



Infinite

PART 1





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A LETTER FROM THE EDITOR

As our issue has been compiled for publication, black people have been killed in acts of racism and a mass movement has welled up to fight for equity and liberation. With this struggle the need for information is heightened. Education about systems of injustice takes place within ourselves and in our homes—it is a long term process that must occur in parallel to and in conjunction with everything we do. Let this issue be a reminder of the importance of expression, be it art or protest, and the power of speaking your mind.



Less than two years ago, I created my first feature for Infinite Magazine. I stumbled through it blindly: I broke a sewing needle and thought I had broken the entire machine. I had never seen an InDesign file before, and it took me an entire YouTube tutorial to figure out how to move a photo. I tried to remove a deodorant stain in Photoshop, botched an armpit, and ended up sending the photo to an editor to fix. Still, I remember standing in the elevator of the Stud after that photoshoot, pumped with excitement. When I held the issue in my hands, I flipped through it, proud of the work I had created.

Looking back, my first creation no longer attests to my ability but serves as a record of my growth. Through each issue, I've explored more unknowns and cultivated new skills. I've looked back at my work and thought, *I can do better than that*. As Editor-in-Chief, I resolved that this issue would be the culmination of all my learning, the best one yet.

This semester brought the COVID-19 pandemic. Its impacts rocked our community, inflicting losses that are difficult to process and impossible to write about. In the two weeks of emptiness after campus was closed, I was surrounded by boxes of belongings, overwhelmed with anxieties, and reluctant to move forward. So I made a bubble.

I crafted my bubble out of used moving boxes and plastic wrap, patched it with hot glue and leftover packing tape. I took photos of an apartment-mate in my bubble on the newly-deserted campus and we laughed at its ridiculousness. In a time when I was thrown into the unknown, I knew that I would find comfort in the process of creating.

Creating Issue 6 remotely brought challenges I'd never faced and with them, unique opportunities for learning. Some of our contributors experimented with self-portraiture while others taught their dads how to model. Our editors struggled to explain Photoshop tools using annotations on a Zoom call. I discovered that making art helps me think and the importance of a daily walk. We've shared this process of learning with our family and friends, building deeper connections and moments of joy in a time of crisis.

Through the excitement of tackling the unfamiliar, I hope that Infinite Magazine continues to give its contributors experiences to grow. The issue ahead is a testament to unpolished thoughts, skills born from adaptation, and enduring relationships.

I'm proud of what we've created together while apart. I hope you enjoy.

Olivia Yao



CAN YOU BEAR IT?





YOUR REFLECTION?











DESIGN Bryan Sperry
MODEL Bryan Sperry



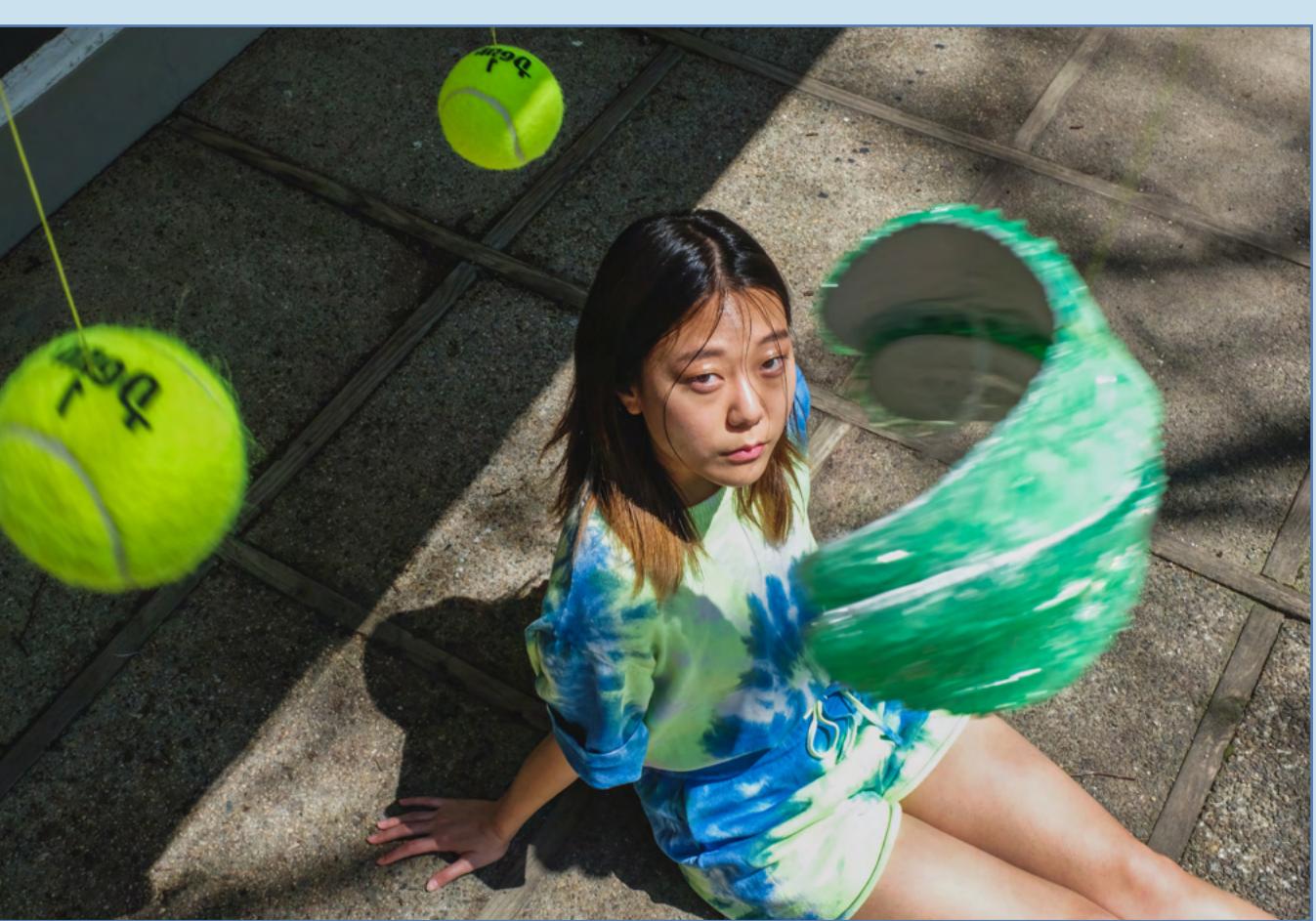




NOT SICK

It's the year 2020—to be remembered infamously for toilet paper shortages, out-of-stock Corona beers, and stay at home orders. For most people, at least. Memories of end-of-the-world frat parties, chicken-pox esque "coronavirus parties," and celebrities tweeting about quarantine difficulties from their 20,000 sq ft. mansions will be what comes to the minds of some Americans when reflecting on the onset of COVID-19. However, Asian Americans will remember the period by its violence, exacerbated by a tool created to protect the human population from spreading disease: the face mask.

JUST CAUT IOUS



As Cathy Park Hong details in her New York Times article, "The Slur I Never Expected to Hear in 2020," "from a xenophobe's perspective, the face mask seemed to implicate foreigners as agents of diseases. The masks depersonalized their faces... while also telegraphing that the Asian wearer was mute and therefore incapable of talking back if aggressed." She continues with violent and aggressive examples of the discrimination many Asians and Asian Americans have had to face this year:

"An Asian woman pressed an elevator button with her elbow. A man in the elevator asked, 'Oh, coronavirus?' She said, 'Don't have it, but trying to be prepared.' As he was leaving the elevator, he said, 'Don't bring that Chink virus here.'

The xenophobic behavior extends beyond the United States. In the UK, Asian people have been punched in the face and taunted, accused of spreading coro-

navirus. Two women attacked Chinese students in Australia, punching and kicking one and yelling 'Go back to China' and 'you fucking immigrants.' Two men attacked a Chinese-American in Spain and beat him so badly that he was in a coma for two days."

*"...in the Infinite,
I overheard two
professors discussing
whether to avoid
Asians wearing
face masks in case
they 'actually had
coronavirus.'"*

Blame the education system, news outlets, the apathetic nature of our country, our President. it doesn't change the fact that hateful language and behavior plagues Asian communities in 2020, that at MIT, a fellow student of mine had to write on her mask, "NOT SICK, JUST CAUTIOUS," that in the Infinite, I overheard two professors discussing whether to avoid Asians wearing face masks in case they "actually had coronavirus."

Since before the 1950s, "Asians, especially in Japan, China and Taiwan, have worn masks for a host of cultural and environmental reasons, including non-medical ones." As Ralph Jennings explains in his article "Not Just Coronavirus:

"Asians Have Worn Face Masks for Decades," the reason many Asians wear face masks stems not only from a place of self-protection but also from a culture of respect towards others. As Jennings states, "Japanese [people] wear masks when feeling sick as a courtesy to stop any sneezes from landing on other people...Philippine motorcycle riders wear masks to deflect vehicular exhausts in heavy traffic...In Taiwan, citizens say masks keep their faces warm in the winter and offer a sense of protection from air pollution, including any airborne germs." However, what served as a "turning point" for many Asians was the SARS outbreak in 2002, which, as Chen Yih-Chun, director of the National Taiwan University Hospital Center for In-



fection Control in Taipei has stated, changed the Taiwanese national sentiment that wearing a face mask marked someone as "severely ill."

So, do Americans stigmatize the face mask because the U.S. has never had a major outbreak?

“The U.S. has been there before—it dealt with an unfamiliar pandemic and realized the virtue of a basic face mask when dealing with a viral spread.”

The truth is, the United States endured one of the deadliest viruses of the 20th century, the Spanish Flu, a strain of H1N1-A that killed around 700,000 Americans. And no, “the Spanish Flu” did not originate in Spain. The virus is named as such because Spain, who remained neutral during WWI, did not censor the effects or presence of the virus. The U.S. and other countries embroiled in the conflict lied about the existence of the virus to maintain morale. Rather than providing soldiers with the necessary measures to prevent the spread of the virus, the American government censored news regarding the flu, a move that ultimately backfired as “more U.S. soldiers died from the 1918 flu than were killed in battle during the war.” Looking back, although we had little to no knowledge of viruses and their contagion mechanisms, we did rely on one thing. Everyone—police officers, schoolchildren, crossguards—wore face masks.

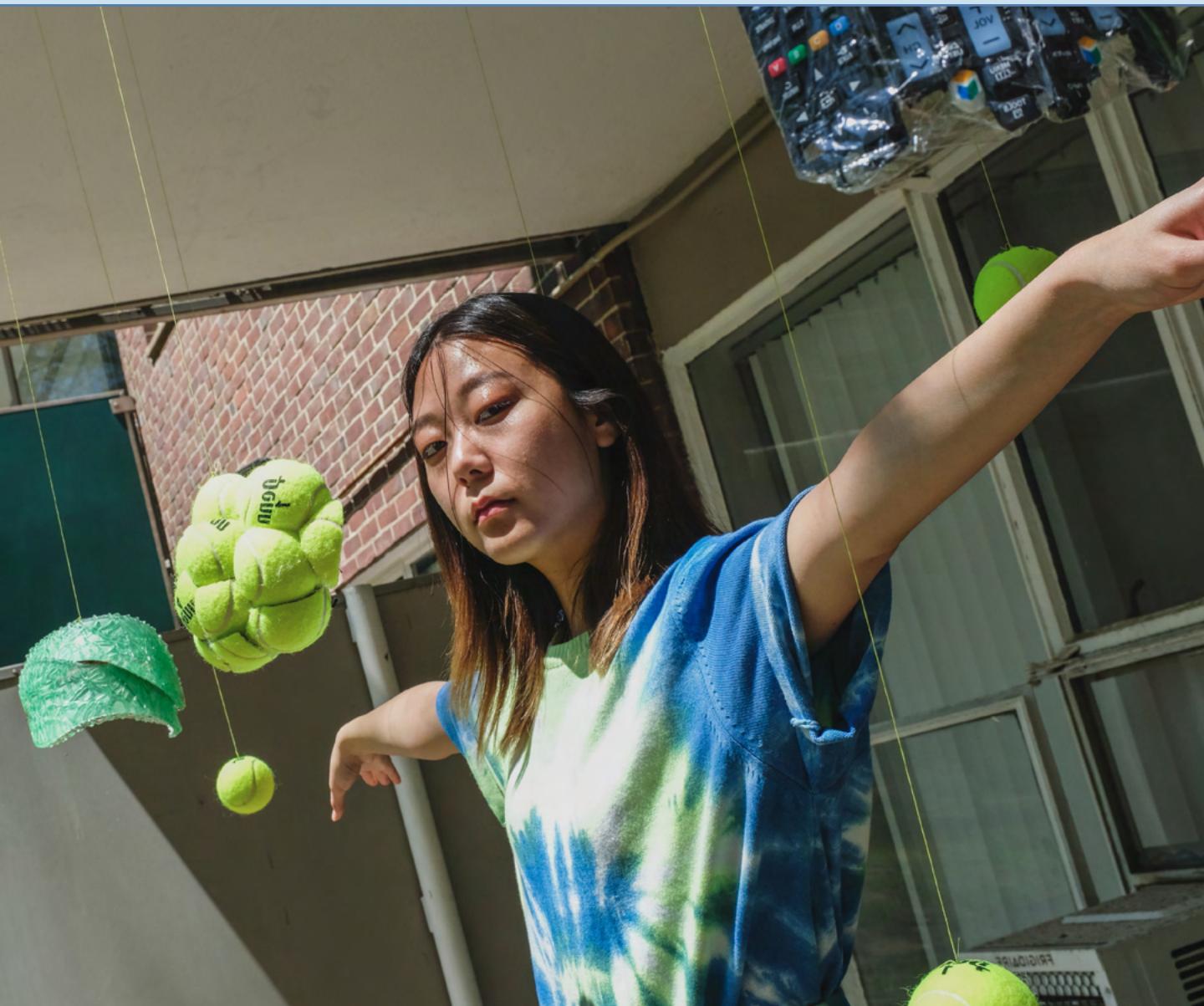
The U.S. has been there before—it dealt with an unfamiliar pandemic and realized the virtue of a basic face mask when dealing with a viral spread.

Even so, the American public has forgotten basic contagion prevention in favor of disinformation and discrimination towards Asians and Asian Americans.

Now, what exactly does the discrimination and hypocrisy many ethnically Asian residents of the United States have experienced during the COVID-19 pandemic have to do with Islamophobia in Europe? More than you might think.



“Now, what exactly does the discrimination and hypocrisy many ethnically Asian residents of the United States are experiencing during the COVID-19 pandemic have to do with Islamophobia in Europe?”





In 2011, the French government banned the niqab and burka—two types of veils donned by Muslim women—from being worn in public places. As Interior Minister Claude Guéant said during a 2011 EU meeting in Luxembourg, “Hiding your face in public places is cause for imposing sanctions”, his

reasoning being “two fundamental principles: the principle of secularism and the principle of equality between man and woman.” Today, Muslim women can be fined upwards of \$259 for wearing a niqab or burka as a form of religious expression. Yet, as graphic designer Namira Islam Anani pointed out, the French government is quick to turn a blind eye when celebrities and white designers break this law. The Marine Serre Fall 2020 Ready-To-Wear fashion show during Paris Fashion Week included models who wore clothing that either entirely or almost completely covered their faces. Interestingly enough, the designer herself, Marine Serre, is a home-grown French citizen who knew about this law. More importantly, she also knew that, somehow, it didn’t apply to her. In addition, Cardi B wore an outfit that completely covered her face at, perhaps the most monumental piece of French culture, the Eiffel Tower. Not only did she wear it in a public area of Paris, but she also was never fined by the French government.

“Is the act of wearing a face mask inciting hate, or is this crisis uncovering existing hatred towards Asians?

It begs the question: is the act of covering your face illegal in France, or just the act of covering your face as a Muslim?

On an even broader scale, is the act of wearing a face mask inciting hate, or is this crisis uncovering existing hatred towards Asians?

The answer lies somewhere in the middle of decades of systematic racial discrimination towards Asians and Asian Americans—the Chinese Exclusion Act, Japanese American Concentration Camps in California during WWII, the unjust tar-



getting of South Asian Americans as terrorists after 9/11—and cultural associations of face masks and disease.

Today, with New York Governor Cuomo and many others making use of face masks a legal requirement to go outside, the American public has been forced to re-evaluate their stigma towards face masks. And perhaps, from this, the violence and discrimination towards Asians and Asian Americans wearing face masks will eventually stop.

Or will it?

As long as Asians and Asian Americans must fight for equal rights and treatment in the U.S., as long as Asians and Asian Americans can't take for granted respect from society and safety in their home, it will never stop.

WRITING Isabella Pedraza
PHOTO Olivia Yao, Sammi Cheung
MODEL Rachel Kwak

GOING IN



DESIGN Lizi Maziashvili
MODEL Lizi Maziashvili, Marine Doguzashvili
LAYOUT Olivia Yao



**YOU'RE
GONNA
NEED A
BIGGER
BOAT**



**OR AT
LEAST A
LARGER
BAG OF
CHIPS**







Squish & BONES

Born and raised in Greater London, Daisy Collingridge is an artist driven by craft. Since graduating from Central Saint Martins with a degree in fashion design, her practice has revolved around textiles, fabric manipulation, and has progressed into sculpture and performance. She is now a part of 62 Group, which aims to challenge the boundaries of textiles practice through unique and innovative exhibitions.

WRITING Gabriella Zak
PHOTO Courtesy of Daisy Collingridge
LAYOUT Anika Cheerla, Gabriella Zak

What led you to your work?

My work sits in a weird realm between fashion, art, and performance. It's very hard to put [it] in a box. I feel that the higher up you get, the less you get to actually make things. You just draw and someone else makes it. A lot of my ideas come from playing with fabric and making things, I didn't want to lose that autonomy. That's really important to me. The craftsmanship or art. It becomes too much about ideas. And it's nice to finish something decently.



What are your influences?

My family has a big influence on what I make. Partly because of the medical side. I've got doctors and nurses in my family. That dictated the dinner table conversation when I was growing up. My mom is also a massive crafter. It was a house full of stuff, and we were always encouraged just to make. [Also], Mom took me to Body Worlds, which is this exhibit where they plasticized humans. They pour plastic into dead bodies. It's pretty intense and they took me at 12.

Some have interpreted your work as commentary on beauty standards. Was this intended?

If I'm honest, when I made the first one, it was impulsive. I [start to] make and then it perpetuates itself. The main point to me was when I see it on stage. When the [model] wore it on stage, she brought it to life. It was an empowering thing, and people commented that it was different and a nice visual to see. I've carried on with that.

The work is not specifically a body image thing for me. That's not just what it's about. It's about the body, and flesh, and a celebration of the human form. It's more at its core about joyfulness of the human form.

“From the face I can build the character. And then it speaks to me and tells me what it’s going to be”



Walk us through the creation of your art pieces, from ideation to finished product.

When it comes to actually making stuff, I usually start with the head because that dictates who the person is going to be. From the face I can build the character. And then it speaks to me and tells me what it's going to be. I don't do that much drawing; I might do a vague scribble or silhouette as you would do with clothing. I've never been a big drawer. I just like to play with the fabric.

They're all split into pieces, trousers, and dungarees. They're always layered up, and they're all separate parts. The rest is built up by wadding and hand-sewing it into place. Hand-sewing lets you get this lovely amount of detail. The fabric is viscous jersey, and I can hand-dye it. That's how it's all colored. I think color is very important. If it was too red, it would feel too biological, too grotesque.

“It’s about body, and flesh, and a celebration of the human form.”

How do you envision your work in the future?

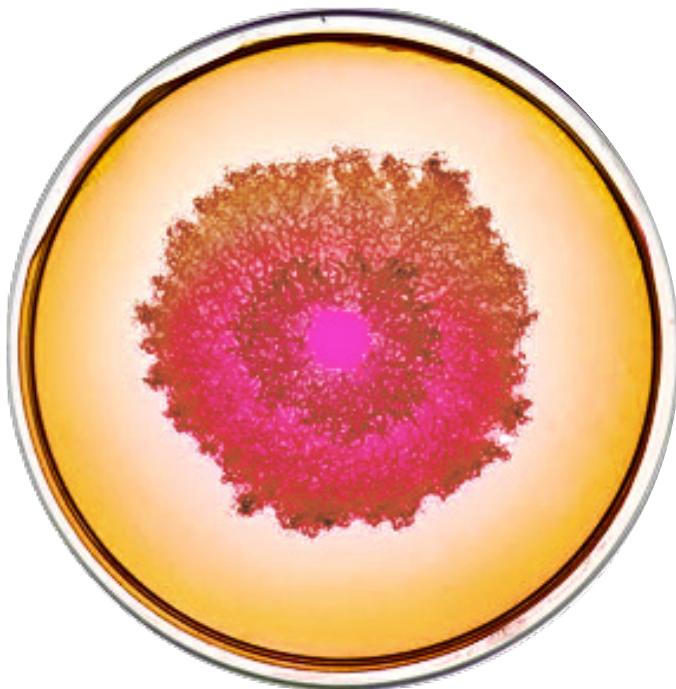
There's something innate about using fabric for me, so I can't see myself making a big jump to something else. Though I might start with clay since it has that same lovely tactileness. I've got a residency with J Hammon Projects, and I want to use the time to do more performance stuff. Like having the suits with other people in them. I want to do work where they come together in space.





ପ୍ରକାଶ

ପ୍ରକାଶପାତ୍ରମନ୍ଦିର

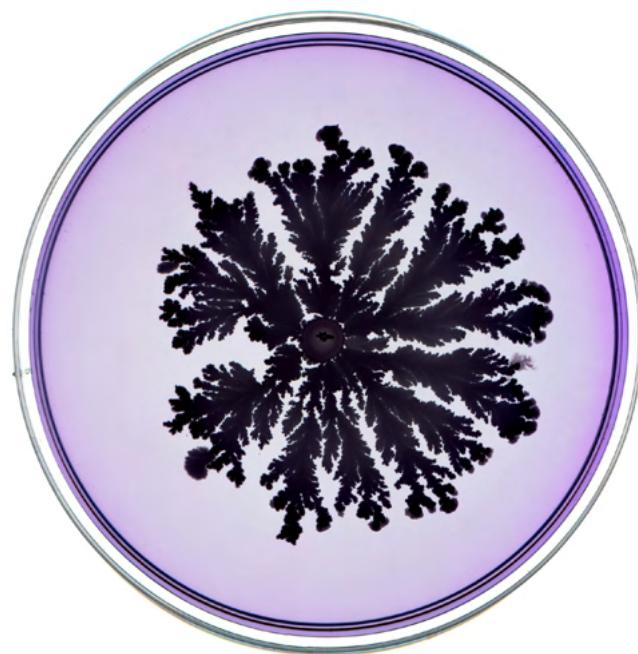


BACILLUS SUBTILIS VARIANT



SOIL BACTERIA







DESIGN Sarah Coston

LAYOUT Julia Chatterjee, Sarah Coston

DRESS Sarah Coston

PHOTO Sarah Coston

BACTERIA PHOTO Courtesy of Soonhee Moon

No Cap



DESIGN Sophia Chen
PHOTO Sophia Chen

LAYOUT Sophia Chen, Trudy Painter







WRITING Alula Hunsen

PHOTO Courtesy of Chapelle's Show, S. Park, Warner Bros.

LAYOUT Julia Chatterjee



“There’s a certain fascination these communities have with one another, distinct cultures tinged with flare co-mingling in the metropolises of the United States. ”

As bored as I've been this quarantine, I've started to take some time to really dig into the music I like, starting with Wu Tang Clan. Filing through liner notes and producer credits, I started running through their first album, 36 Chambers. When Wu Tang Clan "Ain't Nuthin Ta Fuck Wit" came on, the vocal sample that opens the record (a man growling 'tiger style') gave me quick pause; when I looked it up it was pulled from a classic kung-fu movie (where else!). The Wu's catalog is littered

with samples and influences pulled from Chinese and Japanese cinema, as is their name. Dave Chappelle made light of this patronage in a comedic sketch, "The Racial Draft": different races redraft famous people with an affiliation to their culture into their delegation, and Wu-Tang gets scooped by the Asian delegation claiming the RZA and the GZA as members their own. In the eyes of the Wu, they were paying utmost respect to the medium and culture which influenced their rhyme style and frenetic energy. Their body of work has largely been appreciated as such a tribute within both Black and Asian audiences.



There's a certain fascination these communities have with one another, distinct cultures tinged with flare co-mingling in the metropolises of the United States. Efforts to lift/borrow from one another have had varying amounts of success and equally varying qualities of cringe. DJ Q-bert (hailing from the Phillipines by way of San Francisco) rocked some of the greatest parties Uptown and in the Bronx; twenty years later, possibly the most egregious cultural interloper (Mr. Drake Aubrey Graham) moans out soliloquies and shouts out



Wu Tang Clan: Now 100% Asian

By virtue of being in-tune with rap/hip-hop and being Black, I'm more attuned to and critical of perceived slights from cultural borrowing. It always feels shitty when someone romanticizes/ghettoizes your culture to project for themselves a different life (or to create for themselves a cash cow). Some of this stems from racial triangulation, a concept developed by political scientist Claire Jean Kim: while Asians have been held as a model minority and enjoy an adjacency to whiteness (described as "valorization" to subordinate both Blacks and Asians), they are also held in a permanent alien status. They are always foreign. In contrast, Black people are irrevocably American by virtue of slavery and oppression (which is not to say White people haven't tried to revoke this status). Black people feel exploited by Asians when Asians use Black culture as an inroads to American-ness, while Asians feel exoticized when Black people borrow from them.

" hip hop is at its core about irreverence, flipping/sampling literally anything to give a record a different feeling or that new soul"

all his Asian girls (which he follows with "let the lights dim sum"); Awkwafina made a name for herself off of a contrived blaccent and a general bastardization of urban culture to thrive within the "sassy colored sidekick" trope. Even compositionally, sampling of stereotypically oriental sounds to give a song an "exotic" feel has been perpetuated by Pharrell and Timbaland alike, and K-Pop artists pull dances and entire records from ringtone rap. Notably, Chicken Noodle Soup by J-Hope (from Korea), which borrows the beat, name and dance from Chicken Noodle Soup by Webstar and Young B (from Harlem), has 11 times the views and 25 times the streams as the original record.

How do we reconcile these cultural exchanges and mockeries alike?



“Reconciliation means recognizing cultural affronts, unintended or otherwise, and communicating discomfort.”

All the same, it's important to recognize an additional context for the acculturation: hip hop is at its core about irreverence, flipping/sampling literally anything to give a record a different feeling or that new soul, and disrespect is hardly meant by ignorant references and interpolations. On the flip side of that, with seemingly limited space in media for narratives and character types, it can become attractive for someone like Awkwafina to try to slide into a pre-existing slot (sassy sidekick, hood hero, etc.) which just so happens to come from a typecast which unfairly represents Black people and is more acceptable from a lighter, pseudo-white face.

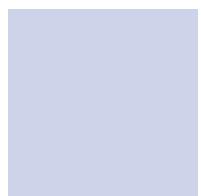
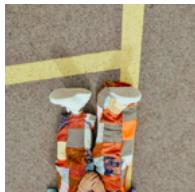
The sinister undertones of appropriation reside in the reality of co-opted culture being used to the detriment of its people. As Kenyon Farrow, queer black writer and activist, puts it, the question is: "If first-generation white European immigrants like Al Jolson could use minstrelsy (wearing black-face, singing Black popular music and mimicking their idea of Black people) to not only ensure their status as white people, but also to distance themselves from Black people, can Asian Americans use hip-hop (the music, clothing, language and gestures, sans charcoal makeup), and everything it signifies to also assert their dominance over Black bodies, rather than their allegiance to Black liberation?"

Reconciliation means recognizing cultural affronts, unintended or otherwise, and communicating discomfort. Reconciliation means paying mind to the potentially exploitative nature of uncredited borrowing in media where we don't all have the same cultural capital. But also: sometimes shit is just corny.

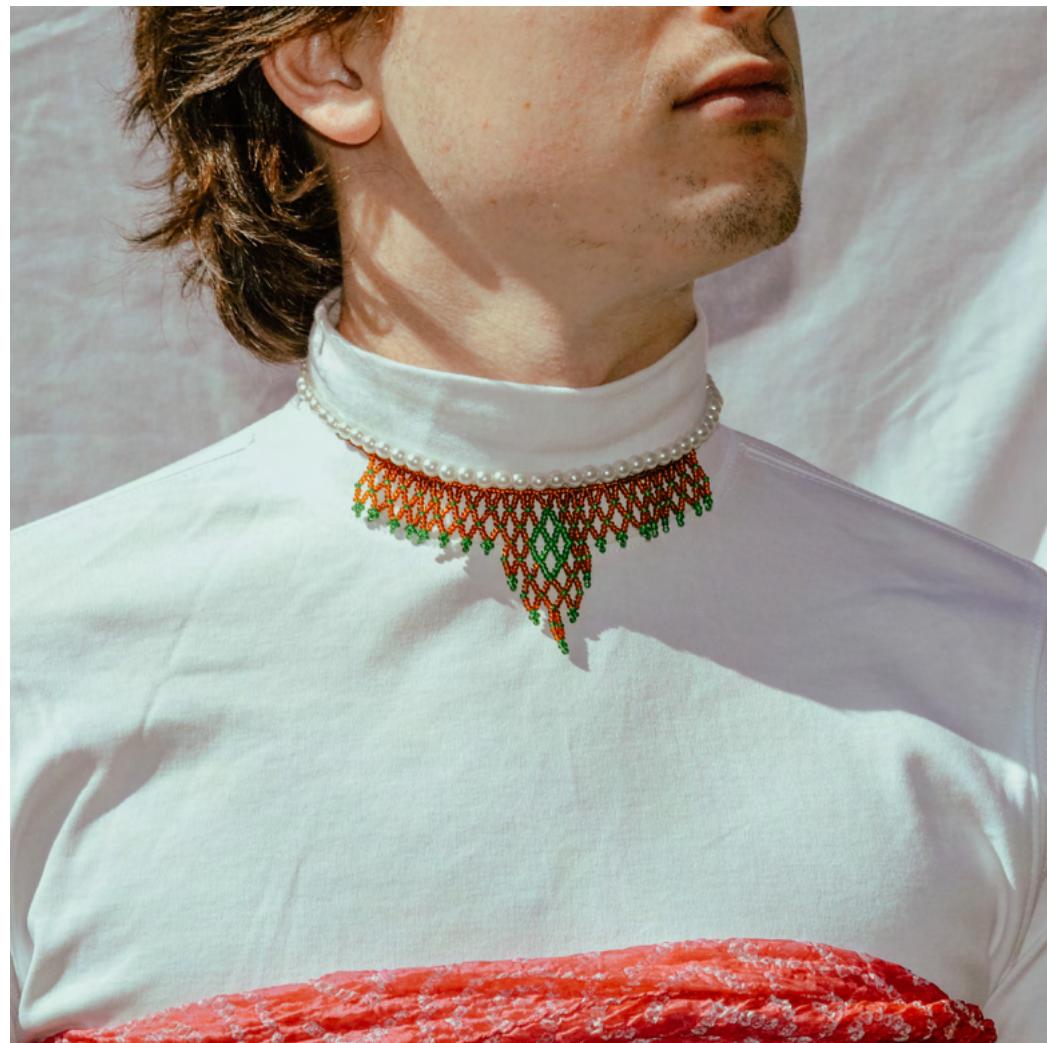


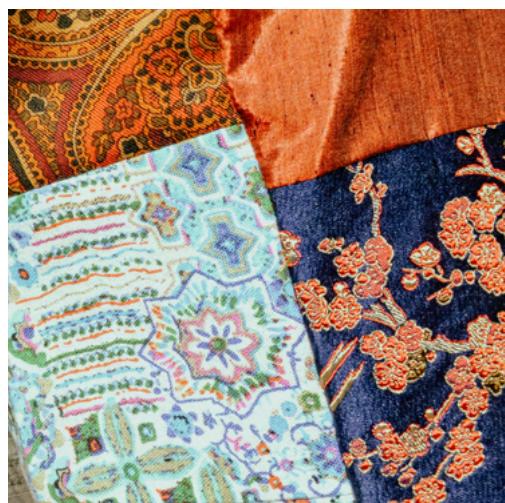
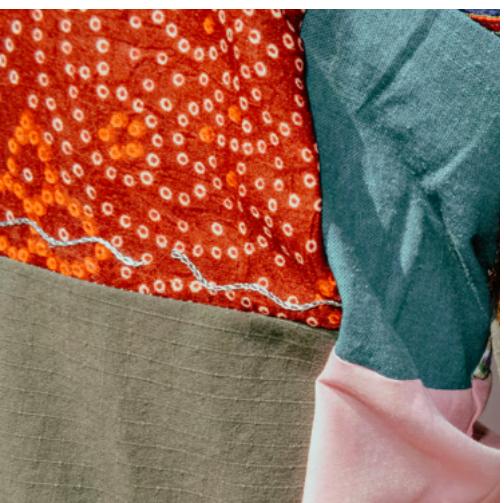
ONE
SIZE
MAY
FIT





WE WERE ALL
HANDED
SOLUTION
TRY ON FOR SIZE.



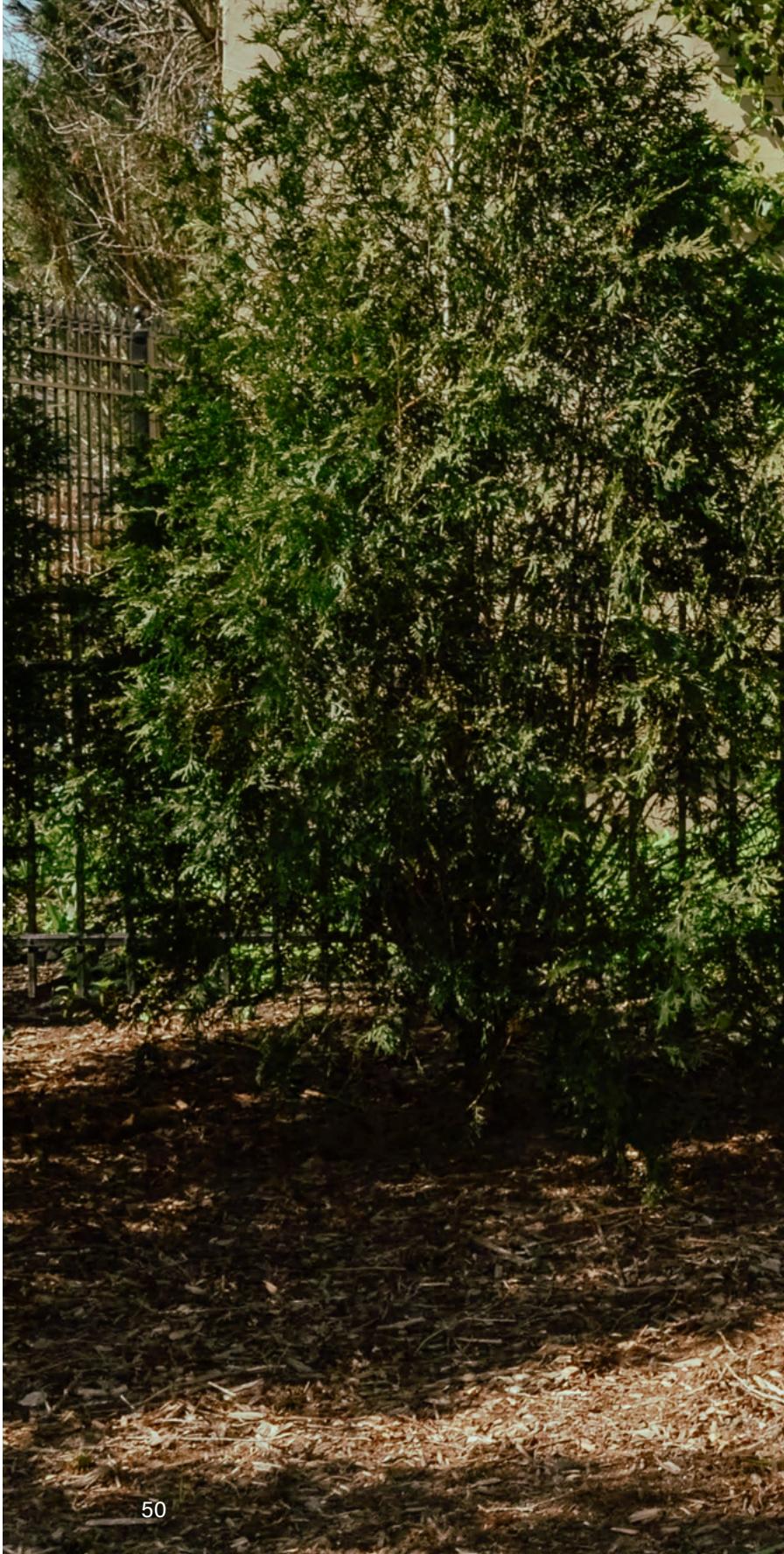


IT FEELS WEIRD.
LONG. TIGHT.
MAYBE IT WAS
NEVER MEANT TO FIT.





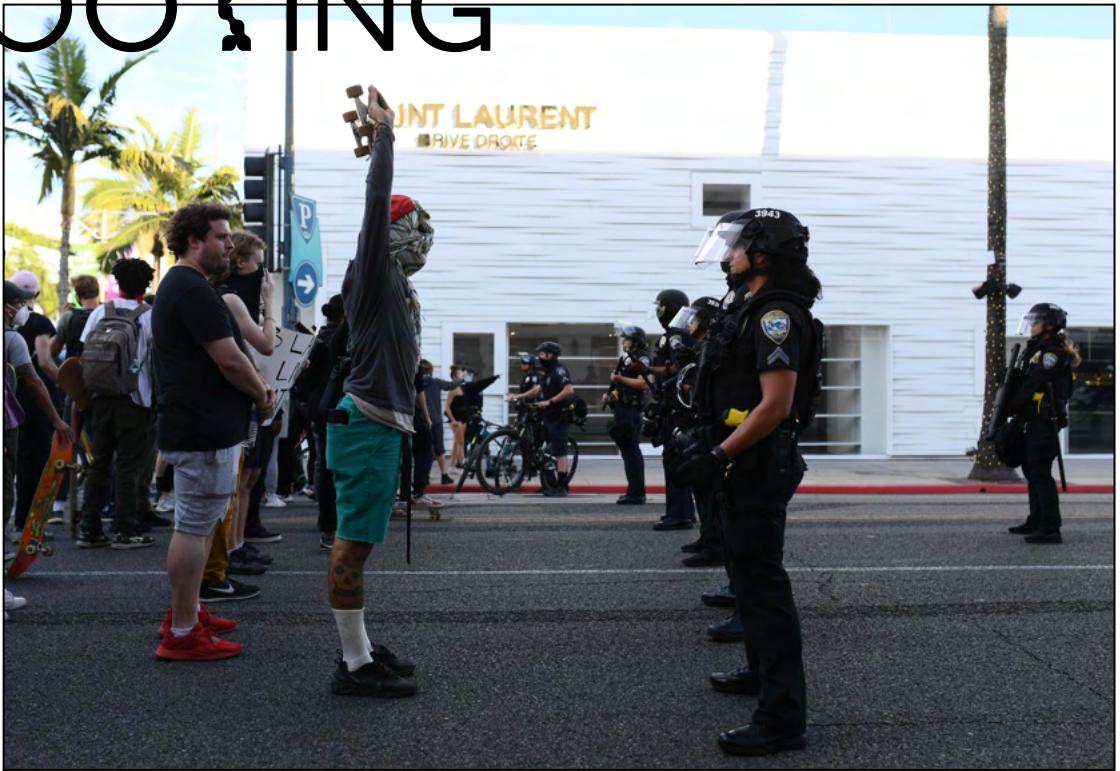
**DAD'S
CARGO
SHORTS
SILK
FRENCH
DRESS
GOODWILL
SKIRT
LEHENGA
CHOLI
MIDDLE
SCHOOL
SEWING
PROJECT**



DESIGN Julia Chatterjee
PANTS Julia Chatterjee
MODEL Alyson Chatterjee, Andrew Garver, Anish Chatterjee, Sanjanaa Shanmugam



ON LOOTING



When presented with unjust violence and aggression, at first we always call for accountability.

In wake of police shootings and brutality perpetrated against black and working class people, protesters call for justice to be brought upon the violating officers, as well as for citizen review boards and greater accountability to the community. The killing of George Floyd at the hands of officers of the Minnesota Police Department, and the complicity of the department in allowing this public execution and protecting the executioner, has emboldened agitators for justice. They've moved beyond calling for action and moved towards aggressive action themselves by attacking stores, other private property, and police precincts as a means of material political speech (that is, politics directly impacted by relations to capital and class). We recognize how police protect the owning class, and thus demonstrate against both property and law enforcement to achieve justice for Black people by any means necessary. What did you think "no justice, no peace" meant?

"What did you think 'no justice, no peace' meant?"

Among the stores targeted in these demonstrations have been luxury retailers, high-end fashion brands which serve to signify status and convey wealth. Organized groups of citizens march on Rodeo Drive and through Soho, breaking ceiling-to-floor glass windows and running through stores grabbing what they can, leaving behind the ruins of consumerism and messages to passersby that this system will be abided no longer. Onlookers have been tempted to use these instances as evidence against looters, proof that their protests are absent political intention or anger but instead as opportunistic theft and unserious/unproductive movement. But why must it be one and not the other?

Yes, this looting is opportunistic, as is all other demonstration: we have always capitalized on moments of cultural awareness and publicized injustice to bring attention to our causes, and if people won't respond to marches and chants, maybe they will respond



to economic action. These retailers make money off of their constant promotion in black music, and in their popularization by our communities, and off of our aesthetics and designers, without acknowledgement, reparation, or even contribution to our causes. And none of this is even to mention the racist advertisements and products they try to pawn off on us: remember what Prada did with those blackface dolls and keychains? What Gucci did with those blackface turtlenecks? How Burberry walked models on the runway with nooses around their necks? All within the past year and a half. These brands, in their very signification of status, promote endless consumerism and represent the wealth which they will not wield to help us. The conditions for action against them are set; the getback is well on its way.

It's important that we in the arts, fashion and design communities recognize what role we play in the world, how our presence impacts the people we communicate with and exist amongst. I'm honestly surprised shit like this hasn't happened before, and I ap-

plaud protesters for forcing these disconnected entities to reckon with the outgrowths of the seeds they have sown, bringing to bear our voice and our power on corporations which profit off of us but fail to listen to us.

“...fashion and design largely concerns itself with prettifying commodities and advertising consumables; they are enterprises of capital, controlled by the aforementioned owning class.”

Salvation will not come from brands or works of art or well-designed craft”

We hold this conception that our community and its work is somehow above it all (or worse, that it is intimately related to “the struggle”), or that because we pay lip service to certain ideals (*insert buzzwords*); they are embodied in what we do as designers. Yet for all the good intentions we will into the world, we’re still a part of it. Fashion and design largely concerns itself with prettifying commodities and advertising consumables; they are enterprises of capital, controlled by the aforementioned owning class. Salvation will not come from brands or works of art or well-designed craft because of this. Which is not to say that the people behind all of these things can’t help; we must, but not through these channels.

We must support black people at every turn, support our creative endeavours through community financing and ownership. We must give back to the communities which have already invested in us, promote worker cooperatives and labor unions, and fight alongside the working class in the streets, in the media, and beyond. We must hold ourselves to this support, or else we, too, are failing black people. Accountability is knocking.