

"I DON'T UNDERSTAND. I PICKED OFF ALL MY SKIN BUT I AM STILL ANXIOUS!"



"DON'T BE FOOLED. THIS COMMUNITY IS VERY INSULAR AND TOXIC."



Cover by: Nicky Raysa de Tania, MA Visual Communication.

In our penultimate issue of the 2023/2024 academic year, we showcase an array of projects by current RCA students across multiple programmes: artwork, photography, and cartoons helmed by the Visual Communication, Fashion, and Photography courses, prose by students who are completing degrees in Contemporary Art Practice and Sculpture, films from the Digital Direction MA, found images collected by our Art & Design alumnus, and installations by students from Architecture and Sculpture. Sally Hsiao's gorgeous artwork is the cover for this fourth issue, inspired by emerging signs of spring as we emerge from February's brief chill.

We are thrilled to have been able to highlight the consistently incredible creative work of our RCA students for four consecutive issues this year. Our last launch event was also a physical exhibition on the Battersea campus of some of the works included in our pages, and it's been a privilege to see how the newspaper has managed to carve a small space for gathering and collaboration within the broader RCA community. This was always the intention behind reinvigorating The DODO, and we are so excited to see what springs forth for our last issue of the year next term. We'll see you then!

Bethan Hancock and Julia Merican
(The Editors)

The DODO



Issue #4

The RCA Student Newspaper

Friday, 8th March 2024



Cover by: Sally Hsiao, MA Visual Communication.

NEWS | Upcoming events from the Students' Union, updates on **student-run projects**.

CULTURE | Prose and drawings by Margaux Halloran.

GLOBAL | Sketches from Vatican City by Sally Hsiao, **photographs of the Duomo of Milan** by Haijie Qiu, **Chinese New Year ink paintings** by Xiao Ziyao, and **panoramas** by Andrew Sviridov.

GALLERY | A sculpture on infinite by Xize Xu, a **visual depiction of musical harmony** by Nihaad Choudhury, a **sculpture installation** by Ningyue Qian, and **found illustrations** by Adam Jones.

SATIRE | Cartoon strips by Madeline Horwath.

The DODO Team:

The Editors:
Bethan Hancock
Julia Merican

Assistant Designer:
Andrew Sviridov

Events Coordinator:
Margaux Halloran

Social Media Coordinator:
Indra Tincora

Upcoming SU Events...

Get ready for an exciting lineup of events with your SU!

13th March - Quiz Night

Gather your squads and dive into an evening of free fun. The quiz kicks off at 5:30pm – don't miss out!

13th March - Board Games at White City Campus

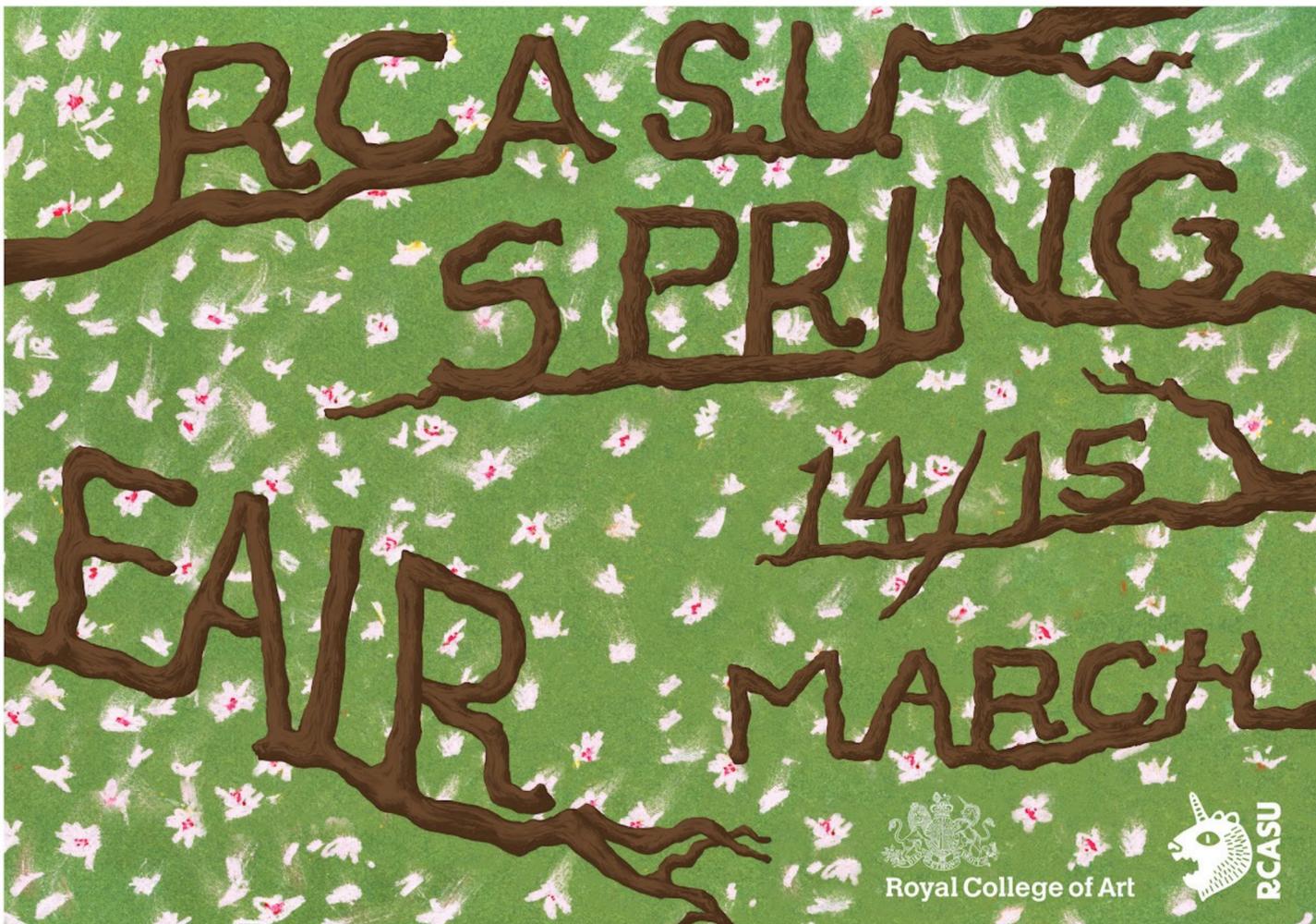
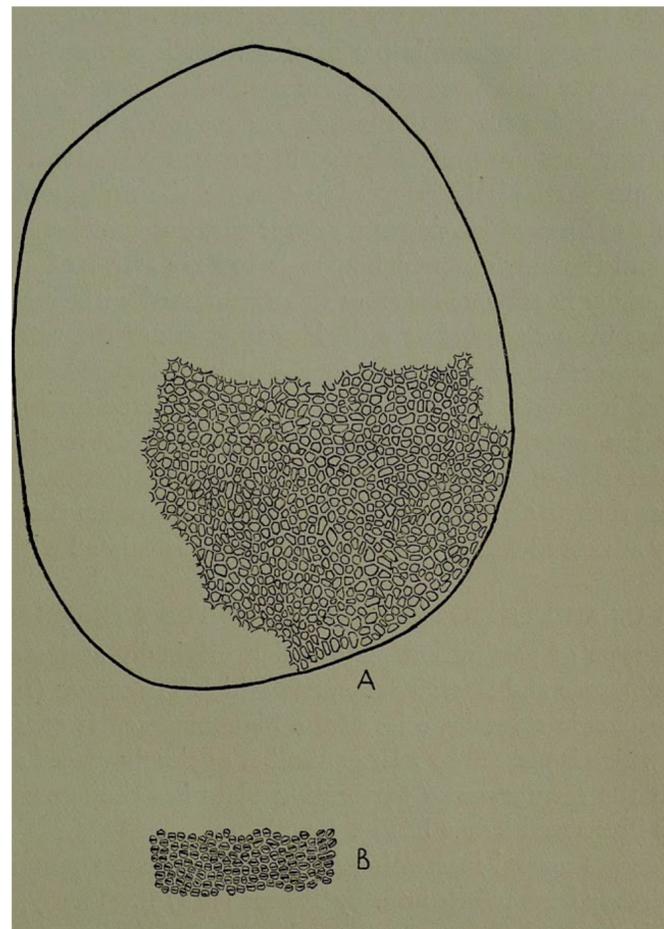
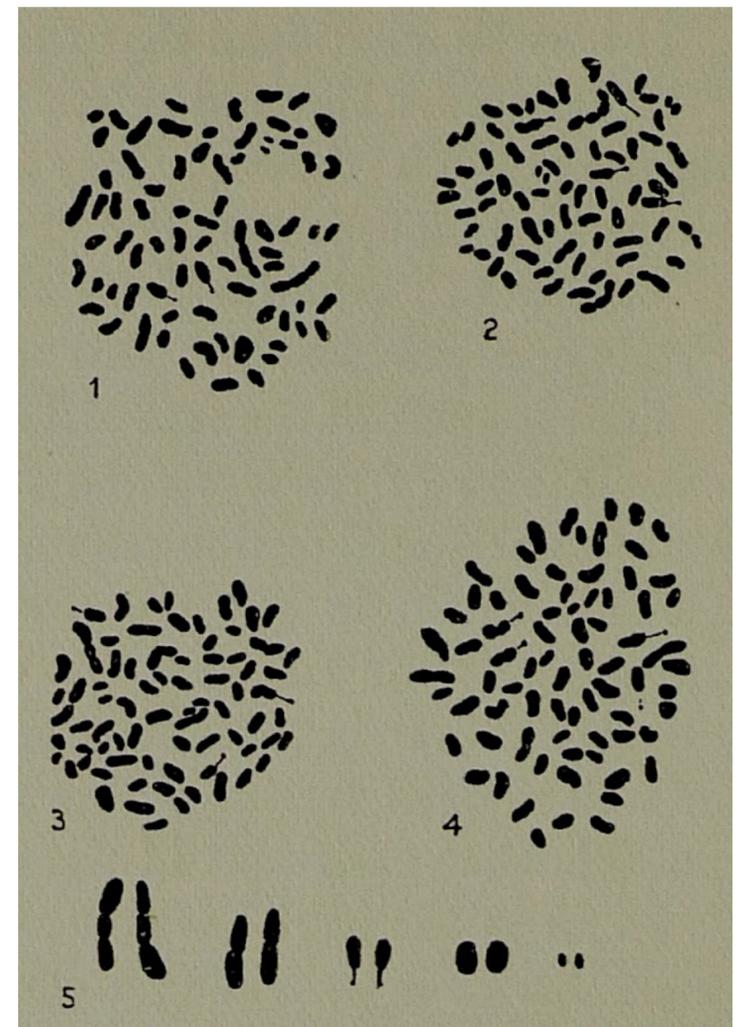
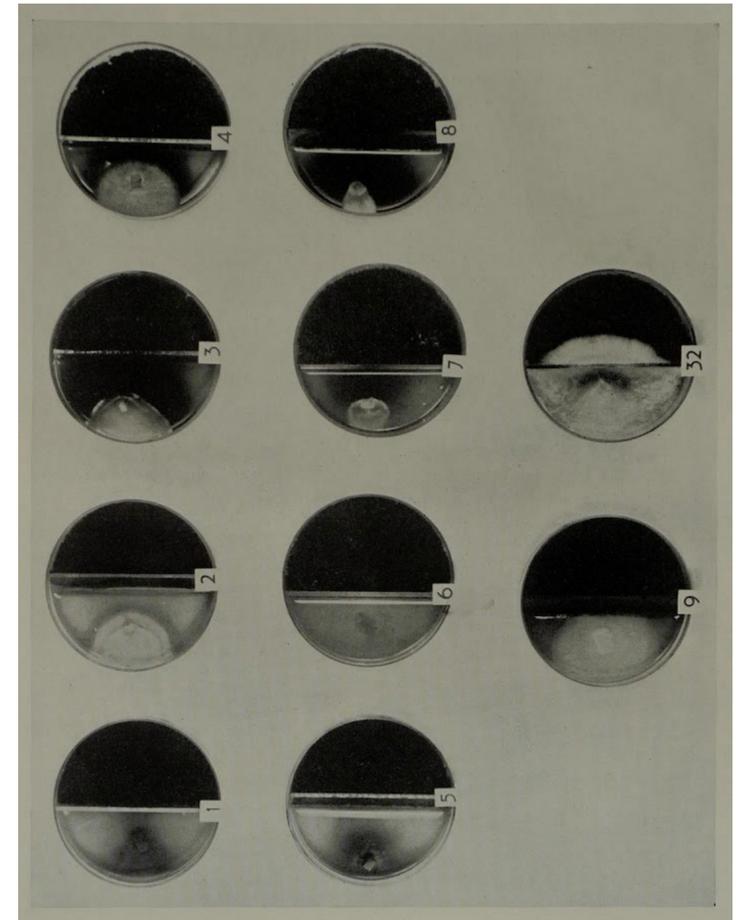
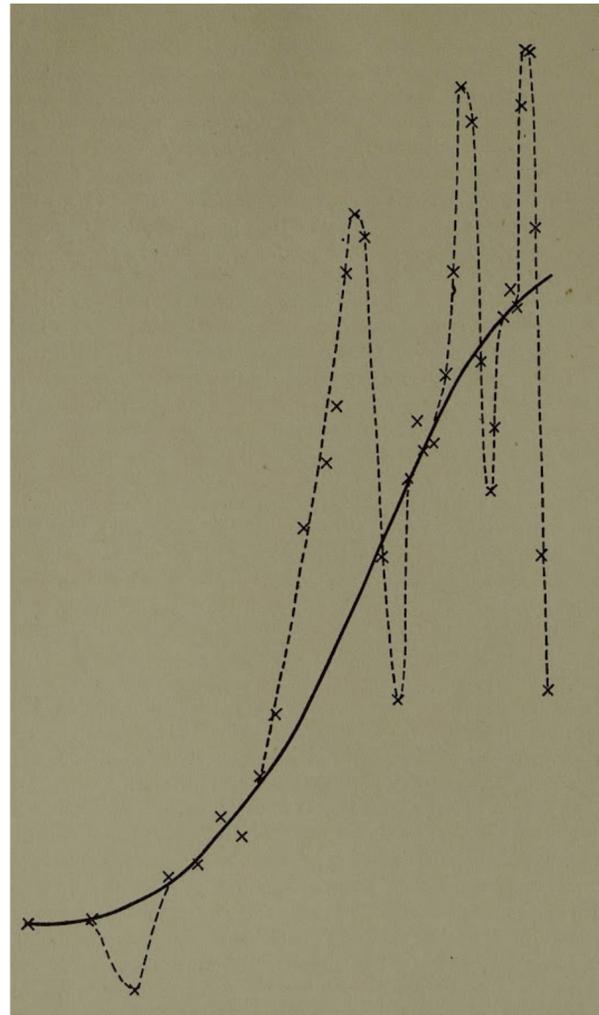
Unwind and let loose with a selection of board games and table tennis. Join us from 6pm in room GH111 for a night of relaxation and friendly competition.

14th & 15th March - Spring Pop-up Fair at the Hanagar Gallery, Battersea Campus

Prepare to be dazzled by the exceptional talents of RCA Students, Alumni, and Staff. Explore and indulge in bespoke creations ranging from ceramics to jewellery, prints to textiles, and beyond. Join us between 12pm and 6pm for an unforgettable experience.

18th - 21st March - Elections

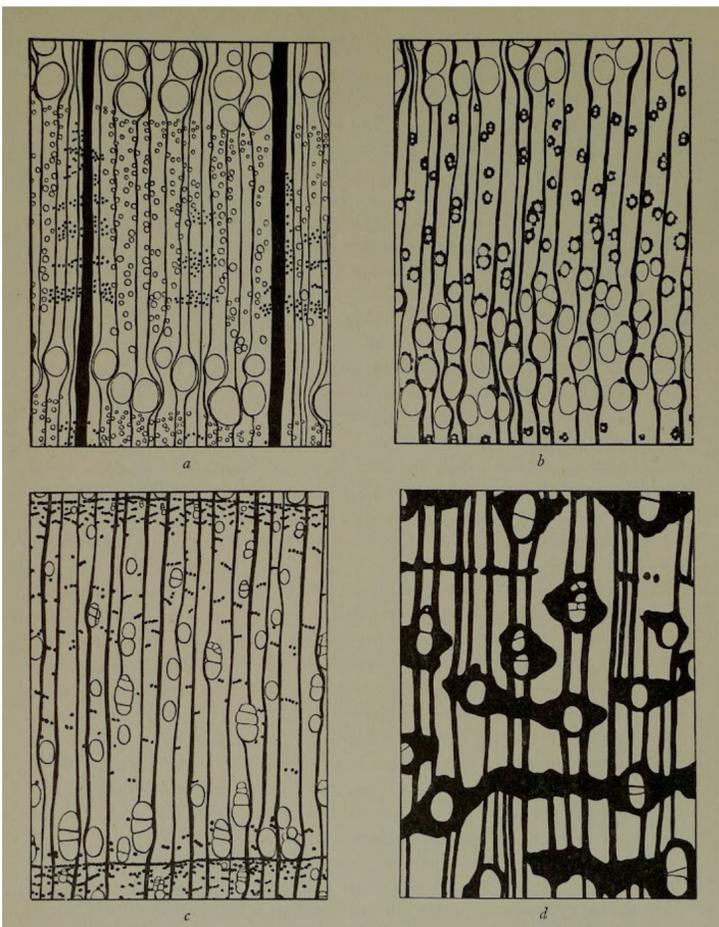
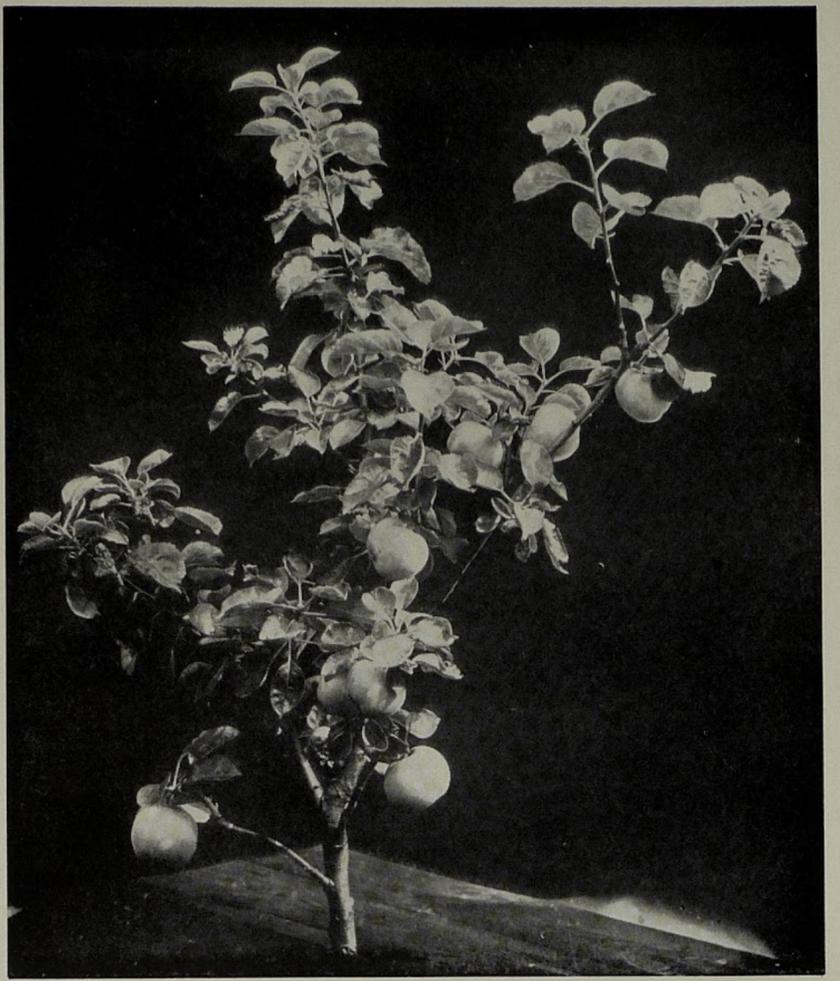
It's time to make your voice heard! Cast your votes for the next President and Vice-President of the Students' Union. Election results will be revealed on **Friday 22nd March in the ArtBar at 5:30pm**. Look out for pop-up voting stations with free doughnuts and roaming tablets across the campuses – seize the opportunity to shape the future of your SU!



Unknown Measures: Found Illustrations

Adam Jones
MA Communication Art & Design Alumni

These are found illustrations from a forestry journal from the 1930s which had been thrown out by a library and which I rescued from a skip. The articles in the journals are accompanied by various charts and graphs and illustrations and photographs. By stripping away all contextual information, any text, labels, axes and captions, you are left with minimal, slightly abstract and, in my view, often beautiful images. In most cases I have absolutely no idea what they are images of or what they are trying to illustrate. I simply like them as they are.



WHAT'S THE POST-RCA WORLD LIKE FOR ECO-CONSCIOUS ARTISTS AND DESIGNERS?

This SustainLab RCA talk will combine both artist and market perspectives on what career and development opportunities are out there for eco-artists & designers. Hear from Jessica Kirkpatrick - a designer focusing on creating sustainably produced printed textiles with natural processes for the interior industry - and GREEN GRADS Founder and Curator Barbara Chandler

@sustainlabrca

SUSTAINLAB TALK

5:30PM
MARCH 12




GREEN GRADS is a UK initiative aimed to identify, promote, and enable a new generation of UK graduate eco-activists, linking them with manufacturers, design practices, shops, galleries, the media/Internet, and the public at large. The conversation will be facilitated by the Head of SustainLab Elna Yumasheva

GORVY LECTURE THEATRE
BATTERSEA

To attend the talk in person or online, please sign up:





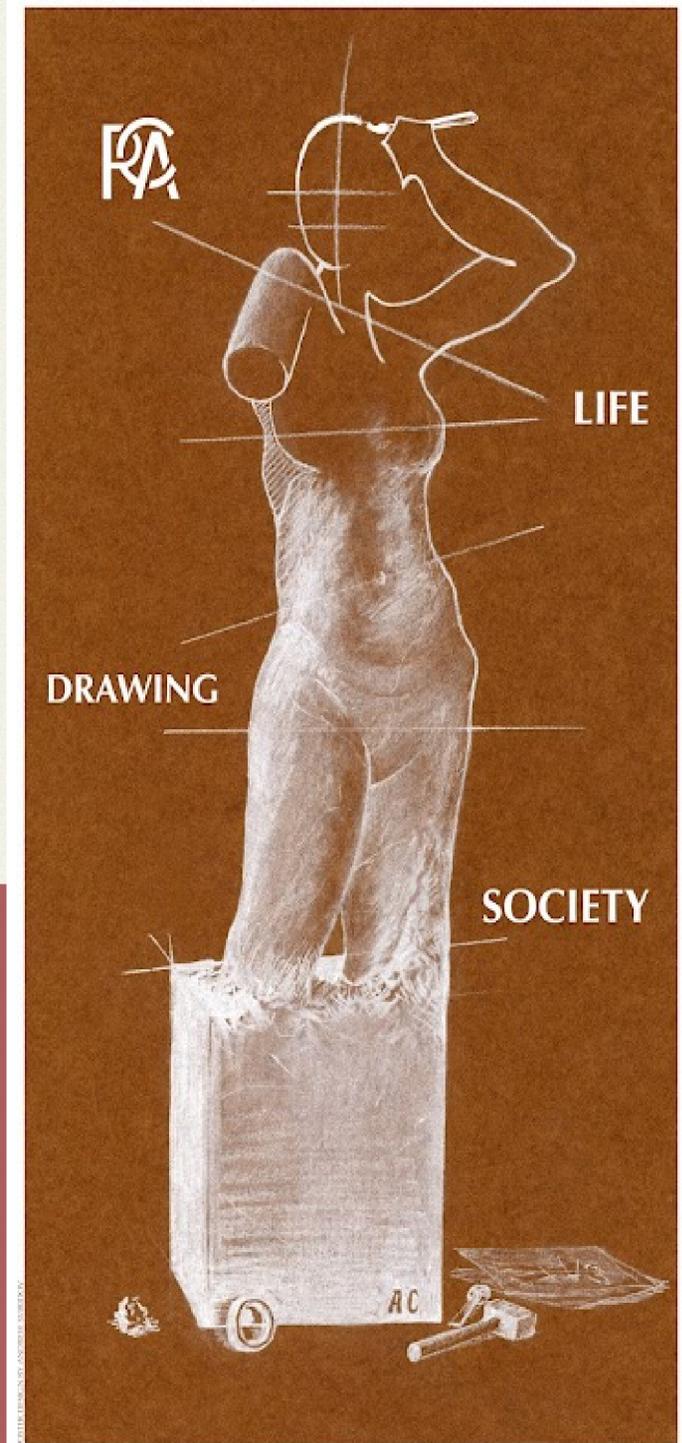

Royal College of Art Neurodiversity Celebration Week 13.00 - 14.00 White City GH111

(Re)(Re) Make

Neurodiversity Celebration Week 2024

11 March
White City
2024

White City
13.00 - 14.00 GH111
Neurodiversity Celebration Week
2024

6TH MAR | 13TH MAR
20TH MAR | 27TH MAR
ROOM 003
STEVENS BUILDING
KENSINGTON

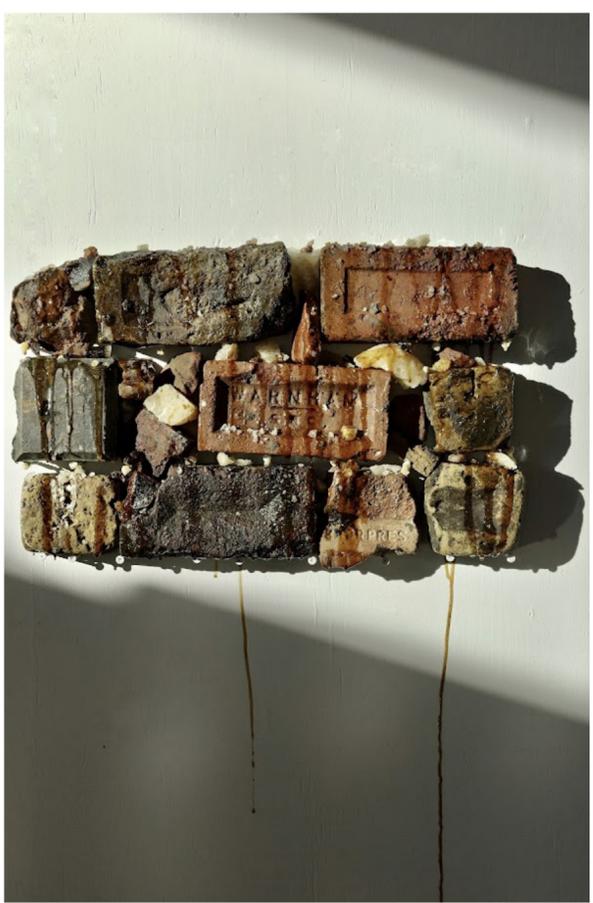


“STALL”: A Short Film on Menstruation

Aarti Bhalekar,
Ah Young Shin,
Ruby Bell,
Zoe Shum
MA Digital Direction

STALL is a 360 short film about a young person’s first experience with menstruation. Overwhelmed by shame and reluctant to seek support from their parents, they embark on an extraordinary journey by wishing themselves away into a toilet multiverse. Within each alternate universe they encounter displays of solidarity and open discussion about periods. They realise that having periods is entirely normal, and it’s perfectly acceptable to seek help.

This project was developed as a response to the MA Digital Direction Critical Stories unit, as a way to use immersive storytelling methods to tackle conversations about period shame and stigma for young people. The mixed-media film explores the use of live action footage, 3D environments, miniature built sets, and 2D animation. The team embraced various software in their pipeline, including Blender, Photoshop, After Effects, and Premiere.



Sugar trade, Sugar, Brick. Free size, 2024

Sugar Trade

Ningyue Qian
MA Sculpture

“Cooking is always with me and gives me a calming feeling”.

As a keen observer of the human condition, Ningyue Qian's research is based on documenting and analysing the past and present, understanding the details that we often overlook in order to reveal the broader social phenomena and patterns behind them. Food categorisation, production, distribution, exchange, cooking and eating play an ongoing role in social organisation, differentiation, religious practices and cultural identity. There has been a striking feature in our relationship with nature almost since the emergence of humanity: natural substances have served humanity through a variety of chemical and mechanical transformations that have left them unrecognisable to those who have seen them. This transformation is essentially carried out on the basis of the technological process of the division of labour. An additional sense of mystery is created, which is deepened when the place of production and the place of use are separated in time and space, and when the maker and the user know very little about each other, both in the process of production and in the process of use. There are broader references to the transregional and transnational mobility of food and flavourings, and the role of food in human migration.

“Walking on the bed of the Thames after the tide had receded was like stepping into a vast museum of history. The broken bricks in it build my imagination of the past and the present”.



This work was inspired by a walk along the Thames. Bricks are symbolic cultural objects that convey complex messages and ideologies about cities and the people who build, manage, live and experience them. As living matter, bricks are imbued with emotional dynamism and potency. Where bricks build cities and ruins are deposits shaped by history, what is preserved or perpetuated is never accidental. What remains is always linked to social processes and broader questions of rights, motivated by political and economic interests. Even as the history of profit-driven colonisation has seen the rise of coffee, chocolate and tobacco, sugar has continued to outstrip all other crops in terms of importance and longevity. Since the 15th century, it has linked Europe to many colonised

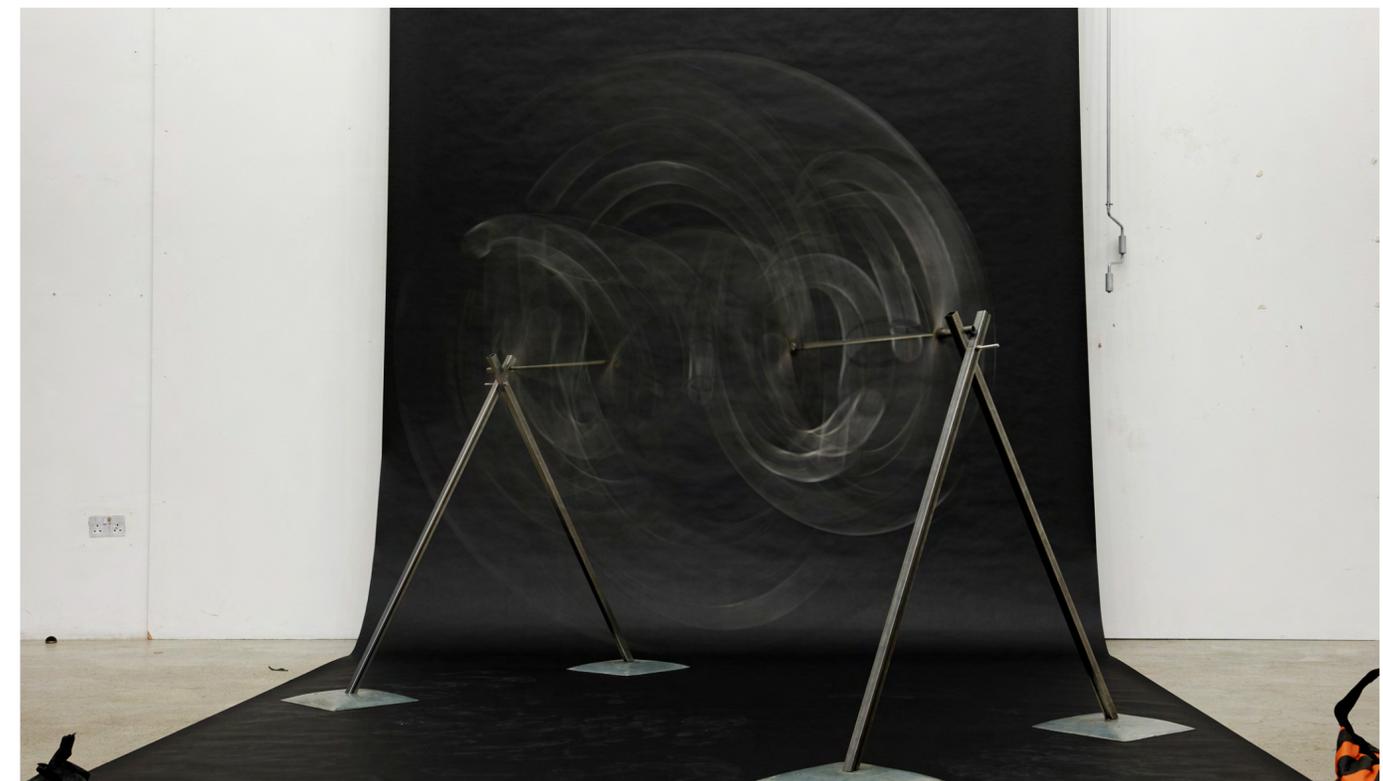
regions. Over time, its importance has not diminished, even in the face of political upheaval. In turn, what was produced in the suzerain countries was consumed in the colonies. The desire for sweet flavours spread and grew steadily.

Ningyue Qian uses the same sugar material through culinary means, reaching different temperatures, changing its colour and state, and disrupting its chemical structure in a way that reinvigorates these sugars and bricks with new imaginative ideas, connecting structures and unstable boundaries. With each installation, the sugar cubes and bricks can be rearranged to reshape power relations and create a new imaginative space.





Lahat Chereb (Flame of the Whirling Sword) is a visual depiction of the structure of musical harmony.



Trap

Xize Xu,
MA Sculpture

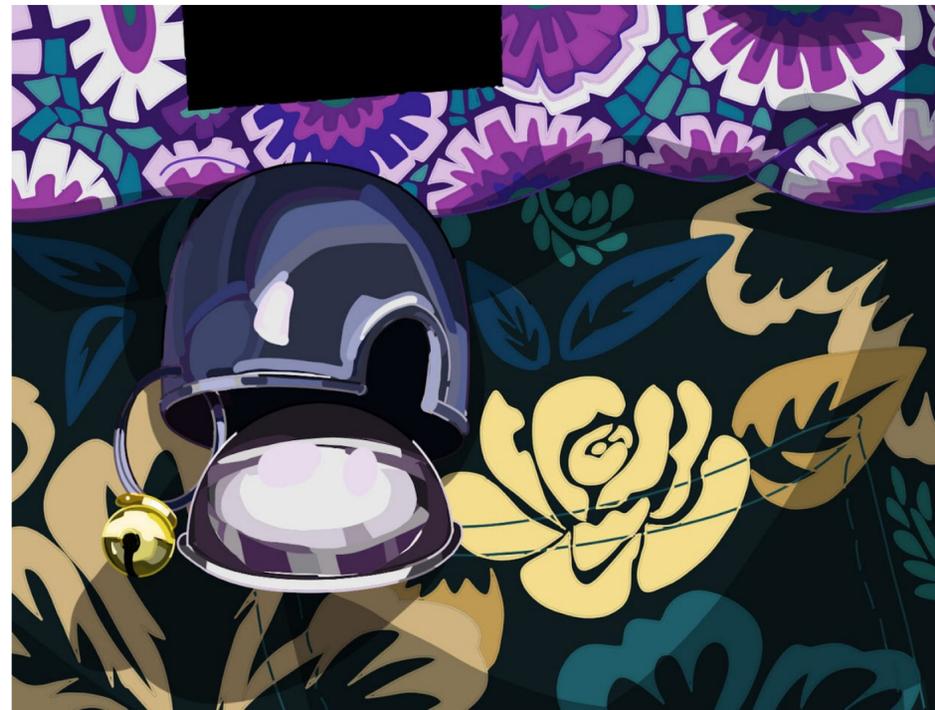
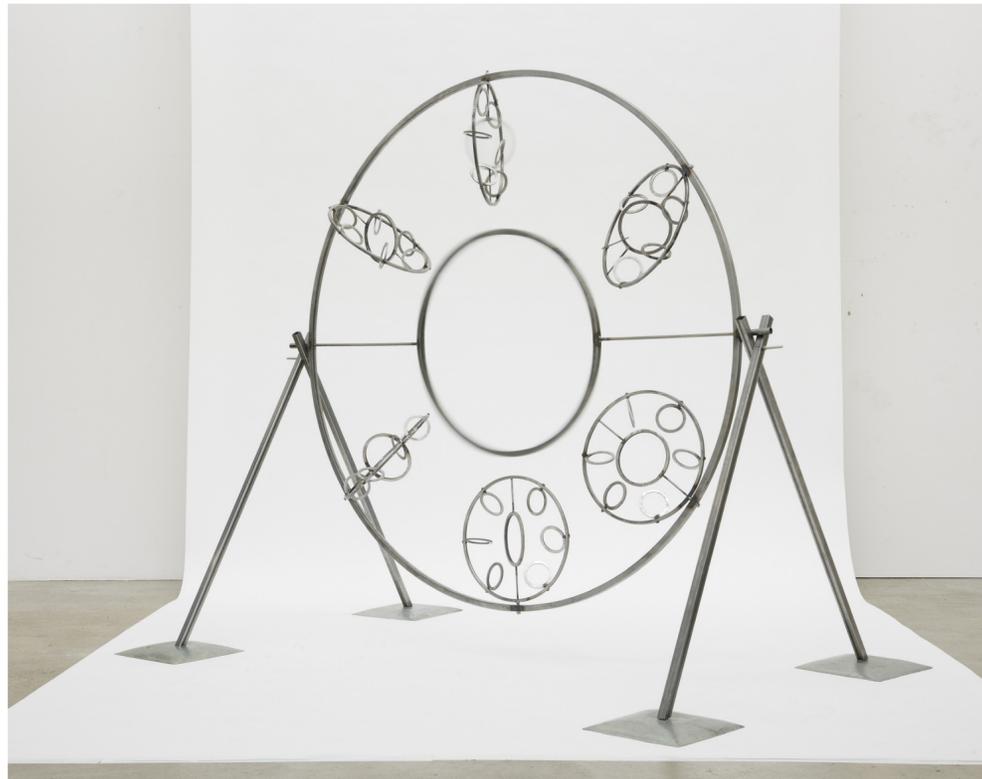
Trap constructs a visual infinity through a series of repetitively nested frames. As viewers wade through the interwoven layers of frames to uncover the core of the work, they are confronted with a photograph that displays the frames themselves, creating a self-referential visual loop.

Within this visual loop, the audience is invited to engage in a process that is ceaseless and seemingly infinite. Each viewer's journey is distinct, with their interpretations, emotions, and reactions forming an essential part of the artwork. *Trap* highlights the individual's subjective experience of life's perpetual cycles, challenging our traditional perceptions of the essence of art and the reality of existence. This piece does not offer clear-cut answers but instead offers a platform for exploration, encouraging viewers to find their own meaning in this enduring cycle.



Lahat Chereb: Flame of the Whirling Sword

Nihaad Choudhury
MA Architecture



The Mijares: Dancing Devils of Corpus Christi

Wanying Lolu
MA Digital Direction

The Mijares is an animated short film written, animated and directed by WanyingLolu. The storytelling originates from the intangible cultural heritage of Venezuela, 'The Dancing Devils of Corpus Christi', depicting the ups and downs of the inheritors of intangible heritage. The Mijares family is one of the inheritors. They experienced poverty and displacement in the swaying era, and insisted on dancing to repay the gods year after year. Music and dance were gradually lost, the family declined, and the last generation of inheritors moved away from their homes, dancing alone to the wilderness, reuniting with the souls of their ancestors, as if returning to the summer night when they first prayed to the gods.

The Mijares had its Asian premiere at the Bucheon International Animation Festival in Korea, and its European premiere at the Rome Prisma Film Awards. It earned the Special Mention Award at XIII Encuentro Para Cinéfaños 2023 in Venezuela. The film focuses on the intangible cultural heritage of religious tradition in South America. Wanying collected a vast array of literature and reports on the Dancing Devils of Corpus Christi, using the visual and auditory language of animation to recreate the stories of cultural heritage bearers in Venezuela and the traditions of indigenous peoples. Through traditional Venezuelan music and dance, among other folk art forms, the film showcases the unique cultural charm of Venezuela.

Wanying Lolu is a London-based, Venezuelan independent animation director. Her animation works mainly draw on the deep cultural connotation in Venezuela.

'The Enchanted'

Shubhangi Saxena
MA Visual Communication



Andrew Sviridov,
MA Visual Communication



View of the Rijksmuseum from Prinsengracht, Amsterdam,
Watercolour on paper, 5"x14",
August 2023

View of the Rijksmuseum from Prinsengracht

In August 2023, I finally got to travel some after being holed up in the U.K., as COVID and a war had nullified the prospect of me visiting my home in Russia for the foreseeable future. I had allowed myself a week's holiday in August before starting my Masters where I'd join for the first half of a two-week interrailing trip organised with some close friends.. My leg of the journey included Antwerp, Amsterdam, and Berlin, where we parted ways, and I went home to work and process the fourteen rolls of film I had shot those seven days (my wallet never forgave me for that either)! I had visited Amsterdam before and this most recent visit only solidified it as one of my favourite places I've been to, alongside Cuba and Japan. It is a completely different place by day and by night. In the day, a rhythmic hustle is kept by the tourists, and cyclists look to murder you on every turn. At night, lights reflect off the canals like scattered gems and the streets are lit up with low yellow lamps, making you feel like you're in a noir film.



Two Panoramas

The Royal Society of British Artists Annual Exhibition 2024



Shubhangi Saxena's artwork, 'The Enchanted', has been selected to be displayed at the Royal Society of British Artists Annual Exhibition 2024 at the Mall Galleries. The artwork is an exploration of the intricate connections between nature and our emotional wellbeing.

Through delicate pen and ink rendering, the artist captures the essence of the natural world, shedding light on the often overlooked details that make it so enchanting. This illustration goes beyond a literal representation of forests and landscapes, delving into the emotions and sensations that they evoke within us.

As we immerse ourselves in the artist's work, we are transported to a realm where the layers of trees, the arrangement of leaves, and the harmonious interplay of different species create a symphony of life. It is through this fantastical interpretation of natural patterns that the illustration serves as a reminder of the profound beauty and complexity of biodiversity.

The exhibition opens on Thursday, February 29th, from 10 am to 5 pm, and will run until Saturday, March 9th, closing at 5pm.

Blackmoor Golf Course

I painted this after a dreary week of making the PowerPoint for my final BA Illustration hand-in. At the time I wanted to do absolutely nothing else but go and disappear into the woods and just paint trees for a while-which is exactly what I did. The golf course itself I knew like the back of my hand, but no matter how many times I'd walk it, get drunk in it or steal a golf buggy and do donuts on the practice green during COVID, the place always had something new to offer in terms of its perpetual beauty. Its vast and manicured lawns with strategic arrangements of trees. Sand pits of white and yellow piles of dried mown grass. How deer and their fawns timidly tread the outskirts, keeping to brush while moody golfers vent their anger on their golf equipment. There was also Danny, who'd walk the course and collect the lost golf balls to sell back the visitors at a discount. All this and that and the fact I literally lived opposite it was rather convenient.



*Blackmoor Golf Course, Hampshire,
Watercolour on paper, 5"x14",
May 2023*

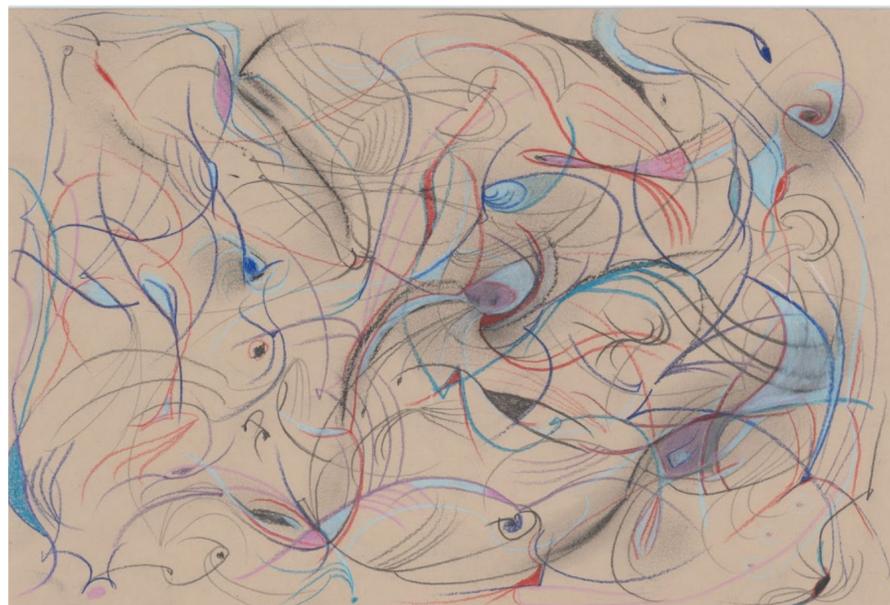
Prose + Drawings

I created an ink painting titled “Ink Harmony of the Dragon Year” to celebrate this Chinese New Year. The artwork, featuring a traditional Chinese dragon on rice paper, symbolises good fortune and joy. The incorporation of the “jie” (knot) element represents harmony and unity. May this artwork bring appreciation for traditional culture and wishes for a prosperous and joyful year ahead.

#1
Objects of Sexual Thoughts
Devices of ‘instrumental
influence’
Influx—
Penetration as Promised.
Attachment as Theory,
Addiction,
Betrothed.
Narcissism is a nail,
Your body, my hammer



#2
Develop and manage,
Arrange Objects,
Objects arranged.
Arrange yourself,
Stand up straighter,
No,
Don't just stand straighter,
Act straighter.
Want greatness,
Add more petrol,
That's not enough petrol,
So you add more petrol
Be a kink,
And never tire.



Ink Harmony of the Dragon Year

Xiao Ziyao, MA Fashion



Margaux Halloran, MA Sculpture



#3

Listening to the tales of men for
too long
Whispers of sex,
Deliverance through angles,
Played with like a pet
Rolling out, stretching over
Pussy play,
Pussy prayed for.
Prayed for and preyed on
All my doing
An embodiment of your own
desire
You fasten the collar firmly
around my neck
Glinting silver,
A uniform,
An agenda
Stretching me out for hours
Redelivering lies,
To save my soul,
A powerless fiction,
Bodily flesh
Makes for an unrealized
addiction.

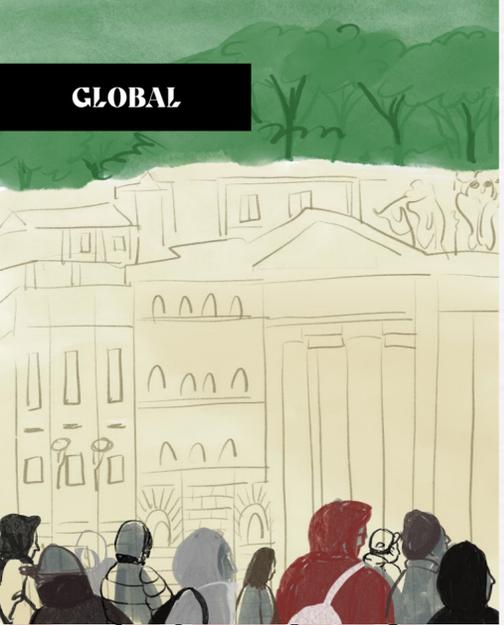


#4

Put (place) my name,
Engrace it atop your chain.
A plague of silver,
Of green, of gold,
Embedded with grief,
Tongue to cheek,
Anatomically explained.
A rare survivor,
My nighttime desire,
Ready and waiting
A governor of speed
My parliamentary Pleasure

Little Sketches from the Vatican Museum & St. Peter's Square

Sally Hsiao
MA Visual Communication



Impressions of the Duomo of Milan

Haijie Qiu (Zack)
MA Photography

120 medium format photographs that record my impressions of the Duomo of Milan. They reflect a certain mood while travelling; some experiences and footprints are coloured by memories that feel religious, despite what the reality may be.

