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BULLETIN

Renaissance





COLOPHON

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Renaissance

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Editorial

By Thirza van 't Rood

A while ago, I dreamed that I was living in a big castle with lots of people. We were all gathered in a huge dining room (Hogwarts big) when I suddenly noticed a man in red clothing holding a small knife, standing in the dining room - there was an attack on the castle! (as I could hear their shouts, there seemed to be more of these men outside). We were all too frightened to react, although we preferred to blame our lack of resistance on some pure form of pacifism (sadly you can't be the hero in every dream), so a few others and I slipped away into hiding at a place that had been designated for us. It was a small storage room, the only object in the room was a square wooden table with an unplayed chessboard on it. (Yes, I recently watched Queen's Gambit, it's good). A hidden door in the wall of this tiny room led to a small space in which we would hide and catch our breaths.

Now all this doesn't really seem like a special dream I would say, were it not for what happened next: I dreamed about eight scenarios that happened after these events. In the first one, the hidden door wasn't really hidden at all: it was clearly a door, though 'disguised' by a curtain. We were obviously found by the attackers, at which point the dream started over. Except this time the door actually looked like a wall, though there was still a curtain in front of it which made it seem suspicious enough for us to be found again. Every time I re-experienced the dream, there was a tiny modification in it that would improve our chances of not being found. In the final scenario, there was a tunnel in the secret room through which we managed to escape. Apparently that was the ending I had been looking for because the dream didn't start again.

So now you might think, why is Thirza just going on about her dream rather than discussing the theme of this Bulletin? Honestly, I thought the same, and then I realized this dream is very much about the theme of this Bulletin. 'Renaissance' (meaning revival/rebirth) is something that can be experienced in many ways. It can be rising up from a very low point, or moving to a new city to start a new life, or just simply dreaming of unfamiliar scenarios.

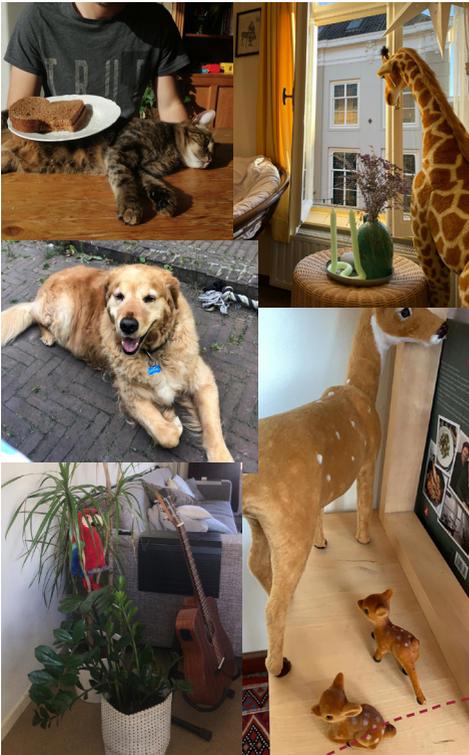
In my dream, I was reborn again and again until I found what I was looking for. I think that this is something we should not be afraid to do in the real world too. Often, rebirth is associated with having to die first before being born again, like a phoenix. However, I think that if you are unhappy with any aspect of your life, you shouldn't need to wait until you are at your lowest point to start over or change things. This obviously takes a lot of motivation and courage and strength, and it can suck a lot when you can't muster all this up. Mental health is therefore so important in being able to 'rebirth' yourself. This is why you will find aspects of the theme 'mental health' throughout this issue of the Bulletin. All written and organised by the amazing Bulletin Committee: Anouk, Des, Mai-Lu, and Annika. And I promise the rest of the magazine is more lighthearted than this editorial :).

Thirza, chair of the Bulletin Committee 2020-2021

NEIGHBOURHOOD SAFARI

By Anouk Zilverentant

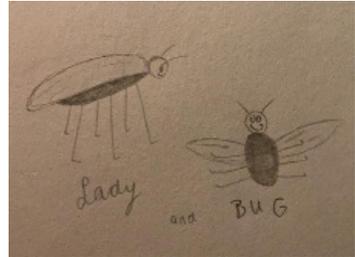
The Neighbourhood Safari was Acticom’s longest activity so far this year. Still not being able to gather in real life, we wanted to organise something that would both bring people in contact with each other and that would encourage them to go outside. So, for the first two weeks of March, we started a WhatsApp group chat in which everyone could exchange pictures of animals they encountered in their homes, direct surroundings and neighbourhoods. To keep things a bit more challenging and exciting, we also came up with five different themes: cute, angry, big or small, crazy and fluffy! It was a lot of fun to see all the pictures and the creative interpretations of the themes come in, and the short descriptions providing a backstory.



RECREATING THE NEIGHBOURHOOD SAFARI

By Anouk Zilverentant

Following up the Neighbourhood Safari, we spent the evening of Thursday, March 18, recreating some of our favourite animals from the last two weeks. Alternatively titled ‘dogs and doodles’ or ‘cats and crafts’, we met up on Zoom and did some speed drawings of our favourite creatures. After a short and really interesting and helpful tutorial by Thirza’s sibling, we spent about ten minutes per animal drawing. It was really cool (and funny) to see all the different art styles and recreations. It was also great to just catch up with each other and have a fun and laid back evening.



A CALL WITH... BART BARENDREGT

By Thirza van 't Rood

We all struggle with loneliness every once in a while, but how does this feel during fieldwork? We interviewed Bart Barendregt, professor and researcher at the institute, about his own experiences over the years.



Bart and fieldwork assistant Ramlan in South Sumatra highlands 1997

Hi Bart! Can you tell us a bit about yourself?

Hi! I live in Loosduinen in The Hague with my wife and daughter (who wants to become an anthropologist too!) and a border collie. I also studied anthropology in Leiden. Back then, the study was way more about classic anthropology than it is now. During my studies, I was mostly interested in (studying) anarchism - I even lived in the squat 'De Blauwe Aanslag' in The Hague. My interests have changed a lot over the years. I call myself now a 'digital anthropologist'. Some people might find this weird, like, anthropology is about going far away and digital is about new technologies - how do you combine those two? I see a lot of diversity within the way we resort as humans to digital practices, and there is always something happening. I noticed that mass media, like popular culture, is having a big impact on all societies nowadays but in often very diverse and unequal ways. I would not say that I borrow my whole identity from anthropology, but I do breathe and live anthropology.

How did you decide that you wanted to pursue an academic career?

When I was five I already wanted to be an explorer or an inventor. I thought being a professor would

bring those two together. I've always loved adventure novels, so I have definitely romanticized going on fieldwork. Sometimes fieldwork can be very boring, and sometimes it suddenly speeds up. Those changes in tempo are very exciting. When you become an anthropologist, you keep exotism at a distance - but I still view it a bit as exploring the other to explore yourself, to say it in a cliché way. You really meet yourself during fieldwork.

What are you working on at the moment?

For about ten years I have studied Islamic boy bands in Malaysia and Indonesia because I became interested in the 'Islamic renaissance', which is a term for a certain kind of Muslim awareness in which people view Islam as a sort of antidote against colonialism. You can see this in the way especially young people use social media and in popular music.



with Al Farabi band in Shah Alam in 2012

Many of the music makers and their fans went to technical universities, which is how I rolled into the research that I will be starting soon. This is about artificial intelligence within Islam: what do Islamic programmers and users expect from certain emergent technologies? I am working with musicians who have created the company 'Islamic Tunes', which is an algorithmic driven platform aimed at Islamic users. So you can see how I rolled from one research right into another, even if they don't seem connected at first.

How do you feel at the start of a fieldwork period?

That's always very exciting because as an anthropologist you are your only instrument. You always get that itch, you know, of 'can I still do this?' That makes me nervous and excited, so when I go on fieldwork, my blood really starts flowing. I feel very content and happy during fieldwork. Gosh, here in Loosduinen and at the university I already am someone. During fieldwork you can become anything - one day you can sleep at the minister's house and the next in a slum. I find that huge spectrum super cool, and especially at the beginning you don't yet know exactly what is going to happen, and people don't yet know exactly who you are so you can perform a bit who you are. That wears off after a while, of course.

Have you ever felt like you became a different person during fieldwork?

Yes, absolutely. Afterwards I then think, ethically it is all fine, but was it really the most rewarding option? I did notice that as long as you are yourself, you don't need to disclose every personal detail. You shouldn't always mention everything you see at home, simply because the people you meet have mostly never been here and might find it difficult to interpret certain things they are not familiar with. Being your authentic self always leads to the most and best data. Of course, you can express different sides of yourself, and I enjoy that. You can play with those different sides. As an anthropologist, you should definitely be open to going with the flow, otherwise it will be very hard to do fieldwork.

What is an experience in your fieldwork that you enjoyed a lot, and one that you wouldn't like to experience again?

For my Ph.D. research, I lived in an old abandoned Dutch villa on a mountain in South Sumatra. I lived there for a year, all alone. All that was there was a mattress and a nail in the wall on which I could hang up my clothes. For me, that nail is fieldwork, that awesome emptiness that you can fill with all your experiences and opinions and adventures. That is definitely a favourite experience. To add to that, during that time I had just met my wife, and I couldn't see her for a year while I was on fieldwork. We couldn't use email or mobile phones. The nearest phone box was a seven-hour drive away. A letter took three weeks to arrive, and then another three weeks before you got a reply. That was quite lonely sometimes. I did enjoy the rest and focus that emptiness gave me. Another favourite experience is when someone tried to mug me with a knife. I thought, shit, I'm here all alone - then out of nowhere some guys I had met once or twice appeared, and said: 'hands off! that's a Dutchman, but it is our stupid Dutchman!' I was so proud of that, at least I was accepted somehow in their group.

As an anthropologist you can be super rash - you think everyone is waiting for you and wants to tell you everything. That naivety is great, too, but you also need to focus on your safety of course.



The interviewer being interviewed at radio IKIM Kuala Lumpur 2012



Doing fieldwork interviews in Lampung Sumatra 2019

How do you deal with loneliness or insecurities on fieldwork?

Firstly, I would say that while I was on fieldwork alone as Bart the Dutchman, you are never alone. That is the big paradox of fieldwork - for many people you are the only international friend they have. You have like 400, 500 people you meet regularly with whom you need to maintain that feeling. That is still a big challenge of fieldwork. How much do you give to and of yourself? Sometimes you need to just lock yourself up to recharge, to speak about your own personal renaissance - sleep enough, don't do every exciting thing you come across. In my research on boy bands, in the city of Kuala Lumpur, there was a concert about every night, until late at night. At some point you are living yourself too much, you're burning yourself up, and you're standing there with people who don't care about your research - only you see you being there as fieldwork. Professionally, you are lonely.

In regards to safety, I have the luck of being a big tall man. I know that some of my female colleagues can tell worse stories. In my experience, sometimes people come too close, or you get mugged by people who you thought you trusted, or you can't count on an assistant to know what is happening. You don't learn about these things in books or in your preparations. But I do enjoy fieldwork a lot. I would also say that going back to a fieldwork site after many years is often very difficult - people have moved on, the setting has changed. I think many people you ask will recognize this.

What would you tell current students?

In fieldwork you want to expose yourself and open yourself up to gather data, to show a bit of yourself. With that exposure come risks, which you can't remove. If you're not willing to take some risks, you will also not get good data I'm afraid. We should discuss this between students and staff too, much more. As the institute (of anthropology) we should support our students and tell them that they can always fall back on us. Finally, in every research report I would always dwell on, hey, what was less fun? What didn't go so well? We can learn a lot from listening to each other's challenges, I think.



In Semendo South Sumatra 1997 harvest time

PINBOARD

Have you ever had a
recurring dream?
If so, what was it about?

I'm in a hotel with
friends and someone
knocks on the door. I
open it and the guy on
the other side starts
tearing away silicone face
after face after face never
fully reaching the core

A werewolf, with the sequel
the day straight after the first
one. A sneeze almost
betrayed us.

I wish :(I dream
a lot and some
things/people
come back but
never the same
dream lol sad



RECIPE

MARTA'S VEGAN OLIVE PATE

By Marta Mas Castella

Nacho dip

Ingredients:

- 10 whole walnuts
- 1 can or jar of pitless olives (in olive juice)
- 1-2 garlic cloves
- olive oil



1. Add the walnuts, olives, a splash of the olive juice and one or two garlic cloves (depending on taste preference) in a bowl.
2. Add some olive oil. Blend everything together in a blender. To make the dip thinner, you can add more olive oil.

The pate is great for nachos, but can also be used in salads and wraps. Marta: 'it's not the best looking but I promise it tastes amazing!'



RECIPE

PETRA'S PENNE AL GORGONZOLA

By Mai-lu Ensink

This is a recipe that my mother made when I was younger. We (my little sister, my father and I) liked this dish a lot. When my mother passed away my dad tried to copy my mom's dish in honor of her, but she never wrote it down and made a recipe out of it. For my dad it was trial and error the first couple of times he tried to make it but eventually (like everything in life) the recipe evolved into what my dad and I make nowadays. I am going to make the first attempt to write this recipe down so let's get started.

Ingredients:

- 200 g Pasta (penne)
- 150 g Gorgonzola (Ballarini Gorgonzola 48+)
- 2 (Beef)bratwursts
- 250 ml Cooking cream
- 400 g Leaf spinach
- 1 Onion (medium)
- Pepper
- Salt (optional, the cheese is very salty already)

Recipe for 2 persons:

1. Boil water and cook the pasta for 8-10 minutes depending on how al dente you want your pasta to be.
2. While the pasta is boiling put some oil in a cooking pan, chop the onion in pieces, and add those to your pan.
3. Cut the two bratwursts into same size pieces, so they are about the size of small meatballs, and put those in with the onion.
4. Put some oil in a cooking or wok pan and put the spinach in. First, put half of it into the pan, after that has shrunk you can put the second half in it. Stir it from time to time so that every leaf has seen the bottom of the pan.
5. While the spinach does its thing, add $\frac{1}{2}$ of the cooking cream and the gorgonzola to the bratwurst and onion. Depending on how strong you want your sauce you can add all your gorgonzola or just part of it.
6. Stir the sauce till the gorgonzola is fully melted and add pepper to your liking, I usually do 4 grinds of my pepper grinder. If you want you can add salt, I don't usually do this because the gorgonzola is pretty salty already.
7. Drain the pasta and add it to the sauce and bratwurst. Stir until it is nicely mixed.
8. You now can scoop everything onto your plates, enjoy!

WHAT IS THE MOST REALISTIC, VIVID, STRANGEST OR FANSTASY-LIKE DREAM YOU CAN REMEMBER?

Daniela:

I have this dream that tends to repeat itself but every time something new happens. It's kind of like a bit of an adventure because a part of the dream is always the same, but the other part is a more lucid dream, where I can make some choices of my own. So there I am, in this old and empty house. It seems abandoned but I know there's someone else with me there. The thing is, I'm always searching for that person but I never seem to find it. Then I am outside, in front of this foggy lake and I have to cross it, but I can only jump on mossy stones to do that. Long story short, there are a lot of landscape details that add to each dream, but sometimes they change. It's like a constant discovery with every choice I make, even if, to some extent, it feels like I am chasing something.

Kavi:

I dreamed that I was Harry Potter in his invisibility cloak. I really can't tell you any more details. I just remember waking up and being like wow, 'I'm awesome', and it made me love Harry Potter even more.

Tino:

So I remember once I had one of those dreams where just EVERYTHING happens, and I appear everywhere. That's something that I actually really enjoy, just how amazing scenery design in my dreams is. But yeah, something incredible from that dream is how it ended. For X reason, I was in my bed, and I had my second favourite type of drink yoghurt (red fruits from the hacendado brand ofc), on my bedside table. So suddenly, something happens with my ENCHUFE, and I: panic. A small fire starts to grow. And how does Tino decide to put it out? By pouring some drink yoghurt on the ENCHUFE. While I am doing it, and after like 3 seconds, I suddenly think: wait, why am I alive? Shouldn't I be electrocuted right now? And then I woke up. Very confused. And very concerned about my instinctive decision-making. Anyways I am sorry it wasn't an inspiring story but remember to be careful with electricity kids

PARK REVIEW - PAN VAN PERSIJN (KATWIJK)

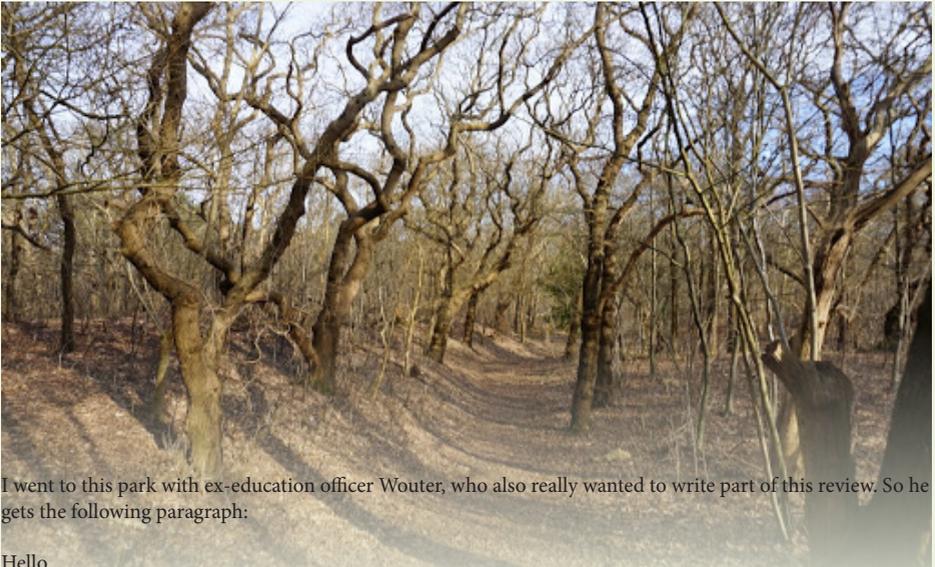
By Thirza van 't Rood

Did you know you can walk around in a pan(demic, haha)? Yeah, neither did I. Just for you, I visited this forest-like park in Katwijk on a beautiful spring day in February. Right from the start, I have to disappoint you: it doesn't really look like a pan at all. The name derives from some height differences the ground has, which I must admit is not so common in this part of The Netherlands so let's say we'll allow the strange name.

When entering the park you are met with a daunting sign asking for an entrance fee. From a trusted informant I however gathered that if there is no one there controlling the legality of your entrance, you should really just walk in and skip the 2 euro fee. I got even luckier: the ticket machine was broken! Hooray for me!

The park is relatively big I would say, for Dutch standards. It's the perfect place for a picnic due to the nice soft grass and bendy trees that are perfect for climbing in. It's right next to the dunes which I would recommend also taking a walk in; there are long-haired cows (galloways) roaming freely there. If you time your visit during a day that kids are in school, you also have some playground to yourself.





I went to this park with ex-education officer Wouter, who also really wanted to write part of this review. So he gets the following paragraph:

Hello.

Amount of trees: 9/10. Lots of them, but also lots of open spaces, which are nice to picnic on. Amount of animals: 10/10. Really cool-looking goats in the goat part, and some Galloways just outside the fence on the far side. Those are some fluffy bois.

Location: 7/10. It's about a half-hour bike ride (i guess) from Leiden Centraal which is fine on a warm summer day when you have time, but maybe a bit far. The public transport connection is fine too but you have to take two buses so not too chill.

Kinds of people there: 3/10. Just obnoxious parents with yelling kids. But if I were one myself I would probably enjoy it.

Final verdict: 8/10. Would go again. Still some places in the Pan I haven't seen yet, cause it's pretty big and there's a path behind it I wanna explore. And it'll probably be less busy than this time since it was the first warm day in a bajillion days.

What more can you say? I think it's worth it to go here at least once in your life, if only to see the goats and cows, and more often if you live close.



RECIPE

CRUMPETS - COMFORD FOOD RECEPT

By Annika Krüger

Ingredients:

1 egg
60ml caster sugar
150ml milk
15ml oil
250ml flour
10ml baking powder
1ml salt
Margarine or butter
Honey

1. Beat the egg with a whisk in a mixing bowl. Add the sugar and mix well.
2. Add half of the milk and all of the oil to the egg mixture. Mix well again.
3. Sift the flour, baking powder and salt together in another mixing bowl.
4. Add the dry ingredients to the egg mixture. Stir with a spoon until there are no more lumps.
5. Stir the remaining milk slowly into the batter until well blended. Do not stir it any longer than necessary.
6. Turn on a stovetop over medium heat. Make sure you have a spot to keep your crumpets warm by turning your oven on low heat and placing a serving plate in it.
7. Grease the frying pan with oil and let it heat up on the stovetop.
8. Using a spoon, scoop 3 or 4 tablespoons of batter into the pan at a time. The crumpets should not touch each other. Spread each spoonful of batter into the pan before dripping the next spoonful of batter.
9. Carefully turn each crumpet over with the spatula as soon as it is full of bubbles.
10. Bake them on the other side, until they have risen and are light brown on both sides.
11. Serve your crumpets with margarine or butter and honey.

Tip: Other delicious add-ons are shredded coconut, syrup, melted chocolate, strawberries, blueberries or cheese (for the savoury people out there).





To loose

With the turn of the time
tragedy struck
Harder this time than before
a lost Valentine,
that was yours
to love,
to lose.
Tell of the time as the bell tolls
on and on and on...
the world goes
by in flashes
and you,
stuck in the moment
when the world
crumbled;
Piece by piece,
disconnected,
paralysed from the shoulder up..

- Anonymous

RENAISSANCE EXPLAINED

By Despina van Binnebeke

This issue of the Bulletin has the title 'Renaissance', which sounds fancy and fun but also has a rich historical background. Renaissance is a French word that translates to 'rebirth'. The Renaissance was a period in Europe during the 15th and 16th centuries of renewed interest in the virtues of the ancient Arab, Greek, and Roman world.

A philosophy that was popular during the Renaissance was humanism. Humanists studied ancient texts and re-established the study of the world around them through reasoning and empirical evidence that was custom in the ancient Arab, Greek, and Roman world. Humanists educated themselves in a study of the five humanities: poetry, grammar, history, moral philosophy and rhetoric. With humanism also came the resurrection of the idea of the uomo universale, a greek and roman ideal. This was the idea that any well-educated individual should be both mentally and physically well equipped to act with dignity in any situation.

While humanistic scholars did focus themselves on both natural and social sciences, most of their work was still centred around the Christian faith. The period that would come after the Renaissance, the enlightenment, would be the period where scholars would start focussing less on God.

Besides humanism, the Renaissance is most famed for the works of art made. The renewed interest in the ancient Arab, Greek, and Roman world caused artists to pay more attention to the anatomical correctness of their work. The study of perspective also emerged during the Renaissance. During the middle ages that came before the Renaissance, most images were created in a wonky 2D where perspective was attempted by sometimes putting one image over the other without accounting for the size difference that emerges when something is farther away. During the Renaissance, artists once again tried to incorporate accurate perspective into their work. Architecture also changed during the Renaissance. Ancient Roman and Greek temples were built with three primary shapes, the triangle, the circle, and the square. These shapes are dominant in most buildings built during the Renaissance. An example of this is the St. Peter basilica in Rome, where both the church and the square in front of the church are almost completely consisting of rectangles, triangles, and circles.

Fun fact: Ancient greek and roman statues used to be completely covered in colourful paints that were mostly faded by the time the Renaissance rolled around, leaving the marble statues the perfect white we are used to. This is the reason why marble statues made in the Renaissance were never painted despite the deep appreciation for the ancient world.

There even are historical accounts of people removing the remaining paint from Roman statues because they believed it sullied the virtue the statues portrayed.

Fun Fact: The St. Peter basilica has a double wall in the dome. This was built so the construction workers could build one wall to stand on while they worked on the other. This idea originated during the construction of the dome that is on the cathedral of Florence, the place where the renaissance started.

GET TO KNOW THE COMMITTEE

By Despina van Binnebeke, Mai-lu Ensink, Annika Krüger,
Thirza van 't Rood and Anouk Zilverentant

What was the first thing you wanted to be when you grew up?

Thirza: I wanted to be a teacher, but only of the year I was in at the time (so when I was 5 I wanted to teach the 5-year-olds and at 6 the 6-year-olds). I also wanted to drive trains. My sibling says that I wanted to be a clown and that I succeeded.

Annika: I wanted to be a professional dancer, then a photographer for National Geographic, graphic designer, heart doctor, and then a fighter pilot and make the switch to commercial pilot later in life for the sole reason of traveling the world and seeing as many places as possible.

Anouk: I wanted to be a veterinarian because I wanted to save animals. However, I soon discovered that I sucked at biology and was not the best with blood. I did become vegetarian and later vegan, so mission accomplished? Other than that, I want(ed) to be a witch, actress, director, and author.

Des: When I was about 3 years old I wanted to become the sleeping beauty Princess Aurora herself, unfortunately, my family and I aren't royals, and sitting still for more than five minutes was impossible for me. After accepting these soul-crushing facts, I decided that I wanted to be a veterinarian so I could play with animals all day. And if that didn't work out I would become a doctor. When I was about 6 I realized that both those jobs would mean I had the responsibility of keeping animals and people alive and decided I wanted to be a pilot instead (not realizing I would also be responsible for keeping people alive as a pilot) so I could travel the world.

Mai-Lu: I wanted to be an actor when I was young. I followed lessons at an acting school, I did this from my 6th till my 19th, the last five years I played in actual plays performed at a festival or during the spring school vacation. I loved it because I could be in some form myself in the characters I played. I still love to go to theater plays (not in Corona-times of course)

When you are having a bad day, what do you do to try and make it better? How do you deal with it?

Thirza: I usually ignore it during the day (yes very healthy I know) and then later it all comes out and I cry. I need physical movement to get rid of the bad feelings so I take a lot of walks. Talking probably helps me the most to make sense of things. When I'm really sad I take a long shower and lie down with a lot of blankets and some water (stay hydrated kids) and just feel everything.

Annika: I shut myself off from the world, ignoring calls and talking to people. I listen to music, drink my favourite tea, and maybe write about how I am feeling to try and understand why this dark mood looms over me. Depending on the kind of bad day, I might have a cry but often going for a walk among the trees is the best medicine and helps to get perspective.

Anouk: Music is one of the only things that can always help me. When I'm able to, writing and making art is amazing too. I have resorted to some quite self-destructive ways of coping throughout my life, which naturally only made things worse. I have learned so much from these darker times in life though, both about myself and others. I am now way better at accepting, understanding, expressing my feelings, and helping others as well.

Des: I usually try to avoid thinking about the big bad sad so I stress cook delicious meals and bake large amounts of cookies. When the food fails to take away the sadness I tend to have a good cry (not the bad kind that leaves you even sadder) or go outside alone and walk until I forget why I even went outside in the first place.

Mai-Lu: I first of all am a clumsy person, so I have a lot of bad days, relatively speaking. In Dutch we would say 'everything falls into the soup' or 'falling into seven ditches simultaneously'. I have become so used to it that I will brush it off most of the time. Besides that I really love plants, so when I am feeling sad and I want to propagate, re-pot, take photos or just stare at my plants, I will do that. Also sometimes I am melancholic, which also helps for me.

If you were to live in a different era than we currently live in, which era would that be and why?

Thirza: Probably in the time of the hunter-gatherers. They seem to be nice people. I would like to just gather berries and carve horses in stone and trek through the continent my whole life and meet some fellow communities traveling in the opposite direction.

Annika: I think I would like to live in the time of the Vikings, northern Europe, preferably Norway. Norway, because of the natural beauty. You have the fjords, the ocean, and dramatic landscapes. In the time before CO2 was a problem and plastic was invented. A time where there were so many places to still be discovered. I am attracted to the toughness of the Northerners and how they lived and spread across the world, discovering different places, not so much by the violent aspect of discovering new places but it seems like as humans we had (have) a hard time discovering new places peacefully.

Anouk: I would love to live in the Mesozoic era as a herbivorous dinosaur. Just seems like a good time. As a human, I think I would like to live in the 60s - the music, psychedelics, social movements, and the fashion. Of course, these are still relevant today, but I do think it would be an entirely different experience. Or the 90s, to see some of my favourite bands and artists live.

Des: This really is the type of question I struggle with because I tend to think about this wayyyy too hard so I'll try to keep this short. As a mythology nerd and a little bit of a history nerd, I think I would vibe with the ancient Greeks or the Vikings but the violence wouldn't be my thing. Maybe I would go to the library of Alexandria before it burned down. I also really like the art that was made in the early 20th century (dada and fauvism) but I wouldn't be so hot about World War I (again with the violence). The enlightenment would also be a nice time to go to because I would like to know what it was like to be at the heart of the French revolution (somehow I am fine with the violence here).

Mai-Lu: I grew up with the Greek myths. I know I totally romanticize this era but I just love everything about the world in the Greek myths. I would not really want to live in this historical era but rather want to fly on a spirit dragon or a Pegasus in the mythical era so I would see everything at once. The historical era I want to live in would be in the middle ages because of the knights or in the period of Mary Queen of Scots because of the way they dressed (in France). Also, this is not about an era, but I love country music and the Nashville or Texian accent, I wish I could speak English with that accent.

What is the first song you listen to when you wake up? /What song kick starts your day?

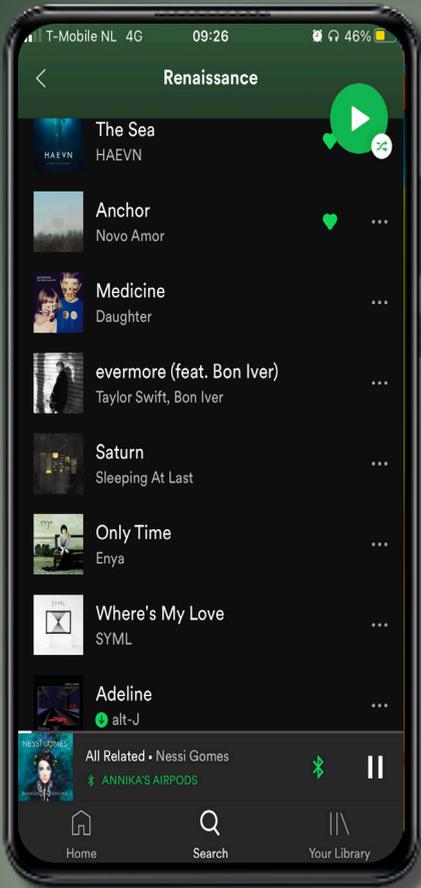
Thirza: ever fallen in love by The Buzzcocks or somebody told me by The Killers.

Annika: This Is The Life by Two Door Cinema Club followed Fly by Nantes.

Anouk: Would? by Alice in Chains.

Des: Dirty imbecile by The Happy Fits.

Mai-Lu: Good as Gold by Greyson Chance.



SILENCE AT 2222M: THE ESCAPE OF DAILY LIFE

By Emma van der Plas

Every morning, I wake up to the sound of my buzzing alarm, I check my phone for notifications and I feel the pressure to be productive; except for those mornings when I wake up in a completely different world. Those are the mornings that I would like to experience every day.

I have a lot of hobbies; I like swimming and climbing, but I especially like photography and hiking. When I take pictures, I am focused on the things I am capturing; I forget the world around me. The same thing happens when I am hiking; I completely let go of the stress and pressure I feel in my daily life. The combination of these two hobbies is when I feel most relaxed.

When I have the time to go on a holiday, I pick a new hike that I want to do. Last summer, my boyfriend and I walked the Tour du Mont Blanc and the Cumbria Way. There is one moment on the Tour du Mont Blanc that I would like to highlight in this context of feeling zen.

The Tour du Mont Blanc (TMB) is a trail that passes through France, Italy, and Switzerland. It is a very rough trail in the sense that there are a lot of mountains to climb. Walking a trail is such an experience; you wake up early and walk all day until you find a nice place to set-up camp, you go to bed and the next day you start over. When walking, you see so many new landscapes; it is simply magical. Most trails start off in a village or city, and so did the TMB. From the starting point, Les Houches, we walked a few days until we reached the more secluded parts of nature. On our third day, we had walked all day in a landscape filled with mountains. At the end of the day, we reached a vast mountainous landscape at a height of 2222m. It was so beautiful there, that we decided to call it a day and stay at this place.



We had dinner and waited for the sun to set so that we could pitch our tent. This sunset made the landscape even more beautiful; the mountains that surrounded us were coloured by a purple sky. It was so amazing to see. I remember us just sitting on the grass and watching the sun go down. We did not worry about anything; we were not surrounded by anything; it was just us and the mountains.

This experience has made me realize how important it is to take a step back sometimes and to find these moments of joy. Even though you might not expect it at first, silence and relaxation can be found at 2222m.



For more stories, check out my website and Instagram:
emkotography.com / [@emkotography](https://www.instagram.com/emkotography)

DIY

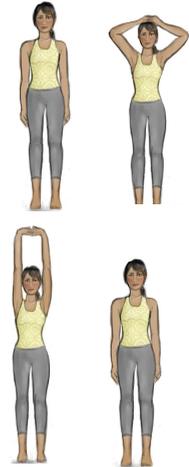
YOGA FOR THE UNSKILLED AND STIFF AMONG US

By Despina van Binnebeke

I always find it annoying when people say they should check out following yoga classes. I am not at all flexible and feel stupid walking into a yoga class with 0 experience. So in the spirit of quarantine/ lockdown sports, I decided to do the following yoga poses as a break from studying for a week and wrote down my thoughts. Every day I did a couple of different poses for just a couple of minutes. These poses are the easiest looking poses I could find yet some of them surprised me in their difficulty. I will not scar you with the pictures of me executing these poses, instead, I will present you with pictures of smiling people living their best life and struggling considerably less with these poses.

Mountain pose:

How to do it: Stand with feet together and arms at your side. Ground your feet, making sure to press all four corners of your feet down into the ground. Next, straighten your legs, then tuck your tailbone in as you engage your thigh muscles. As you inhale, slowly raise the hands in front above while elongating. When your hands pass the shoulder, follow your thumbs with your eyes. Maintain shallow breathing. Hold for 10 counts. Exhale and release your shoulder blades towards your back away from your head while bringing your hands to the top of the head and down to your sides. Stand with legs together, hands to the side. Relax. Repeat.



My thoughts: I liked this pose because you engage more muscles than I initially thought I would, making me feel like I was doing yoga instead of just standing and moving my arms. This is a pose that makes you think about posture and how you distribute your weight. The more I did this pose the less I had to worry about standing correctly more I started enjoying it.

Child's pose:

How to do it: Start in a kneeling position with toes tucked under. Lower your butt towards your feet as you stretch your upper body forward and down with arms extended. Your stomach should be comfortably resting on your thighs, with your forehead touching the mat.

My thoughts: This pose is not very hard to do and flexibility is not needed to try. I did this on multiple days during the week and found that when you want to do this pose for a long time it can be sleep-inducing. There are variations in which you stretch your shoulders by moving your knees apart and pushing your belly button towards the ground but since I had 0 experience with yoga I decided to keep it simple
A little tip: to avoid a huge red spot on your forehead, use something like a small pillow.



Cat/ cow pose:

How to do it: Begin with hands and knees on the floor, spine neutral and abs engaged. Take a big inhale, then, as you exhale, round your spine up towards the ceiling and tuck your chin towards your chest, releasing your neck. On the next inhale, arch your back and relax your abs. Lift your head and tailbone upwards, being careful not to place any pressure on your neck by moving too quickly or deeply

My thoughts: Doing this I felt a little stupid because in my mind I looked like a preschooler trying to twerk in slow motion. The breathing was nice to do but at some point I became super aware of how I breathe and almost forgot how to do it naturally. A big plus is that I felt like I was doing yoga while I did not have to use a lot of muscle strength or flexibility.

I would advise doing this in a space without dogs and/or not yoga-ing because others might not fully understand what is going on.



Downward facing dog:

How to do it: Come onto hands and knees with palms just past your shoulder, fingers pointing forwards. Knees should be under your hips and toes tucked. Lift your hips and press back into a V-shape position with your body. Your feet should be hip-width apart. Keep in mind, it's OK if you can't get your feet to the floor (your hamstrings might be too tight). Spread through all 10 fingers and toes and move your chest towards your legs.



My thoughts: I was very excited about this pose because I knew this one. My hamstrings low key burned after a little while and so did the muscles that attach my shoulders to my arms but I did not mind it too much. This definitely showed that my flexibility is not my strong suit.

Corpse pose:

How to do it: Lie down on your back and let your feet fall to their sides. Bring your arms alongside your torso, but slightly separated with palms facing the sky. Relax the entire body — your face included and focus on your breath. Stay in this pose anywhere from 30 seconds to 5 or 10 minutes.



My Thoughts: I loved this pose! It was a very nice pose to just relax my back after sitting banana-shaped behind a computer all day. I did not hold this pose for more than 2 minutes because it is very sleep-inducing. Especially towards the end of the week, I would feel myself drifting off to sleep doing this pose.

REVIEW

RENAISSANCE FILMS TO ADD TO YOUR WATCHLIST

By Anouk Zilverentant

I Kill Giants (2017)

Anders Walter

This is the first movie to have made me cry in a long time. It tells the story of a young teenage girl who uses her lively imagination to escape from the difficulties in her life. I don't want to say too much about it, I think this is the type of movie that is best to just watch, and let it unfold and move you.

Available on: Netflix

Portrait of a Lady on Fire (2019)

Céline Sciamma

Being set in France in the eighteenth century and revolving around romance and art, *Portrait de la jeune fille en feu* quite fits the renaissance vibes. It tells the bittersweet story of a passionate but forbidden love between a rich, young woman who has her future planned out for her, and the painter who is commissioned to paint her portrait. In the process of painting and getting to know each other, lust and love starts to spark between the women.

Available on: Mubi and Vitamine Cineville



RENAISSANCE BOOKS TO ADD TO YOUR LIBRARY

By Anouk Zilverentant

If Cats Disappeared from the World (2012)

Genki Kawamura

Although it is written in a funny, light-hearted manner; this book carries a sweet and emotional message. It makes you, as reader, reflect on life and what is (and who are) important in it. What would you sacrifice – what would you make disappear from the world – in order to extend your life by a day?

Eleanor Oliphant is Completely Fine (2017)

Gail Honeyman

This book tells the story of Eleanor, a young woman who is 'completely fine', surviving but unhappy and stuck in life in many ways. With the prospect of love, she starts to reinvent and finally care of herself, which naturally proves to be a slippery slope. She needs to face and deal with the traumas in her past in order to create a future. More so than just about romance, this book is about healing and self (re)discovery.

The Secret History (1992)

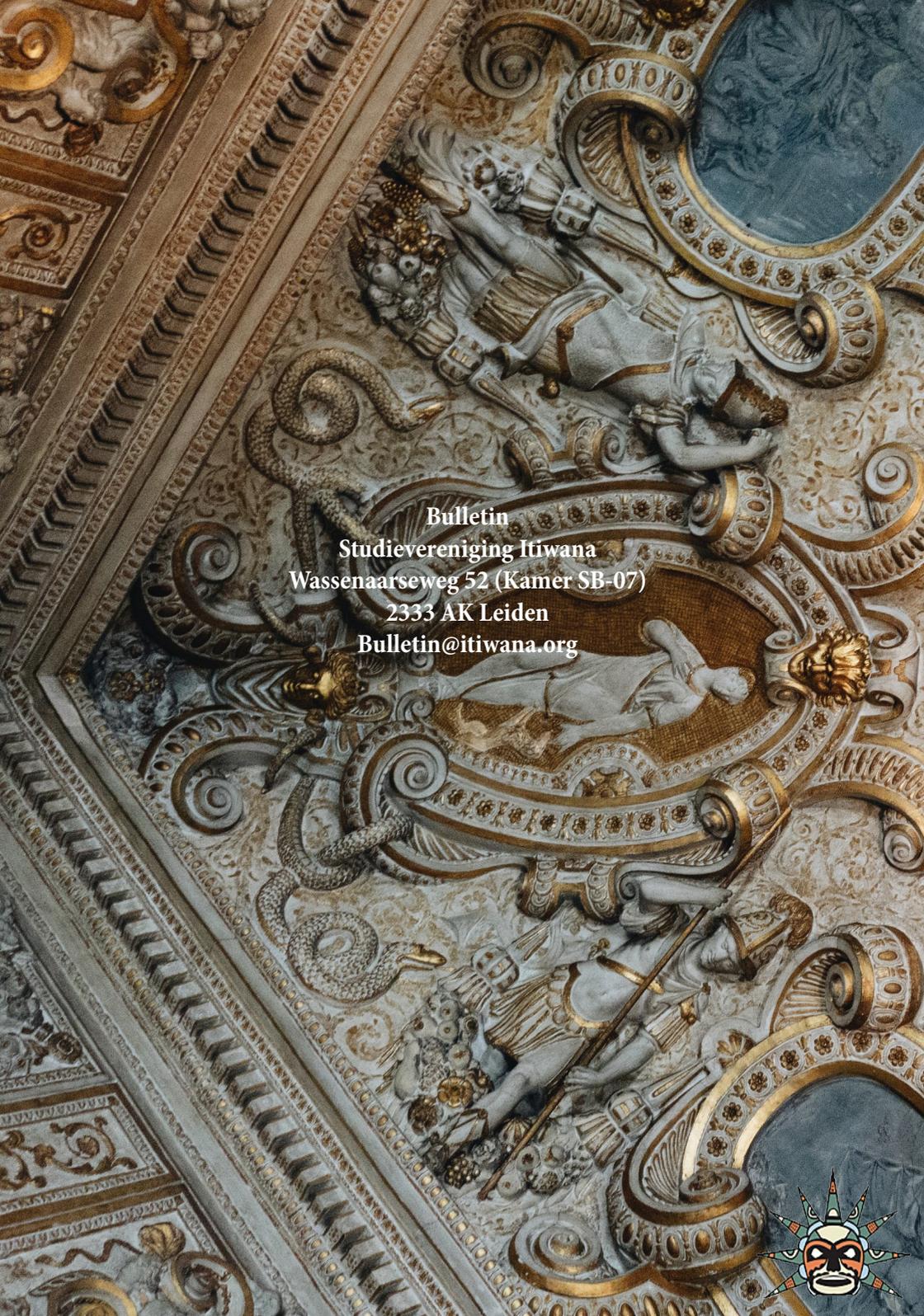
Donna Tartt

This book revolves around a small group of somewhat pretentious and eccentric students who obsessively study and engage with the Classics at a college in New England. Everything goes downhill once an experimental ritual turns into tragedy. To be quite honest, every single main character is very dysfunctional, which might not be everyone's cup of tea but I personally really enjoy it.





Behind every dark cloud there is an every-shining sun.
Just wait. In time, the cloud will pass.
~ Marianne Williamson

The image shows a highly detailed and ornate ceiling relief, likely from a classical or neoclassical building. The central focus is a large, oval-shaped medallion containing a reclining female figure, possibly a personification of a virtue or a deity, dressed in classical robes. This medallion is surrounded by intricate scrollwork and floral patterns. In the corners of the larger square relief, there are figures of women, some holding staffs or scepters, and several large, coiled snakes. The entire relief is rendered in a light, possibly white or cream-colored material, with gold leaf accents highlighting certain elements like the snakes' heads and the figures' jewelry. The background of the relief is a complex, repeating geometric and floral pattern. The overall composition is symmetrical and highly decorative.

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