

THE POOR PRINT



Origin

Kilian King

HE JCR PRESIDENT AND PORTER LOOKED at each other, then back at the gently smoking crater in front of them, then at each other again. After an awkward silence, the porter cleared his throat and looked at her impatiently. 'Are you not even going to try and explain yourself?' he asked, in the voice of a man who had stayed up till three organising taxis to ATIK. The President put on her Talking with the Grownups face. 'I am just as puzzled as you about what happened here, and I commit all the resources at my disposal to help you find the culprit and repair the—'

'Oh, I don't give a shit about the stupid hole', the porter interrupted, peering over the edge. 'What's one more permanently disfigured quad among friends? But when Neil sees that, he is going to go fucking ballistic.' Puzzled at what he was gesturing at, the President re-adjusted her glasses and squinted through the perfect circle in the lawn. Then she saw it. A shiny, hardwood crate, nestled on the bottom of the hole, on which was printed in black letters the phrase 'Ori-Gin'.

'Do you know how hard it is to get rid of all of that bloody 697 beer, even without students pedalling knockoff college spirits?' the porter asked impatiently.





Birth of a Cloud by Claudia Hutuleac

A Word from the Editors

Jerric Chong

ORIGIN – early 16th century: from French *origine*, from Latin *origo*, *origin-*, from *oriri* 'to rise'. [Oxford Languages]

o HERE YOU ARE AT LAST, DONNING YOUR sub fusc and gown and traipsing up the steps of the Sheldonian with hundreds of others to hear some unintelligible Latin muttered at you, before filing out into the streets again to drink yourself silly for the rest of the day. At least that's how it normally goes. Who knew that Oxford student life could be so ... original?

Matriculation shenanigans aside, chances are that you've left your first lecture or tutorial with a feeling of dauntedness, of being tested in a new way that you aren't used to. Oxford is serious business, and while you might well feel yourself unworthy at first, each of us are here for a good reason, chosen to take up the challenge. All there is to do is *rise* to it – make your time at Oriel the *origin* of something new, something great and unique to you. You'll thank yourself eventually.

The Poor Print exists to provide all members of college an outlet for their creativity. Studies have shown that reading and writing for this newspaper improves your wellbeing immensely. Why not seize this opportunity and send your pieces to us at **thepoorprint.com/submit?**

Issue #94 – REALISM

Submissions by 25 October (Wed., 3rd week)

Issue #95 – OPINIONS

Submissions by 8 November (Wed., 5th week)

Issue #96 – HABIT

Submissions by 22 November (Wed., 7th week)

A Word from AULT: Limitless

David Akanji

Welcome to AULT, the arts and culture column of The Poor Print, written by David Akanji (me). AULT exists to refocus some of our minds, re-engaging ourselves with art and cultural understandings. I'll be focusing on current opinions/events/issues in the art world, but more importantly how we as students, citizens, and humans fit into it. If there are any topics or events you want covered, reach out to me at david.akanji@oriel.ox.ac.uk

'Limitless' – Joshua Akinwumi at London Gallery West

HE TIME OF THE YEAR HAS COME AGAIN when we are made to think more carefully about the appreciation and recognition we give people. While I don't think it should require a month surrounding black history for us to become intentional about our academic and creative consumption, I shall continue to use the opportunity to bring amazing creatives to our fingertips

Joshua Akinwumi's solo exhibition took cultural exploration and brought it forward in a vibrant, contemporary way. His work, featured at London Gallery West in the Harrow Campus of the University of Westminster, was said to have been curated to 'transcend boundaries', with intentions to 'inspire and uplift viewers with the powerful message that there is no limit they cannot break through'. Akinwumi's work acts as a tribute to the black community and uses elements of heritage, identity and social commentary. Being a Nigerian and Yoruba man, his work often has motifs of traditional Yoruba spirituality delving into the intricate tapestry that is human existence. He founded the Motayo Gallery, through which he created a platform that celebrates the breadth and range of African art. Something that is missing from many major galleries and showrooms today, Motayo does excellently: the fostering of dialogue. Only through dialogue and communication between those who create and those who view, can a hub of creativity be created - something necessary for nurturing emerging artists.

Akinwumi works with a multimedia approach, which on a material level already evaluates the border between traditional and contemporary

like 'AURORA', but he also tries to use technology to flesh out further expression. Many of his photographs are dream-like, surreal and seraphic, capturing raw emotion, and calling into reflection of self and society. Much of his social commentary came from first-hand experiences of being part of the almost biblical exodus that many young people went through going out of Nigeria in the 2020s. The rising tension between the police, government and young people reached a peak with the #EndSARS protest. This brought Nigeria into the limelight with the police's abhorrent violations of human rights, torturing and killing peaceful protestors. These violations were met with no repercussions from the justice system, with many young people being denied lawyers and judges, and legal officials being bribed by government officials. Freeing himself from the oppression in Nigeria, he came to the UK and created the project 'Ibeji' (Yoruba for 'double birth'), generating images of twins spanning different ages. Twins and the 'inseparable two' is a mystical and spiritual thing in Yoruba culture. While the rate of twins is four times higher in West Africa than the rest of the world, in Yoruba culture it is the height of harmony that two people can achieve. The celebration of twins runs deep into the worship of the 'spirit of twins', venerating those that visually and spiritually display symmetry.

Akinwumi's work was curated in London West Gallery for Black History Month, peeling back layers of the self to embrace the 'universal thread that connects us all'. He wants you to have an 'amplified belief in [your] ability to manifest [your] dreams and aspirations'. With that, we

art. He mainly uses photography, seen in works like 'AURORA', but he also tries to use technology to flesh out further expression. Many of his photographs are dream-like, surreal and seraphic, capturing raw emotion, and calling into reflection of self and society. Much of his social commentary came from first-hand experiences of being part of the almost biblical exodus



(Image credit: Joshua Akinwumi and the University of Westminster, 2023)

'Limitless' ran from Monday 2 October to Saturday 14 October at London Gallery West, University of Westminster.

Origin Playlist

For more inspiration on this issue's theme, check out this playlist, curated by one of our editors. It features some popular tunes you may (or may not) have heard before, and the tracks they sample.

Listen and embark on a journey of discovery while reading the first issue of the new academic year!



To access the playlist, scan the code above using the Spotify app on your mobile device.



October Champagne Concert 2023: A Review

Jerric Chong

S YOU WILL UNDOUBTEDLY HAVE GLEANED from the grey, hulking buildings occupying the northern half of Oriel's usually picturesque Second Quad, the Senior Library is out of commission as one of the nicest spaces to study in Oxford, instead awaiting its conversion into a temporary dining facility while the hall closes (for the second time in recent memory for some of us). One corollary of this state of affairs is that the Oriel champagne concerts, which take place twice a year in October and May, have been deprived of their usual in-college venue and Steinway baby grand, which now sojourns in the Provost's Lodgings. These concerts, organised by a committee of musically inclined alumni, have brought musicians of note to perform to a college audience for fifteen years. Recent performers include the soprano Elizabeth Llewellyn, the pianist Simon Lepper, and our very own director of music David Maw. Happily, tickets for Oriel students are fixed at the very affordable price of £0, with a complimentary interlude of sparkling wine.

This term's champagne concert took place at 7:15 pm on Friday, 6 October 2023, in the University Church of St Mary the Virgin – not a significant downgrade from the Senior Library, it has to be admitted. Oriel has maintained an affiliation with the University Church ever since our foundation in 1326: Adam de Brome, the first provost, was the church's rector, and was buried in the side chapel that now bears his name. It is in fact the result of this sevencentury connection that Oriel freshers have the unique privilege of taking part in the college induction ceremony in the University Church. (While it might seem like a time-honoured tradition, this year marked only the third college induction ceremony in the church: owing to a public-health crisis at the time, I took part in an equivalent, socially distanced ceremony on the day of my matriculation in 2020, and this was then converted into a college induction for subsequent years. A welcome innovation, in my traditionally minded opinion!)

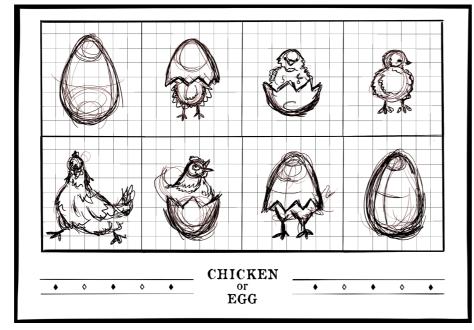
I digress. The musician at the October Champagne Concert 2023 was the Russian-born British pianist Yevgeny Sudbin, who (as his concert biographies are ever wont to point out) 'has been hailed by *The Telegraph* as "potentially one of the greatest pianists of the 21st century". An audacious claim? Fortunately, Sudbin's performance at the concert certainly did little to disprove it.

He began with perhaps a slightly lacklustre start: Haydn's Keyboard Sonata in B minor, Hob. XVI:32, which while precise in technique was a bit sedate for my liking. Thankfully, the recital went uphill from there. The Haydn was followed by Liszt's Transcendental Étude No. 11 in Db major, nicknamed Harmonies du soir ('evening harmonies'). Full of octave leaps, bombastic chords, shimmering passages, and other virtuosic aspects, Sudbin handled the piece with flair and technical bravado; I was particularly struck by his ability to bring out the varied colours in the work, doing so with effortless effervescence. The same was true of Debussy's L'isle joyeuse: the piece's harmonic contrasts and impressionistic moods were very much on display.

After the champagne interlude, held fittingly in the De Brome Chapel, we waited expectantly for a Sudbin specialism – the keyboard sonatas of Domenico Scarlatti. Instead of a list, the concert programme enigmatically stated, in brackets: 'to be decided on the day – the Composer wrote some 550 sonatas for solo keyboard'. In the event, Sudbin played six of them, in varying keys and characters, and which appeared in his 2005 debut CD. With my knowledge of Scarlatti sadly insufficient to identify which sonatas were played (even with the discreet use of my phone's Now Playing function), I defer to the

more competent judgement of Ed Bence, one of Oriel's new junior organ scholars, who has played some of the sonatas himself and agreed that Sudbin's performance was characterfully commendable. In this he proved Andrew Clements quite right when he wrote in The Guardian: 'His playing has a wonderful fluency and easy style; the phrasing seems utterly instinctive, and there's not a moment when he seems to be making expressive effects for their own sake.' Finally, the recital concluded with Scriabin's stormily rhythmic Piano Sonata No. 5, Op. 53. Once again, the pianistic details were delivered crisply and skilfully, conveying the 'Impetuoso. Con stravaganza' of the opening bars and the 'vertiginoso con furia' near the end, and all Scriabin's other meticulous score indications. The rapturous standing ovation - well deserved – was followed by the Étude in C# minor, Op. 2, No. 1, by the same composer. It all certainly left a profound impression on everyone: Ed, for instance, told me of his resolution to learn the sonata for himself.

In my previous review of a champagne concert at Oriel (Issue #90 – Stress, 14 May 2023), I expressed a twinge of wistfulness that the college music society, which last held a concert in February 2020 (effectively a different era), had fallen into abeyance, with at least two cohorts of music students very much unsuccessful in reviving it. Now I am certainly pleased to report that the Oriel College Music Society is veritably rediviva, under the leadership of two second-year and two third-year musicians. I particularly hear that there are rehearsals and recitals already planned for this term - so there will certainly be no shortage of musical events to attend or get involved with this term. Hence, with a college orchestra up and coming, choral services three times a week in chapel, the semi-annual champagne concerts and, yes, Oriel Fridays in the HSbaR, the musical life of the college has never seemed brighter.



Chicken or Egg by Anonymous

Word Search

BEGINNING
BIRTH
CREATION
GENESIS
INCEPTION
LAUNCH
ORIGIN
PARENT
ROOT
SEED
SOURCE

START

ORIGINGNSIIGS I G R C U U S H U E $\mathbf{E} \mathbf{R}$ RRRTNRR I R O A T C R G E N C R E NNIIR C N A T I C E О E D N T TRO C E RG Ε Ι \mathbf{E} T O SS \mathbf{E} \mathbf{T} Ι Ο S R R N G N C H O \mathbf{C} \mathbf{A} \mathbf{U} G O G C R I R R G N E T R

Original Thought

Siddiq Islam

Darst thou accuse me of incompetence,
Of such patheticism? What nonsense!
That I could not formulate out of nought
What might be called an 'Original Thought',
A concept that no other man has conjured,
But when was the last time somebody wondered:

How many iPhone chargers tall my mum is;
If Hello Kitty pads could wrap up mummies;

That *Escherichia* sounds quite like *Esskeetit*; Or what the King would taste like baked and breaded?

On what date falls the final domino?

And can one griddy just on their big toe?

Which pyromaniacs have been cremated?

What Original Thoughts have cats created?

And why do cardiologists not co-star

To check the blood pressure of Joseph Joestar?

So, am I wrong for feeling self-assured

That no one has thought all of that before?

THE POOR PRINT TEAM

Executive Editors Siddiq Islam Jerric Chong Ayomikun Bolaji

Associate Editors David Akanji Claudia Hutuleac Sam Hardaker Carolina Cortés Vilaplana

thepoorprint@oriel.ox.ac.uk

