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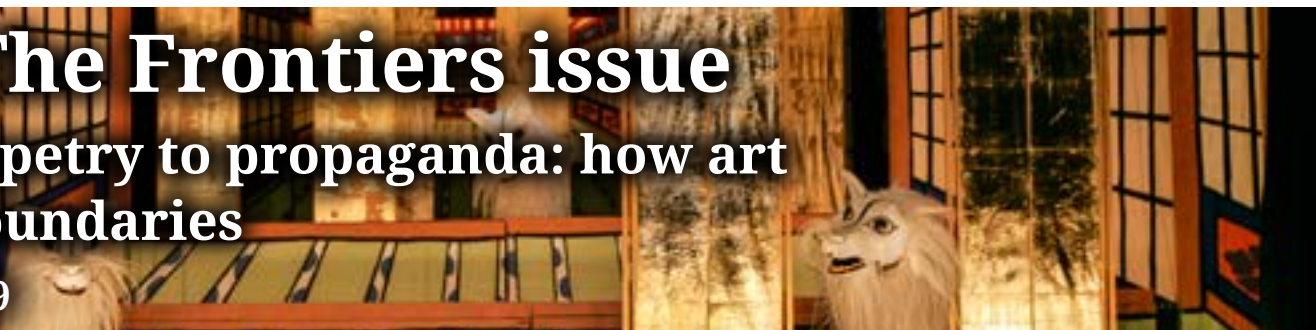
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Arts: The Frontiers issue

From puppetry to propaganda: how art pushes boundaries

Pages 24 to 29



Counter Terrorism Bill: condemned by Imperial students?

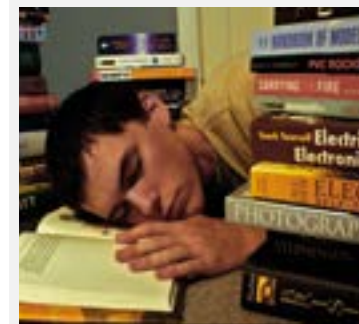
Students fear that bill may suppress free speech in universities

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The downsides of doing an all-nighter



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Felix Editor || Philippa Skett

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Treading the line between benifical and detrimental

THIS WEEK'S EDITORIAL

In this week's issue, we are covering the recent arguments surrounding the Counter Terrorism and Security Bill, that was read in the House of Lords for the second time earlier this week.

There has been a lot of condemnation over the bill, saying it hinders free speech and stops students debating topics that need to be challenged. It also has been criticised for the pressure it puts on institutions to monitor its students and report them for behavioural patterns that aren't even specified in the bill.

Universities do have a responsibility to ensure their students debate and discuss controversial ideas, but they also have a responsibility to ensure their



considerate members of society.

Although this is obviously easier said than done, the university needs to at least provide an environment that nurtures free speech and freethinking. It also needs to provide one that doesn't allow students to shrink away into isolation, and be drawn in to dangerous propaganda that can encourage those who are most vulnerable to find solace in

groups and organisations that are violent and threatening.

It is difficult to quantify elements such as these, and even more problematic trying to find solutions to issues that aren't really understood in the first place. The bill, based on previous legislation that was hastily pulled together in response to a very shocking but also very real threat, needs to be thought through more carefully. Consulting universities about what they think is a step in the right direction, but more should be done.

With the press very much still focusing on acts of terrorism, and with people looking to the government to shield and protect our communities, it is easy to see why these bills are in such demand.

However, unless more consultation is put into these documents, they may end up doing more damage than good.

What's on this week:

The Union Council

Tuesday 10th February
6pm until we get bored and go home

Come one, come all to the great debate of at least next week. It is going to be mental.

We are going to talk about fossil fuels, terrorism, tampons and how Chris always contributes to student media when appropriate.

SKETT'S BOX OF SHAME

MY GOD EVEN THOUGH WE
WROTE A CAPPELLA HUNDREDS
OF TIMES LAST WEEK WE STILL
SPELT IT WRONG IN HANGMAN
LOL WHAT ARE WE LIKE

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News

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News Editors || Carol Ann Cheah and Kunal Wagle

Imperial Bhangra to hit Wembley stage

PHILIPPA SKETT
FELIX EDITOR

Saturday will see almost 4,000 students come together for the biggest student Bhangra dance competition in the UK. The event is organised by Imperial College London students.

The Bhangra Showdown will see eight student bhangra dance troupes go head to head on stage at Wembley Arena, with students travelling from Manchester, Leicester, Nottingham and Birmingham to take part.

The event is organised by Imperial's Punjabi Society, who have been planning the showcase for nearly a year. A committee of only seven students have put together the evening, and will see teams from each University going head to head before one team is crowned champion.

Teams are made up of 15 to 20 students, and their teams of supporters can extend into the hundreds. This includes costume designers, their make up teams, and also fans of the groups. Alumni of Imperial are also heavily involved, with many coming back to help with the lighting and stage settings for the teams.

Although Imperial's own team has made it into the final three in the past seven years, Birmingham's team has managed to take the top prize for two years in a row.

Profits from the event will go towards three different charities: one local, one national and another more



The 2014 Bhangra Showdown took place at the Hammersmith Apollo. Photo: One One 7 Resonare

internationally renowned.

The charities this year include UK Friends of the Unique Home (Punjabi), which raises money to provide homes for abandoned girls in Punjab, India. They are also raising money for Variety: The Children's Charity, a UK based charity that provides funding for children's hospitals, hospices and youth clubs.

All money raised from the night

will be split equally between these two charities and Medecins Sans Frontieres.

The Bhangra Showdown has been run by Punjabi Society since 2007, and previously was held in the Hammersmith Apollo. However, with tickets usually selling out, the committee decided to move venues, and ended up booking Wembley Arena, with a capacity for 4,000

students.

Maninder Bhambra, who is the Co-President of the Imperial Punjabi Society, said "I got involved in TBS as a fresher as a dancer. The following year I was involved in the organising committee and now I have the honour of leading the team that is taking the show to its grandest venue yet, Wembley Arena. When you put it like that, it sounds so utterly surreal."

Deputy President (Clubs and Societies) at the Imperial College Union, Abigail de Bruin said of the Bhangra showdown: "It's really exciting to see our students not only taking part in but actually organising such a large scale event. I'm really proud of the commitment our students have shown and feel privileged to have taken part in the process."

Phone app designed to aid sickle cell anaemia management

XUENING WEN
NEWS REPORTER

SiKL, a new app aimed to help Sickle Cell Anaemia (SCA) Patients, has been launched by Clinicians of Imperial Health Care Trust, after collaboration with the Sickle Cell Society and participants from the TalkLab Initiative.

SiKL works as a smartphone based disease management method supplementing original paper-based medical records. SCA patients may now keep a never-out-of-space record of their conditions and actively engage in their own treatments.

As a medical record, SiKL possesses more mobility. As long as the SCA patient carries his phone, he can easily monitor medicine dosage, hydration intake, or blood tests and

transfusion appointments, which can be fairly frequent for this particular disease.

Also, SiKL may act as a lifesaver. As a person always carries his phone, in times of emergency SiKL may help distinguishing his condition and treatment needed more quickly.

According to NHS figures, up to 13,500 people in UK are affected by Sickle Cell Anaemia, and in developing countries, this disease is even more prevalent. SiKL is now available globally on the app store, and has been downloaded by over 300 people.

However, Dr. Kit Huckvale from Faculty of Medicine, School of Public Health adds, "I think there probably would be work to do to develop and further refine it for particular needs and particular settings."

Patients and their close relatives have participated in the creation of



Photo: Biosciencetechnology

SiKL, and are now fueling its further development as well, by providing feedback and ideas such as adding medication reminders.

Patients are enabled to take on a

more and more active role in their own treatment over these years, and SiKL is another tool to this end. Yet traditional medical records are not to be replaced, as Dr. Huckvale believes,

"The question of how do you bridge between patients and clinicians still needs to be explored in a bit more detail."

News

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News Editors || Carol Ann Cheah and Kunal Wagle

Students take to Council to condemn C

Philippa Skett looks at the controversial bill that may be a threat

A bill being passed through government has come under fire for potentially suppressing free speech at Universities, and now two students want to pass a paper through Imperial College Union Council, condemning the bill altogether.

The Counter Terrorism and Security Bill was read in the House of Lords earlier this week, and has caused controversy amongst students and academics alike. The bill addresses a number of strategies to potentially stifle terrorism activity and influence, but seeks to make a number of currently optional approaches for Universities compulsory.

The bill proposes that the Secretary of State should also issue guidance to institutions on how such duties should be fulfilled, and tell institutions what direct actions should be taken. They can invoke action by court order if necessary.

One part of the bill, called "Prevent", aims to place statutory duty on institutions such as Universities to prevent students being drawn into terrorism, "including non-violent extremism."

Actions suggested by Prevent that Universities should take include introducing strict policies and procedures to manage campus events, including the booking of speakers.

Colleges or Unions should also investigate the content of presentations before given to students if by external speakers, and monitor the IT use of students. They should also be able to limit what students can access through their network, and introduce policies to determine what sort of research should constitute concern when browsing online.

The paper drafted against the bill for Union Council, authored by two members of the Islamic Society committee, will be debated next Tuesday. It states that the bill may "create a culture where students are unwilling to speak out," and suggests that academics should not have to spy on students and their activities.

The paper proposes that the Union should agree that: "That by risking the ability of a scope of events taking place from controversial speakers to student led events, the bill will simply drive certain activities off campus where they are currently held and regulated and as such any radical elements will be allowed to flourish unchecked without oversight that is now currently in place."



Infographic: Measuring Anti Muslim Attacks about the latest counter terrorism bill, introduced by Theresa May (pictured) Photo: itellmamauk

It also suggests that the Union should agree that: "The implementation of the Prevent strategy on campus will not only isolate Muslim students but undermine the civil liberties of other groups such as environmental, political and humanitarian activists."

Another belief of the paper is that the best way to counter extremism to simply expose it through academic discussion.

Felix spoke to the iSoc President, Ibtisham Hossain, who said that the bill will have widespread implications for all students, regardless of religion. Hossain said: "The Counter Terrorism Security Bill is a dangerous legislation that, ironically, is 'extremist' and threatens core 'British values'."

"In trying to thwart the former and promote the latter, the government's blanket approach not only has serious implications for freedom of speech and the ability to challenge and debate ideas in a university setting, but also creates a culture of suspicion between academics and students."

Currently, if student societies want

to book a speaker, they must inform the Union about the speaker: what organisations they are linked with and if there have been any difficulties or threats when they have spoken in the past. Publicity for the speaker must generally also be attached, and all of this must be provided to the Union no less than three weeks prior to the event.

The speakers are also authorised by College security, and any potential risks are flagged to authorities within the College.

Felix spoke to the current Deputy President (Clubs and Societies), Abi de Bruin, who currently authorises external speakers at the Union level, she told us: "In most situations we can work to let these events take place. We may have to put some precautions in place, such as additional security measures for high profile speakers, but the vast majority are not a cause for concern."

The government released the outlines for the new Prevent scheme back in December, and asked institutions to email their responses

to their call for consultation. Some of the officer trustees responded in one document, and College responded separately and they have refused to release the document to *Felix* before the print deadline.

de Bruin said in the officer trustee response that although they "broadly agree" with the concept of the new Prevent scheme, but have reservations about how vague some parts are, such as the lack of definitions for terms such as "vulnerable individuals" and "fundamental British values" that are referred to throughout the scheme.

The Council paper highlights the vagueness of the bill, and criticises it as it puts Students' Unions at risk since they are legally expected to monitor events that are undefined. The papers points out that the proposals will not help Unions in controlling extremist action, and will instead cause events to be held outside the University environment where into forums where there is no oversight.

Student Unions from School

of Oriental and African Studies (SOAS), University College London, Kings College London, Queen Mary's University and London School of Economics have already passed motions condemning and disassociating itself with the bill.

The National Union of Students also denounced the bill as "Further developing a culture of suspicion and surveillance on campuses, whilst also potentially conflicting with institutions' duties to promote freedom of speech, by making them overly risk-averse and unwilling to engage in important topics of discussion."

In an open letter published by the Guardian, over 500 professors from institutions across the country, including Imperial, have condemned the bill as "unnecessary and ill-conceived," stating that the bill is inflicting "Draconian crackdowns" in a bid to tackle the extremism.

Last week, Imperial's Chair of College Council, (the highest decision-making body of Imperial College London), and former head of M15,

News

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News Editors || Carol Ann Cheah and Kunal Wagle

Counter Terrorism bill to free speech in universities

Baroness Manningham-Buller also voiced concerns on the bill, during a debate in the House of Lords last week.

Said Manningham-Buller: "There is a profound irony in seeking to protect our values against this pernicious ideology we are trying to bar views too vaguely described as non-violent extremism, which falls short of incitement to violence or to racial or ethnic hatred or the other legislative constraints on Universities."

The bill was introduced by Theresa May, the Secretary of State for the Home Department, back in November, and has rapidly moved through the House of Commons and the House of Lords. Mrs May said of the bill during its second reading: "Today...the threat from terrorism is becoming ever-more complex and diverse."

May hopes that with "cross party support" that it can be fast-tracked through Parliament before the general election next May, and hopes it will combat any threat from people joining the Islamic State in the UK, alongside combating other terrorist organisations too.

On Wednesday, the House of Lords agreed to include a Home Office amendment in the counter terrorism bill that states that colleges should still consider free speech when complying with other elements of the bill.



One of the signs used by protesters who are against the bill Photo: DM

These approaches were introduced post 9/11 as part of the government's counter-terrorism strategy, known as CONTEST. CONTEST included strategies for Preparing for an attack, Protecting the public, Pursuing attackers, and also Preventing radicalisation: known as the sophisticated sounding "Four P's."

The Prevent strategy remains deeply controversial despite the millions of pounds invested into it by the government. Initially there was division in what this should actually entail, but after 2005 and the 7/7 bombings, £80 million was spent on 1,000 schemes across 94 local authorities.

These schemes included paying

for more CCTV cameras in areas with a high percentage of Muslim inhabitants, which caused uproar. They also include introducing community Prevent Officers, that liaise with institutions and are known to ask about any "issues" student unions may be having with their respective Islamic Societies.

The Prevent strategy was launched in 2007, but was re-launched in 2011 to refocus on University activity, after the "underwear bomber" Umar Farouk Abdulmutallab, was known to have been studying at UCL. He confessed and was convicted of attempting to detonate explosives hidden in his underwear whilst flying over from Amsterdam to Detroit.

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For more information please email James Parkinson, Research Associate, jrcp@imperial.ac.uk or text 07814 296596

Universities dismiss Miliband's Tuition Fee Policy

PHILIP KURUKGY
NEWS REPORTER

Ed Milliband, Labour party leader, has promised to decrease tuition fees to £6,000. However vice-chancellors of the Russell group universities have said this is "implausible" as it would leave a £10 billion hole in University Revenue and could lead to "cuts to universities that would damage the economy, affect the quality of students' education, and set back work on widening access to higher education". The policy could also potentially cost the government £2.5bn a year.

In order to cover the shortfall from the lowering the fees, Labour is considering asking higher-earning

graduates to pay bigger interest rates on their loans and making them continue repayments for a period even if they settle their debt early.

During the Prime Ministers Question Time last Wednesday, Conservative MP David Willetts said that he welcomes the increase in students applying to University, especially those from the poorest backgrounds, before going to ask the Prime Minister to confirm that lowering the fees would negatively affect both Universities and students individually.

Mr Willetts further went on to claim that Labour's policy of lowering fees would only help rich graduates, questioning how such a policy could be called progressive.

The Prime Minister answered that the University funding system was a long-term plan that has delivered, adding that Labour has no clue:

"When are you going to make up your minds and set a policy."

Ed Milliband has repeatedly mentioned his intention to lower tuition fees but has yet to issue a "manifesto" pledge.

The Business, Innovation and Skills (BIS) Committee called for an urgent review of the system, saying the Chancellor's removal of the cap on student numbers may result in a multi-billion pound budget gap.

The commission forecasted that for every £1 the government lends out in student loans it loses 45p. The loss in the previous system was only 28p.

"With the prospect of a large potential black hole in the government's budget figures, it is all the more alarming that the Government has refused to conduct a review of the current student loan system," said Adrian Bailey MP,

Chair of the BIS Committee. Adding that: "the Government apparently believes it could hike up the interest rate of their loans without this constituting a change in the 'T&Cs'." Something that is a major concern to all students with outstanding loans and anyone considering applying to University.

The government, which has cut teaching grants to Universities as part of the austerity program, argues that higher tuition fees are needed to maintain standards.

While student loans, maintenance grants and University bursaries are in place to ensure a wide participation from students from poorer backgrounds, often students will rack up debts on average £43,500 in debts by the time they graduate.

Imperial College Union recently updated their policy on higher

education funding, and decided to lobby the government to stop an increase to tuition fees.

Alex Savell, Deputy President (Finance and Services), gave his thoughts on the proposal: "While in principle the Union applauds any step to reduce tuition fees, if the £6000 cap comes with no increased state funding or an additional tax on high earning graduates then it is not a step towards the ideals we support in spite of appearances.

"Slipping in a Graduate Tax via the back door in particular is neither transparent, nor fair and it is not what Imperial College Union believes is right for it's students.

"We have a clear objective and demand: Reverse the decision to raise Tuition Fees to £9000 without reducing the commitment to Widening Participation by a single penny."

News

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News Editors || Carol Ann Cheah and Kunal Wagle

Physics apologise over exam blunders

PHILIPPA SKETT
FELIX EDITOR

An email was sent out this week to all second year physics students, apologising for the department's response to a series of exam blunders that went uncorrected.

An assessed problem sheet (APS) featured a mistake in one of the questions, and after students raised the issue, was told to "take it on the chin...it's a drop in the ocean."

This follows a similar incident that took place last term, after students relayed to another member of staff that a multiple choice question in a revision maths test didn't have a correct answer. Again students were told it was too insignificant to be rectified.

The email, sent by Senior Teaching Fellow Dr Vijay Tymmms, stated: "I apologise for the way I handled the incident and any upset caused...I'll try and pause for thought in the future."

He also invited any students affected to email him directly with the marks they think they deserve, and he will alter them accordingly.

"No need to send any proof, I'll take your word for it. I should have said something akin to this in the first place," said Tymmms.

Back in December, students noticed that a question on an APS was incorrect a few days before it was due to be submitted, and contacted Tymmms about the issue.

After a corrected version of the question was sent out to the second year students, Tymmms also emailed to address what those who have already submitted their APS should do.

He told them he'd prefer students simply take "this on the chin, as it's a drop in the ocean really and it'll save time for everyone, but of course I understand if you want to claim full credit if hard done by."

Last October, Professor Warren who oversees the maths revision test, was emailed about a question in the test, which was thought to not have a correct option in the multiple-choice questions.

Warren replied to students in January, confirming that their suspicions about the impossible question were correct. Warren admitted that the question had been used in this identical format for several years, and said it was "peculiar" that it had not been spotted before.

He also told the students that the consequences were "very minor" and said that changing the scores of the test in light of this error would make no difference.

The student who spotted the error then challenged Warren, but Warren did not relent in his decision. He told the student: "I don't see a fairer way of dealing with it other than to ignore it."

However, once the issue was forwarded through to Tymmms, it was decided that the question would be struck from the exam and a new mark would be assigned from the remaining questions.

One student elegantly concluded that: "the department doesn't seem to realise that even an ocean is made up of a finite number of drops."

Felix spoke to Professor Warren, who told us why he initially thought it was best to ignore the error: "Given



Blackett Laboratory Photo: Christian Richters

the number of correct answers to that question it's clear that many students worked out the error in the formatting and inferred the correct answer!

"If the question was cancelled they might be aggrieved that their hard work was not rewarded. For this

reason I decided to leave things as they were."

Warren pointed out that the question was worth 0.1% of a single second year module, but decided to drop it after students commented on the initial decision to ignore the error completely. "On reflection I am

happy to agree that this is probably a little bit fairer overall, although the smart students who worked out the error probably would not agree.

"In any case I am grateful to the student who found the problem, and to those who questioned the solution."

Union Clock in Beit Quad is once again keeping time

STEPHEN BALL
NEWS REPORTER

The Clock on the Union

Building is once again keeping time after a group of past and current students repaired the drive mechanism and constructed a new power system. The Clock had been non-operational for over three years after the original control system on Campus was removed and a replacement mechanism failed.

The project to repair the Clock was undertaken as a memorial to Imperial alumnus Andrew 'Wiz' Wilson who passed away last year. He had been involved in looking after Jezebel, the 1916 Fire Engine mascot of the RCSU, for over 40 years and was an active

member of the '22 Club.

Members from RCS Motor Club and the '22 Club dismantled the old clock mechanism and removed the hands of the clock before Christmas as they had identified that parts of the original drive mechanism had been become damaged by the new control unit, which had been installed to take over the running of the clock after College dismantled the central control unit that drove all the clocks on campus.

Dr Andrew Pugh, alumnus, then re-wound the solenoid and assembled a control unit based on a programmable computer with a radio receiver, enabling the system to access the UK's national civil time signal broadcast from Cumbria. The new system was installed last Saturday

and the clock started working correctly that afternoon.

The system is designed to cope with power outages by recording what positions the hands are in when power fails and then moving them to the correct time when power is restored. This was put into use within a day of the new system being installed, when the Union suffered a power outage during the Superbowl on Sunday evening.

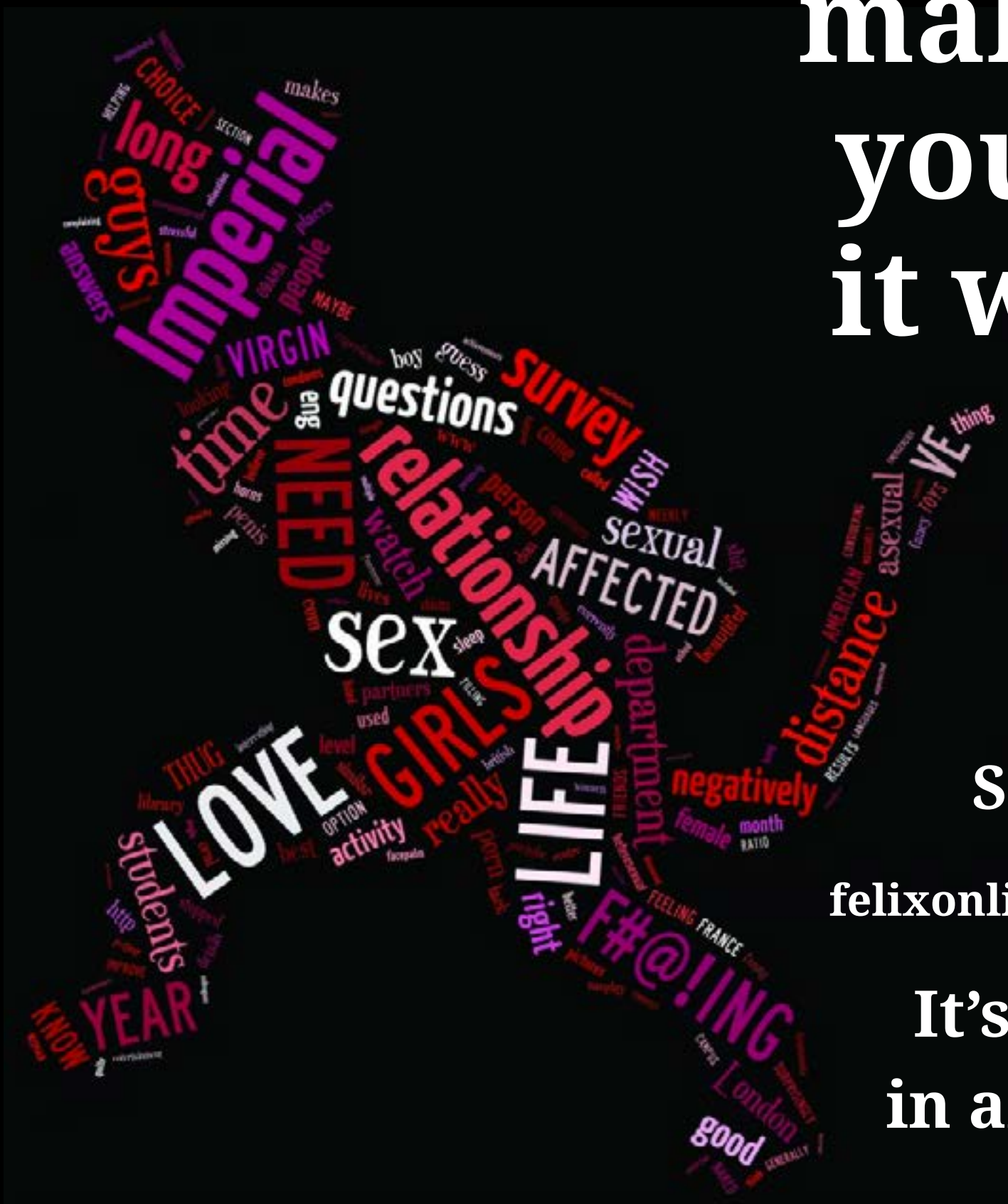
Since the system is based on the radio broadcast time, the clock will automatically update itself when the clocks change meaning that very little human input will be needed to keep the clock showing the right time.

The group would like to thank Ali Lown and Dramsoc for their assistance in accessing the clock-face.



The clock, in Beit Quad, had been non-operational for over three years. Photo: Stephen Ball

**Whatever
you like
to give or
receive,
make sure
you share
it with us.**



**The Felix Sex
Survey is back:**

felixonline.co.uk/sexsurvey

**It's time to fill it
in and spill it all.**

Comment

comment.felix@imperial.ac.uk

Comment Editor || Tessa Davey

Should we freeze investment in fossil fuels?

Phoebe Tickell talks about her involvement with Fossil Free Imperial



New investments will release billions of tons of greenhouse gases into the atmosphere. Photo: ABC

The world is waking up to the reality of approaching dangerous temperature rise. And that's without considering the catastrophic hurricanes, changes to ocean currents, mass extinctions globally, political instability, war, famine, human displacement on a biblical scale, and the growing injustice of global inequality, with ever more power shifting to the 1%.

It seems that climate change action and sustainable awareness can no longer be marginalised as a hippie or 'eco-warrior' problem. And in fact, divesting out of the non-sustainable fossil fuel economy is perhaps not a 'fairy-tale dream', but something that is a lot more tangible.

Founded in 2011 across just half a dozen US college campuses, Fossil Fuel Divestment is a movement that has gained remarkable traction over a relatively short period of time. Already, scores of educational institutions, philanthropic foundations, religious groups and cities have joined the movement and pledged to go "fossil free".

The core of the movement is to get institutions to take their investments out of fossil fuels and thus indirectly supporting and directly profiting from the wrecking of our planet. Imperial, just like most other academic institutions, has a huge pot of money at its disposal. Its first priority is to protect those funds and get a good rate of return – to spend on its academic mission, i.e. you.

What we are asking of Imperial is very simple: we want them to freeze any new investment in fossil fuel companies, divest from current

directly owned shares and any co-mingled funds that invest in fossil fuel companies within 5 years, and draw up an ethical investment policy and confront their other unethical investments.

Support is growing like wildfire, in people as unlikely as the heirs to one of America's most famous oil fortunes: the infamous Rockefellers – who announced last September that they would be pulling their philanthropic funds from fossil fuel investments.

"John D Rockefeller, the founder of Standard Oil, moved America out of whale oil and into petroleum," Stephen Heintz, president of the Rockefeller Brothers Fund, said in a statement. "We are quite convinced that if he were alive today, as an astute businessman looking out to the future, he would be moving out of fossil fuels and investing in clean, renewable energy."

In July the World Council of Churches, which represents over half a billion Christians worldwide, also decided to pull its investments out of fossil fuel companies. Archbishop Desmond Tutu put it: "People of conscience need to break their ties with corporations financing the injustice of climate change". Even Leonardo DiCaprio is on board.

The endowment fund is comprised of hundreds of million of pounds, some of which are directly invested in oil, coal and gas. Imperial has no ethical investment policy.

In this year's University Green League we came 112th in the UK after scoring 0% for ethical investment. Oxford, St. Andrews, and UCL have

explicit Responsible Investment policies. Among the Ivy League universities in the USA, Harvard, Brown, and Columbia have an explicit commitment to sustainable and responsible investing.

If we were to divest, we would be joining Glasgow University, as well as eighteen US universities, including Stanford, which have already committed to divest from the fossil fuel industry. In the UK, student unions such as at King's and UCL are demanding that their institutions take similar action. SOAS, at the University of London, has agreed to a temporary freeze on investment in advance of a decision on full divestment to be taken later this year.

Decisions are also imminent from the University of Edinburgh, which conducted a consultation with staff and students that was overwhelmingly in support of divestment.

Oxford University and its colleges, which have an endowment wealth of £3.8bn, is currently conducting a staff-only consultation, after almost 2,000 students and academics joined a campaign calling for divestment.

Andrew Taylor of the People and Planet Network, which has launched over fifty 'Fossil Free' campaigns, said: "Divestment now has a firm foothold in the UK. Student and academic pressure to get out of fossil fuels is building across the sector.

"It's time to stop profiting from wrecking the climate, whether you're an institution with lots of money like Oxford or Edinburgh, or a world leader in climate research such as the University of East Anglia." In our

case at Imperial, we are both.

There are many arguments that spring to mind against divestment. Why pull out our money, when it will be immediately replaced by a new investment? Why bother, when university level endowment funds are tiny compared to the investments of huge financial institutions?

One only needs to open a newspaper and see the latest figures describing the destruction of natural resources and the chaos caused by the growing climate destabilisation. And climate change is making inequality worse. While climate injustice is a relatively new concept, its evidence abounds.

As extreme weather becomes more frequent and severe, people on low incomes are the ones who will feel the impacts first and worst every single time. And it is we in developed countries, with our resource obsessed economy and decades of collective denial that have landed the world in this position.

Financially, the transferral of investments is sound. Oil investments may give a good return, but so do many other, ethical sources of return. Just because our money lies in one place, as a result of decisions made years ago, does not mean it has to stay there forever. Times change, evidence emerges, and a responsible and clued up society reacts.

Oil, gas and coal companies play an active role in swaying politicians in the face of hard science. Just a couple of weeks ago, 62 Senators voted to approve the construction of the Keystone XL oil pipeline system, which would translate into releasing as much as 1.37 billion metric

tons of greenhouse gases into the atmosphere.

It has now been shown that these very Senators took as much as \$31 million in the form of financial support from Big Oil companies. This is not in the interest of the people, nor is it representative of public opinion. In fact, a recent poll found that an overwhelming majority of the American public, including half of Republicans, support government action to curb global warming.

You can say that we are just one institution, which in the grand scheme of investments, is not much. If I were writing this article 3 years ago, then yes, I would agree with you. One, isolated boycott against fossil fuel companies could be likened to a tree falling in an empty forest. But our move is not isolated, and many people are listening.

It is a privilege to be able to do science every day. It is a privilege to understand, more than many others across the world, the science behind what is happening to the oceans, rainforests, atmosphere, people's health, and the future of the coming generations. But it is what we do with the knowledge that will make all the difference.

If you agree with us, consider signing our petition. Your name will join around 800 others that we will be showing as a symbol of support when presenting our case to the University fund managers. No matter what you do, make it not be inaction. In the words of famous US environmentalist Edward Abbey, sentiment without action is the ruin of the soul.

Comment

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Comment Editor || Tessa Davey

Don't get swept away by the Green Surge

Nick Farmer doesn't think that there's any rationale in being Green



NICK FARMER
COMMENT WRITER

The Greens have been all over the news recently, from David Cameron's insistence that they appear in general election debates earlier this year, to the announcement that their membership has surpassed that of UKIP and is rapidly rising. The Green Party would have us believe that this is the beginning of a new wave of left-wing, ecologically and economically responsibly politics, a 'Green Surge' to wash away the ossified major parties and the dangerously populist UKIP.

For all of the talk of fairness and a bright new future, my advice is to steer well clear.

Science policy is a litmus test in politics. American Republicans and our own UKIP are ridiculous in their insistence that anthropogenic climate change is 'not a thing', and their science and environment policies read like they were written on the back of a cigarette packet by Alan Partridge. In its own slightly more subtle way the Green Party can be just as bad.

The Greens talk a lot about ending world hunger and tackling poverty.



The leader of the Green Party, Natalie Bennett Photo: Guardian

This is why we saw the Green Party, represented by senior party members such as their London mayoral candidate Jenny Jones, tacitly endorse the vandalism and destruction of publicly funded GM crop research at Rothamstead in 2012. This research, which has nothing to do with any agri-business or big bad corporate entity, aimed to reduce the use of harmful pesticides in the

production of wheat. This would increase the yield of staple crops and reduce dangerous chemical runoff; it would benefit the environment and chip away at hunger. This was not important to the Greens.

They are very keen to say that we should take action on carbon emissions and energy: I mean, why else would they insist that we turn off all of the nuclear power stations.

It's not like the largest source of low carbon electricity is something that would help towards those aims, or that the European country with the lowest CO₂ emissions (a clue – baguettes and infidelity) makes extensive use of unfashionable but clean nuclear power. Instead they say that we should get arms manufacturers to make windmills and solar panels, which is code for "import gas from Russia and coal from Australia" and "we don't understand the need for a mix of different energy sources".

They are too bogged down in narratives of science and progress 'flying too close to the sun' and 'meddling with nature' to realise that the solutions to the problems that they identify are to a large extent scientific and technological. A train ride down the Green heartland, Brighton Pavilion, illustrates this very well: Advertisements for palm readers, astrologers, and all kinds of charlatans catering to the credulous abound. This is the scientific and rational universe of the Green Party. Run for the hills.

For Syriza and the Left Platform

Christy Kelly discusses divides within the party taking Greece by storm

CHRISTY KELLY
COMMENT WRITER

Syriza's victory in the Greek elections in January is the most important event to take place in Spain and Greece since the outbreak of the 2010 Eurozone crisis forced the re-shuffle of popular left-wing parties. Syriza was formed in 2004, mainly from breakaways from the Greek Communist Party (KKE). The party gained momentum in 2012 when it became the second biggest party in the Greek election, despite a massive negative publicity campaign by the international media. With the support of the wage-earning working classes and the Greek intelligentsia, Syriza has a similar electoral base to West European socialist parties in their heydays; yet around 2012 it also had a vibrant 'movementist' element far more comfortable with the spectrum of radical currents than traditional parties of the Left.

Syriza is clearly a party with significant internal divides. Though this has been in many ways one of their greatest assets, it may now prove infelicitous. In 2013, Syriza merged from a coalition into a unitary party in a process that centralised

power around the pugnacious but economically moderate leader Alexis Tsipras, yet simultaneously increased the influence of the Left Platform (LP), going from 25% to 30% of seats won on Syriza's central committee.

The central difference in policy between Tsipras (and the Syrizian right) and the LP is on the issue of Greek exit from the Euro ('Grexit'). The former are unequivocally against Grexit: the most blunt opponent, Yiannis Stathakis, may become Economics Minister, while the more nuanced views of the party's foremost economics spokesman, Yiannis Dragasakis, do not change this essential antinomy. Whatever the relative merits of the monetary union, I find it hard to see how a party essentially identified for its anti-austerity position will avoid betraying its voters and the EU, International Monetary Fund, and European Central Bank enforced austerity. Symptomatically, there is a conspicuous absence of any advance programme of action detailed by the leadership. This can hardly be said of the LP; currently led by Panagiotis Lafazanis, the LP have a detailed

program for Grexit.

Faced by an intellectually superior internal opposition, it will be curious to see how Tsipras reacts to the new conditions of power. The progress of the coalition with the populist right-wing party Independent Greeks is as yet unclear, though possibly motivated on Tsipras' part by a desire to undercut internal Left opposition. However, despite a negative elective affinity between Independent Greeks and the LP, economically it seems reasonable to assume that an anti-immigrant party may well prove hostile to the Euro. The choice could of course have been motivated by the dearth of appropriate coalition partners, with neo-fascist Golden Dawn, lately incumbent New Democracy, and the nominally Left PASOK all excluded from consideration. Independent Greeks, though, remain a volatile factor. Still, this piece is not a proleptic for Syriza's inevitable failure.

Gramsci said to accompany the pessimism of the intellect with the 'optimism of the will'. The Greek people understood; let us hope Syriza does also.

"Syriza is clearly a party with significant internal divides."

"...it seems reasonable to assume that an anti-immigrant party may well prove hostile to the Euro."

Comment

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Comment Editor || Tessa Davey

Religion should be a private matter

Nathaniel Gallop thinks respect for beliefs must be given to be received



Can Gods be respected unless they respect atheists? Photo: YouTube

I was seven years old when I first self-identified as an atheist.

I remember the setting vividly. I was in a social studies class in the second grade. My teacher – the American education system’s answer to Margaret Thatcher, albeit with less charm – was explaining the concept of religious diversity by going around the class, asking us about how we observe religion at home. When it came to my turn, I dithered, not knowing how to answer. Religion was a neglected topic in my family; my father turned away from religion in his youth, and my mother – while technically Hindu – kept to her own personal spirituality and beliefs. At the age of seven, I had never been to mass in my life, and had only ever stepped inside a synagogue for family events. I had the vaguest understanding of Christianity and Hinduism, but would not learn about Islam for another two years. So when I was inevitably asked about my religion, I simply replied with something along the lines of “I don’t have one”. The looks I received from a large number of my classmates – a mixture of incredulity and odium – still resonate with me to this day. For a long time after that, I kept my religious viewpoints exclusively to myself.

I write this because my experience in that second grade class is very much a vignette for attitudes towards atheists in America (and elsewhere in the world) today. That it was considered acceptable for my teacher to pick out students based on their religion is telling enough about America’s lax attitudes to constitutionally enshrined secularism. Yet in the US, atheism is seen by many as evil, and fundamentally un-American, an attitude perfectly encapsulated by then president George H. W. Bush, who famously said of atheists that “I don’t know that atheists should be regarded as citizens, nor should they be regarded as patriotic. This is one nation under God.” Bush’s view is one shared by the majority of Americans; a Pew survey in 2007 found that just over 60% of Americans would not vote for an atheist president, however qualified. A follow-up survey in 2014 found that atheists and Muslims vie for last place concerning public perception of religious beliefs.

Of course, I am lucky to have identified as non-religious in the US, where atheism only results in mild stigmatisation, and a de facto restriction in my ability to run for public office. In seven countries throughout the world (Afghanistan,

Qatar, Saudi Arabia, the United Arab Emirates, Brunei, Mauritius, and Yemen), to be non-religious is to invite the death penalty. Elsewhere, atheism and secularism is met by cold stigmatisation, and criticism of religion is zealously silenced by governments, fanatics, and law enforcement the world over. Even in the UK, a relative bastion of secularism, it is not enough for many adherents of religion to simply allow those who do not follow their faith to simply go about their lives unmolested by their fervent desire to impose their atavistic worldview on those who have no want or need for it. I have lost count of the number of times I have been accosted by Mormons on my morning commute; or have had a tract shoved into my hand by a saccharinely smiling Jehovah’s Witness; or else have been rendered deaf by megaphone wielding Muslim preachers. In every single case, my desire to remain quietly secular is challenged at every turn with a kind of simpering passive-aggressiveness that belies a fundamental and deep-seated lack of respect.

In world politics too, religion aggressively ingratiates itself. In Ireland, Catholic beliefs in the principle of life ‘beginning at

conception’ precipitated an outright ban on abortion procedures regardless of a woman’s religious or personal beliefs. In the USA, the retail chain Hobby Lobby successfully argued its way out of providing certain legally mandated forms of healthcare on the basis that it did not agree with the religion of the company’s owners. In the UK, religious advocacy groups were instrumental in the successful push for legislation banning certain forms of pornography over the previous summer. Around the world, religiously motivated prejudices have resulted in the establishment of a morass of legislation which censures, stigmatises, and criminalises homosexuality. Note that in every case, it is not enough for these men and women of faith to simply observe the details of their religious morality in private, it must be forced upon every single person, regardless of whatever belief system they adhere to.

It is as a result of this that I am forced to roll my eyes as the cries for ‘respect’ espoused from Muslim, Christian, and Jewish scholars in the wake of the Charlie Hebdo shootings. Even the avowedly progressive Pope Francis stipulated in his speech concerning the attacks that: “One cannot provoke; one cannot insult

other people’s faith; one cannot make fun of faith.” Yet, at every turn, the secular worldview is challenged, derided, and elsewhere undermined by many people of faith, while death awaits those who criticise or deride religion, along with the tacit, finger-wagging defence that they quite frankly brought it upon themselves. It is an attitude that smacks of hypocrisy of the utmost highest degree.

Adherents of religion must decide what is most important to them, the desire to see their religion respected, or the desire to ingratiate their beliefs into the public sphere. If they choose the latter, then they have adopted a position of power that necessarily attracts criticism and ridicule; after all, we do this to our politicians at every opportunity. If the religious wish to aggressively preach, then they may expect their lack of respect to be reciprocated in kind.

When religion becomes a private matter, kept out of our schools, courts and parliament, and when I am able to walk down the street without attempts at conversion thrown disrespectfully my way, then I will march with the hundreds of Muslims, Christians and Jews calling for religious respect. Until that time, Je suis Charlie, résoluement!

How to map the Heavens

Astrophysicist Professor Alan Heavens talks to **Ben Fernando** about how we measure distances in the universe

Ben Fernando: So why is it important to measure distances in cosmology?

Alan Heavens: According to General Relativity, the Universe's geometry is related to its matter content. So if we look at the geometry of the universe, we can tell something about what's in it – which we're obviously very interested in because we don't know what 96% of the energy density is!

In order to investigate the geometry of the Universe, we need to measure distances, and we do this using 'standard rulers'. For example, in normal [Euclidian] space, if you place a ruler in the sky at a given distance and then double this distance, the size of the ruler halves. However, this is not the case in curved space. Some models predict that a distant ruler will start getting bigger again as it gets further away, so if we observe this we know that particular model is correct.

BF: So clearly these 'standard rulers' are very important, but what exactly are they?

AH: They're the size of the Universe's sound horizon, which is about 470 million light years (roughly 4.4×10^{24} m).

Today, sound waves no longer propagate through the Universe, because the density is too low. However, not long after the Big Bang when the Universe was much denser and hotter, the radiation pressure provided support to the gas that filled the Universe and this allowed sound waves to propagate.

Matter and radiation were strongly coupled, and oscillated together as sound passed through them. Back then, sound waves moved with speeds comparable to the speed of light. After about 400,000 years, the matter and the radiation decoupled, and the photons stopped exerting pressure on the gas, so sound waves could no longer propagate. This created a 'sound horizon' that constrains what the Universe's expansion rate was soon after the Big Bang.

Measuring the size of the Universe's sound horizon (the 'standard ruler') is clearly very important! But we found that no one had actually measured it. The sound horizon left a small imprint in the matter distribution of the Universe, and at certain points this results in an excess of galaxies that we can observe and measure.

However, when we make these measurements all we can actually do



Alan Heavens has measured a key 'standard ruler' distance in cosmology using the angular separation of galaxies in the sky. Photo: NASA/Hubble

"If we look at the geometry of the universe, we can learn about what's in it."

is measure the angular separation of galaxies on the sky. To translate these angles into physical distances requires us to know the geometry of the Universe.

Most calculations in the past have assumed a certain geometry and from that calculated the separation between galaxies, but it turns out this isn't actually necessary – all we need to do is assume that the Universe has certain symmetries, we don't even need to consider General Relativity.

BF: How does this come in useful?

AH: Well, we now have an almost model-independent measurement of the length of the 'standard ruler'. We've not made assumptions about what sort of Universe we live in, or about the nature of General Relativity.

All we've assumed is the

"All new theories about the Universe will have to agree with our value, or else be discarded."

Cosmological Principle, that we don't live in a special place within the Universe – and all the data we have so far suggests that this is a valid assumption.

Now that we have a measurement of this length, all theories about the Universe will have to make predictions that are in agreement with our value, or else be discarded.

BF: And how long is this length?

AH: About 143 ± 3.5 Mpc (4.4×10^{24} m).

BF: How did you acquire the data needed to make this measurement?

AH: As I mentioned previously, the effect of sound waves in the early universe creates a small increase in the number of galaxies at certain separations. We looked at surveys of about a million galaxies for this,

and then at data from about 750 supernova explosions to constrain the expansion history of the Universe.

BF: So what will be the next step with this research?

AH: We'd like to use some bigger surveys to make our measurements more precise. The length of the standard ruler is affected by the number of neutrino species that exist, and right now our measurements confirm that there are definitely no more than four species, and probably no more than three. More data would help us to confirm that there are indeed only three species of neutrino.

Our measurements allow us to look at a time when the Physics of the Universe was very simple, so we can come to robust conclusions that may or may not be caused by the effects of dark energy.

You are what you eat – but where does it come from?

Jane Courtnell on the woes of unsustainable agriculture

Fertile Crescent of Western Asia provides the earliest evidence so far of agricultural development; dated to have occurred in this region around 11,000 years ago. This behaviour originated independently at several locations and spread globally.

In the last 50 years, following the “green revolution”, we have seen the intensification of agricultural practice become increasingly more extreme. Running parallel with this is the heightened pressure agriculture places on the environment. The Anthropocene epoch is defined as the period whereby humankind began to significantly impact the Earth’s ecosystems. Tapping into the Earth’s energy supplies by extracting resources; specifically oil, coal and gas, marked the beginning of this new geological era.

These resources, which we are now totally dependent on, have provided us with comforts no previous human

generation has experienced such as the surplus supply of food in some regions. This could have perhaps aided the expansions of human populations by almost three times its original size 60 years ago. These are, however, short term amenities, and the provisioning cannot be sustained based on our current methods.

Fields running dry

We strive for continual economic gain thus bad harvests must be prevented. Infertile land has become a distant memory in most industrialised countries. Irrigation has allowed expansion of agricultural land in arid deserts. Fossil water supplies found in the ground deep below these deserts have been overused for irrigation, transforming these deserts into arable land. Plots have been abandoned as the

resource is depleted. Saudi Arabia is estimated to have depleted more than 80% of the original 500 cubic kilometres of fossil water present. Transformations of deserts to farmland in Israel has depleted water supplies from the River Jordan, causing the level of the Dead Sea to drop by over one metre per year. These are only a few examples but unfortunately they do not represent exceptions. Agriculture accounts for at least 70% of human water consumption.

Pesticide overuse

The Anthropocene marks a heavy dependence on the utilisation of petrochemicals in agriculture. Petrochemical manufacture is extremely energy intensive; 1.2% of the world’s energy is used to produce fertilisers alone. Expansions of monocultures have provoked surges in pest populations.

The use of pesticides has had undesirable impacts on many untargeted organisms. For example organochlorides such as DDT (dichlorodiphenyltrichloroethane) caused crashes in bird populations such as the Peregrine falcon, Turtle Dove and Yellow Wagtail. From 1980-2009, 297 million birds were killed due to the use of organochlorides.

Honey bees, our natural pollinators, are seeing rapid population decline and pesticide overuse has been attributed as a cause of this decline. How can yield be improved or even sustained with the reduction of pollination inherent in the decline in bee populations? Are these pesticides harmful to us humans? Despite the lack of knowledge of the future and existing implications of current agricultural practice, we carry on regardless.

Fertilisers

Fertilisers are another child of the petrochemical revolution. Used to force soils into fertility granting us the opportunity to meet global food demand, they have also caused the global environmental nitrogen supply to double since in the last 50 years. The emission of nitrogen due to excessive fertiliser use causes air and water pollution. N_2O makes up 54% of the greenhouse gas emissions from the agricultural sector in the UK.

The potential of this gas to induce global warming is 298 times greater than that of carbon dioxide. Furthermore, fertilisers seep into natural aquatic systems and cause blooms of algae and Cyanobacteria that suck out oxygen from these systems, depleting the oxygen source resulting in the deaths of other respiring organisms. The result is widespread ecosystem damage.

Vegetarianism: the way forward?

The extraction of the natural resources in the Anthropocene epoch has allowed machines to replace men. A single machine running on one litre of oil can parallel the work done by 50 humans in 24 hours. In the United States,

“Infertile land has become a distant memory.”

“Are these pesticides harmful to humans?”



It's not all golden sunshine and blue skies. The sun is beginning to set on intensive agriculture as we know it. Photo credit: photopics.org

Science

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Science Editor || James Bezer & Lauren Ratcliffe



Planes spraying pesticides onto fields. Pretty neat way of doing it, but how sustainable are these large-scale intensive agricultural practices? Photo credit: imgkid.com

about 3 million farmers produce enough grain to feed 2 billion people.

Despite the millions that these yield increases have the potential to feed, there are still 805 million people malnourished in the world today, according to the World Food Programme. Our gluttonous desires place huge demand on energy inefficient foods such as meat. The majority of grain produced is used for livestock, reducing the resources for nourishing people. With the absence of meat consumption it is estimated that an additional billion people could be fed.

It is not economically viable to grow crops to feed animals for later consumption by humans, effectively wasting about 90% of the energy through this additional step in the food chain. 70% of the grain we produce is used to feed livestock. Of this grain 16 times more is consumed by cattle compared to the meat that they provide.

It is effectively a food factory working in reverse. Energy is required to process livestock, despite the energy that has already been used to process the grain that they eat. Nonetheless, the global demand

“The [new] epoch has allowed machines to replace men.”

for meat is increasing, especially in developing countries. Consumption of meat in China for example has quadrupled in the last 30 years. In the US, the average person consumes 50% more protein than the daily recommended allowance. The consequence is that crops are used to feed livestock and not humans. How can this be justified when hunger kills more people every year than Aids, Malaria and Tuberculosis combined?

The energy inefficiency of livestock consumption is not its only undesirable trait. Staggering amounts of water are required for livestock production. 13,000 litres of water are used to produce 1 kg of beef, compared to 100 litres used to produce 1 kg of potatoes.

In addition, livestock production is exhaustive of huge areas of land. 94% more land is required to produce livestock than for crop production. This means more pesticide and fertiliser used compared to merely farming crops for direct human consumption. The amount of energy needed to raise livestock, to produce petrochemicals as well as for storage and transportation makes “cows

more damaging than cars” in terms of our global footprint; says the Head of Intergovernmental Panel on Climate Change.

Monocultures – dull and dangerous

By creating monocultures of domesticated plants and animals we are pushing out biodiversity created by millions of years of evolution for our own ends. With denial and absence of action will only come starvation and the currently practiced agricultural methods cannot be sustained.

However pessimism does not allow development. Things can and are being done. Wheat crop plants are being genetically engineered, for instance, so that they are able to fix nitrogen, making fertilisers unnecessary. Biological means of pest control can be a sustainable alternative and tighter regulations on pesticides are being issued.

Reduction in meat production will significantly increase agricultural sustainability. Alternative protein sources such as legumes and chickpeas can provide a good meat substitute and many more are being

developed. Even a small reduction in the amount of meat consumed by individuals will have long lasting beneficial effects making agriculture more sustainable. Less land would be required for the same net energy gain, which would lead to a reduction in greenhouse gas emissions and water use, as well as a greater percentage of the valuable nutrients being used directly for human consumption.

Food for thought

Thomas Robert Malthus prophesied famine as population increase outstripped food supply in the 17th century. This has not yet become reality as Malthus did not foresee the increase in yields due to technological advancement. But how much longer will the earth be able to provide subsistence for mankind if we are not willing to compromise?

No matter how far apart we believe we can set ourselves from nature, our reliance on it cannot be disputed. Rather than disrupting nature’s balance, agriculture needs to be integrated within it allowing for sustainability and to feed an ever increasing population.

“Rather than disrupting nature’s balance, agriculture needs to be integrated within it.”

Science

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Science Editor | James Bezer & Lauren Ratcliffe

All-nighters might not be such a good idea

UTSAV RADIA
SCIENCE WRITER

It's coming up to that time of year again where a lot of us start to panic and furiously try to catch up with all the lectures we've been procrastinating in since last October. However, is pulling all-nighters for the last few weeks leading up to exams really worth our while?

Researchers from Brandeis University in the United States have recently illustrated a new perspective on our understanding of the relationship between sleep and memory consolidation, arguing for a significant role of inhibitory neurotransmission in regulating these processes.

Sleep, which is defined behaviourally by the normal suspension of consciousness and electrophysiologically by specific brain wave criteria, consumes a whopping third of our lives! So is it any wonder that we've known for a long time now that sleep, memory and learning are deeply connected?

Previous studies have shown that when animals such as mice – and

even humans! – are sleep deprived, they tend to experience a lapse in their memory.

More recent research has shed light on the fact that sleep is critical in converting short-term memories to long-term memories, a process known as memory consolidation. However, we are as yet unsure of the details of how this works.

Are memories reinforced because during sleep, our brain has more time to 'replay' all the events of the day and filter out the unwanted memories from the wanted ones, or are 'memory neurons' in the brain the reason why we feel sleepy in the first place?

Paula Haynes and Bethany Christmann, of Brandeis University, led a project that studied well-known memory consolidator neurones in the fruit fly *Drosophila melanogaster*, called dorsal paired medial (DPM) neurons and examined how these interacted with wakefulness-promoting neurones, called mushroom body (MB) neurons. The mushroom body is a section in the *Drosophila* brain where memories are stored.

Interestingly, they found that

when the DPM neurons were activated, they released an inhibitory neurotransmitter called GABA which decreased the activity of the MB neurons, making the flies sleep more. When this system was deactivated by downregulating two of the MB neurons' receptor subtypes (the GABA_A and GABA_B R3), there was increased loss of sleep in the flies.

This intimate regulation of sleep by neurons necessary for memory consolidation suggests that these brain processes may be functionally interrelated through their shared anatomy. These memory consolidation neurons inhibited the drive for wakefulness as the conversion of short-term to long-term memory commenced.

Bethany Christmann, co-author of the study which was published in the journal *eLife*, explained that "It's almost as if that section of the mushroom body were [initially] saying 'hey, stay awake and learn this' ... then, after a while, the DPM neurons start signalling to suppress that section, as if to say 'you're going to need sleep if you want to remember this later'".

These findings have important



Sleep and memory are intimately linked Photo: Flickr

implications for understanding the relationship between sleep and memory consolidation, by supporting the role played by inhibitory neurotransmission in the regulation of these processes. Further development of our understanding of the relationship between sleep and memory in a simple system such as the fruit fly may hopefully take us a step closer to unravelling the

complex mechanisms behind sleep and memory in the human brain. Christmann also mentioned how this research could "help us figure out how sleep or memory is affected when things go wrong, as in the case of insomnia or memory disorders".

In the meantime, if you want to ace that paper tomorrow, put down that can of Red Bull and hit the sack!

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With the help of an object from the Freud Museum, Brett Kahn will explore Freud's perspective on sexuality.

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Games

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Games Editor || Max Egl & Calum Skene

Slendy is always, always watching

Calum Skene proves he has bigger balls than the rest of the games team



Photo: haylevisaghost

Slender: *The Eight Pages* was the first horror game I played. I remember seeing many videos of the game before I played it and thinking this doesn't look that scary, so ignorantly I downloaded the free indie game and began to play.

The game sees your character alone in a dark forest searching for eight pieces of paper which appear in random locations around a map. Armed only with your torch you must collect these pages while being stalked by the Slenderman, a tall skinny man wearing a suit with no facial features. It sounds easy, and that's what I thought, but I soon realised that what makes this game hard is that it terrifies me every time I play it. The game is very simple but the atmosphere created by the creepy dissonant piano music, the sounds

of the forest and footsteps when you aren't walking make you very aware that you are being stalked. To add to this every time you collect a page the rhythmic beating you hear in the game gets faster and indeed Slenderman gets faster too. He even has the ability to teleport! The most scary thing about this game is that the way Slenderman takes you is by you looking at him too long. It's very hard to walk around alone in this dark forest without wanting to look behind you and when you do and see him you can't help but jump and lose those precious seconds you need to escape. He doesn't move when you look at him but the screen becomes full of static. Run a bit forward and then check behind you again and he will have moved much closer to you. The only way to beat the game

is to be fearless and never look back, something that took me a while to master and even now he still scares me.

It is with some amount of bravery that I then bought the second, longer Slender game, *Slender: The Arrival*. The first thing I noticed about this game is that the world really is beautiful. You start out in a forest in gorgeous sunshine, and you can't help but feel safe. Instantly you are aware of all the controls, mainly clicking and walking and you are free to enjoy the scenery. For some reason your character is holding a camcorder (much like in *Outlast* but without the night vision) but this can be turned off for true immersion in the world. As you progress further from the safety of your car and further into the forest the game makes you feel

"The only way to beat the game is to be fearless and never look back."

"Slender at night is still a beautiful game but I couldn't help but be terrified."

uneasy. Is someone watching you? By the time you reach your friends house you suddenly realise, the game has progressed to night seamlessly. *Slender* at night is still a beautiful game but I couldn't help but be terrified.

A lot of this game takes place much like the original, there is a find-eight-pages level and a turn-on-six-generators level but the random placements of these items and the different levels in which you must complete these objectives does make this game fun to play and replay. There are a few well planned jump scares but overall it is the atmosphere of this game and the fact that you must constantly keep moving which makes this game terrifying and exciting.

The game is short but the variety of levels and items to collect make it good value for money. In contrast to the scary nature of the game, the Steam achievements offer some humour, such as the achievement for using the playground slide in the first level and acknowledging that when Slenderman is in sight you are unable to pause the game which makes fun of your frantic attempts to pause the game to escape him.

Overall *Slender: The Arrival* is a good scenic short horror game that should belong in your game collection if you are brave enough.

It started my love of Horror games and I have now played (among others) *Outlast*, *Amnesia* and *Alien Isolation*, but nothing amounts to the terror I feel for Slendy. This game may stop any dreams you have of living on a farm or ever going into a forest but it will provide you with adrenaline like no other game. I know.

Going Bananas for Baboon

CALUM SKENE
GAMES EDITOR

The games section here at Felix periodically get free games in to review. In the past, these have included such greats as *Euro Bus Simulator 2* (see my past review). While these simulator games are fun to review I was very pleased when the opportunity arose to play upcoming PSVita game *Baboon*, as puzzle games are something I know more about. The game did not disappoint and I hope that this review will reveal why.

Baboon is a game from spanish indie developers **Relevo**. You play as a monkey who must collect the bananas that the evil Pirate monkey

"Simple game mechanics: learnt in seconds and take hours to master."

has made float up into the sky. To do this you must light and set off bombs under yourself which propel you into the sky. You can fine tune your flight by selecting the strength of the bomb and also the position. The strength is selected using a meter which goes up and down, and you must time your launch carefully to attain the required speed. Likewise you must place the bomb carefully so that you fly through the air on the proper trajectory. It is this simple main game mechanic that could be learnt in seconds and take hours to master that makes the game so addictive. I like to think of it as a mixture between golf, *Angry Birds*

"It is fun, has a lovely Japanese art style and a great soundtrack."

and Tiddlywinks. Flying yourself through the air sounds easy but, you must avoid enemies, collect bananas and do so in a time limit or with various other challenges if you are going for 100%.

As you progress you get more items and are able to complete more complex levels which helps to keep the game fresh and interesting. In addition to these fun puzzle levels, of which some are very challenging and rewarding to complete, is a fun background story where you can speak to the other monkeys, and trade items in order to unlock more items for yourself. Sometimes after completing a particularly hard level it is relaxing to partake in these side

quests.

Overall *Baboon* is a very solid game. It is fun, has a lovely Japanese art style and a great soundtrack. The levels are simple, varied enough and offer enough challenge to keep even seasoned platformers coming back to it.

If the levels prove too hard at first you can spend time chatting with the other monkeys and spend your hard earned bananas on power up items to help you.

The short nature of the levels makes this the perfect game to play on a commute to work and I would recommend that everyone starts playing this and not *Candy Crush* or *Angry Birds*!

Television

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Television Editors || Guila Gabrielli & John Park

Cucumber, Banana, Tofu: Channel 4's new sex salad.

Giulia Gabrielli reviews Thursday's LGBT drama bonanza

At Christmas, Channel 4 aggressively started advertising its new LGBT drama, signed by producer Russell T Davies from *Queer as Folk*. Maybe it was because of the massive billboards on Cromwell Road, or the ever-present YouTube clips, but I feel there was a certain degree of anticipation behind this release.

Cucumber, *Banana* and *Tofu* represent an attempt at a new type of TV series. The main story, *Cucumber*, runs on Channel 4 and is followed by E4's independent *Banana*, which focuses on the inner lives of secondary characters. *Tofu* is *Banana* and *Cucumber*'s love child, comprising of a series of interviews from the public and the shows' actors about the nation's sexual attitudes.

So, having had the time to follow the shows after they first aired three weeks ago, here is the verdict. The first is great, the second is good and *Tofu* is the intellectual equivalent of *The Apprentice – You're Fired* and any TV programme ever featuring Olly Murs: something you can only watch if you are really desperate for more useless content.

One great thing about the main show, aside from the brilliant acting, is the choice to write about the adventures of older men, well past their sexual prime. This makes a difference from the stereotypical glamorous gay-best-friend from *Sex and the City* and in fact it makes a difference from most shows. Gay or straight it is great to know that

our choices for the future don't exclusively include murderous MILFs from *Desperate Housewives* or completely de-sexualised suburban parent. Think *Lizzie McGuire* or other any Disney teen movie you've ever watched or heard of.

Banana is a more introspective, sober show. With each episode dedicated to a different character, the feel is more like a sensitive, believable *Skins*. The characters may not look mad, dangerous and all that attractive, but their lives are equally enthralling.

The writing is intimate and the casting varied and original, with most of the actors coming from relatively unknown backgrounds. The stories are more slow-paced than in *Cucumber*, but still fascinating. A similar pleasure to listening to someone's conversation on the tube.

In a way, it's a shame that *Tofu* isn't good. Featuring interviews with some of Britain's horniest grannies, and porn stars with such high-pitched voices it is virtually impossible to understand what they are saying. I only recommend it if you are too bored for *Countdown*. Its crude and not particularly revolutionary content feels a bit like a slap in the face after the intimacy created by the first two shows.

All things considered, what with the show being only in its third week, and with most of the issues and characters hinted at not having been introduced yet, I look forward to following the concept's development.

"Cucumber is great, Banana is good, and Tofu is the intellectual equivalent of any show with Olly Murs."



Vincent Franklin (right) and everybody's crush Freddie Fox. Photo: Channel 4



Photo: BBC

Awkward is a family trait

Jack Whitehall has returned for the second season of *Backchat with Jack Whitehall*. His attempt to break into chat shows, however, can only be summarised in one word: awkward. Be it because of the presence of his elderly father, or because of the strange formulation of the show, watching it without cringing is actually virtually impossible.

The episode structure is as follows: Jack presents the show and introduces his co-host, Daddy Whitehall, as a senile and racist weirdo that has somehow made it onto the set. Subsequently, enter two/three of the most ill-assorted guest ever.

A couple of weeks ago was a particularly good example: Noel Fielding, the eclectic and colourful creator of *The Mighty Boosh*, was paired up with Labour politician John Prescott. What follows is usually a long list of slightly embarrassing questions that make both the audience and the guests shuffle around in their

chairs in discomfort.

This may be a genius plan to really unmask the personality of the guests, or maybe it is designed to be hilarious, but as a Brit who is morbidly mortified by confrontation, either one seems rather unnecessary.

In the case of poor Noel Fielding, he appeared as the sane and rational friend who is forced to watch as boyfriend and girlfriend, played in this case by long-time *Tori* (surprise, surprise) Whitehall Senior and Prescott, go at each other with teeth and nails. Awks.

The show is proof that the BBC isn't the only one exploiting Jack Whitehall's success. His agent and talent-scout father, Michael Whitehall, having ventured out into the limelight, famous son at his side, almost seems like the Kris Jenner of British TV. I hope that a Whitehall endorsed internet sex tape doesn't crawl its way onto my screen.

GIULIA GABRIELLI

Film

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“Mine eyes have seen the glory”

JOHN PARK
SECTION EDITOR

SELMA

Director: Ava DuVernay
Screenplay: Paul Webb
Cast: David Oyelowo, Carmen Ejogo, Tim Roth, Tom Wilkinson, Oprah Winfrey



Martin Luther King Jr.'s most famous ‘I have a dream’ speech does not feature in *Selma*, which may come as a surprise to viewers walking into this not knowing too much about the history of the American Civil Rights Movement. Dr King did more than give that speech, and the events of *Selma* in fact come after that landmark moment and the march to Washington. Ava DuVernay's new film instead focuses on the Selma to Montgomery marches that took place that led to the passage of the Voting Rights Act.

Despite the passage of the Civil Rights Act of 1964, African-



Photo: Ava DuVernay, Paramount Pictures

Americans are still being refused when trying to register to vote, as evidenced by Annie Lee Cooper (Oprah Winfrey, in a brief but important role), who is unfairly quizzed and discriminated against at the voters registration office in Selma, Alabama. Dr King sees Selma as the new battleground, and sets up base there with his supporters. Meetings with President Lyndon B. Johnson (Tom Wilkinson) are never

as fruitful as he would hope, with the President never promising, but only cautiously reassuring Dr King that things will change with time. Peaceful demonstrations are organised, ones that inevitably end up in blood-soaked tragedy as certain members of the law refuse to see past people's colour.

David Oyelowo is mesmerising as King, disappearing into the iconic role as he takes centre stage. His

commanding, inspirational lead performance is an award-worthy one, and the lack of an Oscar nomination in the Best Actor field for Oyelowo will become something that will always appear in the ‘snubbed’ lists for years to come. His character is put through a lot; he has many speeches to make in front of crowds; but he also has the behind-the-scenes, more intimate, personal look at his private life, and the toll this Movement is taking on him, and Brit revelation Oyelowo is faultless in every frame. He is backed by a strong supporting cast that includes two Brits in the roles that stand in the way of Dr King's dream. Wilkinson is stoic and dignified as the President caught in a difficult situation. It would be lazy to label him as simply the villain; the film does well to explain his predicament throughout the film. Whilst Dr King's goal is a simple one, POTUS instead has a lot of things to juggle and people to please. The real antagonist here is Tim Roth as Alabama Governor George Wallace, who does his absolute best to come across the most detestable man imaginable, and Roth succeeds in that respect.

Most surprising however, is how Dr King's wife, Coretta Scott King's

(Carmen Ejogo) role is handled. The clichéd long-suffering spouse of a famous historical figure is a tiresome one, but here Ejogo is given more material than would usually be given for a supporting performance. She is right to be worried for her husband and for her family, but there is an air of warmth and genuine concern that surrounds Ejogo's effortless performance.

DuVernay's film and the images it portrays is shockingly relevant even to this day. A young black teen getting shot at point blank range by a white police officer echoes the countless shootings that have happened in the States of late, and there is no getting over how such a thing only became a national issue in the 1960s, merely five decades or so in the past. The marches themselves are a sight to behold, with people from all over the United States coming over to join in the fight. There are unexpected casualties, and an infuriating body toll where even one death is one too many. Even audience members far removed from this part of history will find something to admire and appreciate in the stirring *Selma*, an under-appreciated film that is not getting nearly as much attention as it should be.

“Cuz Kimmie you're a firework”

JOHN PARK
SECTION EDITOR

THE INTERVIEW

Directors: Evan Goldberg, Seth Rogen
Screenplay: Dan Sterling
Cast: James Franco, Seth Rogen, Randall Park



Jacques Audiard's *Rust and Bone* no longer takes the crown for the best use of a Katy Perry song. This award now surely goes to *The Interview*, a film that has become a lot more famous thanks to a certain country's rather irrational reaction towards the film's release. After this you will never hear the song ‘Firework’ the same way again. The controversy-ridden comedy starts out with James Franco and Seth Rogen

as two ordinary Americans working in the entertainment industry unwittingly recruited by the CIA to achieve the almost impossible – to assassinate the leader of North Korea, Kim Jung Un (Randall Park). Turns out, Kim is a big fan of the chat show hosted by Dave Skylark (Franco), and produced by Aaron Rapaport (Rogen).

Franco and Rogen are essentially playing the same roles they have done in their many, many collaborative films. It takes a while to get used to the over-the-top, chaotic behaviour of Skylark, often more irritating than anything else from the moment he appears on the screen, but thankfully for the audience there is Rapaport's character to keep things a little more grounded in the opening scenes.

Before entering North Korea as Kim's invited leaders there are moments of hilarity as Skylark and Rapaport get settled into their new roles of working as spies. The two actors once again share a brilliant chemistry, going through the ups and downs that test their friendship and

push their buttons.

Events become more complicated as Skylark in particular gets to know the North Korean leader on a personal level; it turns out that Kim is not quite as evil as the Western media has portrayed him to be over all these years. He is a leader struggling to appease his people, live up to the standard of being a feared, ruthless President while living under the shadow of his father who has set the bar pretty high when it comes to doing anything that violates human rights, when he would rather be sitting around sipping on margaritas, listening to Katy Perry, his guilty pleasure music, whilst playing basketball. It is an interesting, comical take on a real-life figure we think we know well. Not that this film is in any way trying to convey something non-fictional in the narrative, but the image of the leader of North Korea being a cheerful, boyish man-child played brilliantly by Park certainly has its moments of highly effective comedy.



Photo: Evan Goldberg, Seth Rogen, Columbia Pictures

It does start to lose it in the film's climax – there is a vomit-inducing burst of a violent action sequence that involves the control of a joystick stuck inside an unlucky North Korean soldier's orifice, but aside from that grim/riotous (delete as appropriate) addition, there is nothing too creative that will hold your attention. The jokes on offer are a mixed bag of hits and misses, ranging from poking fun at racial

stereotypes, to the juvenile poop jokes, often venturing into the more adult world of sexual misadventures and innuendos.

North Korea was right to be upset by this of course; no one wants to see their Supreme Leader portrayed in this way, but here it is anyway, for the rest of world to sit back and laugh at how easy it would be to achieve peace and democracy in North Korea. Just ask Seth Rogen and James Franco.

Union Page

One week left to nominate for SACAs



Nominations for our Student Academic Choice Awards (SACAs) close Friday 13 February. Hundreds of students have sent in their nominations already, and we are looking for even more to help recognise the excellence and innovation amongst Imperial's academic and professional staff.

The eight awards available cover all faculties, departments and campuses, as well as all modes of study. Nominate as many people as you like in as many categories as you like - if your nominee is shortlisted, you may win a free invite to the SACAs Award Ceremony!

For more information and to nominate a member of staff visit:

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Find out more at: imperialhub.org/enterprise-funding



RAG Week returns from the 9 to 15 of February! This year will feature two days' worth of bungee jumping on the Queens' Lawn, with a launch event on Monday 9 February at 12:30 midday, at which Alice Gast (President) and Debra Humphris (Vice Provost Education) will be making and selling pancakes. Wednesday will see a RAG branded CSP night, and Thursday will involve a Firewalk (yes, firewalking!) and the Valentine's Masquerade Ball at Chelsea Football Club. The Valentine's delivery service will make a reappearance on Friday, and we will be off to Oxford for the Valentine's RAG Raid on Saturday and Sunday.

For more information visit our website: union.ic.ac.uk/rag

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Friday 6	Reynolds Cocktail Club	17:30 - 00:00	Reynolds
Every Tuesday	Super Quiz	20:00 - 22:00	FiveSixEight
Every Tuesday	Reynolds Film Club	19:00 - 22:00	Reynolds
Every Wednesday	CSP Wednesday	19:00 - 01:00	FiveSixEight & Metric
Every Wednesday	Sports Night	19:00 - 00:00	Reynolds

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A Journey to the Heart of Western Art

Blaise Verhasselt examines Rubens' legacy at a new RA show



Peter Paul Rubens, *Tiger, Lion and Leopard Hunt*, 1616. Photo: MBA, Rennes, Dist. RMN-Grand Palais / Adelaïde Beaudoin

In collaboration with the Royal Museum of Fine Arts of Antwerp, the **Royal Academy** presents the first exhibition in the UK exploring Rubens' influence on subsequent art history.

This extremely rich display demonstrates the lasting impact Peter Paul Rubens (1577-1640) had on successful painters during the three centuries following his death.

The curators have managed to bring together over 150 masterpieces of Rubens and the artists who later made use of his techniques; the list of artists featured is expansive, including Van Dyck, Watteau, Murillo, Gainsborough, Reynolds, Turner, Delacroix, Manet, Cézanne, Renoir, Klimt and Picasso.

Drawing on his deep knowledge of Renaissance art and Italian Masters, Rubens managed to develop his own style of realism and brushwork, creating monumental portraits & romantic landscapes, becoming the most sought-after Flemish Master during his life. An early widower, he travelled Europe to offer his services

to his many royal patrons, leaving behind an exceptionally prolific and versatile body of work. Crucially, this unanimously acclaimed heritage scattered around Europe was available to serve as model for the formation of next generations of artists. Moreover, many of his masterpieces were engraved and largely diffused throughout the known world. In the exhibition there is even a 17th century Chinese plate copying one of Rubens' paintings!

Whilst Rubens is best known for his portraiture of fleshy nudes, this exhibition reveals the variety of the Master's production and the codes he invented; from composition to theme, style to colour, Rubens' legacy has unmatched resonance for artists, even to the present day.

The curators have therefore opted for a thematic display: Poetry, Elegance, Power, Lust, Compassion and Violence. Each of Rubens' paintings are intuitively shown opposite his followers', stressing the technique laid down by the Master and picked up later. We start with

"Rubens' legacy has unmatched resonance for artists, even to the present day."

his own assistant Van Dyck and move from Boucher and Watteau in 18th century; through Delacroix, Constable and Daumier in the 19th century; and to Cézanne and Picasso in the 20th.

Poetry presents bucolic landscapes of Gainsborough, Constable and Turner and romances by Watteau. *Elegance* displays portraits of the Elite by Van Dyck and Fragonard. *Power* comprises sketches of monumental frescos and ceilings by Thornhill. *Compassion* showcases religious works by Delacroix. *Violence* exposes impressive depictions of infernal scenes and dramatic confrontations of man and beast during hunts by Delacroix and Soutman. Finally, *Lust* reveals nudes by many inspired successors, including Cézanne and Picasso to name but a few.

In parallel with *Rubens and His Legacy*: Van Dyck to Cézanne, Royal Academician Jenny Saville prepared a response entitled *La Peregrina*. Exhibited in one of the last rooms, this display presents works by modern artists such as Willem de Kooning, Pablo Picasso, Francis Bacon, and Sarah Lucas. Saville has even created a new work especially for the occasion: *Voice of the Shuttle (Philomela)*.

La Peregrina takes its name from an exceptional pearl depicted by Rubens in his time that eventually came to belong to Andy Warhol's muse, Elizabeth Taylor. Although *La Peregrina* never appeared in Warhol's work, Saville sees it as a brilliant name for the display she has brought together; unlike the obvious relations between Rubens' and others' paintings in the main exhibit, she creates a dialogue with Rubens through the medium of modern art. The works on display have for Saville an inherent debt to Rubens in terms of composition and colour; the quasi-subliminal links she establishes constitute indubitably a vibrant homage to the Flemish Master.

Throughout the rooms, it is striking to discover the legacy left by Rubens to art in general, and even more fascinating to realize the breadth of his work. Indeed, most of the brilliant successors who claimed to have been influenced by Rubens were specialized in very different themes, in fact all six aforementioned. It seems that we can conclude the exhibition is a success, meeting perfectly its goal of demonstrating Rubens' influence on prominent artists who came long after him.

Rubens and His Legacy: Van Dyck to Cézanne is at the Royal Academy of Arts until April 10th. Tickets £15, concessions available

"Best known for his fleshy nudes, this exhibition reveals the variety of the Master's production"

Editorial: The New Frontiers Issue

FRED FYLES
KAMIL MCCLELLAND
SECTION EDITORS

Boundaries. They exist, it could be argued, only to be pushed. When they are challenged we are sometimes rewarded with the greatest works of art existing. This week we look at a range of artists who traversed new frontiers, be it through travelling to exotic countries, or by exploring new ways of representation.

We start with Blaise Verhasselt's view on the **Royal Academy's** exhibition centred around Peter Paul Rubens, whose fleshy nudes broke new ground in the depiction of the female form. His legacy is explored, as the link between his work and that of modern artists is explored; those modern masters we thought were entering the unknown were actually on well-trodden terrain.

We then have two theatrical productions that try and reinvent what can be seen on the stage; in *Onegin*, Marianela Nuñez transcends the limits placed on her as a secondary character Tatiana, and dances her way into Clara Clark Nevola's dreams, whilst in *Dogugaeshi*, puppeteer Basil Twist resurrects a long-forgotten Japanese art form.

The **British Museum** also opens two new exhibitions this week, one looking at the political targets prodded and poked by British satirists during the Napoleonic Wars, and the other exploring far-flung climes in its examination of the Pacific tradition of patterned barkcloth.

We then turn to the art world, first looking at the work of South African painter Marlene Dumas, in her long-awaited **Tate Modern** retrospective. Sometimes described as the 'artist's artist', Dumas has reinvented the figurative genre, twisting the human form to confront issues of race, sexuality, and gender. At the **ICA**, we take a look at Dor Guez's work, *The Sick Man of Europe*, which explores issues surrounding Israel's controversial politics, and Dutch photographer Viviane Sassen's pictures from the heart of Suriname.

Finally we end with Max Falkenberg's review of *The Eradication of Schizophrenia* in Western Lapland, a play which treads new frontiers for the bonkers title alone, never mind what is happening on stage.

So, that concludes this issue of *Felix Arts*—hopefully your boundaries will have been pushed, your horizons expanded, and your cultural appetite whetted, in this treading of these newest of frontiers.

Arts

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Arts Editors || Fred Fyles & Kamil McClelland

Onegin — The Best of Ballet

Clara Clark Nevola reviews the Royal Opera House's take on a ballet classic

Onegin is a 1960s German ballet based on a 19th century Russian novel in verse.

Let the staleness of that sentence fully sink in before continuing, and then think again. **The Royal Opera's** revival of *Onegin* is far, far from stale, but rather a dramatic masterpiece set to rousing music and performed by outstanding dancers.

Pushkin's dramatic novel *Eugene Onegin* has attracted much theatrical interest recently, being staged as an opera, a modern dance and a ballet at various locations in London. The *Onegin* ballet was commissioned in 1965 for the **Stuttgart Company**, and while the opera's score had been composed by Tchaikovsky, when composing the score for the ballet, lesser known piano pieces of his were cobbled together and adapted into a surprisingly effective orchestral score.

I have to admit that I haven't ploughed through the 389 stanzas of the Russian novel, so I'm in no position to relate how well the story and the sentiment are conveyed by the ballet. But I can tell you that it's a fantastically stirring performance, full of all that you could want out of a cloak-clad 19th century Russian hero. For those who, like me, haven't read Pushkin's *magnum opus*, let me give you the lowdown; Eugene Onegin is a self-centred, arrogant, bored prick who visits the countryside to sneer at the provincial nobility. Tatiana is a sheltered, bookish young girl who falls for his swirling black cloak and scowl. She declares her love, he

laughs at her, tears up her love letter and throws it all over her. She's left broken hearted. Somewhere along the line he also manages to kill Tatiana's sister's boyfriend, though this is a bit of a side plot. Years later, Eugene strolls by a party and sees Tatiana as the beautiful wife of a prince. He realises he loves her and tried to win her back. Tatiana has a bit of inner struggle and then lets her anger loose and tears up his love letter to her. As Pushkin put it "who's laughing now bitch?" (or something like that, I forget the exact words).

Marianela Nuñez, in the role of Tatiana, utterly bosses her role, which is staged in such a way to overshadow Thiago Soares, supposedly the lead character in his role of Eugene Onegin. Interestingly enough, the two are actually married in real life, so I shudder to think what the onstage drama is doing to their private life. Tatiana develops from a shy nerdy teen to a passionate would-be lover, who crumples before our eyes under Eugene's heartless rejection. On the night after they first meet, Tatiana stays up all night imagining Eugene – and for an innocent bookworm she has a fairly racy imagination! In a bit of theatrical magic, Eugene steps out of her mirror as she stands there languidly, and a passionate and exhausting *pas de deux* ensues 'til dawn.

Tatiana again carries the performance of the night of her rejection of Eugene, as a grown woman. Her stately serene maturity is broken by the sudden and unexpected

"Onegin is far ... from stale but rather a dramatic masterpiece"



Thiago Soares and Marianela Nunez in *Onegin*. Photo: Foteini Christofilopoulou

intrusion of Eugene- she breaks down, swayed between the giddy possibility of escaping with her first love and the responsibilities she has as a married person. The *pas de deux* that follows, the echo of her teenage dreams, is breath-taking, and culminates in her resolution; she draws herself up, the passion turns to ice and Eugene, covered in fragments of love letter, is banished from the room.

Technically, Thiago Soares is outstanding, incredibly agile and energetic. But, perhaps on account

"Thiago Soares is outstanding, incredibly agile and energetic."

of the choreography more than the dancer, he seems much more of a one dimensional cut-out character than the wonderful, theatrical and passionate performance that Nuñez brings to her role. This causes a bit of dramatic implausibility, as we're at times left confused as to why such an obviously cool, superior woman would waste her tears over such a shallow moody man. But then again, that's a depressingly familiar situation...

Onegin is at The Royal Opera House until 27th February. Tickets from £5



Barkcloth wedding dress by Samoan designer Paula Chan Cheuk, New Zealand Photo: British Museum

A History of Islands & Patterns

If you want to gauge the measure of a culture, you only need to look at their clothing. The stuffy moralism of the British Puritans was reflected in their monochromatic dress; the grotesque opulence of pre-revolutionary France is woven into the gowns of Marie Antoinette; and – as the new exhibit at the **British Museum** shows us – the pattern on your barkcloth can mark anything from status, to age, to cultural group.

For those of you asking "What's barkcloth?", I sympathise. While very rare here in the West, it is a material made from soaked inner bark, which is then beaten into a thin sheet, and was once-common across Asia, Africa, and the Pacific. It is this last location that curator Natasha McKinney is interested in, showing us how the patterns found on the cloth shift from island group to island group. In some Hawaiian groups, for instance, the zig-zag pattern represents consecutive generations, indicating the longevity of the wearer's clan; in Oro province, Papua New Guinea, the pattern belongs to a specific tribe, and therefore can be a marker

of social group.

The display is arranged so that the patterns not only shift through space, but also through *time*. Thus, we can see how technological changes influences the patterns and techniques. In Tonga, their contribution to the war effort is immortalised in their motifs of propellers. On Niue, developments in textiles meant that fringes and new decoration techniques began to come to the fore. We also have the opportunity to see how this traditional technique has been incorporated into modern dress, with Samoan designer Paula Chan Cheuk using barkcloth for a modern wedding dress, commissioned specially for this exhibition.

While we might not get an idea of how the tradition was affected by Western exploration and colonialism (apart from a side note about wearing tunics to cover up), the show gives us an excellent overview of this quietly influential, beautiful tradition.

Shifting Patterns is on until 16th August. Free Entry.

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Arts Editors || Fred Fyles & Kamil McClelland

Dogugaeshi: Playful Puppetry without a Punch

Fred Fyles finds out all about Japanese puppetry at the Barbican Centre

Puppetry is a dying art. It may not attract the same kind of think-pieces that occur when we fear that e-books may replace the comforting rustle of pages, or when small theatre companies are snuffed out one-by-one due to lack of funds, but the fate facing the puppeteer is no less uncertain. *Dogugaeshi* at the Barbican Centre makes us aware of both how far the art form has slipped from popular opinion, and displays the work of a puppeteer who has – to the extent that puppeteers can – made it big.

The work of ‘third-generation’ puppeteer Basil Twist, *Dogugaeshi* takes its name from an ancient Japanese theatre tradition of using a series of sliding screens to alter perspective. Don’t bother googling it; pretty much limited to the small island of Awaji, the tradition is little-known, even within Japan. As part of his research Twist travelled to Awaji, where he did manage to find a group of women who had seen a *Dogugaeshi* show back in the 1950s, but more often than not simply discovered the remains of this once-vibrant tradition: faded screens, tattered gilt work, and repurposed stages.

Twist has spoken of how the practice is closely related to his own work, which often involves innovative uses of puppetry, incorporating flowing material, and non-human figures. Having recently collaborated with Kate Bush on her *Before The Dawn* stage show (I didn’t manage



Gold Foxes in Basil Twist's *Dogugaeshi* Photo: Richard Termine

"Rather than a play as such, *Dogugaeshi* is more of a performance"

to get tickets; it’s still a bit of a sore spot), Twist can now be regarded as somewhat famous. Perhaps not famous in the traditional sense, but probably as famous as puppeteers are likely to get – after all, not everyone can be Jim Henson.

Within *Dogugaeshi*, screens shift back and forth across the stage, flip round to reveal giant dragons, and fall from the ceiling as the mansion central to the plot begins to decay. Rather than an actual *play* as such, what Twist presents us with is much more of a *performance*: a series of tableaux, which slowly fade into one

another, blurring different scenes together. There is a sort of loose plot: or rather themes which recur throughout the performance; ideas of travel, decay, and revival all come up again and again, as Twist reflects on the very nature of *Dogugaeshi* as an art form.

While presenting things in this way is obviously a stylistic choice, the lack of structure makes it difficult to understand what is going on, or indeed why we should care. The action is watched over by a mystical nine-tailed fox – the only apparition which could fit the traditional idea

"Yumiko Tanaka's shamisen playing is alone worth the ticket price"

of a ‘puppet’ – and Yumiko Tanaka, a master *shamisen* player, whose work includes both traditional Japanese tradition, and more experimental fare. The atonal, haunting sound of her *shamisen* swirls around beating drums, while her singing adds a near-drone like element over the top. Enconced in a beautifully severe kimono, and sitting poised at the edge of the stage, Tanaka’s playing alone is worth the ticket price. Several times during the piece I found myself focussing on her complex finger-work as opposed to the action occurring in the centre.

And therein lies the heart of *Dogugaeshi*’s problem: it simply isn’t that engaging. While Twist does develop the genre of puppetry, involving projections, video, and certain experiments with perspective which are admittedly extraordinary, there are only so many times that I can watch screens – exquisite though they might be – being shuffled along a stage. After the show, Twist talked about how some elements of *Dogugaeshi* evolved as a solution for scene changes, and this is reflected in the nature of the performance. Watching *Dogugaeshi* is like being constantly on edge, anticipating the moment when the actors will appear, and the action will finally start.

Dogugaeshi was on at the Barbican Centre as part of the London International Mime Festival, which takes place every January.

Napoleon: The Power Of Political Propaganda

FRED FYLES
ARTS EDITOR

As George Orwell once said: “all art is propaganda”. The work of an artist cannot be separated from the social and political context in which it is formed, no matter how inoffensive it seems, and this lesson is exemplified by the British Museum’s latest exhibition. *Bonaparte and the British* – which should already give you an idea of the strained relationships found within – looks at the power of images during the Napoleonic wars, specifically those created by British satirists.

With artists like Steve Bell working today, and *Charlie Hebdo* remaining in the headlines, it is easy to forget that the true Golden Age of British satire was during the turn of the 19th Century, when cartoonists such as

George Cruikshank and James Gillray took aim at every social institution existing at the time, British or otherwise. Napoleon is shrunk down to Little Boney by Cruikshank in a literal belittlement; he is made to eat dried beans, and blow the French army across the Channel with his flatus; and he is transfigured into a horrific monster, threatening the foundations of Great Britain.

But not all the works are negative; the British Museum has also made the shrewd choice to include portraits of Napoleon himself, not all of which are accurate. Most of them show the general as some form of heroic Grecian emperor, with mandatory chiseled jawline and strong brow; while I am sure that Napoleon wasn’t horrifically unattractive, these prints make it clear that sometimes winning over hearts and minds is all about looking hella fine, something that Napoleon knew and took advantage



The Plumb-pudding in Danger, 1805, James Gillray Photo: British Museum

of, distributing his prints across Europe. For those wondering what the relevance of such a message is today, all you need to do is look at someone like Ed Miliband to see how image still rules the voters.

The explanatory captions are excellent, explaining precisely what is going on in each cartoon, which

is useful when one considers the sheer level of detail included; each sheet is a masterpiece in miniature, with double-entendres and literary references built up layer upon layer. They are also great at giving us the historical context, which may be necessary for those not up to scratch with their Napoleonic history (guilty

as charged).

What is fascinating about the exhibition is how it displays the changing way Napoleon was documented in British culture; at the beginning of the wars he is seen as noble among the British republicans; when he flees from Egypt following his defeat at the hands of Lord Nelson, he is shown as a yellow-bellied coward; as a peace deal is brokered, he begins to command respect; but when war returns, he is ruthlessly attacked, as he begins to strike fear into the hearts of many British people. The curators have said that they “are not trying to tell the truth about Napoleon, but the propaganda”; at this they have certainly succeeded, showing us the power, beauty, and genius of political propaganda.

Bonaparte & the British is on until 16th August. Free Entry.

Marlene Dumas: The image as triumph

Fred Fyles is amazed by this painter's long-awaited retrospective

"Art is not a mirror.

Art is a translation of that which you do not know"

– Marlene Dumas

The earliest piece of figurative art in the world, the *Venus of Hohle Fels* dates from 40,000 years ago. In the years between then and now we have had Ingres' bathers, Delacroix's *Liberty*, and Moore's voluptuous granite blocks; surely there is no angle left from which the human body has not been explored and depicted. The Tate Modern's latest exhibition, *Marlene Dumas: The Image as Burden*, shatters this idea, as Dumas' provocative, revolutionary portraits return the human figure to the centre of art.

Using photographs as her primary image, Dumas explores the very limits of the human form; in her *Rejects* series, comprised of cast-offs from some of her earlier works, human faces seem made up of mere smoke. Nebulous and sinister, this ongoing series of 48 portraits assaults you with their intensity. Her first portraits, completed in 1975 whilst studying in her native South Africa, already display this signature style; they see portraiture as a form of emotional exorcism, a purging of raw emotions, resulting in a psychologically complex body of work comparable to Francis Bacon.

Death stalks through the galleries here, emerging from many of Dumas' works; in some, such as the portraits of dead women, death is immediately present, but in others one must scratch beneath the surface, only to see the reaper staring back at you. From her first major show in 1985, *The Eyes of the Night Creatures*, we are shown a portrait of her late grandmother. Surrounded with a pale blue, the figure seems to dissolve into the background, her benevolent expression offset with a sense of unease at the smudges and drips that cover the painting like ectoplasm. Within Dumas work there is a melding of the sexual and the morbid, calling to mind Freud's death drive – that desire to return to the inorganic. This is most obvious in the last room of the exhibition; upon entering, the entire right wall is taken up with three closely cropped portraits of women. With their heads thrown back, it is easy to think that they are reclining in *St Teresa*-esque ecstasy; the description lets us know that Dumas took as her source material pictures of three dead women, a revelation that hits us square in the gut.

Although Dumas has made



The Widow, Marlene Dumas Image: Marlene Dumas

"Within Dumas' work there is a melding of the sexual and the morbid"

Amsterdam her home in the mid-70s, her South African roots have driven her work, which is intrinsically political. By breaking down the tradition of figurative painting, Dumas raises questions about gender, sexuality, and – most importantly – race. The theme of ethnicity is one that occurs again and again in Dumas' paintings. In the early 1990s she began challenging the tradition of ethnographic photography, which often saw black people as mere bodies instead of people; using these photos as a source material, she restores the subjects' humanity, subverting the very practice.

Elsewhere, she contrasts black bodies with white, whether this is by simply switching the colour round on paintings of her infant daughter, or in her work *The White Disease*, which interprets medical photography to directly oppose the Apartheid idea of the 'Black Problem'. Dumas looks at the line where pain becomes beauty, where horror and delight merge together, in a Dionysian whirlwind of emotion.

Her wide-ranging series *Magdalenas*, which was included in her collection

for the Dutch Pavillion in the 1995 Venice Biennale, takes the female body as a starting point, but veers down a much more interesting path. The entire range of women's bodies are taken on by Dumas' gaze – cherubic, Rubenesque nudes, resplendent in their fleshiness; and thin, angular black women, their hair covering their breasts; Dumas knows there is no point in trying to sum up the full range of women's humanity within a single painting, and so extends her reach so wide as to take on numerous archetypes.

Dumas uses the female form in a variety of ways: in her Delacroix-referencing *The Woman of Algiers*, she reproduces a newspaper photograph of an Algerian prisoner captured by French forces, including the black bars covering her breasts and genitals; her Biennale piece *Great Britain* 1995-7 contrasts two British icons of femininity, Naomi Campbell and Princess Diana, to explore how representation is intrinsically linked to class and race; and in *The Widow*, Pauline Lumumba bears her breasts in resolute agony as she walks the streets of Leopoldville, mourning

her murdered husband. While these women are used to raise questions of politics, their autonomy is not destroyed – they are never seen as tools in Dumas' arsenal, but living breathing expressions of femininity.

And it is this that is one of the most interesting aspects of Dumas' work: her obsession with the female form and the historical place of women, but also her refusal to allow this to constrain her. She is not a 'niche' painter; not a 'woman' painter; she is simply a painter of humanity, who allows the inner life of her subjects to shine through. This is reflected in what she has to say about the role of women in art history:

"Historically painting was seen as female, but the males were the painters, and the females the models. Now the female takes the main role. She paints herself. The model becomes the artist. She created herself. She is not there to please you. She pleases herself. The question is not 'Who is she', but 'Who are you?'"

Dumas stares directly through the history of Western art, and questions its very foundations.

One of the most arresting of Dumas' paintings is her portrait of her daughter Helena. Entitled *The Painter*, the original polaroid showed her daughter standing in the garden, splattered with paint. In the painting, she appears as a ghostly apparition, her skin paper-white and her feet blurring into the background. The paint on her hands remains, jumping out at us in blood-red. Ominous, yet strangely placid, it is perhaps this image, which Dumas described as exploring the "cruelty and magic of innocence" that best reflects her extensive body of work.

Throughout the exhibition, we are presented with quotes from Dumas, along with some of her (excellent) poetry. What comes across most strongly is her sense of uncertainty – the word maybe crops up again and again and at one point she doubts her abilities: "sometimes I think I'm not a real artist, because I am too half hearted; and I never quite know where I am". This retrospective leaves nothing in doubt; Dumas is most certainly a real artist. With her ability to transcend the limits of the paint and canvas, her innate sense for pain and beauty, and her uncanny psychological insight, Marlene Dumas is perhaps the most vital artist we have today.

Marlene Dumas: The Image As Burden is on at the Tate Modern until 10th May. Tickets £14.50 adults; £12.70 concessions.

"The exhibit leaves nothing in doubt ... Dumas is the most vital artist we have today"

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Viviane Sassen Like Never Before

Kamil McClelland explores Pikin Slee, Sassen's exhibition at the ICA

In my opinion, the ICA is simply not appreciated enough. It is on the front line of contemporary art and this means that, although all shows aren't guaranteed to thrill (such is the risk of pushing boundaries!), you will have an exciting time no matter what – much better this than the rather soulless blockbuster shows of the Tate.

And so I am greeted by Viviane Sassen's latest exhibition *Pikin Slee*. A true innovator in fashion photography, Sassen abstracts her work to create pieces that transcend all notion of orthodoxy. We last saw her at **The Photographer's Gallery**, her exhibition *Analemma*, which explored her work in art fashion photography. But her current exhibition at the ICA represented a very different body of her work.

In 2013, Sassen travelled to Suriname, deep into the jungle to a town where the only outside contact was via canoe – *Pikin Slee*. Here, she documents a world completely alien to her own, the life of the Saramacca people, a traditional way of life where the beauty of nature reigns supreme.

It is not a particularly large collection of works; the ICA is not a particularly large venue; but the exhibition manages to display many aspects of the beauty of this little town. From portraits and documents

of the mundane to more abstract pieces, such as the incredible *Warrior*, an anthropomorphic arrangement of palm fronds that trick the eye into seeing something that does not exist.

These are the Sassen works that I love, the ones that completely reinvent what one might expect to perceive, whether in fashion photography or in nature. And I do not mind her liberal use of Photoshop. She creates a modernity and dynamism in images that would otherwise pass me by.

However, this body of work only represents a small proportion of what is displayed. The rest I unfortunately found less impressive. Yes it was well shot, well composed, but it didn't have that unique Sassen signature that you see written all over her fashion photography. Maybe it's just me who doesn't get it but photos of buckets and puddles just don't do it for me!

Would I make a special point of seeing this display, probably not. Although it does have moments that are unlike any other depiction of rainforest communities I have seen, much of the rest is less fantastic.

However, if you are going to the Dor Guez exhibition (read below, it was excellent!), it may be worth popping your head in. Otherwise, just stick to her fashion photography.

"Sassen abstracts her work to create pieces that transcend all notion of orthodoxy."

"She creates a modernity and dynamism in images that would otherwise pass me by."



Viviane Sassen, *Warrior*, 2013. Photo: Viviane Sassen and Stevenson Gallery

Dor Guez — A New Israeli History

Next I go up to Dor Guez's exhibition, *The Sick Man of Europe*. Guez is a fascinating man. Born in Jerusalem to Christian Palestinian and Jewish Tunisian parents, he has been able to experience the Middle East with a truly unique eye, away from the prevailing Arab and Jewish Israeli narratives. Entitling this exhibition *The Sick Man of Europe*, Guez is making a comment on Israel's profound cultural and economic malaise, limping just outside the continent's borders, all the while receiving large amounts of financial support from the West, unlike any other healthy country. This gives you a sense of the Guez's approach to art – analytical, reflective, quite comfortable in commenting about the region's tumultuous modern history.

It is this theme that forms the backdrop of Guez's first piece of the exhibition, *The Painter*, an alternative look at the impact of the 1973 Yom Kippur War on one

artist. Told with great lyricism, this wonderful piece takes you on an intensely vivid journey, recounting the story of a Jewish Tunisian immigrant who is conscripted as a reservist into the war, only to suffer

from PTSD and undergo psychiatric treatment. Drawing haunting parallels to his own life story, Guez does not lay blame on anyone, simply weaving a tragic story that uses regular repetition to help show

this reappraisal of past events.

I had honestly never heard about Guez before I researched this show, his first major UK solo exhibition created through collaboration with the *Mosaic Rooms*. Although small, the collection of works on display does leave a great impression of this young artist, someone whose voice may become increasingly important and poignant when commenting on his country's present.

This exhibition is all about storytelling. Whilst this often plays a role in art exhibitions, it is rarely as integral as in this display, where every piece follows on from the last to paint a matrix of experiences. And whilst you might argue that this causes much of the exhibition to feel thrown together, a cacophony of influences, once you delve into it, you feel totally immersed in the world of Guez's fictional character.

I feel art always gives such a unique viewpoint of a situation and I often turn to it to unearth the

hidden narrative behind a façade. Never has this been more true than with Guez.

From his marginalised role in society, he can interpret a situation in a new, alternative light. This process is evident in *The Painting*, where Guez analyses how storytelling and individual experience can change, even warp one's sense of reality. And even if this is a fabricated story from a psychiatrist's couch, the artist is analyzing dangerously poignant topics. I would certainly say he is one to watch in the future and this ICA exhibition is certainly worth a visit as once again, the Institute has propelled an artist into my and hopefully the public's consciousness.

Viviane Sassen: *Pikin Slee* and Dor Guez: *Sick Man of Europe* are being exhibited at the ICA until 12th April. Tickets £1, free on Tuesdays.



Dor Guez, *Frame from The Painter*, 2015. Photo: Dor Guez

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Eradication: The Extreme of Experimental

Max Falkenberg delves into on-stage psychosis at the BAC

In the eerie Council Chamber of **Battersea Arts Centre**, a partition has been raised between the two halves of the room. With half the audience on one side and half on the other, two different plays are on show. In what feels like a set botched together from bits and pieces, the audience wait to find out which of tonight's two performances they will see. Into the space walk the four actors; one sits down in front of us and the other three pass through the small opening to the other half of the audience. Although we can hear what is going on on the other side, their actions can only be left to the imagination.

The Eradication of Schizophrenia in Western Lapland falls somewhere in the realms of what can only be considered the extreme of experimental theatre. An exploration of the nature of psychosis, this incredibly powerful, thought provoking and deeply uncomfortable play is unlike anything I have seen before. On one side of the dividing wall we find scenes from a mother's kitchen, and on the other, the discussions held in a therapist's office. Inspired by the open dialogue method which has almost eradicated schizophrenia in Finland, the play probes the uncertainty and confusion of the audience to highlight the different perceptions of madness and the importance of family in tackling mental illness.

Performed by the **Ridiculusmus Company**, known for their work which bridges both the serious and funny, this play is branded as a black comedy. Would I call it that? Absolutely not; but it says something about this company that when faced with such a challenging subject matter, a need for humour is not a side thought but a necessity.

The performances in both halves of the room start simultaneously. Although separated in time and space, the small passage through the partition allows for a transition of actors from one performance to the other. However, in changing performance, the characters themselves don't change. The result is an audience overwhelmed by barrages of conflicting information about each of the characters.

What appears to be the archetypal relationship between therapist and patient twists and turns, leaving the audience questioning themselves and their perceptions as much as the characters on show. Added to overheard fragments from across the partition, the line between reality and delusion becomes increasingly blurred. Moments of egomania and



The Eradication of Schizophrenia in Western Lapland. Photo: Richard Davenport

subtle madness are contrasted against lines referring to the here and now. Dialogue describing the patient having written the works of Nabokov swerves wildly into discussions of how he was born from the Führer's frozen sperm! The therapist reminds him of the treatment he is obliged to offer, Clozapine, before we are reminded of why we are here.

"My colleague and I worked on a training programme which almost eradicated Schizophrenia in..."

"Western Lapland. I know, it's the name of the play we are in."

Through the psychosis on show, the audience are suddenly and brutally aware of what has been happening. It is not an illness to display psychosis but rather the fear of outsiders who label the strange experiences of others. This we call schizophrenia, and throughout the first half the audience dissect every character's actions, deciding who to label sane and who to label insane.

So, it was in the context of this extraordinary first half that the interval arrived, and for the first time in my experience, no one moved. Bewildered and confused, even the house lights coming up saw no reaction from the audience. If any of the audience had ever wondered what it's like to be really star struck, this was it. Only when the usher returned

to the auditorium to remind us that we could get up did anyone start to take notice.

On comes the second half and the ushers instruct us to enter the other half of the auditorium. We are now seated in front of the mother in her kitchen and the patient's brother.

Throughout the first half, the mother had been painted as a madwoman. With the tone and volume of the actors perfected so that only very particular lines could be heard, the patient's descriptions of his mother's borderline personality disorder are only reinforced by the noises and silhouettes from beyond the partition.

Now in the second half, the show restarts the dialogue where it had been twenty minutes into the first half. What seemed like madness when they could only be heard is now clarified through the details not visible to the other side. The image of the family comes across as deeply dysfunctional, but the mother still comes across as sane and loving where previously she appeared to be neither.

It is here that we are reminded for the second time of the words of the patient: "The fictional realm helps you unearth your problems." As the show progresses, the audience's confusion and unease has left them desperately trying to solve what is

going on in the characters' heads. However, in doing so, assumptions have been made and stereotypes have been grasped at which leave the patient powerless. In the show's final moments, the partition is opened and a moment of family unity reminds us of what is really important; the support and love of the people around you, and an acceptance of uncertainty when tackling Schizophrenia.

The Eradication of Schizophrenia in Western Lapland might not be a classical masterpiece, but it is extraordinary in its own right. Did I enjoy the performance? No, but what it lacked in simple enjoyment it made up for in the way I was left speechless at the end. If you're really the sort of person who wants a fun, entertaining evening out, avoid this show like the plague, but its exploration of the human psyche is unmatched by anything I have seen in recent years. All I can do is stand and cheer at the incredible work of Ridiculusmus. We might not have given the cast a standing ovation on the night, but when you've had your legs swept out from underneath you, a star struck round of applause will do.

The Eradication of Schizophrenia in Western Lapland is at the Battersea Arts Centre until 14th February. Tickets £15, £12 for concessions

"This incredibly powerful, thought provoking play is unlike anything I have seen before."

"If anyone had ever wondered what it's like to be really star struck, this was it."

HANGMAN



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Graduates remain unemployed due to commenting on stories online four years ago

After several requests this week to remove material left by the students of yesteryear on our website, Hangman decided to investigate just what effect these comments may have had on their future employment chances.

With several alumni and older students asking for their work to be made anonymous, or for comments attributed to their name to be removed, Hangman decided to really find out if employers do indeed give a shit about what you get up to on the internet.

We spoke to one employer of a large, faceless corporation that either consults on or sells products, about the hundreds of recruits they take on each year. One line manager told us that they had indeed seen a comment left four years previously on a dry, mistake-riddled article about the gaming industry. The comment called the author a “Tosser lol.”

The line manager confirmed that the candidate, now a postgraduate and in possession of two degrees, three summers’ worth of internship experience and the ability to code computers whilst blindfolded, wasn’t considered as a result of the comment. Said the manager: “Yeah, we interviewed the postgraduate and everything, and they made it into the final two.

“The other candidate had fortunately never even owned a

twitter account, let alone commented such mundane insults on a University website, so we decided to hire them instead.”

Another employer, who runs a large pharmaceutical company, also said they had googled their final two candidates for their well-paid grad scheme. They confirmed they had read an article written by one Imperial graduate about the Green Party, written around three years ago, who had also made it into the final stage of recruitment.

Said the employer: “It was a tough one. The article wasn’t particularly opinionated, and, to be honest, although the grammar and spelling was fine it didn’t really actually make a definitive point, which can be expected of a comment piece in a student newspaper.”

“However, the other candidate, although lacking any laboratory abilities and also because they were illiterate had never, ever, voiced any opinion on any online medium ever, so he just seemed like the safer choice.”

Finally, Hangman spoke to a recruitment agency that recruits people to then recruit other people for other jobs, about those they had planned to recruit in the first place.

Again, the recruiter said, it had come down to two candidates, one from Imperial who had once commented on an article two



Felix Online: the website at the centre of all the controversy

years previously, and one who was currently in a coma after being hit by a bus.

The article, although slightly controversial but attributed to another student author, came up too when searching the candidates name, although the comment they had left had simply read: “I neither agree or disagree with this sentiment, but will register my interest into this piece by simply commenting using my full

name.”

“Yeah, we weren’t sure,” said the recruiter, shaking his head. “Although we like candidates with a personality, outside interests, and, quite frankly, the absolute essential ability to know how to use a computer, those that comment on websites just don’t do it for us.

“I mean, obviously we could tell the article wasn’t written by the candidate, but their name was on

the same page, and for us, that is a deal breaker.” The candidate who is comatose took up the role instead, although is simply wheeled up to the computer table each day and stares lifelessly at the screen.

The recruiter shrugged, “Yeah, the other candidate basically can’t do the job at all, but how could be ever possibly hire a graduate who once dared to contribute to student media? We could have been sued.”

Students remain confused over newspapers allegiance with the school of medicine

Students remain confused over newspapers allegiance with the school of medicine

Students and staff alike were left confused and dazed after reading last week’s issue of Felix, covering an independent survey ran to find the cost of living for final year medical students.

The article went into detail about the reduction in funding those in final year can expect, and also how a jam-packed timetable means many can’t work part time jobs too.

However, the article was printed only days after another piece covering a medic sports team smashing a coach window and being suspended.

As a result, many readers were unable to come to a conclusion as to whether or not the paper loved or hated medical students, or, because the later article didn’t highlight the strains of students who are not medics, whether or not the paper hated all students equally anyway.

One student, reading the paper in the library café as tuna mayo dripped down his chin, spoke to Hangman about his confusion. “I just don’t get it, why would a paper print articles that are simply at odds in what they are saying?”

“Like, they say in the Coachgate Version 2.0 article that all medical students are absolute vile pigs that can’t be trusted to be within two feet of a vehicle.”

“But then, they say in the other piece that medics are poor little struggling souls that deserve sympathy.”

“Hm, I think Felix must simply flip a coin, and use that to decide whether or not to bully or worship medical students in that week’s issue.”

When Hangman pointed out that the pieces were just news articles, and didn’t really say any of the above, the student swallowed his soggy jacket potato bite and thought for a second. He continued: “Yeah, but like, it’s a

student newspaper isn’t it? It should really focus on reporting on students doing good and stuff, you know, for most of content.”

A senior member of the faculty of medicine, sitting in SAF on the sofas under the stairs, was more resolute. “That article about them broken windows and stuff was terrible. Why would Felix report on that? It’s just giving us a bad name.

“Ah well, it’s a fucking rag anyway, and no-one reads it.”

Hangman pointed out that maybe the bad behaviour by the small group of students was what contributed to any sort of poor reputation. Hangman also suggested that student readership would recognise that not all medics go around puking on seats or allegedly shaking children in bowling alleys.

The guy shrugged, and continued, whilst waving his stethoscope in a haphazard manner and chugging down a snakebite despite it being 9am



Felix: sponsored by the School of medicine.

on a Tuesday morning.

“I just think that the paper should be supporting the student body, so shouldn’t actually bother with news,

to be honest, unless it is about how great the School of Medicine.”

“Although saying that, that jihad orgy story was hilarious.”

HANGMAN



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Diary of A Fresher aged 18 3/4

Friday 30th January

Today I went to the union with my hall mates, and left my laundry in the washing machine. I know it is really bad to not wait around but it takes so long to do a wash, like nearly an hour.

When I came back someone had thrown my laundry all over the floor, and shaped all my socks into the word "COCK" on the floor. I suspect that member of SocSoc who lives on the second floor did it, as half of my large collection of socks was actually missing.

My cashmere jumper was gone too, although mother said I shouldn't put it in the washing machine. Maybe she knew someone would steal it from me

Saturday 31st January

Just picked up Felix whilst revising in the library, and read that SocSoc is actually Philosophy Society. Pretty sure he still did it though as he's still a wanker.

Sunday 1st February

Another weekend in the library, doing an problem sheet paper. One of the questions was a bit dodgy, I am pretty sure a symbol was messed up somewhere but didn't know what to do.

I have no idea if the question is impossible or not with the symbol as it stands. Maybe I will ask my department facebook group, although not many people have posted on it since we posted that google doc with all those answers to that online quiz and then got done for it

Oh god what if it's cheating if I post on the group? Will whatsapp tutor group instead

Monday 2nd February

Still no resolve on problem sheet but handed it in anyways as I couldn't do any of it. I went out for dinner to Nandos with my hall afterwards, and we started talking about who is going

to live with who next year.

I really want to live in Hammersmith with a nice living room and kitchen, and my medic friend wants to live near Charing Cross, so it works. There are eight of us, I reckon we could get a really big nice house and it will literally be like that series of Fresh Meat!

Tuesday 3rd February

No-one in my tutor group understood the question either, although one guy didn't even know we had coursework set so he's fucked already.

Wednesday 4th February

Saw American girl tonight at ACC, the theme was superheroes and she was dressed as "Potato Girl." I asked her why and she said that is what the event told her to dress as, although she kind of looked a bit bizarre, almost like a walking poo.

I got off with her in Metric anyway

Kiss Kraye was there surrounded by a crowd of small Chinese girls, he seemed too busy to talk to me though.

Thursday 5th February

Received an email about that problem sheet saying the question was impossible, but we were told that we should probably just deal with it.

IM SO ANGRY WHY SHOULD I DEAL WITH IT, IT WAS THEIR FAULT

Although I scored zero for the rest of the questions, I could have totally done that question if they had just put the bloody symbol in the right part of the fraction! If this had happened in an a level exam it would have gone into the national news I swear.

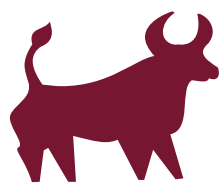
I hate Imperial.

HOROSCOPES



ARIES

This week you go to ACC and for the first time you finally get off with someone! They invite you back to Wilson House but unfortunately you fail to take into account the bus strike which leads to you have sex in the Ethos swimming pool. at least you now have something interesting to say on the Felix Sex Survey.



TAURUS

This week we shall learn how to make fishcakes. Put the salmon in a frying pan pour over enough milk to cover the fish, lower heat to a gentle simmer and leave to poach for 4 mins. Then leave the fish to continue cooking for 5 mins. Lift the salmon out onto a plate, flaking it into large pieces with a fork.



GEMINI

This week you after staying up to watch the Super Bowl, you are forced to caffeinate yourself within an inch of your life in order to make it to your labs. You forget to realise that there may be side effects. After an hour of heart palpitations, you faint on the laboratory floor, shitting yourself in front of that hot postgrad supervisor.



CANCER

This week after an extremely dull lecture you decide to do the Felix Sex Survey. After detailing your preferences and complete lack of sex whilst at Imperial you accidentally fall asleep. Your friends find your results and publish them to everyone. At least you can finally come out as the emo-goat fetishist.



LEO

This week you go to Kris Kaye's racist apology speech following the reveal of his nefarious club participation. He references the fact that he has many black friends and relations seem to be repairing; however he ends his talk with a parisian themed Jay-Z song leading to a riot and the eventual extradition of Kris Kaye. Turkmenistan awaits.



VIRGO

This week as a poor 5th year medic you fall into deep despair over how hard it is to be a medical student- you fret over your job security; how hard it is to drink continuously for 6 years and then be handed a medical degree; and how difficult it was to have your parents choose your career for you. Boo-hoo -(-



LIBRA

this week after the excitement of snow falling in London, you rush out of halls in your pyjamas only to realise you have left without your ID card in the sub zero temperatures. This leads to extreme frostbite on your penis leading to one of the 5th year medics doing an emergency amputation for extra money.



SCORPIO

This week after exhausting Tindr, you decide to use the jewish equivalent (J-swipe), labelling yourself as ultra-orthodox to increase your chances and you receive an invitation for a date; however when you go to meet them you discover it was Phillipa Skett trying to trap any unwitting freshers.



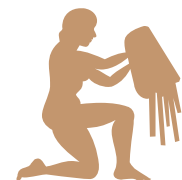
SAGITTARIUS

This week you decide to see more of London and decide to visit Madame tussauds inebriated in order to deal with the fact your paying 30 quid to look at sculpted candles. You are unfortunately escorted off the premises for trying to copulate with Margaret Thatcher's model.



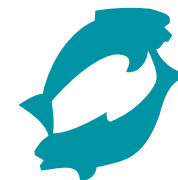
CAPRICORN

This week you run out of any creativity when writing the horoscopes for felix causing you to chew each of your fingers off as you become more and more devoid of any humour.



AQUARIUS

This week you are threatened with libel from the union due to you mistakenly calling the metropolitan police on the deputy president of finance and services in response to Yewtree. Turns out Alex Savell wasn't a top of the pops presenter in the eighties.



PISCES

This week everything actually goes quite well- you don't fuck any hamsters; you don't contract any STIs; you do quite well in your essay; no libels are placed on your newspaper. Have a pint to help you forget the crippling amount of debt you're entering into and how stupid it was to come london.

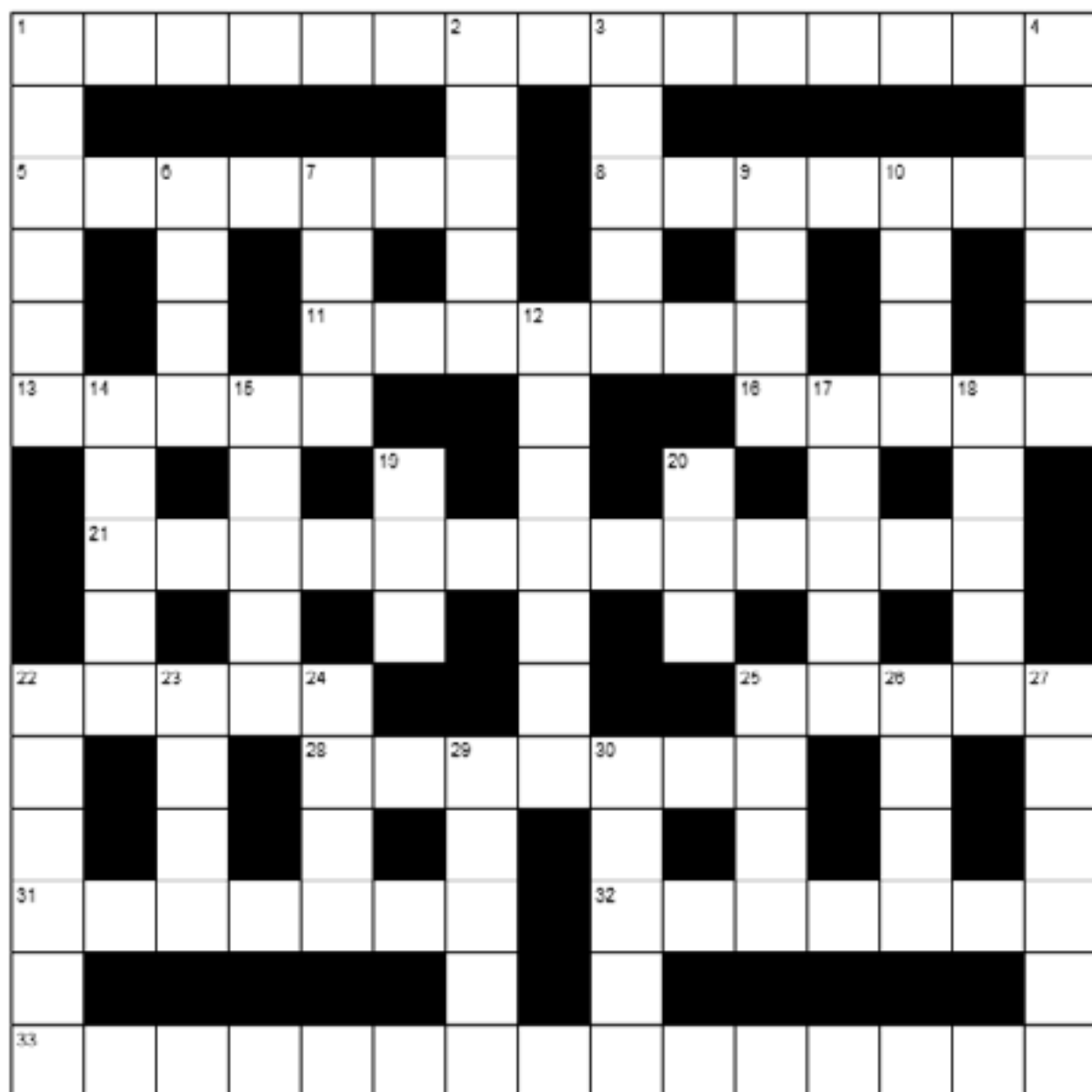
Puzzles

fsudoku@imperial.ac.uk

Puzzles Editor || Michael Faggetter

Crossword

Ben Harvey



Across

1. Restore the situation to as before (4,2,3,6)
5. Major Chinese seaport and naval base (7)
8. Run riot (7)
11. First-year university student (7)
13. Dinosaur to be replaced at Natural History Museum (5)
16. American football shoe (5)
21. Without escort (13)
22. Put self forward for a position of power (5)
25. Sleeveless padded vest (5)
28. Completely covered (7)
31. Region of Italy (7)
32. Fashionable designer (7)
33. Title of Prince Philip (4,2,9)

Down

1. Stimulated, aroused (6)
2. Choice cut of steak (5)
3. Soil (5)
4. Work on a project until completion (3,3)
6. Minimal tide (4)
7. Refuse to obey (4)
9. ___ Marquez; current MotoGP World Champion (4)
10. Cartoon weapons manufacturing company (4)
12. Endurance (7)
14. Arctic indigenous inhabitants (5)
15. Musical instrument (5)
17. Nintendo character (5)
18. Peter ___; singer (Mysterious Girl) (5)
19. Playing card (3)
20. ___ Kilmer; actor (Batman Forever) (3)
22. ___ and booted; dressed smartly (6)
23. Responsibility (4)
24. Hindu benevolent supernatural being (4)
25. Australian greeting (4)
26. Mythological god (4)
27. Streaming service purchased by Amazon.com (6)
29. ___ Barrow; American outlaw (5)
30. Japanese cuisine (5)

Weekly Quiz

QuizSoc

This quiz has been brought to you by QuizSoc: quiz@imperial.ac.uk

1) Science of Old

In classical alchemy, which planet was associated with lead?

2) World History

Which Muslim dynasty was founded in 1299, conquered Constantinople in 1453, and finally fell in 1923?

3) The Internet and its Wonders

With which single letter is the "random" board of 4chan known?

4) The Fine Arts

Which Dutch painter is known for works such as *The Anatomy Lesson* and *The Night Watch*?

5) World Geography

Which country has territorial subdivisions such as Mizoram, Tripura, and Nagaland?

6) Sex, Drugs and Rock and Roll

With what American brand name is the drug methaqualone known. It is a very popular drug in many films and books and is often marketed in the UK as Mandrax?

7) TV and Movies

What ore is sought after by the greedy humans on Pandora in the film Avatar?

8) Word Fun

What is the only anagram of "Happiest"?

9) This Day in History

Which family of rockets (used in launches of Gemini, Viking, and Voyager missions) was first tested successfully on the 6th of February 1959?

10) and if you got all the others correct, their initials spell out...

What word of French origin describes a nickname or assumed name?

FUCWIT

Send in scanned copy of your completed puzzles to fsudoku@imperial.ac.uk.

Points are awarded for each correct solution, Bonus points (in brackets) are awarded to the first correct answer! Good Luck!

Points available this week:

Crossword	4 points (+2)
Weekly Quiz	4 points (+2)
Word Star	3 points (+1)
Sudoku	1 point each (+2)

Leaderboard

Individuals:

1. Adam Stewart	98
2. Catmelon	39
3. Jem Ong	31
4. Kebab King	21
5. Fengchu Zhang	3
6. Gabriel Quek	2

Teams:

1. Fully Erect	83
2. L3Gendary	55
3. Mindsuckers	48
4. Dapper Giraffe	15
5. AnyonebutKofi	8
6. Aerodoku	2
7. Guang <3 Le	1

Puzzles

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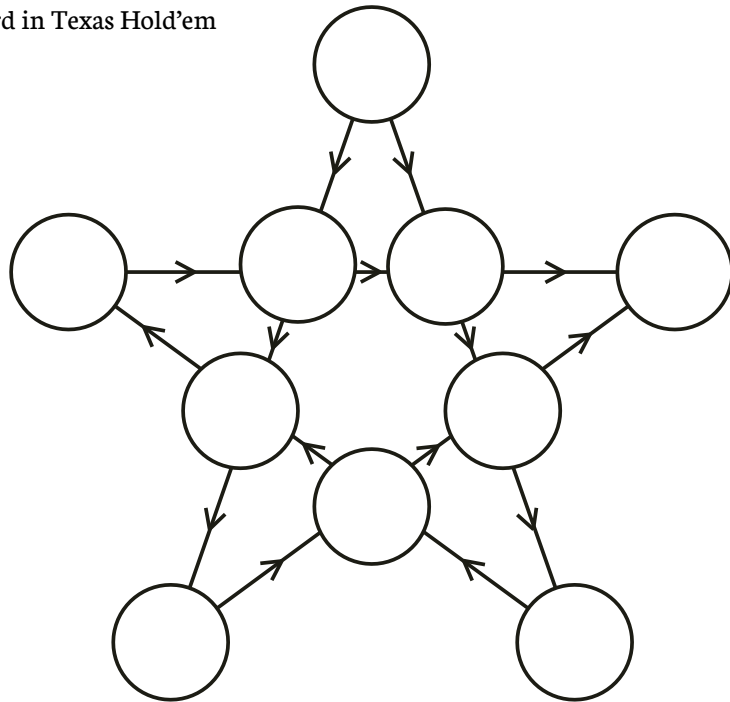
Puzzles Editor | Michael Faggetter

Word Star

Find 5, **four-letter words** using the clues written below.
Fit them all into the star (the arrows indicate the direction in which the word is read).

Clues:

1. Cheap fat used for cooking and adding texture to pastry
2. The fourth community card in Texas Hold'em
3. Kangaroo stabilizer
4. Having a double purpose
5. Symbol of toughness



Sudoku

7					2			
5	3	4			1			
2		9	7					
7			5			9		
8			7	3				2
		5		8				6
			2	9	8			
		1		4	5	7		
8							4	

		4			2			1
								4
			6			1		
					5			6
					7			1
2	9					3		
4			7				8	
	3							
	8		9				3	

	6		8	4				
					1		5	
7	8						4	
		7		9	6		3	
4	3					1	2	
6		9		3	5			
7							6	5
2		5						
			1	6		9		

1				4				
2					3			
			1		2			3
		2						5
7	3						1	5
	9						8	
5			4		7			
			3					7
				8				9



By: L. A. Bonté



For more comics and animations visit FilbertCartoons.com

Last Week's Solutions

Word Search

The remaining letters spell out MILTON KEYNES, DONS, and CREWE ALEXANDRA

- | | | | | |
|--------------|-----------|-------------|---------------|----------------|
| VOLLEYBALL | IAIDO | SKIING | TRIATHLON | TENNIS |
| BADMINTON | LUGING | SOCCER | TAE KWON DO | SWIMMING |
| BILLIARDS | POLO | SHUTTLECOCK | QUOITS | TRAMPOLINING |
| MOTOCROSS | PELOTA | HOCKEY | RUGBY | TOBOGGANING |
| OCTOPUSH | DECATHLON | AIKIDO | SQUASH | SHOWJUMPING |
| POOL | BOXING | MARATHON | GOLF | MOUNTAINEERING |
| PENTATHLON | BANDY | PING-PONG | BASEBALL | NETBALL |
| PARASCENDING | BOULES | SKEET | BOWLS | GLIDING |
| CANOEING | GA-GA | KENDO | JUDO | GYMNASTICS |
| JAI ALAI | SIPA | SKYDIVING | SUMO | SNOWBOARDING |
| TAG | KUNG FU | SCRAMBLING | BASKETBALL | |
| SAILING | ROWING | CROQUET | PETANQUE | |
| SAMBO | DIVING | DARTS | WEIGHTLIFTING | |

Weekly Quiz

- | | | | | |
|----------|-----------|-----------|-----------------|---------------|
| 1. Aglet | 3. Arabic | 5. Greece | 7. Soul | 9. Charles I |
| 2. Nine | 4. Lambda | 6. Edison | 8. Interstellar | 10. Analgesic |

Crossword

O	R	C	U	S		C	O	D	P	I	E	C	E	S
N		Y		W		O		I		M		L		T
C		G		O		B		W		P		E		R
E		N		I		R		V		A		A		R
I		E		D		I		L		L				I
N		O		T		E		N		V		I		S
A				L		R		E		H		R		H
B		U		S		T		A		N		R		O
L		O		T		O		E		H				F
U		N		I		N		F		O		R		M
E				U				I		R		O		R
O				I		S		U		T		A		I
O				E		E		A		I		K		S
N		O		V		O		S		E		L		I
				C				A		M		E		N
														D

Sudoku

6	5	1	8	9	3	7	2	4
4	2	8	7	6	5	3	9	1
3	7	9	2	4	1	8	5	6
2	8	3	1	7	6	5	4	9
1	4	6	9	5	8	2	3	7
5	9	7	3	2	4	6	1	8
7	6	5	4	3	9	1	8	2
9	1	2	5	8	7	4	6	3
8	3	4	6	1	2	9	7	5

2	6	1	7	8	3	4	5	9
7	5	8	1	4	9	2	3	6
3	4	9	6	5	2	7	1	8
4	8	7	3	1	5	6	9	2
6	1	5	9	2	7	8	4	3
9	3	2	4	6	8	1	7	5
8	2	3	5	7	4	9	6	1
5	7	6	2	9	1	3	8	4
1	9	4	8	3	6	5	2	7

Clubs and Societies

felix.clubsandsocieties@imperial.ac.uk

C & S Editor || Ben Howitt

“How dare you accuse us of being communist?”

Ben Howitt meets the Socratic Society's committee



Two different artists' impressions of the 'SocSoc' AGM. Photos: Left: Cleo Horton, Right: London International Youth Science Forum

The Socratic Society (SocSoc) became a full society in December of last year, as a revival of the previously inactive Philosophy Society.

I met up with two members from the committee, Amelia Rath (Vice Chair, Nietzsche) and Abhinav Varma (Treasurer, Marx) to find out where they came from and what they're aiming to do.

Ben: Okay, so where did the idea for SocSoc come from? I'm calling it SocSoc, is that okay?

Amelia: SocSoc's fine! So, we got an email from India [Jordan, Student Activities Coordinator] and she just saw that there was a philosophy society before, but it was no longer working, and...

Abhinav: It was completely inactive. There's no committee. I think the last year, the committee consisted of one person. It exists out there, but there was nothing in principle. So she emailed the members, because we had signed up.

Am: We signed up to something, we didn't really know what it was...

B: So, was this one of many Fresher's Fair signups?

Ab: No, because they didn't have anything at Fresher's Fair. It was

just the Union page that we found interesting, so she was like "would you like to start this?". And so we met, we fixed our first meeting...

Am: Four persons!

Ab: Yeah, there were four of us at the first meeting. We've expanded now, to around eight, I think.

Am: We've doubled already! The committee, that is.

B: Cool! So you said eight on committee; is that eight people involved overall?

Ab: I think we have around 60 or 70 members. Probably a fraction of those would be from last year. And those who just joined, without knowing exactly what it is. And of course, now we've got more people to join.

Am: So the interest is there.

B: Which is always good!

Ab: On paper we have 70 members, anyway.

B: Just so I've got some perspective on you guys, can you talk me through who you are on the committee, and why you're at Imperial?

Am: I'm doing the masters at the business school. And yeah, I wanted

to join some societies, and so I looked at the societies, and philosophy was something I did already in my undergraduate in Berlin, so I thought, that would be perfect.

Ab: I'm an undergrad doing physics with theoretical physics. I've never studied philosophy, but always been interested. I'm doing it for my Horizons.

And our chair Jiayi, who couldn't be here, she has also done it in undergrad, and since Imperial doesn't really have any philosophy course, other than the Horizons one, we just thought, we should do something. You asked about the committee?

B: Yeah, just to have a perspective on who everyone is.

Ab: It's interesting. Initially, the first meeting, obviously we didn't know each other. So deciding the committee members who would be Chair, Secretary was quite difficult, because more than one person wanted to be Chair, no-one wanted to be secretary, so there was no point trying to be democratic and voting on it, because we didn't know each other. So we decided the most fair system would be totally anarchic, put our names in a hat and that's exactly how we decided. That's how I became Treasurer, that's how she [Amelia] became Vice Chair, Jiayi became Chair, and Samuel,

who's our fourth committee member, became the Secretary.

B: That's really cool!

Ab: Well, we thought it would be the philosophical way to do it.

B: And your committee names are odd as well, right? You don't just have a Chair or Treasurer, you decided to put names on them.

Ab: Yes, we have Socrates, and I'm Marx, because I'm Treasurer, obviously. That kind of thing!

Am: We have Nietzsche, we have... Yeah, everyone has a name.

B: Would you say you run SocSoc on a Marxist system?

Ab: That's an interesting question!

Am: No, we don't!

Ab: No, no, of course not! How could you accuse us of doing that?

Am: It's a capitalist system, 100%.

Ab: It's a new society, we're all trying to figure out what to do.

Am: And we want, actually, to find out who everybody is!

Ab: There is the danger of becoming communist, we must avoid that.

B: Okay, so you've got 60-70 members now. What have you been doing to get new members in,

what's your club activity like on a general basis?

Am: We're organising our plans, to set up the website, and then talk to people, invite people. We think, for example, if we have a speaker or a date where we do something together, then everybody will turn up. We are in different departments, so we can ask everybody, and they will come.

Ab: On the speaker note, we've sent ambassadors to other universities to collaborate with the philosophy societies there, but the most immediate events are the Give it a Go events, which are coming up. Obviously this is for new members to get a taste of what it's like, they'll be free events. So we have booked a room, we have planned events.

B: When's this going to be?

Ab: This will be next Tuesday, Thursday and the Tuesday after that. So for the GIAG events, we're planning open mic debates – so semi-structured debates, where we have one person on either side. I'll just tell you about the three events.

So the first one is going to be on freedom of speech vs. right to offend, the whole Charlie Hebdo thing; it's quite a topical issue. So we're thinking of opening... one of us would represent one side and opening up

Clubs and Societies

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C & S Editor | Ben Howitt

the other side for perhaps another society, perhaps Islamic Society.

The second one is on feminism, so we might open up the other side for Feminist society to bring in a speaker. It's an open mic event, so we'll try and encourage audience participation. The third one is on privacy vs. security. So these are the three events planned for GIAG.

B: You mentioned some other uni philosophy societies?

Ab: We're starting up – the best way to gain strength is to collaborate with other people. So far we've been to the UCL philosophy society. They had a talk recently, so the Chair and myself went there, we invited their speaker over to Imperial, so we have Professor Schofield, who might join us next term, who's a utilitarian. So just to open avenues of collaboration, do joint events with UCL, steal their speakers, that sort of thing.

This Friday was Kings College London – they had a philosophy event, so I went for that. It's the same thing, just to make ties with other universities. And they were quite enthusiastic – all these universities were interested in doing a big event with all the societies. So that would give us strength.

B: That'd be exciting! What else have you got on the horizon?

Am: We want to start small, with pub

evenings. So we'll also do casual, just getting together, having drinks and talking about philosophy.

Ab: Drinks and Debates! That's the catchphrase we're using, anyway!
Am: And afterwards, we'll have the speaker series. It'll be interesting to have the most exciting brains coming to Imperial to speak.

Ab: Speakers are interesting. So like Amelia said, we'll start small, we'll ask the Horizons lecturer (who's a pretty distinguished philosopher himself), and Professor Schofield has agreed to come and speak. We thought perhaps Philosophy of Science might be something that Imperial students might find more interesting than ethics or politics, so we might start with that.

Eventually, we are looking to get big speakers. There's no point speculating now, but I think that's the biggest thing we're dreaming for, to get someone like Noam Chomsky – that's our Chair's dream.

B: Do you think there are philosophers at Imperial? Obviously, we're all scientists.

Ab: Well, science did used to be called natural philosophy!

Am: We think there are. Also if there are people who have, for example, an idea of God or not God, if you just have meaning, you can come to the society, and we'll talk about it!

Ab: We have so many religious societies – that's an area of

philosophy.
Am: Everybody has a philosophy, even if they don't know it, even scientists!

B: Are you guys planning anything with the religious societies?

Ab: We are. I mean, the goal right now is to be at least a little bit controversial.

B: It doesn't count if you don't offend someone?

Ab: The main thing is that... We have a debating soc, public speaking soc, so we need to distinguish ourselves by making the issue philosophical, not political or religious.

But free speech is not about what should the government do – it's about the philosophy behind it, the principles. Do we have certain rights? Are we born with certain rights? Those are the questions we're trying to answer.

B: What's your membership like? Are you mostly undergrads, postgrads, medics?

Am: We want to have a mix, actually, so that everybody can come.

B: I have a couple of fun questions. First one: stranded on a desert island, and you can only take three things with you.

Ab: Are we speaking as members

of SocSoc, in which case I should say Nietzsche, or would that be too pretentious? I like to write, I'd take a notebook (and a pen, obviously).

Am: Well, we can do the pen ourselves, can't we?

Ab: What would you take?

Am: So first, one friend. So that we can discuss some things. The second would be a notebook. Let's take a notebook, a friend... and something to eat.

Ab: Isn't that all you need in life?

Am: And a bottle of champagne! Forget the food.

B: And your favourite philosopher? Your personal one.

Am: I really like Montaigne.

Ab: I love Nietzsche. I'm just that kind of person, don't judge me. People burst into laughter when I mention Nietzsche. I was at KCL, and they're very against continental philosophy, from what I've heard. I mentioned Nietzsche and almost got kicked out... Nietzsche was controversial, but you shouldn't be afraid to be controversial.

B: Anything else you want to say?

Ab: I want to say that everyone should join now while membership is free, because we are going to start changing for it! Right now it's free and you should join.

B: Great, thanks guys!

“To get someone like Noam Chomsky – that’s our Chair’s dream”

“Everybody has a philosophy ... even scientists!”

Starting a new club at Imperial

Imperial College Union boasts over 340 societies, and that number grows every month, with new societies proposed including Wine Tasting, Airsoft and three different applications for weightlifting societies.

The creation of new clubs, societies and projects is run by the New Activities Committee (NAC), a subcommittee of the Clubs, Societies and Projects Board (CSPB). This is chaired by the Deputy President (Clubs & Societies) (DPCS), and also includes some of the experienced volunteers holding roles in club management.

If you have an idea for a new club, the first step is to find other people who are interested. You only need three people to begin the process (and only two for a project). Once you've got together, and decided who's going to be the President, Treasurer and Secretary (and any other roles you want to have) track down the form online and send it in to the DPCS. Things to think about when

filling out the form are how to make your club sustainable, how to get people to your events, and ways of funding what you want to do.

Once they've seen the application, the NAC will decide whether to make you a new club or put you into the New Clubs Incubator – which allows you to run activities with a bit more support from the DPCS. Once you've run a few events and become sustainable, the NAC can make you into a new club, and assign the club to one of Imperial's Management Groups.

BEN HOWITT
C&S EDITOR

Acronyms

- DPCS – Deputy President (Clubs & Societies)
- NAC – New Activities Committee
- NCI – New Clubs Incubator
- ACC – Athletic Clubs Committee
- RCC – Recreational Clubs Committee
- CAG – Community Action Group
- RAG – Raising and Giving

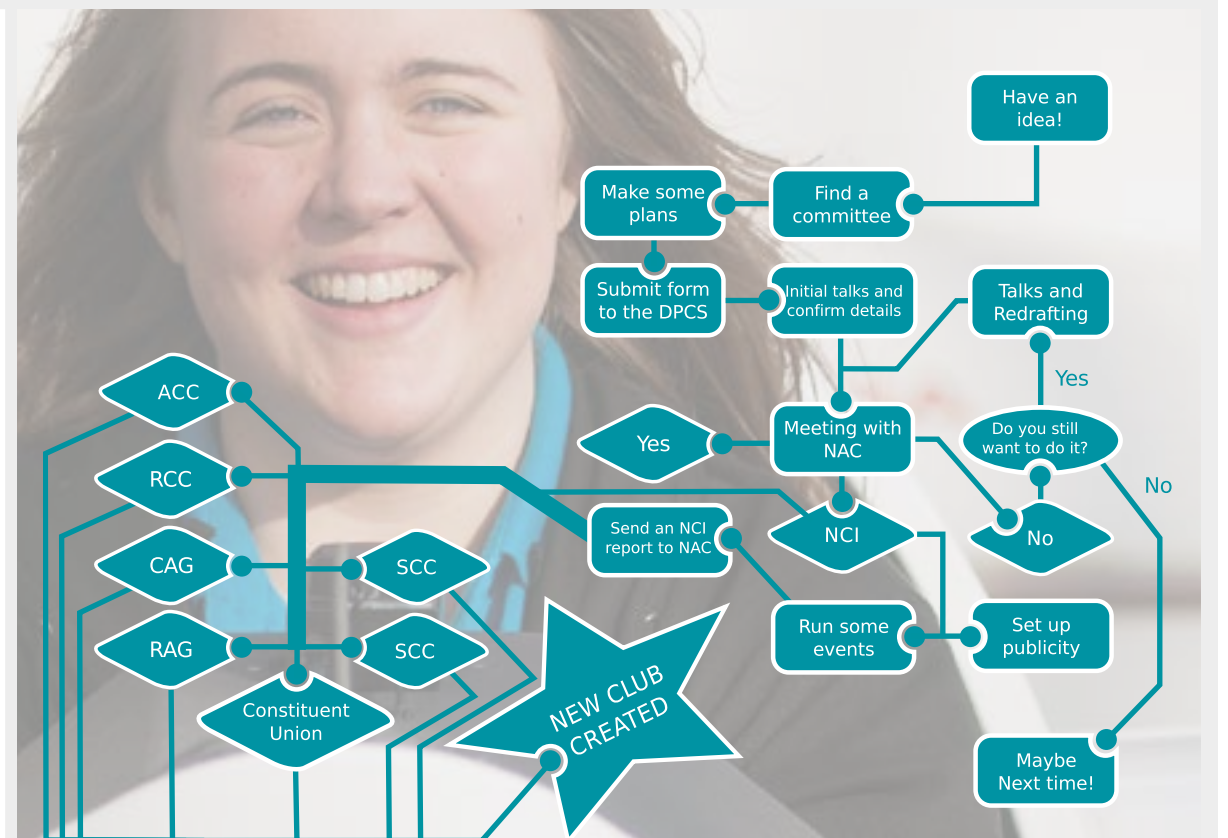


Photo: Thomas Lim. Graphic: Ben Howitt

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Elections aren't for me! False!

There are many myths around why you can't get involved with elections and we are here to debunk them all.



imperialcollegeunion.org/elections

SPORT

Sport Editor: Kunal Wagle

Cross Country rocks BUCS in Brighton

Cross Country members Matt Douthwaite, Liam Smith and Cloudy Carnegie report on the trip to Brighton

Early on Saturday 31st January a 37 strong team from Imperial Cross Country took the train down to Brighton to compete in the BUCS Cross Country Championships, apprehensively eyeing up the snow from the windows. With the strongest level of competition from universities all over the country including a host of elite athletes who have represented England, Scotland and Great Britain on an international stage this was undoubtedly billed to be the race of the year.

The courses set for men's long, short and women's races were among the toughest set in recent years, including a gruelling ascent that would test all including the strongest athletes, the course had also been used the week before for the South of England XC championships, so it was already

heavily worn.

Imperial had a strong team fielded for both men's and women's teams. The men's A-team included Spanish international Alberto Sanchez, BUCS 10km silver medallist Chris Bannon, and fresher Chris Olley who has had a storming season including a sub 32min 10km. They were backed up by XC old timer Chris Thomas, PhD student Mike Ridley, and triathlete David Freeman. In the Women's team big things were expected from 3:04 marathoner Sarah Johnson, international triathlete Imo Simmonds, and track specialist Alex Mundell.

The men's A-race went out first at midday, with the strongest 6 runners in each University heading out on a 12km, 3-lap route. The front pack stayed together for the first 4km with

Bannon and Sanchez keeping close to the front, and with Olley close behind all looking strong. Meanwhile behind Chris Thomas was putting down the race of his life holding his own in a strong field.

Halfway through the race a group of four comprising of GB athletes, Johnny Hay, Jonny Davies, Richard Goodman, and Callum Hawkins broke free with a large surge that tore the field to pieces. The last 6km was covered at breakneck speed, with Hay (38:57) eventually winning by just over 20m from Davies (39:00).

Imperial were headed home by Sanchez (39:55) in 7th place overall putting in a blistering finish to pass Cambridge's first back. He was followed by Bannon (41:10) in 23rd, Olley (41:39) in 35th, and Thomas (44:06) in 90th to finish the scoring.

Freeman (46:20) followed in 141st and Ridley (47:17) brought the A-team home in 167th.

This finish placed Imperial in 7th overall, gaining us valuable and hard won BUCS points as a result of superb performances, with Chris Thomas particularly running the race of his life under immense pressure, some say his legs are still not working nearly a week later!

In the women's race it was a less tactical affair, with the front pack going for it from the start around the steadily deteriorating course on their own 6km route. After a small pileup, when someone at the front of the 500 strong field took a tumble, the race was stretched out by last year's runner up Emelia Gorecka who left no chance in the result this time to win by nearly 100m.

Thanks to some brilliant training in recent weeks, Sarah Johnson (25:24) was first home for Imperial in 37th, Imo Simmonds (25:48) following shortly after in 45th, Alex Mundell (26:08) finished the scoring coming back in 59th, no mean feat for someone more at home in an 800m race! These three great finishes meant the Women's Team placed 8th – meaning more BUCS points!!

There were a further 8 finishers for Imperial including Kimberly Mason (29:27), Kara Meunier (32:24), Ophelie Meuriot (33:54), Anna Lawson (34:15), Lily Battershill (34:45), Freya Espir (34:56) and Women's Captain Cloudy Carnegie (35:56).

They were spurred on by some excellent cheering from the guys, and when they began their second lap were greeted a support team so dedicated, they had gone topless in the cold to paint 'IMPERIAL' on their chests! Perhaps distracted by such an impressive display, Freya managed to win the prize for muddiest finisher after taking a massive fall and losing her number!

Up last was the men's B(anter) race, the 8 km course was now a state being just a river of mud with the occasional bog, rock littered path, or near vertical descent to break the brown



The Imperial Women's Team. Photo: IC Cross

monotony.

The race went out at a full on sprint as happens each year with the hotly contested first corner being taken by a sprinter who narrowly edged out a Durham runner painted head to toe in purple paint! The front of the race was as always dominated by St. Mary's and Birmingham running cyborgs who blasted their way round the course seemingly unaffected by the mud or now typically British 'character building' weather.

Imperial's men put in a strong showing as ever with Simon Prigent leading the charge with French flair in 121st (30:55) he was closely followed by strong run by Joss Knight who held on over the challenging



Sanchez chases down the competition on the finishing straight. Photo: IC Cross Country

SPORT

Sport Editor: Kunal Wagle



‘e-ing For Mud’

team photo before heading back into Brighton for the celebrations to begin!

The group headed to the down to the ‘sea view’ hostel a perfectly located base just 260m from the afterparty. After a hot shower (for about 5 of us) and a cold one for the rest, the team headed over to Taste of the Sahara for the start of the evenings celebrations.

The theme of the evening was ‘dress to impress’ and so Imperial’s team interpreted this by channelling our inner-Brighton and wearing matching tie-dye t-shirts, lovingly prepared the previous weekend by Will, Cloudy and others. The food at Taste of the Sahara was delicious and the drinks were numerous.

After the delicious meal, we returned to the seafront to the BUCS after-party which was being held at Shooshh, which looked right out onto the sea.

Of course we first had to have an obligatory Tie-dye-team-on-the-beach photo before entering the club to set the trend in true ICXC fashion. We attracted many an envious compliment for our tie-dye outfits and were by far the best dressed there! – you might say they were tie-dye for!

Spirits high, the party lasted until the early hours – though some members of the team were forced to head home slightly earlier than others. Some stayed it out however and there were talks of the higher level athletes showing the most stamina on the night out too, with a rumoured 4am scholarship selfie.

The next many shaken figures dragged themselves down to breakfast – some still in tie-dye out fits.

From the cheering, shouting and singing, there were suddenly a lot fewer people able to speak, and only one made on a morning run. There was a lot of sleeping on the train home and much resting will be needed for the HYDE PARK RELAYS on Saturday 7th February.

If you want to join the epic adventures of Cross Country and Athletics, find us on Facebook or email run@imperial.ac.uk.

Country

climbs to 190th (32:50) with Club Captain Matt Douthwaite hot on his heels despite recovering from illness in 210th (33:16).

Spirits were lifted on the killer course when the girls reciprocated the guys display of support with ‘IC XC!’ painted on their stomachs! For some reason they decided not to flash anything more than their stomachs..... but it was just what a load of tired guys need 4k into an 8k XC race.

Feeling at home in the muddy environment, Will Jones came in a short while later in 34:07, though he would have preferred the race to be a bit longer! Duncan Ingram (returning from a year in industry specially) and triathlete Tom

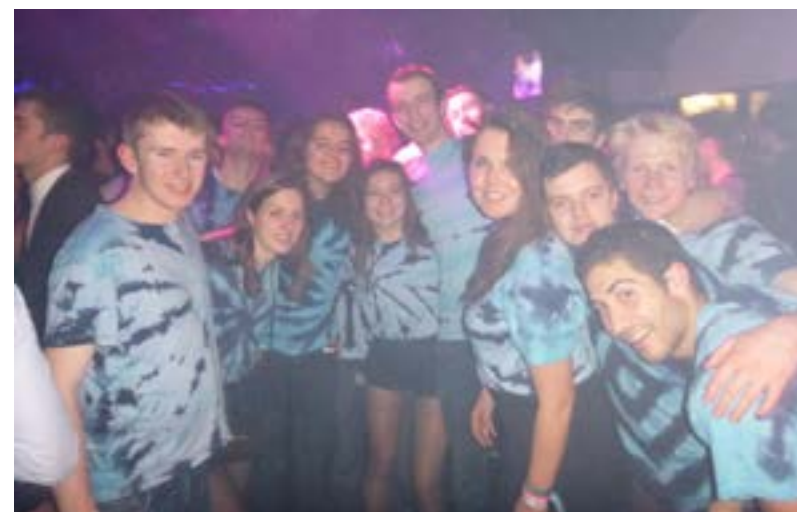
Miller (probably missing his bike) impressively followed in 34:42 and 35:53 respectively.

Rob O’Keeffe (36:14) showed it’s not all about the race with a show for the crowd, flashing some shotgun poses and repeating his legendary belly-slide down the muddiest hill. Sadly the camera’s weren’t rolling at this point.

The 220m of ascent were challenging to experienced and new club members alike, with Alwyn Elliott, taking part in his final BUCS, finishing in 38:17 and James Tebbutt finishing in 40:45, not far behind our signing from Scotland Marcus Ingram (36:30). Paul Vidal (39:02), Matt Tilley (39:42), Charlie Williams

(41:11) and Felix Nicol (41:32) also performed at their debut BUCS XC. Lawrence Tse (43:00) showed is dedication to the club once again by running not at full fitness and 400m runner Henryk Hadass (44:41) decided to try something new.

After the excitement of all the races, the team demolished the tonnes and tonnes of cakes, cookies and scones lovingly baked by various club members (seriously they were amazing!). Even the fantastic cheer squad of Liam Smith, James Ellis and Tom Stokes – who were out due to injury but knew how amazing the weekend would be – were knackered. Stuffed full but getting very cold and wet, there was just time for a quick



Pretty fly for some Tie-Dye. Photo: IC Cross Country



“I want a win in this game more than any other”

Jonny Pratt previews tonight’s Six Nations opener between England and Wales



The rivalry between England and Wales is fierce and steeped in tradition Photo: RBS 6 Nations

This week, the best (annual) sporting event kicks off with the Six Nations, with a mouth-watering Wales vs England game under the Friday night lights in Cardiff tonight. With England and Wales in the same World Cup group later this year the game is steeped in significance.

England have, for the last ten years, been the nearly men in the Six, while Wales have excelled. The last time England arrived at the Millennium Stadium, they had a Grand Slam on the table and were thoroughly stuffed by 30 points to 3. Last year at Twickenham, England recorded a respectable victory of 29 points to 18. Make no mistake, the recent history between the two sides shows that neither holds a decisive advantage, and that the rub of the green and the venue can make all the difference.

Wales, in what some have called a thinly veiled attempt at mind-games, named their squad a couple of days early. It is such a settled squad that there are just two changes from the 2014 starting XV and only three from 2013. This contrasts with England who have at least five probable starters out injured, and nine changes from the 2014 XV. The most striking of these changes has to be in the

centres, where the pairing of Roberts and Davies has started this fixture since 2011. Expect Roberts to run some hard lines at George Ford in the 10 channel.

This is so different to England, where six months from the start of a home Rugby World Cup not even the coaches know what the best centre pairing is. Tonight, Luther Burrell will start in his favoured 12 shirt, with Jonathan Joseph outside him at 13. Joseph has been in sparkling form this year, along with the whole Bath back line, and delivered a stunning performance against Toulouse in the revamped European Champions Cup to ensure that even without an injury to Manu Tuilagi he would have been right in the mix for the 13 shirt.

The last two games between these sides have seen the balance of power up front swing either way. In Cardiff in 2013 England got on the wrong side of Steve Walsh up front, while in Twickenham the following year Wales rubbed Romain Poite up the wrong way so badly that Gethin Jenkins was sent to the naughty step for ten minutes after 53 minutes. Expect a massive battle up front, with both packs trying to lay down a marker for the impending World Cup.

The old saying “I support Wales, and anyone playing England” is massively overplayed. Wales are more than good enough to not obsess over the England game, but there is always a certain spice to the occasion. As an England supporter I am not ashamed to say I want a win in this game more than any other in the tournament. We might be in more diverse days, with many Welsh players plying their trade this side of the Severn Bridge or earning the big bucks in France, but this game is still hugely important. In the excellent autobiography (Proud) of Gareth Thomas you read about Lawrence Dallaglio banging on the Wales dressing room door shouting “You’ve been dicked” after Wales suffered a 60 point loss. Just try and say this game doesn’t matter to the players.

Whatever happens this evening, I hope that we get to appreciate a fantastic game of rugby.

In Wales vs England we have the biggest rivalry in the Northern Hemisphere, and while it is so easy to read so much into every incident this Six Nations, with the World Cup around the corner, we cannot forget that this is a fantastic tournament in itself and a fantastic game to show off this tournament.

Immortals win on Super Bowl Sunday



Photo: Imperial Immortals

Sunday 1st February saw the Immortals take a trip to the seaside to face Brighton Tsunami for the second time in the season. The first time saw the Immortals dominate with a 12-6 win at home. The team all packed onto the coach at 8am for the two-hour drive to Brighton; looking ready to take the second, and most important, win of the season. This game was the most important in the Immortals’ season because it almost certainly decided who would be relegated from the Premiership South division. The game started well with strong running from Emanuel Olagbaju and Rayane Jackson as well as good blocking from the offensive line, something that would become a theme throughout the match. However, unfortunately something else that would become a theme was the Immortals offense struggling to finish their long drives down the pitch with a touchdown.

The Immortals defense looked as strong as ever putting huge pressure on the quarterback with Jack Cordrey getting an impressive sack as well as Jorn getting his hand on their signal-caller. Bob Worksfromhomealone laid down a huge hit on their quarterback taking him out of the game in the second half. The offense made things difficult for themselves with copious penalties on the day taking away two touchdowns and extending their driving distance.

The only points scored in the match were a safety, scoring 2 points, because Brighton’s punter managed to punt the ball out of the back of his own endzone when strong winds took the ball. Having said that the Immortals should have put up more points considering the offensive pressure and the defensive domination-discipline was lacking on the day, which made the match closer than it deserved to be.

The Most Valuable Players (MVP) of the day were: Jorn Jorg (Overall MVP for solid work put in on offence and defense), Henry ‘has a big head’ Turner (Offensive MVP for strong blocking on the line), Little Harry Collini (Line MVP for putting in big blocks on offensive line and dominating on defensive line) and Panukorn ‘Teddy’ Taleongpongdong (Defensive MVP for an overall great performance on defense).

After winning the game, the team went on to host the Superbowl party at the Union, which was a successful and entertaining night that saw the New England Patriots defeat the Seattle Seahawks 28-24 in amazing circumstances. Now the team looks forward to playing Hertfordshire on Sunday 8th February and ACC on Wednesday 4th February where the James Alden award will continue to be fought for.

SAM HILL
IMPERIAL IMMORTALS