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KING'S College LONDON

Hello, Humans

After being ratified now for just a couple months, we're raring to go. This issue announces our full ratification under KCLSU and continued progression into cementing ourselves within the University as a free-to-all magazine seeking to highlight student work, activities and events in the grand scope of London. Our website is seeing more and more regular articles: from Fine Art press viewings to music reviews and essays on Drag culture. I cannot wait to share all that we have planned - from pieces and interviews currently in the works to things I haven't even told the rest of the team.

I cannot tell you how happy I am to be progressing with everyone I am working alongside. We've slowly built this magazine into something we can be proud of working for and building up.

I hope this issue provides a good read and update on general London life as we move toward our second published issue in December and start to release on a bi-monthly basis. Enjoy!

Samuel Antonio Turner
Head Editor

Cover *Soho* by Sofia Jin | **Back** *Ilan* by James Davidson

Submit your work!

We're always looking for submissions from King's students. We look for everything from poetry to articles and reviews to artwork to theatre productions. If you'd like to submit your work to be featured on the Strand Magazine website or even printed in the next issue, submit your work to:
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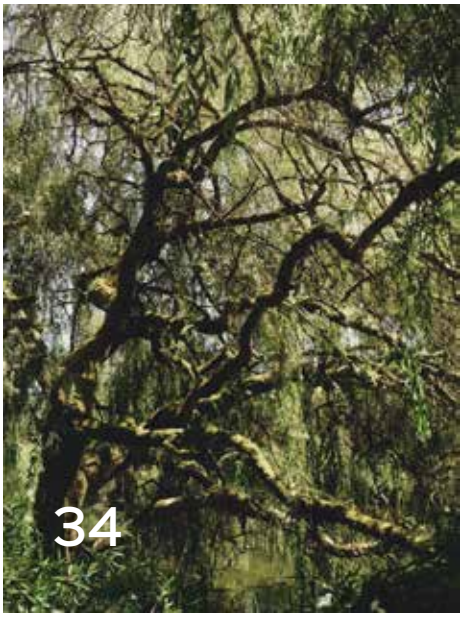
Contents




16


20


38

Malihini

By Nikhil Kanukuntla

'Malihini' have gained a steady following in the city's indie scene since their arrival in London this year. The two-piece met and started writing music in Rome in 2015. First moving to Brighton to soak up the musical ferment of the city, before arriving at the capital to record their debut EP 'Lose Everything' with Memphis Industries. Their brand of electronic-rock is cautious, its tracks teeming with sumptuous vocal palettes, curling around restorative synths, and filled with concentrated layers of sinuous guitar. Strand Magazine caught up with the band, Giampaolo Speziale and Federica Caiozzo, minutes before their first UK headline gig at The Waiting Room in Stoke Newington, to gauge the mood and see what's next for them.

You're about to play your first headline show in London, how are you guys feeling?

G: Worried.
F: [laughs]
G: Yeah, the soundcheck didn't go so well.
F: I'm sure it'll be fine, but the soundcheck was shit.

You originally started making music in Rome, what brought you to London?

G: We came to Brighton originally, and in that period we were writing new songs. We had a contact with Memphis Industries. It was really fast actually. They liked the songs, and we thought maybe it'd be nice to move to London to help further this. We stayed here until a couple of months ago –
F: When we decided to move back to a warmer place to write new records. [laughs]
G: But we recorded the EP here in London with Richard Formby (the man behind some Ghostpoet, Wild Beasts and Darkstar releases) who's a very good producer, a great producer in fact, and a great person.

Do you find London a particularly useful environment to be creative in?

G: Actually, it's different...
F: And that's always better. You always need a different place for music sometimes, whether it's a better or worse kind of life, you need to change things and that's where you get new inspiration from.

You played at places like the Siren Festival in your native Italy, how do festival audiences differ from intimate music venues like this?

F: [laughs] it's different. Yeah, we really like playing in London. The audience is always pretty good, fairly attentive and polite. We love the intimate atmosphere you get in some music venues here.
G: If you do a good show anyway, it's really nice. If you're not feeling well [laughs] it's never good.

In terms of your songwriting process, especially with the vocals, how do you decide who sings where, does that come up spontaneously, or is that all thought through before you enter the studio?

F: It usually comes during the writing period. I think it's quite a natural thing.
G: Yeah, especially on the EP we improvised all the vocals. We sing meaningless words initially, just to see what kind of vocal melodies fit, and then flesh them out into actual lyrics. We recorded this EP on ideas that were very much repetitive, there's always a loop that we would sing over, so it wasn't so much who would take the vocals here or there, but something that came from our relationship with these loops of musical ideas.

'Sumptuous vocal palettes, curling around restorative synths, and filled with concentrated layers of sinuous guitar'

An interview with the emerging electronic-rock duo

Tell me a bit more about the recording process of the EP, was it a fairly lengthy process?

F: We recorded in a house in London, it took us very little time. Maybe about 4 or 5 days to record some demos, send them in and then re-record and polish everything. But the original ideas for the EP came up very quickly, all in succession.
G: We had many many more ideas actually, maybe around 30 initial ideas, which had to become ten, and then four.

It's got a great sound, what were you listening to while you were making it, and which bands do you follow currently that you like the sound of?

G: Cheers! We listened to a lot of oldies, during the recording period Stevie Wonder was playing everyday.
F: And Beck!
G: Yes [laughs] everyday Beck and Stevie Wonder. Nowadays, we've been listening to a lot of Grizzly Bear.

Their new album?

G: Yeah! That's good stuff, but also their older material. They've been good for a while, that's what every musician hopes for I guess, to maintain a certain level of beauty in the songs throughout their career.

Where does your inspiration to write music come from, do you do anything outside of music to help the creative process?

F: Go to the sea, swimming....
G: Yeah, she's the watergirl. She takes every chance to be in the water. I take pictures. When I have some time I like making things to help me remember.
F: In terms of ideas though, generally when one of us has an idea and we try to develop it in the studio, most of the time we end up not going through with it, because it comes from only one of us.
G: The best things we make come from the studio while playing together. I don't think these are the best songs generally speaking but they're the best songs for the style we have at the moment, where we try to maximise spontaneity.

What's next for the band?

G: After this, we're going back to Rome, playing at Covo Club, Bologna in a few days with 'Clap Your Hands Say Yeah', heading to a couple of festivals and writing a few new things.
F: No precise dates yet, but we're writing [laughs].

Mark Jasper

Sound Savers
Recording Studio

Sound Savers are an analogue & digital recording studio in Hackney, London. Their inclusive feel, location and breadth of recordings was what drew Strand Magazine to them. We spoke to Mark Jasper, one of the founders of the studio (alongside Henry Withers and Alex Clegg), to learn more about the life of a recording engineer.

The team behind Sound Savers are all musicians turned recording engineers, what got you interested in the recording aspect of things?

My first recording experience in a studio was when I was around 19; I remember it being during a summer back from uni. We went to this warehouse on the outskirts of Preston. The recording engineer with us was quite grumpy [laughs] because we didn't know what we were doing and couldn't play the songs that we'd brought very well. But the CD we'd got after the session sounded amazing, I've had several recording experiences after then, but I remember being struck by the skill of the engineer the very first time, and I think it was at that point I started becoming interested in the process. When I was about 22 I bought an outboard soundcard for my computer, one of the first, and then started recording in my room - things went from there.

How did the studio come to happen?

I was speaking to one of my friends (Alex Clegg) and we eventually built a studio in a unit in Bow. We had an arrangement where he learned to record people while I used the space we had to practice with my bands, and as we did it we got more and more into it. The Bow unit, however, closed down literally a month after we built the studio [laughs] it was on very shaky ground from the start because of the development in the area. But eventually Sound Savers moved to where it is now.

What do you find fulfilling about the engineering process that you don't get as a musician?

Being a musician is different. There's a certain satisfaction with engineering when it comes to the technological decisions you have to make. I like tweaking the angle of a mic or changing a guitar tone to create a sound that works better for the recording. I'm still in bands now, and I do find it fulfilling but it's less satisfying. I think with seeing people's music from the outside, as an engineer, I can understand better how it works - being able to help someone with their music and facilitate the movement of their recording process. With your own music there's no end-result - you never know if it's good or not and it's hard to distance yourself from it in the same way. I also really like working with other people.

Does your personal taste in music affect who you choose to work with?

If someone wants to record here I would never say no, anyone can record here as long as they're a good person [laughs]. But I don't think taste affects the sessions, none of us feel like that. I think it's more about whatever you're working on you just want to help people do it, getting the best result for them.

How does the process work, do they brief you on how they want the song to sound beforehand and you deliver?

It really depends. I've had people in who know what they want, and they're very specific about how they want to do it. But more often it's people who say "Right, I have four songs." I think most of the time people come to us because they've heard something we've worked on previously and think "Yeah, that was good."

And want something like that?

Yeah, or maybe not "something like that" but they ask "could you represent us in a similar light", or apply the same things that make us sound better in a similar way. Generally speaking, we get bands that practice together and write songs together in practice rooms. We try not to overcomplicate the process and record them as they're most comfortable playing, which tends to be live rather than track by track. And I think often people sound at their best in the space together. Anything else is contriving it really.

Have you had any particularly demanding requests or clients?

I don't actually ever feel that anyone is ever demanding, because it's their music and even if they want the most specific thing in the most specific way then it's kind of fair enough. Obviously, there's always a limit to the things you can do but as long

as you communicate things are fine [laughs]. I guess there are always little challenges. Last week I had a really loud drummer and a bass player with a stand-up bass, which makes hardly any sound above the low frequencies, so it was tricky recording them live together.

In terms of the challenges, do you feel like you're constantly learning new things, and being recording engineers, there's new technology rising up all the time, do you have to adapt to that or do you like working with the gear you have?

We always buy gear, there's always new things coming in. I think as audio obsessives that's just something we do. Technologically, things are moving very quickly, but I don't feel the pressure to buy the newest things. I'm quite happy to keep going with buying things that I'm interested in, not necessarily the most cutting-edge. That's not to say I'm one of these people that's scared of technology or scared of digital recording, there's stuff you can do now which was impossible a few years ago. For example, if a vocal track clips because they're shouting you can fix it, if you want to, the only way you could've solved that problem a few years ago is if you re-record the vocals. The people I tend to admire are people who record through more traditional means, but we use everything here, pro-tools, plug-ins, it's all good really [laughs].

With the rise of the use of digital in the music industry do you think analogue is dying out or do you think there's a sort of appeal to it still?

It doesn't really feel like it's dying out to me. I know that record sales are confusing whether that's doing better or not, but I still see a lot of new studios that use tape. I guess in some areas of the recording process digital is taking over, but I guess it's like photography. People will always be using film, and there will still be people using tape.

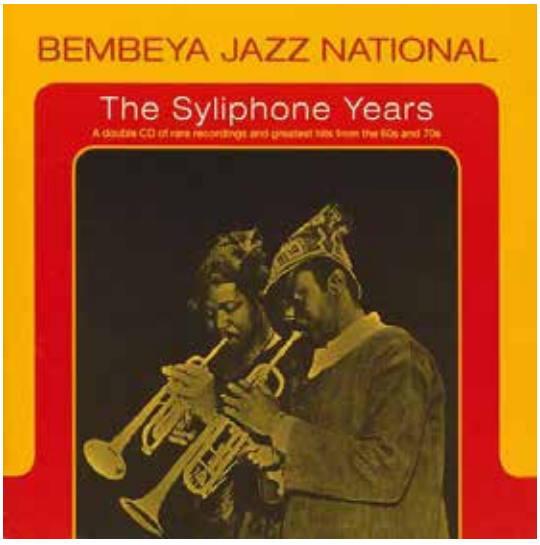
I wondered what your take was on the rise of an increasing DIY ethic within the music industry, with the rise of digital recording technology it's very easy for people to make music with a decent recording quality in their bedrooms, where does that position you as a recording studio?

Firstly, I don't care about the music industry. It doesn't interest me. I don't have any past in the music industry. I had one phone call from Warner Brothers once and they said something I didn't understand [laughs]. So...it's not something I participate in. I don't feel like I'm part of the music industry being a recording engineer. I started this process recording friends, and trying to document music that I liked. I just want the musicians to be happy with the end-result, those are the people I care about, and I want the listeners to enjoy it as well. Some of the people that I've recorded have been on labels but usually only small, DIY labels, so I've not come into much contact with the industry. What you said about people making music in their bedrooms, I think that's brilliant. I mean that's how I started so I can't really blame anyone. I think people should do whatever makes them comfortable, but if they do want a big drum sound then I can do that too [laughs]. For me it's quite enjoyable to see people making music on their own will, making it independently and putting it out themselves is always a good thing, and I'm 100% behind that. We need to see more of that actually, I think it sucks that a lot of DIY, independent labels are closing at the moment, a lot of my friends have stopped putting out records, I guess it's because less people are buying records, you can't really make money from Spotify or any digital distribution, the only thing you could get paid for is gigs.

Being a Recording Engineer isn't the standard 9-to-5 job, what's your timetable like?

It's not the standard 9-to-5 job, it's more than that [laughs]. I am here, usually, everyday from morning till evening. I very rarely am not here for a day, sometimes I'm here from 9am and I don't leave till 11pm. I find the problem solving aspect of being a recording engineer quite satisfying and that's what I spend most of my time doing. It's maddening in the same way though, if you can't fix something it's frustrating and if you make mistakes you feel annoyed, but I think that's kind of universal - a lot of engineers experience that.


ELKA
moog


BEMBEYA JAZZ NATIONAL
The Syliphone Years


EDITIONS SYLIPHONE CONAKRY

How I fell in love with African Music

By Nikhil Kanukuntla

At the corner of Broadwick Street in Soho, I walk down the steps into the basement level of the 'Sounds of the Universe' record shop. The vinyl on the shelf labelled 'African Jazz' spills out onto several ancillary stacks, each one brimming with bright, technicolour covers, what I may only be able to understand as articles of ethnographic art. There are records published from several labels, short-lived, now defunct, often established perilously from the start. I grab a record from the Bembeya Jazz National, a Guinean jazz band that I have come to know very well since visiting here. The particular label associated with this LP is Editions Syliphone Conakry, a Guinean company that existed from the late 60s to the early 80s, outsourcing its pressing in France. There's something about this cross-national production of music that I find emblematic about African LPs, and the pool of African music in record stores like 'Sounds of the Universe' altogether. Both the exported materiality of the music as well as its pan-cultural appeal is irresistibly charming. They smell like exports too; the paper of the record sleeve is yellowed and musky, redolent of second-hand bookstores, and I wonder how many hands have reached into the sleeve jacket as I had, and placed the record on a turntable, and what journey it had undertaken to get here.

The quality of the vinyl is stable, with minimal skips, but the surface noise is formidable, and yet this is also alluring. Silence does not exist on this record, gaps between the songs are bridged by a warm crackle and fuzz. The songs titles themselves, written in what always seems to me codified West African French and printed with angular typefaces are cryptic and startling, titles like Regard Sur Le Passé. But the music has a cosmopolitan, 'fusionistic' feel, a snapshot of life lived outside of anything I know while sounding disarmingly familiar. The excitement I feel when listening to these records is the same excitement I feel when listening to bootlegs, or the excitement one might feel when reading something that is exclusively addressed to another. It is the privilege of being able to listen to something one has no entitlement to, the choice excavation of sounds through a chance archaeology.

I grew up listening to what I would have to call 'western' music here, music from America and Britain, sometimes continental Europe, occasionally filmi or Indian classical, an interest inherited from my parents. It quickly becomes apparent to anyone invested enough that the bedrock of Western pop is essentially an appropriation of African music, that Rock and Roll is an extraction from African gospel and rhythm and blues, that the history of popular music has its, often stifled, echoes of African narratives and creativity. Groups like Bembeya Jazz National represent to me a new dialogue. They specialise in modern arrangements of Mandika classic tunes. They use western instrumentation - fender guitars, five-piece jazz kits - but deliver something quintessentially African. I am also reminded of William Onyeabor, a Nigerian artist (although very little is known about his life) who sings and writes in English, and uses ostensibly western instrumentation, but to create a patchwork of sounds that become so remarkable it is at times other-worldly. Other artists come to mind, artists that would be more recognisable here, like Talking Heads, Vampire Weekend or Paul Simon that very clearly bear their African influences. We have then what becomes a mesh of fusions, of constant dialogue between contemporary African music and Western Pop, itself something borne from an African musical tradition. Excavating these LPs for me, then, is an exercise in rediscovering these narratives, in marking out the full productivity of this dialogue, and for revelling in the sheer musical ingenuity that these artists bring.

Loving Vincent Review

The First Fully-Painted Film **By Helen Blasak**

Seven years, 65,000 frames, and many, many discarded paintbrushes later, one has the world's first fully painted feature film: a striking biopic of the artist Vincent Van Gogh, hand painted in his inimitable style. The film is made entirely of oil paintings, featuring characters and settings recognisable from Van Gogh's original works, such as The Starry Night (1889) and Café Terrace at Night (1888). Husband-and-wife filmmakers Dorota Kobiela and Hugh Welchman took Van Gogh's words, "We cannot speak other than by our paintings" to heart, and decided to use Van Gogh's paintings to paint an accurate portrait of the man himself— if you'll pardon the expression. Their end result is both visually and intellectually stimulating, balancing scenes in vivid colour with others in black and white, and using impasto to great effect. The film is a brilliant fusion of form and function, working in the stead of our imagination to bring Van Gogh's paintings to life.

"We cannot speak other than by our paintings"
-Vincent van Gogh

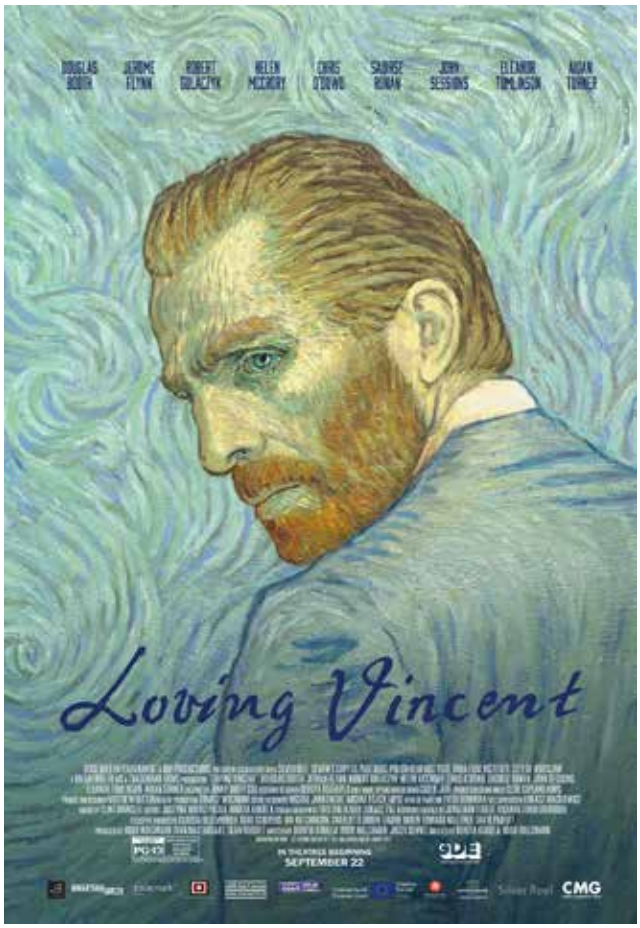
Loving Vincent stars Douglas Booth as Armand Roulin, and Robert Gulaczyk as Vincent Van Gogh. Roulin, who featured in several of Van Gogh's portraits, acts as both an investigator and narrator throughout the film. The film chronicles his attempt to unravel the mysterious circumstances of Van Gogh's death, a journey which takes him to the final days the artist spent in Arles— where it is said he made his most significant artistic breakthroughs— and to Auvers-sur-Oise, where, at age 37, he is believed to have shot himself. The letters exchanged between Vincent and his brother, Theo, prove to be an invaluable resource to Roulin in his investigation, during which encounters many well known figures from Van Gogh's paintings. These include Dr. Gachet (Jerome Flynn); the doctor's housekeeper, Louise Chevalier (Helen McCrory); and the doctor's daughter, Marguerite Gachet (Saiorse Ronan).

Bringing these familiar figures to life was a labour of love that took seven years of creative development. The film was first shot as a live-action film, with real actors against green screens or in specially constructed sets. This was combined with computer animation, for such things as birds, horses, clouds, and blowing leaves, to create reference material for the 'Painting Animation'.

This reference material would then be used by the artists working on the film. They would begin by painting the first frame of a given shot as an oil painting. Once complete, they would take a 6K resolution digital still of the canvas. Before the paint dried, they would scrape off parts of the painting and repaint them in a slightly different position for the second frame. Another still would be taken, and so on and so forth to emulate movement. 853 shots and 65,000 frames later, they would have a fully hand painted feature-length film.

Over 100 painters from across the globe took part in this long and arduous process. The opening of the film alone, described by Welchman, is a sweeping shot of the stars "which took three of [their] best painters a combined 18 months to animate— all inspired by The Starry Night".

Regarding the style of the film, Welchman claimed that it had been heavily influenced by film noir. This clearly manifests



in Loving Vincent's monochrome flashbacks, dramatic lighting, and gratuitous attention to cigarette smoke. Coupled with a beautiful score by Clint Mansell, the film manages to capture the drama and impulsivity of Van Gogh's paintings, and, consequently, that of the man himself. Welchman states that he knew, from the beginning, that Mansell was the only man whose music would have the appropriate "exuberance and madness" needed for this film.

When asked about future endeavours, Welchman said that he would certainly do another 'painting animation' film—perhaps a horror film derived from paintings by Francisco De Goya. That would surely be terrifying; Goya's famous work, Saturn Devouring His Son is enough to strike fear in the hearts of most. Loving Vincent, however, is a film which tugs at one's heartstrings. It is a joy for cinema lovers and art lovers alike, and truly a remarkable achievement in film.

London Film Festival 2017

By Ceyda Uzun, Imogen Wring and Osian Evans Sharma

It's my favourite time of year. No, not Halloween. Nope, not Christmas. The title might have given it away... It's The London Film Festival! Okay that might be a slight exaggeration but come on, two full weeks of the best British and International cinema; championing and celebrating every genre and style of film in an intense, but irreplaceable experience... Screenings, premieres, junkets, conferences, all jam packed into the heart of London. What's not to love?

I went along to see several of my most anticipated films for the first week of the festival, but as I could talk for Great Britain about all of the, for this article, I'll be highlighting the best of the best. If you'd like to read our full reviews and also see my interviews with the casts, you can check out all our content on the Strand website film section!

Onto the first then; the absolutely incredible, visually gorgeous *The Breadwinner,* most known for being produced by Angelina Jolie. As a Canadian-Irish-Luxembourgian animation film, I had some prior doubts regarding the films representation being set in Afghanistan, as well as the language being predominantly English. Having said that, many of the issues raised in the film regarding education and politics, in my opinion are presented in a sensitive and appropriate way. Despite the context, the main character Parvana displays admirable qualities and attributes which young people at London Film Festival definitely looked up to, according to the very talented main voice actress Saara Choudry.

Thoroughbreds completely stole my attention from the very first frame. A Brilliantly executed portrayal of upper class young women, and the various challenges they face psychologically. Every scene, shot and conversation between Olivia Cooke and Anna Taylor Joy was just a masterpiece. There was a strong stylistic aesthetic of slow-moving time, with shots being elongated and not rushed for the sake of a feature film. This added to the more sinister tone of the girl's minds; as we are completely pulled into and lost in them. Not to mention some hilarious moments thrown in conversation that somehow just work with the more serious issues presented.

"*Thoroughbreds* completely stole my attention from the very first frame."

There's also the glamour side to the festival, the opportunity to walk the red carpet along with the cast at some of the more prestigious screenings. Imogen Wring, a film and English student, went along to several screenings and premieres herself, including *Breathe*, *Dark River* and *The Killing of a Sacred Deer*.

Breathe, the opening Gala (and one that I regret not going to) is 'a tale of love and strength.' Following the last few months of a man with polio, and his fight to make it meaningful. 'Learning that it is based on a true story- that of the producer's parents, only makes it more heart-breaking and uplifting. It was the perfect start to the festival' Being somewhat comparable to the ever growing market of love and illness in film, I have my apprehensions, but regardless, I trust In Andrew Garfield's talent as an actor to pull the role and film through.

'Dark River tells the story of a brother and sister at odds. A Yorkshire farmer returns home to her brother after the death of their father. Ruth Wilson is phenomenal as a broken Alice struggling to keep her head- and farm, above water. Mark Stanley is perfect in his desperate attempts to reconcile with his sister, and Sean Bean manages to make his fleeting moments of performance memorable and haunting'

Another anticipated film I've yet to see but heard only the weirdest responses to; *The Killing of a Sacred Deer*. If you've seen *The Lobster*, you'll have a general idea of what kind of directing to expect. 'It is clinical and eerie, and left the audience both gasping and cackling, with a fantastic score of that hikes up the tension. The characters are bizarre and performed brilliantly, all monotone and appallingly selfish, which only adds to the films charm. Yet another masterpiece by Lanthimos, who has certainly earned his place as an LFF regular'

All evidently amazing, thought provoking films upholding LFF's reputation for diving into the deep end. But I think what we're missing here, is something a bit funny, right? So here I present to you, *The Death of Stalin*, reviewed by Osian Evans Sharma.

'It is an unlikely subject for comedy and an unlikely cast, in appearance at least, to take on historical figures, yet everything about it works with Orwellian perfection. Expect murder, paranoia, hysteria and laughter. One reason why the film deserves fervent ovation, in true Stalinist style, is for bringing us into the hysterical world of the popular permanent purge, the 'new reality' where the power vacuum is suffocating.'

Being a comedy/historical drama focusing on the notorious Stalin's last days, I'd say it's a pretty risky leap to portray such a controversial leader on the big screen in a world renowned festival, with recent articles showing less amused responses from Russia. Nevertheless, go see it, as well as the other films mentioned, and let us know what you think!

Once again, go check out all our content online, and feel free to submit any reviews for our website. If you have never been involved with LFF, I would definitely recommend going along next year as it's an enhanced visual experience, and great opportunity to meet other film fanatics!

George Monbiot Interview

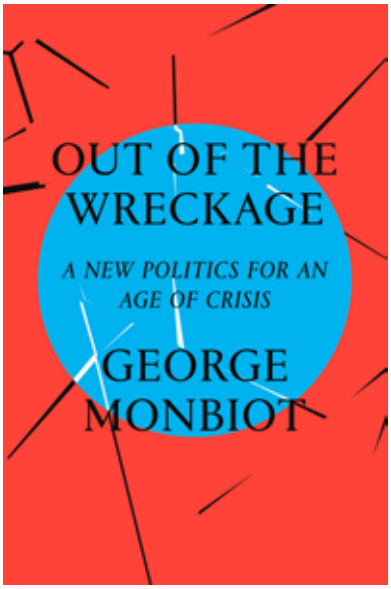
By Corissa Hollenbeck
Right Image: Jared Phanco
Images: Verso Books

Strand received the amazing opportunity to interview George Monbiot, renowned journalist and author. He was invited to King's to present his newly published book, "Out of the Wreckage: A New Politics for an Age of Crisis"

Can you go over what your new book is about and how it addresses current political and social environments?

The starting position is that we are stuck with redundant ideologies technologies and economies. We're stuck with them in political terms because we have not produced a new story, a new grand political narrative. It is grand political narratives that run the world- not political parties and not political leaders. The politics of the last 70 years are a conflict between the great Keynesian democratic narrative and the neoliberal narrative. The neoliberal narrative displaced Keynesianism in the late 1970s; it became the new common sense, accepted by parties across the political spectrum just as the Keynesian narrative was before it. You cannot displace a story with facts and figures. You cannot displace a story with arguments. You cannot displace a story with counter claims. The only thing that can displace a story is a story. And it's our failure (and when I say our, I mean all those who seek generous inclusive politics) it's our failure to produce a compelling new story of change, which allows the venomous ideology of neoliberalism to persist, despite its multiple and manifest failures. So what the book attempts to do, is to tell that new story.

"The only thing that can displace a story is a story"



How would you say that same politics, Keynesianism vs. Neoliberalism is working out currently, with the rise of the right?

So there's a number of competing stories or half stories in play at the moment. One is the dying star of neoliberalism, which staggers on despite being manifestly undead. The other is an attempt by the traditional parties of the left, particularly the labour party, to revive a demi-Keynesianism. In fairness to the labour party they are making quite a lot of gains in creating new ideas, and I hold out hope that they will actually create something that would then be rolled out elsewhere in the world. At the moment, and from the 2008 crisis onwards, when it became obvious that neoliberalism could not be sustained, there has been no coherent new narrative with which to replace it, except this sort of disinterred Keynesianism, which really can't take us through the 21st century. It relies on constant stimulus to maintain constant growth which has strained our environmental limits. And then there's the third stand, which is resurgent fascism. Now at all moments of great crisis, there are great opportunities, and great opportunities can do some really good things as well as really bad things. If people do not hear a counter veiling story, and they don't see a way out of the crisis, they will latch on to the first person that tells them that they've got some grand and sweeping solutions. Even if that person is incapable of meeting their promises and generally if the people whose aim is to exploit that vacuum to grasp personal power, will invoke some kind of fascism or proto-fascism as a means of doing it. We're seeing that happening worldwide at the moment, with terrifying potential consequences. Which is why anyone that wants generally inclusive politics has to move in, and fast, with a far more compelling vision than the fascist one offers.

What are your personal politics?

I've never been a member of any political party. I feel that as a journalist, you should retain a certain amount of critical distance. What I'm loyal to are a set of values and principles. When I see parties more or less aligned with those values and principles I offer them support. And when I see them depart from that, I'll offer them criticism. I'm very interested in what's going on in labour at the moment. I feel that some of the directions it's moving in could take me closer to where the greens are. I like to think that my political affiliations are there, but they're not party political affiliations.

You mentioned economic growth in that it has upper limits, but should we sacrifice today's growth for tomorrow's? Is there a moral obligation to do so?

My feeling is that that starts at the wrong end of the issue. The right end of the issue is to say what is the economy for? If the economy is to deliver growth, then you have to ask what growth is for. Growth is supposedly for delivering well-being and prosperity. Why don't we cut out the growth bit and just say that the economy is there to deliver well-being and prosperity, and growth may or may not be a vehicle to doing that. Actually, at the moment, it seems to be delivering disaster, which will eventually beggar us all because perpetual growth on a finite planet (a planet which is not growing) will breach environmental limits. Which is what we're seeing right now. Climate breakdown, soil loss, species extinction, wiping out wonderful places with pollution...and eventually these environmental crises become so overwhelming that they counteract any prosperity and well being which growth might deliver. I think in the rich world we've already reached that point. It's also worth observing that there is no end of wealth in the world, and that the growth of that wealth is benefiting those at the top, who already have phenomenal wealth and caused phenomenal environmental damage. So if one were to seek universal prosperity and well being, one would redistribute that wealth before you do anything else. But I'm approaching this in a different way altogether, which is to say: the crucial first step is to create the overarching narrative frame work, within which all we seek to do, then fits. A framework that incorporates our basic values and basic principles, but then guards the development of policy arising from them. The way I see it, is this: restoration story. The story that had governed politics for centuries now. It is a basic narrative structure which, for instance, Keynesian democracy shares with neoliberalism, even though they are radically different. Our minds are attuned to certain narrative structures and there's one that works again and again in politics: (?)

The story goes as follows: we are an extraordinary species; recent findings in neuroscience and biology all point to the same remarkable conclusions. In terms of altruism, empathy cooperation, and social mindedness, we are at the extreme end of the spectrum in the animal kingdom. We don't perceive it this way, because our minds are attuned to danger, so we see the bad things that people do rather than the overwhelmingly greater number of good things. The mundane acts of economically illogical altruism that we commit everyday, all of us. Like when my Dutch mother-in-law's family hid a Jewish family, while living next door to the German commandant. We are an amazing species, but that potential, that good nature, has been thwarted by the circumstance of our time. In particular by this virulent neoliberal ideology which tells us that human society should be reconceived as a market. That our relationships should be conceived as commercial transactions. That our lives are and should be defined by selfishness, greed, extreme individualism, and competition. Anything that seeks to interfere with the development of what it sees as a natural hierarchy of winners and losers, such as trade unions, taxes, public protection, governments seeking social outcomes, society itself.. Should be swept away in order to allow that extreme competition to take place. There's no scientific basis, incidentally, for the contention that greed and selfishness are our dominant characteristic - all the science shows very strongly that while we possess those characteristics, they are way down the list of those that are most prominent in our psyche, which include altruism, empathy and community mindedness. But so powerful and effective has this message been, and so effectively have we absorbed, internalized and reproduced it, that we come to see ourselves as neoliberal philosophy Caesars (?). We begin to change our world view and our behavior accordingly, with often devastating consequences for our mental health. Our task is to restore our good nature and to do so by rebuilding communities. Inclusive communities which have real power and real resources at their disposal through one of the great, neglected economic sectors: the Commons. There are 4 sectors in the economy, though you wouldn't know it to listen to any economic or political debate. It's always about State vs Market. But there's also the household and there's the Commons. Because we don't discuss the household, the work of women is undervalued, a crucial economic role of women there. Because we don't discuss the Commons, a great potential for social transformation is shut off. The Commons is composed of three elements: a resource that is inalienable it can't be sold or given away, a community that manages that resource, and the rules and negotiations they develop to ensure that the wealth is shared on an equitable basis. Focusing on the Commons, the book offers options with which we can restore empathy and kindness to the land, without being suppressed.

> **"We are an amazing species, but that potential, that good nature, has been thwarted by the circumstance of our time."**

Referendums get a bad press - but to fix Britain, we need more of them

18 Oct 2017 986

How Labour could lead the global economy out of the 20th century

11 Oct 2017 1,251

Goodbye - and good riddance - to livestock farming

4 Oct 2017 2,940

❝ A lesson from Hurricane Irma: capitalism can't save the planet - it can only destroy it

13 Sep 2017 1,276

George Monbiot: how do we get out of this mess?

9 Sep 2017 1,086

❝ Take away Aung San Suu Kyi's Nobel peace prize. She no longer deserves it

5 Sep 2017 270

You've mentioned neoliberalism a few times, I was wondering if you could define it in your own words for anyone that might have a different definition

Neoliberalism is the doctrine first formulated by people such as Fredrick Hayek and later Milton Friedman. In essence it seeks to redefine human relations as market relations. It seeks to reshape those relations as commercial transactions and it tries to eliminate attempts to alter social outcomes by government. Or indeed by other actors, for example, such as taxation.

I know that you received a degree in zoology and I was wondering how you made the transition to journalism?

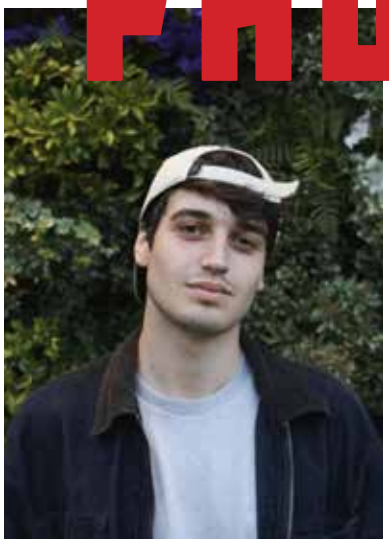
I spent the last year and a half at university hammering on the doors of the BBC natural history *. It was the only place I wanted to work and I eventually got there because they said "you're so f***ing persistent that we'll have to give you the job!" It was wonderful. It was the last glory days of the BBC News (85-87). You could just go out and get it. It was a confident, robust organization.

"I eventually got there because they said 'you're so f*ing persistent that we'll have to give you the job!' "**

Do you think this is something that could happen in the near future or is it something that would take a long time to work towards?

I think things can happen very quickly when conditions are right. The last two years of British politics, you can see total transformation. Just think, three years ago young people were characterised as being apathetic, politically disengaged, uninterested in any form of politics at all, lazy, bored and uninvolved. Young people are now the driving force of British politics. They have opened political space which we never believed was possible to open. As a result, created political opportunity that previously seemed to be inaccessible. What's happened during that time is that young people have discovered themselves, because they've been given an option, they've been shown something so much better than what we have. I believe that was labour has offered so far is just a glimpse of what we could have... we can create something far richer than that. In doing so, we're likely to trigger an even greater involvement of people across the generations. I just use that as an example of how things can turn around with tremendous speed. No one could have predicted the last 2 or 3 years of British politics.

PHOTOGRAPHY



By Jared Phanco

London by night became the focus of the photography section for this issue. One of the most intriguing things about the city is the way it can appear a completely different place when all the workers have headed home and shops have shut. The previously packed and vibrant streets seem almost deserted and the city is illuminated by millions of lights. The neon glow of areas such as Soho and Bank are a photographer's dream. Capturing photos in these areas provide you with beautifully vivid colours that make shots take on a cinematic quality.

Right: Sofia Jin
Below: James Davidson

Pages 22 - 25: Jared Phanco
Pages 26 - 29: James Davidson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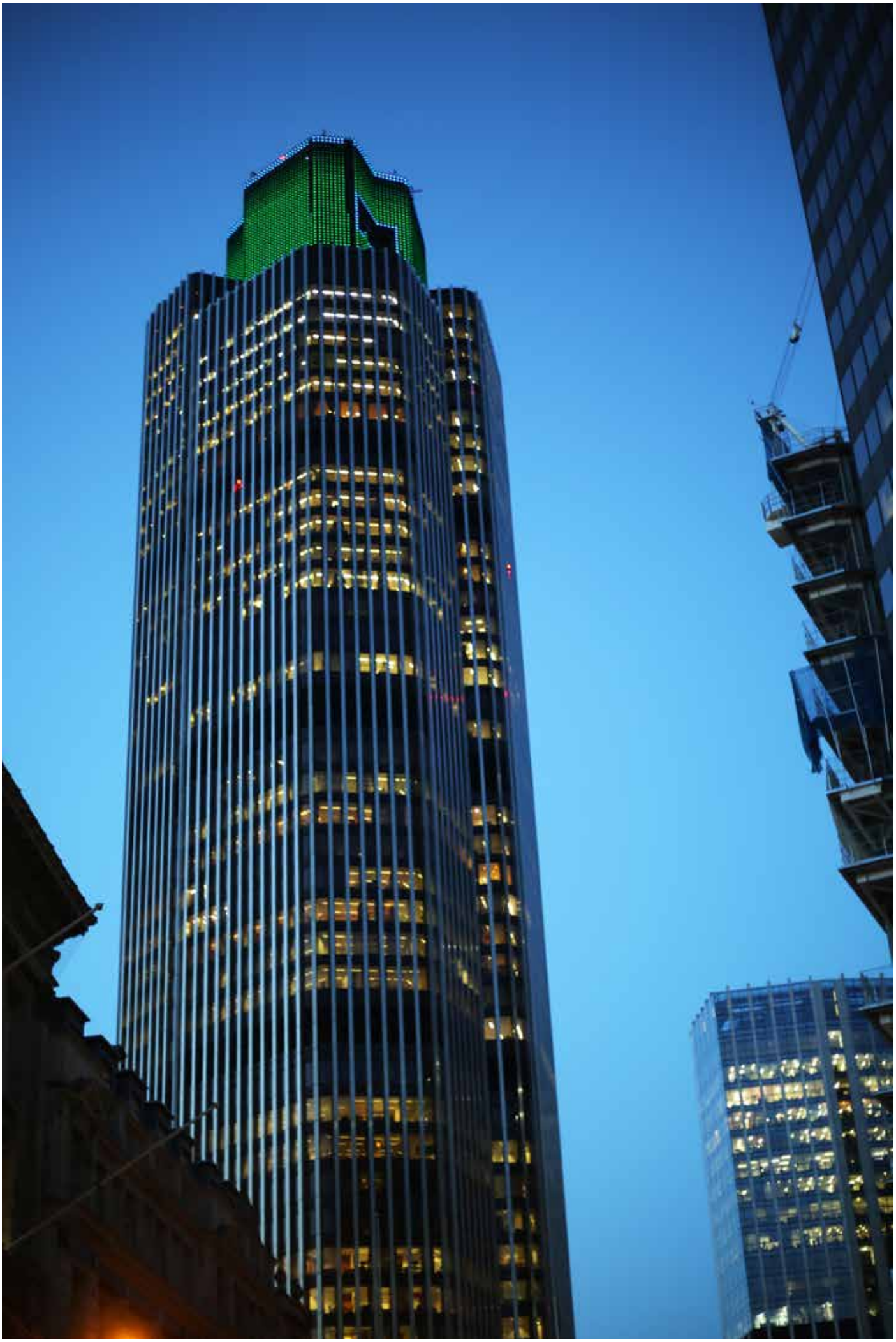
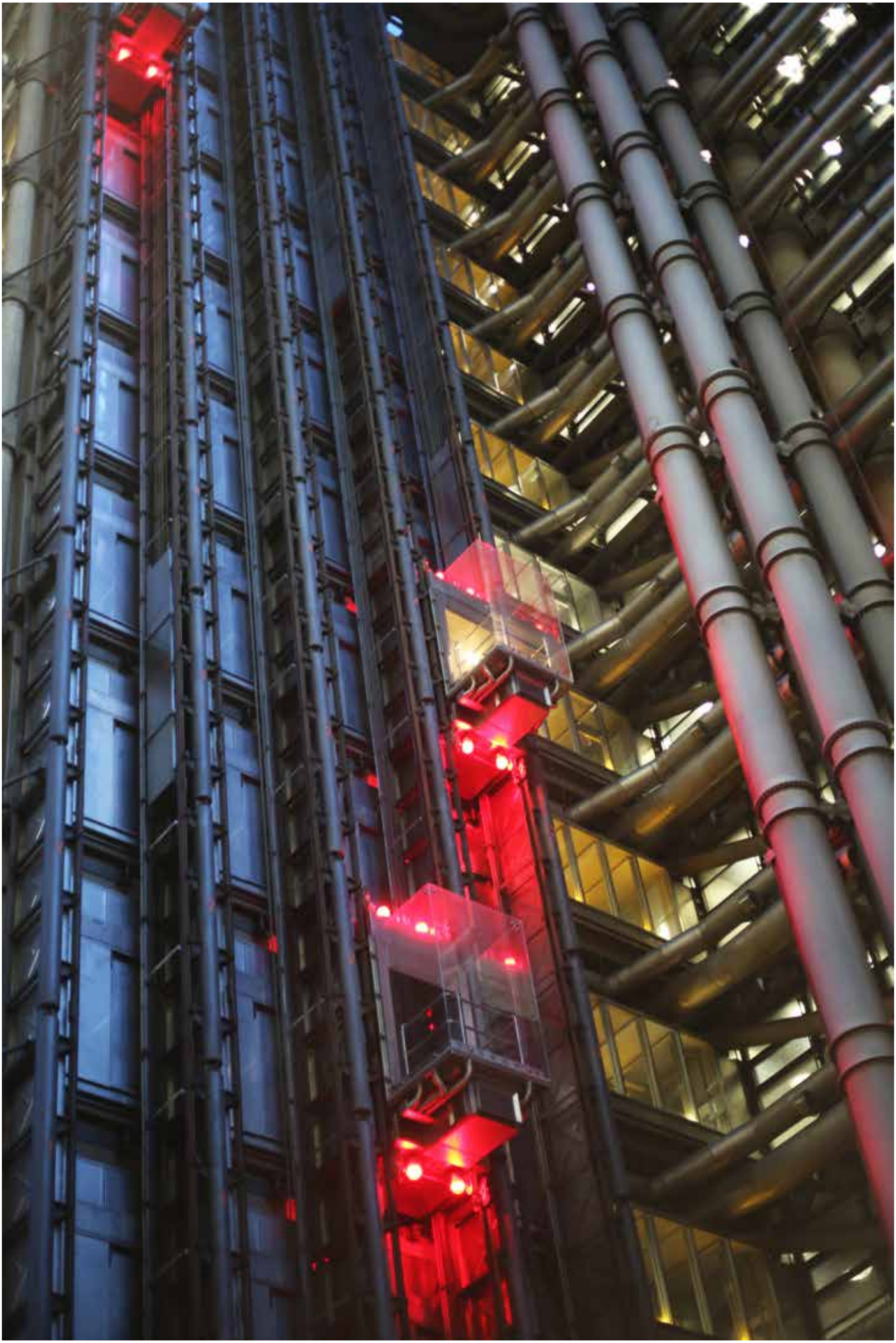
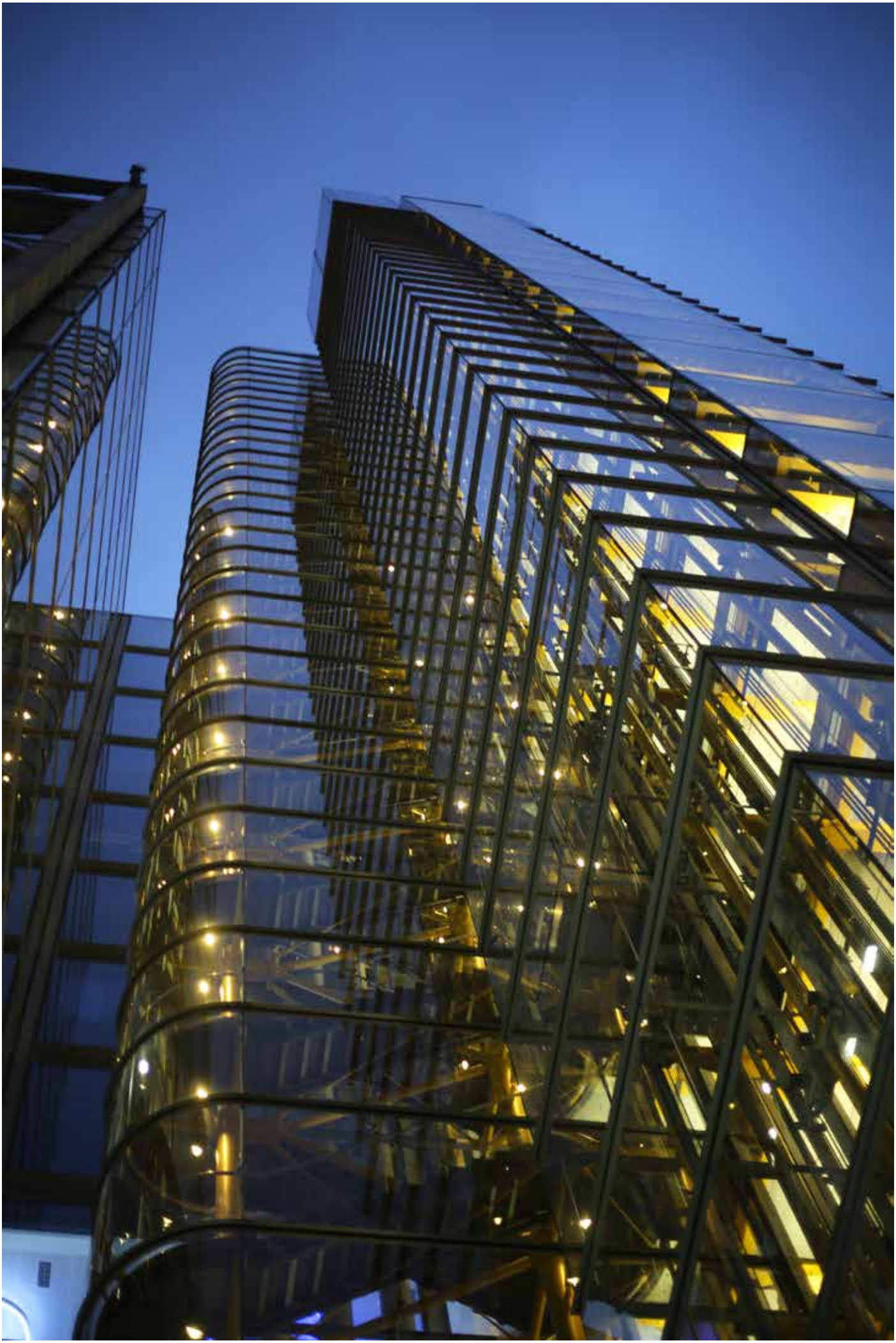
SohoBroadcast
Broadcast
Transfers
KDCAM
PAL/NTSC
DVD
Duplication
Transfers
DVD
Duplication








PICCADILLY CIRCUS
STATION

THEATRE

Thomas Froy Interview
On his upcoming production 'Hommo' **By Molly Gearen**

Meet Thomas Froy, King's student and playwright. Theatre Editor Molly Gearen sat down with him to discuss his writing and his new original production, 'Hommo,' which will run at the Lion and Unicorn Theatre in Kentish Town November 16-19.

As we settled into our table at a coffee shop and I turned on the audio recorder, Froy set a stack of notebooks down next to his coffee.

Molly: Do you always travel so heavily?

Froy: [laughs] "I always carry them with me because you're supposed to get your ideas from things you've read about and researched, but I'm not that well researched. . . I kind of get [my ideas] from things I see that people do."

M: what made you start writing things down?

F: "I've had a diary for five years now—I just did it as a New Year's resolution, which sounds awful because no one is supposed to keep those up, but I have done it somehow. And it's not every day. When you write something down it's a good way of distancing yourself from it. You feel like you've dealt with it somehow. . . My theory about why writing makes me feel better is that when you're speaking you often flip between sentences and change your mind half way through a sentence, whereas when you're writing it's a much more boring process because you have to finish the whole of a sentence. Actually I think when you're forced to finish the sentence, you actual explain it better than if you talk about it or think about it. When you've forced to think through to the end of sentences, you recognize bits you may have been ignoring before. "

M: How often do you look back at things you've written and pull from them to create something like this play?

F: "Generally speaking quite rarely—I tend to write two plays a year and they tend to take about two days each—so I tend to have the idea [for a story] and write it instantly. I look back when I'm going through a stressful time and compare how I handled things the last time. I tend to keep ideas in circulation for a long time and then they'll all just suddenly go in. So it's not like a cumulative process where things are building up that I've written down. I tend to collect things in my head and then they all go down at once... I don't spend a lot of time writing. [Hommo] only took me two days—it's only twenty pages long, but I just wrote it all at once and go back to it. The blog I'm writing at the moment is a more reflective process than the actual play."

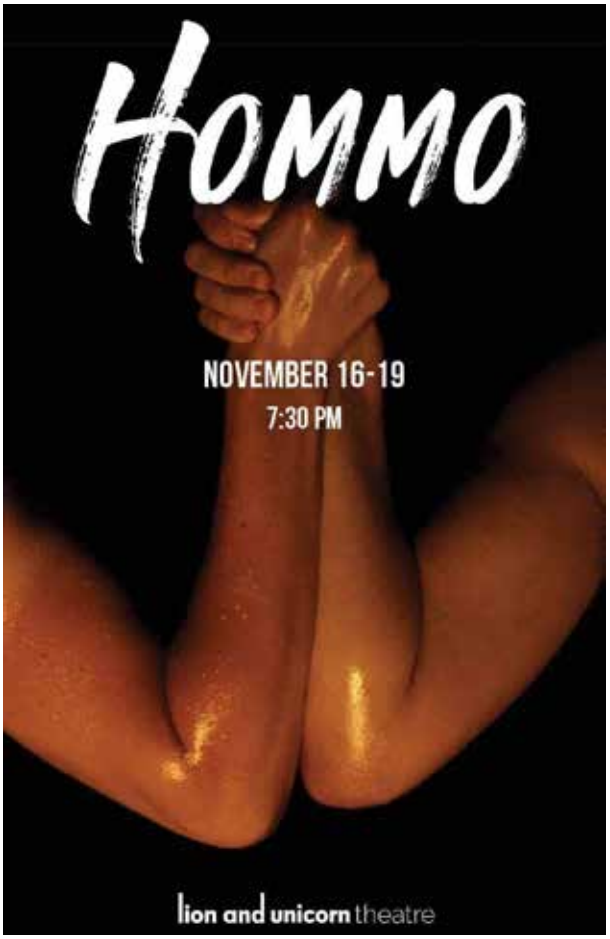
M: How often do you get to see your plays produced?

F: The first one I did was November 2015—it was called 'Their Significant Other.' I put it on at school. I was the first person to put on an independently written production at my school, and it came about a bit by chance. I messaged the Head of Drama and said 'here's my play!' and we workshopped it. I've written ten and put on three, so a bit of a bad turnover rate. [laughs] That one happened by chance. The next one was more determined. I planned it over the summer and wanted to put it on when I got to university. I had seen a play called 'White Rabbit Red Rabbit' at the Lion and Unicorn Theatre, and liked the space. I contacted them and asked if I could put my play on, and it just kind of... went! It became a commercial production—I sold tickets, I paid the actors. ['Hommo'] seems the most calm because I know it's going to be a show which members of the public attend, it's

a commercial production. I'm calmer now. [Laughs] Hopefully things will slow down a bit, now that I'm more aware of what I'm getting into.

M: Did you read the reviews for your second show? Were there reviews?

F: So that's a telling question, because as the writer, director, producer, and lighting operator, I failed in my productorial obligations. Although it was a full show, I didn't actually do a press release until about a week before, so of course no newspapers came. I sold it to the audience, but I didn't have any reviews. I spoke to people who saw it who didn't like it. It was a highly feminist play about self-expression. It was about three women who battled with the limits that a masculine society imposes on feminine expression. They were monologues and not monologues, quite. The second woman said anything that came into her mind with no filter. The third woman said nothing at all. So they were two extremes of how people deal with pressures. But I felt an obligation, as a white, privileged, male writer, to acknowledge that I was writing a feminist play from the perspective of women, which is not my job. I don't want to drown female playwrights out just by tooting my own trumpet. So the whole of the first act was dedicated to exposing to the audience the irony of a male writer writing the female experience. So that's the play. Some people didn't think I made the point strongly enough, that I was not a legitimate voice of the female experience. However much research I'd done, I wasn't going to be able to speak on behalf of women. . . One person said that perhaps I ought to write a play about men instead, and from that sprang 'Hommo.'



M: Talk to me about 'Hommo.'

F: There are two ways to talk about 'Hommo.' There's the narrative and the themes, and they're almost not connected. The narrative is about two men—think 'Dumbwaiter' and 'Waiting for Godot.' Two men, sitting around, planning to kill a woman. They are hit-men, that's they're job. There's one guy who is advising the other guy [on the murder], and the fellow planning to commit the murder is also going to go on a date with a different woman. They're planning their conquests and fantasizing about the women, and by the end of the play it's not clear if they're talking about killing the woman or having sex with the woman. It's about hyper-masculinity; men who feel so masculine that they compete with each other to fulfill the masculine ideal. So that's the top level of sexuality. The subliminal level of sexuality is that through fantasizing about the women, they are actually fantasizing with each other in that kind of awkward realm which men can't quite occupy where they talk about their feelings. It's about hyper-masculine men who battle with each other for superiority and actually come across as a little bit gay. It's about the gayness of hyper-masculine relationships. Men who go to the gym together, men who work out together, play sport together—manly stuff. . . I'm specifically not writing about actually gay guys, where it's less ambiguous. It's hyper-masculine men fighting with each other, and even the fighting is a sort of sex thing.

> **"It's hyper-masculine men fighting with each other, and even the fighting is a sort of sex thing. "**

M: How do you go about writing?

F: "I tend to write not knowing what I want to happen—I don't have any idea of the plot, generally speaking, at all. I tend to have the mood and atmosphere I want to create in the theatre and the audience by the end of each scene. I've never written a scene with more than two characters—I don't really know what's going to happen, just the atmosphere."

Froy is by turns thoughtful, studiously self-aware, and very funny. His personal eloquence is juxtaposed starkly with his electronic communication, which is peppered with phrases like "yepyep" and "coolio." (I'll confess I was extremely concerned I would fail to coax him to verbosity when we first met, but could not have been more wrong.) He is an exceedingly engaging speaker, and 'Hommo' promises to be a fascinating play from an up-and-coming playwright. Froy will be speaking for the King's Shakespeare Company on Wednesday the 18th of October about being a contemporary writer—details for that talk can be found on the KSC Facebook page.

Uniqlo Tate Lates

By Sara Naffa

Transforming the Tate Modern after hours, Uniqlo Tate Lates masterfully fuses art, film, music and culture into one must visit event.

Entering the Tate, it is hard to miss the sounds of upcoming and recognised DJs blasting through the famous Turbine Hall (carefully selected by NTS radio). Fluorescent lighting breaks through the dim interior as you walk through crowds observing the free world-class exhibits scattered on various floors of the gallery. A fantastic selection of food and drinks are readily available and help punctuate the already vibrant night. Uniqlo Tate Lates has become a staple of modern London nightlife and the distinctive focus on entertainment and culture is unlike any seen in late night venues.

This October, Tate Lates is celebrating its first full year of operation with various workshops and programmes inspired the recent Hyundai commission: SUPERFLEX – One Two Three Swing! (a must see subversive art piece in and of itself!)

Music that will be on for that evening consists of live performances by the London Contemporary Orchestra, CHAINES and a Tasker DJ set in the Tanks though a full line up will be released closer to the 27th of October.

Some of the w
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Overall, it is h
and pulsating wa
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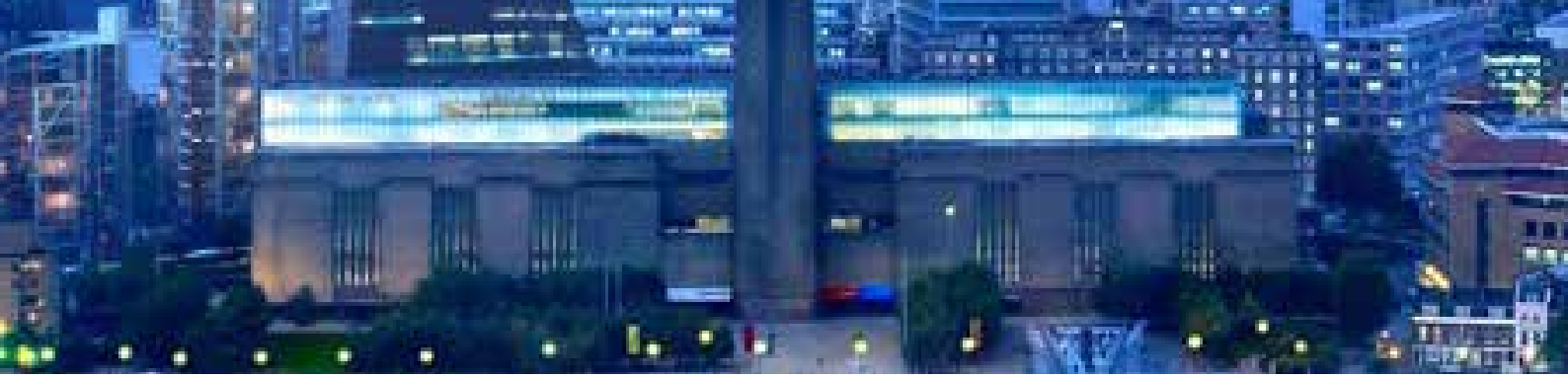


Coming up 27th OCTOBER 2017
(Uniqlo Tate Lates is up every last Friday of the month sans December)
18.00–22.00
Price: Free

workshops to anticipate include Ju-
rint production - where you'll have
o create your own prints, exchange
s and display them amongst other
y display; The Hypnotic Art Tour – a
ce where you can listen to a select-
s you manoeuvre the many exhibits
ko Ono's Mend Piece – a new take
d art installation first displayed in

on Conversation you can get some
rt at Tate Modern as the visitor ex-
eads conversational rounds about
will also find staff and volunteers
rsonal views on the artworks all
in Uniqlo's 10 Minute Art Talks.

ard to come by a more animated
y to end the month. Mark the dates
s and be sure to bring friends.

The Leery Live Longer

Poetry: Helen Blasak

Be wary of the gentle creatures
the soft spoken and the subtle

Flinch, you may, at the loud mouthed
Cower, you might, beneath blows

But cover your ears
and close your eyes

If someone with a smile so warm
has eyes like ice to match

Recollect that there are
Coals so hot they turn white as snow
and winter winds that burn

Recoil and run
and with great haste

If their words pull and lead as rope
and you, in turn, nod and lean close

For rope may lie in coils and knots
as well as it may burn

One last word of counsel
if it you'll permit me to give:

Listen not to whispers in your ear
Succumb not to mere suggestion

Ideas that are planted
and therefore are not yours
Might rather spring thorns and tendrils
than blossom at your hand

HB

Silver and Gold

Poetry: Jeff Yanako

I am not, by any stretch of the imagination,
what one would call wealthy
Not in coin or in love or in knowledge

Well, I pay my rent and I've got family I spend Christmas with
and friends I go see movies with
and I know a thing or two

But rich is something I am not
It isn't something I am ever likely to be

Still, I am free of envy and greed
and I do not beg or wish more than anyone else might

This is because I have you

When I am with you I am silver and gold
With you I am better
I am everything I could be
I am enough
You tell me so and I feel I must be so
for you

I Want to do with you

Poetry: YeYe Xu
Image: Helen Blasak

I want
to do with you what spring does with the cherry trees.
I want
to do with you what fingers do with sensitive knees.
I want
to do with you what breezes do with the waves.
I want
to do with you what Turner did with the seas.

I want
to do with you what kids do with the ice-cream.
I want
to do with you what their hands do with the runny glue.
I want
to do with you what gold leaf does with painting.
I want
to do with you what the sun does with the moon.

I want
to do with you what fire does with the wax.
I want
to do with you what an oven does with the dough.
I want
to do with you what custard does with the sponge cake.
I want
to do with you what the spoon does with the bowl.

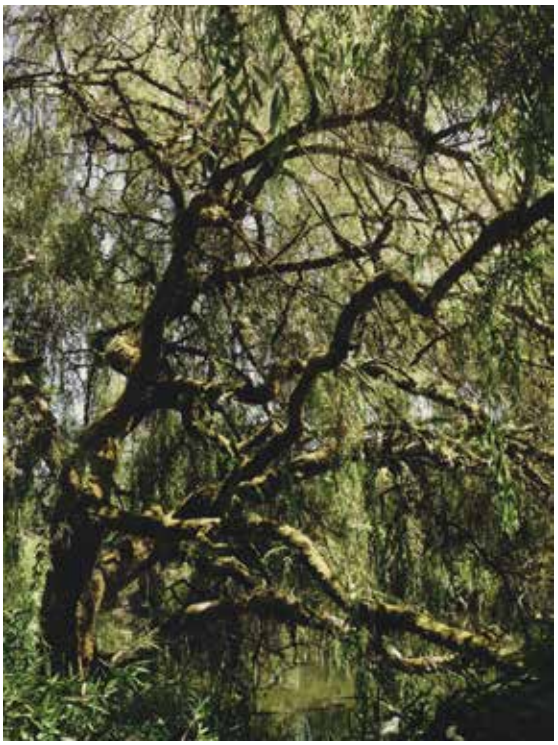
I want
to do with you what we do with the hours.
I want
to do with you what perfume does with a smell.
I want
to do with you what Monet does with his flowers.
I want
to do with you what sand does with the shell.

I want
to do with you what Chopin does with the keys.
I want
to do with you what Shakespeare does with his plays.
I want
to do with you what music does with the hips.
I want
to do with you what potters do with the clays.

I want
to do with you what hands do with the trapeze
what silk does with the skin
what chocolate does with the tongue
what lips do with the lips

Branches by the Lakeside

Poetry: Anonymous
Image: Helen Blasak



Drooping swaying branches
Over a lake

Drips and drops
Ripples spread in the dark and dull surface of the water

The trees bend and hang
Worn and tired

They are old, as am I
Older, but just as bowed
just as bent
grasping just as desperately
with spindly fingers and worn palms

At the lake's edge
I am also bent over my reflection
I look down into the abyss
and I weep
Drips and drops
Ripples spread in the dark and dull surface of the water

The surface smooths and becomes still
I lean as far as the trees
But I do not have roots as strong as they do
And so I fall in with a splash
Ripples spread in the dark and dull surface of the water
They spread and spread and fade away

The surface calms and becomes still
A dull mirror to the heavens
Reflected in it are the trees
They reach down for me but I am long gone

ESSAY

The Other Purpose of Education

By Victor Chaix

'Intelligence is the capacity to perceive the essential, the what is; And to awaken this capacity in oneself and in others, is education' - Jiddu Krishnamurti

Specializing in a certain field, gathering the necessary skills for employment, entering into the adult world of professionalism. Is that it? Is that the only point of education? Is school only a mean to a job, an occupation solely concerned on the financial ends of the diploma? Perhaps there is more to it, there has to be more to it. I will argue that education can also be considered as an end in itself, something which has exterior utility but also and more importantly an interior purpose, a human value. Unfortunately, this more human side of pedagogy has yet to be developed in a seemingly materialist and consequentialist culture and teaching system. More than mere formation, the ultimate and profound goal of education is also to know one's self.

> " the ultimate and profound goal of education is also to know one's self"

My first point is that education, in its widest sense, beyond school and books, should have as ultimate mission the freeing of one's self, a progressive growth to spiritual and intellectual independence. It could be argued that today, despite our democratic ideals and individualist philosophy (at least in the western world), freedom of mind and spirit is not evident in our school classes, where self-discovery is absent and considered as a private occupation. Yet this profound (and probably truest) freedom can only come with the discovery of oneself, a arduous and complicated task that is clearly neglected from our educational system, if not even taboo. 'To find yourself, think for yourself' said Socrates. The reverse is also valid, with mental independence dependent on self-knowledge. With an educational model with roots dating from the industrial revolution, it seems that for the most part, classes consists of telling students to follow what other people said and keep silent, accept it as the truth. This pattern has to bee reversed in the true student, who's main responsibility is the freedom of his psyche.

This freeing goal naturally brings me to my second point : a truly educated person is one who has become an individual, that has reached his personality and heterogeneity in a crowd of more or less homogenous citizens. Deeply buried and complicated to reach are our personal talents and unique genius. Yet, how can one pretend to live a fulfilled life without having found his personal qualities and purpose? 'Whatever an education is, it should make you an unique individual, not a conformist, it should furnish you with which to tackle the big challenges; it should allow you to

find values which will be your road map though life; it should make you spiritually rich, a person who loves whatever you are doing... It should teach you what is important : how to live and how to die' said former American school teacher John Taylor Gatto. To love what you are doing you have to discover it in yourself, and finding this passion and purpose should be a major goal of education.

This freedom and originality will perhaps sow in your spirit a fundamental intellectual quality: creativeness. I believe that we have to stop considering the educational model in the same way that we perceive fast foods. Organic beings that we are and unlike machines and hamburgers, we are provided with the human gift of creativity, that incredible capacity to turn new and imaginative ideas into reality. To improve this skill, we must try to perceive the world in new ways, find hidden patterns, make connections between unrelated phenomena, and to arrive to this point we must keep the playful spirit of the child. This playfulness cannot subsist in an environment where mistakes are hardly punished and where the best option seems to think like others and conform to the norm. Sir Ken Robinson, a teacher and writer notorious for his Ted presentations, argues that 'creativity is as important now in education as literacy and [that] we should treat it with the same status'. Indeed, in a world of increasing automation, this skill could become our most cherished tool for durability along artificial intelligence.

In short, all of this comes more or less to the same message, which is to look inside. Education, sadly, has developed mainly an external and utilitarian view of education. It mainly consists, under its democratic appearance, of a factory for gears in the economic machine. While external phenomena is unequivocally important to understand, it seems that this productivist view misses the most important human necessity : inner understanding. 'Your visions will become clear only when you can look into your own heart. Who looks outside, dreams; who looks inside, awakes' argued the Swiss psychologist Carl Jung. This collective awakening should be inscribed in the founding principle and goal of education. As Alan Watts said, 'We do not need a new religion or a new bible. We need a new experience—a new feeling of what it is to be "I.". The inside holds if not as much mysteries and importance as the outside, and this is where the education of the future will have to bring more attention if it wishes the species survival.

"education as a lifetime struggle with no real ending"

All of that being said, I want to finish by advancing education as a life-time struggle with no real ending. Education does not stop after your bachelor. Not even after your career. True education is a perpetually unfinished process. Until one's deathbed one should learn, not only about external phenomena but also about one's self and one's inner universe. 'There is no end to education. It is not that you read a book, pass an examination, and finish with education. The whole life, from the moment you are born to the moment you die, is a process of learning' said again major thinker Jiddu Krishnamurti. We have to revolutionise education, starting by what we mean by this term. Let's start here at King's, 'sancte et sapienter'.

Cross-Cultural Issues

By Augustin Pot

We currently study in the fifth most international university in the UK, with around 5 000 undergrads out of the 18 000 welcomed each year by King's coming from outside of the UK. Most people in the university, whether they are students, members of the administration or part of the teaching staff, spontaneously rejoice and take pride in that fact ; I do too.

However, I do also think that it is important to look beyond these numbers, for many groups that one would bump into, on the Strand for instance, are relatively uniform. It is neither surprising nor reprehensible that one would bond more easily with people who share a common language and culture with them. It is also my case: I am French and a majority of my friends at King's are French as well. While this obviously is not the situation for everyone, I tend to find the pride that I mentioned earlier quite irrelevant in some aspects. More importantly, I find it a shame that it arises without being thought through.

In order to understand why this happens, I find it necessary to quote Michel Foucault's Order of discourse: 'in every society, the production of discourse is at once controlled, selected, organised and redistributed by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events, to avoid its ponderous, formidable materiality'. This sentence of course, does not mean that a small group of people are wittingly orchestrating the whole process of discourse production but rather that through unconscious procedures, in constant operation and evolution, the set discourse that is created is more or less impossible to escape. This does not mean that the set discourse is necessarily malevolent, but only that, in various ways, it restricts freedom of thought. The reason why I find arbitrary reactions counter-productive is that freedom of mind remains an utmost necessity for genuine encounters to happen. Arbitrary reactions can be the case here at King's with our unconscious transcultural pride.

> **"freedom of mind remains an utmost necessity for genuine encounters to happen"**

Two dichotomous views on language (and thus on culture, as language is imbedded into it and creates its barriers.) exists. One can pay attention to 'universals'—the ways in which all languages are similar, and to 'particulars' —the ways in which each individual language is somewhat unique. These two perspectives can help us acquire a critical gaze towards cultural frontiers, and therefore gain awareness, freedom and fluidity in the (sometimes abusively alleged) international emulation that students experience at King's.

The idea that particular languages may influence thinking in different ways has been at the origin of many different theories in many different cultures. However, two issues arise from this idea: linguistic relativity and linguistic determinism. We are constantly surrounded by

relativity and you have most likely noticed some form of it at one point. For instance, in Turkish, it is impossible to simply say, 'It rained last night' for there are several past tenses in Turkish, depending on one's source of knowledge of the event. Thus, if you were out in the rain last night, you would use the past-tense form that indicates that you witnessed the downpour. But if you wake up in the morning and see that the street is wet, you would have to use the past-tense form that indicates that you were not a witness to the rain itself. Another example in English is that it is not appropriate to say 'Richard Nixon has worked in Washington', but it is to say 'Barack Obama has worked in Washington' because English restricts the present perfect tense to assertions about people who are alive (you would here say 'Richard Nixon lived in Washington').

Linguistic determinism argues that such differences between languages influence the ways people think or even the ways in which whole cultures are organized (this is known as the 'The Sapir-Whorf Hypothesis'). In the words of the anthropologist Edward Sapir: 'Human beings [...] are very much at the mercy of the particular language which has become the medium of expression for their society. [...] The fact of the matter is that the "real world" is to a large extent unconsciously built up on the language habits of the group'. On this view, language, thought, and culture are deeply interlaced, so that each language might be claimed to have associated with it a distinctive world view. A rather good proof of this determinism is what linguists have called 'indexicality, whereby words like I, now, here, polite pronouns, and so on, have their interpretations specified by the circumstances of use. This necessarily anchors meaning and interpretation to the context of language use and thus to wider social organization'. In this view, each society, backed by the language it is associated with, produces individuals that in turn sustain this society and its world views.

However, many other thinkers, coming from various disciplines, have uncovered common ground between all languages and cultures : a sort of linguistic universality. The French anthropologist Lévi-Strauss developed through a structural study of innumerable cultures, their myths and institutional systems, a concept of 'deep structure' leading to universalism. In his words: 'if, as we believe to be the case, the unconscious activity of the mind consists in imposing forms upon content and if these forms are fundamentally the same for all minds, ancient and modern, primitive and civilized, it is necessary and sufficient to grasp the unconscious structure underlying each institution and each custom, in order to obtain a principle of interpretation valid for other institutions and other customs'. The American linguist Noam Chomsky added that all languages have a common structural basis that can be called a 'universal grammar'.

As you can see, there is a lasting theoretical tension surrounding the issues of cultural and linguistic barriers. It is not my intention to uphold that one of these views is more relevant than the others, I would obviously be under-qualified to do so. My argument is that the complexity of transnational and transcultural relations should not be undermined in the name of an institutional discourse, here University. 'Knowledge is freedom' famously said Miles Davis : the ideas evoked here can be liberating in that they can allow one to avoid biases, or at least be aware of them and thus make genuine, humane encounters.