

Jesus College Arts Magazine



MAY 2019 | ISSUE NO. 4

THE TRINITY ISSUE

A SHORT EDITORIAL

NICK WONG

LEAD EDITOR

Arts for All.

Aboard a punt, under the arch, in the all-too-warm Upper Meyricke. There's always a place for art; it seeps through every nook and cranny of Jesus College.

Much like how one does not need to be of faith to enter the chapel, we at Jesus firmly believe that arts should be ambitious, available, and above all, accessible. In this fourth issue of the Jesus College Arts Magazine, we have compiled articles from authors of various backgrounds, from Dphil biologists to lawyers, and even linguists; in a similar fashion, we invite readers of all backgrounds to indulge themselves in the language of arts, and join the bumbling arts community in Jesus College.

I take pleasure in offering my sincerest gratitude to you, the reader, for picking this magazine up, and I do hope that our endeavor in showcasing Jesus College's vibrant arts scene will spark some joy in your life.

JESUS COLLEGE ARTS MAGAZINE

TRINITY 2019

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AN ARTS MAGAZINE FOR ALL

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WHEN 'GOOD ENOUGH' ISN'T GOOD ENOUGH

JOHN FINDON

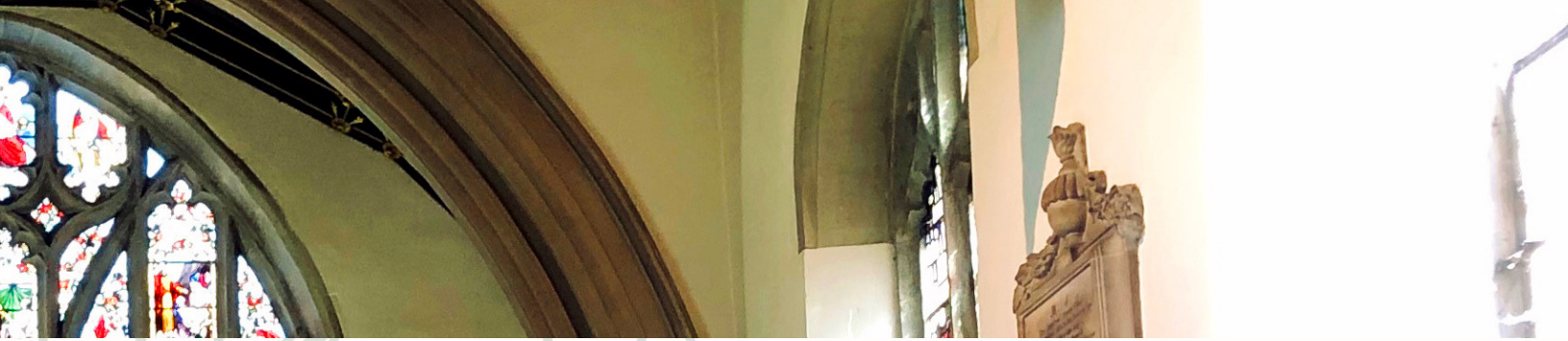
INTERIM CHAPLAIN

As everybody knows, artistic expression tends to be made up of 1% inspiration and 99% perspiration. Once the spark takes hold of you, it will not leave you alone until you have sweated and strained – put up with sleepless nights, probably – in the struggle to embody it in your chosen medium. Perhaps you never will be quite satisfied with what you have done, for, as Winnie the Pooh wisely remarked, ‘a Thing which seemed very Thingish inside you is quite different when it gets out into the open and has other people looking at it’.

I guess that Nick Wong may have thought that in asking the Chaplain to write an article for the Jesus Art Magazine he might expect something about that 1% of inspiration. ‘Inspiration’, after all, is a churchy sort of word, and indeed I have no doubt that artistic inspiration is a sort of second cousin to humanity’s experience of God. In both cases, the most obvious feature is that you can’t turn it on; it either comes or it doesn’t. In my own experience of forty years as a parish priest, I would sit in front of a blank sheet of paper on a Saturday night, hoping for a spark to get me going – a bit of grit in the oyster to be the kernel of one of my never-very-pearl-like sermons, to change the metaphor – and so often, as the Gospels say, ‘the Lord tarried his coming’. On other occasions, even more frequently perhaps, it would suddenly dawn on me that, days before, I had practically burnt my fingers on all the spark that I needed, but without registering it for what it was.

Christian literature is full of such sudden sparks of awareness; last Wednesday was the Feast Day of the Lady Julian of Norwich, whose Revelations of Divine Love came to her unsought, at a time of great distress, and changed her life and the lives of thousands after her. I am not merely being pious in saying this.





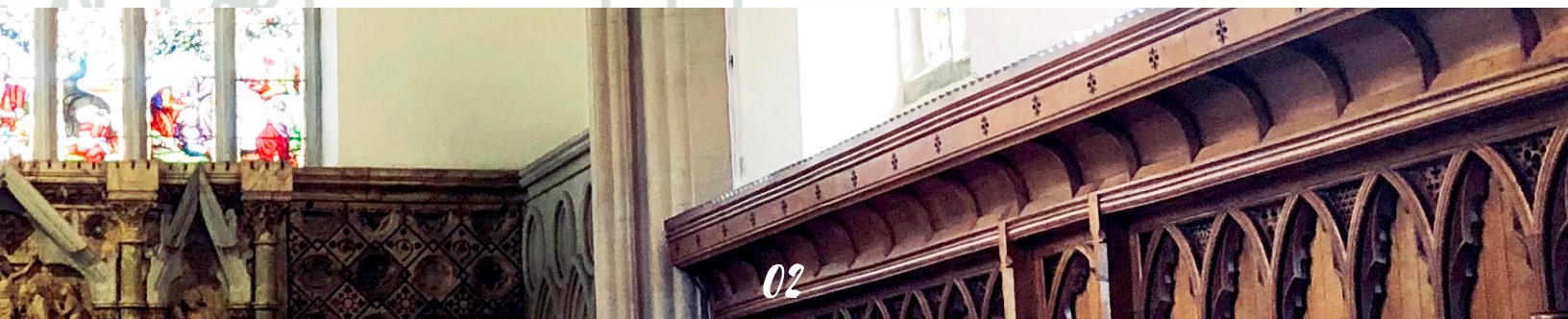
Such experiences have a kinship, surely, to what Keats found when he first looked into Chapman's *Homer* –

Then felt I like some watcher of the skies
When a new planet swims into his ken,

or the awareness that came to Van Gogh when he noticed his potato diggers in 1885. I suppose that something of the kind must motivate anyone who becomes gripped by academic study. Somebody once compared the practice of prayer to bird-watching: you wait and wait silently, you may have days and weeks (and more) of disappointment, and then suddenly you glimpse more than you could ever have hoped for, the split-second turquoise of a kingfisher's wing, or whatever it is, and you can go home satisfied.

But Faith also knows about the 99% of perspiration. Some years ago, when they were renovating the vast east window, I visited York Minster and noticed, leaning against a pillar, a waist-high panel of stained glass which had been brought down from the very top to be re-lead. It was, as I remember, a picture of King David. Every curl of his hair, every eye-lash, had been lovingly traced by the glazier. What was moving was the fact that this masterpiece had been designed to sit more than a hundred feet up, under the vault, and in days long before anybody had invented binoculars. So nobody would have been able to see it anyway; the merest daub would have had the same visual effect from down below. No doubt the glazier would have said that God would see it, and that he was making it for God. He had to work on it until it was right.

There I am, being pious again. But in practice the philosophy of the glazier at York was not very different from that of any serious artist. No-one else may notice the defect, 'but', says the artist, 'I shall know'. 'Good enough' just isn't good enough.; and that thought is a pointer to the divine, if ever there was one. All serious art, it seems to me, has God's fingerprints all over it.



WHAT WE'VE BEEN UP TO...



TURL STREET ARTS FESTIVAL

JOE WOODMAN

PRESIDENT OF TSAF COMMITTEE & JCR ARTS REP

Turl Street Arts Festival 2019 was the 22nd year that the festival ran and I think it's safe to say it's only getting bigger and better! The festival is an annual collaboration between Jesus, Exeter and Lincoln colleges and celebrates all things artsy over the course of a range of different events and workshops. Although the festival took a lot of work, it feels great to be part of something that truly provides a platform for students across the three colleges to leave their academic work and get more creative! Although the primary focus of the festival was to celebrate the arts, it has also been especially nice in meeting those from other colleges and breaking down the collegiate bubbles that are sometimes hard to escape!



Having said this, this year's festival was especially big for Jesus as we hosted the festival – which rotates between the three colleges across successive years. 16 members from Jesus were on committee taking on a variety of roles and a large proportion of the 26 events across the 10 days took place on Jesus' grounds. This included bar events, such as the Crafts & Karaoke evening, workshops, such as our Responsive Art event, and slightly higher reaching events such as the Jazz Ball. This is always an annual favourite (selling out in a matter of minutes!) where 100 students from the three colleges have the chance to enjoy a black tie evening in the wonderful Jesus Hall listening to jazz from the Oxford University Jazz Orchestra.

Although it is these types of events that attract the most people, it is the sheer range of art that takes place that first made so keen to be involved. There truly is something for everyone to enjoy across the festival. This was nicely demonstrated in the Street Fair, where the festival took over Brasenose Lane for the day. This year we had an international food van serving Japanese cuisine, a Henna stall, charity sales, a pop-up art gallery and a stage with live music playing all day! The fair had a great atmosphere and was well worth the 14 hours that some committee members spent there!!

I must thank the wider committee, as they were absolutely pivotal in the smooth running and success of the festival, it was amazing to experience the level of commitment we all had to the week alongside our academic work. I'm sure I speak on behalf of all those involved when I say I was very sad when the festival ended this year and I left my position in leading the committee behind – but I already can't wait for next year!!



A M I D W I N T E R S O I R É E

OMAR LINGEMANN

1ST YEAR LAWYER & MUSICIAN

As the cool air became cold, and the dim nights somber, Hilary term was warmed once again by the wonderful hearth that is the musical soiree. Charlie Austin began the proceedings with a beautiful and technically precise rendition of Brahms' "Intermezzo in A Major". The intimacy that the Principal's Lodgings offers was made obvious by the delicate timbre that Charlie is so good at creating. The audience knew well that they were to experience a night that would provide the perfect vaccine to late-winter blues.

One cannot escape the proximity of the winter season and spiritual music, and nor should they try. Abi Owen, Mared Owen, Sarah Lusty and Montana Robinson-Sueiro performed what was a beautiful rendition of the Lord's prayer, "Pater Noster" by Alexis Bakond. The use of an SSA format for the piece was particularly refreshing in the context of church music which typically is male-orientated, with the higher range of the human voice ringing like the angels of literature-old. Sung with great gravitas, yet airy grace, the quartet should know they are deserving of full praise. Next on the horizon, I threw out a couple folk-songs from Butterworth's collection, "A Shropshire Lad," aimed to reflect some of the college's close ties to the area. Next was Ben Longfield with Thelonius Monk's exceptional piece, "I'm Confessin' (That I Love You)." If ever a spot of jazz was most appropriate, it was then, and especially at the confident hands of Ben. With just the right level of swing that can so often be overdone, Ben carried on the exceptional evening of music. Tim Brown was up next after a tough act to follow. Unsurprisingly, the brilliant guitarist rose to the occasion, wowing the audience with a stunning rendition of "Boulevard San Jorge", by Narciso Saul, arranged by Victor Villandangos. Not only is the piece technically very demanding, but also one which does not play itself as easily as more familiar genres of music, emotively speaking, but Tim performed it undoubtedly just as the composer intended, with real passion outpouring from within. Nick and Ben returned for a double whammy, the first of which was a real testament to Nick's vocal capabilities, singing "Ol' Man River" by Jerome David Kern and Oscar Hammerstein II (from Showboat) as well as showboating Ben's extreme attentiveness to his accompanying. They were then joined by Abi and Charlie for the final piece, a piano quartet rendition of Elanor Rigby, by the Beatles, arranged by the one and only Abi.

Once more a huge success, the principal's soiree will indubitably continue as the living personification of Jesus' plethora of musical talent.



CHOIR

EVENTS AND HAPPENINGS NOW

DYDD GŴYL DEWI

EMILY HERMON

JESUS COLLEGE CHAPEL CHOIR SOPRANO

Diwrnod da pawb! The 1st of March is an extremely important day in the calendr Cymreig, Dydd GŴyl Dewi! (Saint David's Day for you non-Welsh speakers). A day to celebrate the life of Wales' patron saint and the ties that Jesus college has with Wales. And in true homage to the country that can be colloquially known as 'the land of song', the Jesus collage chapel choir performed a beautifully and all Welsh cydosod (evensong) led by Megan Daffern, who also conducted the service in Welsh which really set the service apart. It's worth nothing that Megan is the only chaplain in Oxford that has to perform a service in Welsh and her pronunciation and understanding of a difficult language was wonderful (as a Welsh speaker) to hear.

Jesus collage has strong links with Wales as Jesus College was founded at the request of a Welshman, (Dr Hugh Price, Treasurer of St David's Cathedral) and continues to maintain strong links with Wales.

Cwm Rhondda, or as most of you may know it 'Bread of Heaven' and the college hymn was performed beautifully (in Welsh of course) Arglwydd, arwain trwy'r anialwch yn emyn hardd sy'n canu am y ddarpariaeth y mae Duw yn ei chyflwyno i'w bobl. Ac yn ein hatgoffa o'r ffawd sydd gennym yn lesu college. The chapel (and the chapel choir!) was decorated with daffodils (cennin Pedr) - one of the national emblems of Wales. Formal presented many Welsh culinary delights with leek and potato soup, Welsh lamb and Welsh cakes kindly baked by Jesus college's very own Welshies! It was a beautiful day and I strongly encourage you all to get involved next year!

felly Dduw bendithia chi nad ydynt yn Gymraeg, achos ei fod yn wlad wych. ond rydym ni yng Nghymru wrth eich bodd chi i gyd!



C D R E C O R D I N G

PETER PARSHALL

JESUS COLLEGE CHAPEL-MUSIC COORDINATOR



Soon after I took up the one-year position of Chapel Music Co-ordinator at Jesus, the then Chaplain, Megan, mentioned, during a conversation, the news that a well-known recording company had been booked to make a recording of the chapel choir at the end of Trinity term. I hope that the casual nature in which this particular bombshell was dropped was not intended to induce a sense of panic in a musician who, at that point, had no idea of the capabilities of the group with which he was to work.

I need not have feared. Despite its entirely un-auditioned membership, Jesus enjoys a high standard of music-making from its chapel choir. Taking on a project like this is, nevertheless, a big ask from a group which only sings together twice a week in term time.

What to record? After all, the airwaves are awash with recordings of cathedral and university choirs and, whilst there remains much unrecorded choral repertoire, an uncharitable commentator might remark that there is probably a reason why some of it remains unrecorded. Our erstwhile Chaplain had that in hand too. "Celtic Choral Music" she said, retreating into her study.

Thinking about the strong links which Jesus has with Wales, it was not too hard to come up with repertoire setting Welsh texts, or repertoire by Welsh composers. Mansel Thomas, for example, whose solo vocal music is relatively familiar was, in fact, a prodigious writer and his choral music is woefully under-recorded. Scotland has, of course, produced many well-known composers and two of those, Kenneth Leighton and Sir James Macmillan will be featured on the disc. Having lived and worked in Ireland for a number of years, I am familiar with the growing corpus of choral music in Irish. Soon, rather to my amazement, there was rather too much repertoire to choose from.

Some of the music which will be included on the disc has already been sung at chapel services this year and, since the beginning of this term, the choir has been working on learning the rest of the repertoire which will feature on the CD. If you attend Sunday Evensong at any point this term



and have read this article) you will not now be surprised to hear the choir singing in Irish, Welsh or Cornish – with luck, not all at the same time. And (spoiler alert) there are at least three pieces to be included which we believe will be first recordings. These, somehow, seem to have escaped programming by other choirs and do not, in the opinion of this writer at any rate, fall into the “uncharitable remarks” category (see above).

The process of recording is great fun, but pretty gruelling. Altogether, we have twelve hours of recording sessions booked, spread over Monday and Tuesday of 9th week, so don't be surprised if you see some weary-looking choristers around that week. The plus side, of course, is that we will, by then, have enough concert repertoire to take with us on tour to Germany in 10th week. None of this could be achieved without the amazing commitment of our singers, the boundless energy and enthusiasm of our Organ Scholar in Residence, Lucia, and the Development team, which has sourced the funds to cover the not inconsiderable costs involved. Watch out for the release of the CD – Christmas will soon be with us, after all...

A SKILL YOU A CHOIR

PETR NOVOTNÝ

JESUS COLLEGE CHAPEL CHOIR BASS

While I have little to do with Jesus College, there is one thing that we have in common – the love for music. I had been looking for a way to continue making music ever since coming to the UK in 2017, until I joined the Jesus College Chapel Choir.

Jesus College Chapel Choir is non-auditioning and very open and welcoming to new members. The main activity of the choir is singing at the Evensongs on Sundays where every Evensong is not just a service, but also an opportunity to reflect on the past busy week and a friendly reunion. Even people with no musical background can experience being and singing in the choir under the kind leadership of Lucy and Peter. Every choir member also takes singing lessons with David Crown which means learning to sing better.

Apart from Evensongs, the choir goes on tours on a yearly basis and takes part in various special events. In fact, this year we will tour Germany and record a CD of Celtic Choral Music. I can only wish that this passion for music stays with Jesus College and the choir for many years to come.

**BROUGHT TO YOU BY
JOE WOODMAN & JOHN FINDON:**

WHAT'S ON?

DINNER?

HELEN MARKUS

COLLEGE PLAY PRODUCER

In 5th week, Jesus College will see the play 'Dinner' by Moira Buffini being staged with an all Jesus production team and actors from Jesus and across the university. Join us to see this fantastic dark comedy, which, following on from the production of 'Amy's View' last Trinity, makes the Jesus College Play now an annual tradition! 'Dinner' is set at a dinner party (no surprises there), where fastidious hostess Paige is celebrating the publication of her husband's bestselling book. The guests include holier-than-thou vegetarian artist Wynne, laid-back microbiologist Hal, and so-called 'sexpot' TV journalist Sian. The arrival of uninvited van-driver Mike adds unexpected entertainment to the evening, and a mysterious, silent waiter completes the party. The play will have you "laughing uproariously one moment and jumping with shock the next" (Charles Spencer, Telegraph). Watch out for tickets soon and make sure to join us in what is bound to be a great night!

FRIDAY @ 1

LUCIA ŠVECOVÁ

ORGAN SCHOLAR

After some wonderful performances last term, such as the TSAF Friday@1 and the eighth-week JCMS special Friday@1s, we are thrilled to see the growing popularity of our weekly Friday@1s! This term, we've had a several professional musicians expressing interest in performing at these recitals, and we are also continuing in developing the cooperation with St Joseph's Primary School. This gives us a wonderful range of repertoire and performers, and creates a permanent well-supplied music scene at Jesus!

Eighth week will be once again dedicated to St Joseph's Primary School performance, where we would like to create a bigger project and have a joint performance with musicians from Jesus. This will both be inspiring for the children as well as teach us how wonderful and talented children can be. It is lovely to see individual developments - Victoria who started performing on the piano at Jesus last year now got the junior scholarship at Guildhall thanks to the confidence she gained through these performances, and Olivia who was inspired by the music-making at Jesus has now properly taken up the cello and occasionally joins the Jesus Chapel Choir for an evensong as a singer. It would be lovely if we could once again show them our continuing support and provide a decent audience for their fantastic concert in eighth week.

1st Week

May Day Madrigals on 2nd Quad

2nd Week

BOP Costume Workshop.

3rd Week

TSAF Orchestra in Tango (with Lucia Svecova and players Charlie Austin, Nick Wong, Desson Au Yeung, Josh Venables, Mared Owen, and Jamie Slagel)
Four Men in their Respective Cells (with Jennifer Crompton acting)
Twelfth Night (with Lola Beal acting)

4th Week

Principal's Soiree
Charioke
Your Little Play (with Alex Marks acting)

5th Week

The Roaring Girl (with Cameron Forbes and Lola Beal acting).
JESUS COLLEGE PLAY 'Dinner' (with Helen Markus producing, Kwan Ann Tan and Alessandra Hay directing, Ollie Baker assistant directing, Viola King Forbes and Nick Wong marketing).
Exhibition in the Chapel by Lucy Zhang

PIAZOLLA. TANGO. ACCORDION.

ORCHESTRA IN TANGO

LUCIA ŠVECOVÁ

ORGAN SCHOLAR

Come to Jesus Chapel on the 18th of May (Saturday of 3rd week) and we will take you on a magical journey to Latin America with irresistible tango rhythms! On that night you will witness an international and inter-collegiate combination of musicians - TSAF Orchestra will be joined by Tomáš Valíček, the accordion soloist of the Slovak State Orchestra. This will be a unique performance, turning Jesus Chapel into an exciting performance space, and it will be lovely to see many Jesus students supporting the Jesus musicians among the performers!

Even though the Turl Street Arts Festival 2019 is over, it has made some long-lasting contributions to the cultural life of the three Turl Street colleges - one of them being the foundation of the TSAF Orchestra which performed at the Opening Ceremony of this year's festival. It is lovely to see that musicians are enthusiastic and want to carry on making music together. Thanks to this enthusiasm, TSAF Orchestra is now becoming a permanent establishment, alongside Turl Street Orchestra and Lincoln Sinfonia. It is a non-auditioning group based on the keenness of its members, and this Tango Project is a great opportunity for Jesus College to show its musical potential.

You can look forward to hearing the accordion concerto Aconcagua by Astor Piazzolla, Danzón No. 2 by Arturo Márquez, and John Williams's arrangement of the tango Por una Cabeza by Carlos Gardel, where we will be joined not only by Tomáš on the accordion, but also by Emily Boyle from Exeter on the violin solo! We are grateful to Jesus College Music Society for supporting the project, and for cooperation from Trinity College - Tristan Weymes, first-year Music student, will be conducting the Danzón. Tickets will be soon available on <http://fixr.co/> - this money will be used to say thank you to Tomáš and to help the TSAF Orchestra to become a permanent ensemble.

We look forward to seeing you in Jesus Chapel on the 18th of May at 7.30pm!

6th Week

A View from the Bridge (with Joe Woodman directing and producing, Isabel Donaldson marketing, Olivia Campbell on costume/makeup and Alex Marks and Gregor Roach acting).

7th Week

Jesus College Chapel Choir fundraising concert.
Open Mic Night.
OUWO concert (with Anton Blackburn playing)
'Wildlife of Jesus College' exhibition in Chapel by Bethan Thomas

8th Week

Trinity Jesus College Music Showcase

9th Week

Jesus College Chapel Choir CD recording
Young People's lunchtime concert

OLIVER

NORTHERN VIETNAM



“OVER THE EASTER VACATION, I SPENT THREE WEEKS EXPLORING RURAL NORTHERN VIETNAM. FROM VAST BAYS OF ISOLATED ISLANDS AND CASCADING TERRACES OF RICE FIELDS, TO UNTAMED TROPICAL WILDERNESS; THE LANDSCAPES ARE AS VARIED AS THE PEOPLE WHO INHABIT THEM.

NIXON



APRIL 2019

IN THIS COLLECTION, I HAVE ATTEMPTED TO CAPTURE BOTH THE PEOPLE AND PLACES OF THIS WONDERFUL PART OF THE WORLD."

GREASEPAINT AND GREEN-FINGERS

HOW SHOULD THEATRE RESPOND TO THE CLIMATE EMERGENCY?

LOLA BEAL

PROMINENT JESUS COLLEGE ACTRESS

Jesus' own Nancy Case and Conky Kampfner celebrated recently at the National Student Drama Festival after Pigfoot Theatre's sustainable play about climate breakdown 'How to Save a Rock with a Circle' won three awards; coming at a time when Extinction Rebellion is making headlines, we must now be asking ourselves - what place does theatre have in the environmental emergency?

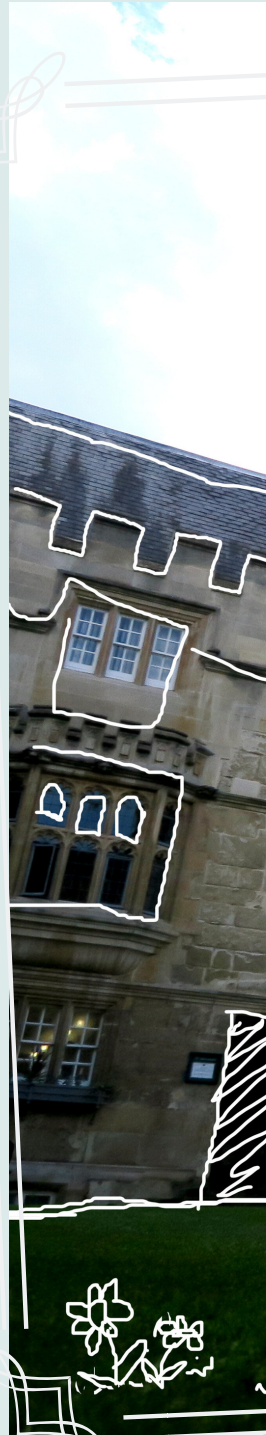
Perhaps it is all doom and gloom. The inclusion of Samuel Beckett's apocalyptic 'Endgame' to the Old Vic's new season has a touch of the cataclysmic - their synopsis reading ominously: "Nothing stirs outside." Indeed, it has long been absurdism's habit to raise its head at times of crisis - offering us a strange and unexpected plaster to whack over society's wounds. Whilst the Almeida's 'The Twilight Zone', recently transferred to the Ambassadors Theatre in the West End, looks to Cold War dread, sounding uncomfortable echoes of our current decaying climate and our inwardly-destructive panic.

It has been ten years since Steve Waters' play 'The Contingency Plan' opened at the Bush Theatre, two short plays contemplating glacial melting and rising sea levels. At the time, in an article in the Guardian, Waters wrote: "The best part of me hopes to see my play proved irrelevant or a bleak period piece." Evidently not. Waters' work now seems more prescient than ever.

Is this how theatre must react; repeating allegorical disaster upon allegorical disaster, waxing lyrical on this time-bomb of a planet we've created? It certainly can do; but it can also take another direction.

Theatre is a profoundly empathetic medium. It imagines, relates, innovates, and teaches. Theatre, unlike other art forms, sees people come together in a space - and, as such, there is real opportunity for what this climate emergency needs: teamwork. It is what Greta Thunberg and Extinction Rebellion have been calling for - unity against climate change. Theatre isn't all apocalypse and atrocity; it is also hope.

Such as the lead 'How to Save a Rock' has taken with its tagline: "This show is not about the end of the world." Theatre can be giving hopeful messages about the future of the planet. The Royal Court Theatre have





just announced an entire season dedicated to the 'climate emergency' next March, having made a public declaration last month of their involvement in the 'Culture Declares Emergency' campaign, stating: "Climate change and ecocide is a deeply systemic problem than can only be tackled by imagining and forging better ways of relating to each other and the world." What are these 'better ways'? Hopefully the Royal Court can tell us.

Am I saying that actors on a stage will save the world? No (at least not quite) - but there are conversations that need to be happening and these conversations must also be happening on our stages. Just as we're seeing a Caryl Churchill Renaissance in a post-MeToo era; we're likely to see a wave of plays hitting our stages soon with a strong shade of green.

APPRECIATING PURPOSE, OR THE LACK OF?

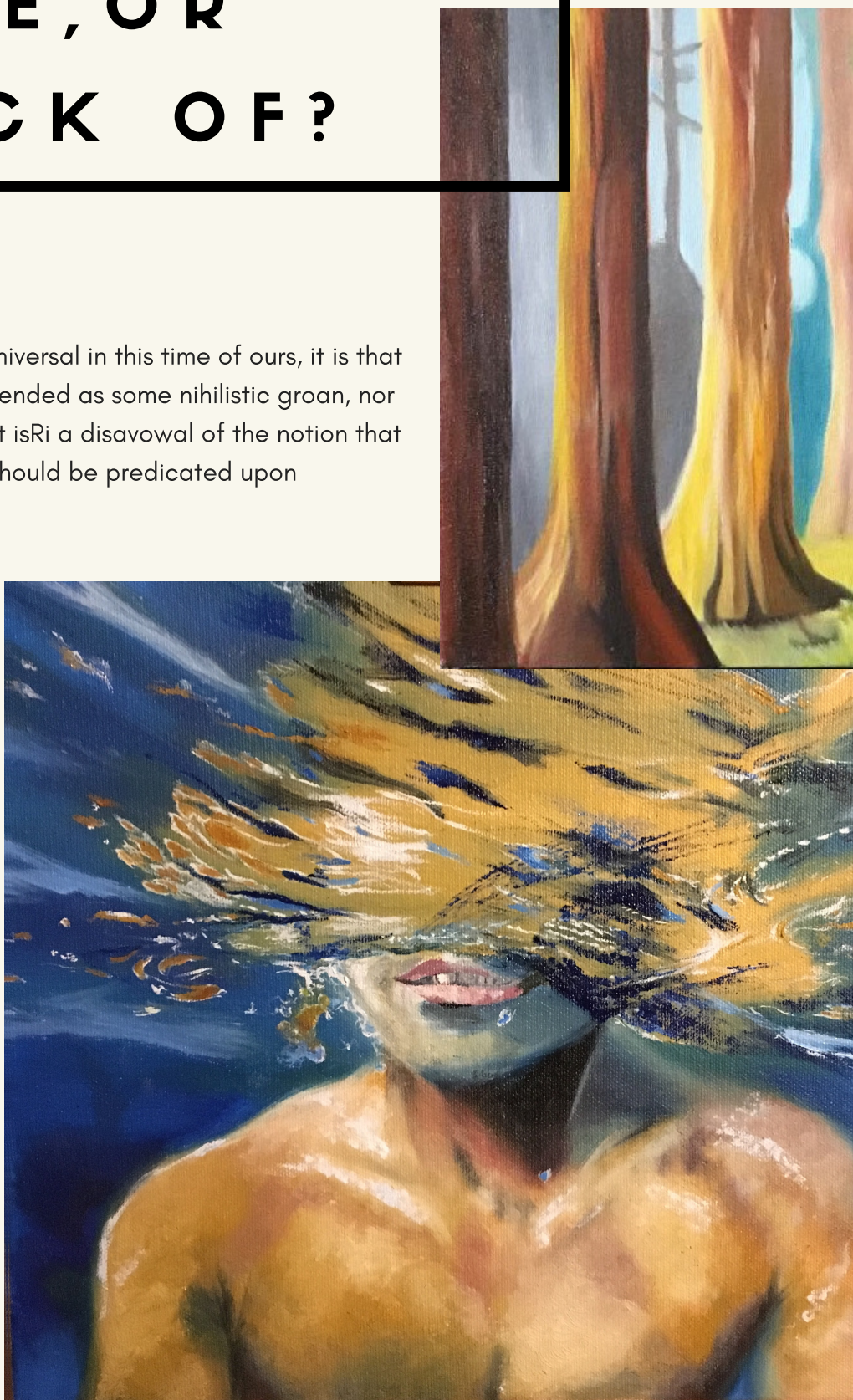
ARRON O'CONNOR

1ST YEAR DND REP

If there is to be an obsession deemed universal in this time of ours, it is that of purposes. Such a statement is not intended as some nihilistic groan, nor as the manifesto of absurdism. Rather, it is a disavowal of the notion that our experience of the world around us should be predicated upon intentions. It would seem to me that

the experience of art has been one predicated for the most part upon some conception that it has a purpose to fulfil. After all, conversations on the topic seem to revolve around embodiment and creation. Here we assume that the art itself creates and thus pull the continuity of what could be called artistry out of sync with the physical process. Whether moral or aesthetic in approach, this seems the mode, and it relies on reducing art to content that fulfils certain intentions such as making us feel or realise our own part of consciousness.

This is not to say that I subscribe to the facetious Wildean aestheticism that claims all art to be quite useless.



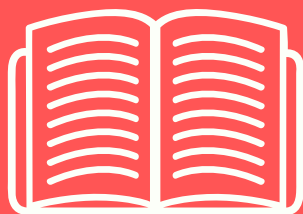
**ARTWORK BY:
ELHANA SUGIAMAN**



If art were indeed useless, then we should not perform art. Neither do I consider art to have a moral or conscious purpose. Critics such as Sontag have rallied against a hermeneutics of art while still assigning a conscious value to art in that it reflects one's existence by serving as the juxtaposition of a reality. Without admitting it, art is assigned a purpose (interpretative in extent) that is predicated upon some lack in the body of the observer. In commanding that art should have any purpose it is moralised as an entity which cannot exist in a world of wholes. This view admits a lack in the body of the observer which art is supposed to fill or fulfil. Art should not have to speak to the moral principles or lacks of the body.

In this time of ours, art cannot serve to fill. The delusion that art is the stuffing by which our skins are filled has long since passed its expiration date. This notion of an empty mankind, as evinced indirectly in T. S. Eliot's idea of the "hollow men... filled with straw" simply convolutes the experience of art. The notion of hollowness implies a skin which requires filling and cannot stand of its own accord. The reality is rather the opposite. We are without skin or shell; we are filling and flesh. Art is the gestural performance of such nature. It is not mimetic, but corporeal. It does not fill us or fulfil our presuppositions. Perhaps one should look sooner to the collages and 'combines' of artists such as Richard Hamilton and Robert Rauschenberg for an experience of art - an experience that is cannot be justifiably called moral or aesthetic alone, but kinaesthetic. Interpretation will forever fail to separate itself from the preconceptions of the interpreter, and a hermeneutics of art shan't suffice to define art. Aestheticism relies on the imposition of an artwork on the viewer of a new emotion thus implying a lack of such experience in the body. The body does not lack in that which it cannot conceive. Art must be corporeal, a gesture whereby forms are created through other forms.





BOOK REVIEW

NATIVE SON

-RICHARD WRIGHT-

HECTOR THORNTON-SWAN

1ST YEAR LAWYER

I was forced to read this book at A-Level, I had no choice but to read it if I wanted to study here. I didn't have enough faith in either my English skills or Sparknotes to get me through the exam having not read the novel. After A-Levels were finished though, sad as it might be, I turned back to my copy of Native Son and read it again. Even worse, over Christmas, I looked through bits of the book for a third time, so I feel Wright must have, at least for me, got something right!

Wright's Native Son chronicles the shocking criminality of Bigger Thomas, a young African American man living in Chicago in the 1930s, recounting his crimes, evasion of law enforcement and eventually his trial. Bigger's crimes are undoubtedly harrowing and of course drive the novel through its plot, but if that was all there was to Native Son, I probably would have binned my copy after A level.

Bigger's criminality, at least for me, is far from the focus of the novel. His crimes just provide a framework which Wright capitalises to bemoan the state of an America wracked by racial and political oppression. Wright wants us to sympathise with Bigger in spite of his harrowing crimes, he is in part a victim of circumstance, trapped in a racially segregated world. His crimes, in Wright's eyes, become if not excusable then understandable despite their horror.

Bigger's trial is both racially and politically charged. Max, a communist lawyer offers his services to Bigger, providing a muse for Wright's own communistic views. This in itself poses issues for the reader. We might praise Max for offering his help, but even if he remains kind to Bigger, their relationship seems exploitative. Bigger is degraded, despite facing the death penalty, to merely a platform for Max's politicking. Max exploits Bigger, just as everyone else does.

After finishing the book, I was a little confused. Who should I sympathise with? Certainly not those Americans who segregate Bigger, and certainly not Max for his exploitative ways. I could only find it in myself to have some sympathy for Bigger for his oppressed place in society, even if he had committed the most dire crimes. The book was so conflicting that even after the bores of A-levels I had to give it another go!

ARTISTIC SCIENCE OR SCIENTIFIC ART?

Why the arts and sciences needn't be considered as separate entities.

SARAN DAVIES

MCR ARTS REP

Generally, when people think of art, they think of paintings and exhibitions, often obscure and inaccessible to most ordinary people. What's frequently forgotten is that a central purpose of all art is to effectively convey a message. It is commonly said that a picture is worth a thousand words, and this is certainly true when communicating science. In scientific articles, art and illustrations play a key role in conveying complex or nuanced topics, far quicker and more pleasantly than a series of convoluted paragraphs.

I recently learnt first-hand the role effective illustration can play in science communication. I am a first year student on the Natural Environment Research Council Doctoral Training Programme (NERC DTP for short). As part of this multidisciplinary course, we are encouraged to organise events which promote public engagement with science. This is where the 'Grand Challenges in Science' seminar series was born.



7th May, 17.30
COMMUNICATING SCIENCE IN
THE AGE OF FAKE NEWS

14th May, 17.30
SUSTAINABILITY IN A SELFISH WORLD:
THE ENVIRONMENTALISM VS ECONOMICS DILEMMA

21st May, 17.30
NATURAL HAZARDS:
PREPARING TODAY TO PROTECT TOMORROW

28th May, 18.00
CAN WE EVER BE 100% RENEWABLE?
SO NEAR, YET SO-LAR...

4th June, 17.30
SCIENCE, ETHICS AND EXPLOITATION:
THE THINGS WE DO IN THE NAME OF SCIENCE

The task given to us was to organise five engaging seminars highlighting important topics influencing the public perception of science. Since the course has an environmental focus, these included topics such as combatting fake news in science communication, and the task of transitioning from fossil fuels to renewables.

Having the opportunity to connect science discussion with artistic design was exceptionally rewarding. Often artistic creativity in science is over-looked and this is a great shame as art can be so useful, as well as being a cathartic and expressive experience for the artist. As a result, a lot more science communication would benefit from being illustrated with art. Jesus College is home to a wide range of students studying a wide range of courses. The close proximity of students studying this vast mix of subjects provides the perfect opportunity for the sciences and the arts to exist in unison, especially in the face of a changing climate.

GRAND CHALLENGES IN SCIENCE SEMINAR SERIES



SIR MICHAEL DUMMETT LECTURE THEATRE
CHRIST CHURCH COLLEGE
www.grand_challenges_series.eventbrite.co.uk

OXFORD NERC SCIENCE CENTRE ENVIRONMENTAL RESEARCH

FAKE NEWS
It's Official: PROOF! THE EARTH IS...
Scientists FINALLY admit climate change isn't real



SPOT ON.

LUCY ZHANG \ 5TH WEEK @ CHAPEL



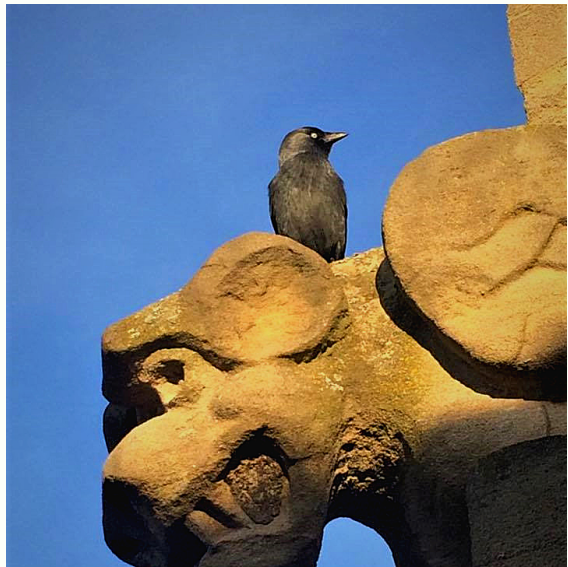
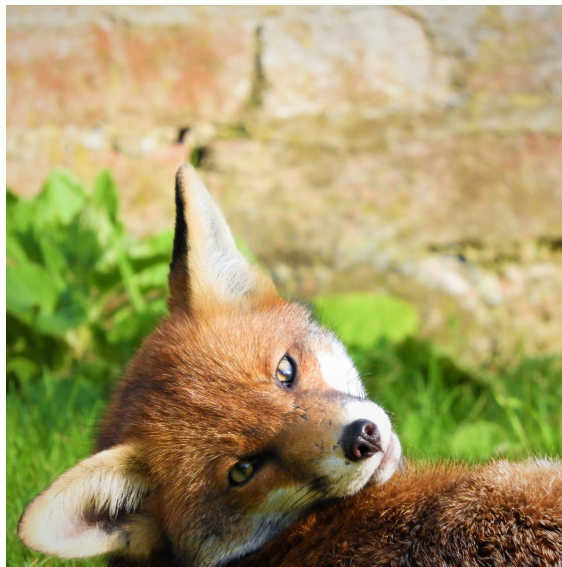
**RIGHT FRAME.
RIGHT PLACE.
RIGHT TIME.
SPOT ON.**



EXHIBITION

WILDLIFE IN JESUS

BY BETHAN THOMAS



WEEK 8 @ JESUS COLLEGE CHAPEL

Jesus College Arts Magazine.

ALL ILLUSTRATIONS BY CHLOE LEONG

ARTS
FOR
ALL

IG @GOCOCHLONUT.ART

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ABI OWEN'S

DIY MUSICAL THEME

STEP 1: Use your birth month to determine your key signature

STEP 2: Use your date of birth to find out which numbers to use (dd/mm/yyyy)

For example, 21/06/1999 =

JUN 
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Ode to St18

Josh Venables



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Ped.

etc.

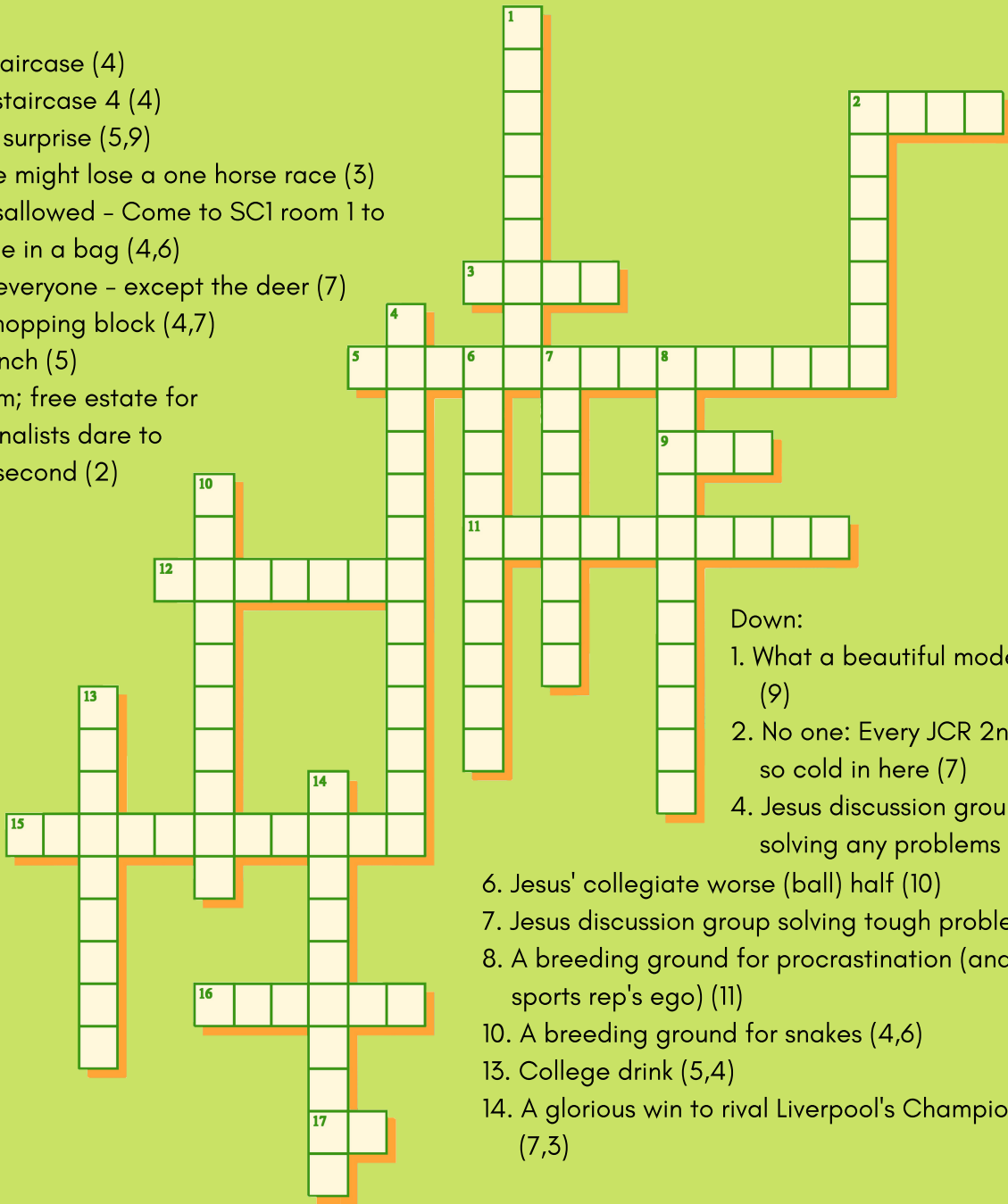
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× CROSSWORD ×

Across:

- 2. A cult-like staircase (4)
- 3. Batteling in staircase 4 (4)
- 5. A sweet hall surprise (5,9)
- 9. To whom one might lose a one horse race (3)
- 11. Definitely disallowed - Come to SC1 room 1 to grab your rice in a bag (4,6)
- 12. A sport for everyone - except the deer (7)
- 15. FF on the chopping block (4,7)
- 16. Smoking bench (5)
- 17. Far too warm; free estate for freshers if finalists dare to leave for a second (2)



Down:

- 1. What a beautiful model in Hall (9)
- 2. No one: Every JCR 2nd year: it's so cold in here (7)
- 4. Jesus discussion group not solving any problems (7,6)
- 6. Jesus' collegiate worse (ball) half (10)
- 7. Jesus discussion group solving tough problems (4,4)
- 8. A breeding ground for procrastination (and a certain sports rep's ego) (11)
- 10. A breeding ground for snakes (4,6)
- 13. College drink (5,4)
- 14. A glorious win to rival Liverpool's Champions League (7,3)

