

The

DODO



FINALE:

THE LAST BITE



DEAR DODO READER,

EVERY ISSUE IS A LABOUR OF LOVE. IN THE PAST YEAR, WE'VE RECEIVED SUCH A DIVERSE RANGE OF SUBMISSIONS THAT HAS HELPED TO KEEP DODO ALIVE. IN "THE FINAL BITE", WE'RE INVITING YOU TO STUDY WHAT'S LEFT ON YOUR PLATE AND SAVOUR THE AFTERTASTE OF YOUR RCA JOURNEY. ATE AND LEFT NO CRUMBS!

- TEAM DODO

appertif



main



dessert



the last bite





matcha cake

Matcha Cake is an installation combining moving image and bodily action that treats eating as both a bodily and political act.



Melting Borders

Melting Borders is a performance that begins with sweetness and ends with a question. I let ice cream in the colours of national flags melt onto a white shirt, allowing the borders to blur, drip and disappear. The last bite is the moment when the sugar turns into something else. It is the taste of identity dissolving, the aftertaste of conflict, the residue of what we consume without noticing.

I have performed this work in places where borders are not metaphors but daily realities, including the zone between South and North Korea. The sweetness becomes heavy there. It stains differently. What we eat, what we swallow, what we inherit, what we are fed by history and politics, all of it melts on the skin.



SHOW PIECE



Three people view artworks in a gallery setting. The works on display include a representation of an inflatable crocodile eating a superyacht, a multi-decked superyacht that bares a resemblance to a gateaux of some sort, and a gaudy one-off bespoke sneaker masquerading as a sculpture. The participants are there to consume, and be seen to consume.

Nick Ivins | MA Painting



Oči z vlažno krpa.
Obrisi do suhega s čisto krpo.
Redno preverjaj, ali je vse okolije
priljubljeno, in ga po potrebi dodaj.



Keeping the view



Oči z vlažno krpa.
Obrisi do suhega s čisto krpo.
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priljubljeno, in ga po potrebi dodaj.

Over the past two years, I have been consumed by London, its architecture, its chaos, and the quiet rhythm of everyday life around South Kensington.

In return, I chose to consume it back through sketches. This series becomes my last bite of the neighbourhood that quietly cradled my master's journey.

Standing before landmarks like the Albert Memorial, the Natural History Museum, and the V&A, I held my drawings against the city itself, trying to capture the fragile overlap between memory and reality, observation and departure.

This is not a bite to forget. It is a bittersweet final taste of a place I am still learning how to leave behind.

Taste is personal, but heritage is shared. Here is my tea, poured onto paper.

Pooja Rumale, MA Service Design

Shruti Srivastava | MRes



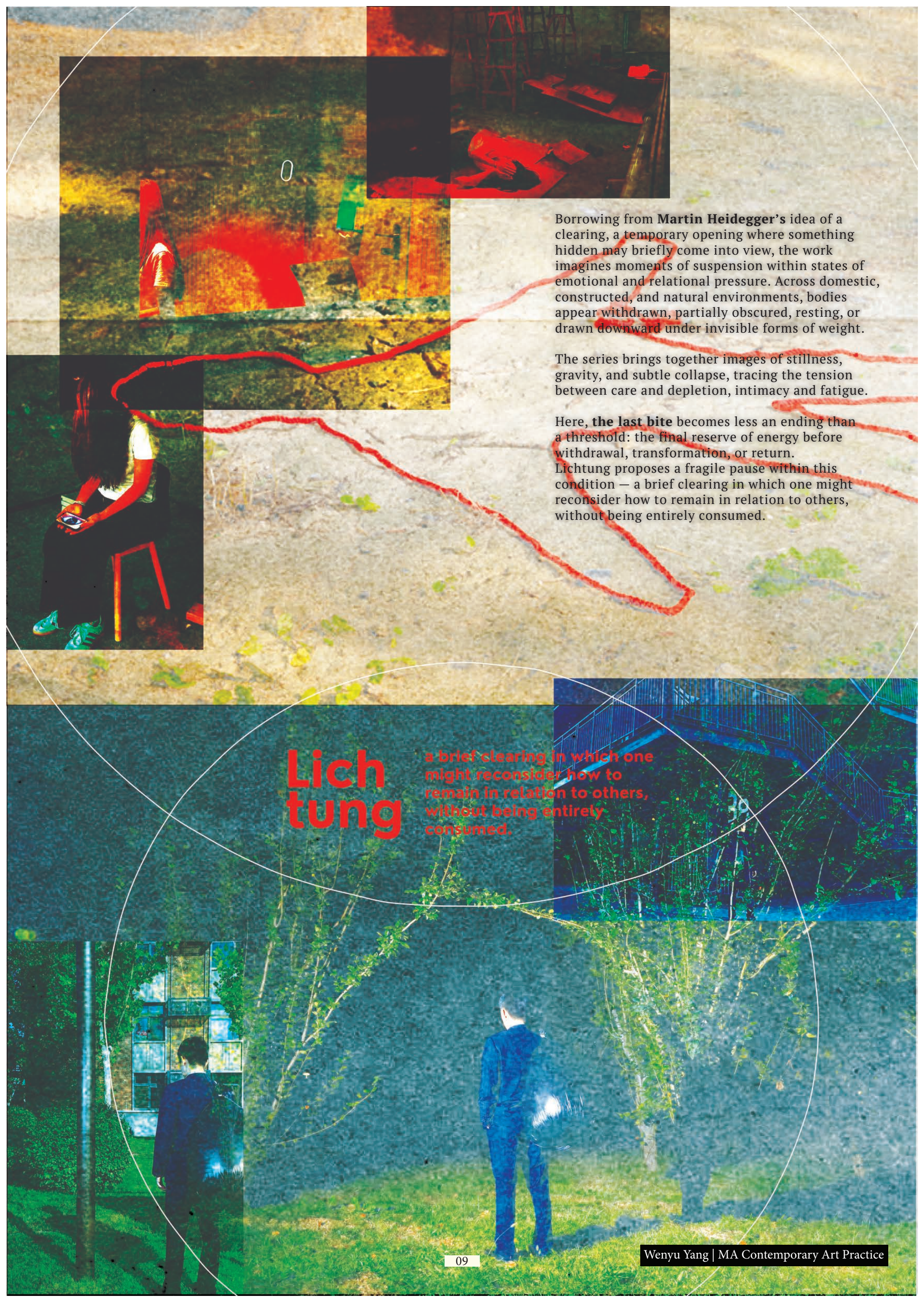
sam
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any
one?

FINGER FOOD

Finger Food is of an era: it quietly opens up questions around class, colonial etiquette, sensuality, domesticity, and cultural performance. The irony is delicious because in many South Asian, Middle Eastern, African and other cultures, eating with the hands was never “casual” or unserious; it was traditional, sensory, communal, even sacred. Colonial etiquette reframed cutlery as “civilised,” while tactile eating became coded as lower class or uncouth.

Today we see Western food culture fetishise “authentic” hand-eating all over again.



Borrowing from **Martin Heidegger's** idea of a clearing, a temporary opening where something hidden may briefly come into view, the work imagines moments of suspension within states of emotional and relational pressure. Across domestic, constructed, and natural environments, bodies appear withdrawn, partially obscured, resting, or drawn downward under invisible forms of weight.

The series brings together images of stillness, gravity, and subtle collapse, tracing the tension between care and depletion, intimacy and fatigue.

Here, **the last bite** becomes less an ending than a threshold: the final reserve of energy before withdrawal, transformation, or return. **Lichtung** proposes a fragile pause within this condition — a brief clearing in which one might reconsider how to remain in relation to others, without being entirely consumed.

Lichtung

a brief clearing in which one might reconsider how to remain in relation to others, without being entirely consumed.

SPEED

IS CONSUMING US:



Visitors to the exhibition in RCA Battersea's Hangar Gallery. Image: Anubhav Deka



Vivian Lei knitting as part of her installation *Reconstructing My Hometown's Memories*. Image: Anubhav Deka

SHOULD WE BE

FOLLOWING

FOLLOWING?



The Wool We Waste by Mud Collective. Image: Lotem Rozen

A Review of SustainLab RCA's 2026 Exhibition By Nik Macey.

Following Following, SustainLab RCA's 2026 exhibition, rejects the bitter taste of over-consumption and positions rest as a necessary and valuable process. Turning to the ancient agricultural practice of following as its framework, the show reminds us that we are nature and that sustainability is truly a cyclical and mutual process. The exhibiting artists embrace following in brilliant and surprising ways, rejecting the modern hurry and over-consumption in favour of slowness and sustainability.

The gallery is flooded with material innovations, with materials pushed and stretched to their limits, warped and subverted and unravelled. From Mud Collective's art made from discarded British fleece, to Nefeli Vitoraki's fruit skin leather, to Elina Yumasheva's bacteria-painted canvases, students view materiality as fundamental to practice. Unconventional ideas of sustainability quietly permeate the college's collective consciousness, and deep consideration and intentionality of materials is the unforeseen response to Following Following.

This is the last bite — the moment we collectively decide to reject over-production, and stop letting the speed of life consume us. All artworks on show innovate materials, work with waste products, or teeter between the political and personal. Most of all, the exhibition leaves us convinced to start savouring rest: to Follow Following.

The Warp's Last Bite
With each shed, the warp
takes a bite of the weft
and grows bigger. As we
approach the end of the
warp, there comes a moment
to decide which will be the
last bite, the point after
which the warp is cut off.

I like to prolong this as
much as possible, weaving
beyond what the loom
technically allows.
In my attempts to extend
the last bite, I end up doing
things that defy the rules of
weaving.

First, I take out the cross
sticks. That's wild for a
weaver. Going rogue.
Then I weave a bit
more. The beam won't go
any further, but I'm still not
ready for the last bite,
so I take the warp off the
beam entirely and lace it
forward with cord: two more
inches, then four.

Usually, when we weave, it
is understood that there will
be around 50 centimetres
of warp wastage. After my
incessant trials, I am left
with only 25.

The satisfaction this gives
me is disproportionate.
Maybe even a little wrong.

The warp's last bite





What Remains

What Remains is derived from photographs taken after meals shared with my partner. Over time, I noticed a recurring gesture: he would often leave a final bite on the plate. Drawn to these small remnants, I began documenting meals after they had ended, focusing on what was left behind rather than what had been consumed.

Through CMYK silkscreen printing on fabric, traces of food and stains are transformed into abstract forms. The work reflects on everyday rituals of eating, intimacy, and observation, considering how relationships become embedded in seemingly insignificant details. In response to *The Last Bite*, the work asks what remains after a meal is finished, and how small acts of leaving behind can become carriers of memory and affection.

The Dodo Contributors

(Yr 2025-26)



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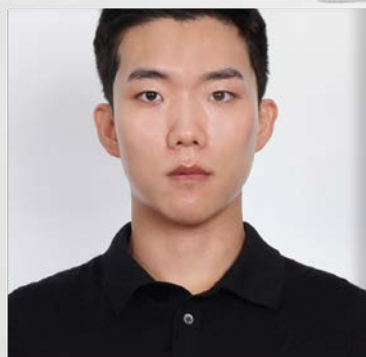
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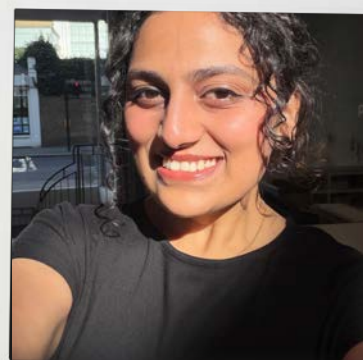
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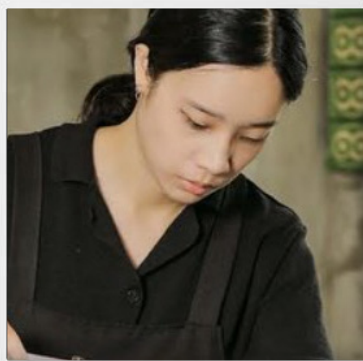
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Thank you <3

SU EVENTS

June &

Film screening of Joyland, directed by Saim Sadiq, from 5:30pm in LT1, Kensington.

16th

18th

25th

29th

Queer bookswap. We will be in the Courtyard Gallery on Thursday the 18th of June at lunchtime, and the swap will live in the ArtLounge otherwise. Students and staff are invited to bring books that feature LGBTQIA+ stories, histories, authors, or characters, and exchange them for another book from the display.

at the art bar!

19th

End of Year Party: Friday 19th June, 7pm-12am. Free entry! Join us as we celebrate everyone, everything we've created, and the near end of our journey at the RCA. From studios to socials, deadlines to memories — this is one of our last chances to come together before the year closes out.

Film screening of Moonlight, from 5.30pm in the Gorvy Lecture Theatre, Battersea.

Pride craft and chat session with the SU on in the ArtBar, from 12-2pm.

9th

Boat Party: We're closing the year in style on the Thames! Join us for an unforgettable night of music, views, and celebrations with your friends. Thursday 9th July, arrive for 6:30pm and dock again at 11pm. Tickets available on our website: www.rcasu.org.uk.

July