
Yeah, I eat that p-ssy like the last supper  
Yeh, I beat that p-ssy like brass knuckles  
Heh, she call me daddy and she scream "Uncle"  
Open up and spread, I'm pullin' her hair, she pullin' my dreads  
I'm breakin' her off, we breakin' the bed  
F-ck her like a dog, she shakin' her leg  
I'm killin' it soft, I'm makin' it red  
I'm makin' her talk, I'm makin' her beg  
I'm makin' her crawl, I'm makin' her run  
I'm makin' it numb, I'm makin' it cum, I am

*Lyrics from Fuck Food, Tech N9ne feat. Lil Wayne and T-Pain*

**Uh, now put that dick between my lips  
Yeah, let's film a porno, I'ma use my tits  
Yeah, I job that cock like a joystick  
Yeah, floatin' in my pussy but I don't feel shit  
Uh, 'cause I'm a nasty whore  
Yeah, I open up like a slidin' door  
Yeah, we fuck till he can't keep it up no more  
Heh, he says I'ma cum, and screams for poor momma  
But I just spread, I'm pullin' his balls, he pullin' his dreads  
I'm breakin' it off, I'm bitin' it red  
Do him like a dildo, he ain't shakin' fast enough  
I'm bruisin' it hard, I'm makin' him jizz  
I'm makin' him stutter, I'm causin' him suffer  
I'm wantin' him less, but he's lovin' it  
I'm makin' it numb, I'm makin' it cum, I am**

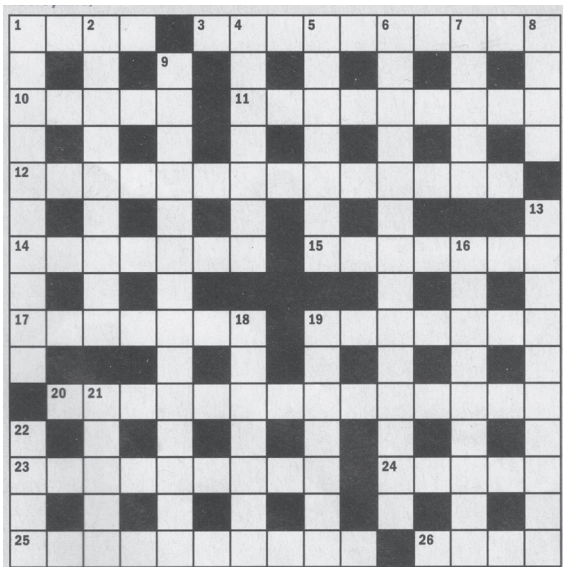
*by Anonymous*



Lo and behold, actual boobs. Wonky, real and beautiful. If you cringe reading the made-up lyrics objectifying penises and male sexuality more than you do whilst reading the real lyrics doing the same thing with the female body and sexuality, we've got a problem. Though a lot of discourse has called the objectification of the female body into question time and time again, the small things have to change for it to really matter – small things like Lil Wayne's lyrics. What we want to show with these pictures is the should-be naturalization of the female body as something to be respected and used in ways determined by the owner of the body herself. We choose to show our boobs, with all their quirks, perks and imperfections, as they come everyday.

*Anonymous*

**CRYPTIC CROSSWORD** and **SUDOKU** from The Week



**ACROSS**

- 1 Naughty boy following "time" in a jug (4)
- 3 Specific page relating to a joint (10)
- 10 Spot way to hold clubs (5)
- 11 Sofa we treat so badly (2-6)
- 12 Most cold inside and one suffered in part of lower leg (8,6)
- 14 Fail to see in container a detailed photograph (5-2)
- 15 Met Rex with a Nintendo wanting finish (3,4)
- 17 Denies official vehicles in Perth (7)
- 19 A cracking hit overdue (7)
- 20 Person involved with "organ mediating"? (8,6)
- 23 Work dividing very close engineers? It demands careful balancing (9)
- 24 Origin of disease is in the Coliseum (1,4)
- 25 Girl's alongside hospital attendant in a mess (10)
- 26 Only a lake (4)



**DOWN**

- 1 Dam carpets put out not right for these! (3 - 7)
- 2 Bachelor and tense child head for some bread (5,4)
- 4 A number on dope in European city (7)
- 5 Stagger around front of rocking horse (8,6)
- 6 Dailies destroying a licensing deal (8,6)
- 7 Lock around over the top for horse (5)
- 8 Rum and run are close together (4)
- 9 Clobber the large car with cost? Not good for this (7,7)
- 13 Public schoolboy's argument said to be only just acceptable (10)
- 16 Name tooth pulled out (3,2,4)
- 18 Equipment mostly in slippery slope (3,4)
- 19 Large, soft wood getting a scornful response (3,4)
- 21 Head of Army say, lives with protection (5)
- 22 Macho man reduced survey (4)

**AND LASTLY...**



*Dear Abby,*  
 Why are lifts so awkward? Is it me, or is it them? I don't know how to act. It's silly, really, but I sometimes feel stupid if I say something or try to start a conversation with someone. I don't do it so it makes me look cool. Other times, I do it if I'm not feeling overly self-conscious. Dear Abby, are there people like me out there who over-analyze lift experiences? What should I do, act the fool and pray for the best?

**Dear Anonymous,**  
 Behold! Abby's awkwardness analysis: On conceptual space and social construction.

A very wise friend of mine once said, "Life has to be awkward sometimes. That's why there are lifts," (anon., 2013). I find this a very insightful claim. So, hereby I have compiled a list of five ice-breakers for you. By executing these tasks, you will embrace the awkwardness that life intends for us while still maintaining the power in the situation.

- 1. Speak to the individual as your audience; e.g. "Thank

- you all for coming today, I've gathered you all here for..."
- 2. During a silent ride, get off at their stop, follow them to their room, and ask if you can get/do that thing you talked about in the lift; e.g. Sooo can I get them potatoes?
- 3. When somebody enters, act as if you were having a conversation with yourself in the mirror, as if your reflection were another person, and introduce your reflection as your friend from your hometown.
- 4. When somebody enters, act as if you'd been asleep and just woken up. Say whatever you want; e.g. the classic "what time/day is it?"
- 5. When somebody enters, act as if you'd been waiting for them (as if you had a rendez-vous); e.g. Ah! Finally, you're here. Let's get started shall we?

**NB:** There are only 5 because you can find these lifts online. It's more about the principle, really.  
 Basically, channel your feelings of awkwardness into comic relief. You are both guaranteed to get a good laugh out of it, and if they're cool enough, they'll play along and pass on the trend. Who knows, maybe the lift will become a conceptual space of role-playing and change the constructed expectation of lift-ly awkwardness.  
 So, in answer to your question: act the fool!  
 Love,  
 Abby