

An abstract painting of a face, rendered in a bold, expressive style. The face is defined by thick, black, wavy outlines. The interior of the face is filled with vibrant, layered colors: deep blue, bright red, and yellow. The background is a mix of these colors, with visible brushstrokes and drips of paint. The overall effect is one of intense energy and emotional depth.

STRADA

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EDITOR'S NOTE



Writing this, I've *just* turned 21 an hour and thirty-one minutes ago, I'm entering third year and like *most* third years, I have anxiously excitable questions buzzing round my head: Will these modules be my last? Why have we only just moved into Bush House? and: What the f*** am I going to do after I

graduate? Just things to dwell on - including a recurring dream where I'm being hunted down by either Matt Healy or my Mum ("What stress?").

We can't always afford to sit in corners drinking from plastic cups or skipping lectures all our lives. I hope you've had an amazing Summer. My own highlights include seeing The xx in London during a lightning storm while *slightly* intoxicated, making my first zine and, honestly, overhauling the Strand Magazine for another year. Whether you're arriving or returning, you have a **great** year ahead. Enjoy it.

Samuel Antonio Turner
Head Editor

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cover art: 'Stay Pure' by ANNA LAURINI

C O U N T E R C U L T U R E A N D A N E W A R T I S T I C S T A M I N A

written_VICTOR CHAIX

edited_SAMUEL ANTONIO TURNER

Nine of the ten top-grossing films of 2018 so far are action or adventure movies. These stories, imbued with empowering themes, repeatedly depict heroes that in some way vanquish dark forces. There are good reasons to be worried. When taken as a whole, our current post-modern culture and artistic state of affairs arguably represents a certain abandonment of creative ambition. This artistic decadence is by no means an accident. Artistic mediocrity reinforces this cultural decline and keeps our immobility intact. I believe that a new artistic stamina and counter-movement is needed: an original, ambitious and contemporaneous artistic renewal that could reinvigorate our global culture.

Our contemporary artistic crisis, which I believe takes place in every medium, can be representative of an intruding capitalist logic in the arts; creations are reduced to profits. This trend is self destructive. Artistic creation loses its innovativeness

in an attempt to lower the financial risks that naturally accompanies originality. Yet, can we really spare inventiveness, experimentation and boundary trespassing in artistic creation? Isn't originality the very definition of the creative process? - like in the self-improvement industry, which represents around ten billion dollars in the United States alone,

Producers search for easily-consumable and instantly-gratifying creations instead of complex and sophisticated works. I believe Capitalism and Art to be mostly extraneous to each other, each following its own set of laws. The reign of profit in art numbs creativity and replaces it with market-friendly repetition, which is culturally very dangerous and debilitating.

What we need is a new artistic movement to mirror our current society and inspire renewal; a fresh counter-culture. Without it, our regular culture merely 'stagnates and die', as British writer Alan Moore

puts it. For our politically, socially, environmentally and, in my view, essentially philosophically troubled world, we need a new inspiration.

This artistic renewal, on the other hand, cannot take place without us, artists and consumers, taking responsibility for our time and future. Like Moore, I believe that our current artistic repetition, the reiteration of 'what we were familiar with in the twentieth century' is also linked to our fear of facing our future. The future can look scary and dystopian like in the famous *Black Mirror* series and yet, it can be a land of fantastic opportunities if we decide to take a grip over history instead of being passive spectators. Artistic repetition can in a way be seen as a retreat from the world's complexity and scariness: a sort of collective refusal to grow up - so, let's stop acting like babies.

There is an infinity of artistic possibilities and conceptual realms yet to discover. We should not think of ourselves at the end-point of artistic diversification, but at its very beginning. Artistic innovation and originality should of course still inspire itself of tradition: what is needed is a just balance between artistic imitation and creative innovation, the latter according to the present context. In his 'Tradition and the Individual Talent', T.S Eliot argues for the significance of a 'historical sense' in artistic creation, which involves a 'perception, not only of the pastness



of the past, but of its presence', without which no legitimate artwork can be made. Could we adapt our rich cultural heritage to today's very specific era and needs?

An authentic artistic zeal, a cohesive counter-culture and an ambitious contemporary renewal is more than needed for our time's cultural decline. This imperative is valid to both artistic creators and the general public. I am only a young student, another 20-year-old child searching for inspiration in an often debilitatingly marketed culture. And, notwithstanding the significant number of inspiring, original and sophisticated works that have been made in the last few years, I call for a generational grip of the arts and of our future: to make them both great again.



V I S I T I N G

T H E A R T I S T

O N T H E S T R E E T

A N N A

L A U R I N I

The first thing Anna does as I arrive is offer me an espresso. The petite, energetic artist is a near-perfect resemblance of the paintings she decorates cities in. Potted plants, dusty books and painting paraphernalia litter the front room amongst large canvases; all in varying states of her process. Everything has been drenched in lashings of acrylic. Postcards and pictures in the kitchen breathe Laurini faces while large canvases inhabit the back garden. “Feel free to look around” – I nestle myself into a paint-splattered sofa and sit with Anna.

written+edited_SAMUEL ANTONIO TURNER
co-edited_JARED PHANCO

WE ARE
ENERGY



You moved to London from Milan at the age of 20 and decided to stay. What was it about London that made you decide to move and start working here?

London has a great vibe and I always felt a sense of *freedom* since the first minute I arrived here. I think it helped me to realise I want to make art for the rest of my life and that it could have been possible, here

After finishing your foundation year at Central St Martin's and going to The Fashion Institute of Technology for a bit, you left art academia. However, you told me that you decided to take up life drawing recently - how has it widened your artistic discipline?

I finished my first foundation year at C.S.M. then transferred to F.I.T. in New York, only to then realise that the F.I.T. fine art department wasn't

(page 7-6)
image_ 'We Are Energy'

(page 8)
image_ 'a good day'

as great as C.S.M. so I dropped out. Meanwhile, and afterwards I took many life drawings classes at the Art Student League in NYC, which to me is indeed the best art training as well as the most inspiring art school I have ever attended. In fact, I went back last summer again just to refresh my memories and romanticise about how art school really should be; art easels everywhere and the smell of paint – nothing digital, no computers around

Do you believe that artists have a lot of pressure placed upon them to conform with a certain style?





I think artists should be pleasing themselves first of all. I strongly believe art and life in general is about being confident and coherent in what you are doing. Therefore, your style doesn't need to change or is not vulnerable to judgments... working and creating is the most important aspect, the rest is all relative

You told me your art comes from truth and an awareness of your personal reality, how do you believe your art achieves this?

I believe my art is simple yet truthful and straight-forward. It conveys beauty or at least a reminder of it. I'm always seeking beauty... to quote Barbara Marciniak, "beauty tends to open your psychic senses, so close your eyes to beauty and open your eyes to beauty"

You spoke about your inspirations not coming from traditional

sources such as artists, but from social theorists and humanitarian speakers (David Icke, etc) - how does their work develop into your own?

Yes, inspiration to me comes from people and attitudes... sometimes from places and situations. I listen to a lot of David Icke and Barbara Marciniak while I'm painting, it helps me to learn about human nature and the human condition. I'm intrigued about mind-control and all its many levels of influence, I want to find out why people are so easily controlled so as to not take responsibility and be in charge of themselves. I like to be fully aware of my own power and capacity. I want to stay grounded and use my imagination to create my own reality in the best way possible. I like people who help me to achieve that.

You spoke about finding a more profound meaning in our lives than

the ones placed in front of us – from work, incomes and the daily grind. Do you find an answer to this in your art and how do you believe the average person can go about finding this?

My art helps me to find integrity and joy, all my energy goes into that, and I hope it evokes the same to the viewers

So you started doing street art about 4 or 5 years ago out of boredom. What is so thrilling about it and do you have any aspirations with it?

Painting on the street is a lot of fun; it is engaging with urban life and people. Sometimes, it's especially thrilling when I don't really have permission and therefore, any minute someone can tell me off [laughs] And yet, I don't consider it to be illegal. I believe anything done with good intent and aiming to please the

(page 10+11)
image_shots of the home
studio

All images are courtesy
of Anna Laurini

public should rather be promoted and encouraged. Anyway, it is better than stupid adverts trying to brainwash people into buying unhealthy products or that sort of thing

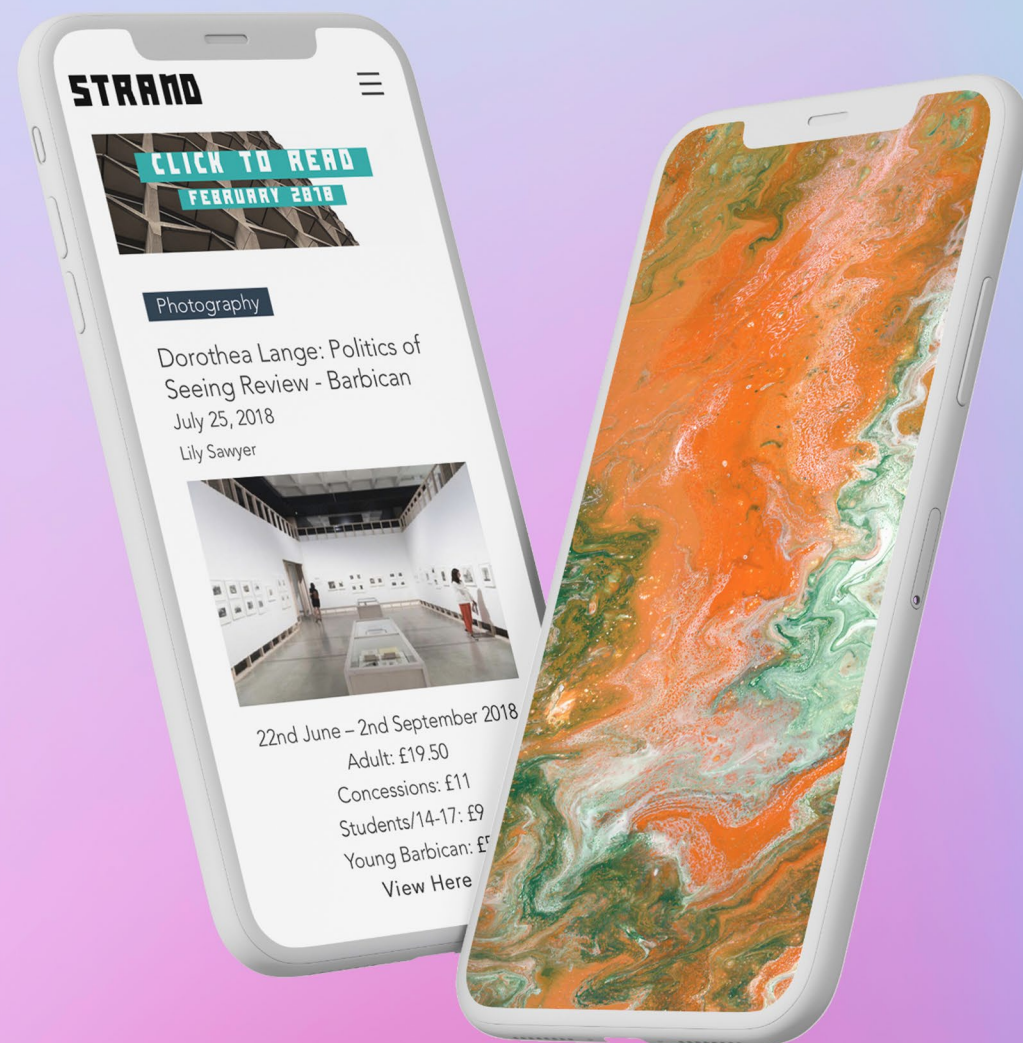
As an 'artist on the street' rather than a 'street artist', where do you want to take your work to next? Fashion? Design? Maybe even virtual reality?

Maybe nowhere near virtual reality since I believe it is killing creativity... but indeed wherever the good vibes take me to



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INTRODUCING THE SCIENCE GALLERY

written+edited_ISABEL VENINGA

King's College London proudly announces that on September 21st The Science Gallery will open its doors. This progressive, innovative gallery is a groundbreaking collaboration with King's, next door to the Guy's Campus. First of its kind in the UK, the gallery fuses sciences with arts for both the local London community and students at King's.

Housed in a building that used to be a McDonald's it is part of a global network of science galleries, and opens up new and exciting opportunities for art lovers in London. The Gallery houses no permanent collection, providing a space for exploration and progressive change. Also, it's all FREE!

For its grand opening, The Science Gallery will launch its first exhibition, HOOKED. It focuses on the fundamental risk of addiction in all forms amidst a backdrop of the criminalisation of drugs and the new age of technology that we live in. It questions society's approach to addiction and whether we need to change it. Leading voices from King's, including researchers from the Institute of Psychology, Psychiatry and Neuroscience, are interwoven into the video installations, interactive artworks and immersive experiences of the exhibition. Works come from both established and aspiring artists and photographers from all over the world for an exciting new feature of King's and London city life.







S I T T I N G D O W N W I T H T I M E F O U N D

Tony is relaxed and laidback as he welcomes me into the room. We trade publications: a Strand for a Time Out, and begin talking about one another's latest issues. I've been a longtime admirer of his and Time Out was one of the first things I looked at when arriving as a fresher. As we begin to settle down for the interview, I can't help but remember that this man in jeans and a flower print shirt has helped build and cement cultures globally by interweaving them together and giving people a platform to speak and be informed.

What were your general intentions going into starting Time Out when you were in university?

Well I didn't start it at university, I mean I was doing another magazine, Unit, whilst I was at university, which was quarterly and was a sort of arts and culture magazine. It was reflecting what was going on, which I thought was interesting, from an alternative cultural independent cultural side of

things. In those days that included people like Yoko Ono, underground films - all that kind of stuff. Although it was quarterly, I only really did three issues. The first one was devoted to the British film industry and then I did issue 2 devoted to what was happening in London. That issue on London inspired me and so I started Time Out when I was on holiday and never went back to university. That was very much to do with wanting to know what was around and wanting to provide a specialist choice of things.

Was it also to give yourself an opportunity to be able to explore things? Rather than the typical admin based work...

In theory, but the truth is - and you probably realise this - once you start doing something, you never have any time to go and do anything! [laughs] You're spending all your time sending other people to go and do nice things.

O U T

E R

T O N Y

E L L I O T T C B E

written+edited_SAMUEL ANTONIO TURNER

The motivation was more to do with knowing what was happening. It was a time when there was a constant flow of new stuff in every sphere - coming through in music and art and theatre and so and so. It was actually very exciting!

Time Out has spread to about 208 cities across the globe. Out of those cities, which one would you say is the most forthcoming? The one that's really up-and-coming in terms of its own arts and culture?

You've obviously had, in recent years, a city like Lisbon which has blossomed hugely in the last ten years. Then you've got strange cities like Paris which oddly, just remains completely static, and nothing really happens, as far as I can tell you. It's difficult to say, I mean, the American cities are always interesting. New York goes through different phases, but is in the sense, arguably, always interesting. I really can't speak about what's going on in China or in Tokyo

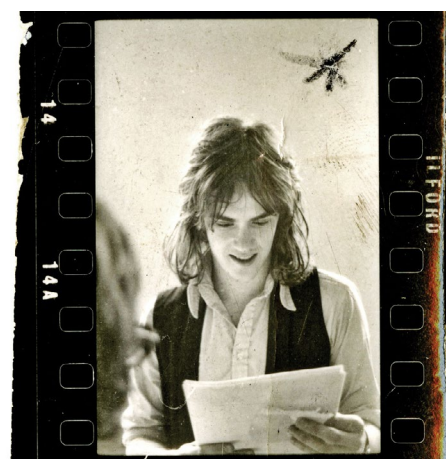
and things like that - I haven't actually been to the overseas cities for a couple of years. My interest is often I go to a city, which I've never been to, like Shanghai or Beijing, and go "Oh f***, this is really what's going on here, and this is really interesting!" Now, whether that's extraordinarily big worldwide or not, isn't necessarily the case. I can't compare things.

In a way, do you feel that you've invested your own person in the city?

Yes, but I mean I don't think that consciously. I never lived anywhere else. I've got nothing against the country, but I don't want to live in the country - I like living in cities. I've done what I've done, forever, never worked for anybody. Done it and been involved for 50 years and I did have a very strong interest in what's new and making sure that good things get covered and all that kind of stuff. Even though the magazine is now a huge business and a whole crew of people going on, I'm still sort of always auditing what we do to make sure that we cover all the good things - as well as look after the new and the up and coming.

I think in a previous interview you said that 'it's all digital'

No, no, I mean what we do is completely digital, and that's the emphasis. The sort of relative relationship is that we do print



because there's advertising there; the advertising is there because we have a readership by giving the magazine out for free and it reaches a certain kind of audience. We give out 300,000 copies, so we have a reach of about 600,000. There are advertisers who still want to be in a magazine. That allows us to carry on producing print. But that will change. The money that advertisers have are likely to be less and things will just become more and more digital-only. The way to see the print is, in very simple terms, an intro to the information that's mostly online. Online, you can do anything. One of the big pluses for online - which frankly, we don't do as well as we should - is that people who are doing things, from venues to individuals, can go online and list their own things; and that's great. They can do a version of that in print. In the old days they'd ring us up or send us a fax or a letter.

Is there anything that you're taking a step forward with?

Me? Oh I'm far too old for that. I think the really difficult (though often good) thing is that Time Out does, or

has done, everything I'm interested in. So, because of that, there are very few options for doing 'other' things. For example, if I wanted to do sports, that wouldn't work because we would do it through Time Out, on our website. So, most of my time has to do with odd projects, like The Roundhouse, Somerset House, Create London, and things like that. Or basically, if I'm honest, keeping an eye on Time Out and making sure that the details are all right - I'm quite picky about that.

Is there anything more that you hope to go into or look at?

No, not anymore, not that I can think of. Well it's all sort of personal

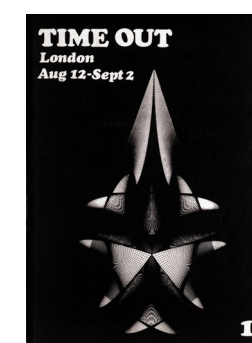
(page 19)
'Tony Elliott'_(2018)
by_Andy Parsons

(page 20)
'Tony Elliott'_(1970)
by_Jeremy Beadle

All images are courtesy
of Time Out

because I'd like to travel, which I haven't done as much as I'd like to. There's no particular sort of areas of activity other than that I wish I'd been a film producer... but I think that it's a little late to do that - the kind of thing that I'd like to do... it's not really possible for me to do now.

Time Out 50; 50 Years, 50 Covers will be published on 21st September by Unicorn Publishing Group to celebrate the 50th anniversary of Time Out.



Winston Churchill (1974) Cover by Pearce Marchbank, photographed by Roger Perry, Time Out 2139: #ilovelondon (2011), Time Out issue 1 (1968)

C O N N E C T I O N

I M P E R A T I V E

written_CHARLES DE FALLETANS

edited_SAMUEL ANTONIO TURNER

Waiting for my plane, having passed security, I asked a stranger if he could watch over my bag while I was sufficing my desire for an Earl Grey tea. Looking at me straight in the eyes, the man eventually replied: 'you know I could report you for that, I have absolutely no clue about what you have in your bag!' Leaving miserably, with a heavy and oversized bag, I thought to myself about the development of, what I thought, was an individualistic paranoia in our society.

Certainly, and probably more simply, while I may not have had a very pleasant face when asking, I wonder why they were scared of the young, 'not-rugby like', adult that I am. While my English may have been awkward, I was wondering for what reasons this person was hinting at a possibility of me hurting or injuring him.

Reading again some parts of Jean Anouilh's *Antigone* a couple of weeks later, my mind quickly drew an interesting parallel between this scene and the play. Towards the end of the work, Antigone and her uncle, Creon, exchange a heated argument

on the question of happiness, so central to our human existence. Would the true joy be, as Nietzsche argues, 'forgetting'? - A realisation, as Creon suggests. Or maybe, more commonly, the small joys and imperfections in life as Robin Williams hints in *Good Will Hunting*? - Antigone's accumulation of pleasures. If the play does not offer a clear answer to such a question, and if I for sure cannot either, I nonetheless believe that if we were to take neither, we could still make a third one: a rather less radical trail towards joy. The most faithful depiction of this attitude appears in Christopher McCandless's *Into The Wild* diary: 'Happiness is only real when shared'.

Curiously, I am often drawn, to such a question of one's relationship with the other. I met a friend yesterday where we discussed a trip he did a couple of years ago cycling in the multi-ethnic, multi-cultural and intense region of the Balkans. We discussed the extent to which these families from different ethnic backgrounds, living so close together, sharing similar existences,

and seeing similar landscapes still have a profound scare of the other Albanian, Serb or Kosovar. My friend always underlined how each family was nevertheless welcoming and overtly generous. Such observations underline how while all of us are unique and different, we are all, in our deep self, looking for the same connection.

In the thirteenth-century, the King of Germany, Frederick II, conducted a 'diabolical experiment'. Wishing to satisfy his curiosity on whether children would naturally develop a new language if never spoken to, he took babies from their mothers at birth and placed them into the care of nurses who were forbidden to touch or speak to them. To his great dismay, the king's experiment was cut short - all babies had died. The paediatrician Harry Bakwin and the psychologist Harry Edelston underline a similar occurrence. Indeed, looking at the data in the early 20th century, the two scientists

discovered that in the United States and United Kingdom, the death rates among infants placed in orphanages, nurseries, and foundling hospitals were much higher. Further, among the ones who didn't die, there were high percentages of cognitive, behavioural and psychological dysfunction.

While I recognise that you, the reader, are probably not from the Balkan region, and surely not anymore a baby, I believe that these stories underline our natural social imperative as humans: for our health, our sane development and our happiness, we need others' contact, others' company, others' love. Like a strange strangers' need. Therefore, my friend, my family, my lover, while I do not urge you to love the unknown, the discomfort, the stranger, I hope you can nonetheless understand that while he is the unknown, you and I have often been unknown to ourselves. While he might want to drop his bag for tea, he might as well enjoy a discussion.



image_ 'The Creation of Adam'
by_MICHELANGELO



'Melby' are a young band from Sweden. They've enjoyed steady popularity in their native Stockholm's indie circuit with their brand of sprightly psych-pop. Matilda Wiezell's radiant vocals, full of otherworldly sunshine, command tracks of captivating energy that dynamically merge a variety of influences. Strand Magazine joins them in early June just before their first overseas gig in Hackney's The Sebright Arms.

The band's lineup:

Matilda Wiezell (vocals, guitar)
Engen Steinholm (guitar)
David Jehrlander (bass)
Teo Jernkvist (drums).

All images are courtesy
of Melby

written+edited
_NIKHIL KANUKUNTLA

This is your debut show in London. What are you expecting from London audiences?

Engen: I think we've all been to London before so it's good to be back. We've obviously not gigged here before so we don't have any experience of that, nor have we gone to any gigs here. I think the last time I was here, it was with my parents when I was about 15. The only thing I have to go on is our record label, Rama Lama records, had nights here at The Sebright Arms before. They've said this place drew fairly big crowds

for bands from different cities so I hope some of those people will come again to watch us [laughs].

Matilda: It's more like a try I guess... to see if people here are interested in our music.

Is there anything about Stockholm that you felt was helpful for you to develop your sound?

Matilda: I think everything I've seen in the city was very encouraging for us to develop. There are a lot of gigs happening all the time there too. The scene feels like it's populated by a small clique of people, it feels tight, there's a connection between everyone, everybody knows each other [in the indie scene].

Do you guys make music you would be happy to listen to individually, or is it a merging of your different musical tastes?

David: When I write songs I try and make them sound like what I was listening to at the time, but it still doesn't end up anywhere near that because everyone has their own ideas. We have a good process of pitching in and having ideas for all the songs. So I think all the songs start out as an idea from one of us and end up going in a different, more surprising direction. You can definitely say our songs are a merging of different musical personalities.

Teo: We all put our own touch on it.

Is that a process that happens in the studio?

David: In rehearsal, but also in the studio. We have a rehearsed, live version of a track that is a product of all of our input and when we move into the studio there's another layer of input contributing to the finished song.

Engen: We don't write in the studio either. There's usually an initial idea from one of us, even before rehearsal, for lyrics, chords or song structure.

You've just had a new single, 'Reject', out a year after your brilliant debut EP. Has your approach to making music progressed or otherwise changed the time around?





Left to right:
DAVID, MATILDA, ENGEN, TEO

Is it easier for you to write in Swedish than English?

Matilda: I can't write in Swedish. I get too self-conscious and I think I'm too pretentious and quit.

Engen: I've written most of the lyrics that are in Swedish and Swedish is not my main language.

That's interesting. So none of you are writing in your first language?

Engen: [all laugh] Yeah, lots of people in Sweden would say that. It's a very common thing that people are more comfortable writing in English. We've heard so many lyrics in English so it feels more comfortable while keeping a little bit of distance.

Matilda: I really like Mos Def's early stuff and there's a lot of inspiration I get from his lyrics because they're so cleverly crafted.

David: My most listened to album last year - by a long way - was this album from a Swedish band who create beautiful instrumental music that's a little bit psych, jazz and folk.

Teo: I'm going to have to say a song called 'Pearl' by Holy Now [from their debut album 'Think I Need The Light'], a band that we've played with before [recently in Gothenburg's Oceanen on May 19]. I've been listening to their record once a day for two weeks now, they were so amazing!

Matilda: I think we're faster now.

Engen: Yeah, the process was a lot faster in the studio and I think we also had a better idea of how to work with each other. We also had new recording and production ideas for this single.

Matilda: We built Reject from the bottom-up which was different. For the EP, we started with drums and weren't always sure or consistent with how we were building the track, but this time it was smoother and we had a better sense of the process.

David: With songwriting, we have periods where we're more prolific than others, and sometimes we don't record a song we've written until the next year!

Teo: Yeah. We have several songs outside of the EP but all of those songs are still unfinished, we can play a song live for a while and still feel it isn't ready for the studio.

You spoke of communication with other bands, are there any artists living or dead that you would want to collaborate with?

Engen: Björk!

David: Should it be realistic? [all laugh]

Matilda: I think any collaboration could work. I'm collaborating with some older musicians on a folk project. It was completely different to things I thought I would be doing, but it was fun to do it. I can't really imagine a particular collaboration because anything could be fun.

... Or a collaboration which you think would be great might not be.

Engen: With Björk, it definitely wouldn't be! [all laugh]

Matilda: But a different input [to what you were hoping] could be really

good.

David: We worked with a cellist on one of our EP tracks (Framtiden).

Engen: Yeah, you could call that a collaboration, the cellist has her own band called DEEREST. We had some ideas but she had the freedom as well to interpret them.

What are looking forward to in terms of your future gigs?

Matilda: We're really looking forward to our Stockholm gig (on the 21st July) because it's going to be in an open space park that anyone can walk through.

Teo: It's our biggest gig to date I think.

Matilda: Yeah, and as of yet we're the only band performing there!

Engen: But I think we prefer these dark, basement type venues for gigs.

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