



Felix

The Student Newspaper of Imperial College London

NEWS



Rugby club suspended after naked Churchill snap

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Aftermath: can there be art after warfare?

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Kanye West: do we hate the new Ye?

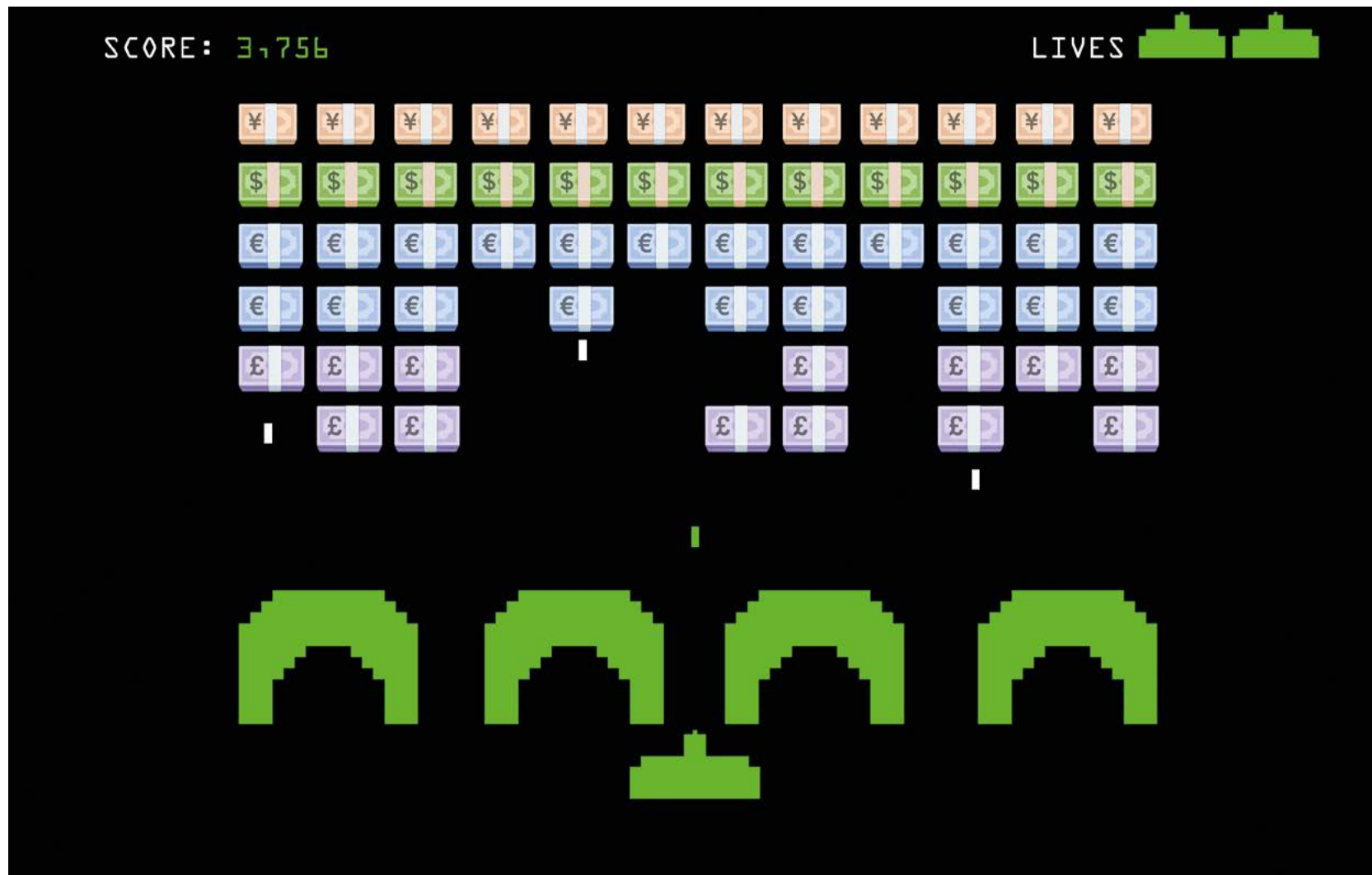
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The battle over pay continues // Flickr

Universities withholding millions from staff involved in UCU strike

NEWS

Fred Fyles
Editor-in-Chief

Russell Group universities have already withheld £8 million in salaries, with further deductions on the horizon.

Russell Group universities have withheld over £8 million in salaries from staff members who participated in this year's strikes, with further deductions planned for

the near future. A series of Freedom of Information requests to Russell Group universities revealed those whose staff took part in the University and College Union (UCU) industrial action have withheld £8,248,376 from academic and support staff thus far. Further deductions will take the total retained by Russell Group universities to over £10 million. Russell Group universities are planning to deduct an average of over £800,000 from the salaries of staff who took part in the strike, which ran for four weeks in February and March. Imperial

College London withheld just under £280,000 from staff in March and April; this number is likely to increase in the coming months. Imperial College has withheld a full day's pay for each day a staff member took part in the strike, defined as 1/365th of their annual salary. The College has also withheld 25% of a day's pay for Action Short Of a Strike (ASOS) – working to contract, and refusing to cover for absent colleagues or reschedule classes – although it says it “reserves the right to review this percentage should the dispute escalate”.

In a statement, the College said money retained from striking staff “have been retained by the relevant academic departments to support their efforts to mitigate the impact of the strikes.” A large proportion of other Russell Group universities have ring-fenced the retained salaries for student support: UCL is donating the money to the UCL Financial Assistance Fund for students, while the University of Durham is paying the money into the Student Hardship Fund. The University of Manchester is using some of the money to waive its gown hire fee at

graduation. A spokesperson for Imperial College UCU said they were still waiting to hear about the total amount to be deducted from their members: “UCU is still awaiting a response from management on the total amount of money that wasn't paid to those who participated in the UCU strike over USS pensions. We also asked for this money to be used to help students directly by transferring it to the student hardship fund. However we've learned that the money has been kept within individual departments but

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EDITORIAL

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Where is the money going?

So, we're nearly at the end. This week marks the penultimate editorial – this time next week, you'll be reading the last paper of this academic year, which will also be the last time you've got to listen to my weird stream-of-consciousness ramblings.

But in some ways, this week is the last 'real' editorial, since I know next week it's just going to be me gushing over how amazing all our contributors have been over the past year. This means this week is the last chance I have to speak my mind, and do one last bit of tubthumping before I go.

So I've decided to return to the topic of the strikes. Remember those? Back when the weather was exceptionally bitter, and many of us walked past our friends and colleagues picketing out in the snow to get (a) a note to class, (b) a copy of Felix, or (c) an SCR muffin (choose your poison). If you remember, the academic and support staff were taking action about changes to their pensions, which would have made them worse off in the long-run; they were joined by students, who

– although not directly affected – were aware of the impact this could have on their future studies or careers.

While the strike might be over – for the time being – the effects are still being felt. And one place they are being particularly felt is in the pay packets of the staff who joined the strike. Universities across the UK withheld pay for each day their staff went on strike, and docked pay for days where staff refused to cover classes or reschedule teaching. This is money that is still being withheld by the

universities, with monthly incomes being reduced for staff.

A Felix investigation found already Russell Group universities had withheld £8 million from staff, with further deductions planned pushing it past the £10 million mark. We don't know how much is being withheld across the UK, but based on the data we got from the Russell Group, it is highly likely to be in the tens of millions, potentially approaching the £100 million mark. This highlights the very real risk our staff took to join in

the strike – particularly in a city like London, where the rise in cost of living has outpaced increases in Imperial salaries.

One use of the money, which none of the universities we contacted mentioned, was giving it back to students, who have paid for their university education, and had been missing out (in some cases quite significantly).

As far as I am aware, no university in the UK has considered paying back tuition fees to students; and they're not going to, unless the current legal battles that are ongoing succeed. The response from senior management at Imperial – that we pay for 'an overall outcome' and nothing else – is short-sighted, offensive, and damaging to the very idea of the university as an institution. We don't come here to just get a 2:1 and fuck off. Or, at least, we shouldn't. We come here to have a true university experience. To meet friends who we will keep in touch with for the rest of our lives. To learn from inspiring mentors. To forge links. To lose sight of this is to cease to be an educational institution, and become a factory.



Fred Fyles – Felix Editor



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NEWS

Pay deductions from strikes continue, as Imperial refuses to refund tuition fees to students

Cont. from front

has not been ring-fenced to ensure that it can only be used for the benefit of students."

The strikes, which took place over 14 working days, saw numerous classes cancelled across the country. UCU, which called the strike, did so in response to proposed changes to the USS pension fund put forward by Universities UK (UUK). UCU said the changes would see members of the scheme losing out on up to £10,000 each year in pension pay.

Joint Expert Panel decided

A further 14 days of industrial action were called off at the end of April, as UCU members voted to accept a proposal by UUK. The proposal involved establishing a Joint Expert Panel (JEP) to report on valuation of the current pension scheme, which will stay in place until at least April 2019.

Appointments to the JEP, which will also "agree key principles to underpin the future joint approach of UUK and UCU to the valuation of the USS fund," were announced last month. UCU and UUK have each nominated three JEP appointments with strong backgrounds in actuarial science and public policy.

UCU has selected Professor Saul Jacka (University of Warwick), Professor Deborah Mabbett (Birkbeck University) and Associate Professor Catherine Donnelly (Heriot-Watt). UUK has selected Ronnie Bowie (Hymans Robertson consultancy), Sally Bridgeland (non-executive director at the Local

Pensions Partnership, and trustee of Lloyds Bank pension scheme), and Chris Curry (Director of the Pensions Policy Institute). Joanne Segars OBE, chair of LGPS Central, which pools nine local authority pension funds, will chair the JEP. It is due to report in September 2018.

A spokesperson for UCU told *Felix*: "The work of the JEP will be closely watched by members of UCU and it is hoped that a satisfactory agreement can be reached to avert the necessity of UCU taking further strike action over our pensions."

"Imperial withheld just under £280,000 from staff in March and April"

The first meeting of the JEP took place at the end of last month. A report on the meeting stated the Panel agreed to seek submissions from stakeholders on the 2017 valuation of the USS, particularly looking at 'alternative valuation models and assumptions to those used by USS.'

The developments on the pension discussions come as the College begins the annual process of exploring pay options for staff. Last month, members of UCU, Unite, and Unison presented a pay claim to the College showing staff salaries have been falling in real terms by 1.1% each year since 2005. The Joint Trade Unions (JTU) wrote: "Clearly, the College has chosen to devote its

surplus to buildings rather than to staff."

A spokesperson for the College told *Felix* the discussions have "taken into account feedback from staff raised as part of the Pay and Benefits Review."

"A number of follow up actions from the Pay and Benefits Review are already underway. Staff raised concerns about the benchmark data used to inform pay decisions, and the Provost has instigated a Benchmarking Working Group that will be led by the Dean of the Faculty of Engineering, Professor Nigel Brandon, and include representatives from across the College. The working group will make an interim report in September."

The College will meet the JTUs on 15th June to present the College's pay offer. Information about the offer should be available shortly afterwards.

Tuition Fee Refunds

The debate over tuition fee refunds is still ongoing. A petition that circulated at the end of last term saw over 3,000 students asking for a refund in tuition fees in light of missed teaching.

The petition was sent to senior management, but some students felt the response was insufficient. Alex Chippy Compton, President of Imperial College Union, and Luke McCrone, President of the Graduate Students' Union, at the time said the response from senior management was "unsatisfactory, and failed to address many students' concerns".

A class action bid, launched by law firm Asserson, has seen a number of students join to



Staff taking part in the strike earlier this year // Joseph O'Connell-Danes

force universities to compensate them for teaching time lost. Asserson estimates fair compensation for teaching time lost would be several hundred pounds per student. The case has attracted over 5,000 students, from a range of universities.

"The response from senior management to the demand to refund tuition fees was deemed insufficient by some"

Felix spoke to Shimon Goldwater, an associate at Asserson, about the case. Mr Goldwater called the response from universities "very disappointing",

saying: "We haven't heard of a single university offering to pay anybody compensation for the lost teaching time."

He went on to say: "Universities simply will not pay until they're forced to pay, and the only effective way to force them to pay is to take them to court. To do so individually doesn't make sense, because it's too much risk and work for one person, but to do it as a group is doable."

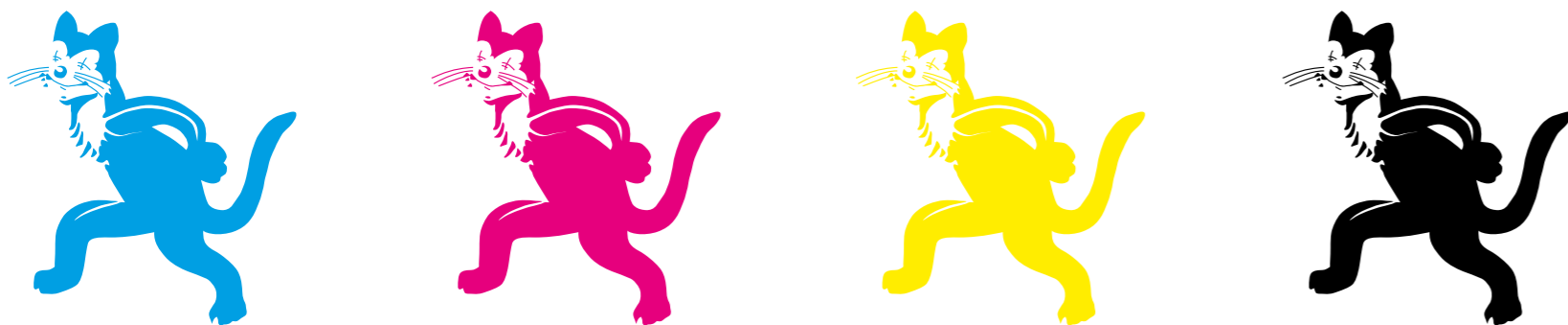
A College representative told *Felix* it "currently has no plans to refund students", saying: "Fees cover all aspects of a student's time at Imperial, and are based on the delivery of overall outcomes, rather than being payments for specific contact hours." This argument was echoed by several other Russell Group universities, which said they had no plans to offer refunds to students.

Mr Goldwater told *Felix* that, while tuition

fees do go toward several services, "the question is working out percentages. I don't think anyone would say the percentage of fees that go on teaching time is zero...if you look at the budgets universities have, salaries of teaching staff are often the single biggest item by a long way. It's not unreasonable to suggest that more than 50% of the tuition fee relates to face-to-face teaching."

Earlier this week, results of the 2018 Student Academic Experience Survey were released, highlighting a desire from students for better value for money in their degree courses. Fewer than 40% of students thought they were getting value for money from their university, with tuition fees and teaching quality leading causes of dissatisfaction. Students also highlighted a desire for more contact hours, possibly a result of high fees students currently pay.

Felix is recruiting!



We want you – yes, you! We're looking for writers, photographers, editors, illustrators, reporters, computer experts and grammar nerds to join our team. No experience needed – we'll teach you everything you need to know. If you're interested, send us an email on felix@ic.ac.uk

Men's Rugby Club suspended after footage of team exposing themselves in public emerges

NEWS

Fred Fyles
Editor-in-Chief

The Men's Rugby Club were seen exposing themselves in public, being encouraged to defecate in public, and making offensive comments about immigrants and the disabled.

Imperial College Men's Rugby Club (ICURFC) have been suspended after evidence emerged showing the team exposing themselves in public.

Students were caught showing their genitals in front of the Cenotaph, climbing naked into the fountains in Trafalgar Square, and making jokes about Mexicans and disabled people. The students' behaviour was described as "completely unacceptable" by both the College and Imperial College

Union, who suspended the team earlier this week.

Video and photographic evidence, which had been shared on a group WhatsApp chat, was published by *The Sun* earlier this week.

The photos show the students, apparently on a 'Mexican-themed' night out, posing naked in front of the statue of Winston Churchill in Parliament Square, covering their genitals with sombreros. Other photographs feature team members exposing themselves outside the Royal Albert Hall and downing bottles of wine.

Videos published by *The Sun* show members of the group nakedly clampering through the fountains in Trafalgar Square. One student attempts to climb to the top of the fountain, while another says "bonus points if you get in that saucer and take a dump".

Further videos feature a naked student coming out of a phone box near the Cenotaph war memorial, before displaying his genitals and singing "I've

got bigger maracas" to the onlookers. Another video shows a student exposing himself on a public tube carriage.

Other videos show the students making offensive comments: in one, a student in a sombrero and poncho clambers over a high wall, while another shouts "typical immigrant". Another video allegedly shows a student trying to dance with a disabled girl in a nightclub; a comment on the WhatsApp group reads: "Poor girl can't even walk away."

The Union suspended the Men's Rugby Club prior to the publication of the story, which was quickly picked up by other news outlets, including the *Telegraph* and the *Independent*.

In a statement on behalf of the Union and the College, a representative told *Felix*: "This alleged behaviour goes against the values and expectations of our student and staff community and is completely unacceptable. Everyone deserves to feel



Team members posing in front of Churchill // *The Sun*

supported and respected. The College and Students' Union continue to work hard to challenge and remove all inappropriate behaviour at Imperial."

"The Students' Union has strict policies in place regarding the behaviour of all members of clubs and societies. In response to these allegations the Union has suspended the club pending investigation - further disciplinary action will be taken where

necessary."

A representative of ICURFC told *Felix*: "The rugby club are deeply regretful about the behaviour which occurred in this incident and how it reflects on the university and members of the club. We are fully cooperating with the Union in this investigation to ensure an outcome is reached as quickly and easily as possible."

ICURFC will now face

an investigation from the Union, who will take their findings to Governance Committee before the end of June. The Club will be suspended until this is resolved.

This is not the first time the Rugby Team have been in the headlines for stripping in public: in 2014 the team was suspended after members stripped on a public tube carriage, leading to the police being called.

TEF round three: the reckoning

NEWS

Joanna Wormald
Deputy Editor

The results of the third round of TEF ratings, which have undergone significant changes, were released this week.

Results are in for the third year of the Teaching Excellence Framework

(TEF), which has undergone significant changes following the year two consultation. Imperial's gold rating (awarded in June 2017) still stands, though it may not be directly comparable with institutions that received gold in the 2018 assessment.

Following feedback from year two participants, the Department for Education made a series of "refinements" to TEF (which now stands for the Teaching Excellence and Student Outcomes

Framework). There are now six main metrics (drawn from the National Student Survey, numbers of students completing their course, and numbers of students in employment or education six months post-graduation) which are intended to test teaching quality, learning environment, and learning gain. Weighting of each metric has also been changed: each of the three NSS-based metrics has a weighting of 0.5 while the three non-NSS-based metrics are weighted as

1.0.

A flag system has also been introduced to indicate providers who are significantly above or below the TEF benchmarks for each metric and is used to form an "initial hypothesis". For each metric a provider may receive zero, one or two positive or negative flags. Providers with positive flags totalling at least 2.5 (according to the new weighting system) and no negative flags are initially considered gold. Institutes with negative

flags amounting to 1.5 or more are to be considered bronze, regardless of any positive flags they may have received. All other providers are deemed silver.

Assessors also consider supplementary metrics, such as longitudinal education outcomes and grade inflation, as part of a "holistic judgement" before issuing the final award. The rating process has become so complicated that additional training may be required for assessors "without a

background in handling advanced data".

About a quarter of the 231 institutions to receive a full new-look TEF award were rated gold; half took silver and the remainder were given bronze ratings. A further 64 education providers received provisional awards due to a lack of data required for a full assessment.

In addition to institution-level TEF awards, a two year trial of subject-level awards is underway.

Professor Jonathan Haskel appointed to Bank of England position

NEWS

Frank Leggett
News Writer

Jonathan Haskel, a professor of economics at the Business School, has been appointed to the Monetary Policy Committee.



Professor Jonathan Haskel // *Imperial*

Professor Jonathan Haskel has been appointed to the Bank of England's Monetary Policy Committee (MPC). He will be one of nine members responsible for making a range of decisions, such as setting interest rates.

Haskel will replace Ian McCafferty as one of four external MPC members when McCafferty's second three-year term

ends on the 1st of September 2018.

Prof Haskel said: "I'm truly honoured to be nominated to the MPC and to follow Ian McCafferty who has been such a dedicated and hard-working member over the last six years, especially with his work visiting schools. I look forward to contributing to the MPC's vital role

in maintaining the UK's price stability and communicating its thinking."

Professor Francisco Veloso, Dean of Imperial College Business School said: "I would like to extend my warmest congratulations to Jonathan on this appointment, which reflects his recognition as one of the leading international authorities in

economics. His research and intellectual leadership is among the best in our school and we are honoured to have him in our faculty."

Prof Haskel has a Chair in Economics at the Imperial College Business School. He is known for his book *Capitalism Without Capital: The Rise of the Intangible Economy*, co-authored with Stian Westlake, and his winning entry in the 2017 Indigo Prize, which asks how we measure economic activity in a 21st century economy.

Philip Hammond, the Chancellor of the Exchequer said: "I am delighted that Professor Haskel is joining the MPC. I am confident that his expertise in productivity and innovation will further sharpen the Committee's understanding of the British economy."

The appointment has drawn criticism from women's rights groups, after it emerged Prof Haskel was the only man in a shortlist of five. A Women's Equality Party spokeswoman said the decision sent the wrong message on the commitment of the Treasury to improve diversity.

Rachel Reeves, Labour MP for Leeds West and Chair of the Business Select Committee – which oversees the administration of the Department for Business, Energy and Industrial Strategy – said it was "truly staggering that the Treasury has failed to appoint a woman to this role". She further added: "The fact that four women were shortlisted shows that there are plenty of capable and well-qualified women, but yet again the top jobs seem to be reserved for men."

A Treasury spokesman said: "We are committed to diversity and encouraging the broadest range of candidates. We actively contacted 44 women to apply for this role, 80% of those interviewed were women, and the majority of those on the interview panel were women. The final appointment decision was based on merit."

The Treasury said that the appointment was made by a panel comprised of two women – Clare Lombardelli, first female chief economic adviser to the Treasury and Kate Barker, former MPC member – and Richard Hughes, the Treasury's director of fiscal policy.

Earlier this year the Business School apologised after a complaint their Managerial Economics module made use of teaching materials that "objectified women".

Union Award nominations and shortlist announced

NEWS

Hafiza Irshad
News Writer

As well as Union Colours and Fellowships, new awards include 'New CSP of the Year' and Wellbeing Representation Network awards.

Imperial College Union this week announced their nominees and winners for the 2018 Union Awards.

The 14 categories, including 'Campaign of the Year', 'Event of the

Year', and Union Colours acknowledge the efforts Union volunteers go to in order to improve the student experience at Imperial.

Nominations for the Awards are submitted by students, and student panels decide on the recipients of the Awards, which will be presented on the 15th June. This year over 500 nominations were made for the Award, beating last year's total.

This year three students will be awarded Fellowships, given to those who have "continuously served the Union...over a number of years": Milia Hasbani, Abhijay Sood, and Lloyd James.

Hasbani, current Chairman and former President

of the City and Guilds College Union, told *Felix* she was "honoured and delighted" to receive a Fellowship: "I have really enjoyed volunteering with the Union in several capacities, and it's lovely to be recognised. It shows me that all the hard work I have put in over the past few years has been appreciated and was as worthwhile and beneficial to the student experience as I hoped it would be."

The shortlist for Campaign of the Year is between campaigns run by the Royal School of Mines Union (RSMU), the Imperial College School of Medicine Students' Union (ICSMSU), and Muslim Medics/Islamic Society.

The RSMU 'Look After Your Mate' campaign focussed on advising students how friends can support people having a difficult time at university, while the ICSMSU 'Online Honestly' campaign saw current and former students sharing their true feelings behind old posts on social media, leading to genuine and eye-opening reactions. Muslim Medics/Islamic Society have been nominated for their 'Believe and Do Good' campaign; Jarka Naser, who was involved with the campaign, told *Felix* the campaign aimed to "encourage unity through performing selfless acts of kindness; positively influencing the local community," and

"students were able to be involved in such life saving measures, from feeding the homeless and donating blood, to cleaning the community!"

This year saw a number of new award categories launched, including 'New CSP (Club, Society, or Project) of the Year', whose nominations include Sign Language, ICSMSU Coding, and ICSMSU Women's Football. Nominations for 'CSP of the Year' include Pole & Aerial, Muslim Medics, and *Felix*. Two new awards have also been established to recognise volunteers within the Wellbeing Representation Network, which was set up this academic year.

The most popular

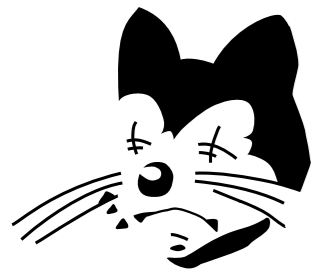
award is Union Colours, which recognises those who have "given significant and repeated outstanding contributions to the student experience at Imperial". In total, 69 students have been awarded a Colours Nomination. Mira Davidson, Biochem-Soc Chair, who has been awarded Colours, told *Felix*: "Volunteering for the Union can be incredibly rewarding.

"[Departmental societies] will always be there. It's great to see these societies and their volunteers gain recognition, as this encourages us to keep doing what we love."

The Union Awards ceremony will be held on 15th June.

COMMENT

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Grumpy Bastard on *Love Island*: a sexually-charged narcissist's paradise

This week, to celebrate nearing the end of exams, Grumpy Bastard has taken a swing at the nation's favourite TV show: Love Island.

COMMENT

Grumpy Bastard
Comment Writer

Thank Jean-Claude Juncker, the exam season is nearly over. To those of you who have finished exams, may I extend my congratulations; and to those that have not, I shall laugh pityingly whilst sipping a scotch. May your efforts extend to barely attaining a pass this year.

I think that there are several signs indicating when British summer officially begins: the end

of the nice weather and the sudden onslaught of overcast skies; the sight of the first gammon wandering around with his shirt off and his sunburnt tits out for all to see; and, more recently, the start of the sexually-charged narcissist's paradise that is *Love Island*. As it features in a Grumpy Bastard, you can of course assume that I fucking despise it.

As a show, it has one basic premise: the executives at ITV, clearly driven to distraction by the declining viewership of *Big Brother*, came up with the bright idea to do the same programme, but with a twist. Why not make sure

that all the people are quite attractive, almost universally the same shade of orange, and also have about as much grey matter between them as your average cockroach?

All the characters have so little depth, if the participants were a swimming pool, they wouldn't even be able to drown a paralysed quadriplegic. Other than the compelling cast, the show has a magnificent way of manufacturing tension, whereby if an individual is single by the end of the week, they will be sent off the island.

In order to prevent all of the cast becoming com-

fortable with each other, the producers drip feed new meat onto the show and create conflict through the use of challenges and an ever imbalanced male to female ratio. Quite frankly, that's about as much of an explanation as I'm willing to give. I could explain some of the nuance, but there just isn't any. It is probably the most blatant sex-sells success that anyone, except from maybe *Playboy*, has ever pulled off.

The whole concept of *Love Island* has now convinced me that when they have run out of attractive people to feature – and in Britain that will

be fairly soon – the next logical step that ITV will take is to run real gladiatorial fights, where the victor is rewarded by being able to sleep with the man/woman they choose, and the loser has to desperately claw at their intestines as they pile up on the ground. It would probably be as compelling as *Love Island* and I'm sure people would make the same excuses as to why they watch it, about it being ironic. Don't lie to yourself. You need these people to watch and laugh at as they pathetically imitate romance in real life, all whilst wearing no clothes, because it makes

you feel superior at the same time as giving you a raging erection.

“Love Island is nothing more than a colossal turd in the form of a light entertainment programme”

Thanks to people like you, Western Civilization is doomed.

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Cultural appropriation should not be trivialised

BME Officer **Chimdi Igwe** responds to last week's article and thinks people need to appreciate what cultural appropriation really means.

COMMENT

Chimdi Igwe
BME Officer

Over the past nine or so months (and, if I'm honest, much earlier than that), I've often found myself being thrust into conversations around topics of race, ethnicity, and identity. More than once, I've been asked all manner of questions or for my take on a number of issues, many of which I haven't really cared for.

But nothing gets under my skin quite like the mention of 'cultural appropriation' – so much so that I have to suppress the urge to roll my eyes dramatically each time it's uttered.

Nevertheless, I couldn't help but cringe when reading a piece published in the Comment section of *Felix* last week. The article was centred around the news story that broke of a young woman who was met with criticism online for wearing a traditional classical Chinese dress to her high school prom.

Though the article's tone was meant to be satirical at best (which is giving it a lot), I felt unnecessarily vexed by the lacklustre approach to discussing the idea of cultural appropriation. Despite my general discomfort with broaching this topic when often asked about it, I decided it would be amiss to sweep this under the table without making a rebuttal of sorts.

With academic sociological concepts, the

general trend has been that their definitions become diluted as they move from the realm of academia to the mass public (you could say as they get 'appropriated'), taking on meanings which poorly reflect their definitions. One good example is the tendency to misuse the word 'racism' in situations where, going by its original definition, it does not necessary apply (anyone who went to a multicultural secondary school will likely have witnessed this).

Like everything to do with liberation work, cultural appropriation is about **power dynamics on the societal level** (I've put this in bold because if you take nothing else from this article, understand this). When academics

talk about cultural appropriation, they are looking at how a society can embrace a culture whilst rejecting its source: the people.

Of course, culture is fluid and flows across the world – "no man is an island", after all. We live in a European country whose national dish is apparently chicken tikka masala. But false equivalencies exist, and the article was riddled with them in all forms. I will try to break down the more pertinent ones.

Firstly, wearing Western clothing in a Western country is not appropriation, it is assimilation. Neither is undertaking a Western education (which itself greatly benefitted from Islamic scholars in areas such as mathematics).

My foremothers walked around their communities completely bare-chested with the utmost confidence and with no shame (not so much anymore). Imagine the front pages of the tabloids if my grandmother did this now. Countless headlines have been published in which people have complained about Islamic faith schools – that they don't embrace 'Western education' and 'British values' (neither are quite true).

Secondly, there is such a thing as cultural exchange. In this case, there is a mutual benefit to both cultures in question. Though I know very little about Malaysian culture, I do come from a country of over 200 ethnic groups; fashion, music and slang flow around.

Thirdly, and most importantly, we can't ignore colonisation. Much of the conversation about appropriation tends to focus on the United States, often around Native and/or black American culture – groups of people who historically have been oppressed and suppressed in society. When a group of people have been forced to isolate their culture from the mainstream for whatever reason, can they truly be blamed for feeling angry when you try to incorporate their culture into your own whilst ignoring their grievances?

What really bothered me about the article was the dismissive way the writer approached appropriation, suggesting that talking about appropriation was somehow



This man is probably not a Sioux warrior // Flickr

juvenile, and that we had "actual important things" to focus on. In any area of liberation, dismissive apathy can be more dangerous than outright oppression. As an Imperial student who has taken the time out of their day to write an article about something for which they don't care, I'm sure the writer is capable of caring about more than one issue at a time.

“Wearing Western clothing in a Western country is assimilation, not appropriation”

I'd just like to clarify at this point that I personally didn't care much for the debates online as to whether or not that young woman appropriated Chinese culture. The speed at which people label something as 'appropriative' is concerning, and many times the term is incorrectly used. That's not an excuse to throw the baby out with the bathwater.

The line between appreciation and appropriation is thin, and it's a real headache trying to map it. But to pretend that the latter is fiction is just being obtuse. And that's never a good look.

Your Union events

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SCIENCE

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Bringing in a new era of healthcare data

SCIENCE

Varshit Dusad

Science Writer

GDPR is in full effect, and technology companies are sweating to work out the appropriate strategy to comply with new regulations governing digital data. However, amidst this data frenzy around our web footprint, a new conversation around a different kind of data is taking place: healthcare data! Big data, AI, and analytics have made a buzz in all business sectors today. Their rising importance has also captivated leaders in medical technology.

Medical science was once the science of observation. Today, it is the science of data. More and more healthcare facilities are focused on collecting large sets of data from their patients using a myriad of



Big data is coming to healthcare //CC

measurements, including genetic sequencing, whole body imaging, and metabolomics, to name a few. This makes it possible to understand a patient's test results in the context of the whole body, as well as observe and understand its progression over time, leading to improvements in both prognosis and diagnosis of many diseases.

The idea of systems medicine (personalised medicine) dates back to the days of the human

genome project in the early '90s, where it was well understood that many diseases have a genetic basis. If we could read the entire genome of a person, then we can identify the genetic peculiarities in them, and understand the causes of the disease.

Today, it is well accepted that genome alone is not the complete repository of everything which happens in the body. There has been rapid improvements in

technologies which can quickly measure complementary properties like proteome, transcriptome, and metabolome alongside digitisation of medical records. These changes are driving a new era in the digitised footprint of medical records. These technologies are currently still very expensive, though some of them are more widely used than others. The most prominent example of such a technology is Magnetic

Resonance Imaging, a technique which can be used to measure metabolome.

However, the cost of these devices is quickly reducing. The first human genome cost ~ \$3 billion to sequence, but now the industry cost of sequencing is down to \$1000. Though the cost of genetic testing is still beyond the regular means of an average earning person, celebrities like Angelina Jolie have benefited from systems medicine by undergoing genetic testing for susceptibility to breast cancer and subsequent preventive surgery.

Precision medicine has become the talk of the town in healthcare with every pharmaceutical giant investing heavily in it. The rise in data has brought the need for software, web pipelines, and databases to store the data, as well as new algorithmic based methods to analyse them. Google, Microsoft, and Apple

have all started investing heavily in healthcare. Google, under its parent company, has developed a separate division named Verily, specialising in the medical sector. Microsoft, with its 'Microsoft in Health' initiative, is partnering with healthcare experts to provide robust digital infrastructure for their data storage, transmission, and analysis. Apple, their longtime competitor, is also providing similar services in the healthcare sector. This paradigm shift with the use of digital technology is making the medicine sector more accessible to patients. In an interview with McKinsey, Dr. Eric Schadt, the founding director of the Icahn Institute for Genomics and Multiscale Biology, explained big data will play the leading role in providing personalised or precise medical solutions tailored to each patient. This will be a new era of medicine!

Exam stress? Time to cure your fear of spiders

SCIENCE

Lucy Rowlands

Science Writer

Is the end of term getting you all stressed out? The latest research suggests now may also be the perfect time to tackle that fear of spiders... yes, you heard right – spiders! A new study from Professor Oliver Wolf at Ruhr-University Bochum has shown stress can increase extinction learning, which unlinks two previously paired stimuli, and drives improvement in anxiety therapies.

Extinction learning is a

key component of exposure therapy, which aims to reduce anxiety related symptoms by helping the brain unlearn fear-related connections and develop new 'safe' networks. It is one of the leading strategies for treating anxiety, post-traumatic stress disorder, and other related conditions. The main problem with exposure therapy however, is that it is very dependent on the situation. This means that whilst the harmful connections may be easily generalisable, the new 'safe' connections are very context specific. Since a therapist's office does not effectively mimic the original situation bringing about anxiety, there is an

increased likelihood of a connection reforming, and the anxiety association returning.

This study was based on the fact that many of these harmful connections can be formed when the body is subject to a lot of stress. Therefore, to increase the generalisability of extinction therapy, a mild artificial stress response was used. In the initial phases of the experiment, participants were subjected to a mild electric shock when shown certain coloured light. This meant, understandably, that they displayed anxiety when shown the lights. Subsequently, one half of group put their hands in ice water for

three minutes in order to provoke a stress response, while the other half put their hands in warm water. Both groups then underwent exposure therapy in a different location to where they had acquired the fear. Key differences emerged the next day, with the 'stressed group' showing less relapse of anxiety when back in the original location. Previous results have shown that an injection of the stress hormone cortisol can increase the effectiveness of anxiety treatment; however, this study provides important evidence of an underlying mechanism and demonstrated that it can also hold across different situations. Besides curing your



Spider-haters look away now //Wikimedia

deep fear of arachnids, this study has great implications in psychiatric medicine, with pharmacological trials planned soon. Further work is

planned by Professor Wolf's group to determine if this stress response can be used to increase the effectiveness of exposure therapy.

SCIENCE

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Puppy science: Why they are so cute?

SCIENCE

Sarah Wong
Science Writer

I don't know about all of you reading this, but I am crazy about puppies! However, have you ever wondered why they look so incredibly adorable, especially at a young age?

According to a recent collaborative study between the US and the Netherlands, puppies have evolved to be cute because their life depends on it. Unlike their wolf ancestors, the mothers of these puppies usually leave them when they are six to eleven weeks old, depending on the breed and whether they live in the wild or in captivity. It means that puppies will not receive support from their parents following



Are you a dog person? // Wikimedia

this weaning period. This lack of nursing can result in a shortage of food, and in some cases death. Therefore, it would be logical to deduce that young dogs who are more

attractive during this weaning period would be loved by us humans and therefore have a better chance to be adopted, increasing their chances of survival.

More importantly, the group suggests this 'peak' of adorability is around the time of weaning, because younger puppies are actually dependent on their parents; therefore, being very attractive prior to that age does not make evolutionary sense.

"Puppies have evolved to be cute because their lives depend on it"

To test their hypothesis, they showed pictures of 'cute' puppies to 51 people in a form of beauty contest! Adult humans were shown pictures of dogs differing in their breed and age, before being asked to rate how

attractive they were.

The three breeds shown were Jack Russell Terrier, Cane Corso, and White Shepherd. Since Cane Corso is a large breed, often used as guard dogs, it is not surprising that it is perceived as comparatively less attractive. Nevertheless, all puppies were rated as most attractive prior to ten weeks across all three breeds. Additionally, the puppies were reported as having a very low attractiveness rating around the one-week mark. Consequently, this supported their hypothesis of puppies being perceived as more adorable to humans around the weaning period.

To study the human-dog bond, the paper suggested they could screen videos instead of still photos, in order to study how the movement of dogs affected our

perception of the puppies. While the experiment is overwhelmingly cute, we can also learn some psychological information, since baby-like facial traits in humans are also perceived as more likable. For example, if you have a 'baby-face', with a larger forehead and a smaller jaw, you are probably perceived as more attractive. This phenomenon, coined 'Kindchenschema effect', is proposed to ensure adults care for their young'uns, so babies survive.

So next time you see a puppy, think how Mother Nature is manipulating us to love them, and then go pet them! If you have a baby face, be grateful as you are perceived as more attractive! If you do not however, it is also fine as you have already grown up and your parents love you anyway.

Connect with Conservation: cat-astrophe

SCIENCE

Steve Allain
Science Writer

One of the more surprising invasive species, now found across the world thanks to mankind, is the domestic cat! Whether these moggies are pets left to roam free, or have established themselves as feral population, both cause unimaginable damage to various species around the globe. Domestic cats have no native range, and they are listed among the 100 worst non-native invasive species in the world, by the International Union for Conservation of Nature (IUCN). In

2013, a study conducted in the US estimated that domestic cats, both owned and feral, killed between 1.3–4.0 billion birds and 6.3–22.3 billion mammals each year. As well as the direct effects of hunting, cats can act as vectors for multiple diseases, including those that can be spread to humans such as rabies.

The domestic cat is, of course, a beloved pet, but most people seem to be oblivious to the ecological damage their cat has the potential to inflict. These effects are more notably seen on islands, with statistics recorded by the IUCN Red List indicating that cats have caused or been implemented in the extinctions of 33 modern birds, mammals, and reptiles. Here in the UK,

the very rare and endemic Scottish wild cat is at risk of imminent extinction due to hybridisation from feral cats, and the transmission of disease. There have been isolated incidents around the world of single cats killing large amounts of wildlife, such as a case from Ohakune, New Zealand where in a week one cat killed a total of 102 bats. This is based purely on the number of bats that were found dead; we all know cats like to play with their food, thus the real number is likely much higher.

All of this has sounded pretty negative so far, but I am not against owning cats, nor do I hate them. I think now is the time to step up and to become responsible for the actions of our pets in order to



Or a cat person? // Wikimedia

prevent further damage to the ecosystems into which we have transplanted them.

The main reason they are such a threat is that the animals that they hunt are not used to predators (especially on islands); and so, cats can unfortunately lead to their extinction. I am sure if you own a cat,

it may have once bought you unwanted gifts in the past – in the form of dead mice or birds. If you want to help prevent local wildlife in your neck of the woods from declining, try to keep your cats in doors and neuter/spay them. Cats are prolific breeders, with feral populations quickly growing

due to their young age of sexual maturity and the large numbers of litter a cat can have each year. So next time Tigger is out playing in the garden, just think of the unseen damage that your beloved pet may actually be responsible for.

SCIENCE

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Charles Dickens – was he the original science communicator?

The Victorian author is known for his dense novels, exploring the intricacies of a rapidly-changing society, but he was also a keen science enthusiast, as a new exhibition shows.

SCIENCE

Rosie Dutt
Science Editor

When you hear of Charles Dickens, you most likely instantly think of classic works of literature, such as *A Christmas Carol*, *Oliver Twist*, or *Great Expectations*. However, seldom does one hear he was a man of science – let alone an early science communicator! Indeed, George Henry Lewes, a prominent writer, critic, and amateur physiologist of the Victorian era declared Dickens was "completely outside philosophy, science, and the higher literatures" following a look at his library. Unbeknownst to many us, however, Dickens was indeed an individual heavily influenced by science, with much of his work being inspired by a variety of scientific aspects, from the human body to the Earth itself.

Dickens was at the centre of Victorian society, with a devoted audience taking his word as gospel, from his novels to the magazines he published and edited. Consequently, his fame put him in touch with several notable scientists of his day and age including Charles Darwin, chemist Jane Marcet, botanist Jane Loudon, and Michael Faraday, to name a few. Furthermore, his work was admired by the likes of Florence Nightingale, who would even prescribe his novels as treatment to

the soldiers she nursed.

Dickens' lifetime saw a number of key scientific breakthroughs, which lay the foundations for modern science, such as the acceptance of the age of the earth, the theory of evolution, and the second law of thermodynamics. Dickens himself felt so deeply about these issues that he campaigned for various scientific theories, as well as publicly criticising other aspects of science. Unfortunately, little is spoken today about how Dickens has helped shape scientific understanding, and how he tried to solve social problems through inspiring his audience with his books. Unbeknownst to us, Charles Dickens is indeed a man of science, and should be recognised for his contributions to the modern era.

"Dickens is a man of science, and should be recognised for his contributions to the time"

Last month, the Charles Dickens Museum opened a new exhibition to try and address this lack of understanding – *Charles Dickens: Man of Science* looks at his work to try and show he was a key science communicator of the age. Speaking to *Felix*, Guest Curator Dr Adelen Buckland, senior lecturer



The Charles Dickens Museum is currently exploring how he was a science communicator // Wikimedia

in nineteenth-century literature at King's College London, said that they believe this was the first exhibition of its kind to focus on Dickens' interest in science. Dr Buckland said: "Dickens was a famous writer, but his powers of observation and his connections as one of the most famous men in Britain at the time meant that he was also a leading communicator of science. He communicated science through his journals and magazines, and campaigned on it, on behalf of lots of his friends."

Dr Buckland was also

clear about the importance of Dickens' role in shaping public understanding of science: "Dickens is a

"Dickens campaigned for a science everyone could do or be involved in"

great example of a science communicator; however, he is not someone we

would associate with science, as he did not have a background in science or scientific training, and was mainly associated with the arts. He campaigned for a science that everyone could do, or be involved in – a science that is exciting and enlivening. He was a pioneer of that idea that science matters most when it reaches more people!"

Here at Imperial, a lot of great research is going on. However, much of the time it is confined to scientific journals. If you want your research





GDPR might have been cluttering up your inbox in the last few weeks // CC

“We have updated our privacy policy” – a closer look into GDPR

I've received more than 17 emails from the services with that exact subject. And I'm not the only one who's inbox has been flooded – here's why.

TECH

Kapilan M
Tech Writer

Europe's General Data Protection Regulation, otherwise known as GDPR, is a set of new regulations that has the potential to fundamentally flip the – increasingly strained – relationship between the massive technology companies that gather data and the users from whom they gather it.

The issue of privacy in the tech world has been ballooning at a formidable rate, notably with the widespread coverage of the investigation into Facebook's data privacy practices after the infamous Cambridge Analytica scandal earlier this year.

The GDPR, which

became enforceable from 25th May 2018, is a set of regulations passed by the European Union in 2016, setting stricter rules policing how companies manage and share the personal data of users. In theory, the GDPR only applies the data of EU citizens. However, the global nature of internet services means nearly every online service is affected, and the regulation has resulted in significant changes for users all over the world as companies globally scramble to adapt.

Much of the GDPR builds upon rules set by earlier EU privacy measures such as the Data Protection Directive and Privacy Shield, but there are some crucial aspects of the GDPR that warrant a closer look.

Firstly, the GDPR sets a higher bar for companies to obtain personal data

than we've ever seen on the internet before. For any instance where a company collects personal data on an EU citizen, it will by default need explicit and informed consent from that person. The GDPR also enforces that users have “the right to be forgotten”. In other words, users need to be given a way to revoke that same consent.

Users should also be able to request all the data a company has on them as a way to verify that consent. This concept has been present in previous iterations of privacy regulations, but the GDPR ensures companies give individuals access to the information that organisations hold about them free of charge. Prior to the GDPR, there was a £10 fee for a Subject Access Request, which businesses and public bodies can charge in order to release

any personal information. However, the GDPR means this fee will be scrapped, and requests for personal information can be made free-of-charge and must be released within one month.

These changes make the GDPR a significant improvement on existing requirements, and it explicitly extends to companies based outside the EU.

The tech industry has, especially in recent years, become used to (and highly dependent on) collecting and sharing data with little to no restriction. Furthermore, that freedom has been the primary business model of several companies. The GDPR gives users more control over their data, and also pushes for innovation in the way that online advertising is currently targeted.

For companies that have for far too long

operated under the rather irresponsible principle of ‘extract as much data as possible and figure it out later,’ reorganising under GDPR will be a pain. Part of the problem is how companies' data solutions are set up, and a portion of it is that ‘personal information’ is a wishy-washy category. Names, email address, phone numbers, location data – those are the obvious ones. But then there's more ambiguous data, like ‘an oblique reference, like the tall bald guy who lives on East 18th Street.’ Such data would be hard to organise, and that makes GDPR-enforced Subject Access Requests particularly difficult to handle.

To be fair, GDPR as a whole is a bit more complicated than what I've illustrated above. Alison Cool, a professor of anthropology and information science at the

University of Colorado, Boulder, writes in *The New York Times* that the law is “staggeringly complex” and practically incomprehensible to the people who are trying to comply with it. Several scientists and data managers she spoke to “doubted that absolute compliance was even possible.”

At the end of the day, the effectiveness of GDPR will only be seen as time passes and will depend quite heavily on how strictly it is enforced. But users like you and me can take steps to be more aware of the rights that we have over the data that we so readily hand over to companies. For starters, go take a look at your Instagram app's settings page. It looks *vastly different* to how it a few months ago – and that's partly attributed to the GDPR.

ARTS

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Can there be art after warfare?

The Tate Britain's new show does a good job looking at how WWI impacted artists, but falls apart at the end.

ARTS

AFTERMATH



Where? Tate Britain

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Fred Fyles

Felix Editor

Aftermath, the title of the Tate Britain's new exhibition, which looks at art produced in Europe after World War One, was originally an agricultural term. It described the growth of grass and other plants that followed a harvest – the sweeping away of the old creating a space in which the new could develop and blossom. It's an appropriate choice: the outpouring of violence and horror that occurred within WWI paved the way for a completely different society, one explored by artists in a heady combination of jingoism, misery, and powerful imagery.

The exhibition begins with the War still ongoing, featuring artists from France, Germany, and the UK who had gone abroad to document the destruction. While this generation of artist-soldiers may have been fighting for different sides, with radically different outlooks, they all recognised the horrific waste of war, with the abandoned helmet coming to represent loss across all three countries.

If the First World War had an official form of painting, it could be called the 'anti-landscape' – a reflection of the way shells and mines churned up the beautiful French countryside,



Paul Nash (1889–1946), *Wire*, 1918–9. Watercolour, chalk and ink on paper // IWM

leaving it pockmarked and hollow. Charles Sims' vast landscape of trenches stretches along one wall of the gallery; its tumultuous topography looks like a vast wave of sea foam, with corrugated iron and crosses sticking out like the carapaces of crustaceans. It contrasts beautifully with William Orpen's delicate oil painting of the trenches, which is almost bucolic in its radiance. Elsewhere, Paul Nash's 'Wire' features a mutilated tree, surrounded by whorls of barbed wire that appear like horrific gashes on the canvas.

The room is watched over by a pair of incredible sculptures: Jacob Epstein's vulnerable 'Rock Drill', truncated and de-limbed, becoming

a figure of pitiful vulnerability; and Wilhelm Lehmbruck's 'Fallen Man', whose elongated limbs convey the horrific anguish of warfare. Lehmbruck, who committed suicide in 1919 following military service as a paramedic, was clearly keenly attuned to the dehumanising effects of warfare, and this work crackles with an energy akin to Käthe Kollwitz's 'Mother with her Dead Son'. Both works connect beautifully with George Grosz and John Heartfield's dadaist work, 'The Middle-Class Philistine Heartfield Gone Wild', whose mutilated mannequin highlights the treatment of veterans in post-war Europe.

The interaction between artists and governments is also

interestingly explored: Charles Sargeant Jagger's sculptures commemorating those who died in the Royal Artillery and Great Western Railway contain a tension that spills out in his great tableau of a sentry in No Man's Land, which is horrific in its violence. A nearby Hindenburg Cross, awarded by the Nazis as part of their mission to reconfigure the memories of WWI, shows how art and sculpture can be used for propaganda purposes, which is reinforced by Andre Maré's vulgar monument to the French war dead.

As well as scars on the land, WWI left its impact on the terrain of both the body and the psyche. English works depicting facial wounds obtained

by soldiers, produced for medical purposes, contrast with Grosz' and Otto Dix's brilliantly-unsettling caricatures of crippled soldiers, which are pure nightmare fuel, and contain a powerful political message. Conrad Felixmuller's lithographs of soldiers in psychiatric hospitals bristle with an unsettling energy, reminiscent of something out of *The Cabinet of Dr Caligari*.

These dark visions are revisited in the centerpiece of the exhibition: a darkened room containing works from print series by Otto Dix, Max Backman, Kathe Kollwitz, and Georges Rouault. The prints, which are all from series the artists produced, are incredibly poignant, taking us through the

full gamut of war, from violence to horror to grief. Kollwitz's prints retain their numbing, tumultuous power, centring on the women and children who were left behind.

After this point, however, the exhibition starts to lose its narrative thread. The curators make the decision to focus on artists exploring the impact the war had on society at large. The issue with this is that the war was so large – there is a reason it was called the Great War – that any art produced post-WWI could be said to have an impact on artists. Yes, the works by Winifred Knights and Meredith Frampton are beautiful, as are the classical studies by Picasso and Derain, but how are they really related to the First World War, other than by virtue of being produced post-1918?

As the final section moves towards the Bauhaus, the decision to only include artists from the UK, France, and Germany comes to seem strange – these weren't the only countries affected by the war, and by bringing in art by Oscar Schlemmer and others the choice to exclude Russian artists, who were hugely influential throughout Europe, becomes a striking omission.

By turns heart-rending and frustrating, *Aftermath* is worth going to for the prints section alone. The power of works by the German artists isn't quite enough to sustain the exhibition through the latter half – where the tight curation begins to unravel – but *Aftermath* shows us how beauty can be obtained even through tragedy.

Clash of Cultures – Mindy Lee

Mindy Lee is an artist and curator of the Blyth Gallery – the creative hub of Imperial, showcasing various works from Imperial students and professional artists throughout the year. In a continuation of the Clash of Culture series, Fred Fyles, Editor-in-Chief, talks to Mindy about her work at the gallery and the division between science and art.

ARTS

Fred Fyles
Editor-in-Chief

When I listen back to the recording of my conversation with Mindy Lee, artist and curator of Imperial's Blyth Gallery, there's the faint sound of piano music tinkling along in the background. Mindy's office is located in the Blyth Centre, surrounded by music practice rooms, from which the sound of students hammering at piano keys

emanate; it has a beautiful view over the grass of Queen's Lawn, where students have spilled out to enjoy the warm midday sunshine. The Blyth Centre, is, in a number of ways, the artistic hub of Imperial College London; it's home not only to these practice rooms, but also to the Blyth Gallery, a long white-walled space, where Imperial students and staff regularly display their work. Mindy is its curator, dividing her time between organizing shows, putting on art workshops for staff and students, and making her own artistic work. We caught up with her to

chat about the intersection between art and science, as well as the influence science has had on her own work.

Fred: Could you tell me a little bit about your background, and how you got involved with the Blyth Gallery?

Mindy: I've always wanted to be an artist, and I was born into a family of scientists, so I've been brought up with a scientific way of processing the world around me. I was at the Royal College of Art from 2002 to 2004, during which time there was a

commission to celebrate women in science, which I won. So I worked with Imperial for a year to develop a painting, and from that I got to know Richard Dickins, Director of the Centre. We had a lot of conversations about how the Gallery could stay open, because it was under threat of closure. That led to me coming here as an independent advisor for a couple of years, before eventually getting a permanent position.

"The division between science and art is imagined; it's to do with not being able to translate from one language to another"

F: Could you tell us a bit about the Blyth Gallery itself?

M: The Blyth Gallery is on Level 5 of the Sheffield Building, and we have twelve shows a year. Three are professional shows by visiting and emerging artists, who could be London-based, or national, or international. There is one Royal College of Art show, and eight shows that are Imperial College student and staff: art societies, medical humanities students, PhD researchers, solo staff members, artist in residence – you've got a really nice mix of things to see in the space.

I also run a studio space, which is in 153 Roderic Hill, where students and staff can come to learn

make art, and be taught for free by myself and other artists throughout the year.

F: What do you think about the societal division between art and science? Do you think such a division does really exist? How do the two interact?

M: I think the divide is imagined, or it's to do with not being able to translate from one language to another. I think interaction and influence between the two happens in three ways: there's a direct interaction, which could be a collaboration on projects. The second way they influence each other is an indirect way, which is a cross-pollination of ideas or conversations arising between subjects and disciplines; it's not a direct interaction, but there's something about talking around subjects or research through exhibitions and workshops which triggers a development. The third way, which is equally important, is a separated interaction, where the art and the science are apart – particularly at Imperial, the scientists are taking a break from thinking about their analytical research. They can concentrate on using a different part of the brain, and thinking with different logic systems and scenarios. Then when they come back from this altered, other way of spending time, they return refreshed, and might just have a breakthrough, because they're coming at the research from a completely different angle. I try and provide opportunity for all three scenarios with the programme here, so there's maximum opportunity for people to influence each other.

Talking to one of the PhD students, we came

to the conclusion that working in the studio and working in the lab is exactly the same. It's about looking at a set of information and rules, and how you explore those logic systems within your own practice, whether that's an experiment or a painting. It's like translating: the translation isn't word for word, but it's about the flow of the language and the nuances of the language you're speaking – it's the same with visual and scientific processes. If you've got a rigorous discipline in one but it's light in the other, then it doesn't translate as well as it should. Whereas if you've got a respect for each language and an understanding of each language, then you lose the barrier, you can flow between the two really easily.

"Working in the studio and working in the lab is exactly the same"

F: You also run painting and drawing classes within the studio. One thing I've found encouraging students to write is a sense that people don't feel they're 'allowed' to be creative because they're a scientist. I was wondering whether that's something you've found?

M: Yes, there's a barrier there in terms of self-permission, absolutely. I'm mentoring with PhD students over the summer, and a lot of students have said 'I needed an excuse to allow myself to make some art, and this project has given me that excuse.' Not allowing ourselves

time in our lives for other things is really sad. And needing that permission to do it is frustrating. It's about giving people the confidence to do something creative. It benefits us just as much as sports, to keep our minds and bodies healthy, it's the same with arts, with music, with writing, with theatre.

F: Do you think having something like the Blyth Centre as a whole that is semi-institutional makes it easier for students to get that permission?

M: Yes. It's very immediate and very accessible. Especially in terms of seeing exhibitions in London. There are hundreds of exhibitions, and they're all in quirky places, like 'knock three times on this unmarked door.' You think: 'is it going to be good? Will it be bad? Can I go there on my own? Will I knock on the door?' – you can come to the Centre and see a strong cross section of what's going on in the art world.

"When things are coming together and being curated, what I imagine are the works are like characters in a story"

It's the same with making, that fear of the blank page – writer's block, artist's block. Being able to come on a Wednesday afternoon and say 'I don't know what to do' with other people in a similar situation, and be able to make something for ten minutes, or an hour,

or three hours – whatever you want to do – and not feel you can't. You're in a safe, creative space.

F: Within your own work, you incorporate a lot of elements relating to the body – prescription sheets, eyes, teeth. How do art and science come together in your practice?

M: When I was doing GCSE science, we had to take something in to look at under the microscope. My dad worked in the hospital, and he brought me cross-slices of tissues, saying 'you can take those and they'll be really interesting to see'. So there's always been this medical understanding of the body, and this emotional side of the inside of the body have been mashed together for me. An analytical response to an internal body is very good counterpoint to an emotional response to an internal state, so they play together and bounce off each other really nicely. I enjoy having something that has to be true and something that's very intuitively felt coming together.

F: Recently you've also been making artwork in collaboration with your son – can you talk a little bit about how having a child, and involving him in your work, have influenced your practice?

M: Before I had him, I had two strategies to making: a loving rendering that's very careful to get things in a certain way; and then a much more emotionally expressive way to work. I would let those two things smash together. Looking at my son's gestures, he has a truly accidental gesture because he had no control over the marks he was making. My emulated free gestures can't compete with his. So I thought if I split my practice, and give



Mindy Lee & J.A.L-B, *Knocking Knees*, 2017, acrylic and thread on cotton bandage cord and wood // Courtesy of the artist/Photo: Nick Mansa

him more of that freedom, and take on more of the parental roles within the art practice then we can communicate visually across our different modes of making.

That explains a lot more about my reactive, adaptive, response to being a mum, being a person, and being an artist – my experience of life carries through into my work.

F: Do you think your time at Imperial, being at this intersection between art and science, has influenced your practice over the years?

M: Absolutely. Definitely subconsciously, but then there are certain shows that really excite me. Getting to see all this

work come together, and then coordinate and curate it. It's an art form in itself, bringing things together like a conductor so I can understand the story of how work comes together and let the viewer see that as well. It's a very natural space for me to be in, this inbetween, so I'm very lucky.

F: You mentioned the curatorial side of it. Can you talk about how you curate a show and set up the work?

M: When things are coming together and being curated, what I imagine are the works are like characters in a story. My job is to introduce the story, and then let the characters interact in a way that makes for an exciting

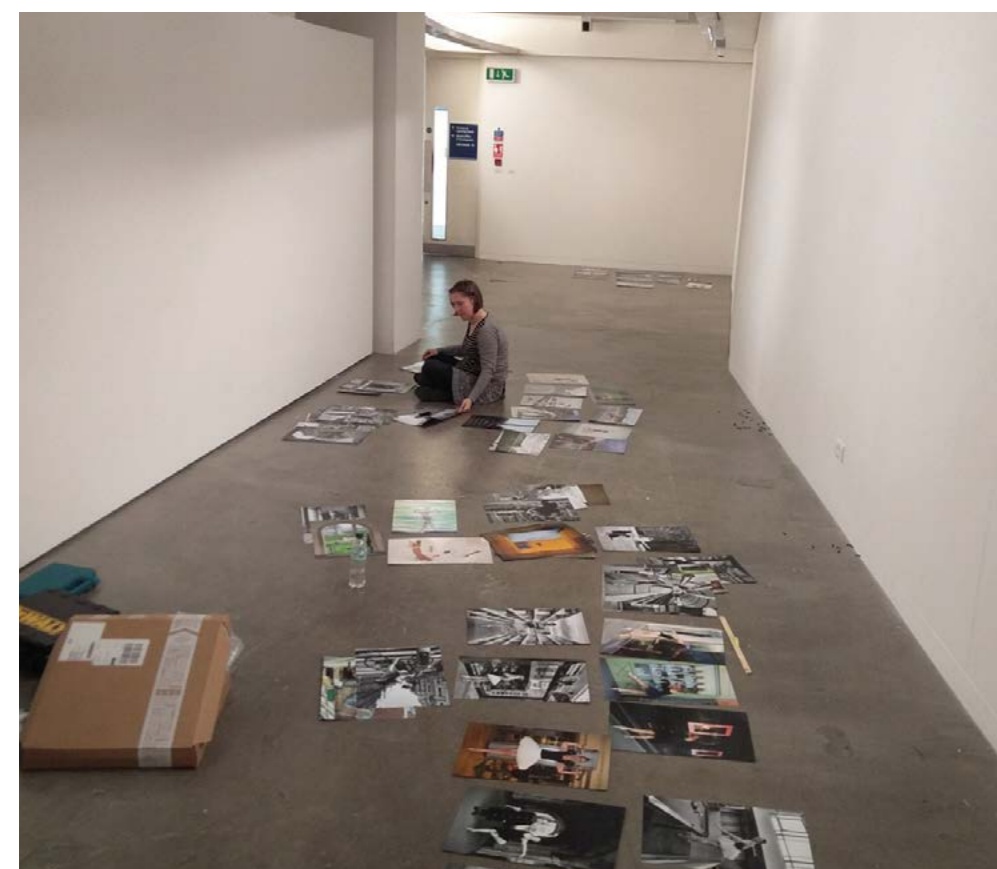
novel, so to speak. So that's the first part of the job, understanding the work and how it relates to other work, which is relative and will change.

Then there's how the works behave in the space. For me, it's very anthropomorphic, they are very living things, so there are questions like: how much space do they need? How much space between work is needed, so they've got their own time to breathe and be processed? It sounds like I think about these things consciously, but over the years it's become very instinctive – like learning to drive, it seems mad when you first hear it, but then it's very instinctive.

F: I know you've been here for a lot of shows

– were there any that particularly stood out for you?

M: One of my proudest shows was between Photography Society and Leonardo Fine Art Society. They'd been doing this hybrid show for a few years, but there was just one year where that really clicked. They stopped being Photography Society on one side and LeoSoc on the other; we did a show where we folded photographs into origami birds, and they flew like a flock through the space. It was beautiful and really ambitious. It took a week to install. You could not tell that wasn't a professional show – and from that point they've interacted really well together.



Mindy installing the work of Alexander Yip in the Blyth Gallery // Alexander Yip

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Beware the man who has everything

Father John Misty's back. God's Favourite Customer, his fourth full-length, is a tortured and tantalisingly vulnerable exploration of the human psyche. Serving wit and darkness in equal measure, Josh Tillman only reaffirms his lyrical majesty.

MUSIC

GOD'S FAVOURITE CUSTOMER



Artist: Father John Misty. **Label:** Sub Pop. **Top Tracks:** Mr Tillman; Hangout at the Gallows; Disappointing Diamonds Are the Rarest of Them All. **For Fans Of:** New Arctic Monkeys; The War On Drugs. *39 minutes*

Martin Flerin
Music Writer

As a book lover, it was a wonderful thing to discover Father John Misty. It is simply impossible to get past the brilliant lyrics this man has continuously pumped out on all four albums released under this moniker. When listening to the stories he has to tell, you are completely immersed in a child-like trance of emotional connection. That said, this does not mean the musical side can be neglected when looking at his work. It may serve mainly as the vessel within which he can deliver his beautiful words, but his smooth baritone and meticulously arranged compositions are nothing to scoff at. Now that I've got my confession of love for the man out of the way, I can proceed with the review with a clear conscience.

Josh Tillman's work has been on an upward trajectory since renaming himself as Father John Misty, with every new album being hailed as his best work. This new LP is no different. It's surpris-

ing how elegantly FJM is able to discuss the soul wrenching topics that he deems important enough to share with the world, while also remaining truthful. The album deals with loss – of home, of loved ones, of purpose – and discusses the various dark and insidious imprints this leaves on the human soul. Sometimes it feels as though people who tell stories of sadness do so sanctimoniously, feeling their sadness makes them unique and special, but that is the exact opposite of what we get with Father John.

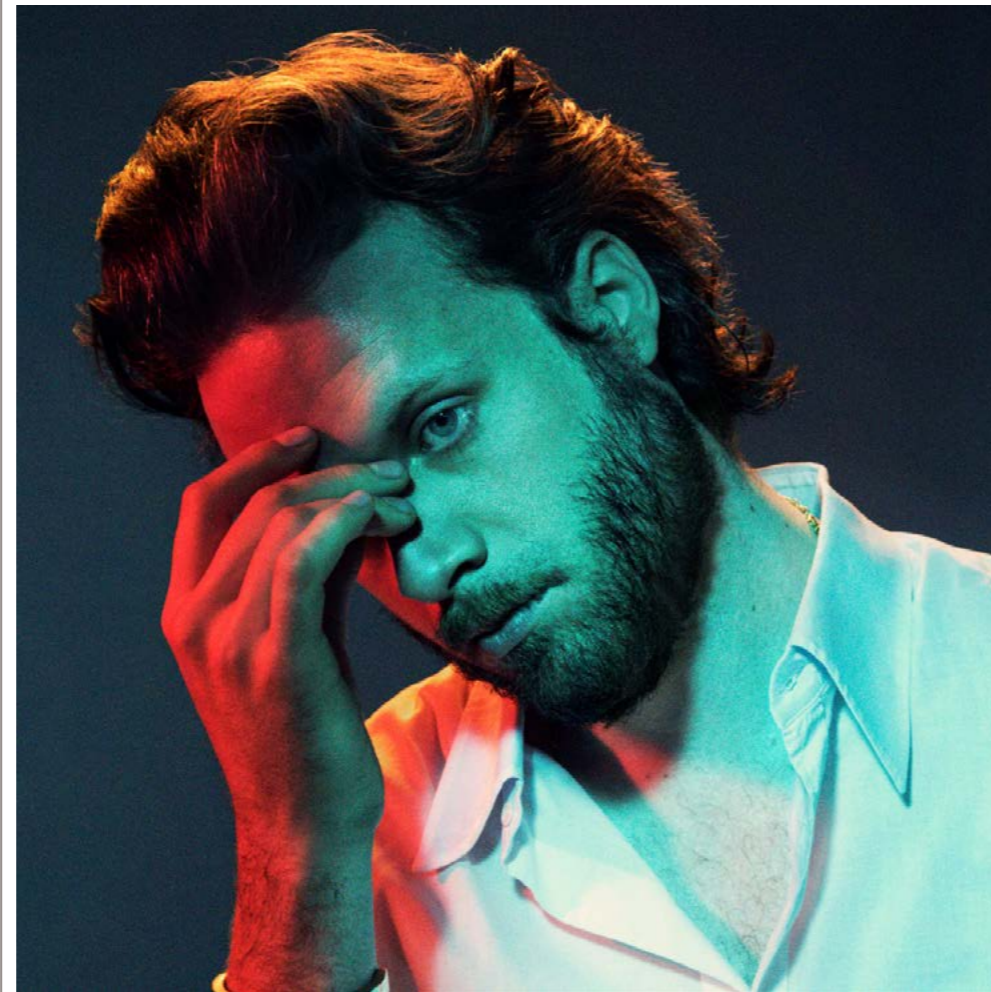
"The soulful inquisitor contemplates death, with a feeling like he has been cornered into it"

He gets straight to the point in the album's gloomy opener 'Hangout at the Gallows'. The chorus asks the same four questions each time: "What's your politics? / What's your religion? / What's your intake? / Your reason for living?" – these are questions on a grand scale, questions everyone must face up to in their lives, and they set the tone for the album. Lacking an answer, the soulful inquisitor contemplates death, with a feeling like he has been cornered into it – "Whose

bright idea was it to sharpen the knives? / Just twenty minutes fore the boat capsizes / If you want an answer it's anybody's guess / I'm treading water as I bleed to death." The appeal of death in such an inescapably depressing existential crisis finally becomes most apparent in the lines: "So you wanna hang out at the gallows? / Those guys get an early start." A dark opener indeed.

This is followed by the brilliant 'Mr. Tillman', where FJM uses his alter-ego to tell a ridiculously exaggerated story of the alienated existence of a musician always on the move. Hotels are a constant theme throughout the album, a symbol of detachment and an unbalanced life. Here, the verses are told intermittently by a hotel receptionist worried about Mr. Tillman's bizarre behaviour: "And oh, a reminder about our policy / Don't leave the mattress in the rain if you sleep on the balcony" which is followed by the elated response of the apparently intoxicated subject: "I'm feeling good / Damn, I'm feeling so fine / I'm living on a cloud above an island in my mind." The song has a remarkably catchy melody and fades out with the accompaniment of some careless whistling, implying the notion of a mind on the wane or perhaps merely past caring.

The lowest point of the album is 'The Palace'. The subject's desolation has escalated to completely new heights, the jokes are dry and reek of the



Thinkin bout dat boi xxx // Sub Pop

harrowing self-contempt endemic to depression: "Last night I wrote a poem / Man, I must have been in the poem zone... Maybe I'll get a pet / Learn how to take care of somebody else / Maybe I'll name him Jeff."

The album's mood does pick up after this and 'Disappointing Diamonds Are the Rarest of Them All', one of the most beautiful on the album, compares the crazy, out-of-the-blue love that sometimes grabs hold of us to both a pervert on a crowded bus and an oil tanker tipped at sea – an unwanted contamination but, as he says, "Does everybody have to be the greatest story ever told?"

Life is hard, there's no getting around that, but I feel that a great deal of comfort can be taken from feeling like someone

understands exactly how you feel. It is not easy to build such a rapport with fans that are thousands of miles away, but in listening to Father John Misty's music you really gain a sense of the universal presence of pain – that he feels the same as you do. He seems to be moulding the demons inside him in clay right in front of you. His lyrics feel like he's having the most honest of conversations with you. This has always been a strong suit of folk music and with every new album and with every new album it feels like FJM's songs belong in the vault with the canonical works of Bob, Neil, and Graham.

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MUSIC

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Naked, honest, and mildly disappointing

MUSIC



Artist: Kanye West. **Label:** Def Jam/G.O.O.D. Music. **Top Tracks:** Ghost Town; No Mistakes. **For Fans Of:** Kid Cudi; Frank Ocean; the old Kanye. *24 minutes*

Asad Raja
Music Writer

Three things I would like to clarify before I begin this review: I am a Kanye stan (albeit a realistic one); this album has grown on me immensely since my first listen; and I have decided to take everything on this album, especially the comments on mental health, as genuine. That's

not to say I'm excusing Kanye's recent pro-Trump stance or "slavery is a choice" ramblings, I'm just saying that I will treat him with a fair deal of patience, as anyone with a mental health condition should be treated.

"There are a lot of production and vocal nuances which, if missed, may cause the album to come off as boring"

Aside from patience, a second thing you may need when listening to this album is a good pair

of headphones. There are a lot of production and vocal nuances which, if missed, may cause the

grandeur. This is his *For Emma* and he sets that tone right from the onset with a blunt spoken word over



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album to come off as boring. Still, expect very little of Kanye's typical

warbling synths about his suicidal and homicidal thoughts. This morphs

into subdued rapping which is sweet until an abrasive beat switch up kind of ruins things. Another experimental moment on the project that does not pay off is 'All Mine'. Jeremih's Young Thug impression on the chorus is jarring and the sparse drums accentuating Kanye's confession of all the "basic" girls he craves only comes off as tacky.

'Yikes' sounds like the sequel to 'FML' from *The Life of Pablo*, though a sonically and lyrically lesser version. 'Wouldn't Leave' and 'Violent Crimes' are odes to his wife and daughter respectively. The former is a soft admission of the strain his recent actions put on his marriage and Kim's tender loyalty. The latter, the last track on the album, is a pretty simple but endearing insight

into Kanye's anxiety surrounding the attention his daughter is bound to get when she grows up. "Don't you grow up in a hurry" 070 Shake croons on the chorus. This comes straight after the singer's fireworks-display of a performance on 'Ghost Town' – certainly the highlight of the album. The theme of mental dysfunctionality and love in spite of that really comes to a head in a beautiful fusion of instruments and synths matching herself, Kanye, Kid Cudi and John Legend's emotional delivery. Another highlight is 'No Mistakes', a true *Late Registration* throwback containing the best Ye verse on the album. Indeed, Kanye, "a shaky-ass year" is an understatement.

Natalie Prass returns bigger, bolder, and hella funkier

MUSIC



Artist: Natalie Prass. **Label:** ATO Records. **Top Tracks:** Oh My; The Fire; Lost. **For Fans Of:** Janet Jackson; Matthew E. White; U.S. Girls. *45 minutes*

Fred Fyles
Editor-in-Chief

Along with a worsening of the environmental crisis, the increasing shamelessness of neo-Nazis, and a potentially precipitous plunge into nuclear armageddon, we can blame Donald Trump for another problem: the long wait for *The Future and the Past*,

the follow up to Virginian songwriter and Matthew E. White collaborator Natalie Prass' self-titled debut. Prass had the album ready to go at the end of 2016, but scrapped it following the presidential election, breaking with the Spacebomb label and producing a record that feels much more urgent and necessary.

From the opener 'Oh My', it is clear *The Future and the Past* is going to be a different kettle of fish to *Natalie Prass*. While her first LP was deep within the Spacebomb ethos – a collection of timeless songs, evocative of Southern soul, with a sprinkling of Broadway and classic Americana – *The Future and the Past* is comprised of a much more modern sound: the beats are faster, the riffs funkier, and the majority of tracks

underscored with a throbbing old-school baseline. The opening bars of 'Oh My' are reminiscent of

'Hot for the Mountain' veers into atonality before developing into a series of swelling strings and



Wibbly-wobbly timey-wimey stuff // ATO Records

Janet Jackson's 'What Has He Done For You Lately', while slow burner

cascading keyboards, checking out with a jazzy piano solo.

The ballad 'Lost', which comes halfway through the record, is evocative of her earlier work – and displays Prass' warm, powerful vocals, which she usually reserves behind a speaking style – but still retains a spikiness. While *Natalie Prass* was full of rounded sounds – soaring violins and glowing brass – *The Future and the Past* is indebted to '70s funk, lounge jazz, and neo-soul. 'Far From You', a tribute to Karen Carpenter, is Prass at her most Spacebomb-esque, but is followed by 'Ain't Nobody', whose high-hat beat and bleep-bloop baseline mark a turning point in Prass' career.

Lyrical, the record is markedly different. On 'Oh My', she takes shots at modern politics, asking "what is lying to

a cheat?" while 'Hot for the Mountain' centres around the refrain of 'we can take you all'. 'Shop Go Down' and 'Nothing to Say' both speak of brewing storm – whether that's one of resistance or trouble it's hard to gauge. 'Sisters' may take the idea of protest lyrics a bit literally – "come on nasty women / so all the bad girls here" let's make that clear" – but then again, so did 'Blowing in the Wind', so there are few complaints.

The Future and the Past is a bold, assured follow-up to Prass' long-delayed debut. She has already proved herself to be a confident musical magpie, as happy with an old-school ballad as with a bit of funk. It's exciting to see where she might go from here.

MUSIC

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The age of Oneohtrix Point Never has finally touched down

Age Of is a brilliant development for Oneohtrix Point Never, which sees producer Daniel Lopatin taking on more collaborators, and deconstructing popular music's toolkit.

MUSIC

AGE OF



Artist: Oneohtrix Point Never. **Label:** Warp **Top Tracks:** Age Of; Toys 2; Black Snow. **For Fans Of:** Holly Herndon; ANOHNI; Laurel Halo. *43 minutes*

Fred Fyles
Editor-in-Chief

In their 1997 book *The Fourth Turning*, historians and authors William Strauss and Neil Howe put forward their theory that all of human history could be tracked as an infinite cycle of four ages, as regular and predictable as clockwork. An ‘awakening’ would be followed by an ‘unravelling’, then a ‘crisis’, which would resolve with a ‘high’, before the whole thing starts over again. Between each of these ages, a specific event would shift humanity into a new chronological epoch, like some kind of mechanical automaton. It’s the kind of intellectual theory that gives rise to a faint sense of satisfaction: to identify our specific point within the history of the human race, and define it as one in a series of events, is to fix us within time. It prevents us from feeling lost, adrift in a universe without any kind of meaning.

It is also, as Daniel Lopatin – who has been working for the past decade under the moniker Oneohtrix Point Never, producing gradually more elaborate experimental

constructions – is at pains to point out, completely meaningless. As part of the ephemera surrounding his latest release, *Age Of*, Lopatin has created his own system of chronology, loosely based on the progression of human history from agrarian arcadia, to capitalist economy, to post-industrial wasteland: the Age of Ecco, Age of Harvest, Age of Excess, and Age of Bondage. It’s a vague system, one that has the advantage of being able to fit any situation, like the historical version of a pseudoscience. It is this subversion that Lopatin delights in. “It is really the most satisfying thing you can do,” he told the *New York Times*, “put a little scratch in something... that has the arrogance of knowing what it is.”

“Oneohtrix Point Never has always existed at the margins of pop music”

With *Age Of*, he’s not letting us stay in one place long enough to even attempt to discover what things are: at every turn, Lopatin will upend our expectations, subverting what we have come to expect in a regular form of music. On ‘Babylon’, for example, pipes whistle and flutter, joined by Lopatin’s own vocoder-ed voice, anchored to the baseline from the

Twin Peaks theme. It is, perhaps, the closest he has come to a straightforward pop song, until it suddenly cuts out, plunging us into acoustic darkness, as if something had blown a fuse in the recording studio.

In ‘Toys 2’, Lopatin offers up a proof of concept for a potential soundtrack to a Pixar film. The track starts off with some straightforward panpipes and whistling, building in a crescendo that wouldn’t sound out of place in a Disney film, over a scuttling beat of pops and clicks. But then the notes pile up, building to a cacophony of black MIDI-esque horror. The fact the track was named, not in reference to the much-loved *Toy Story*, but rather after *Toys*, the 1992 Robin Williams nightmare-fuel, points to its sensibility.

Oneohtrix Point Never is always a project that has existed at the margins of pop music, scuttling around its edge like a dark crustacean. Lopatin clips and borrows from the language of modern pop – glassy synths, deep baselines – while retaining the syntax of experimental music, throwing in references to cyberpunk, postmodern philosophy, and 1990s internet culture. The result is a sound existing within a liminal space, unanchored. ‘The Station’, a track originally intended for Usher, demonstrates this tendency, juxtaposing its autotuned vocals with an underlying static, as if warning us of a coming storm within the void. The result is a sound



Order this outfit from your local Pearsons today! // Warp

that, although deeply entrenched within a mesh of referents, remains untethered from reality.

Lopatin has also taken on more pop sensibilities in terms of the production of this album, which is his most collaborative yet. After producing tracks for ANOHNI’s album *Hopelessness* back in 2016, she returns the favour, lending her haunting vocals to a number of pieces. Noise artist Prurient is also enlisted, echoing back Lopatin’s words, the screaming overlaid in a wailing electroshock of the noise. James Blake came on board to help with the final mixing of the work. Luckily all these collaborators manage to fit into

Lopatin’s sonic universe.

Cinematic is a word often used to describe music like Oneohtrix Point Never’s, which makes use of expanse and aural imagery. But the term is a lazy one, which belies what Lopatin is really trying to do: he is not creating a film, but an entire world. From the plinking harpsichord on opening ‘Age of’, which quickly disintegrates into the sonic equivalent of a retro-futuristic city builder game played through a busted VHS machine, through to the cover art – a work by Jim Shaw work entitled ‘The Great Whatsit’, in which three women, half-Logan’s Run, half choose

your own adventure novel, gaze admiringly up above a glowing macbook – with this album Lopatin is free-associating within a structure of controlled complexity.

Societies tending towards decay. The philosophical problem of nuclear waste disposal. Theories of a post-singularity world. These are all ingredients added together in a blender by Lopatin, resulting in a musical collage that defies description. *Age Of* is an album that makes use of a well-known toolbox in totally unexpected ways. Difficult? Perhaps. Exceptional? Without a doubt.

MUSIC

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King Push reigns supreme on *DAYTONA*

...plus a brief obituary for Aubrey Graham.

MUSIC

DAYTONA



Artist: Pusha T. **Label:** G.O.O.D. Music. **Top Tracks:** If You Know You Know. **For Fans Of:** Jay Z; Jay Rock; Big K.R.I.T. *21 minutes.*

Asad Raja
Music Writer

Pusha T is one of the few prominent rappers from the first decade of the 2000s to side-step any waning in his relevance since then. He’s achieved what a Lupe Fiasco or a 50 Cent were not able to by inhabiting a space somewhere in between – he raps about a street lifestyle with a heavily lyrical delivery that is often cryptic and full of references. Since the end of his Clipse/Re-Up Gang era, Pusha’s solo career has only grown more successful, having been made president of Kanye’s G.O.O.D Music in 2015 and releasing a few decent mixtapes and two great albums since 2011. His last album, *King Push – Darkest Before Dawn: The Prelude*, was his best to date, featuring gritty, dark beats and typical witty lyricism. That brings us here, to the album that was supposed to be *King Push*, now renamed *DAYTONA*, with similarly unexpected cover art of Whitney Houston’s drug filled bathroom, selected by Kanye two days before its release. In fact, this is perhaps Push’s most Kanye-influenced album with the alarmingly short album length and the production from start to finish being the work of Ye himself.

DAYTONA starts with the incredible ‘If You Know You Know’. The song’s production is infectious chopped and layered with a mind of its own, distorted vocal samples weaving in and out at just the right moments. Another neat touch I should point out in the production: the instrumental on each song of this project flows into the next seamlessly. Push packs his verses on this first track with references and imagery that only a “trapper turned rapper” such as himself would fully appreciate, with lines such as “I predict snow, Al Roker / I only ever looked up to Sosa / You all get a bird, this nigga Oprah”. The production on the next track, ‘The Games We Play’, becomes simpler but just as effective. Powerful horns come crushing down periodically with loose guitar plucks and drum claps filling the gaps between, while Push lays down braggadocious bars with no interruptions. “I am your Ghost and your Rae / This is my Purple Tape, save up for rainy days” he claims, a particularly clever line referring to the Raekwon and Ghostface album, *Only Built 4 Cuban Linx...*, which was nicknamed the *Purple Tape* and included the song ‘Rainy Dayz’.

The project then simmers as it leads into the track ‘Hard Piano’, with the production doing pretty much what the title promises. A piano melody loops itself, becoming slightly boring by the end of the track, especially alongside Rick Ross’ forgettable verse. The chorus is a pretty glamorous moment though, with Tony Williams singing about the drug

capital Santo Domingo. The next track definitely picks up, beginning with a dramatic sample of The Mighty Hannibal speaking about addiction. The beat then abruptly cuts in; a minimalistic but heavy thumping bass that demands headbanging. It’s grimy and dark and perfectly matches Push’s mean, pronounced flow. The bass melts away again for the chorus, another emotive soul sample, before coming right back in for the second verse. We then flow into the emotional centre-piece of the album – ‘Santeria’. Push mourns the tragic murder of his road manager, De’Von Pickett, with the production perfectly matching his bars. First, we get the mature but cold side of his pain matched by an eerie electric guitar refrain. The eeriness comes to a head at the chorus as 070 Shake sings a ghostly Spanish echo over synth hums. Push comes back in sounding more sombre, with lines such as “Darken my doorstep, they told me the day’s gone”, before the beat switches again to aggressive, clattering drums and Push becomes more menacing, implying that he will “draw blood” as reparation.

A similarly ominous sounding beat is maintained for ‘What Would Meek Do?’, which sees Ye and Push each spit a verse on how they respond to those “talking shit”. Push’s verse is full of materialistic bragging and cites Meek Mill, recently released from a ridiculously harsh prison sentence, as the devil on his shoulder. Kanye delivers a pretty impressive verse also, complete with a suggestion that the MAGA hat he infamously



DAYTONA // GOOD

donned will make him exempt from racial profiling.

The last track on the album is ‘Infrared’. The beat is loose and echoey with a looped sample that works well. Pusha raps without a hook on this song, which is appropriate because he has a lot to say. A subliminal Pusha T vs Drake, Birdman, and Lil Wayne beef has been present since 2011, though as of this album the most attention it had gotten was on Drake’s ‘Two Birds, One Stone’ where he questioned Push’s street credibility. On ‘Infrared’, Pusha T responds to this with very explicit shots at all three Young Money associates. The bars that he directs at Drake mock his reliance on a ghost writer, arguably a brave move since this was the exact job that began the

Drake-Meek beef of 2015, which Meek undeniably lost. Indeed, Drake responded to ‘Infrared’ less than a day after the release of this album with ‘Duppy Freestyle’, a pretty scathing attack on not only Push, but Kanye too. Drake made one mistake though – he mentioned Push’s fiancée’s name. It was this that Push would cite as his trigger after releasing the savage ‘The Story of Adidon’ as a response. Within the one-verse track, Push pulls all of Drake’s skeletons out the closet – his absent, dowdy father; the child that he has been keeping a secret and from whose life Drake himself has been absent; the lack of time left for Drake’s terminally ill producer, arguably the contributing factor to Drake’s popularity. The only thing Drake has

offered since this public crucifixion is a statement attempting to explain the song’s shocking cover art – a genuine photo of Drake in black face. If you ask me, when you’re replying to a diss track with a press release, you have officially lost the beef. Rest in peace Drake, while the internet rekindles its pre-2015 love affair of memeing you.

In all honesty though, the real losers of this rap beef are anyone sleeping on this excellent album. *DAYTONA* is proof that Pusha T and Kanye are still the only ones who know how to make what they make: lyrical, luxury drug raps and hard, bumping beats that hit you right in the chest. Put the two together and clearly, you get a masterpiece.

FILM

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That Summer: The revenge of *Grey Gardens*

FILM

THAT SUMMER



Dir: Göran Olsson.
Starring: Peter Beard; Lee Radziwill; Edith Bouvier Beale; Edith 'Little Edie' Bouvier Beale. 80 minutes

Fred Fyles
Editor-in-Chief

In terms of Great American Mysteries, the story of the Beales ranks up there with Lindbergh's baby or the Black Dahlia. Why and how, exactly, did 'Big Edie' and 'Little Edie' Beale, the mother-daughter duo, lock themselves inside their decrepit mansion in the East Hamptons for decades, slowly accumulating the oppressive weight of squalor, rubbish, and hostility from wealthy neighbours?

Brothers Albert and

David Maysles were the first to shine a light on the pair in their seminal cinéma vérité film *Grey Gardens*, which has gone on to inspire an HBO drama and a Broadway musical. The two Edies have become a cultural touchstone, not only for what they said – Little Edie: "I only care about three things: singing, dancing, and the Catholic church" – but for what they represented. As all romantics know, there is beauty found in ruins.

That Summer, a documentary from Swedish director Göran Olsson, helps to fill in some of the gaps left by the original film, making it a must-see for any Beale enthusiasts. Like his earlier film, *Concerning Violence*, the work consists mainly of found footage – the majority from the Maysles, along with some from Andy Warhol and Jonas Mekas. The film

provides an invaluable insight into the development of *Grey Gardens*: Peter Beard, artist and friend of socialite Lee Radziwill (herself the sister of Jackie Kennedy) hired the Maysles to shoot footage of the redevelopment of the Grey Gardens estate, and the two eccentrics at its centre. The film was eventually scrapped, although the Maysles obviously returned to shoot their masterpiece – with or without the consent of Beard or Radziwill, it's never made clear.

That Summer presents us with the four extant reels of film from that early project, giving us a peek behind the curtain of the mansion. Unfortunately, we are forced to sit through a sequence of Beard pontificating on his celebrity connections before we are able to get to experience the grainy majesty of the reels.

As with the Maysles,



'There's nothing worse than dealing with a staunch character' // Dogwoof

Olsson allows the Beales to speak for themselves, uttering lines that are innately brilliant, by turns hilarious, poignant, and beautiful – they are a scriptwriter's dream. While the reels run to little more than an hour in length, they provide a

wonderful companion to the original film. Fans of *Grey Gardens* will delight in sequences that preempt its key themes – Racoons! Singing! Little Edie's outfits! – but for every answer the film provides more questions are raised: were the Maysles being

exploitative? Why did Little Edie allow herself to become a recluse? What's with all the headscarves?

That Summer provides a long-overdue update on the iconic East Coast eccentrics; let us hope more footage is unearthed one day.

François Ozon's sexual thriller fails to ignite

FILM

AMANT DOUBLE



Dir: François Ozon. **Script:** François Ozon. **Starring:** Marine Vacth; Jérémie Renier; Jacqueline Bisset. 110 minutes

Fred Fyles
Editor-in-Chief

With *Amant Double*, there is the sense that French director François Ozon is returning to where he is most comfortable: sexual psychodrama. While Ozon's filmography has some notable exceptions – the high-camp comedy *Potiche*



// Curzon Artificial Eye

among them – he seems to be most at home when straddling the line between erotica and horror. Now, after several films that explored different genres, he has gone back to his roots, ploughing the same furrow of some of his best works: *Under the Sand*, *Swimming Pool*, and *In the House*.

Amant Double is,

therefore, a double disappointment, both for what it is, and the realisation of what it could have been. Marine Vacth plays Chloé, a withdrawn young woman suffering from stomach pains, which doctors insist are psychological in origin. She sees a charming young psychiatrist, Paul (Jérémie Renier), who calls off

their sessions after falling in love with her, thus allowing them to begin a physical relationship. Of course, their happiness cannot last for long, and – after happening to see a man who looks exactly like Paul – Chloé stumbles upon his identical twin brother Louis, also a psychiatrist, with whom she embarks on an affair. Paul denies the existence of Louis, and, as she tries to uncover the truth, Chloé veers closer and closer to hysteria.

Stylistically, this is Ozon at his most indulgent, taking cues from Bergman, Hitchcock, and Cronenberg to create a tableau of imaginative, thrilling images. The opening sequence, which replicates *Psycho*'s

drain-eye cut with a far more intimate part of the anatomy, is worth the admission price alone, as is the introductory analysis sequence, in which split screens show the same sequence from different angles, disrupting the idea of the camera-as-eye.

In terms of the plot, although based on a Joyce Carol Oates short story, Ozon borrows liberally from classics such as *Vertigo* and *Rosemary's Baby*. He even puts Myriam Boyer in as a wonderfully invasive neighbour, with shades of Ruth Gordon's imposing matriarch. Unfortunately, while the sexual elements may be subversive, little else is. While films like *Rosemary's Baby* explore the way women's lived

experiences are written off as hysteria, Ozon only partly tackles this idea. He ends up reinforcing boring ideas around pregnancy and neurosis.

Vacth has developed since her role in *Jeune et Jolie*, but still retains an air of impassive hauteur that can be difficult to enjoy. Renier is much stronger, playing both twins with equal aplomb, despite opposing personalities.

Amant Double is a lot of fun, and – while it could certainly do with a sharp trim – most of it rattles along at an enjoyable, campy pace. By ratcheting up the drama to ten pretty much from the off, however, Ozon loses us long before the credits roll.

GAMES

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Video games: Teaching us about the future

How video games can make us question our lives and relate to the circumstances of other others.

GAMES

Saad Ahmed

Games Editor

Games are primarily a form of entertainment to most people; a unique way to pass the time. However they can sometimes do a bit more than that. Depending on the game and at which point you're in, games can teach us important things about society and empathy. Heck, they could even be considered character building in a sense.

Consider a small child, a child who has yet to experience the misfortune of loss in their life. They're playing a game like *Final Fantasy* for example. And they reach a point where one of the characters dies and cannot come back for the rest of the game. The child may try all sorts of tricks to reverse this outcome, but at the end of the day, they have to realise they must move on and look to the

future. In that moment, the child would have a brief understanding of loss and could probably relate to their peers who have experienced it. Now I'm not saying that losing a virtual character is the same as losing a loved one in real life, but at least there can be a small degree of understanding from the video game, which can ultimately be the first step in empathy.

"They can highlight things like the harsh realities of war"

In a more contemporary and mature example, let's have a look at the game *This War of Mine*. In this game, you control different civilians during a war. The characters have no experience with fighting or combat, their only goal is to survive.

At one point in the game, you're gathering supplies and pondering your next move when you hear a conversation next door, although saying "conversation" would be being polite. A soldier is being aggressive with a woman and threatening to rape her. The character you're controlling is only armed with a shovel; the character also has three people who are dependent on him. If you're able to leave safely, then those people will be able to survive for longer. What do you do? It's an intense and gruelling decision and this game is just full of these complex choices. While playing a game like this can emotionally wreck you, they can highlight things like the harsh realities of war and the plight of those unfortunate individuals who are trapped in difficult circumstances where they can't see an easy way out.

Games can not just help us emphasize with particular situations but also make us ask questions



Nothing more needs to be said // 11 bit studios

about society. Science fiction, in particular, is an interesting concept to play around with in media because of the way technology is becoming more prominent in our daily lives. Compared to other forms of media, you're able to play a persona by yourself in a video game. You step into the shoes of a multitude of characters (literally if you're playing a VR game) and you get to experience how you're treated, what impacts your choices have, and much more. It can get you thinking on what kind of person you are and how different things can affect your lives.

Detroit: Become Human attacks the current status quo and makes gamers recognise the faults within society, and even within themselves. It has only been out for a few weeks but it's already been gaining a massive following. I'll try not to go into too many spoilery details but, essentially, the game makes a statement on what technology does to us and what it means to be human. It features a society that has become so dependent on societal approval that CEOs are regarded more as

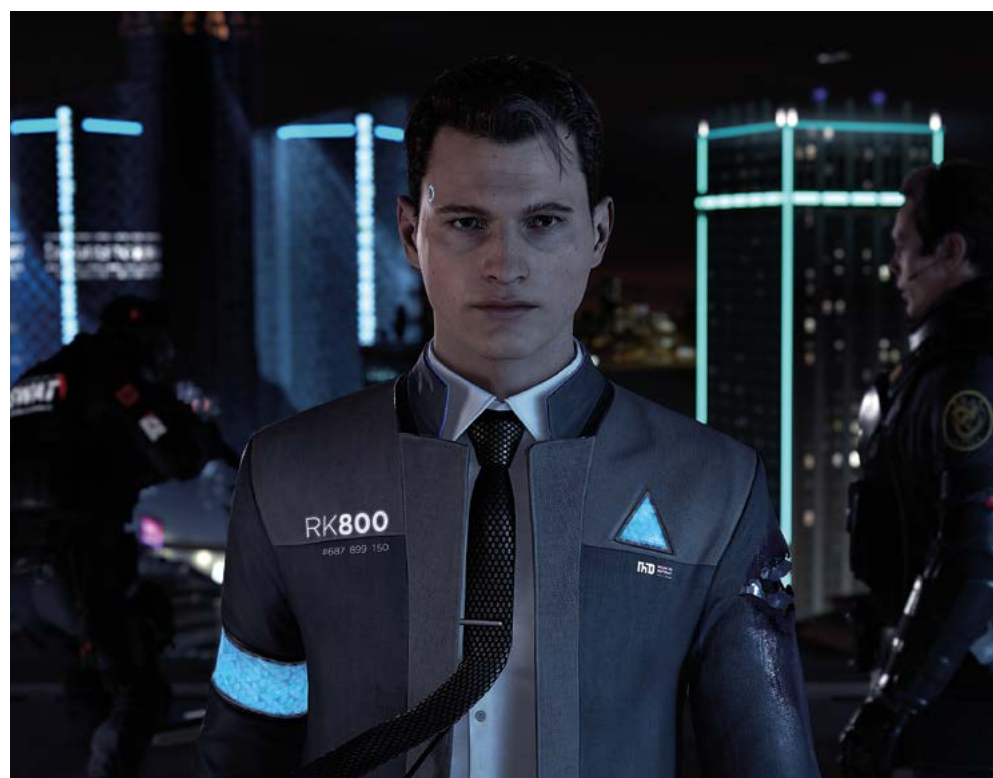
celebrities than business owners, where a single step out of turn can break up the company. It's a bit of an extension of current society, where there's a focus on a form of hedonism as opposed to personal growth or sustainability. What's the point of taking pictures of food? Just to show off and have others look at our achievements, right?

Games can speculate over developments that are yet to come and shape the future; they make us introspect about hard, real life questions. By having the events of a game in an alternate world or a near-distant future, we can draw parallels with our world. *Deus Ex: Human Revolution* in particular deals with transhumanism and the disparity of wealth in society. The main character is someone who goes beyond what it means to be a regular human with augmentations and body upgrades. Throughout the game, we also get glimpses of the underclasses who are left behind and complaining simply because they cannot afford augmentation. We see how this disparity affects society, the good and the ugly, with the rich

rising to the top ranks. *Human Revolution* puts us smack in the middle of the situation and makes us examine the effects of this particular technology first hand.

"Games can speculate over developments that are yet to come and shape the future"

Ultimately games are more than just a storytelling device and an entertainment medium. The fun and awesome gameplay can be juxtaposed with societal themes and character questions. They provide a canvas to explore questions about our world and teach us more about different situations people experience. Sure, there will be people who won't be able to take home the important message, but it will reach a lot of people – including you, if you remember to look for it.



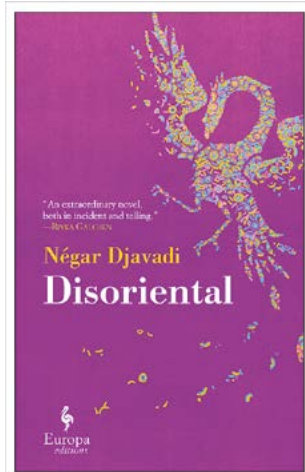
What does it mean to be human? // Sony Interactive Entertainment

BOOKS

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Disoriental – A multi-generational study of identity

Négar Djavadi's debut novel explores the history of a single family living through revolutionary Iran, mediating on how language can help carve a space of belonging.



BOOKS

DISORIENTAL
by Négar Djavadi

Europa Editions. 335 pp.

Fred Fyles
Editor-in-Chief

The father of a friend of mine has a story about growing up between cultures. Born in England to a Greek-Cypriot family, he lived in London until he was a few years old, before going to Cyprus for about six months. Surrounded by family members, all chattering away in Greek, the English he had managed to pick up in his first few years of being verbal vanished, to be replaced by the language of his extended family. When he returned to London, he needed to relearn English all over again; at this young age, he was made aware not only of how he was viewed as ‘foreign’ by fellow children and parents, but also how language can delicately tie you to a sense of time and place.

This anecdote was what came to mind when reading Négar Djavadi's debut novel, *Disoriental*. First published in 2016

in French, it has now been translated into English by Tina Kover for Europa Editions; this translation adds another layer of meaning to a novel already steeped in questions of belonging and history. *Disoriental* is a story about identity, or – rather – the effects of a lack of identity.

The central character is Kimiâ Sadr, one of three sisters born to a family of intellectuals living through the tumultuous Iranian revolution. We open the novel with her sitting in a fertility clinic in Paris, awaiting the results of tests; in the quiet of the waiting room, she begins to float back through her own memories, exploring the story of her family, tracing its generations.

“There’s more than a hint of magical realism in Djavadi’s descriptions of the Sadrs”

There’s more than a hint of magical realism in Djavadi’s descriptions of the Sadr family, which reaches far back into the history of Iran. We have children born in harems, regressive sky-blue eyes marking out genetic lineage, multi-generational conflicts, and a set of six brothers spread across the globe. It’s dizzying, brilliant stuff, but Djavadi manages to keep a tight enough hand on the plot to prevent it spiralling out into absurdity.

Djavadi is particularly good at balancing the surreal with the real. Her heady descriptions, which have a mystical air, are kept grounded by references to the real-world turmoil going on around them: on one page, she’ll build up the image of Kimiâ’s mother Sara and her neighbour as fated twins – “The children had the comforting sense of having to mothers...one brunette mother, Sara, who worked and knew how to console and to listen; and another, who varied between chestnut, blonde, and sometimes red hair, Big Mina, who didn’t work and who organised games and enormous afternoon snacks.” – and then undercut this with a direct reference to the impact of American oppression on Iranian culture. “Imperialism is no joke!” Djavadi says with a sly grin.

In this sense, *Disoriental* reminded me most of some of the best work of Salman Rushdie and Isabel Allende, which balanced political seriousness with the impossible lightness of magical realism.

Of course, we know from the off that Kimiâ has now made it to Paris, and left her homeland behind, unable to return, meaning the grounding work Djavadi does with her family narrative makes the point of departure that much harder. Djavadi draws on her own life in these sections, having travelled across the Kurdistan mountains with her sister and mother, after her family opposed the Khomeini regime.

Once the family make it to Paris, Djavadi magnificently explores how



Protests during the Iranian Revolution// Wikimedia

language not only allows for communication, but allows for identity. Kimiâ is “confronted by a world that I could see and touch but didn’t know how to talk about” – robbed of the means of describing words “from peaceful lives, lives that belong to the people living them.” Depression, for Kimiâ, is a word “whose meaning I finally understood in Paris”, highlighting both the isolating effect of becoming the ‘other’, and the way concepts don’t always translate between languages.

Kover, however, has done well to bring Djavadi’s vivid prose to the English language, which is studded with brilliant imagery, like a clove studded orange: at the

clinic an intern “tosses a name into the damp, stuffy air of the waiting room and disappears”, while her blue clothing “accentuates my olive skin and makes me look like an overripe eggplant.”

Structurally, the novel has a couple of issues. Djavadi spends so much time describing previous generations of the Sadr family, that the present becomes like a reverse black hole: as we get closer to it, things start to speed up. Kimiâ’s life after the family’s move to Paris seems truncated, with vast swathes seemingly lost or looked over. Similarly, towards the beginning of the novel Djavadi establishes a series of questions that need to be answered by

the end of the book – they all are, but mostly right at the end of the book, giving the impression they were an afterthought.

“For a debut novel, *Disoriental* is hugely impressive”

For a debut novel, *Disoriental* is hugely impressive. It’s a bold, imaginative piece of work, one that – in its interrogation of what we mean by identity and belonging – leaves us enriched on the other side.

STUDENT SUPPORT



Student Support Strategy Consultation

An Imperial wide consultation has begun on a student support strategy that the Union has been working on with College. The aim is establish a clear plan for supporting students year round, particularly in the year of wellbeing, as there has been a gap in this area.

Now that there's a framework, we would like widespread feedback to help College shape a final strategy that works for everyone. Tell us your experience of wellbeing and support at Imperial.

We're running a survey, as well as stalls between 18 and 26 June at different points on campus. Or contact Fintan O'Connor, Deputy President (Welfare), who along with Union president Chippy Compton, has been working on this with College.

If you'd like to read more: imperialcollegeunion.org/support-strategy



Summer Ball is near

Travel back to the 1920s and immerse yourself in the underground world of lawless bootleggers and glamorous flappers, as extravagant entertainment from Blonde, James Hype, Gemma Cairney, Goldierocks and more student acts than you can shake a feather boa at, will keep your feet shimmying and your hips swinging until the early hours.

With only 5% of tickets remaining - the FOMO is real as it can get at this point. Grab your ticket or risk missing out on:

- Chart-topping DJs
- Fairground rides
- Interactive photoboos
- Fireworks
- Pimm's and Prosecco Tent
- Silent disco
- Fire dancers
- Vintage car rides
- Moroccan street food
- VK Bar
- Woodfire pizza

So dust off your vintage hats, 'cause ain't no such thing as being overdressed in the Roaring 20s!

Get a ticket at imperialcollegeunion.org/summerball



Union Brand Survey

The Union would like feedback on your perception and experience of the brand. We'll be doing consultations on the logo, and other aspects of our visual identity, as well as seek to better understand members' experiences of the Union.

The research will form part of a larger effort to refine our brand so members can feel clear on what we offer, and improve their connection to the Union and each other.

To start, we'll be running a survey. Look out for it in the latest newsletter.



Name our House Cider

One of the many upsides to changing our bar supplier on 1 August? We get to name our house cider. From about 100 suggestions, we have created a shortlist of four.

Mr. BrightCider: Regulars to Metric or Reynolds on Wednesday and Friday nights will recognise it as a fave tune, so why not name our house cider after it?!

Psi.dr: Psi is the Greek letter Ψ , used in physics to represent wave functions in quantum mechanics. dr is the differential with respect to r, usually distance in the radial direction in polar coordinates. Duh.

Malus Principia: Malus is the scientific genus under which apple trees are classified. Principia translates to principles and is also the name of Sir Isaac Newton's theory on gravity. Potential translations: 'principles of evil', 'a bad beginning' or 'fundamental truth of apples'...

The Chipper Piglet: Because, why not?

What's your fave? Tell us at imperialcollegeunion.org/cider-poll.

TRAVEL

travel.felix@imperial.ac.uk

Exploring San Francisco: the Golden City by the bay

San Francisco is one of the most famous cities in the world, and is truly worth paying a visit should you find yourself touring the West Coast of the USA. Here's a quick guide of things to do and see in the city and beyond.

TRAVEL

Edita Pileckyte
Travel Editor

Getting around

Compared to many famous cities in the States, San Francisco is relatively small, so you can easily get around by foot. However, to get a more authentic experience you might want to opt for cycling, which has become increasingly popular in the past few decades – there's even a Bike to Work Day in May! There are cycle lanes everywhere across the city, including the Golden Gate Bridge. I found a deal to rent a bike for \$13 for 24 hours (helmet and lock included), and spent the day cycling to and across the Bridge, exploring the Sausalito city on the other side, and coming back just in time to catch the sunset

over the ocean. Besides being fun and all, a day of cycling also proved to be good cardio – the city is so hilly that I could easily skip all my leg days that month (JK, I don't exercise).

City landmarks

The pride of the city – the Golden Gate Bridge – offers mesmerising views of the Bay on one side and the Pacific Ocean on the other, with many white yachts 'decorating' the blue waters. According to Google Maps, crossing the bridge by foot takes around 30min (I wouldn't know because I cycled, i.e. sat still on the bike while the strong ocean wind was pushing me forwards). The east pavement is used exclusively by pedestrians, while cyclists have access to both sides.

Another famous attraction is Lombard Street, the so-called 'crookedest street in the world' that



The world's crookedest street might not be so fun to drive on // Flickr

winds down a steep hill in sharp turns, surrounded by patches of greenery and blossoms. You can also check out Telegraph Hill – filled with beautiful fauna, it overlooks the Bay and is home to Coit Tower.

San Francisco also has the world's largest Western Chinatown, more popular among tourists than the Golden Gate

Bridge. Besides numerous food and souvenir shops, bars, and restaurants, you can enjoy the views of colourful Chinese-style buildings as well as awesome street art on every corner. My personal favourites were a wall decorated with red envelopes and a huge mural representing all Chinese Zodiac signs.

Another interesting landmark is the city hall, which reminded me a bit of St Paul's Cathedral. It's also close to a neighbourhood containing Victorian houses that have been beautifully re-painted in various colours and are famously known as the 'painted ladies'. I visited the place late at night so I didn't get to fully appreciate the colours, and the park nearby felt a bit dodgy, but I enjoyed the breath-taking views of the city skyline unfolding behind the low-rise Victorian buildings.

Finally, you can visit Union Square, a busy and vibrant place with shops, restaurants, and bars, where you can chill in the evening. And you simply can't miss Fisherman's Wharf, especially Pier

39 where you'll find sea lions (you'll immediately recognise the distinctive noise and smell) as well as cute souvenir shops and cafes.

Paid attractions

San Francisco also prides itself on its cable cars, which had served as the main means of public transport before buses were introduced. There are currently three lines left, and they are used by both tourists and local commuters. You can also visit a free-of-charge museum of cable cars to learn more about their history and importance.

And of course don't forget to visit Alcatraz – the infamous former prison for world's most dangerous criminals, known for being impossible to escape from. The guided tour (about \$40) includes a ferry ride from the city to the Alcatraz Island and back, and an informative audio guide with stops all over the prison.

Outside the city

If you opt for cycling

across the Golden Gate Bridge, you can visit Sausalito city on the other side. It resembles Nice, France and is therefore sometimes called California's French Riviera. You can also visit the Black Sands Beach if you want to see and walk on some black sand.

If you still have some time left, you can go south to visit Stanford University. The campus is larger than any university campuses I've seen in the UK, it's almost a town of its own: they have shopping malls, a massive stadium and pools, a church, and more. The lawn in front of the main entrance is incomparable to our cute and tiny Queen's Lawn. It can take a while to walk across the campus, so students get around by cycling or by one of the many shuttle bus lines. I happened to visit on the UG arrival day which left me with all kinds of nostalgic feels as I reminisced about my first weeks at Imperial.

Further south, in Mountain View, which is a part of Silicon Valley, you can find many famous high tech companies and their campuses, a future workplace for some of us. I visited the Googleplex, where staff members cycle between buildings on bikes painted in Google's colours. You can't get inside the buildings as a visitor unless you know anyone who works there but you can enjoy a walk outside where you'll see many Google-themed objects, including life-size Android statues. However, I would suggest going there only if you really have nothing else to do as it's not as interesting as other sights.



One of my favourite shots of sunny San Francisco // Edita Pileckyte

TRAVEL

travel.felix@imperial.ac.uk

Top tips for visiting the Greek Islands on a budget

With the approaching summer break, Travel Writer Elina Michaelidou shares her best tips for visiting the tourist-beloved Greek Islands without splurging too much.

TRAVEL

Elina Michaelidou
Travel Writer

Dreaming of visiting the Greek Islands but don't have all you need to enjoy an Instagram-perfect trip (i.e. money)? Don't worry, you can still take your memorable shots and experience Greece to its maximum while travelling on a budget if you follow the following tips.

Travel off-peak

Or at least avoid July and August! Prices in September and October tend to drop, both for flight tickets and hotels. The beach is great that time of year, and you get to avoid the extreme heat of summer (it can easily get above 30°C at noon). However, keep in mind that (early) September is also quite hot.

Avoid Mykonos & Santorini

Although there are many direct flights to these islands, which makes them more easily accessible, accommodation is rather expensive there. If you still wish to visit them for those magnificent sunsets or their clear blue beaches, opt for a nearby island. The closest (inhabited) island to Mykonos is Tinos. Naxos and Siros are also nearby. For Santorini, look for accommodation in Ios or Folegandros. You can then day-trip to Mykonos or Santorini!

Check the ferry type



Gorgeous (yet expensive) Mykonos island // Pexels

"To visit one of those secluded beaches that you see online, you will need a bit of planning: most of them are not easy (or cheap) to reach"

High-speed ferries are usually more expensive and may require an advance booking. Most ferries also accept cars for extra cost, unless they are going to a car-free island, like Hydra and Kastellorizo. On a side note: choose a seat inside the ferry if it's air-conditioned! Most ferries have both an indoor and an outdoor sitting area. Personally, I would go for an indoor seat to avoid the summer heat, especially at noon (in general, it is advisable

beach that is accessible by road and make sure you know the way there.

Avoid paid beaches

Renting umbrellas and sunbeds can be quite expensive on their own. You can simply cut costs by going to a beach with free entry. Even better, bring your own umbrella and a folding chair. Don't forget to pack your own snacks too and remember to clean your space afterwards.

Avoid overpriced meals

Main meals in restaurants usually should be around €10-15 each. Street food like souvlaki or gyros (meat in pita bread or wrap) costs even less. Also, be sure to check the total price before ordering fresh fish in restaurants – in many cases, the price is calculated by weight and type of fish (you may also be

able to choose which fish you want to eat). Before ordering, ask for the total price if not shown. Finally, when travelling by ferry, you can bring your own snacks on board – even though most ferries have bars with food and drinks, they are usually overpriced.

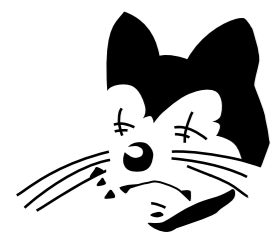
Enjoy the Greek hospitality!

The last tip is not related to money, but rather to the basis of your trip. Wander around the picturesque streets, taste the Greek cuisine and the authentic ingredients used, talk to the locals, and take a donkey ride.

Fun fact: If you visited 3 different Greek islands and islets (both inhabited and not) every day, you would need more than 5 years to visit them all. visitgreece.gr reports that the total number of Greek islands and islets is 6,000!



Sunset in Santorini: you can't put a price on a view like that! // Pexels



Hangman



Thai students are no longer allowed in the Union Bar // Imperial College Union

Mix-up over tie clubs leads to Imperial College Union banning Thai students

HANGMAN

Negafelix
Editor-in-Chief

Security has been hired to prevent Thai students entering the Union Bar, after a motion banning 'Thai Clubs' passed.

This week Imperial College Union has banned Thai students from entering the Union Building, following a mix-up at Union Council.

A paper, proposed by

Gemma Ryan, an Ordinary Member of Union Council for the Faculty of Natural Sciences, called for 'Thai Clubs' to be banned on campus. At the Council meeting, Ryan gave an impassioned speech, saying: "the time has come for these elitist drinking societies to be completely banned. Seeing groups of men in ties at the Union Bar on a Friday night, singing sexist drinking songs, is something we should be ashamed of."

The motion passed overwhelmingly, and the Union immediately passed on instruction to their security team to not

allow anyone Thai within the Union Building.

"Thai Society said they didn't go the Union Bar anyway, since it was 'full of old men in ties'"

Hangman believe a typographical error meant Ryan's paper, rather than referring to the Union Tie

Clubs - drinking societies for students and alumni - instead referred to the 60 million Thai people living worldwide. It is unclear how many of these Thai people have been in the Union Bar on a Friday night.

However, reports from Council members and Union representatives make it difficult to determine exactly why people voted for the motion.

Patrick Winbers, the Union's Vice-Principal Student Voice Consultant, told Hangman: "We believe the motion was raised in error, but the decision of Union Council must be respected.

Democracy is never wrong. We will be raising a counter-motion at the next Council session, due to take place in October. Until then, Thai students will not be allowed in the Union building."

Reactions from members of Union Council were mixed. Lily Gladlin, one of the constituent union Welfare Officers, told Hangman: "I feel terrible about voting for the paper. But what was I supposed to do? Actually read the papers I vote on?! Get out of here."

Rory Kullers, an Ordinary Member for the Faculty of Engineering,

however, supported the motion: "Yeah, of course I read what it said, I'm not an idiot. But I am racist."

In a statement for Hangman, members of Thai Society condemned the decision: "We feel very strongly that Imperial College Union should not be the place for racist or discriminatory practices. We will be appealing the decision at the next Council meeting. Until then, our members will be unable to access the Union Bar; to be honest, this doesn't make that much of a difference to us - we don't visit it, since it's always full of weird old men in ties."

HANGMAN

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Imperial College Book Club suspended after drunken rampage in London

HANGMAN

Negafelix
Editor-in-Chief

Hangman has obtained evidence showing members of Imperial College Union's Book Club naked in public, and threatening to defecate in the British Library

One of Imperial College Union's societies has been sus-

pending pending investigation, after evidence came to light showing them being drunk and disorderly in public.

Screenshots from the Imperial College Book Club's private WhatsApp group, leaked to Hangman, show a group of students posing naked in front of Virginia Woolf's statue in Tavistock Square. Another photograph shows the students, who were dressed as early 20th Century modernists, vaulting over a wall into the British Library - in a subsequent video one student threatened to defecate on a copy

of the Gutenberg bible.

In another video, posted on the WhatsApp group, members of the society can be seen running naked through Bloomsbury, and aggressively shouting at passersby. One student can be heard yelling at a pedestrian: "if you think Joyce's masterpiece you can suck my fucking dick you Ulysses-loving cunt."

It is believed the group of students had been on a pub crawl in memory of American writer Philip Roth, who passed away last month, when the incident occurred.

Hangman spoke to one

member of the group, who wished to remain anonymous: "I'm not against people having fun, and I'm not a prude - I mean, I've even read On Chesil Beach - but this time Book Club went way too far. I'm embarrassed to share a mutual love of Camus with them."

In a joint statement between the Union and Imperial College London, a representative told Hangman: "This behaviour goes against the values and expectations of our student community, and is completely unacceptable. Everyone has the right to feel respected



Literary lads on tour // Wikimedia

for their literary opinions, even if they think Bukowski is a good writer. In response to these

allegations the Union has suspended the club pending investigation."



ARIES

This week you're the Felix Editor, and you realise your plan to have the Rugby Club do a centrefold in Parliament Square got a bit out of hand.



TAURUS

This week you've finished all your exams, but you feel compelled to return to the sweaty comforting heat of Central Library. Get some help.



GEMINI

This week the return of Love Island coincides with the beginning of your exam week. Oh well, you were probably going to get a third either way.



CANCER

This week you miss the old Kanye, straight from the go Kanye, chop up the soul Kanye, set on his goals Kanye.



LEO

This week your exams are over, and you're so happy can focus on the really important stuff: Trump's tweets. You now feel miserable.



VIRGO

This week you plan to spend all your time inside, watching live-streams of game announcements from E3 alone and stuffing your face. A bit like every weekend then.



LIBRA

This week your Visa card doesn't work. Must be because of that big crash! Nothing to do with how you're £800 into your overdraft.



SCORPIO

This week you're annoyed your nominations for Memeperial to win Contribution to College Life at the Union Awards were completely ignored.



SAGITTARIUS

This week you start trying to calculate just how many portions of curly fries you bought over the exam period. You lost count after a few minutes and go to the toilets to cry.



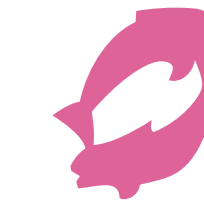
CAPRICORN

This week you're a Design Engineering student, and you're wondering how long it will be before all the twats who look down on you start using your new building to work in.



AQUARIUS

This week you're a fresher, and you've finished your first set of exams. Go you! Now you just have horrific housing drama to contend with.



PISCES

This week you're the Horoscopes Writer, and you're almost going to miss this when you're done. Almost. Not really.

CLUBS & SOCIETIES

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GET YOUR SHIMMY ON WITH BELLY DANCING SOCIETY'S WORKSHOPS

Feeling a bit tense or stressed out? Then come along to Belly Dancing Society's workshops this term! We'll be running two sessions over the next few weeks, both suitable for beginners, the first being a belly fitness class (free) and the second a Saidi (canes) prop workshop (£8-10).

Come along to our Belly Fitness class to shimmy your cares away on Thursday 14th June in Activity Space 1 from 6:30-7:30pm! Get ready for pumping music, strength drills, and belly dancing (at the same time!). Belly dancing requires careful control of various areas like the abdominals, obliques, spine, and neck. It focuses on moving with the body instead of contorting it and has a lot of surprising health benefits. Aside from the stress reduction and relaxation a good session of exercise can



Sureya Bellydance who will be taking the Saidi workshop // Sureya Bellydance

bring, belly dance also improves your posture by strengthen muscles in the back and relieving tension in the lower back. While

dancing, your leg muscles are constantly in use to stabilise you and give the impression of gliding movement which means

the impact on your joints is minimal.

Moves from this dance style have quickly been picked up and used in fitness classes, as they work out many areas at once while feeling like you're just dancing around! The atmosphere in class is always fun and enthusiastic ensuring you'll leave with a smile on your face! By focusing on the fitness aspect, this class will be primarily drills and floor exercises to increase strength and control. There will also be an interlude of yoga-like stretches to improve flexibility and try and get rid of the knots that might have accumulated over this term. No dancing experience is necessary; just come along and have a bit of fun! It's completely free to attend so bring your friends along for an exciting evening of dance! This workshop will be run by the Belly Dancing Society's President, Rani Mehta as part of the Dance Imperial summer workshop programme.

Our second workshop will focus on a dance style known as Saidi on

Thursday 21st June in Activity Space 1 from 6-8pm. This is a folkloric dance from the rural area called Sa'id located in Southern (Upper Egypt) and is performed by men and women at festive events, such as weddings. During the workshop we will cover many basic steps, foot patterns as well as technique covered in a combination (canes will be provided).

Saidi dancing originates from a kind of conflict with sticks between men to show their power. It is the oldest form of Egyptian martial arts to have survive and is from the pharaonic times. The Pharaohs painted this kind of dance on the walls of their temples and their soldiers learned it. At the time it was considered to be a form of weapon training. Over time it has evolved into purely dance and incorporated with other styles of belly dance to give the Saidi we know today. This workshop will be taught by Sureya Bellydance, a professional belly dance performer, instructor and choreographer based in London.

Her passion for belly dance comes from her Turkish background. She has trained in a number of styles including Oriental Raqs Sharqi (Egyptian and Turkish), Classical Egyptian, Folkloric Egyptian styles, Turkish Romany, and Tribal Fusion, as well as Ballet and Street dance. Sureya has been described as an energetic, vibrant, and versatile performer who is keen to share her love of dance through teaching around the UK.

Belly Fitness

Thursday 14th June

6:30-7:30pm

Activity Space 1, Union Building
Free

Saidi with Sureya!

Thursday 21st June

6-8pm

Activity Space 1, Union Building
£8 members/£10 non-members

For more information on either of these workshops please email bellydancing@imperial.ac.uk or find us on Facebook @ICbellydance.

Felix is recruiting!

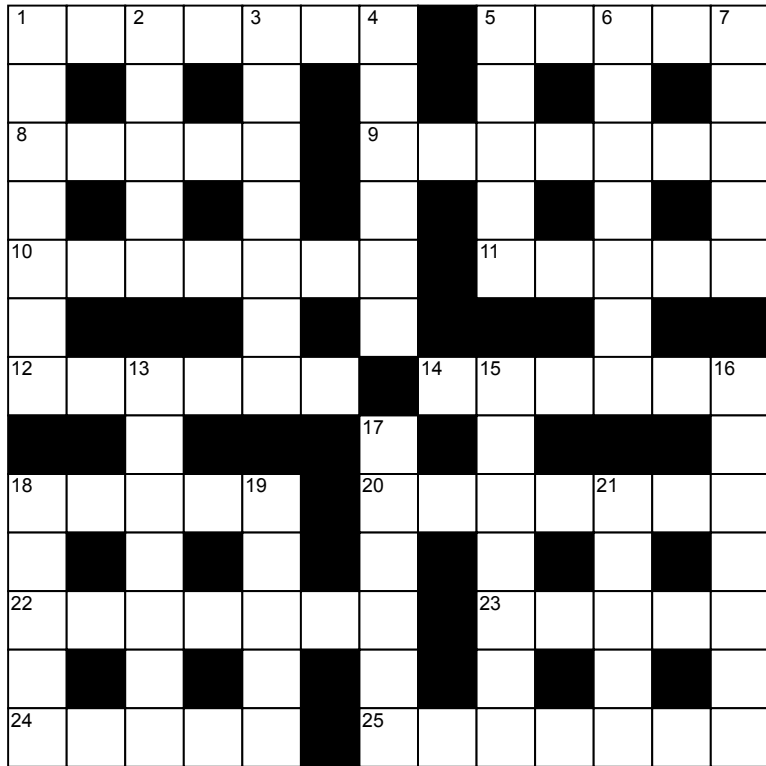


We want you – yes, you! We're looking for writers, photographers, editors, illustrators, reporters, computer experts and grammar nerds to join our team. No experience needed – we'll teach you everything you need to know.

If you're interested, send us an email on felix@ic.ac.uk

PUZZLES

fsudoku@imperial.ac.uk



Across

- 1. Diminished (7)
- 5. Biblical measure (5)
- 8. Lid (5)
- 9. Gin and vermouth cocktail (7)
- 10. Huntsman's cry (5-2)
- 11. Preliminary version (5)
- 12. Missing (6)
- 14. Delayed (4,2)
- 18. Assumed name (5)
- 20. Otalgia (7)
- 22. Fielding position (3,4)
- 23. Wonderland girl (5)
- 24. Type of beer mug (5)
- 25. Annoying, tedious (7)

Down

- 1. Type of biscuit (4,3)
- 2. Demon (5)
- 3. Continue (5,2)
- 4. Type of plum (6)
- 5. Healed (5)
- 6. Bandit (7)
- 7. 1960s dance craze (5)
- 13. English (anag) (7)
- 15. Set aside for future use (7)
- 16. Go before (7)
- 17. Oracle site (6)
- 18. Book of maps (5)
- 19. Hairdresser's establishment (5)
- 21. One of the Marx Brothers (5)

FUCWIT

- 1 Nonogram of Ketamine 359
- 2 Q 344
- 3 Puzzle Snuggle Cuddle Couple 340
- 4 TioUdin 329
- 5 OK 273
- 7 Abelian Grapes 209
- 8 Maxiane 204
- 15 Straight outta Skempton 83

Send in your solutions to fsudoku@imperial.ac.uk before midday Wednesday!

Points Available

- Crossword 4
- Nonogram 6
- Total 10**

Solutions



2

3 1 2

1 4 1 1 1 2 3

1 3 3 1 1 2 2 2 1 1 1 2 4 2 1 4

1 2 3 6 1 1 1 2 1 2 2 4 3 1 3 4 3 5 3 4 2 3 4 2 2 3 1 2 3 1 2 2

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

4 2 1 2 1 1 1 1 3 5 6 2 2 1 1 2 1 3 2 2 2 2 3 3 3 2 2 2 1 1 4 2 5 7 4 2 2 2 2 2 2 1 2

2 2 2 3 1 1 1 2 2 2 3 3 3 3 3 4 4 4 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 1 2 2 2 2 2 2 1 2 3 9 6

5

11

5 1 2 3

2 2 6

2 6 9 2

4 1 3 1 6 1 2

3 2 1 2 1 5 1 1

1 1 2 2 1 1 3 2

2 4 1 4 1

4 2 1 5

3 1 3

1 1 2 3

2 1 2

3 2 1 2

1 2 1 3 1 2

2 5 3 2 1 2

4 2 5 3 2 2

2 3 3 7 3 2

2 3 2 18 1

3 2 2 10 6 3

2 3 2 4 7 2

1 4 3 3 5 1

4 2 2 5

3 3 2 3

3 2 3 2

3 8 2 2

3 3 13 3

4 15 7 3

18 10 2

26

SPORTS

sport.felix@imperial.ac.uk

ICXCAC – regicide on the athletics track

SPORTS

Max Thorp

Athletics Captain

Over the past month, Imperial Cross Country and Athletics Club have been fighting exam doom and gloom with record-breaking achievements. It all began at BUCS Outdoors in Bedford with one of their largest ever teams ready to challenge some of the best athletes in the country. Over the three-day event, Imperial athletes raised their game to compete with the other quality athletes on display, with many finals being worthy of a national championship final. The highlight was fresher Daniel Rowden's 800m final where he stormed to a BUCS gold medal in his first year at the championship – an incredible achievement.

He has since run the fifth fastest time in the UK this year at the Loughborough International Fixture.

As usual, Chris Olley was in excellent form and stormed to a fifth place in a stacked 5,000m field in a time of 14:06. Niki Faulkner and Max Thorp stormed to lifetime best times in the 1500m and 400m respectively, while Kate Olding and Alex Mundell made it to the semi-finals of the women's 800m. Perhaps the most impressive result was that the team placed twelfth out of all universities, despite Imperial's reputation for academia over sporting prowess!

Further success for the squad came at the recent meet in the London Universities track and field series final in Battersea. King's College had been dominant in the first two matches but Imperial had been gaining momentum. With a 46-strong team,

ICXCAC managed to fill almost every event and were ready to cause a stir. The first track event of the day was the 800m and with 1st and 2nd places in both the men's and women's categories, it was clear from the off that they meant business.

Imperial were neck-and-neck with King's throughout the day with tensions rising and jocular banter flowing between the athletes. Imperial's team went on to win 13 events across the day. The last event of the day was the medley relay which consisted of two legs (one male and one female) across each of the following three distances: 200m, 400m and 800m. With so much to play for, the team knew the pressure was on. Ultimately it came down to the last few metres but fresher James Millett kept his cool and crossed the line in first ahead the King's athlete who has



ICXCAC glammed up and all smiles // ICXCAC

his fair share of GB vests.

This not only ensured that Imperial would bring home the freshly minted medley relay trophy but also won them the match by a margin of just three points! This slim victory really highlights the importance of every single Imperial athlete from the total beginners to those champions that medalled in multiple events. This was Imperial's most successful result since the LUCA Outdoors champi-

onships began!

However, the most important race of the day must not be forgotten. The mascot race is a hugely valued tradition where ultimate, beautiful glory or pure, humiliation and shame is at stake. Victoria the Lion (Albert had other business to attend with some rowers) achieved a solid 3rd to finish on the podium, cementing Imperial's position as a big deal on the athletics scene.

With the end of the

university track season ending the club wishes to thank Athletics Captain Max Thorp for his commitment throughout the year that has brought Imperial their most successful track and field season in memory. Special thanks also go to former captain Matt Douthwaite for organising the London University Athletics Series, and to all the volunteers who helped ensure the season was a great success.

“Graduating in October 2018?”



GRADUATE OUTCOMES

A new national survey capturing the activities and perspectives of graduates is launching. The responses to this Graduate Outcomes survey will be crucial in allowing current and future students to make informed choices and in helping us to evaluate and promote our courses.

This year's finalists will be among the first group of students to be contacted in September 2019. To support the survey, we are required to hold accurate contact details for you, including:

- A personal email address
- At least one telephone number
- A postal address (this can be a parental/guardian address)

We would be very grateful if you could now review and update the details we currently hold about you via:

<http://www.imperial.ac.uk/studenteservice>

Wishing you every success in the future

The Careers Service

www.imperial.ac.uk/careers