

Phoenicia

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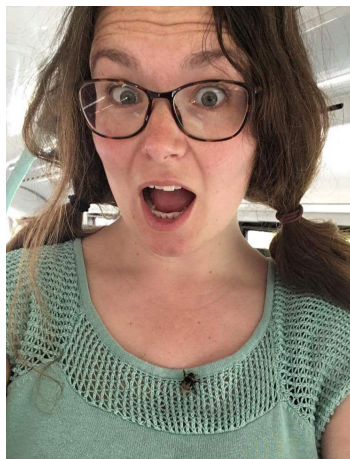
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\\ Meet the Editors



Liliane Laborde-Edozien

Liliane is an ex-microbiologist turned actress turned filmmaker from a faraway place in America, way down South amongst the forever green pines and the sandy banks of the Atlantic; otherwise known as sweet sunny Carolina. Pathologically creative, Liliane uses Phoenix as one of her many artistic outlets to keep her from spiralling into madness.



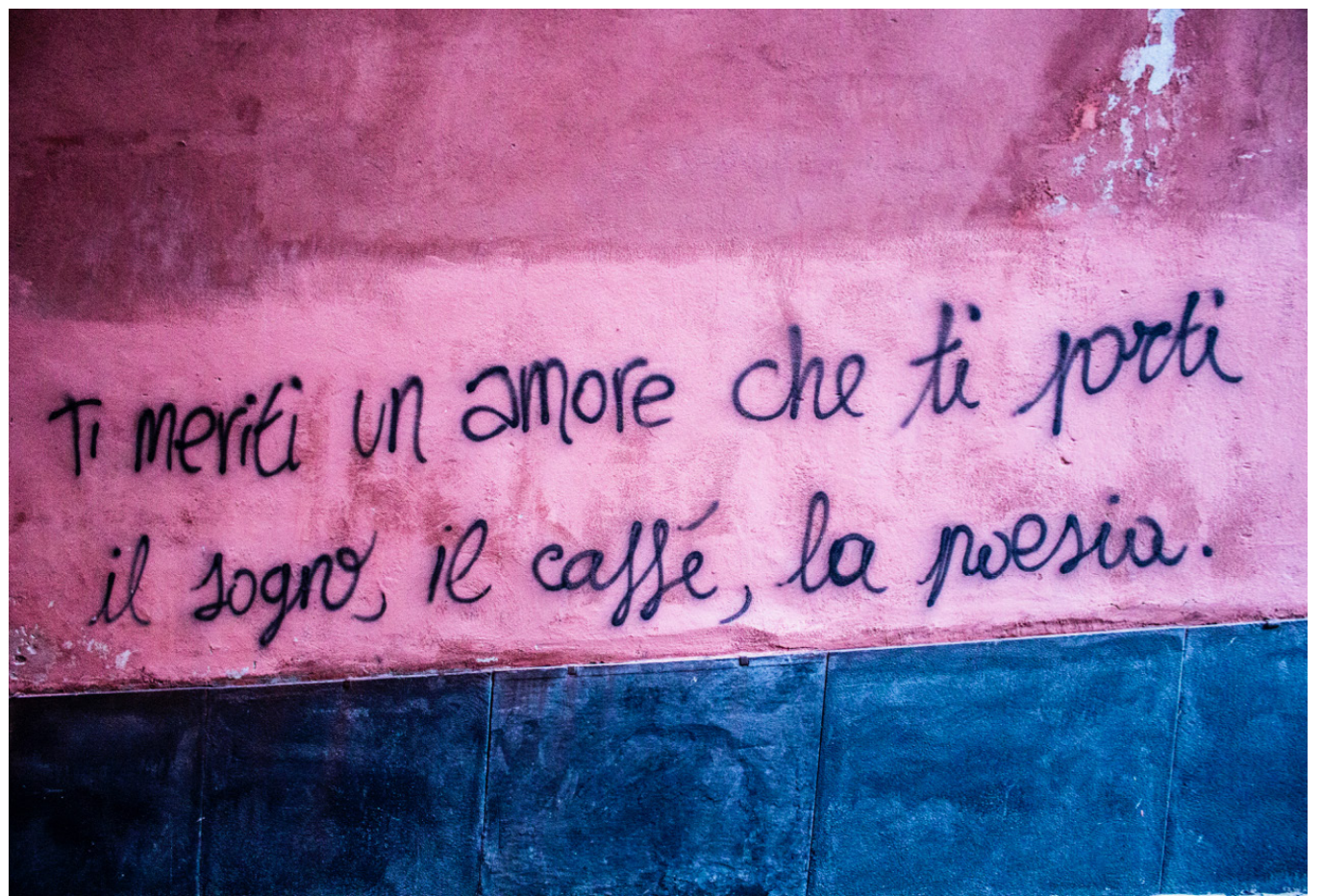
Catherine Webb

Catherine is a writer, podcaster and ex-primary school teacher. Imperial college is her third university and she is extremely excited to be around all these insanely clever people. Is it creepy to say she'd like to suck their brains? It is creepy. She's not saying that.



Joy Aston

Joy is from Birmingham, and is actually named after an exceptional car mechanic and not an emotion. She loves drawing and cycling but is yet to combine the two without mishap.



Photograph by Agnese Abrusci

\\ What's On

Vanguard Readings

Where: The Peckham Pelican
When: 14 December (happens monthly)
Cost: FREE

Destruction - Documents of Contemporary Art

Where: Whitechapel Gallery
When: 14 December 2017
Cost: £9.50/£7.50 (conc)

Drop-in Drawing

Where: The National Portrait Gallery
When: Every Friday from 18.30
Cost: FREE

V&A Singing Christmas Tree Installation

Where: Victoria & Albert Museum
When: Every day until 6th January
Cost: FREE

Magic Lantern Festival

Where: Chiswick House & Gardens
When: Until 1st January
Cost: £17.50 (conc)



Spotlight on the Artist: A Chat with Agnese Abrusci

Catherine Webb, Phoenix co-editor, went to interview Agnese, who recently won Imperial's Queen's Tower 125 Competition (cover)

Catherine: So, you just won the Queens tower photography competition. I love your representation of the tower in the puddle. Tell me the story of that picture.

Agnese: Thank you. It was complete serendipity, I have to say. So when you are at Imperial, the Queen's Tower is something you notice every day, and I kept looking at it, and it changes every day depending on the way the light hits it and I have lots of pictures about it, but that specific day I was trying to take a time lapse of the changing light. It had just rained and I was trying to capture the dramatic changes in light and I noticed this little puddle and the reflection so I stopped bothering with the time lapse and I started playing with this reflection.

Catherine: Did you have to alter the image to get it looking so perfect like that?

Agnese: No, but it wasn't the first shot. I had to play with the angle and with the perspective and then to pick the right moment when there was no wind. There was no post processing, it was just obsessively taking lots of photos and waiting for the decisive moment.

Catherine: So tell me a little bit about your science.

Agnese: I worked developing flexible new generation solar cells. The most important thing about them is that they are cheap and lightweight – they are printable, very thin, like paper.



Catherine: How are art and science related for you?

To me the perfect experiment and the perfect picture must have the least disturbance from the observer.

Agnese: With a subject that I really like, I get a kind of loop obsession. I keep taking the photo until I get the perfect one, until I feel that I can add value to it and sometimes that never happens, but when it does it's a combination of obsession and serendipity. As a scientist I am exactly the same, you know you get obsessive with your research? It requires so much sacrifice and working on the weekend and you keep going, but then sometimes you are working on one thing and you notice something else unique or interesting and you have a breakthrough. You can approach the subjects in the same ways, for sure. Being a good scientist involves being a good observer and the same for being a good photographer.

Catherine: Do you ever make art that is influenced by your scientific work?

Agnese: Yes, my photography started when I was in Cambridge doing my Phd. I took a lot of pictures of, you know, my little creation - these little solar cells and very colourful polymers.

Catherine: So, we all want more Agnese! Where can we find your work?

Agnese: Haha, yes, my Instagram is [agneseabrusci](https://www.instagram.com/agneseabrusci) and the documentary I did with Theo is on Vimeo: <https://vimeo.com/243166317>



For Art's Sake

Liliane Laborde-Edozien, Phoenix co-editor

Chuck Berry, the Father of rock n' roll. John Wayne, American icon, hero. Woody Allen, director of Annie Hall, Blue Jasmine, Manhattan. Roman Polanski, French-Polish director of Rosemary's Baby, The Pianist, and winner of several Academy and César awards.

These are just a small handful of some of the many talented artists of our time and the achievements we know them by. But let me shed some light on some of their other, more tenebrous, accomplishments:

Chuck Berry, pedophile and scopophilic. John Wayne, white supremacist. Woody Allen, pedophile. Roman Polanski, pedophile and criminal fugitive.

As a society, we've commonly overlooked the monstrosity of an artist for the sake of their artistic genius. But is there a point where a transgression is so heinous that no amount of talent can eclipse it? Being a notorious asshole is one thing, being a self-confessed child rapist and then fleeing the country is another. Yet many of us still assert that we must judge art solely on its aesthetics, not on its maker. Aesthetics. Not its maker. Is there a line to be drawn distinguishing the art from the artist? And if so, where on the spectrum do we draw that line?



Photograph by Emils Gedrovics

Picasso is an artist regularly tokened for walking this fine line between tormented artist and a bad human being. Ill-famed for describing women as “machines of suffering” that can be categorized as either “goddesses or doormats”, Picasso's creative pursuits left behind many casualties - Marie-Thérèse Walter, Olga Khokhlova, Dora Maar, Jacqueline Roque Pablito Picasso, Paulo Picasso. Despite his mistreatment of those around them to the point of driving them to suicide or madness, Picasso is still revered; in fact, there's a new exhibition of his work in Paris.

Art stands alone. Fair. The issue isn't the art *per se*. The issue is that these men continue to be commended by society, bathe in the limelight, while their survivors and their stories of survival are in shadow. They remain silhouettes haunting the wings of the stage on which these great artists are paraded on, leaving us with a bad taste in our mouths or an unsettling sentiment towards the work we're admiring. Roman Polanski, after confessing he drugged and anally raped a 13-year old girl, ran away to France to avoid sentencing. He has continued to make films; has continued to be considered an honourable filmmaker; he has gone on to win awards at the Oscars, the Césars, le festival de Cannes, even the Lifetime Achievement Award. His name is known. Woody Allen's name is known, and adored. But what about the survivors of their assaults? Do you know their names? Have they been able to use art to voice their narrative, their perspective, to the mainstream?

In the light of the public uproar in the cases of Weinstein, Cosby, and the reopening of Polanski's case, maybe society is finally taking a stand. Maybe society is choosing to not only say that a line indeed exists but defining what that line is and where it should be drawn. The violation of a young woman's body is crossing that line. Putting your hands inappropriately on a child is crossing that line. Blatant disregard of another's person is crossing that line. And the line isn't a tracing in the sand, a grey area; it is bold, dark, and drawn with a permanent Sharpie felt-tip marker. The abuse and violation of young women's bodies, of children's bodies, will no longer be tolerated. Artistic genius does not excuse such monstrosity, just as brilliance did not exonerate the likes Rodney Alcala or Charles Manson of rape and murder. Talent cannot be a defence that holds up in any court, including art's. Just food for thought.



Emils Gedrovics //

Two of my best friends got me a film camera for my birthday three years ago and that's where it all started. My favourite technique to play around with is double exposure. I enjoy the experimental part of it where I have some control over the images I take but no idea what the resulting combination will look like. I find it quite romantic.

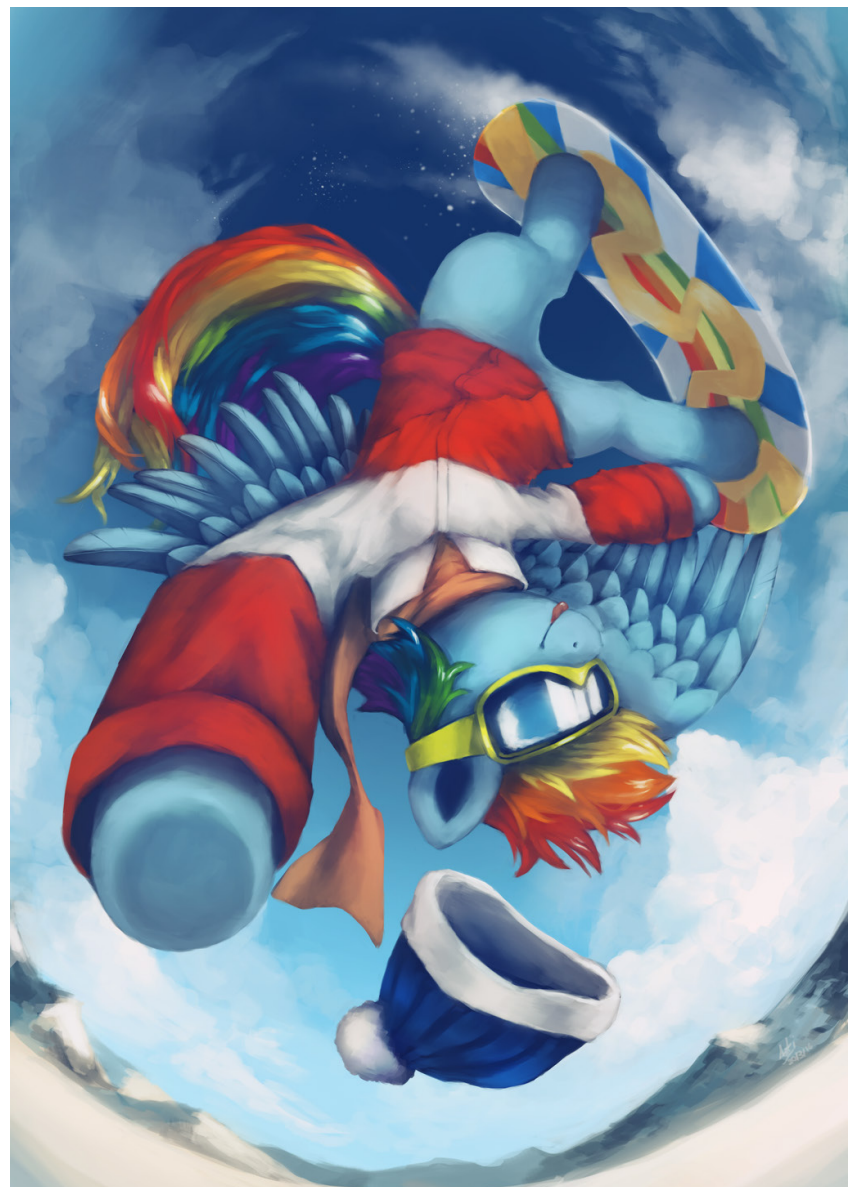
Instagram: emils.g



\\ Leong Jin Ean



I go by the persona 'AnticularPony' online:
<https://anticularpony.deviantart.com/>



I've been drawing with pencil and paper all my life, but only seriously got into digital art when I started drawing fanart for the TV show, My Little Pony: Friendship is Magic. I'd say I do art because I simply enjoy it. It is my passion. I get inspired very easily and I found it the most accessible outlet to get my ideas out there.

HG Wells started out in
Phoenix and so could you!
Do you write stories or poetry?
Draw, paint or sculpt?
We'd love to hear from you!



Photograph by Agnese Abrusci

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(Take your pick)