

A photograph of a person's lower body in mid-air, viewed from below. The person is wearing light-colored, ribbed leggings and dark sneakers. The background is a bright blue sky with scattered white clouds.

Infinite

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"ARTISTS ARE EXPERIENCING COVID-19
THE SAME WAY AS EVERYONE ELSE...
THERE'S A LOT OF PRESSURE ON US TO
PRODUCE AND CREATE THINGS FOR
EVERYONE TO ENJOY AND CONSUME.
I THINK THAT ARTISTS ALSO NEED TO
BE TOLD, 'IT'S OKAY. YOU CAN GO
THROUGH THIS AT YOUR OWN PACE.'"

The coronavirus pandemic has altered how we create, consume, and value art. Art has the ability to form supportive communities and provide emotional solace, especially during a period of self-isolation. At the same time, people who rely on their creative work for income are struggling to make ends meet. We spoke with a band, a news source, a photographer, and a drag queen, all from the Boston area, to learn about their work, how it has evolved recently, and how we can support them.

WRITING Anika Cheela, Julia Chatterjee,
Shreya Gupta, Trudy Painter, Olivia Yao

LAYOUT Olivia Yao

RAAVI & THE HOUSEPLANTS

Raavi & the Houseplants is a Boston-based band between guitar-focused indie and left-of-center math rock. Their recent LP, "Don't Hit Me Up", deals with personal error and the troubles of mending relationships without the proper tools, be it simple crushes or only the idea of.

Right now, you guys are in different locations: Boston, New York, and Atlanta. How has isolation affected your creative processes?

MADDEN: It's a different way of creating. When we're together, it's tempting to get in a room, work on music, and prepare for shows. Now, we have time to hone in on the business side of things. Mia [our manager] has been super helpful. We're also trying to flush out old demos we were working on earlier and trying to make something real of them with remote recording.

How does the remote recording process work?

MADDEN: Recording individually, one step at a time, a couple different passes. We've done the same song three times to try and get it right.

RAAVI: We've been replacing certain parts of the song when necessary. And we're really fortunate because Justin, who is mixing and producing the song, is in our band. He lives with Joseph in Boston, and they have a little recording setup. So I can go to them and record my parts there. And James can record on his own. And Madden has her own setup in Long Island.



"IN REAL TIME WE'RE ALL TRYING TO FIGURE OUT THE IDEAS AT THE SAME TIME. AND THAT CAN BE OVERWHELMING, BUT ALSO INSPIRING."

It's mostly just good for me because it's hard to bring drums around and have the right sound. So I have my sound stationary.

I saw that you guys have been performing online shows. Can you tell me a bit about those?

RAAVI: Mostly those have been acoustic stripped down sets of our songs... We have really intricate parts that weave in and out of each other. So it's a little weird trying to translate that... but I think we've been making it work pretty well. There are some songs that just don't translate, unfortunately. It feels good to continue making some kind of performance in general but it still feels very weird. You're finishing a song, and there's no applause. We don't see what's happening on the live. We don't see comments. Usually when you check it later, people are being super supportive and kind. But, it just

MADDEN: Well, you can't create with people, which is a serious bummer. You can't get in a room with people and try and make it happen on the spot. But it's cool to be sent demos because the pressure of time is eliminated. I can sit with it for a really long time. I can sit with it for a day on my own and see what works and what doesn't. Whereas in real time we're all trying to figure out the ideas at the same time. And that can be overwhelming, but also inspiring.

feels a little stale... We have a few others coming up. One of them is going to be next week. It's going to be one of those fundraisers for Great Scott and O'Brien's People.

A lot of non-artists have been making art as a means of expression during the pandemic. But, for you, art is your work. Are you making personal art that you're not sharing your audience?

RAAVI: I draw now. I get high and just doodle, making little cartoon characters. But I would definitely not share that with anyone because they're very mediocre. Other than that I've been having trouble making art right now.

JOSEPH: I'm having a really hard time making anything. But I've been consuming music like never before. Having the time to sit down and listen to three new albums every day has been nice.



"BUT I'VE BEEN CONSUMING MUSIC LIKE NEVER BEFORE. HAVING THE TIME TO SIT DOWN AND LISTEN TO THREE NEW ALBUMS EVERY DAY HAS BEEN NICE."

What's something that's changed for each of you during isolation that you have been pleasantly surprised by?

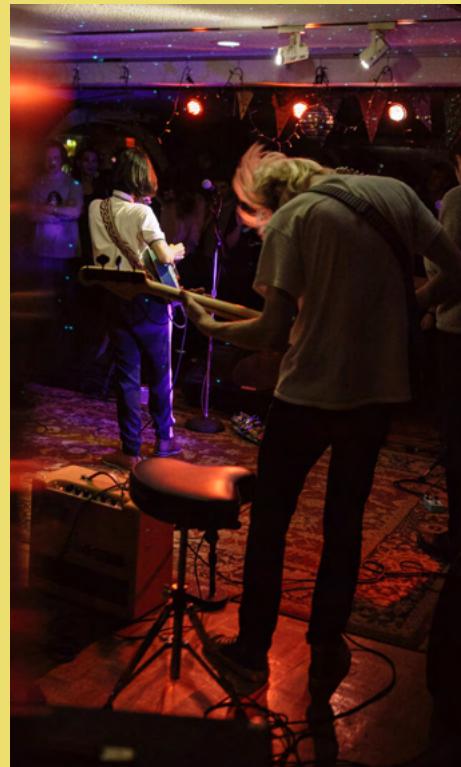
MADDEN: I've gotten healthy. My mom's a personal trainer. And that's been making me really happy.

JOSEF: Honestly, I think the most important thing has been making me more aware of how I spend my time. Besides Houseplants, I'm also working with different artists from a management side. That's been really useful, using the extra time to figure out all the backend stuff that usually tends to get pushed back.

RAAVI: I've been cooking a lot, with my girlfriend who ended up moving in when everyone was getting kicked out of dorms.

You mentioned you've had time to work on the business side. What does that look like?

RAAVI: We have been putting out some music videos, which we're really proud of. We've been working on getting our music ac-



tually published and just organizing our website. We're working on getting a logo together...and we've got our merch on bandcamp.

From each of you, can I have a music recommendation?

MADDEN: I know everyone's listening to it. Charli XCX. c.20.

JOSEF: Yeah I Know by The 1975.

RAAVI: Chai. They're a cool Japanese band that's a mix between punky electronic and femme.

MIA: Sometimes It Snows in April by Prince.

Your can find more of Raavi & the Houseplants on Spotify, Bandcamp, and @hooseploonts on Instagram.

PHOTO Omari Spears

COVID GOOD NEWS

Covid Good News is a news platform created by a group of designers to share hope and comfort in the face of a global pandemic. Through playful graphics and uplifting headlines, the team is using its platform to raise funds for COVID-19 relief organizations.



One World: Together at Home raises \$127M for coronavirus relief

THE GUARDIAN

How did Covid Good News start?

CGN: There's a lot of news out there about COVID and most of it is sad and unfortunate but you can't keep away. I think in the early stages, it was like we need more information, no matter what it was. [There was] a lot of misinformation, not only in how it was communicated, but also in the facts and the science.

What we found really inspiring were really beautiful moments of people singing from the windows and applauding for healthcare workers. But then the things that were more interesting were the

systemic level changes that were happening. Like seeing different industries were changing up their supply chains to help each other out and cut a lot of bureaucracy and old dinosaur systems because of a crisis.

That was sort of the beginning of thinking, what would be really incredible is a news source that's curated for the good news about COVID and acts as a little bit of a time capsule of 2020.

Something at the forefront of my mind is, you never hear about the good things that happened in the Spanish flu. You hear a lot of data about tragedy and sad stories about thousands of people dying. And that's not to say tragedy is not happening, but this time around we can collect the data about the good.

"YOU NEVER HEAR ABOUT THE GOOD THINGS THAT HAPPENED IN THE SPANISH FLU...THIS TIME AROUND WE CAN COLLECT THE DATA ABOUT THE GOOD"

How your professional design background influenced this account? Do you think the multi-disciplinary aspect of your team is different than solely a graphic designer or journalist creating this content?

CGN: What's most exciting for me is it's a crew that is incredibly competent and ready to make things happen. Which is amazing for me especially as a graphic designer. I think working at IDEO, I've learned how to flex into doing a little bit of everything and learning to prototype. But, it's amazing for me to have to do a little bit less of that and focus on making bad-ass design.

I have this team of people that can leverage momentum to move things quickly. And, I can do the making, which is what comes the most natural to me and have this team of people who can spin it into something incredible. Having CGN be five people from different areas of expertise has enabled it to grow and develop past just, "it's a font and some colors that I put on Instagram."

How do you find your good news?

CGN: Beyond all of our individual roles, we also have this secondary task of seeking out good

news. Wherever we find it, we send it to each other, which is a good thing. And also, the people who submit articles are more privy to it, which feels really good.

What we hope to inspire in people is that the individual really does have power in these kinds of situations. Stories where somebody is making like 100 masks really does have an impact. Cataloging that and making it very obvious that you can do something even in the face of something so big has a lot of weight for us. We try to really highlight those.

What is the thought process behind the design and font?

CGN: We wanted something that felt very of this moment. So trendy and kind of cheerful and optimistic. For me it was an excuse to use ridiculous, wacky display fonts that I wouldn't necessarily get a chance to use on a project for a corporate client. The font is called Cheee and put out by a foundry called Oh No Type. All of their fonts are bangers; they're amazing.

It's about letting Cheee be the hero and play around with it. It's such a joyful typeface. It has 27 weights and looks great. I pair that with this like demented childlike primary color palette and just go with that.

But I think one of the main things we wanted to keep in mind is that we wanted it to be a really extensible system, especially for

the Instagram posts so I personally don't have to be the one generating those graphics. So, we have a template that anybody will go ahead and post, which is a lifesaver for me. Then, if we want to do something special, I can design a unique piece or one really special post. But part of the intention was that it's not supposed to be a super, super precious design system where it looks like every single piece was handcrafted by a graphic designer. It's like part of the fun. It doesn't take itself too seriously.

"IT WAS AN EXCUSE TO USE RIDICULOUS, WACKY DISPLAY FONTS THAT I WOULDN'T NECESSARILY GET A CHANCE TO USE ON A PROJECT FOR A CORPORATE CLIENT."

What do you see as the future of Covid Good News?

CGN: It's an ongoing conversation. Clearly the best piece of news that we could post is something along the lines of "CGN is no longer a news account..." because no news can be good news. It will always exist as an archive of the beautiful moments that happened during this time. We've considered how we could go from good news curators to

good news creators. I think it's about feeling out our voice and what really resonates with our audience.

We're especially excited to be able to take a step back and look at the changes and shifts that have occurred, and consider them from a more systemic lens. The question we'll continue to ask is how individual acts of human kindness start to inspire and add up to a more collective way to live as a society.

Global carbon dioxide emissions are down to levels last seen 10 years ago ↗

WASHINGTON POST

And we hope it stays that way!

Your can find more @covidgoodnews on Instagram, or at covidgoodnews.com.

PHOTO Courtesy of Covid Good News

FEDA EID

Tell me about your work and how you got into photography.

Growing up, I always felt this constant tension: having a funny name, being a child of immigrants, and also being visibly Muslim. I wore the hijab for many years, and I think I was always trying to dissect and bring together all those layers. In high school, I used to paint and draw and all of that. In college I studied sociology and then I took a photography course in my senior year. When I found photography, I was like "oh my god this brings all of the things that I love together"... My work examines that tension of wanting to hold on to your roots while also wanting to break free from certain aspects of tradition.



Feda Eid is a Lebanese-American visual artist and stylist from Boston, Massachusetts. Her work explores the expression of heritage, tradition, culture, identity and the often tense but beautiful space between what is said, what is felt, and what is lost in translation.

"ALL HISTORICAL AND OLD INSTITUTIONS, THEIR WALLS CAPTURE THE INEQUALITIES AND INJUSTICES OF THAT TIME PERIOD."

*Your most recent project, *Reflected*, centers around representation in museum spaces. Tell me more.*

I really got to know some of the Boston creative people through a Luminary program at the [Isabella Stewart] Gardner museum...it brings a group of Boston creative people from many walks of life and we share our practice with each other. We also share ways that we can bring our practice into the museum space. Isabella left [the museum] in a way that nothing can be altered or changed, and so they [curators] have to make the museum relevant. At the museum it was hard for me not to notice that representation wasn't present in the portraits, sculptures, or other art that was there. It was very limited to, in some ways, Western, white, European viewpoints... because all historical and old institutions, their walls capture the inequalities and injustices of that time period.



Reflected was a way for me to explore the beautiful diverse people that are around me. And also to reclaim that space. I wanted anyone who came and visited to also see themselves in the artwork and as artwork... Growing up, I didn't see a lot of Arab Muslim women being artists or in artwork or anything like that...We're inspired when you can see, "oh, I can do that too." You might aspire to do it for yourself.

Reflected is now taking place as a virtual show. Correct?

Yes. Before COVID, I actually was in a show called Present Histories Redefined. And once [COVID] happened, the show had to also become virtual. So

that was put on virtually, but it was a website that just showed the pictures. And then I was in the works of having a show with another company called Sasaki. With a team of architects and designers, they were able to bring the show into a virtual gallery. It's a 3D model of their physical gallery, so you have the images on the walls. You can click the bios of each creative and walk around the space. It's pretty cool.

"THERE'S A LOT OF PRESSURE ON US TO PRODUCE AND CREATE THINGS FOR EVERYONE TO ENJOY AND CONSUME... ARTISTS ALSO NEED TO BE TOLD, 'IT'S OKAY. YOU CAN GO THROUGH THIS AT YOUR OWN PACE'"

COVID-19 has forced museums to close their doors, host alternative programming, and get creative with exhibitions. How do you think this has changed museum shows?

There's advantages and drawbacks to having a virtual space because when you have a physical space you're bringing community together. There's also the multisensory experience of seeing and being in the space with the artist. There's an elitism with the way work is shown in a mu-

seum. And I think virtual spaces open that up... We had a Zoom group opening and we were able to talk to each artist that was featured in the series and have a discussion around representation and the ways that the Coronavirus has affected us. It was more personal and meaningful than it could have been in person. Also, making it virtual means everyone with a computer and internet has access to it.

How can people support artists like you right now?

You know, one thing I have to emphasize is that artists are experiencing Covid-19 the same way as everyone else... Some artists like to process slowly and some artists are quick to respond. There's a lot of pressure on us to produce and create things for everyone to enjoy and consume. I think that artists also need to be told, "it's okay. you can go through this at your own pace." So I think the best ways you can support artists is just not demanding art from them, but showing up for them and listening to them. I mean, also, you can support them monetarily... Shop local. Stop buying from Amazon, come on.

What's your favorite Boston Museum?

I might be biased and say the Gardner Museum... The way that they approach the community and especially people of color and marginalized artists... They're giving a space for artists



to create and represent themselves in their own way...instead of using you [artists] to tell the story the museum wants to tell. All museums have the challenge of making an elitist institution accessible for the community to use and uplift themselves.

Your can find more of Feda Eid @fedaeid on Instagram, or at fedaeid.com
PHOTO Feda Eid

MATISSE DUPONT

Matisse DuPont (they/them) is a gender scholar, consultant, and multi-media artist. Their work centers around identity with a focus on queer and trans experiences. Their drag persona, Monstera Delicious (she/her) dabbles in anachronisms and the darker side of glamour.



"...PRETENDING AS IF YOU'RE ON A LIVE SHOW IN PERSON... PRETENDING THINGS ARE NORMAL. WHEREAS, PRE-RECORDED VIDEOS FEEL LIKE AN ACCEPTANCE OF THE CHANGES THAT ARE HAPPENING".

How did you get started in drag?

I am a gender studies scholar... I ended up writing my thesis about this whole idea of identity attribution: [the] back and forth between the way you see yourself or other people see you and then modifying the way you act and behave so other people see you in a different way... I started doing

drag as sort of an escape from [these] extremely abstract studies, basically. It was nice to have a way to go out, go to a club and meet people and still ... [have] an outlet to do artistic practices while I was writing a thesis.

How has the drag experience changed during isolation?

Before it was really fun ... but I'd be going out on a Monday at 11pm and performing at midnight, and I'm not a night time person, I'm very much a morning person. So I loved it as a sort of thing I could do, sometimes. But moving digital is great because I can work on my drag stuff during the day and I don't have to stay up till crazy hours to do it. It's also changed because now a lot of us are producing videos, instead of a live performance, right? So it's giving me a lot more creative control, in that sense.

When you're planning out a live show or when you're putting a video, what is your creative process?

I recently learned the term *impresario* and I love that. It's a show curator, right? So when you're creating a live show it's got a different feel because you need to be able to do it with just a single camera all in one go and it's not like you have the audience to play off of and change... there's something exciting about it, but it also [some] fake liveness. You're pretending as if you're on a live show in person... pretending things are normal. Whereas, pre-recorded videos feel like an acceptance of the changes that are happening, if that makes sense.



Can you talk to me a little bit about your shows on Instagram?

Night Flowers is this show that I've been producing. It was meant to be a monthly thing at this local Somerville music venue...The first one was literally that week where everything was shutting down. The show was supposed to go up and it was the last thing that hadn't been canceled yet. And then at the end of the day, they were like, no, we're pulling it.

I was really bummed. So I was like ... I'm just gonna do an online version. I got people who were in the first show, added a few more and just started doing it. I jumped in. The first one was Night Flowers, a cyber spectacular because I was just pulling anyone who could do anything and just get[ting] them in there. And the second one I did was two weeks later. I did Goth ABBA, so everyone did ABBA songs. They were dressed in a goth style and aesthetic, but every single number was an ABBA number.

Do you make personal art for yourself that you're not sharing with your audience?

Yeah, I have paintings all around my house that I've done myself, but I don't really post those. They're very textural and abstract and very much about the process of making it...[But] in this day and age, it's so easy to make anything public. It's kind of fun to get the attention ... like if you can get the attention for it, why not? Yeah, give me that dopamine!



"THERE IS A REALITY TO THE FACT THAT SOCIAL MEDIA FOLLOWERS ARE THEIR OWN SORT OF WEIRD SOCIAL CAPITAL, RIGHT?"

There are already so few queer spaces. These small places... these dingy underground clubs you could go to and rely on are just kind of gone now.

Oberon is a huge venue and they do drag shows...It's cool, because there's going to be more bigger spaces for [drag] but I'm sad that all these smaller places that were supporting for a long time are gone.

When all these college students were forced to move home due to the pandemic, some people were forced to modify their identity or identity expression. Do you have any advice for students?

Remember it's all temporary and it will hopefully be done soon. So I'd tell them to—I mean I'm sure that all of them are already doing this—run to the internet. That's the best place to go if you're feeling stifled at home.

For more of Matisse Dupont, watch their upcoming installments of Night Flowers on 6/4/2020 (Vampire Cowboy Solidarity) and 6/21/2020 (Summer Solstice); find them on Instagram @matisse.dupont and @mxmonstera.
PHOTO Courtesy of Matisse Dupont

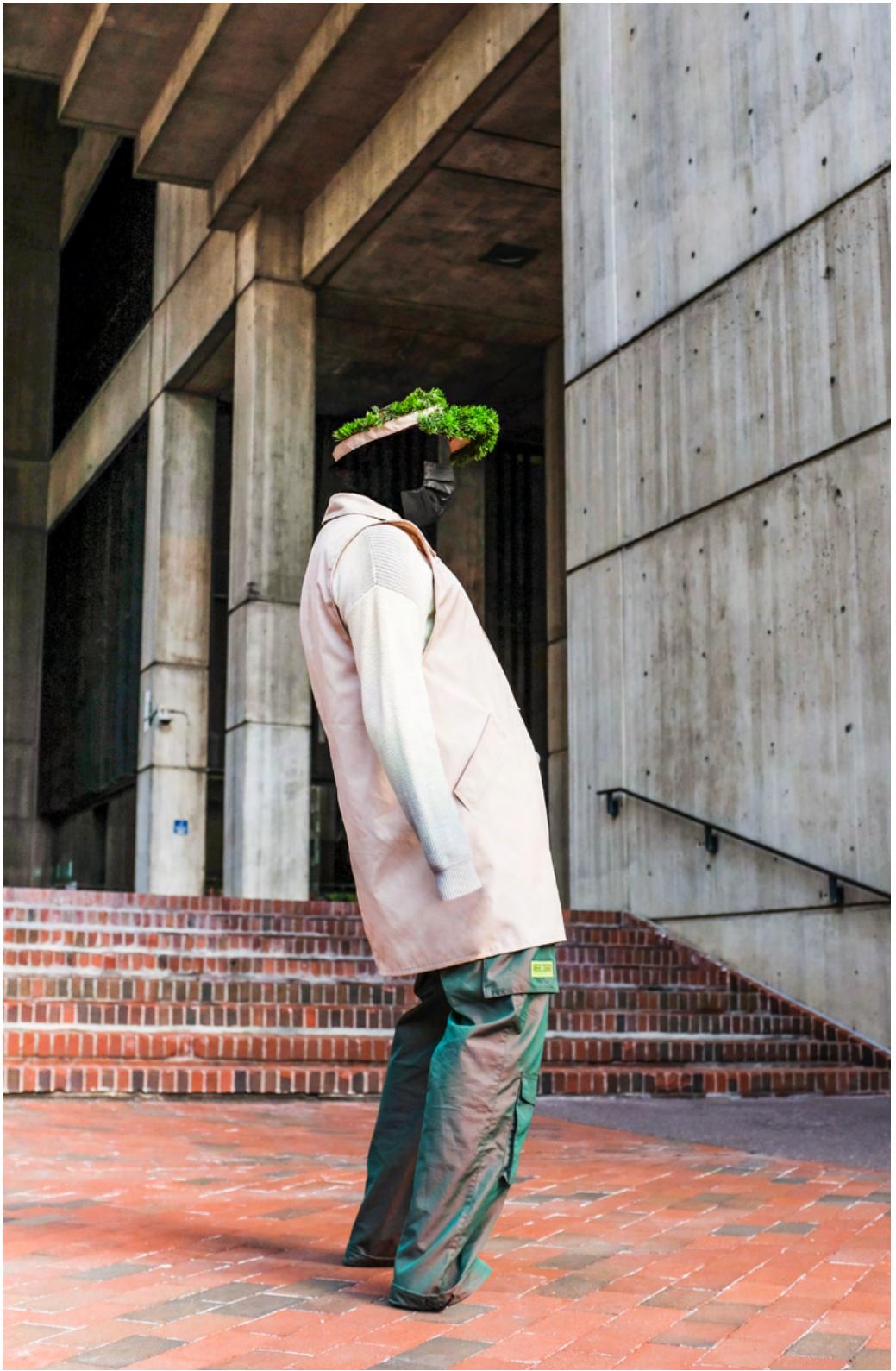


PHOTO Olivia Yao

VISOR Julia Chatterjee

JACKET Olivia Yao

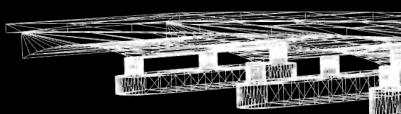
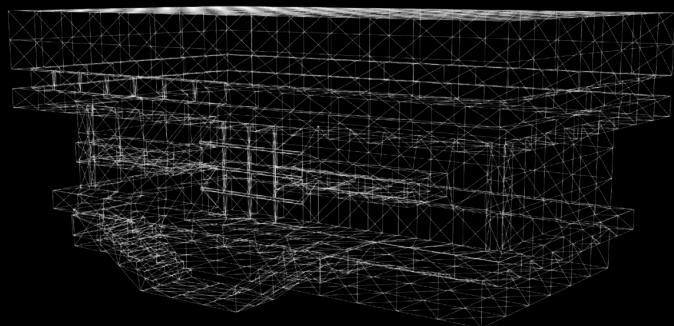
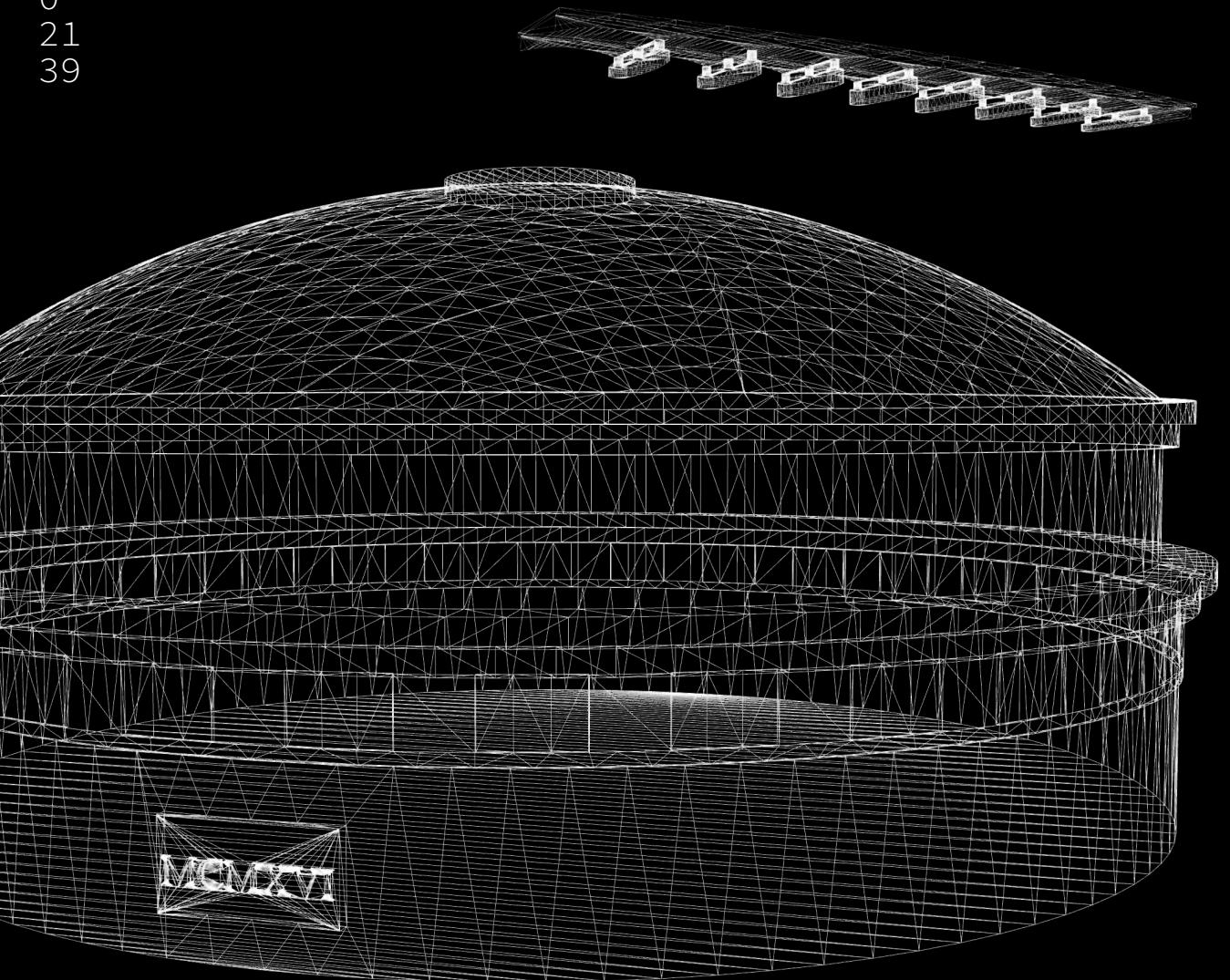
MODEL Brandon Baraban



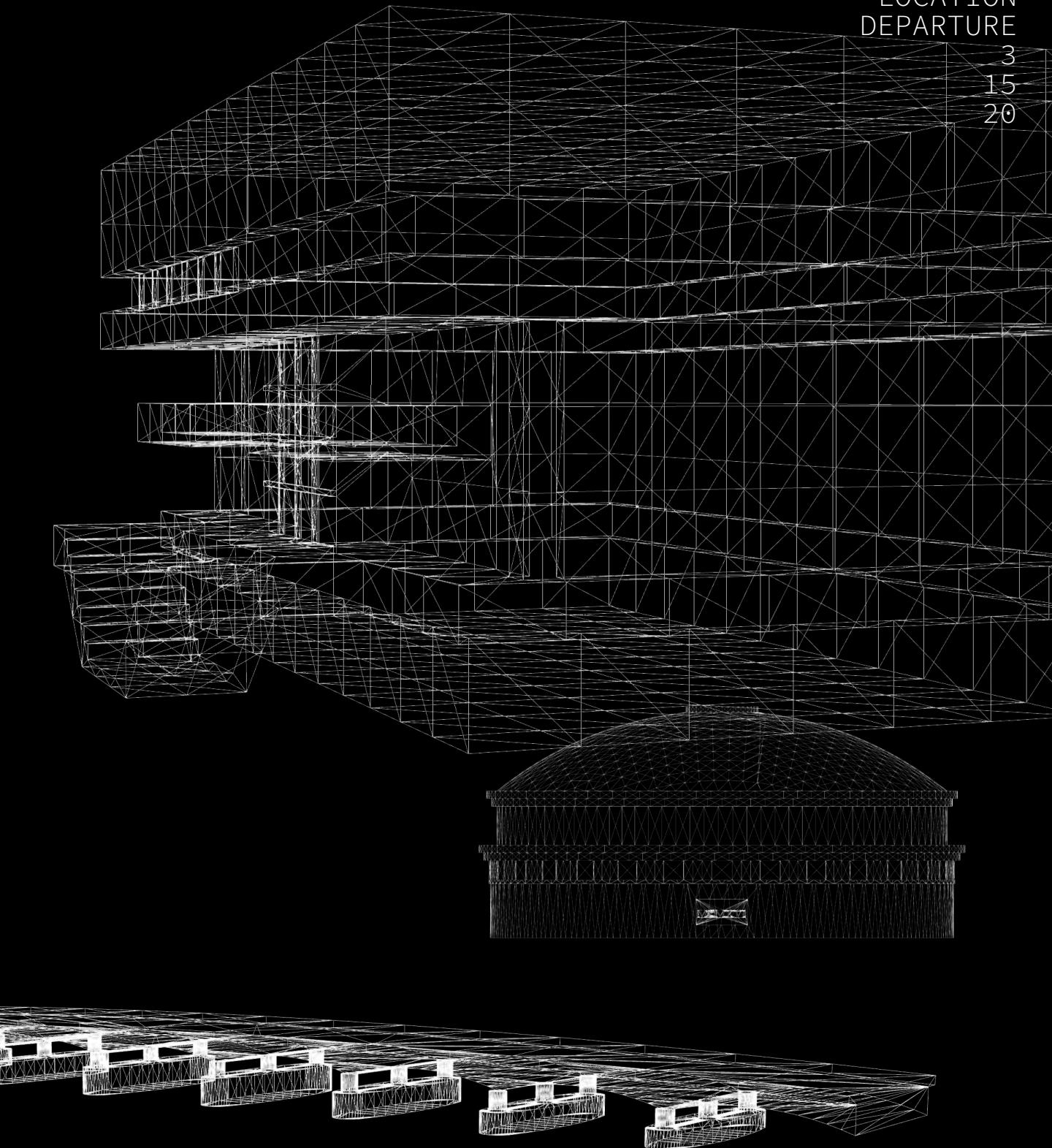




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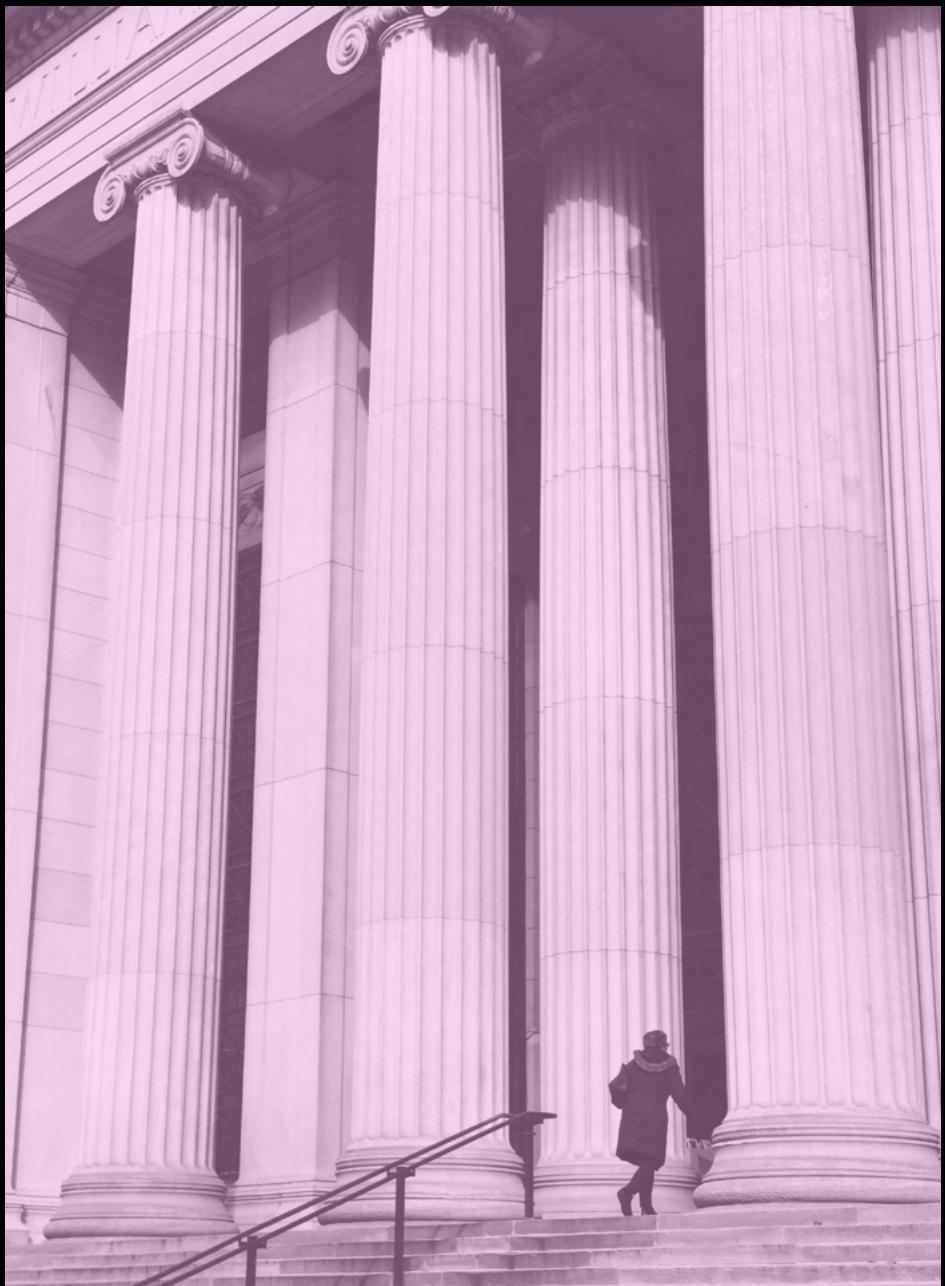
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78° 29' 53.5" W



42° 21' 36.0" N
71° 05' 31.5" W



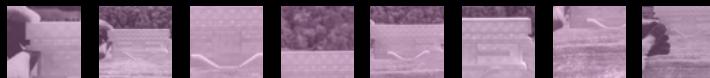
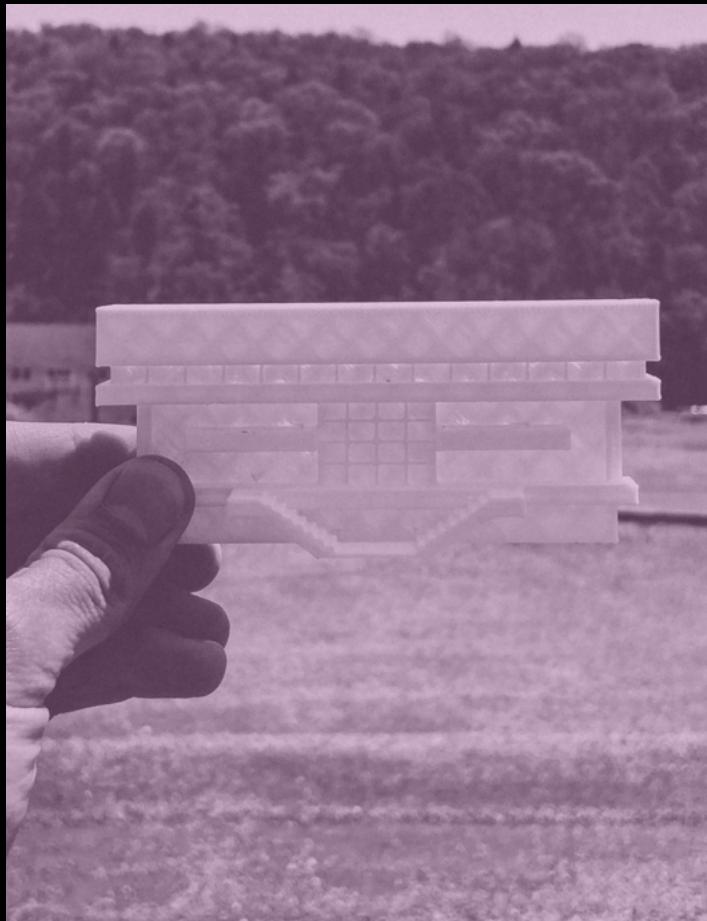
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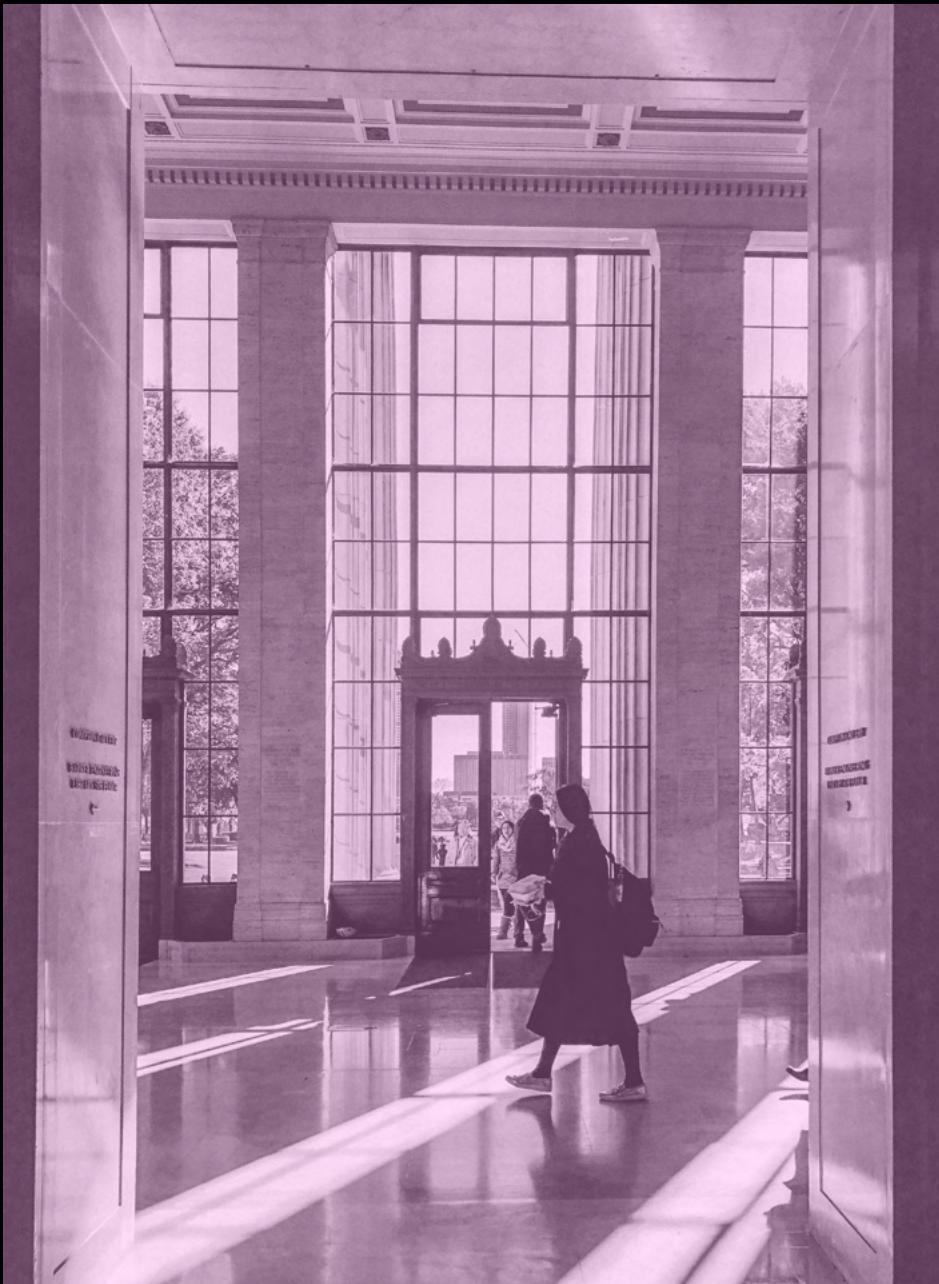
42° 21' 33.7" N
71° 05' 35.6" W



39° 59' 47.5" N
78° 30' 39.1" W



42° 21' 33.5" N
71° 05' 41.1" W



DESIGN Casey Johnson
PHOTO Anika Cheerla, Casey Johnson,
Danica Dong, Lily Bailey
3D Casey Johnson
LAYOUT Shreya Gupta

THE ARCHIVES



A dark, grainy photograph of a vintage Toshiba VCR with a power cord.

Returning home has brought many of us to an abrupt halt and given us time to examine forgotten or misunderstood parts of our youth. Whether it's in our childhood bedroom or our basement storage, we now have the opportunity to reflect on memories cataloged by items in our home and to process the nostalgia these findings can provoke. As we dig into the archives, we'll be pushed to redefine our understandings of ourselves.

1 OBJECT BASED

My family tends to hoard things because objects carry sentiment. Our rooms are filled with books and cabinets with antiques. We think a lot about the past as photos, videos, and media continue to collect. Yet still, I'm surprised by the quite comprehensive collection of old technology we've accumulated over the years. Perhaps, this is most representative of our own desire to record and reflect on ourselves and to remember. -Jackie

DESIGN Catherine Yang, Jacqueline Chen
WRITING Catherine Yang, Jacqueline Chen
PHOTO Catherine Yang, Jacqueline Chen,
Kedi Hu, Leo Degnan



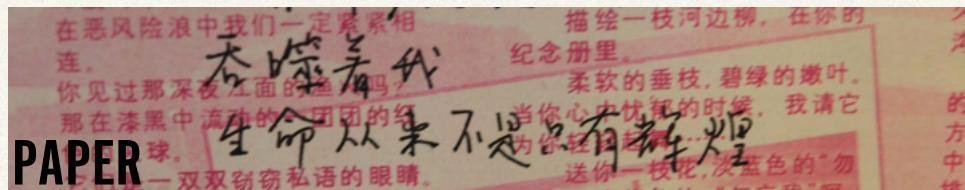
² NOSTALGIC GLIMPSES



I find it hard sometimes to think about my parents as regular people, people who have hobbies and wavering aspirations. I recently came across old photos from their college years that particularly precipitated an epiphany that shaped my understanding of them living an experience that I could relate to. It evoked my sense of curiosity to imagine their day to day lives, no different from mine. All the same, it unsettles me to think about the future and how I might be perceived as I continue to age. There's a phrase out there that seems to capture these feelings most closely where we long for a time we were never a part of. Temporal dissonance is what they call it. -Jackie

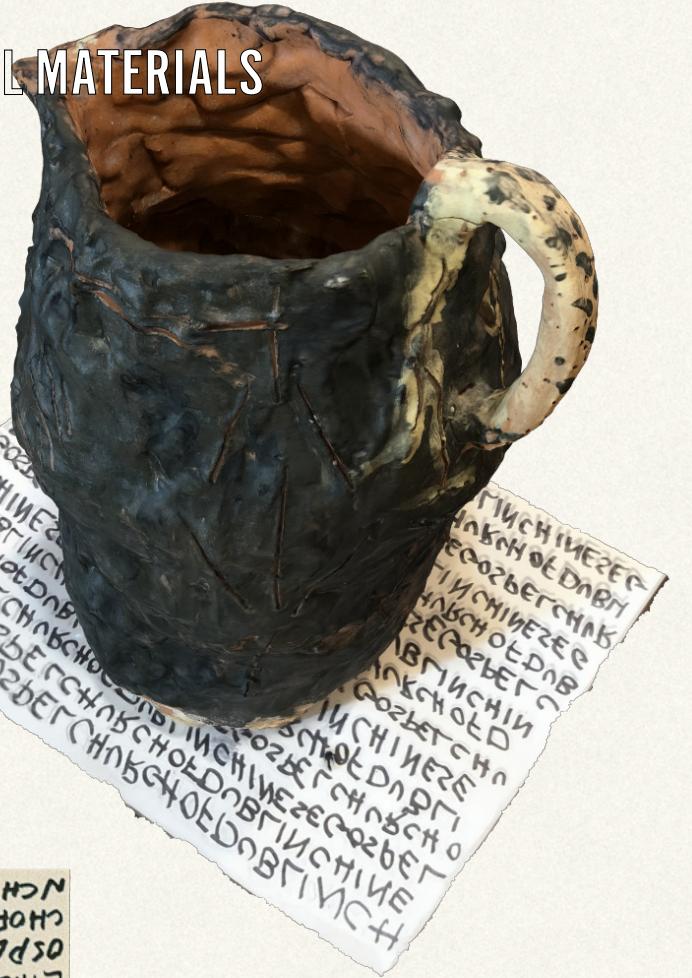
³ MARKS ON PAPER

Handwritten notes on their college graduation photo albums give a glimpse into their thoughts preserved in time juxtaposed against the fleetingness of the moment. Seeing the ease in my parents' communication in their native tongue brings about a grief at the slip in contact over the years that I've known them and their lost complexity in a foreign space. -Jackie



4 VIRTUAL MATERIALS

The vessel was sculpted in 2004 by Violet Degnan in her elementary school art class. The naive form houses within it a feeling of sentimentality and remembrance, now digitized and reconstructed to fit the needs of retrospection. The photogrammetric mesh is produced by Leo Degnan. The resulting work is one that decimates materiality and produces a model of emotional imaging.



Every lump and depression in the original pot is a site for remembrance, now fully mapped as a mesh. Mapping as a tool for memory is a response to the changing media of life during pandemic. Material worlds have collapsed, condensing space to the size of rooms, apartments, houses. Digital realms, meanwhile, have opened up to accept interactions in Zoom meetings, social media, and message boards. Decimate offers a way for our most precious objects to be carried with us into cyberspace. Sagging, bulging, hand-worked clay is faithfully recreated, freed from its corporeal limitation.

I've been gone from this place almost three years now. Before the quarantine, I only came back to New York to visit for long weekends at times, but there was a time when I used to be homesick. I still remember my freshman fall, I would come back to New York every 3 weeks. I seldom stayed home, but rather spent most of the time in the city, and would come back to the house late. This time, I am always at home, and I've learned how to measure time against the light that travels through the glazing. In between working, I slow my mind down by tracing the movement of this light and shadows. Different days have their own color schemes and undertones. The light comes into my space, encounters mundane objects and creates unexpected ray-tracing spectacles I am constantly mesmerized by in ways that never mattered to me before. -Catherine

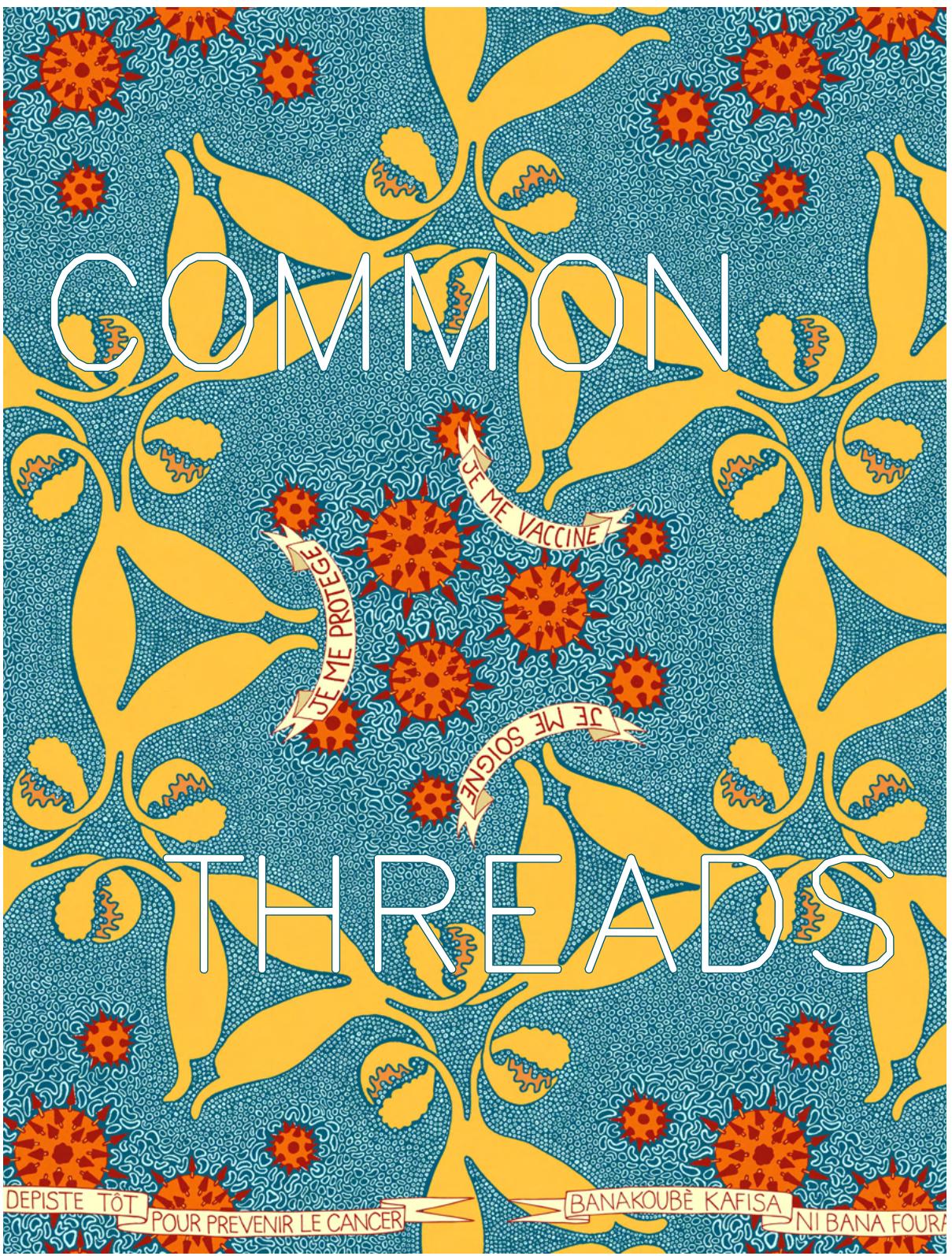
5APARTMENT SHADOWS





HUASHIYING

In the heart of Beijing, sandwiched between the steely high-rises of Chaoyang Business District and the glitzy bar streets of Sanlitun, lies Huashiying hutong. It's a neighborhood where three generations live under each roof, where tenants scrape by with a few dollars earned from making deliveries, and where nearly everyone knows each other, squatting and chatting in the littered streets within an intimate community they call home. Every year, it's a similar intricate network of human relationships that draws me back. In the words of one of our reviewers who so aptly summarized our explorations in the Huashiying neighborhood, and my own experiences using waste water collected from hand-washing to manually flush the toilet in my grandmother's home: sometimes it's not a problem, but a way of life. It's a phenomenon. -Kedi



Eliza Squibb is co-founder of ZTwist Design, a design studio that partners with international artists to create visual communication for social impact. Based in Providence, Rhode Island, Eliza received a BFA in Textile Design from the Rhode Island School of Design, where she currently teaches at Project Open Door, RISD's college access program for adolescent artists. Eliza is a co-instructor for D-Lab Design, a course at MIT that connects innovative global start-ups and nonprofits with teams of student engineers. This article focuses on her work with textiles for health campaigns.



BEGINNINGS IN TEXTILES

For Eliza Squibb, much has happened through "lucky connections and great opportunities" that have come her way. At Rhode Island School of Design, she studied textiles, and chose the field because of "the importance of fabric in everyday life around the world." Squibb has always had a strong focus on artisans and craft as a representation of culture, and she feels that textiles are a "container for culture." Opportunities kept coming her way to do textile design, and when it came to textiles for public health purposes, she began with textiles targeting cervical illness. When I asked her what sparked her interest in the intersection of public health and fashion, she tells me that, although it was quite a "circuitous" path, her mother is a healthcare worker and that she had always been very intrigued by medicine.



THE DESIGN PROCESS

The design process is always changing as she learns more, Squibb tells me. For the scientific imagery on her first project, she collaborated with



scientists to represent processes that are symbolic of what's happening in the body — specifically the abstract and geometric which it lends itself to design, but, at that level, Squibb says that the imagery "may be hard to understand." She explains that only people who are familiar with the way uteri look know what that means. She goes on to say, "the fine line of being subtle — known and unknown, is the best." She works towards finding a balance of beauty and meaning in her work. Squibb also works with artists to come up with motifs, a process which she finds "interesting and challenging." She says that a current project in Niger, West Africa, involves working with a "whole range of artists, graphic designers, and artisans." She explains, "we are a multidisciplinary team; including writer, Julia Shivers, and behavioral scientist, Mika Kunieda; partnering with local public health officials to improve childhood vaccination rates. She goes on to explain some of the details that show up in her work. For example, the wax print designs have a complex history that demanded more artistic work, that

it was made in colonial times in Europe, using Asian and African methods, and that, in the current climate, they are made in China and sold in Africa, and that there is "a big confusion and cultural interest in whose patterns are whose and who makes the base imagery and how it relates to local culture." She tells me that "authorship is so interesting in textile design — we are trying to make layered collaborative works."



PLEASANT SURPRISES

"The ideal [outcome] is that you do so much user testing that there aren't any surprises after deployment," and that you've hopefully already focused on the needs of users. She tells me, however, that she's "always surprised when people really like the designs and want to buy them" (they are free and funded by healthcare

campaigns). She finds it helpful to have a really strong feedback process, and was surprised that men wore the first design with the uterus on it (in Mali); "a whole lot of men wore it who were health-care workers and it wasn't an issue at all despite knowing that it was female reproductive organs, even among community & religious leaders."

"...we all have different pulls of magnetism in that we are all interested in different issues and want to intervene in certain ways."

CULTURAL SENSITIVITY

"It's really delicate," Eliza begins. I think that when people interact with the world, we all have different pulls of magnetism in that we are all interest-



ed in different issues and want to intervene in certain ways." She continues by saying that "Some people believe that you should work in your own local community. It's important to remember you are a guest, and to remember the different levels of being a guest (invited guest, a tourist etc)."

As an example, she tells me about being invited as a design consultant to work in an indigenous community in Peru. She tells me that she focused on "trying to respond to what they needed of [her]." She explains that she was really grateful to be in that position and asked herself many questions: "What was most useful for [her] to bring to them? How do you establish trust with the community?, "How to be careful with what you promise and deliver?" She tells me that these tasks, among others, required a lot of self examination and that it needed to be navigated really carefully. Lastly, she says that she feels that "It's important not to perpetuate stereotypes that vulnerable communities need foreign help."



DEFINING SUCCESS

Eliza tells me that she prioritizes "how [her work] creates behavior change" and describes that as success. She follows up by saying that "success is if people understand [her work], and that it is a useful tool to people."

"Use whatever speaks to people – what's influential, what strikes a cord?"

STAYING INFORMED

"Use whatever speaks to people - what's influential, what strikes a cord? What do they respect? Religious leaders, cultural icons, a chan-

nel that speaks to them." She continues and tells me that "People notice textiles and know when they see a new one. A pattern that's different is a surefire way to spark questions."

She goes on to talk about the U.S specifically, and the spread of information in under-served communities. "In the US we see that messages aren't reaching most vulnerable populations — there's a lot of creative channeling, but there needs to be more equity."



FASHION'S ROLE

"The masks already are there [as a fashionable COVID statement] in a way," Squibb notes. She tells me that, if it's a really nice mask, she'll feel naturally more inclined to wear it specifically, and hopes that these principles will hold for others. She closes by quoting Cal Bruns, telling me that "everybody deserves good design" as well as protection first and foremost, which "doesn't mean they can't enjoy good design."























Are
you still
watching?





PHOTO Olivia Yao

STYLING Naomi Michaels

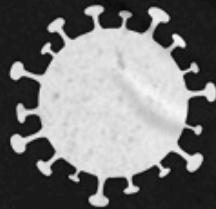
COVERALL Naomi Michaels

BUTTON DOWN Olivia Yao

HMUA Dina Atia, Sammantha Cheung

MODEL Rebecca Slater, Robert Vunabandi



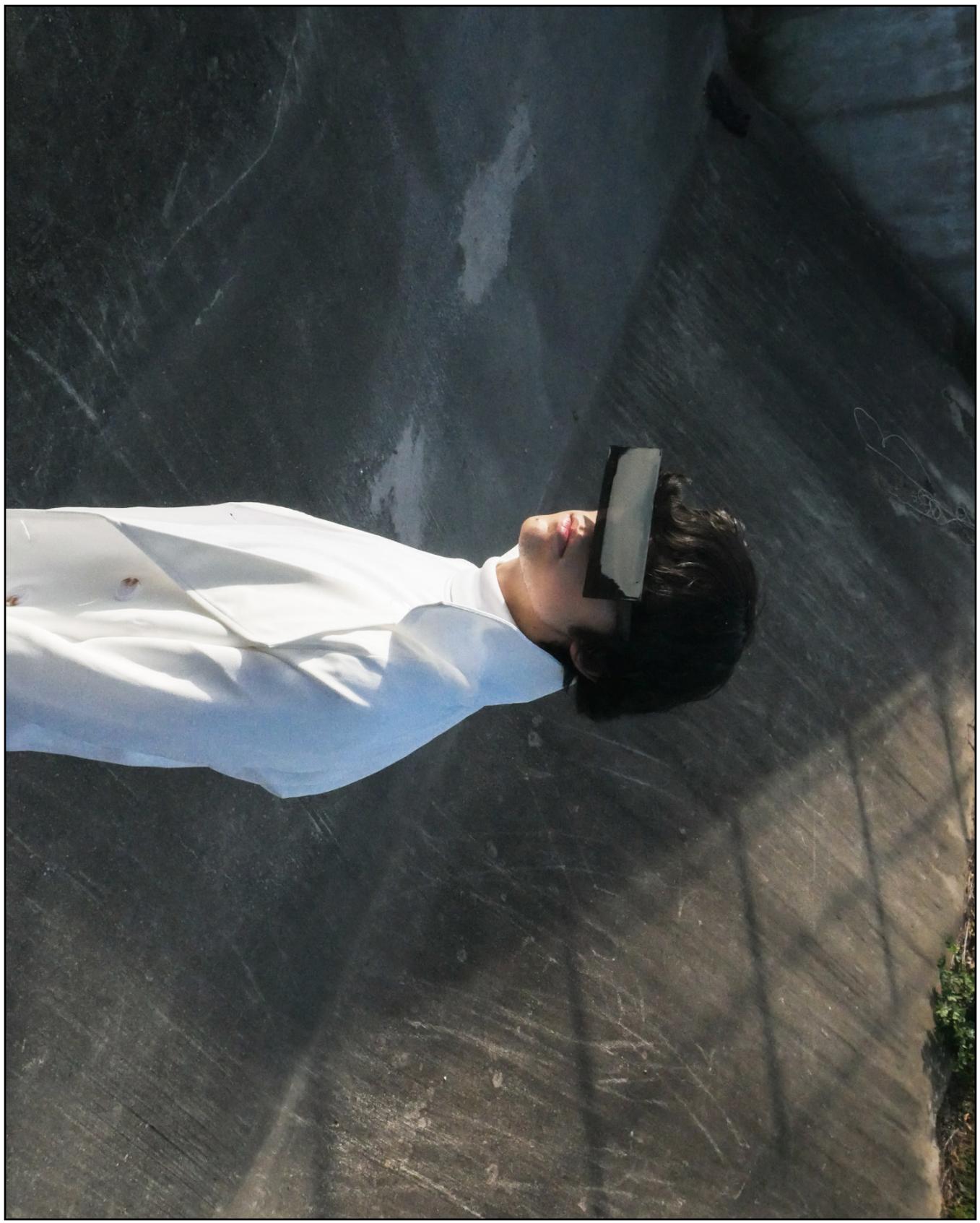


*the virus

IT'S* UNDER
CONTROL







DON'T PANIC! LOVE, UNCLE SAM

DESIGN Alex Nwigwe, Sarah Coston

PHOTO Alexandra Coston,
Genevieve Nwigwe, Isabel Helal

HMUA Ibuki Iwasaki, Sangita Vasikaran

LAYOUT Jolie Bercow

POSTER Diego Yanez-laguna

MODEL Alex Nwigwe,
Diego Yanez-laguna, Sarah Coston





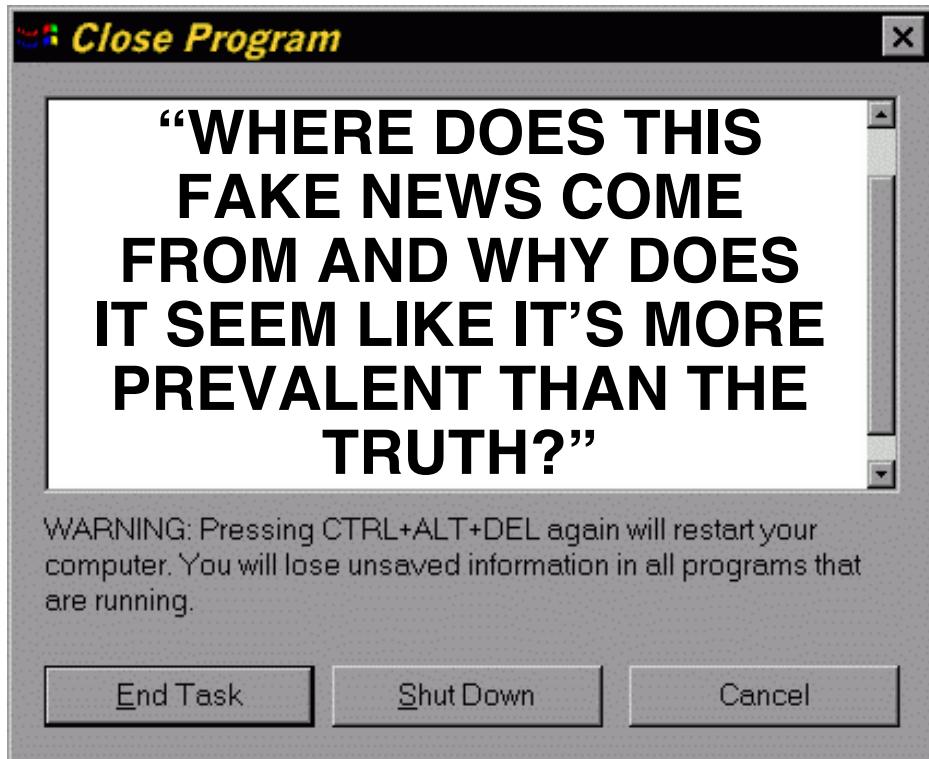
WE'LL FINISH THE JOB

HOW TO CURE
HOW TO SURVIVE
HOW TO GET
HOW TO DISINFECT
HOW TO KILL
HOW TO CURE
HOW TO SURVIVE
HOW TO BURN
HOW TO DISINFECT
HOW TO REMOVE
HOW TO KILL
HOW TO CURE
HOW TO SURVIVE

MISINFORMATION

A photograph of a man with dark skin and short, curly hair wearing a dark green turtleneck sweater. He is looking down at a black smartphone held in his hands. The background is a plain, light-colored wall.

DESIGN Omoruyi Atekha
WRITING Alexis Jones



With the rise of social media, podcasts and the virtualization of traditional media outlets, information is more accessible than ever before. This accessibility has empowered a more opinionated generation with insight into an array of perspectives. Should I be a vegetarian? Who should I vote for in 2020? Is it okay to drink alcohol with ibuprofen? Does birth control make you gain weight? Sure, we can find answers to these questions in the New York Times, on NBC, Twitter, YouTube, probably even on LinkedIn, but we face the challenge of deciphering the real from the fake and investigating the credibility of this vast pool of information. Fake news looks like real news, so what happens if we can't tell the difference?

We have seen in recent years, notably in the past few months, that people are objectively bad at considering the integrity of news they hear and read. Take the fitness influencer, Chloe Ting, who asserts that intermittent fasting allows you to lose weight without restricting calories. Despite this false claim, she still has over 5 million subscribers. The consequences of fake news are more severe than failed weight loss when they impact our response to natural disasters, terrorist attacks and most relevantly, pandemics. Consider the couple that self-medicated with chloroquine (an anti-malaria drug) after hearing Donald Trump praise its promise for treating COVID-19 on TV, resulting in one's death and the other's hospitalization.

Where does this fake news come from and why does it seem like it's more prevalent than the truth? To try and answer these questions, a study at MIT investigated the spread of true and false claims on Twitter. The study followed 126,000 rumor cascades (a series of retweets linked back to an individual assertion or claim) spread by 3 million users from 2006-2017. The rumor cascades were analyzed by the number of retweets, users involved and category of news. They found that fake news was 70% more likely to be retweeted than true stories and was spread more than ten times faster than the truth. Science, politics and urban legend were found to spread the fastest and proved the most viral.

Testimony before congressional committees in the United States has proposed that the spread of fake news is largely due to bots. In the MIT study, bots were removed from the data set in order to investigate the spread of news by actual users. However, when bots were reincorporated, they equally accelerated the spread of true and false news. This finding implies that, contrary to mainstream belief, the speed and depth of the diffusion of fake news is not the fault of bots, but rather entirely due to human decision making. What about fake news makes us more likely to click retweet?

The MIT study proposes that novelty drives the spread of fake news. They quantitatively confirmed the novelty of fake news compared to the truth, and that freshness did increase the likelihood of retweets. Studies based on information theory and Bayesian decision theory propose that when information is new, it attracts attention and contributes more value in decision making, making users more likely to share it. The emotional response profile for false claims was more extreme, containing reactions like surprise, fear and disgust, whereas the truth received milder ones (sadness, joy and anticipation), and users are more likely to share information that evokes strong emotions.





I AM NOW
CORONA
REF
ALL
PRAISE
DENNIS
RODMAN

The conclusions of the MIT study works in tandem with what we know about confirmation bias and its role in the spread of fake news. When information aligns with beliefs we already hold or things that we want to be true, we are more likely to believe it, and therefore more likely to share it. When you pair the implications of confirmation bias with the novelty of fake news, its rapid spread makes a lot of sense.

Action against fake news has been limited by its possible conflict with freedom of speech and privacy, but in light of the current pandemic some companies have taken more liberty to reduce the spread of fake news. Google has removed some videos that encourage people not to seek treatment and is prioritizing official government reports in searches. However, given that human decision making is driving the spread of fake news, censoring alone won't halt its spread.



The underlying issue is users failing to fact check claims by the media and "credible" individuals. Even at MIT, an email on COVID-19 circulated, supposedly from "Swiss Health Authorities," advising people to drink warm water and avoid cold beverages in order to "neutralize the virus." This email circulated research-group email lists—supposed investigators of the truth! And the impact of easily-permeating COVID-19 false news is widespread. In a press conference on April 23rd, Donald Trump made a comment about injecting disinfectant in order to treat COVID-19, after which there have been numerous calls to poison control with cases of individuals consuming dis-

infectants, including a case in which someone gargled with a solution of bleach and mouthwash to kill germs. A simple Google search or even just an ounce of common sense would inform someone there are no health benefits associated with ingesting bleach, but COVID-19 is amplifying the driving forces of fake news.

People want to believe that there is a cure and jump on anything new that promises results. While we should be pushing for companies to take on more containment policies, flagging posts for misinformation and mal-intent, the implementation of these policies require further debate on privacy and freedom of speech which will take time. It is more important now than ever for individuals to take ownership over the news they are consuming and sharing. It is the consum-

er's personal responsibility to corroborate news across multiple sources, read primary sources of data, and question the credibility and motivation of their news. The news we consume and share influences every aspect of how we live our lives. Don't succumb to scientific jargon and seemingly credible sources. Ask yourself: does this jargon actually make sense? Are these sources actually credible? Don't waive your right to the truth.

Learn More

Check Out NPR's How to Spot Fake News Comic and Life Kit

Reliable Fact Checkers

<https://www.politifact.com/>

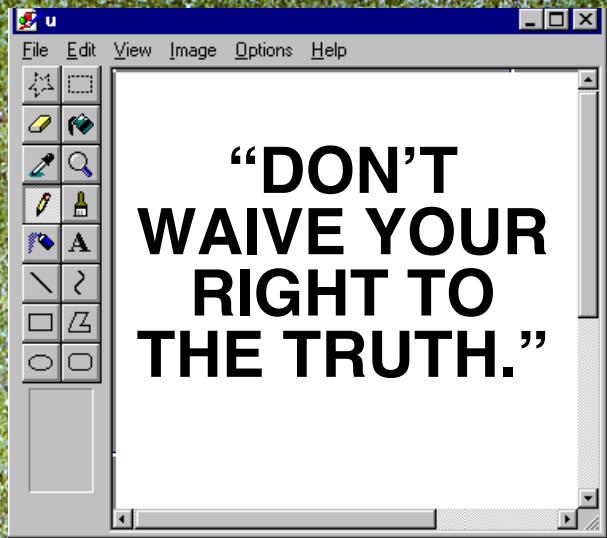
<https://www.snopes.com/>

Washington Post Fact Checker

SUPPOSING YOU BROUGHT THE LIGHT INSIDE THE BODY, WHICH YOU CAN DO EITHER THROUGH THE SKIN



**THEN I SEE THE DISENFECTANT, IT'S OUT IN A MINUTE, 1!!!!!!!
MINUTE. IS THERE A WAY WE COULD DO SOMETHING LIKE THAT, BY
INJECTING IT???????**



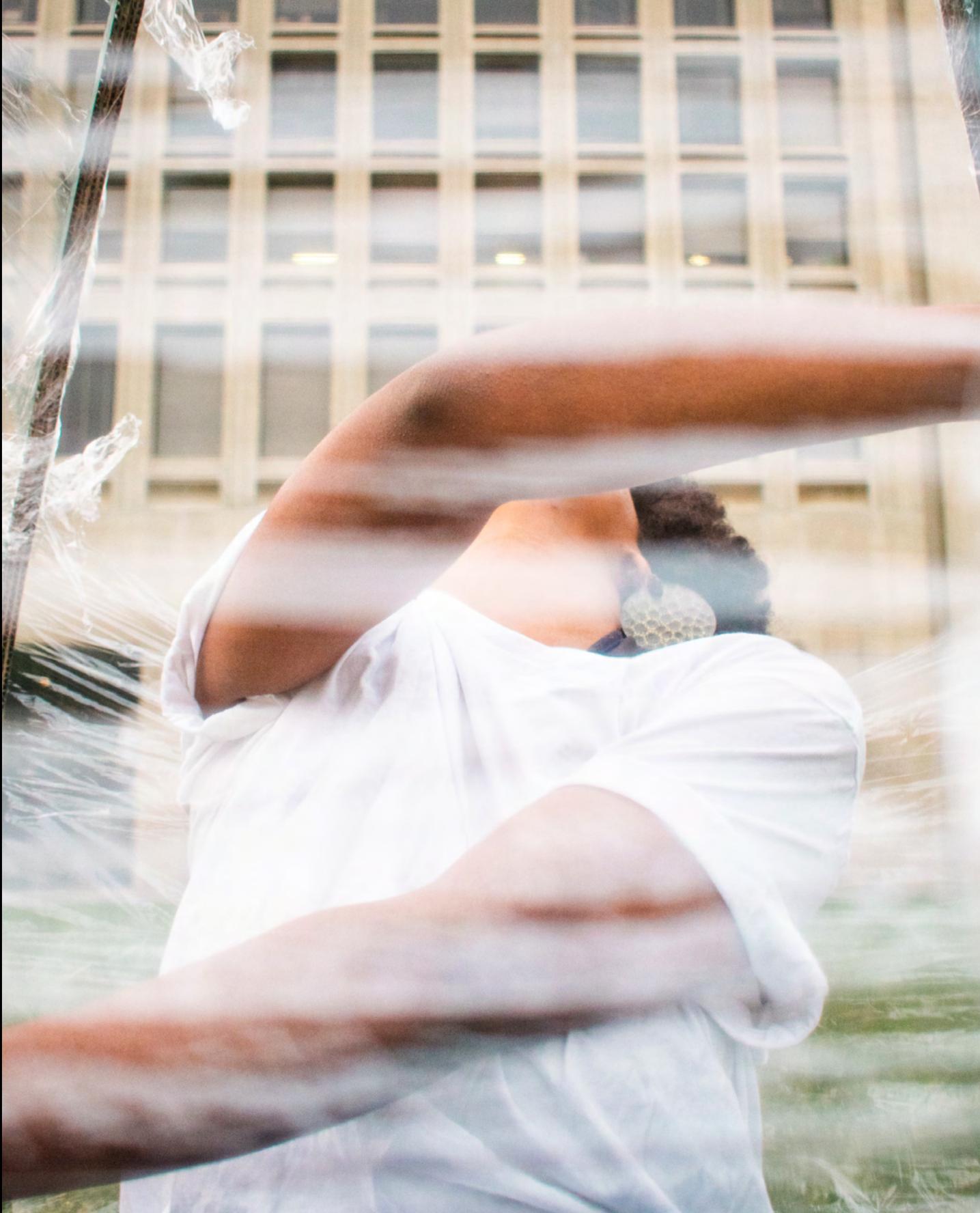


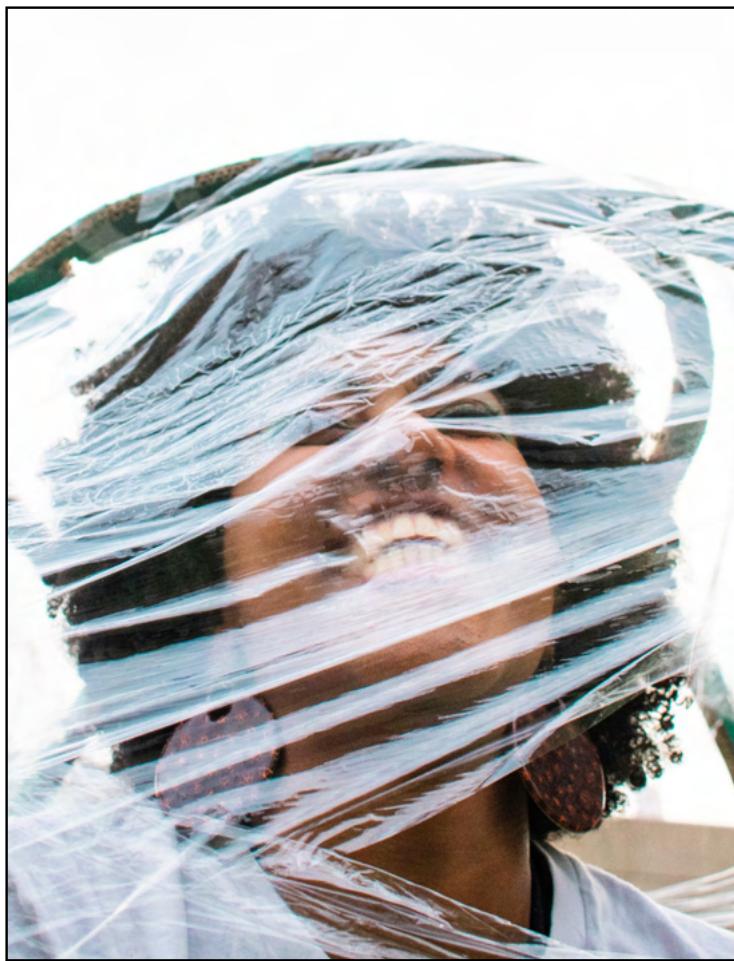
DESIGN Olivia Yao
MODEL Sara Sime













Infinite

FRONT & BACK COVER
PHOTO Olivia Yao
VISOR Julia Chatterjee
JACKET Olivia Yao
MODEL Brandon Baraban

FRONT INSIDE COVER
PHOTO Olivia Yao
MODEL Rachel Kwak

BACK INSIDE COVER
PHOTO Bryan Sperry
MODEL Bryan Sperry

<https://mit.zoom.us/j/4680533059>
<https://mit.zoom.us/j/6375813305>



