

# EXON

THE EXETER COLLEGE MAGAZINE ISSUE 20 AUTUMN 2017  
WWW.EXETER.OX.AC.UK/ALUMNI

Acclaimed director **Susanna White** calls for action to improve equality in film

Journalist **Reeta Chakrabarti** applauds Oxford's Diversifying Portraiture initiative

Visiting Fellow **Richard Howells** admires Cohen Quad's 20th century art

Conservator **Georgie Dennis** creates an Arts and Crafts design for the Morris Room

## FINE ART

Chris Aggs. Corrie Chiswell. John Walter. Helen Marten.  
Celebrating the work of contemporary Exonian artists



# Editorial



Thirty-five years ago Exeter College welcomed its first ever Fine Art student, and today the College continues to encourage

and inspire creative talent. That ambition is underlined by the appointment to its Fellowship of Oreet Ashery, a gifted interdisciplinary artist who will lead the College's Fine Art studies from Michaelmas 2017.

This edition of *Exon* celebrates the contribution of the Exeter community to contemporary art, from Corrie Chiswell (p 40), who came here to read Fine Art in 1982, to current Fine Art students Jessica Evans (p 50) and Eleanor Begley (p 51). Among the artists whose work is featured is Helen Marten (p 46), winner of the Turner Prize and the Hepworth Prize for Sculpture in 2016.

At Exeter, art is for the enjoyment of all. The popular Turl Street Arts Festival has been held annually for 20 years and in 2017, to augment the week-long celebration, Exeter students allied with their peers from neighbouring colleges to form the Turl Street Arts Society, which holds themed arts and crafts events every week (p 29). The newly opened Cohen Quad (p 6) – an architectural triumph in its own right – has been enhanced through the donation by Sir Ronald Cohen of a significant collection of 20th century art (p 12). Meanwhile, the William Morris Room is currently being refurbished using Morris's fabric and wallpaper designs to create an elegant, modern interior that will house works of art by Morris and his contemporary Edward Burne-Jones, including tapestries and drawings (p 16). The result will be a teaching room that honours the achievements of past Exonians whilst inspiring current generations. The impact of art should not be underestimated, and it is to the University's credit that it has launched an initiative to diversify the portraiture adorning its walls (p 34).

Matthew Baldwin, Communications Officer

## COLLEGE NEWS

**Cohen Quad completion brings cheer**

Rick Trainor | 3

**Reflections on Cohen Quad**

Alison Brooks | 6

**A screen of one's own**

Ellen Barrow | 10

**The value of art**

Richard Howells | 12

**Building Exeter's future**

Pamela Stephenson | 15

**Reviving Arts and Crafts**

Georgie Dennis | 16

**Exeter welcomes King and Queen of Spain**

Matthew Baldwin | 18

**Living in America**

Flora Hudson | 20

**Writing after postcolonialism**

Jane Hiddleston | 22

**US recognises achievements of Exeter Fellow**

Henry Sawczyk | 24

**Like father, like son?**

Fraser Buchanan | 25

**Supporting start-ups where it matters**

James Burton | 26

**Record sales**

Bartosz Thiede | 27

**Wild about colour**

Florence Filose | 28

**Snap happy**

Christopher Kin-Cleaves | 29

**Celebrating the arts**

Eleanor Begley | 29

**Up to the challenge**

Alex Urwin | 30

**Rowing revival continues**

Matthew Holyoak | 31

**Howzat?**

George Peel | 32

## UNIVERSITY NEWS

**Inventor of Internet wins Turing Award**

Christopher Kin-Cleaves | 33

**Don't say 'cheese'**

Reeta Chakrabarti | 34

**Oxford opens world's largest medical big data institute**

Pierre-Louis Joffrin | 36

**How to get an Oxford education for free**

Alex Cranstoun | 37

**Ashmolean publishes podcasts**

James Misson | 38

## FEATURES

**Corrie Chiswell** | 40

**Chris Aggs** | 42

**John Walter** | 44

**Helen Marten** | 46

**Emma Cousin** | 48

**Jessica Evans** | 50

**Eleanor Begley** | 51

**Helen Leith Spencer** | 52

## ALUMNI NEWS

**Pro-European professor recognised**

Matthew Roller | 54

**Companion of Honour for four-minute mile man**

Georgina Suttie | 54

**Hang-up for mankind?**

Lydia Earthy | 55

**Untold love**

Florence Filose | 56

**Philip Pullman to release new trilogy of novels**

Laura Jeffrey | 57

**Exonians in print** | 58



# Cohen Quad completion brings cheer

Opening Exeter's new premises in Jericho was among the many highlights of the past year for **Rector Professor Sir Rick Trainor.**

By the end of the third year in a role it's no longer acceptable to plead ignorance! I've learned a lot about the College and the far-flung Exeter family since taking office as Rector in October 2014. Helped by many, there is still a lot to learn – and a lot of people to meet – but academic year 2016/17 has helped to make me, and Marguerite, even more comfortable at Exeter than before.

The completion of Cohen Quad, culminating in the official opening at the Sheldonian on 19 March, assisted this process. The festivities, which drew a large number of Exonians (many of them donors to the Exeter Excelling campaign, and to the building) back to Oxford, left us with the feeling that we had been present for a major milestone in Exeter's history. It was particularly gratifying that so many of the people (including Rector Cairncross) whose imagination and generosity were key to the project managed to attend.

The pleasure of the opening was all the greater because of the delay in completion of the building which



Students at Cohen Quad



Celebrating Torpids success

**MATTERS**  
www.matterandco.com

Editor: Matthew Baldwin  
Editorial Intern: Florence Filose (2016, English)  
Produced by Matter&Co  
Art Direction, Design and Illustration: Oliver Whittall  
Production Manager: Lee Mannion





Sir Ronald Cohen at the formal opening of Cohen Quad in March this year

meant that more than 80 undergraduates had had to spend Michaelmas Term sleeping in a suburban hotel (albeit with English breakfasts thrown in to enhance a zero-priced tariff!). But January brought entry to Cohen Quad and its rapid integration into the College's routine. Fellows, staff, graduate students and undergraduates (resident and otherwise) have quickly developed an effective division of labour vis-à-vis the historic site on Turl Street. The very widespread view is that Cohen Quad is a beautiful as well as a highly serviceable building; a high priority is to maximise entry to our new showpiece by visitors. Among the latter are the students on Exeter's first-ever College-sponsored summer school, who are studying a broad range of subjects at Cohen Quad for seven weeks in July and August.

Marguerite and I met many alumni for the first time, and renewed acquaintance with even more, during the Cohen Quad opening weekend. We've also met Exonians in Canary Wharf, the City of London, New York, Hong Kong and Singapore. In addition, it was fun to encounter Exonians at the Gaudy for 2000-04 in September 2016 and the Grand Gaudy for 1980-84 in June this year. Much of the latter, like the whole of the annual meeting in April of the College's legacy group, the Amelia Jackson Society, took place in Cohen Quad.

Major public events relevant to the United Kingdom inevitably affected the mood in College during the 2016/17 academic year, as they have the feelings of Exonians both near and far. Whatever one's views on the 'Brexit' referendum, it's a momentous event which

has raised issues for many College staff as well as for the University more generally. Similarly, the spring's traumatic news – terrorist outrages in Manchester and London, and the Grenfell Tower fire tragedy – overshadowed College reaction to the UK's General Election, whose non-result was as surprising as had been its timing.

Happily the rhythm of Exeter student life provides a mainly happy antidote to otherwise rather ominous periods such as the present. As usual, Exeter students staged holidays for local disadvantaged children (through Exeter's own ExVac charity) and put on a Ball (blessed this year with good weather) at the start of Trinity Term. Exeter was the lead college for the 2017 Turl Street Arts Festival, and the College choir launched a new CD and had a very successful Central European tour. Six undergraduates visited Williams College as part of its Winter Study Programme in January, thereby strengthening a thriving link between the two institutions. That link showed itself once again in rowing, where performance both in Torpids and Eights proved the best overall in some time. As usual, too, the parents' dinner and the leavers' parents' lunch proved popular. So too did the dinners specially for the Middle Common Room, and our graduate students played a helpfully leading role in the 'subject family' dinners held for each of the four major subject groups at Exeter. Graduate students were also among the most loyal attenders at the 23 rector's seminars held during 2016/17.

November's symposium on 'The Power of the Written Word' featured contributions by six distinguished Exeter alumni. Meanwhile, another talk that day – from Professor

Chris Rea, of the University of British Columbia – covered two of the College's most famous writers, Chinese literary giants Qian Zhongshu (1935, BLitt in English Literature) and his wife Yang Jiang.

Yet creativity beyond the printed word also played a prominent role in Exeter's academic year. Helen Marten (2005, Fine Art) won both the Hepworth Prize in Sculpture and the Turner Prize. Fittingly, the College has elected to a Fellowship the holder of a new academic position at the University's Ruskin School of Art. The new Fellow, Oreet Ashery, will help look after the College's Fine Art undergraduates alongside Faculty duties at the Ruskin. As art is the theme of this year's *Exon*, it seems particularly appropriate to mention here the College's increasing academic involvement in it.

Having been mightily distracted by the completion of Cohen Quad, the strategic planning drafting group has resumed its work. Among its emphases – currently still in draft – are likely to be the historically sensitive renovation of the Turl Street Library, access to the College for educationally disadvantaged students and support for students and Fellows once they have reached Exeter.

I'll bring to the completion of this task, during next academic year, an intensified acquaintance with the broader University context as I begin in October a two-year term as chair of the Conference of Colleges.

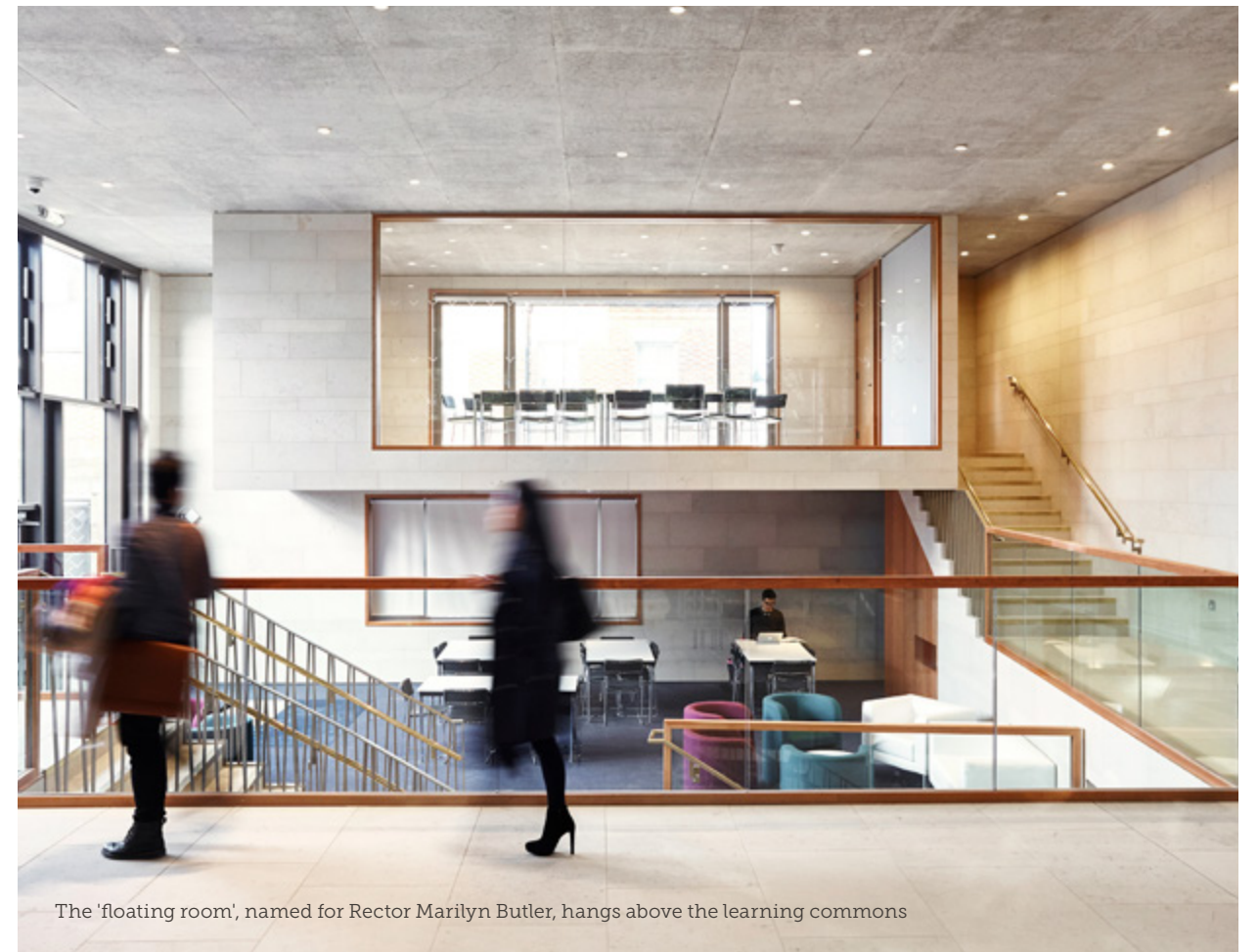
Finally, some news 'hot off the press' – a reception in the Fellows' Garden, on 14 July, for the King and Queen of Spain, who were visiting the University as part of their state visit to the UK. The University chose Exeter for King Felipe and Queen Letizia's collegiate visit because the College has been the home since 1927 of the University's King Alfonso XIII Chair of Spanish Studies and, since the late 1980s, of a fellowship in Spanish named for the current King's mother, Queen Sofia. She is an Honorary Fellow of the College, and Exeter will add a Fellow in Iberian History in October. Exeter Fellows, students and staff – including three Spanish nationals – joined Spaniards, and students and scholars of Spanish, from around the University, in greeting the King and Queen. A good time seemed to be had by all. As summer graduations are taking place as I write, it's difficult to end these reflections on 2016/17 at Exeter in anything other than a very positive frame of mind!



Professor Marguerite Dupree and Rector Trainor welcome King Felipe and Queen Letizia of Spain



# Reflections on Cohen Quad



The 'floating room', named for Rector Marilyn Butler, hangs above the learning commons

In January Cohen Quad opened its doors to students and Fellows for the first time. **Alison Brooks**, Principal Director of Alison Brooks Architects, reveals the vision behind Exeter's 'third quad'.

It was a huge honour to win the design competition set by Exeter College for the Cohen Quadrangle project, and also a great responsibility. Living up to the architectural legacy of the College was one daunting prospect; another was to refresh and renew the collegiate model of education while representing the particular ethos of Exeter. My overriding intention was that this building must act as a scholarly *home* for the students and Fellows here, and that it should provide a resolutely modern, 21st century identity for a 700-year-old institution.

The design of Cohen Quad is based on three key architectural strategies: the journey, places of gathering, and the qualities of home. These three concepts are embedded in the formal layout of the building and its elongated 'S' shape, in the fluidity and variety of its gathering spaces, and the expression of shelter represented by its shimmering curved stainless steel roof. It was our hope that by exploiting these three concepts, the building would help to sustain the concept of fellowship that is key to the collegiate model, to scholarly

achievement, and to the life-long bonds formed by the Exeter College community.

The concept of an architectural *journey*, or narrative, draws on the monastic tradition in which religious, political or academic discourse took place while walking in cloisters and courtyards. The traditional quadrangle is, however, a four-sided, closed form. By contrast the S-shaped plan of Cohen Quad is inherently open-sided and fundamentally reconfigures the closed nature of the traditional quadrangle.

The spaces of Cohen Quad connect both horizontally and vertically, and from interior to exterior. Its fluid shape generates a continuous sequence of interconnected spaces so that as you move through the building it gradually reveals a series of destination spaces, such as the 'floating room,' which has been named for Marilyn Butler, the FitzHugh Auditorium, the roof terrace, and the glass dormer at the Quad's rooftop pinnacle. The learning commons we conceived as a kind of landscape that exploits the site's slope, creating an





A student bedroom in Cohen Quad

a soft cloak enveloping the student rooms. Internally, we drew on domestic archetypes of inglenook, window seat, and light-filled stairwell – places where architecture relates directly to the human body – to create a sense of home.

The metal craft of Exeter's new building's roof and its bespoke internal detailing represents a care and commitment to the art and craft of building from both client and architect. I believe a commitment to total design or the synthesis of art and craft stems from the Gothic imagination. That religious and artistic ideal was refreshed and renewed by William Morris in the 19th century to include social, economic and political ideals. I hope this building and its craft expresses an ongoing cultural discourse with one of Exeter College's most inspiring alumni.

I believe the role of the architect is to design places that are generous, humane and uplifting platforms for social exchange, places that accommodate diversity and enable creativity. It's about giving form to a set of ideals. My hope is that Cohen Quad will fulfil the ideals of Exeter College, offering each student and tutor a sense of freedom, moments of beauty, a platform for academic achievement, and a source of lifelong friendships. But most important, I hope that Cohen Quad will provide a context where Exeter College's next generations will invent a more humane, inclusive and empathetic future for us all.

informal topography of amphitheatres, staircases and mezzanines. The transparency and porosity of the architecture is intended to intensify a sense of natural light, landscape and the passing of seasons. Windows are placed to reveal surprising new perspectives of Oxford and its distant dreaming countryside.

*Gathering* underpinned our ambition that every space in this building should encourage both planned and chance encounters. The staircases, cloisters, amphitheatre, family kitchens, formal teaching rooms and student rooms each offer a different quality of space, of light, of visibility or hidden-ness. Our intention was that the building would offer students and academics an array of choices for how one might work, think and co-exist. I hope this creates a sense of freedom. The multi-layered space of the learning commons speaks of a future where socialising, eating, drinking, studying and teaching will merge and evolve in a multitude of ways. Cohen Quad's combination of formal teaching spaces continuously linked by informal gathering spaces offers – we hope – not only a new home for Exeter students, but also a new institutional model.

My ultimate aim was to combine the elements of a timeless institution – lofty spaces, enduring natural materials and state of the art technical performance – with the intimacy of *home*. The concept of home is represented externally by the Quad's roof. Its rounded mansard form and patterned surface is conceived as



The cloisters



Study spaces are light, bright and modern

## Student view

**Isabella Neil (2014, English)** shares her perspective on Cohen Quad.

Anyone can see that Cohen Quad is a beautiful addition to Exeter College, but unless you get the chance to live here, it is less obvious how great an impact the new building will have on students' everyday lives.

I remember the panic that ensued during Michaelmas of my first year. Having known each other for a matter of weeks, we felt compelled to hastily organise into groups to find houses for our second year as quickly as possible. The extra living space that Cohen Quad offers means an end to Exeter students desperately scrambling to find housing that will 'do':

Exonians now have the choice to avoid 52-week rents, hefty deposits and administration fees, and potentially difficult landlords.

Arriving in Cohen Quad, it became immediately clear that all the photos and computer-generated renderings don't do the building justice and, as a finalist, I can't imagine a better place to call home than Cohen. Having a place to live that also has everything we need – spaces to work, eat, socialise, cook, and relax – less than 10 minutes away from Turl Street is amazing, and makes a huge difference in what is a pretty stressful year!

Everything about Cohen Quad's design feels well thought through, and the building feels tailor-made to support Exeter's students and staff. Having spent the last two terms of my time in Oxford here, it is clear to see that Cohen Quad is going to be a huge part of college life at Exeter.



# A screen of one's own



Susanna White pictured filming *Nanny McPhee* and *the Big Bang* in 2010

In the inaugural lecture at Cohen Quad's FitzHugh Auditorium, celebrated director Susanna White called for action to help women break into film. **Ellen Barrow** (2016, Women's Studies) reports.

On 6 March 2017, Exeter College welcomed celebrated director Susanna White to christen its newly opened FitzHugh Auditorium at Cohen Quad as she spoke about women in film.

After reading English at St Anne's College, Ms White received a Fulbright Scholarship to study Film and Television Production at UCLA. She has gone on to direct many acclaimed television dramas such as *Jane Eyre*, *Parade's End* and the BAFTA award-winning *Bleak House*, as well as feature films including *Nanny McPhee* and *the Big Bang* and *Our Kind of Traitor*. Described as Britain's answer to Kathryn Bigelow, she is a director who has spent years honing her craft, producing accomplished works within an industry dominated by men.

Success, however, does not come easy. Her time in California had given Ms White a sense of possibility, a notion that 'any one of us could take those ideas out into the world and have a voice.' This bubble of hopeful enthusiasm was burst upon her return to England. Within six months she had acquired a file of rejection letters two inches thick – a far cry from the exciting prospects she had envisioned when leaving UCLA.

Like many stories of success, Ms White's is imbued with failures and rejections. In overcoming these difficulties through hard work, persistence and a little bit of luck, the rocky road to success is often romanticised as a necessary venture for those pursuing careers in the arts; toil and struggle do a proper artist make. After initially marking her rejections as essential stepping stones in a business notoriously difficult to break into, Ms White has since come to see this rejection as symptomatic of a much larger problem facing female directors and women in film in general.

Citing Virginia Woolf's fictional heroine in *A Room of One's Own*, denied entry to the Oxbridge libraries by virtue of her sex, Ms White argues that women are systematically excluded from careers as film and television directors simply because they are not men. The numbers are difficult to dispute. In a study commissioned by Directors UK and published last year, it was shown that in the 10-year period up to 2014, 50% of all film students in the UK and 49.4% of new entrants in the film industry were women – yet nearly 90% of those who made it through to directing a feature film were men. Half of the women who graduate film school want to direct, but only 3% of big budget feature films are directed by women. Ms White's point is clear: women want to direct but are not afforded the same opportunities as their male counterparts. Whereas Woolf's solution was decidedly practical – £500 a year and a room

of one's own – this does not translate so easily into the world of film. Making a film requires more resources than writing a novel. In order to change the present situation, Ms White calls for systematic reform to turn, in her words, 'a vicious circle into a virtuous one.'

---

## Only 3% of big budget feature films are directed by women

---

Susanna White acknowledges she is one of the lucky ones, having overcome the various barriers that present themselves to women attempting to forge a career in film. Her lecture was not only illustrative of a distinct paucity of female directors but also contributed to a much larger conversation that surrounds the representation of women in film and media in general. According to research by the Geena Davis Institute on Gender in Media, in 2015 only 31% of speaking roles in film were occupied by women and only 23% of films featured a female protagonist. The situation appears even bleaker for women of colour. A study by the Representation Project analysed the top 500 films of all time based on worldwide box office numbers, and found that just six starred a woman of colour, five of which were animated characters. As Marian Wright Edelman, founder and president of the Children Defence Fund, puts it: 'You can't be what you can't see.' The value of both gender and diversity being fairly represented should not be underestimated, as film and television provide us with mirrors of society. Research has shown that women directly benefit from seeing women on screen. A 2016 study by the Geena Davis Institute and marketing agency J Walter Thompson found 61% of women globally said female role models in film and TV have been influential in their lives, while 58% said that they have been inspired to be more ambitious or assertive. The benefits of better female representation are evident, yet women are still under-represented in television and film.

While this can make for depressing reading, a key point Ms White addressed in her lecture was the silence that surrounds this systematic exclusion. Many people are simply unaware of the extent to which women are under-represented both in front of screen and behind it. In addressing the inequalities at the centre of the film industry, Susanna White is creating a platform on which to discuss these issues, a space where women can articulate their frustrations and their desire for a better seat at the table and, ultimately, gain access to a 'screen of one's own.'



# The value of art

A significant collection of 20th century art donated to Exeter College is enhancing the social and study spaces of Cohen Quad, writes Visiting Fellow **Professor Richard Howells**.

Exeter's new Cohen Quad is full of surprises, but not all of them are architectural. Emerging from the lift one day – shortly before the opening celebration in March – in place of a then familiar blank wall I spotted what appeared to be an impressive work of art by the Royal Academician Sir Terry Frost. Turning the corner, there were two more.

Naturally, my curiosity got the better of me, and I began to explore. Original works of art were appearing all over the place: in corridors, in rooms and even in the student kitchens. What I was seeing, it turned out, was part of an extensive gift from the Quad's benefactor, Sir Ronald Cohen. Not content with his remarkable donation of cash, he had also handed over a significant collection of 20th century art.

There are more than 50 pieces in all, including works on both canvas and paper, together with original prints and a large photographic triptych. Although there are a handful of older items – including some prints by Piranesi – it is essentially a 20th century collection, to the joy of which I shall return. Meanwhile, here are two of my artist highlights from the work on view.

The three large monotypes on paper by Sir Terry Frost, RA (1915-2003) are on a second floor area between student rooms. They are titled (on the verso: readers do not need to check this for themselves...): 'Porthmeor', 'Gwithian' and 'Chevrons for Aphrodite'. Each is signed and dated '99, but it is of course the images that are most striking. Connoisseurs will recognise these as bold examples of Frost's late style, which at the same time reverberate with earlier periods.

Terry Frost was born in the Midlands and began to paint as a prisoner of war in Germany. He is most closely associated, however, with St Ives and the artists who gathered in Cornwall from the late 1930s onwards. Prominent among these were Ben Nicholson, Barbara Hepworth, Peter Lanyon, Roger Hilton, and Patrick Heron, together with the potter Bernard Leach. Common to the group is the extent to which Cornish life, light and landscape influenced their work. These were not traditionally figurative artists, however: what was at issue was the extent to which their art abstracted the physical world they saw. This was a running concern for Frost himself.



Left: 'Chevrons for Aphrodite' (top) by Terry Frost (pictured bottom) Above: 'Canal' by Maurice Cockrill



# Building Exeter's future

Exeter's new Director of Development and Alumni Relations, **Pamela Stephenson**, looks forward to the next chapter in the College's distinguished history.



The art, such as these prints by Piranesi, helps create a stimulating environment

With his three pieces at Exeter College, none of Frost's titles is traditionally descriptive: it would be hard to recognise the locations Porthmeor, Gwithian (and certainly the goddess Aphrodite) from the red, black and blue shapes here. What is much more recognisable is the style of Terry Frost. So, although the work may have been inspired by Cornwall or even classical mythology, his use of limited colour, simplified forms and a deliberately two-dimensional plane does not seek crudely to represent recognisable subject matter. It would be a mistake, then, to look only for direct visual equivalences in Frost's (especially later) work. Frost himself warned against such an error: 'It's the paint that is my subject', he declared. Similarly, he was hostile to painting with a 'message'. If he was interested in messages, he said, he would have gone in for a dog collar, and not paint. Terry Frost was elected to the Royal Academy in 1992, and knighted in 1998. He continued painting up to the end of his life in 2003.

Maurice Cockrill, RA (1935-2013) is another Royal Academician with work in the Cohen Quad collection. His painting 'Canal' hangs in the Ellis Room. Like Frost, Cockrill evolved from representation to abstraction over the course of his career, but it would be difficult to confuse the two painters. Cockrill's Cohen piece was painted in oil on canvas in 1989 (again, the details are on the verso). It comes from what we might consider his 'landscape' period, and differs significantly from the highly figurative and demonstrably technically-skilled work that this Hartlepool-born artist had been painting in Liverpool in the 1970s. Moving to London, his style became increasingly painterly. And although 'Canal' is a fine

example of his 'landscape' period, painted in his Norwood High Street studio, it would again be difficult to recognise the declared subject matter. This is boldly painted in flowing earth tones; a fiercer, urban take on the not dissimilar (yet considerably gentler) rural oeuvre of Sussex-based Ivon Hitchens (1893-1979).

Cockrill was elected to the Royal Academy in 1999, then Keeper of the RA and Head of the Royal Academy Schools in 2004, where he worked in the Keeper's studio within Burlington House. He had a major retrospective 'Maurice Cockrill RA' at the Durham Art Gallery, but died in late 2013 – 10 days before the accompanying book (published by the RA) went to press. The publication and exhibition nevertheless went ahead in 2014, with his *Guardian* obituary marking him as: 'an artist of exceptional range and ambition.'

Oxford colleges are typically not short of art on the walls – although usually 'ancestral portraits' of former Rectors, benefactors and the occasional Royal (just to be on the safe side). It's very refreshing, then, to see a collection at Cohen Quad which is not only 20th century, but also selected because of its artistic quality rather than simply its historical relevance to the College. Spread out as it is between public, student and senior spaces, it is also a fine example of how living with original works of art just makes life better for everyone. That, of course, is no surprise at all.

*Richard Howells was Visiting Fellow at Exeter College in Hilary Term 2017, and is Professor of Cultural Sociology at King's College London. He is the author of Visual Culture, now entering its third edition.*

There are many things in modern life that I invariably forget: bin day; my own mobile number; on occasion, house keys or car keys. The most significant thing that I forget, however, is how all-consuming is the process of taking on a new role. Each time I have made a move, I have had to relearn simple pieces of information that I took for granted in my previous role and, each time, this comes as a shock to the system.

So it has proved in the past few weeks, as I have made the move from the University of Western Australia, where I led a team of 17 wonderful fundraisers intent on pursuing the goals of our \$400 million New Century Campaign, to succeed Katrina Hancock as Director of Development and Alumni Relations at Exeter. As you know, Katrina has built a solid foundation and achieved great success with her team and I am looking forward to emulating that success in the months and years ahead.

My transition to life in Oxford has been helped immeasurably by colleagues who have given generously of their time, knowledge and enthusiasm. This generosity has been matched by our students who have openly shared the highs and lows of student life today with me. Many alumni and donors have already offered precious and valuable insights into their lifelong relationships with Exeter and I look forward to hearing more inspiring stories as I meet more alumni.

Each of these conversations sparks further questions as I continue my fact-finding quest. Exeter is poised to

launch into the next phase of Development and Alumni Relations activity and I am looking forward to leading the team to greater success. We know that the Library will take centre stage and this fills me with joy: fundraising for libraries has been central to my career over the past 10 years and I firmly believe that they are hubs of inspiration, creativity, and focused thinking. I like to think that, if the Chapel is the heart of College, the Library is the mind; both are required to function optimally for great things to happen. Our students have worked hard to achieve a place at Exeter and they deserve the best experience that we can possibly give them. The Library is central to that experience and I very much look forward to thought-provoking – and transformational – plans being developed.

Whilst it is easy to look at Oxford through rose-coloured lenses when you first arrive, I know that challenges lie ahead. There are fundamental questions of privacy and data protection to be resolved; there is increasing competition for philanthropy; and there are major philosophical and economic questions of how higher education should be funded. Nevertheless, the impact of philanthropy at Exeter is to safeguard this precious seat of learning for many more generations to come. I am grateful for the opportunity to be a part of that, and very much look forward to creating my own Exeter stories, which – unlike my mobile number – I know I will never forget.



Improving the Library will be a major goal for Exeter College moving forward



# REVIVING ARTS AND CRAFTS

Professional conservator **Georgie Dennis** (1988, Modern History) discusses refurbishing the William Morris Room and creating a space of which the Arts and Crafts champion would approve.

William Morris (1834-1896) and Sir Edward Coley Burne-Jones (1833-1898) have long been linked as key figures in the Pre-Raphaelite Brotherhood and the Arts and Crafts movement. But how many people know that the enduring friendship between these two men was actually forged as undergraduates at Exeter College?

Morris, a well-to-do boy from Walthamstow, arrived at Exeter in 1852 to read Classics. Burne-Jones, then just plain Jones, the son of a Birmingham frame maker, arrived around the same time to read Theology, hoping to make a future life in the church. The two were drawn together by a mutual interest in the poetry of Tennyson, the writings of John Ruskin, and all things medieval. They soon formed a like-minded group around them known as 'The Brotherhood'. Morris was also destined for the clergy when he matriculated, but in a moving letter to his widowed mother written from Exeter (now on display in the William Morris Gallery, Walthamstow), he

explains his motives for deciding to devote himself to art instead: 'if I were not to follow this occupation,' he wrote, 'I in truth know not what I should follow with any chance of success or hope of happiness in my work.' Like his friendship with Burne-Jones, his artistic work was to be a life-long commitment, and he was in fact to become one of the most successful cultural figures of the 19th century. Interestingly, Morris was better known as a poet than an artist or designer during his lifetime; he was offered the



The Kelmscott Chaucer

position of Poet Laureate in 1892, following Tennyson's death, but turned it down because such a position within the establishment did not sit well with his socialist sensibilities. Today we know him best for his textile and wallpaper designs, but he also wrote extensively on decoration and on socialism. He founded the Society for the Preservation of Ancient Buildings and set up the Kelmscott Press.

Burne-Jones was a talented draughtsman who was persuaded to abandon all thoughts of the church by Morris and, later, Dante Gabriel Rossetti, whom the pair met when they invited him to contribute to their publication, *The Oxford and Cambridge Magazine*. He went on to become one of our best known painters and illustrators, while also designing mosaics and tapestries and being instrumental in the revival of the art of stained glass. Examples of his work in all these genres can be found within the College. His art and patronage drew him into aristocratic circles, and in 1894 he accepted the offer of a baronetcy – something which disgusted Morris but still did not destroy their bonds of friendship. Burne-Jones was utterly stricken

by Morris's death in 1896. He himself died in 1898 and, on the instigation of the Prince of Wales, a memorial service was held for him in Westminster Abbey. He was the first British artist to be so honoured.

There has been a *Morris Room* within the College (rather ironically containing a greater number of works by Burne-Jones than Morris!) for many years. Recently the College decided to conserve and redisplay the items within it, rehanging them in a refurbished room that would still be suitable for teaching, meeting and dining, but which would give greater weight to the College's association with these two giants of the Victorian era. Dr Wendy Monkhouse and I began our research by looking into the range of Morris and Burne-Jones works within College, with the help of the College Librarian and Archivist. These include a copy of G F Watts's portrait of Morris, the contents of Morris's desk at his death (nibbled brushes, spectacles, pipes etc), two important tapestries, and several drawings by Burne-Jones. Treasures in the library include books bound by Morris as he experimented with bookbinding techniques in his spare time as an undergraduate, as well as Burne-Jones's and Morris's own copies of the magnificent Kelmscott Chaucer – still considered a masterpiece of book design today. Some of these cannot be displayed for size or conservation reasons, but as part of the refurbishment some of the items in store will be brought out for display in a secure case. The tapestries of Flora and Pomona by Burne-Jones are currently being cleaned and reframed in special conservation-grade frames that will help preserve their colour and condition. His delicate pencil drawings are also being conserved and reframed in acid-free mounts and glazed with UV-filtering, low-reflective acrylic, in order to protect them for the future.

A dizzying day was spent in the Sanderson archive (home to Morris & Co's archive of designs) going through all his designs for fabric and wallpaper. Following this, we consulted several centres of Morris research: Kelmscott House in Hammersmith, home to the William Morris Society, the William Morris Gallery in Walthamstow, and Kelmscott Manor. Through speaking to these institutions, we hoped to best understand Morris's approach to decorating. The result was the presentation of two alternative schemes for the redecoration; one more traditionally Morris and one a cleaner, more modern use of his fabrics and designs. The College chose the latter and, pending the grant of Listed Building Consent for improving the fireplace and lighting, the result, we hope, will be an elegant, well-lit room. Here, Fellows, students and visiting groups will be able to enjoy the stunning drawings and tapestries by Burne-Jones, as well as the interesting Morris artefacts, in a scheme favouring Morris's preferred combination of blue and red.



'Flora' by Sir Edward Coley Burne-Jones





Rector Trainor escorts the King and Queen to the Fellows' Garden



The royals were welcomed to Oxford by local school children

## Exeter welcomes King and Queen of Spain

Exeter's strength in Spanish studies and its long-standing association with Spain were highlighted in July when King Felipe VI and Queen Letizia visited the College, writes **Matthew Baldwin**, Communications Officer.

His Majesty King Felipe VI of Spain and Her Majesty Queen Letizia visited Exeter College in July as they observed the close academic and cultural links between the College and the wider University of Oxford and Spain.

The Spanish royals began their visit to Oxford at the recently-refurbished Weston Library, where they viewed a selection of treasures from the Bodleian Library's collections.

Among them was the Ulm Ptolemy, a woodcut map of the world that dates from the 15th century and contains the first printed modern map of Spain. It was presented to Francesco Capello, Venetian Ambassador to Spain, by King Ferdinand and Queen Isabella in 1492. Also on

display were a very rare first edition of Cervantes' *Don Quixote* and one of the Bodleian's four copies of the 17 surviving engrossments of Magna Carta.

A lunch was then held in honour of the King and Queen at the 15th century Divinity School, at which King Felipe spoke about the importance of academic links between Spain and the UK, and international academic links more generally, and paid tribute to Oxford University's contribution to the world.

'All of us have benefited from the scientists, scholars and writers who were aware that spearheading knowledge means expanding the horizon for humankind,' he said. 'With

its unique blend of vanguard and tradition, Oxford is, indeed, not only an admirable British university, but one of the institutions that have contributed to shaping the heart and soul of Europe and what we now call the West.'

He went on to say that internationalisation is 'woven into the very DNA of universities' and to encourage universities to attract the best possible talent from around the world 'because if there is a lesson to be learned from historic universities such as Oxford, it is that their global nature has a direct impact on improving the standard of living of our citizens and on the progress of our societies.'

After lunch the royal visitors attended a reception at Exeter College for Spanish students and staff from the College and the wider University, along with members of the University who are studying, researching and teaching about Spain.

Exeter College hosted the reception because of its long-standing association with Spain and its strength in Spanish studies. The College is home to the King Alfonso XIII Professorship of Spanish Studies, which is this year celebrating its 90th anniversary.

The Chair was founded 'with the object of promoting friendly and sympathetic relations with the Spanish-speaking countries' and is named after King Felipe's great-

grandfather in commemoration of His State Visit to the United Kingdom in 1926. It is currently held by Professor Edwin Williamson, who helped to organise the programme of events for Their Majesties, and was first held by Salvador de Madariaga, the renowned Spanish writer and statesman, who went on to become President of the League of Nations and a leading pioneer of European integration.

King Felipe VI's mother, Queen Sofía, has been an Honorary Fellow of Exeter College for 30 years and the College is home to a Fellowship in Spanish literature named in her honour – currently held by Dr Alice Brooke. From October this year there will also be an Exeter-based Fellowship in Iberian History.

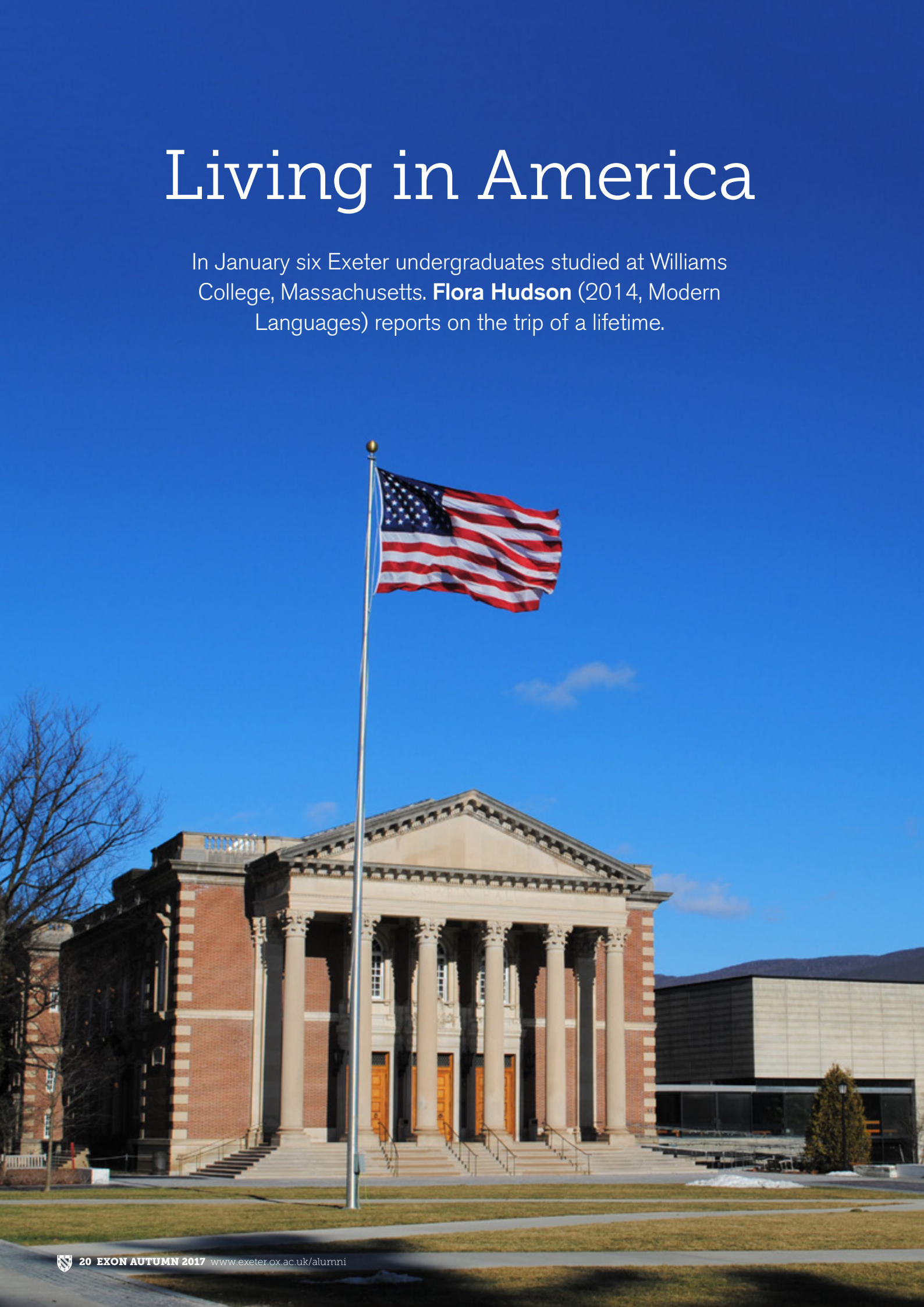
King Felipe and Queen Letizia viewed a portrait of Queen Sofía that hangs in the Rector's Lodgings before moving to the reception in the Fellows' Garden, accompanied by Rector Trainor, his wife Professor Marguerite Dupree and the Chancellor of the University, Lord Patten of Barnes.

Afterwards Sir Rick said, 'As the home to a great deal of academic activity relating to Spain, as well as the place of work for some Spanish nationals, Exeter College was delighted and honoured to host a reception for King Felipe and Queen Letizia.'



# Living in America

In January six Exeter undergraduates studied at Williams College, Massachusetts. **Flora Hudson** (2014, Modern Languages) reports on the trip of a lifetime.



Since 1985 the Williams at Exeter Programme in Oxford (WEPO) has, each year, allowed 26 students from Williams College in Massachusetts to study for a year in Oxford, becoming full members of Exeter's community. I have always enjoyed this unique aspect of Exeter, attending Thanksgiving dinners and following the 2016 presidential election results live in the hall, so I jumped at the chance to apply for the inaugural Exeter trip stateside.

For two weeks in January, six Exonians participated in the liberal arts college's Winter Study Programme. We enrolled on a course called 'Eyewitness to History: American Treasures in the Chapin Library.' Since none of us is a history student, we were all a little unsure of what to expect, but after meeting the teachers we soon realised how flexible the syllabus could be to meet our individual interests.

The Chapin Library is part of the main Sawyer Library at Williams College. It houses rare books, manuscripts, and other primary source materials. Although Williamstown is small, we were amazed by the impressive collection it houses, which entices scholars from all over the USA to visit for research. Being able to hold a letter written by George Washington was a surreal experience.

In the second week we were able to focus on more specialised projects. There is such a wealth of documents in the Chapin archives that we were each able to choose an item related to our degrees. Studying Russian, I was keen to research Russian-American relations, and chose to look into Charles Sumner's speech in Congress on the purchase of Alaska. A musician among us researched music scores from the American Civil War and their portrayal of women.

In our spare time we explored Williamstown, studying in the beautiful Sawyer Library with its roaring log fires (something Oxford could learn from!), walking in the snowy hills around the town, and driving to local sites of interest.

Just as Williams students in Exeter are provided with a college 'parent' to mentor them, we all had a 'buddy' from last year's WEPO cohort who acted as excellent tour guides throughout our trip. In Williamstown we felt part of the college community, attending a theatre evening, an open mic event, a comedy night and even a basketball match against Williams College's arch-rivals, Amherst College, where we donned Williams stash and cheered our hosts (sadly to no avail). We also enjoyed exploring the many art galleries in the area including the Sterling and Francine Clark Art Institute (known as 'the Clark'), the Norman Rockwell Museum, and our favourite, Mass MoCA (the Massachusetts Museum of Contemporary Art). However, what proved to be most exciting were two rather less obvious tourist activities: a tour around an alpaca farm (which also made maple syrup, cue much tasting!) and a trip to a giant Walmart...

Our time in Williamstown gave us such a unique opportunity to experience life at an American college and was particularly insightful for those of us considering Master's programmes in the USA. When applying to Exeter four years ago, WEPO appealed to me as a fantastic programme which sets Exeter apart from other Oxford colleges, and I feel very privileged to have taken part in the first reciprocal trip. I am grateful to all the alumni whose generous donations made this trip viable for us all, and I hope the programme continues to grow each year, advancing a long-standing and rewarding friendship between Exeter and Williams.

Left: The Chapin Hall at Williams College

Below: Exeter students wrapped up warm for Williams College's Winter Study Programme





*Silence is death:  
if you say nothing, you die,  
and if you speak, you die.  
So speak and die.*

# Writing after postcolonialism

Exeter's Professor of Literatures in French, **Jane Hiddleston**, discusses her research into perceptions of the place and power of literature in the former French colonies of the Maghreb.

*Silence is death: if you say nothing, you die, and if you speak, you die. So speak and die.*

These are the famous words of the Algerian novelist and poet, Tahar Djaout, born in 1954 and assassinated in 1993, relatively early in what has come to be known as Algeria's brutal 'black decade'. During the 1990s Algeria suffered from what some people have called a 'civil war', with successive violent attacks by Islamists against intellectuals, writers, teachers, journalists, and women not thought to be sufficiently abiding by Islamic doctrine.

Djaout was among the first victims, silenced because his novels and poetry represented secular free thinking, were written in French, and celebrated Berber culture and history. Having worked on francophone postcolonial literature and theory since I was a graduate student, I've been familiar with Tahar Djaout's work for quite some time. It was in 2012, however, that I came across one of his lesser known works, his posthumously published narrative *Le Dernier été de la raison* [*The Last Summer of Reason*], and it was this discovery that really brought home to me the high stakes of francophone writing over the last 30 years or so.

The protagonist of *Le Dernier été* is Boualem Yekker, a bookseller trying to make a living under an extremist regime reminiscent of the Taliban in Afghanistan (though evidently referencing the Algerian Islamic Salvation Front). Since books are conceived as dangerously distracting from religious 'Truth', Yekker's trade falls out of favour, he is vilified and stoned, his books are ultimately burned and his shop closed down. This startling narrative, together with more research into Djaout's broader thinking and his own fate, gave me an inkling of the troubled status of literature in Algeria during the 'black decade', of the crucial importance of the critical questioning it invites, and the scale of the suspicion it generates in those intent on bolstering their power through oppression and fear.

Since 2012 I've been exploring perceptions of the place and power of literature in the former French colonies of the Maghreb, and I've found that this is a subject that deeply troubles many of the most challenging and sophisticated writers to emerge in recent decades.

It is in Algeria that the atrocities committed against writers were the most excessive, but in Morocco too, during what are known as the 'years of lead' under the reign of Hassan II, intellectuals, poets, and dissenters of many kinds were imprisoned or saw their works banned.

What is it about literary creativity that is conceived to be so threatening, then, and what does this suspicion mean for writers and writing practices? My book seeks to answer these questions by analysing a series of works in which literature itself is held up for scrutiny. In some of these, the central protagonist is a writer, historian or journalist, who experiments with literary form in a challenge to official and reductive versions of national culture. Others investigate literary writing about Arabic culture in French, and in one case the main character is a translator who invents a notion of bilingual writing that also promises an ethics of dialogue that directly resists dominant notions of a monolithic national or orthodox Islamic culture, and of Arabic monolingualism. Some works contain scenes of reading where contact with other communities and histories alters the characters' knowledge of the present in enriching and thought-provoking ways.

My project also asks some broader questions about the place of this kind of literature in the critical arena. Can this generation of francophone North African writers, from 1980 to the present, still be conceived as 'postcolonial'? Several decades after independence, they sometimes seem more preoccupied by contemporary forms of authoritarianism and the rise of religious extremism than with the legacy of French colonialism. Nevertheless, francophone writers, by virtue of their choice of language, remain products of the colonial system, and continue to reflect on the ways in which the colonial past is responsible for contemporary tensions.

At the same time, though, they are quite resistant to being determined by the postcolonial nation. Moreover, if they transcend national borders in their creative intermingling of French and Arabic languages and cultures, many also reach more widely and explore the transnational history of the Mediterranean, or the impact of various new forms of 'global' culture.

A repeatedly found reference point in these works is the vast compendium of the *Thousand and One Nights*, a uniquely rich repository of fragments of different cultures from across the Arab and Islamic world, and one which, moreover, is also an extraordinarily complex laboratory for literary theory. If, in the *Nights*, story-telling is a tool for challenging injustice, it is also a layered form capable of questioning its own apparent premises, just as the writers I read in my book reassess the role, status, and form of literature in the contemporary North African context.

Finally, might this transnational, dialogic and self-questioning form of writing be an apt example of what recent critics conceive as 'world literature'? 'World literature' might not necessarily be associated any longer, as it was for Goethe, with universalism, with an international canon speaking to all nations and cultures, but with the travel and transformation of literature across borders, as well as with cultural dialogism in both content and form.

The Kenyan intellectual and writer Ngũgĩ Wa Thiong'o argues that postcolonial literature is a particularly apt example of world literature, because it is 'a product of different streams and influences from different points of the globe, a diversity of sources, which it reflects in turn'. It is in part perhaps this kind of openness and diversity, and the concomitant critique of national culture, that has caused some of the North African works I read to be met with such hostility at home. But it also seems to me, together with the ability to question itself, a significant aspect of the literary and critical value of this vibrant and provocative corpus.

Writing After Postcolonialism: Francophone North African Literature in Transition *is due out with Bloomsbury Press in September.*



# US recognises achievements of Exeter Fellow

Professor Dame Carol Robinson has received one of the highest accolades in science, writes **Henry Sawczyc** (2016, *Biochemistry*).

Exeter's Dr Lee's Professor of Chemistry, Dame Carol Robinson, has been elected a foreign associate of the US National Academy of Sciences. Membership of the Academy is seen as one of the highest accolades in science – Dame Carol is one of just 21 foreign associates to have been elected this year, along with 84 American laureates.

Dame Carol is one of the University of Oxford's best known scientists – she became the University's first ever female chemistry professor in 2009 and leads a number of research projects investigating the 3D structure of proteins. Her current focus is on structural studies, employing an innovative use of mass spectrometry.

Although not the conventional tool, recent developments have made it possible to study large intact protein assemblies, allowing probing of stoichiometry, topology and interaction partners. Dame Carol uses this to understand human behaviour and dietary choices. Specifically, she is shedding light on why some people suffer from addictive tendencies, and how our bodies react to dietary sugars. In addition to her research, Dame Carol plays a pivotal role in the University's community outreach, with her work helping the general public, and especially children, to better engage with and understand science.

Professor Donal Bradley, Head of the University's Mathematical, Physical and Life Sciences Division said: 'Carol's research leadership at Oxford has contributed



Professor Dame Carol Robinson pictured in Exeter College Hall

significantly to the growth of our strength in science and is key to shaping an exciting future for cell biology here. Her work using mass spectrometry as an analytical tool to understand cellular proteins is pioneering. Dame Carol's induction to the US National Academy is both fantastic news and thoroughly deserved.'

Dame Carol is no stranger to prestigious awards. Other notable achievements include receiving the L'Oréal-UNESCO Award for Women in Science and the Royal Society's Rosalind Franklin and Davy medals. She is a member of the Council of the Royal Society and in 2013 she was made Dame Commander of the Order of the British Empire.

# Like father, like son?

The teaching notes of Rector Prideaux provide fresh insight into the authorship of a 17th century textbook, writes **Fraser Buchanan** (Keble, 2016, English).

In 1648, Leonard Lichfield, printer to the University of Oxford, published a history textbook, ostensibly by the late Mathias Prideaux (1625-46), which would become one of the most successful titles in his repertoire. The book's frontispiece describes the volume as '*An Easy and Compendious Introduction for Reading All sorts of Histories: Contrived, In a more facile way then heretofore hath been published, out of the Papers of Mathias Prideaux. Mr of Arts and sometime fellow of Exeter Colledge in Oxford.*'

Today we are accustomed to treating 'literary executors' – those responsible for arranging and publishing a deceased author's manuscript materials – with a degree of suspicion because of the substantial influence they can exert over a writer's reputation. The term is well known to readers of 20th century literature, but many early modern works were also published posthumously by an author's friends or colleagues. Yet we tend not to regard the editors of posthumously published early modern texts with quite the same degree of suspicion as we do those of more recent works, perhaps because less information usually survives about early modern authors' intentions.

A manuscript copy of John Prideaux's teaching notes, recently acquired by Exeter College, provides a unique opportunity to compare an early version of a 17th century book with its later posthumous incarnation in print. John Prideaux was rector of Exeter College from 1612-42, and was the father of Mathias Prideaux, the ostensible author of the *Compendious Introduction*. John outlived his son, who died aged just 22, and is widely assumed to have edited his son's papers for print publication. For example, Anthony Wood, in his biography of Mathias in *Athenæ Oxonienses* (1692), wrote that 'the Father, [...] as 'tis said, had a considerable hand in the *Easie and comp. Introd*'.

The new evidence from Prideaux's teaching notes indicates that John Prideaux not only had a 'considerable hand' in the book, but actually fabricated Mathias's authorship entirely. Now held in Exeter College Library as MS 235, Prideaux's teaching notes were composed between 1637 and 1641, and consist of 11 works which, in content and style, bear striking similarity to the *Compendious Introduction*. Three of the works in Prideaux's notes appear to have been expanded and



Portrait of Rector Prideaux

revised to form the three constituent parts of the textbook, and many passages from the notes are reproduced verbatim. Coupled with the fact that it is unlikely the textbook was written in the teenage student's spare time, the re-acquisition of his father's teaching notes provokes severe doubt about Mathias's authorship.

This case of posthumous publication should prompt us to reconsider the status of the literary executor as a figure peculiar to the modern era. From its inception, print has been a technology that lends itself to memorialising people, events, and above all, authors. The agency that editors and executors can have in shaping a deceased writer's legacy is therefore substantial. It is difficult to say why John Prideaux may have wanted to pass his own work off as his son's. As the father of nine children, of whom only two survived him, it is possible that John wanted to secure a legacy for his offspring, whom he knew would never go on to match his own successes as preacher, bishop, and college rector. Regardless of Prideaux's exact intentions, it is clear that the editors of posthumous works – even or especially when they act to conceal their own authorship – should always be examined for the role they play in shaping a text's meaning.



# Supporting start-ups where it matters

How do you invest government money effectively to create jobs? After more than 60 interviews, **James Burton** (2016, African Studies) has answers.

I am a 1+1 MBA student at Exeter, which means that this year I have completed an MSc and will follow that with studying for the MBA next year. As part of the programme, we are encouraged to undertake research in our MSc year that is relevant to our professional goals and will help us bring broader study to bear in the MBA. I chose to undertake a master's degree in African Studies, and pursued my interest in impact investing by focusing my research on an impact evaluation of a youth employment generation programme run by the Nigerian Ministry of Finance and the World Bank. Over the Easter vacation, I had the chance to travel to Nigeria to gather on-the-ground research for my thesis.

The problem of Nigeria's unemployed youth is both severe and well documented. With 190 million people and a yearly population growth rate of almost 3%, Nigeria has by far the fastest growing population of the world's 10 most populous states. The Nigerian National Bureau of Statistics puts the rate of youth under- or unemployed at over 45%, and the Nigerian economy needs to grow rapidly just to maintain its people's current standard of living and find work for almost two million new job seekers a year. Nigeria is one of the most entrepreneurial countries in the world, but small firms find it difficult to grow large enough to employ others. The modal firm size in Nigeria is just one person: the owner.

The Nigeria Youth Enterprise with Innovation in Nigeria (YouWiN) programme, in operation since 2011, allocated between 6,000 and 60,000 US dollars to almost 5,000 entrepreneurs aged between 18 and 40, to help them overcome barriers to growth for their businesses and to employ staff. An extensive survey was conducted by the World Bank, which found the programme's cost per job created to be approximately 8,500 USD, making it one of the most efficient job creation programmes in history.

My research hoped to ascertain how best to refine the criteria used to determine which firms are likely to benefit most from receiving the funds, thereby further increasing the efficiency of the programme. This is an important question for policy-makers. While a venture capital firm is uninterested about what a firm's growth would be like if they didn't invest, a development economist has wasted their money if they give it to

a firm that would have grown and employed a similar number of people anyway.

This research involved over 60 interviews, including the head of the YouWiN programme, several prominent Nigerian investors, the President of Nigeria at the time of the programme's inception, Goodluck Jonathan, and over 40 YouWiN participants. My work has yielded a clear picture of what makes a firm's growth dependent on the programme's support. This includes factors that make a firm more dependent on financing, including that the firm: requires substantial capital goods; must undergo arduous and expensive applications for regulatory approval; or has a business model reliant on building trust with the consumer in such a difficult market. It also includes factors that prevent a firm securing alternate access to finance, including: a firm's access to collateral with which to secure a loan; cash flow to pay interest that can reach as high as 60% per annum; friends and family wealth; and whether they are in a sector that traditionally attracts funding from Nigerian financial institutions. This kind of straightforward insight can then be used by the World Bank and others to direct future programmes toward start-ups that truly need support.

I am excited to say that the work has engendered a lot of interest so far. I have presented at the Nigerian Ministry of Finance and the Lagos State Employment Trust Fund, and will travel to Washington DC over the summer before starting my MBA to work with the World Bank and help them operationalise my findings. I have also been interviewed by a Nigerian web TV series that showcases entrepreneurs and change-makers, *Breaking the Coconut*, and on Lagos's City 105.1 radio to over 500,000 listeners. While I haven't yet submitted to an academic journal, a summary of the work has already been published in President Goodluck Jonathan's latest biography, which reached the top of Amazon's best seller list of international business books, as well as number four in Amazon's chart of political books. I'm grateful that my recommendations are being listened to, and that they might prove useful to organisations that support small firms in the developing world. I have loved every minute of my studies this year, and am thrilled to think that my efforts might help create more jobs for people who are in extremely difficult circumstances.



The choir poses for a photo ahead of Evensong

## Record sales

The first print run of the choir's Christmas CD sold out in just six weeks, reports **Bartosz Thiede** (2015, Music).

With over 72 services, a large handful of concerts, 24 organ recitals, a few cathedral visits, and a tour of three countries, it has been another busy year for Exeter's talented choir.

The choir began the year by undertaking two ambitious projects: the sold-out performance of Robert Levin's new completion of Mozart's *Requiem*, and the incredible success of our crowd-funded Christmas CD, *On Christmas Night*.

After a concert to launch the CD in October we sold all stock within six weeks, resulting in a much earlier reprint than expected. The CD is available via mail order through the Organ Scholar, as well as on Spotify, Amazon UK, and iTunes.

Over the Christmas vacation the choir took the CD on a tour of the UK, including a concert at the Tower of London – a particular highlight of the year.

During the Easter vacation the choir sang Evensong at St Paul's Cathedral and performed secular English music under the theme of 'Music from the time of John Ruskin' at the marvellous formal opening of Cohen Quad.

This summer the choir toured Vienna, Bratislava, and Budapest, performing in amazing venues such as Vienna's stunning Votivkirche, as well as returning to St Paul's. All in all, it has been a year packed full of exciting events and successes, and we look forward to seeing what the next has in store.

Follow us:

Facebook: [www.facebook.com/ExeterChoirOxford](http://www.facebook.com/ExeterChoirOxford)

Twitter: @Exeterchoir

Via our website: [www.exetercollegechoir.co.uk](http://www.exetercollegechoir.co.uk)





## Wild about colour

For **Florence Filose** (2016, English) art is a passion that helped finance her undergraduate studies.

In April, I was invited to take part in an 'Illustrator Zoo' at Oxford's Story Museum. The Zoo was part of the Museum's *Wild about Colour* exhibition – a show of Brian Wildsmith's beautiful children's book illustrations, alongside modern illustrators' work.

I worked freelance as a painter and illustrator whilst completing my undergraduate studies at the University of

Birmingham, and since reading for a Master's at Exeter I have taken great inspiration from Oxford's beautiful skylines and eclectic colours.

This view of Turl Street was a commission, and it was great fun working on it whilst being asked questions (or simply being gazed at!) by the children who visited my little zoo. Unfortunately, they'd been warned not to feed me.

## Snap happy

A view of the Radcliffe Camera proved a winning shot for **Christopher Kin-Cleaves** (2016, Computer Science).

As a keen photographer outside of my academic studies, I enjoy taking striking images of Oxford that show the city in a familiar, yet slightly novel light. I used a Sony Alpha a58 with a DT16-50mm f2.8 lens to capture this perspective of the Radcliffe Camera: an iPhone camera pointed at the iconic building.

I entered this photograph into the 2017 Oxford Graduate Photography Competition, which is an annual competition run over Hilary term by the University's Graduate Admissions Office. It was selected as one of their winners and featured on their website and social media accounts.



## Celebrating the arts

As the Turl Street Arts Festival marks its 20th anniversary, the creative arts are flourishing at Exeter, writes **Eleanor Begley** (2015, Fine Art).

2017 has been a fruitful year for the arts here at Exeter. It hailed the 20th anniversary of the Turl Street Arts Festival, which was celebrated with justified enthusiasm.

A total of 18 events were held throughout the three Turl Street colleges. Exeter, Jesus and Lincoln each put on a range of creative events where students were able to hear

new poems performed by the Oxford University Poetry Society, attend a birds of prey life drawing class, participate in an art and poetry swap, collaborate in a Turl Street art exhibition, and celebrate the 20th anniversary with an Oxford University Jazz Orchestra concert in Exeter College Chapel.

The highlight of the festival was an all-day street fair on Brasenose Lane with live poets and musicians, a college arts and crafts stall, a Ruskin College art sale, and an ExVac charity bake sale.

The festival cultivated close friendships among Turl Street college students who have since jointly founded the Turl Street Arts Society. The Society meets weekly for themed arts and crafts gatherings, with their launch session at the end of April looking at the subject of 'identity'. Fortnightly Turl Street life drawing classes have also become well established and are enjoyed by a diverse group of students.

Beyond Turl Street, Exeter students continue to be active participants in many University-wide theatre productions ranging from *Dear Brutus* to *Little Shop of Horrors*.





Exeter versus St Catherine's College

## Up to the challenge

Exeter's football teams looked more than comfortable against top opposition after winning promotion last year, writes **Alex Urwin** (2015, PPE).

When 30 freshers, visiting students and incoming postgraduates attended Exeter College Association Football Club's (ECAFC) trials at the beginning of Michaelmas, the Club's captains Alex Urwin (1st XI), Conor Magee (2nd XI) and Guy Fowler (MCR) were naturally optimistic. Two terms and almost 30 matches later, this pre-season excitement has come to impressive fruition.

The first team, emboldened by an influx of new talent, cemented a fourth-placed finish on their return to the hallowed pitches of the JCR

Premier Division. Fresher Oluwatobi Olaitan and Williams College student Tanner Love brought strength and guile to the core of the side, whilst outgoing ECAFC stalwart Luke Maxfield capped off a glittering college career, winning 1st XI player of the season. The team's year was completed with an impressive cup run, falling painfully short of the showpiece Iffley Road final in a bruising semi-final defeat to Christ Church. The incoming captain Sean Gleeson certainly inherits a solid platform from which to launch an assault on the

league and cup double next season.

The 2nd XI also secured promotion in the 2015-16 season to their respective top flight, and they showed that it was no fluke by finishing in the top half of the league this year. The MCR also had a solid season, finishing third in the second tier of MCR football.

Special mention must go to George Bustin, former 1st XI captain and winner of the 2013-14 Cuppers tournament, who saw out his college football career with 11 goals and the Club's golden boot.

## Rowing revival continues

Exeter's first boats are fighting their way up the river come rain or shine, reports **Matthew Holyoak** (2015, History).

Change is in the air at Exeter College Boat Club. The recent turnaround of rowing at Exeter gathered pace in 2017, as both the men's and the women's first boats finished higher on the river for the first time since the current crop of rowers learned to walk.

Torpids is always the more unreliable of the two regattas for weather, and Exeter provided a ray of sunshine for spectators in what was otherwise a grey, cold and wet week. The men's first eight pushed their way back into division two after a three-year hiatus, with convincing bumps on Queen's, Brasenose, Somerville and Worcester – only missing out on blades on the final day with a row over. The women continued their climb up the third division with bumps on Queen's, Corpus Christi and St Hugh's. The final-day bump

on Queen's was a particularly sweet reversal of fortunes, as Exeter had themselves been bumped by this crew on day one.

In stark contrast to Hilary term, the showpiece event of Trinity took place under clear skies and in high temperatures. The racing in Eights Week resulted in success to match the glorious weather. The women cemented their place in division two with rapid bumps on St Hugh's, Merton and Lady Margaret Hall. The men had a more difficult time, only rising one place over the week. One place, however, was enough to elevate the boat to the second division. In a gutsy move, bowman Cameron Eadie seized the bump on St Anne's by reaching out mid-stroke and slapping the opposing boat.

First boats only form half of the

Club. It is evidence of the regeneration of Exeter that the Club put out both men's and women's second boats for the first time since 2013. Success did not come as easily as expected; the men succumbed to spoons in Eights, and the women finished foot of the river in Torpids. Despite these setbacks, the crews are preparing to return next year wiser and stronger.

I am standing down as men's captain at the end of Trinity term, but I leave my role in the knowledge that the Club is in a stronger state than when I arrived. Other colleges are quietly taking note as we approach their positions. I can only take a small amount of credit. It is as a result of the work of every crew member, coach and supporter from inside College that the Boat Club is on the rise again.



Exeter's men's crew bumps St Anne's College





# Howzat?

For **George Peel** (2015, Literae Humaniores) and his teammates in the Cricket Club, the 2017 season proved very fine indeed.

Exeter College Cricket Club has experienced an immensely enjoyable 2017 season. We were incredibly fortunate with the not-always-reliable British weather, which meant only two matches had to be called off and we won more matches than we lost.

Notable highlights include a nail-biting two-run win in the final over against Pembroke, a well-paced run chase against Oriel of 141 without losing a wicket, led by Alex Urwin and Arthur Wellesley, and a magnificent

century by Giles Dibden versus Lincoln's bowling attack.

That match against Lincoln came in the inaugural Turl Street T20 Festival, a three-way tournament between Exeter, Jesus, and Lincoln. The day was a great success and we hope to make it an annual event. Sadly, Exeter lost out to Jesus in a high-quality final, so we will aim to go one better next year.

The season ended with a match between Exeter's finalists and

the rest of the College. In a highly entertaining afternoon, the finalists managed to hold out for a draw and we look forward to welcoming many of them back at the start of next season for an alumni match.

With plenty of experienced players remaining at Exeter next year, the future looks bright for Exeter College Cricket Club as we look forward to welcoming the new intake of freshers.



## Inventor of Internet wins Turing Award

Tim Berners-Lee has won the 'Nobel Prize of Computer Science', writes **Christopher Kin-Cleaves** (2016, Computer Science).

Sir Tim Berners-Lee, Professorial Research Fellow in the University of Oxford's Department of Computer Science, has been awarded the most esteemed honour within his field – the Association of Computing Machinery's Turing Award for 2016. The Association said the prestigious award – often called the 'Nobel Prize of Computer Science' – was bestowed 'for inventing the World Wide Web, the first web browser, and the fundamental protocols and algorithms allowing the web to scale.' Named for the British mathematician and computer scientist Alan M Turing, who famously helped crack the Nazi's Enigma cipher during the Second World War by developing the Bombe machine, the award was first

presented in 1966. It carries a prize of one million dollars, provided by Google.

Sir Tim graduated from Oxford with a First Class BA in Physics in 1976. In 1989 he started to develop his concept for the World Wide Web: a medium for scientists around the world to share research and collaborate with each other. On 6 August 1991 he launched the world's first website, [www.info.cern.ch](http://www.info.cern.ch).

Sir Tim's work introduced many new tools (and accompanying acronyms) including Uniform Resource Identifiers (URIs), the Hyper Text Transfer Protocol (HTTP), Hyper Text Mark-up Language (HTML), and the first ever web browser, all of which are still used every day by billions of people

around the globe to socialise, learn, and communicate.

One of the key reasons for the universal adoption of Sir Tim's work was his decision to develop his ideas as open-source and royalty-free software, allowing scientists, researchers, and everyday users not only to use the software for free, but to submit their own improvements and changes. From the World Wide Web's inception in 1991, the number of websites grew such that by 1994 there were over 3,000 websites online. Today there are over one billion, with that number ever increasing. It is perhaps little wonder, then, that Sir Tim was named by *Time* magazine as one of the 100 most influential people of the 20th century.



# Don't say 'cheese'



The University of Oxford has commissioned a series of portraits to broaden the range of people represented on its walls, writes BBC journalist **Reeta Chakrabarti** (1984, English and French).

Don't smile for the camera. That was the lesson I took away from two sessions with photographer Fran Monks, a woman who couldn't be stern if she tried, but whose mission was to turn me into something worthy of portrait material. The words 'camera' and 'cheesy grin' in my case go together like hand and glove, but Fran gently said she wanted something more serious. A portrait was an insight, she said, designed to give the viewer something different and lasting, unlike the smiley publicity shots I provide for the day job.

When asked to take part in the University's Diversifying Portraiture project, I was of course hugely flattered. I had loved my time at Oxford and Exeter College, and felt very honoured to have been chosen. I knew too that the project would attract comment and attention, and inevitably, from some quarters, criticism – that it was political correctness, and others should have been selected over those of us who were. I can't argue for my own inclusion – that was for others to decide – but I think the project overall is a bold and modern move by Oxford.

All presentational change by institutions is inevitably calculated and a bit self-conscious, but by doing this,

the University is trying to update its environment to better reflect its intake and its graduates. Oxford over the years has become more plural and diverse. This project won't necessarily make it more so, but it might perhaps encourage a wider range of present-day students to imagine themselves as successful and powerful. Perhaps.

As for the portrait itself, it was chosen by Fran and seconded by me. It conceals the stress of a thousand deadlines only just made, and instead makes me appear calm and considered and reflective – the way I might want to look. It is formal without, I hope, being remote. I hope too that people like it as much as we do.

Twenty-four portraits have been commissioned for the Diversifying Portraiture initiative, including:

Left hand page: Journalist Reeta Chakrabarti by Fran Monks

This page, left: Human rights activist Kumi Naidoo by Fran Monks

This page, right: Human geographer Professor Patricia Daley by Binny Mathews







The sculpture 'Origin' standing in front of the Big Data Institute

## Oxford opens world's largest medical big data institute

A new facility for 600 scientists is impressive both in appearance and potential, writes **Pierre-Louis Joffrin** (2016, Pharmacology).

In May 2017 the Vice-Chancellor of the University of Oxford, Professor Louise Richardson, led the opening ceremony of Oxford's new Big Data Institute and Target Discovery Institute, accompanied by the Chancellor of the Exchequer, Philip Hammond. The £115 million biomedical research centre became reality in part thanks to a donation from Hong Kong billionaire philanthropist, Li Ka Shing, and his charitable foundation. The two closely related research institutes will together be known as the Li Ka Shing Centre for Health Information and Discovery.

Technological advancements have led to an astronomical amount of biomedical data being produced in recent decades, but not all of it has been analysed effectively. The Li Ka Shing Centre, based in the University's biomedical campus in Headington, aims to tackle this problem by grouping and analysing data regarding a plethora of diseases and conditions, from Alzheimer's to cancer.

The Centre will host more than 600 scientists from various backgrounds; molecular and cell biologists, chemists, epidemiologists, statisticians, trialists, computer scientists, informatics specialists, engineers, and clinical scientists will all share research space. This team of experts will attempt to use the vast amount of data available to better understand diseases, in order to identify novel therapeutic targets as well as develop

drugs for those targets. This research should play a pivotal role in the development of therapies for unmet medical needs across the globe.

Among the many people who may take fresh hope from this ambitious initiative are those involved in the fight against neurodegenerative diseases such as Alzheimer's. Many big pharmaceutical companies have recently ceased their research in this area because of the recurrence of phase two clinical trial failures associated with unrepresentative animal models, and therefore poor target identification. The Li Ka Shing Centre hopes to reinvigorate research in this area.

The Centre is made up of two buildings designed by internationally award-winning practice Make Architects. The structure provides a large, centrally-located atrium designed to bring in light and promote social interaction, chance encounters and impromptu scientific conversations between members of different laboratories – an aspiration that is also clearly reflected in the design of Exeter College's new Cohen Quad.

Li Ka Shing said in his speech at the opening ceremony: 'I believe the work done here will make history and will make miracles. I am very honoured to have been able to join Oxford University in this noble enterprise, and consider myself truly privileged to have been able to play a part in enabling the miracles and history that will be made here.'

## How to get an Oxford education for free

Oxford has launched its first ever Massive Open Online Course, writes **Alex Cranstoun** (2016, Ancient Philosophy).



Ngaire Woods speaking at the annual Skoll World Forum

Last year, the University of Oxford announced that from February 2017 it would be teaming up with leading non-profit online learning platform edX to offer a new MOOC – Massive Open Online Course. The development came as part of the University's digital education strategy: an ongoing series of plans to ensure that Oxford remains a premier teaching institution by adopting the most exciting educational innovations that digital technology has to offer.

The first MOOC to be made available by Oxford was 'From Poverty to Prosperity: Understanding Economic Development,' which was led by Sir Paul Collier, Professor of Economics and Public Policy at the Blavatnik School of Government. In two to three hours of learning per week, the course examined the vital role that governments play in boosting economic development through a series of video lectures, case studies and comparative analysis, as well as a range of other learning activities.

The free six-week MOOC required no specific academic qualifications from participants, and represented an opportunity for anyone with an interest in economic development to enhance their understanding of the area – whether business student, government official or simply

someone with a passion for international development. The Dean of the Blavatnik School of Government, Ngaire Woods, said: 'The School's mission is to improve government around the world through research and education, and this requires better educated public officials, teachers, entrepreneurs, journalists and citizens. We see this first Massive Open Online Course as an effective way to expand access to knowledge beyond the classrooms of Oxford, and to help people understand how their community and country can flourish wherever they are in the world.'

This open-access course was therefore not just an exciting addition to Oxford's online educational presence, but a chance for people of all backgrounds to engage with some of the world-class teaching available here at the University. Though the six-week programme of the MOOC has now ended, it is still available to access online for those interested in viewing its content – though it is now less interactive than it was when live. This is certainly an engaging new learning forum, and we look forward to the next MOOC that Oxford will offer as it strives to continue its development into the exciting world of accessible digital education.



# Ashmolean publishes podcasts

Oxford's art and archaeology museum is adopting a modern medium to explore intriguing historic artefacts, writes **James Misson** (2010, English).

Over the past few decades, various academic fields from archaeology to literary studies have experienced what is sometimes called a 'material turn' – an effort to draw our attention once again to the objects and contexts, the real solid *stuff*, of society and culture. This productive approach has since escaped the confines of academia, influencing productions like BBC Radio 4's collaboration with the British Museum, *A History of the World in 100 Objects*, which never strayed far from the materiality of its subjects in its historical account. The Ashmolean Museum's recent series of podcasts, *Thinking With Things*, follows in this vein by inviting some of the University's most media-friendly academics (including Exeter's Emeritus Fellow in German, Professor Helen Watanabe-O'Kelly) to peer into its cabinets, poke and prod its artefacts, and give their laudably digestible commentaries that range from the scholarly to the personal.

The series, which is available free on the Ashmolean's website or via iTunes, sees 10 professors choose an object in the Museum's collections and talk about its relevance to their interests. At around three minutes long, each episode is concise, and the TV and radio experience of academics such as Marcus Du Sautoy and Diarmaid MacCulloch makes the content accessible and entertaining. It is obvious here that no strict brief for the show-and-tell format has been given, much to the series' profit: some presenters are open to discursion, using the object as a springboard to other areas, invoking unpredictable connections between, for instance, carved Neolithic stone balls and mathematics. It is perhaps an unavoidable quirk of academics that these digressions are so often towards texts rather than objects, which seems to frustrate the material focus of the podcasts. Julia Bray's sketch of an elegant 11th century tombstone, for example, settles on Arabic literature as its topic, and Hermione Lee's episode frames her appreciation of Walter Sickert's painting 'Ennui' within an essay by Virginia Woolf.

But these cases are products of the series' main strength. Beyond mere descriptions of these objects, each episode portrays a personal relationship between the object and its presenter, and so the viewer gets insights such as Diarmaid MacCulloch's opinion of the workmanship of a renaissance medal ('frankly not very good'), or Chris Lintott's infectious enthusiasm over an unremarkable-looking clock. These relationships are enhanced by the videos that accompany the podcasts (recommended to appreciate the objects fully), which show the presenters engaging with and handling the objects. Relying so much on personal response, it's disappointing that the podcasts' spokespeople represent a culturally limited perspective – all are white, and all but one are British. Considering the diversity of the objects being discussed, a range of cultural backgrounds would enrich any future episodes of *Thinking With Things*. For now, the podcast series persuasively achieves its aim of inviting the viewer to visit the Museum and build their own personal relationship with these material objects.



Professor Marcus Du Sautoy inspects a carved Neolithic stone ball

# FINE ART



For 35 years Exeter College has been teaching Fine Art, and the College's tradition of nurturing artistic talent stretches much further back than that. From pioneers of the Arts and Crafts movement William Morris and Edward

Burne-Jones, to Helen Marten, winner of the 2016 Turner Prize and the inaugural Hepworth Prize for Sculpture, Exeter has an admirable record of encouraging and inspiring creative minds.

Here we celebrate the work of some of the Exonians producing art today, beginning with the College's first ever Fine Art student, Corrie Chiswell.



# Corrie Chiswell (1982, Fine Art)



## Little Queen

'Little Queen' was first exhibited in a solo show in 2014 entitled 'Amour en Cage': a French nickname for *Physalis Alkekengi*. Inspiration for the show came from this plant, often called the Chinese lantern in English, which forms and blooms in winter, but degenerates in spring, a cage slowly appearing around its beautiful berry. When everything else is bursting into life, this plant is effecting a beautiful death. I saw parallels with the Earth and its atmosphere in the incongruity of this formidable-looking fruit, encased in such a fragile cage. This inspired paintings that explored the bigger picture of environment, and the symbolic duality of aspects of women's clothing as instruments of incarceration or embodiments of power.

## Selkie 2 (The Island)

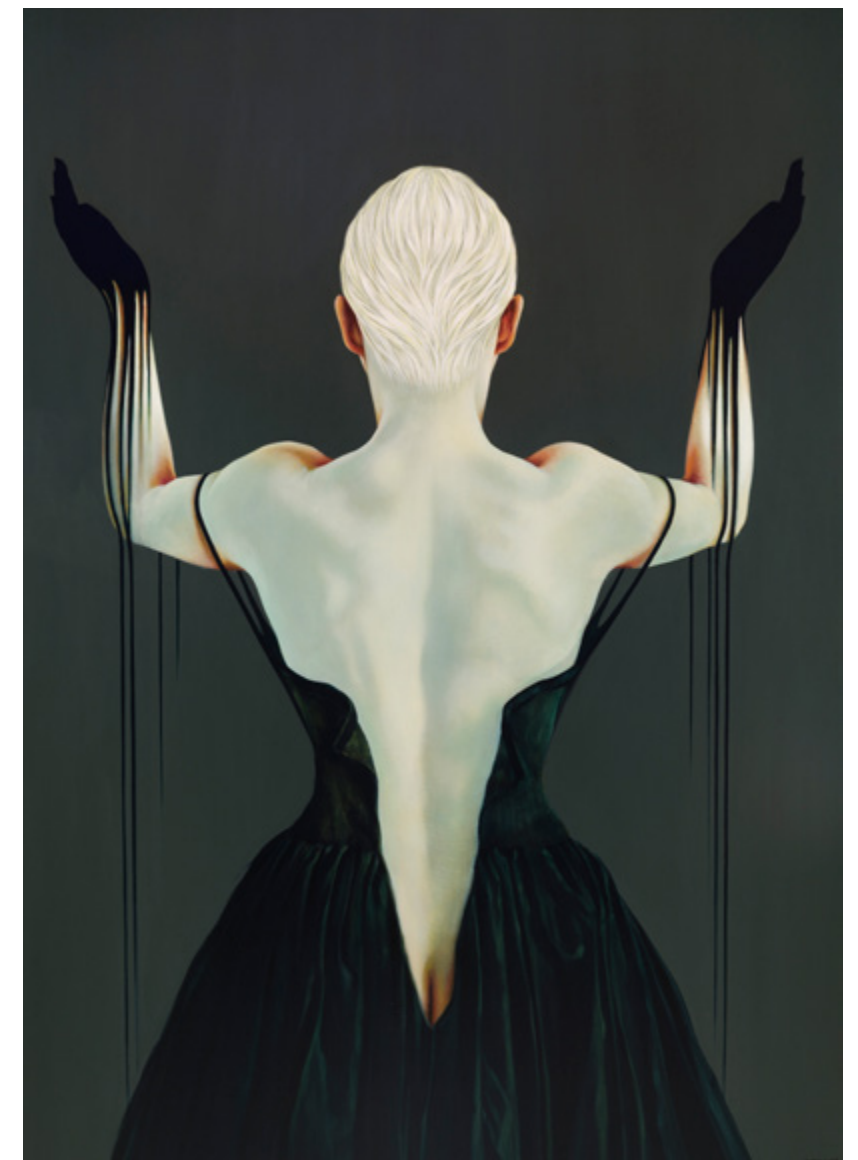
My maternal family originates from the Island of Tiree in the Hebrides, so I grew up listening to stories of selkies – seal people who assume human form on land. Although these stories are heard in Irish, Faroese and Icelandic lore too, they all share a common theme of tragedy by miscegenation. It is no surprise to people who encounter the seal in these beautiful places that they are our most mythologised marine creature. In this narrative portrait, I depict the moment the selkie leaves the sea to begin her life on land.



## Reasons for War 1

'Reasons for War 1' is the first in a series of paintings that address the nature of good and evil. The figure in this painting appears as a shining light, perhaps the essence of purity, but she begins to burn and raises her hands in a stance of supplication: an angel dipping its hands into the oily darkness of the underworld. The work acknowledges oil as a leading cause of war, but implies that it can only become such in the hands of mankind.

*Corrie Chiswell will have a solo show at Denise Yapp Contemporary Art in spring 2018. To view more of her work visit [corriechiswell.co.uk](http://corriechiswell.co.uk).*



Page 39: 'Eira Wen 4'. All paintings photographed by Simon Regan



# Chris Aggs RBA (1970, English)



## Echo and Narcissus

I paint from direct observation – i.e. without the filter of any lenses except my own eyeballs and my spectacles. My subjects tend to follow the genre conventions of either landscape or still life. I like to paint views through windows because it gives me the opportunity to combine both these modes. There is clearly a notion of a metaphorical inner and outer life which appeals to me. The mirrors on the window ledge produce an 'echo' of the landscape. Reflections are always attractive to artists, both for their compositional possibilities and as a metaphor for painting itself.



## Wheelbarrow Among the Stingers

I suppose this is really a still life, but it was painted outside in a landscape of stinging nettles. I'm drawn to such subjects, not at once obviously picturesque, because of the notion of ruins. Previous paintings have included studies of an abandoned cement factory, which follow many of the tropes of Romantic painters who sought out ruined buildings to reflect themes of the transitory nature of empire and civilization. My wheelbarrow painting is about all that – as well as my ambivalence to gardening.

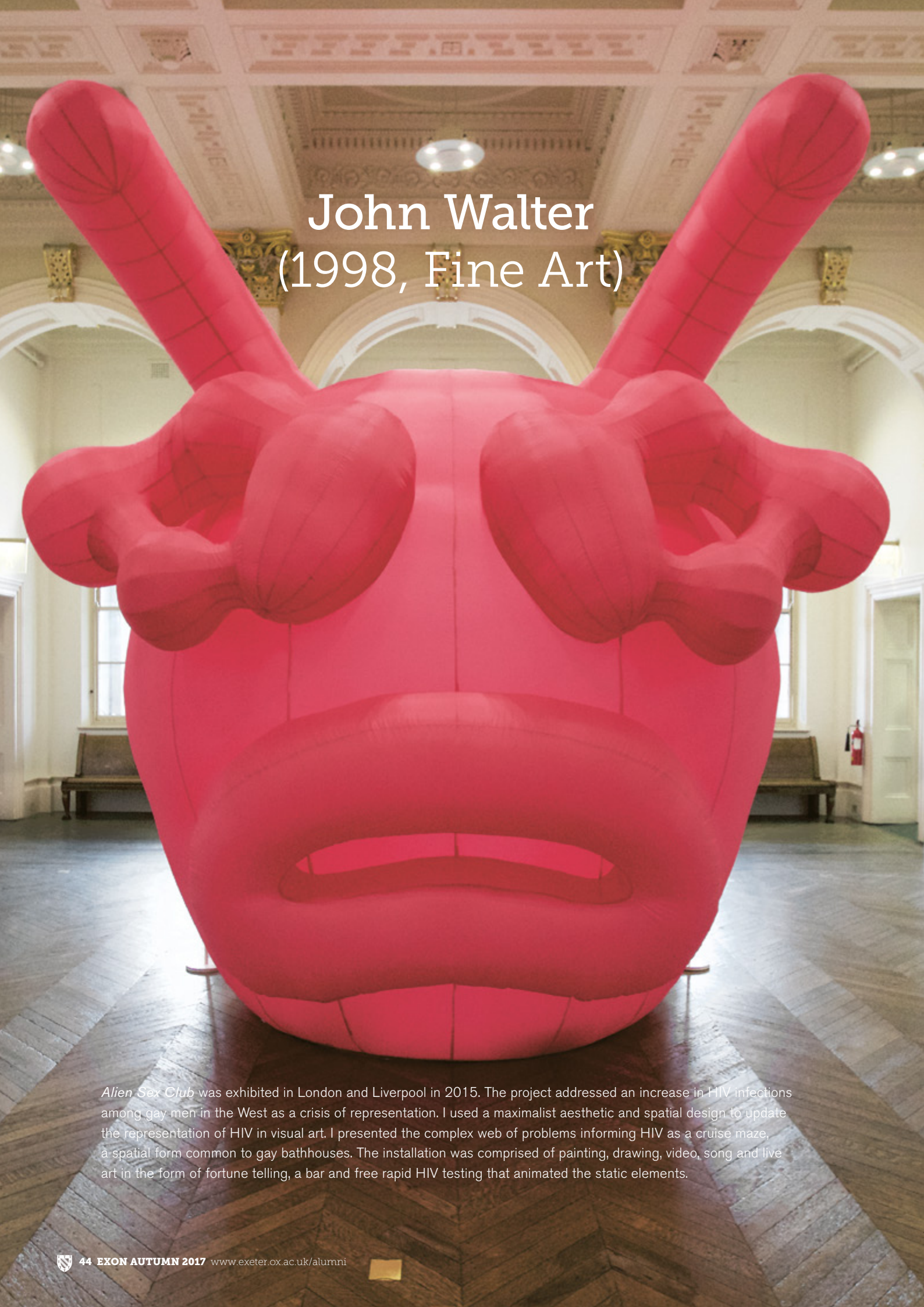


## Rusty Iron and Tarnished Silver

A still life from a set up in the studio – this is where I tend to be on days when the weather doesn't let me work outside. Like all still lifes it is a memento mori – in this case perhaps slightly tongue in cheek!



# John Walter (1998, Fine Art)



*Alien Sex Club* was exhibited in London and Liverpool in 2015. The project addressed an increase in HIV infections among gay men in the West as a crisis of representation. I used a maximalist aesthetic and spatial design to update the representation of HIV in visual art. I presented the complex web of problems informing HIV as a cruise maze, a spatial form common to gay bathhouses. The installation was comprised of painting, drawing, video, song and live art in the form of fortune telling, a bar and free rapid HIV testing that animated the static elements.



Left hand page:  
Pug Virus (installation view), the Walker Art Gallery Liverpool, photographic credit: Rob Battersby

This page, top:  
*Alien Sex Club* (installation view), Camp and Furnace Liverpool, photographic credit: Rob Battersby

This page, bottom:  
*Alien Sex Club* (installation view), Ambika P3 London, photographic credit: Jonathan Bassett



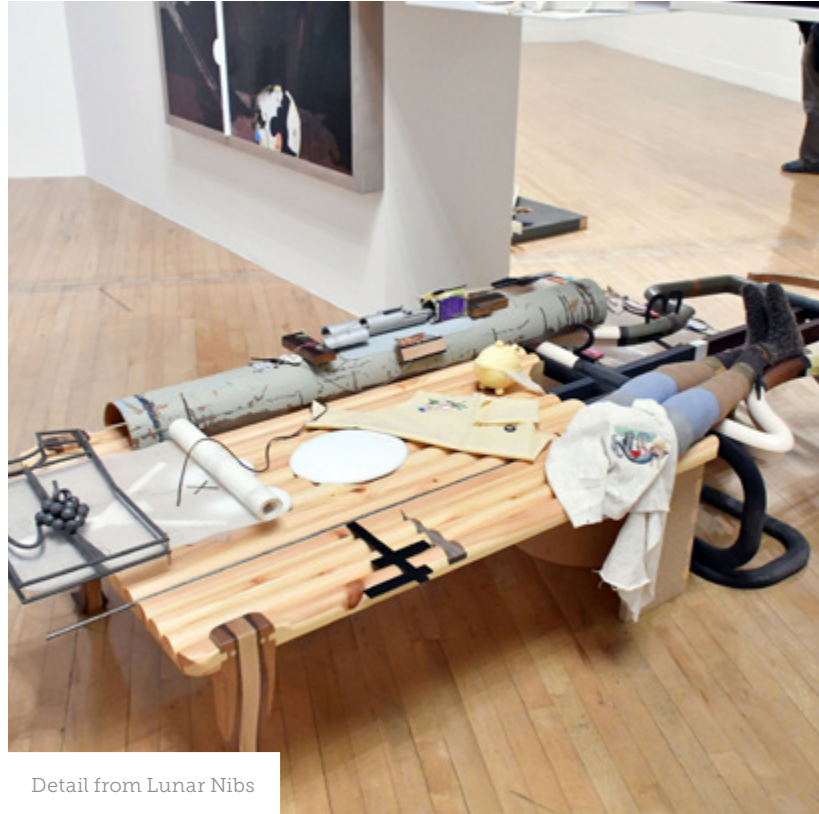
# Helen Marten (2005, Fine Art)

'Before I touch anything in the studio, before I do anything tangible or physical, I spend three or four months reading and researching, but not with a specific end goal in mind. It could be fiction, theory, news, philosophy. I read a lot of poetry. The primary impulse more often than not is linguistic.'

'I store up phrases, a bank of words that are the starting point for thinking about an accumulation of physical stuff.'

'I don't shop for things. I know what it is I am searching for. Almost nothing is a readymade. If it looks like it is, it's almost certainly a deliberate approximation.'

*Helen Marten was talking to Charlotte Higgins at The Guardian. The full interview is available in 'Helen Marten: from a Macclesfield garage to artist of the year' [tinyurl.com/hmarten](http://tinyurl.com/hmarten)*



Detail from Lunar Nibs



Detail from Brood and Bitter Pass



Detail from All the World's Futures



Detail from Brood and Bitter Pass



# Emma Cousin (2004, Fine Art)

Since starting to explore legs in my paintings as a 'stand in', I have revelled in the multifarious puns involved both in terms of our physical agency and the formal concerns of making a painting. We stand on the ground, we are grounded in history and context, we will end up 'in the ground'; the ground in painting is the surface for preparation, the place we face at the start of a painting and the thing that we come back to at the end.

This 'legwork' has expanded into a deconstructing of the body and all its elements to reimagine and examine a whole, through geometry and figuration. I am interested in our bodies as forms and shapes, living and dying organisms in relation to one another: architectural, spatial, social and emotional. Using bodily elements as transmutable devices to stand in for other things – human, architectural or object – I build characters and spaces to reflect the shape we are in as well as the shape of things. I aim to stack meaning upon meaning upon meaning, abstracting the often literal elements through accumulation. Using a part to represent a whole both in subject and in paint I am interested in how much information is needed to be readable.

To view more work by Emma Cousin visit [emma-cousin.squarespace.com](http://emma-cousin.squarespace.com).

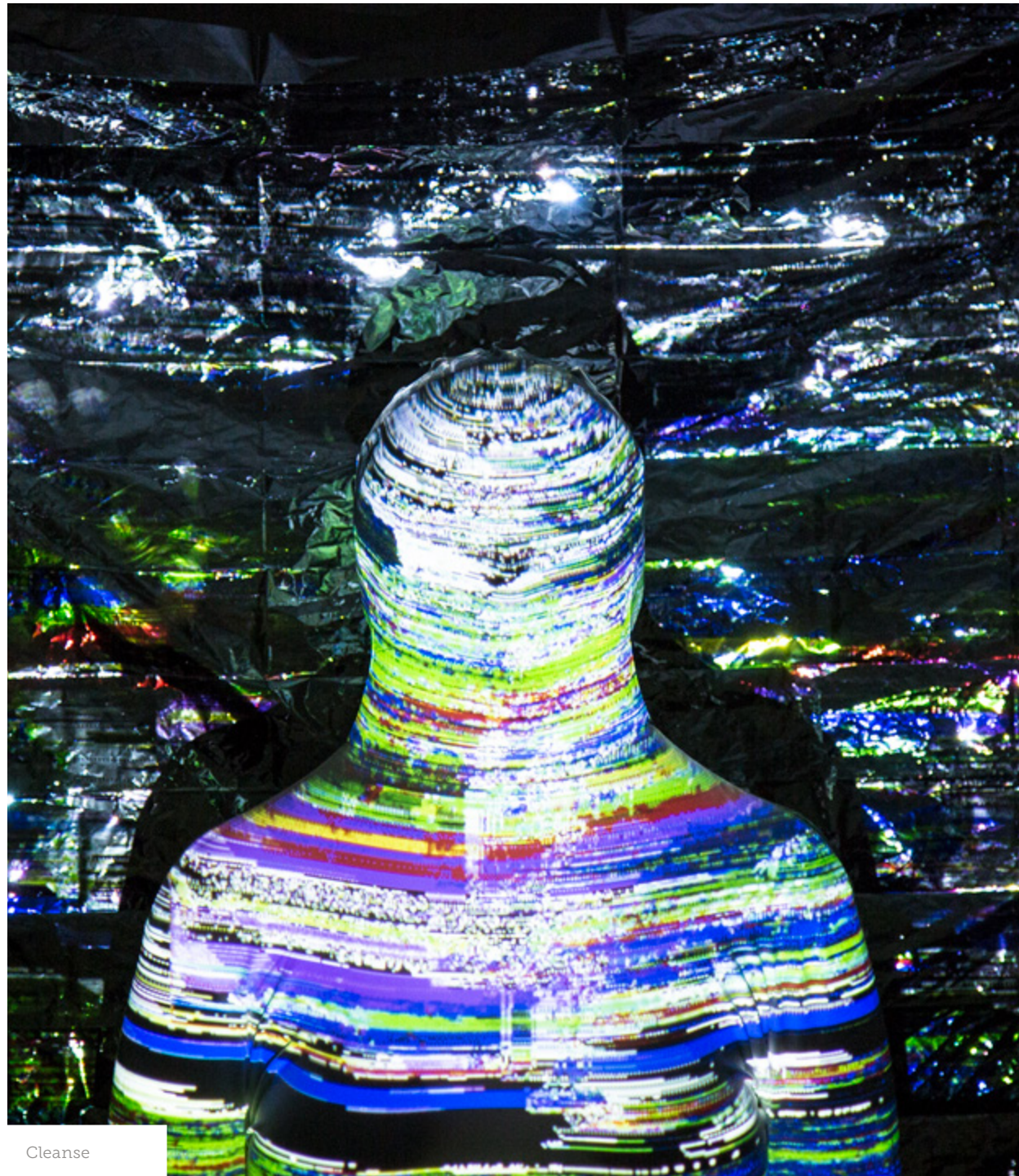
This page, from top:  
Keeping in shape, Falling on deaf ears

Right hand page:  
Social climbing





# Jessica Evans (2015, Fine Art)



Cleanse

At the beginning of my second year here at Exeter, I was selected by Systaime, a French contemporary visual artist, to participate in *ΣΠΑΜ. Μ. Μ. ΠΟΛΥΕΣΤΕΡ*. Established in 2011, *Spamm* is both an online virtual museum and a touring physical exhibition that seeks to connect

curators, artists and institutions from across the globe to form new collaborations. As part of my contribution, I provided a video work that explores the malleability of the language of code and the virtual body via the (mis)use of computer programming. Since opening in April,

*Spamm* has exhibited in Parsons Paris, the Winchester School of Art, and has 'compromised' one of London's Apple stores.

More information about the exhibition can be found at [spamm.fr](http://spamm.fr), and my work can be discovered at [jessicasevans.com](http://jessicasevans.com).

# Eleanor Begley (2015, Fine Art)



Fauxfur

Through close consideration of plant structure, particularly reproductive processes of flowering, pollination and fruit-formation, my work aims to investigate environmental and gender politics.

I enjoy reappropriating modern cleaning instruments, such as Tesco Value sponges, wire brushes and mops, in an attempt to make them appear once again natural or in some way alive.

Contemporary cleaning and grooming practices are often at odds with natural processes of shedding, decomposing and pollinating. By creating nonsensical cleaning and ripening systems out of these objects, I seek to highlight the fraught relationship between the natural and the artificial, questioning where one ends and the next might begin.

To see more art by Eleanor Begley visit [eleanor-begley.format.com](http://eleanor-begley.format.com).



Garden



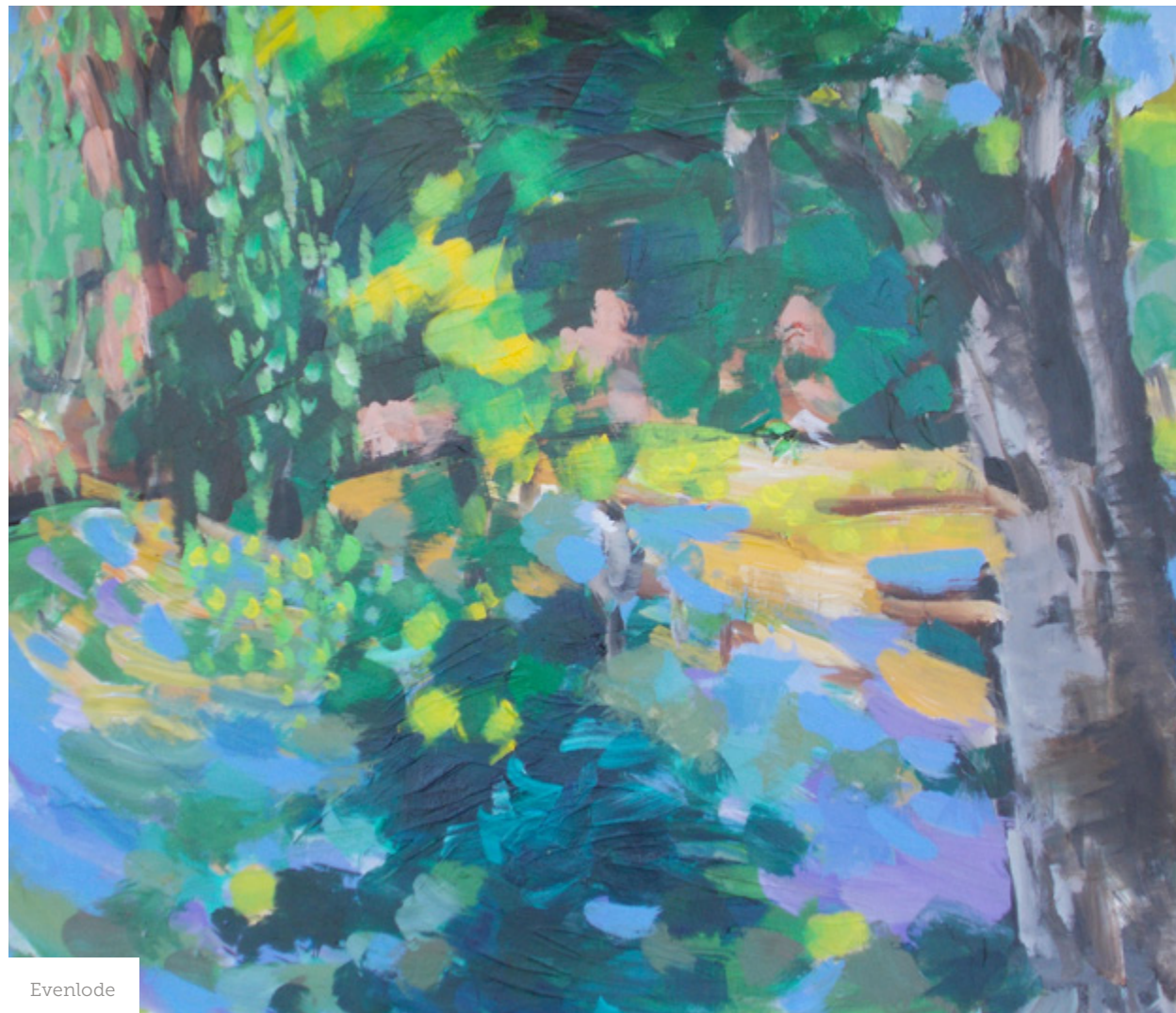
# Helen Leith Spencer, Fine Art Director of Studies and Fellow in English

In between all the other things I do, I paint and draw. It's something which, for obscure reasons, I have to do, though I don't recommend it as a relaxing hobby. Relaxing is one thing it is not; it's something I lose myself in and take very seriously. I paint all kinds of things, for all kinds of reasons, but one abiding concern has been to express a strong sense of place, and this wish to say something about places that can't be put in words, but is meaningful all the

same, is reflected in the choice of subjects here. Often these are places at the edge, obviously so in some of these examples, and sylvan scenes can also be just as edgy as places at the end of the world.

The paintings seen here were done between 2014 and 2017. They are all acrylic on art paper – I like the immediacy. They are concerned with places in West Penwith (the tip of Cornwall), Iceland, and West Oxfordshire. Though some

of them were painted on the spot (and some shortly afterwards, from memory and sketches), their intention is not directly representational (my best work always moves away from the immediate starting point). They are meant to express a mood or a feeling of what it was like to be there, alone, in what can only be described as a state of contemplation, which can somehow coexist with being windswept, cold, covered in mud and paint.



Evenlode



Towards Portheras Cove



Djúpalónssandur





## Pro-European professor recognised

**Matthew Roller** (2016, PPE) reports on a top European prize for Exonian Timothy Garton Ash.

In May 2017 Exeter alumnus Timothy Garton Ash was awarded the Charlemagne Prize for 2017 – one of the most prestigious European prizes. The award is given annually to an individual who has promoted European unity, and Professor Garton Ash follows in the footsteps of Pope Francis, Angela Merkel, Tony Blair and Bill Clinton as a recipient.

Professor Garton Ash came to Exeter to study Modern History in 1974, and is currently Professor of European Studies at the University of Oxford. He has campaigned vocally for Britain to retain ties with the European Union,

and has been outspoken in his criticism of Donald Trump, whom he accuses of contributing to a 'new era of nationalism' that he feels is at odds with the ideals of post-war Europe.

The Society for the Conferring of the International Charlemagne Prize of Aachen said it was 'honoured' to present the award to Professor Garton Ash and praised his 'outstanding scientific and journalistic work' that 'defies the populists and the simplifiers of our time and develops ideas of how we should behave in the globalised world.'



## Companion of Honour for four-minute mile man

The Queen has awarded Sir Roger Bannister a most rare distinction, writes **Georgina Suttie** (2016, Slavonic Studies).

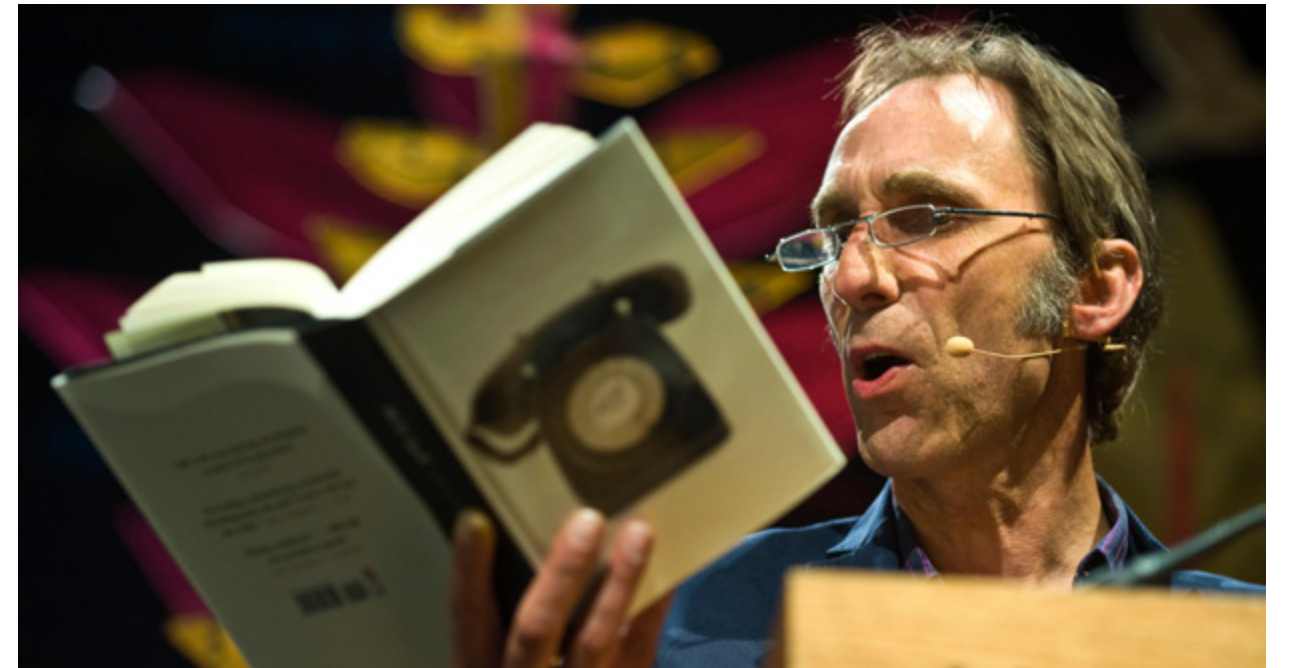
Sir Roger Bannister has received no shortage of honours since his days as a student at Exeter College in the 1940s, and 2016 marked another celebration of his remarkable achievements as Her Majesty the Queen made him a Companion of Honour for his lifelong service to sport.

Sir Roger enjoyed a celebrated career as a physician and neurologist, but he is perhaps best known for being the first person to run a mile in under four minutes – a feat once thought impossible. He was reading Physiological Sciences at Exeter College when he began his running career, having never before worn a pair of running spikes. He soon showed great promise and went on to compete in the 1952 Olympic Games in Helsinki. Disappointed not to have won a medal at that Games, Sir Roger set himself a new goal: to run the world's first sub-four-minute mile.

He trained intensively for months, and on 6 May 1954 he achieved the impossible. In front of a crowd of screaming spectators, he crossed the finish line with a time of three minutes and 59.4 seconds. The University sports track will forever hold the memory of this incredible achievement, and in 2007 it was renamed after Sir Roger.

On receiving the Companion of Honour award Sir Roger said, 'Of course this is a very proud day because this is an order of honour which is only available to a small number of people.' Indeed, only 65 people are entitled to hold the honour at any one time; other current members include Maggie Smith and Stephen Hawking.

After the award ceremony Sir Roger's wife Lady Moyra Bannister said, 'I am very proud. He has been doing good one way or another for a very long time.'



## Hang-up for mankind?

Will Self's new book, *Phone*, reveals his concern that man's love of technology may be constraining us. By **Lydia Earthy** (2015, English).

The new novel by Exeter alumnus Will Self (1979, PPE), *Phone*, opens with a telephone ringing. Except it's not description, it's vacant punctuation: ('.... ..!'). And it's not a phone ringing – it's a 'fake – a recording of an old phone'; an image of an image. Immediately, Self highlights the farcical nature of this object, and invokes Fredric Jameson's postmodern pastiche: 'blank parody, parody that has lost its sense of humour'.

Will Self's *Phone* reads as an expression of anxiety for a world in which we are all God – omniscient through the technology so readily available to us. A plethora of visceral descriptions of violence, sex and even excrement contrast the abject present with the malleable think-space of his protagonists. The narrative predominantly follows two characters: Zack Busner, an ex-physician, whose onset Alzheimer's turns him repeatedly to his phone for answers, and Jonathan De'Ath – an MI6 agent pursuing his colleague, Gawain.

The book's form is its most intriguing element. Ellipses dominate punctuation, meaning that sentences slide from one concept to another, creating an unstructured pool of imagery. Self uses this to particular effect to juxtapose the past with the present. Busner's recollections of his disparate family's past tensions are interspersed with his immediate circumstance: being

found naked wandering around a hotel, having defecated in his room. Similarly, the sexual interactions of 'The Butcher' with Gawain are peppered with vivid memories of the Iraq war. Disparate, fragmented imagery blurs into one, and creates a perfect metaphor for a society where infinite data are available instantaneously.

Will Self imbues his work with the legacy of modernist literary giants: TS Eliot, Joyce. Busner refers to the 'new wasteland' we are 'all attempting to cross', and he shores fragments of 'egg shells' against 'his ruin' – both references to *The Waste Land* that align Self's work with an avant-garde tradition of shocking, destabilising, and questioning the preconceived in a period of disillusionment.

Jon Day writes in *The Guardian*: 'For a long time now Will Self has been interested in the ways we have come to be constrained by the technologies that once promised to free us.' Indeed, Self's *Phone* seems to question the merit of having infinite data at our fingertips and their effect on the human psyche. The telephone rings that punctuate Self's narrative recurrently scream of a resounding panic: a present which exposes us to an immeasurable amount of information in a godless age. Busner's inner narrative worries: 'no need to cover up your third eye .... ! he can't see inside your mind – he isn't up there .... !' Through this, Self seems to ask: 'What's next? Where does humankind go from here?'



# Untold love

A collection of previously unpublished love stories by JRR Tolkien illuminates the Exonian's oeuvre and gives insight into his own true love, writes **Florence Filose** (2016, English).

In 1915, JRR Tolkien graduated from Exeter College with first-class Honours; he would go on to write some of the best-loved fantasy novels in history. Six years earlier however, Tolkien's academic successes seemed less assured. Young orphan John Ronald had, according to his then-guardian, Father Morgan, 'muffed' his summer examinations. The reason? One familiar to many of us: the kind of heady teenage romance that makes everything else seem a little less important.

In 1908, whilst living in Birmingham, 16-year-old Tolkien had met Edith Bratt. Three years his senior, Edith was a promising pianist and a fellow orphan. The pair would sit on the balconies of Birmingham teashops, throwing sugar lumps into the hats of passersby, moving to the next table when the bowl was empty. In the summer of 1909, they declared themselves in love.

Father Morgan put a stop to their blossoming relationship, forbidding Tolkien from courting Edith until he turned 21. Tolkien, indebted to a guardian who had been 'as a father' to him, obeyed. When he moved to Oxford, Tolkien ceased all contact with his young love – for almost four years. But this separation did not dissolve the scholar's feelings. Tolkien wrote to Edith on the evening of his 21st birthday, asking for her hand in marriage.

Life however, had got in the way – Edith was now engaged to the brother of a school friend, George Field. Edith confided that she had only accepted Field's proposal because she feared herself forgotten by her first love; his letter had changed everything. Tolkien boarded a train to Cheltenham, where Edith was now living, and she met him on the platform. They walked together through the Cotswolds countryside, sitting and talking for hours beneath a railway viaduct. By that evening, Edith had returned her ring to the Field family, announcing instead her engagement to the young man with no profession and little money. On 22 March 1916, they married. Their union was to last 55 years, surviving Tolkien's enlistment in the First World War, and seeing him go from a young scholar with little to his name, to a professor of Merton College and a prodigiously successful author. When Edith Tolkien died in 1971, aged 82, she was buried in Wolvercote Cemetery, just north of Oxford. Twenty-one months later, her husband was buried with her.



JRR Tolkien with his wife Edith

If you visit the cemetery now, engraved beneath the couple's names you will read two further inscriptions: Beren and Lúthien. The story of a mortal man, Beren, in love with the most beautiful daughter of an Elven King, Lúthien, and the perilous quests the two embarked on, was one which Tolkien wrote many variations of in his lifetime. This year, the couple's son, Christopher Tolkien, has brought together for the first time the different fragments of Beren and Lúthien's narrative into one volume. With a careful editorial hand, Christopher assembles three unfinished versions of the story (a fairy tale, a long narrative poem, and a prose account) into a collection that has a feeling of wholeness. Now 93, Christopher expects this to be the last of his father's works he posthumously publishes. With *Beren and Lúthien*, he has provided Tolkien fans with a volume that will illuminate not only another part of the author's fantasy world, but also the remarkable love story of his parents that gave truth to the fantasy.



## Philip Pullman to release new trilogy of novels

Philip Pullman's return to the fantasy world of Lyra Belacqua may shine a spotlight on modern times, writes **Laura Jeffrey** (2016, Jurisprudence).

Twenty-two years after Lyra Belacqua, the heroine of Philip Pullman's (1965, English) *His Dark Materials* book trilogy, first ran wild around Exeter College's fictional counterpart, Jordan College, her universe is set to expand via a new trilogy of books. *The Book of Dust* has been dubbed by Pullman not a sequel or a prequel to his best-selling *His Dark Materials*, but an 'equel' – a term that reveals the ambitious scope of the new narrative, which will begin before and extend beyond the timeframe of the original novels.

If the setting will be comfortingly familiar for those who know Exeter College (albeit Lyra's Oxford occupies a universe that is parallel to our own), the themes will have a more disconcerting and universal resonance. In a global political climate increasingly characterised by extremes, Pullman's message (or perhaps warning) gains new relevance. Pullman claimed that he was drawn back to Lyra's universe by the desire to explore 'the struggle between a despotic and totalitarian organisation, which wants to stifle speculation and inquiry, and those who believe thought and speech should be free.' It is in the pursuit of this theme that Pullman seeks to discredit doctrines which impose a monolithic world view, denying the variety and complexity of human experience.

Like *His Dark Materials*, *The Book of Dust* is set to underpin magical fantasy with critique of reality.

For those of us who read *His Dark Materials* as children, the publishers have also hinted that we can expect well loved (or hated) characters to return to the page. Of course Lyra remains central, but a recently released extract confirms that Lord Asriel, a dominating presence particularly in the first part of the original trilogy, *Northern Lights*, will once again be a force to be reckoned with. The other character in the extract, Malcolm Polstead, a shrewd, capable and considerate child, seems set to be a new favourite.

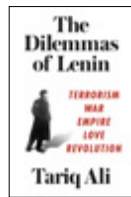
Volume one of *The Book of Dust* series, *La Belle Sauvage*, will be published in October. Fans of Pullman's books may also be excited to hear that New Line Cinema and celebrated screenwriter and playwright Jack Thorne are adapting *His Dark Materials* for BBC television. A broadcast date has not yet been confirmed.

Pullman's acclaim is deservedly global, but perhaps at Exeter College we should give specific praise for his representation of Exeter / Jordan College as the richest, oldest and largest of Oxford's colleges. Pullman, generally committed to speaking to the truth of human experience, chooses the perfect moment to indulge a little personal bias.



# Exonians in print

Our selection of alumni publications is a smorgasbord of treats, from spy thrillers to poetry collections.



## The Dilemmas of Lenin: Terrorism, War, Empire, Love, Revolution

Tariq Ali (1963, PPE)

In the centenary year of the Russian Revolution, Ali paints a revealing portrait of the 1917 uprising's leader, exploring the preoccupations and influences behind Lenin's political formulations, as well as casting an insightful eye over his personal relationships.



## Right Place, Right Time

Paul Wheeler (1955, Modern History)

Successful screenwriter Paul Wheeler looks back on his time at Exeter in this autobiography, considering the combination of talent, know-how, connections, and, crucially, being in the right place at the right time, that has allowed him such success in his career.



## Britain, China, and Colonial Australia

Benjamin Mountford (2008, History)

Offering new insights into Australia's place in the British Empire and its role in shaping migration history, Benjamin Mountford's study is the first detailed analysis of Australian and Chinese interaction with the British Empire over the long nineteenth century.



## Off-Hire: A Study

John Weale (1962, Literae Humaniores)

As Senior Vice-President of Fednav, Weale uses his expertise within the shipping industry to create a practical summary of the off-hire clause and disputes arising therefrom, in this thoroughly researched text.



## Edmund Burke and the Invention of Modern Conservatism, 1830-1914

Dr Emily Jones (2010, Modern British and European History)

Dr Jones's exploration of Burke's journey from Whig politician to 'founder of modern conservatism' in Britain situates the development and circulation of 'Burkean conservatism' against wider political and cultural movements of the late-19th to early-20th century.



## Building a Culture of Health: A New Imperative for Business

John Quelch (1969, Modern History)

Quelch's text sets out to understand how every company impacts public health, and outlines a stronger new model, based in organisational and scientific knowledge, for companies committed to making more positive contributions towards health and wellness in business and society.



## Quintember

Richard Major (1989, Theology)

Major's novel follows the high-octane adventures of its main character, Felix Culpepper, a tutor at a Cambridge college moonlighting as an assassin-at-large for the British government whose cynicism provides the perfect anti-hero.



## London Quiz Book

Mark King (1974, Modern History and Modern Languages)

Even the most hardened Londoner may find themselves pleasantly surprised by a new piece of trivia here, as King's book covers 400 fascinating questions concerning the capital's history, monuments, residents, place-names and more.



## Bibliography of the Communist Party of Great Britain

Dave Cope (1969, Modern Languages)

The first exhaustive listing of the materials published by, and in relation to, the Communist Party of Great Britain, Dave Cope's bibliography also offers an extensive introduction to the reference text that follows, exploring both the history of and current approaches to the CPGB.



## Keeping On Keeping On

Alan Bennett (1954, Modern History)

Much-loved British playwright Bennett produces his third collection of prose, which includes an insight into his personal diaries over the last 10 years, a provocative sermon on private education first given at King's College, Cambridge, and the script of his darkly comic radio play, *Denmark Hill*.



## All the Good Things & How the Light Gets In

Clare Fisher (2006, History)

This year, Fisher publishes both her debut novel and first collection of short stories. *All the Good Things* tells the story of 21-year-old prison inmate Beth's attempt to list the positives in her life as she struggles to face the event that led to her sentence. *How the Light Gets In* explores similar themes of hope, personal journeys, and the spaces between light and dark.



## The Cottage by the Highway and other essays on publishing

Angus Phillips (1979, PPE)

Celebrating 25 years in print, *Logos*, the international journal for the publishing community, brings together over 30 articles from across its lifespan that mark the recent milestones in publishing history. Editor-in-chief, Angus Phillips, introduces the collection with a commentary on what has made the articles within stand the test of time.



## Balzac's Love Letters: Correspondence and the Literary Imagination

Ewa Szygula (2001, Modern Languages)

Ewa Szygula reappraises the intriguing correspondence between the French novelist and his literary lover, the Polish countess Evelina Hanska. Treating the letters as a literary text in their own right, rather than biographical material as previous critics have, Szygula explores how epistolary writing helped Balzac to hone his literary skill.



## Sheriff of Wan Chai

Peter Mann (1971, English)

This memoir from police inspector Mann is an anecdotal, historical and sometimes racy account of his time in Hong Kong during its last decades as a British colony, revealing his own colourful story as a young Englishman in the twilight of empire.

## Photo/illustration credits

**COVER:** Painting © Corrie Chiswell, photograph by © Simon Regan **P3:** © Ben Robinson, Tom Grunshaw **P4:** © Ben Robinson **P5:** © John Cairns **P6/7:** © PS Unlimited **P8:** © Ben Robinson **P9:** © PS Unlimited **P10:** © Universal Studios **P12:** © Alamy **P13:** © Mallams Auctioneers Oxford **P14:** © PS Unlimited **P15:** © PS Unlimited **P17:** © Elizabeth Vickers **P18/19:** © John Cairns **P20/21:** © Flora Hudson **P27:** © PS Unlimited **P28:** © Florence Filose **P29:** © Christopher Kin-Cleaves **P30:** © PS Unlimited **P31:** © David Murphy **P32:** © Tom Grunshaw **P33:** © Open Data Institute/Flickr **P34/35:** © Fran Monks **P35:** © Binny Matthews **P36:** © Graham Bagley **P37:** © Skoll World Forum **P38:** © Angel Sharp Media Ltd **P39/40/41:** Paintings © Corrie Chiswell, photography © Simon Regan **P42/43:** © Chris Aggs RBA **P44:** Artwork © John Walter, photo © Rob Battersby **P45:** Artwork © John Walter, photos © Rob Battersby and © Jonathan Bassett **P46/47:** © Alamy/Rex **P48/49:** © Emma Cousin **P50:** © Jessica Evans **P51:** © Eleanor Begley **P52/53:** © Helen Leith Spencer **P54:** Carl-Johan Sveningsson © CC-BY Liisa Past, © John Cairns **P55:** © Alamy **P56:** © ArenaPAL **P57:** © Alamy





# EVENT DATES FOR YOUR DIARY 2017 – 2018

---

SUNDAY 1 OCTOBER

Freshers' Parents' Tea

---

FRIDAY 13 OCTOBER

Chemistry Dinner

---

FRIDAY 27 OCTOBER

Engineering Dinner

---

SATURDAY 4 NOVEMBER

Football Club Alumni Dinner

---

FRIDAY 17 NOVEMBER

MedSoc Dinner

---

SATURDAY 25 NOVEMBER

Symposium at Cohen Quad: Education & Equality

---

WEDNESDAY 29 NOVEMBER

Winter City Drinks – London Bridge

---

SUNDAY 3 DECEMBER

Children's Christmas Carol workshop  
& Concert

---

THURSDAY 7 DECEMBER

Varsity Rugby Matches – Twickenham

---

SATURDAY 16 DECEMBER

Alumni Carol Service

---

FRIDAY 2 FEBRUARY

Fortescue Society Dinner

---

THURSDAY 8 FEBRUARY

Exepreneurs Event – London

---

SATURDAY 24 FEBRUARY

Parents' Dinner

---

FRIDAY 2 MARCH

PPE Dinner

---

FRIDAY 16 – SUNDAY 18 MARCH

Oxford University Alumni Weekend in Rome

---

FRIDAY 6 – SATURDAY 7 APRIL

Oxford University North American Reunion:  
San Francisco

---

SATURDAY 14 APRIL

Amelia Jackson Society Lunch

---

SATURDAY 12 MAY

Families in the Fellows' Garden

---

SATURDAY 26 MAY

Rector's Garden Party

---

SATURDAY 26 MAY

Young Alumni Boathouse Drinks

---

SATURDAY 26 MAY

Boat Club Association Dinner

---

TUESDAY 5 JUNE

Summer City Drinks – London

---

SUNDAY 17 JUNE

Leavers' Parents' Lunch

---

SATURDAY 23 JUNE

1985–1989 Grand Gaudy

---

All events, unless otherwise stated, take place at Exeter College. For full details of events and booking details please see [www.exeter.ox.ac.uk/events](http://www.exeter.ox.ac.uk/events). Invitations are typically sent three months prior to an event. Event details may be subject to change so we recommend you do not make travel arrangements until your place has been confirmed by the Development and Alumni Relations Office.

THE DEVELOPMENT OFFICE, EXETER COLLEGE, OXFORD, OX1 3DP. TEL: +44 (0) 1865 279619  
WWW.EXETER.OX.AC.UK/ALUMNI EMAIL: DEVELOPMENT@EXETER.OX.AC.UK