

infinite



ISSUE 3



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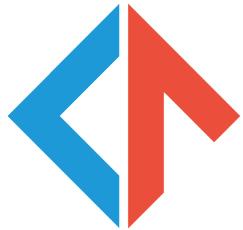
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**COUNCIL
FOR THE
ARTS AT MIT**

THE COOP

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model. **OLIVIA YAO**

EDITOR'S WELCOME.



My fashion has always been personal. I remember vehemently resisting my mother's attempts to replace the worn out jeans I swore by in middle school. Clothing, I patronized, was superficial, and I refused to alter my look to placate the masses that found fault in my fraying pants. Look at us now.

Truth be told, I was afraid of the world. Clothing and appearance are the first front in the struggle to be seen – to feel represented and understood in the world – and I was deathly terrified of what others might see. I stuck with my baggy jeans, not because I thought they were particularly flattering, but because the alternative was an expression of self that I had not wholly laid claim to.

Infinite Magazine was founded a little over a year ago. It was through this publication that I printed my first photograph. It was within these pages that I learned how to sew, design, create. As I have grown into myself at MIT, so too have I grown into Infinite. It's given me a space to explore, express, and discover.

My wish is that Infinite allows you to do the same. I hope you find yourself somewhere in these pages – a you that you might not have yet been acquainted with. Every issue of Infinite is an anthology of MIT students in flux. Every page is an experiment – an attempt to recast ourselves over and over again, each version completely different from the last yet equally as true. That, I believe, is the heart of this publication. Look beyond the fabrics, the photos, and the text, and find a group of students, piecing together their experience on a couple dozen pages, in hopes that you see them just a bit clearer.

It's been a wild year. I hope you enjoy this third issue. Here's to many more.

Be Blessed,

A handwritten signature in black ink, appearing to read "J. L. H." followed by a stylized, flowing signature.

CONTENTS.

05. HEART AND SOLE by noah lee

09. FEMME LUX. AIRLINES by emma rosz kelley and erika anderson

15. INFINITE PALETTE by olivia yao

23. COMPTON TO TOKYO by alula hansen and rikita bansal

28. FINGERS by jessie wang

31. THROW ON & THROW OUT by julia chatterjee

34. TRASHION by garrett souza

38. DYSMORPHIA by adi esquinza

43. REBOOTING the FASHION INDUSTRY by max lagenkamp

46. MIT MAKEUP by erica yuen

52. NEOCYBERIADA by siranush babakhanova

58. SMOL GIRLS BIG JACKETS by erica yuen

HEART AND SOLE

Over the past few years, a plethora of brand-focused rappers, designers and professional athletes have stepped into the sneaker industry. By designing and sporting signature shoes, figures of popular culture are bringing designer sneakers to a mainstream audience; an evolution beyond what Jordan accomplished

with Nike. This tectonic shift has contributed to the sneaker resale industry's rise to relevance since 2016. Young people have started obsessing over what's on their feet.

Street fashion's long-standing spotlight on footwear combined with an expanding base of trend-riding "sneaker heads" feeds perfectly into the evolving market of designer footwear. Think Adidas Originals, Yeezys, Off-Whites, Balenciagas, Jordan brand and more, all elevated in status by their price point and scarcity. Imagine someone walking down the street wearing a pair of translucent high tops with an orange tag and bold writing on the sides. Naturally, heads will turn. Most people have probably never seen a sneaker like Off-White's Chuck



Taylors. Buyers covet certain shoes simply because so few pairs exist; by virtue of owning a pair, one can prove their mettle in the sneaker world. Like a new form of Pokemon, following releases and trading grails has become a calculated pursuit, boasted and advertised on social media and e-commerce platforms like StockX, Grailed and GOAT. Instagram has grown into a hub for sneaker worship, as celebrities and "Hypebeast" influencers show off logos, tags and stripes.

This explosion of the market and interest in the industry comes with heightened consumer expectations. "I think that the art of marketing, the art of promotion and the art of storytelling is definitely elevated and we have to get better every year," said

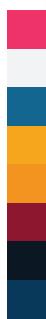
Nike designer Tinker Hatfield while working on the Air Jordan line. However, when brands and their designers fail to achieve a new paradigm as Hatfield refers to, they fail to attract and connect with potential customers.

Critics of the sneaker industry assert that designers' tireless pursuit of unique, eye-catching sneakers forces over-complicated and garish designs. The consistently high price points alienate average consumers, driving the narrative of an elitist market that distinguishes the haves from the have-nots.

WRITING Noah Lee

PHOTOGRAPHY Maude Gull

LAYOUT Michelle Menkiti







The tug-of-war between flashy creations and genuine artistry enables a hyper-materialistic culture that brands footwear as a mere status symbol.

The current chaos of sneaker culture has mitigated the original purpose of the modern footwear industry: the connection between an idea and the consumer through the love for a shoe. Void of a brand and price tag allegiance, a simpler love of shoes is still possible, and objectively easier than ever.

Today, there is an enormous selection of styles and makes of sneakers with equally vast price points. Whether it's a robust black athletic trainer topping

off a pair of slacks, or a clean white leather sneaker sharpening a subtle pair of jeans, a limitless number of options exist. There is a shoe for every element of your personality. The journey of discovering a pair of sneakers, from the moment you first see them, to slipping them on, to wearing them into the ground or pawning them off after a few uses – it's personal, it's ongoing, and it's necessary.

Whether your wardrobe is Career Fair-inspired, off the racks of Zara or primarily thrifted, find your message. That's what's special about your shoes.



We're
**INTERNATIONAL,
DARLING.**



“

**FOR THE WOMAN WHO HAS
REPLACED ALL MEN IN HER
LIFE WITH OTHER WOMEN... OR JETS.**

”



FEMME. LUX AIRWAYS



HAUTE-EST TRAVEL EVER.



**DESIGN**

Erika Anderson
Emma Rosz Kelley

STYLING

Nancy Vargas

PHOTOGRAPHY

Garrett Souza

LAYOUT

Erika Anderson
Emma Rosz Kelley

MODELS

Maria Pau Barbosa
Kelly Zhang
Rikita Bansal
Lauren Kroeger

SPECIAL THANKS

Lochie Ferrier



INFINITE°
SPACE ODDITY





INFINITE°
2007 NEON PINK







INFINITE°
‘BARNEY’





INFINITE°
BUDGET JADE

HAIR
Erica Yuen
Olivia Yao

PHOTOGRAPHY
Megan Fu

LAYOUT
Talia Pelts
Olivia Yao

STYLING
Olivia Yao

MODELS
Sophie Fisher
Alex Ernst
Patrick Ledwith
Erika Anderson
Olivia Yao





A ROSE IN CONCRETE

seeded in the black community, now an international movement





Daniel Day wanted to rehabilitate himself from an adolescence spent in the streets of Harlem without leaving his origins behind. Admiring the extravagance of the uptown pimps and OGs, he opened a luxury clothing boutique in 1982, in the heart of the hood. Six years later, Day, better known as Dapper Dan, supervised the design and making of two ostentatious jackets to be worn on Eric B. and Rakim's sophomore album, *Follow The Leader*, before going on to design Mike Tyson's wardrobe. Controversially, as with many of his designs, he affixed the iconic double-G logo of Gucci on the jackets without Gucci's permission. Tyson later got into a fistfight in front of Dapper Dan's Boutique while wearing one of Dan's knockups, a luxe jacket with an appended Fendi logo. A photo of the fight caught the attention of Fendi's lawyers. Other brands quickly piled onto the lawsuits to push Dan out of business and into underground production, as he continued to style rising artists in what would become the most popular genre of music in the world: rap.

Fashion and black culture wove together throughout the evolution of rap to the extent that black musicians are now the paragons of the current fashion industry. From Kanye and his Yeezy brand to Rihanna and her Fenty line with Puma, the intertwining of the mediums is pervasive. As rap has gestated in black communities and bucked its way to the top of the charts, it has made deep impressions on the world of art and fashion.

Sugarhill Gang and Kurtis Blow rang in the '80s by introducing the world to hip hop, claiming Disco's hold on black popular music while wearing bell-bottoms, blouses, and other holdovers from the late '70s. However, this movement born from DJs rhyming at black parties in the Bronx quickly





ushered its own trends like the tracksuit and bucket hat, simultaneously creating a interdisciplinary platform for luminaries like LL Cool J and Run DMC.

Flex culture, or wearing designer brands to show off swagger and wealth, developed shortly afterward. Rappers began to name-drop brands in their lyrics and music videos, as fashion became a means of aspiration. With this came the idolization of all things name brand; Rappers particularly showed love to Ralph Lauren, from Raekwon who popularized the Snow Beach jacket, Ma\$e of silver shiny suit fame, and Andre 3000 who perfectly embodied Atlanta prep style.

Brands aside, rappers emerged as style influences, bolstering the reverence they held in the black community with their own brands: Wu-Tang developed Wu Wear, Jay-Z blew up Rocawear, Puffy created Sean John, and many more. Brands soon realized the presence that black artists had and quickly attached themselves to black music: Missy Elliott collaborated on a collection with Adidas; Aaliyah started modelling for Tommy Hilfiger; 2Pac walked for Versace; Marc Jacobs reached out to Salt-N-Pepa for inspiration.

Despite the evolution up until this point, rappers continued to look at the fashion industry as





another monetary symbol and business move, not as a true passion. This led to derivative designs and indistinguishable clothing.

After the turn of the century's explosion of black clothing and footwear, rap and R&B generated design focused and statement-driven clothing. Artists like Rihanna, Kanye and Tyler the Creator innovated for both aesthetics and purpose.

Kanye has long been a figure in the fashion world, introducing high-end backpacks and backpack rap, pink Polos, Margiela masks, and renewing the relationship between high fashion and rap by name-checking Gucci and Fendi while self-dubbing himself the Louis Vuitton Don. He eventually became an intern at Fendi, where he met future fashion god, Virgil Abloh. The two became fast friends, both fighting for legitimacy in the art and fashion world.

Both artists began to flourish, as Kanye finally released his wildly successful Yeezy Brand and Virgil developed high-end streetwear brand Off-White. Finally, black culture was afforded a seat at the table of high fashion. At last black culture had the standing to be taken seriously, ironically through the power of an art form derided for vulgarity.

As rap shed its hard image from the 1990s and 2000s and became even more about expression of self, musicians emphasized a greater creative

value in their brands. Pharrell and Nigo developed the undergirding for rappers, creating street-related brands A Bathing Ape and Billionaire Boys Club, and laying the groundwork for Yeezy, Golf Wang and Fenty. These brands continued the transformation of rap into a creative jump-off point for people to realize themselves and their dreams.

Just as black music and black culture established itself with an aesthetic presence, Dapper Dan became lionized as a legend of couture: evolving past the period in which he was reviled by the high fashion industry, Dan went on to release a collaborative line with Gucci.

From its roots in the black communities of New York and LA, streetwear has now expanded to a global phenomenon; London and Tokyo have become new capitals of this movement, with the London skate scene informing its throwback sensibilities as Tokyo's modernity pushes it towards the cutting edge.

The ura-Harajuku movement in the '90s, centered around the eponymous district in Shibuya, Tokyo, where Japanese fashion really started moving and interacting with outside influences like hip-hop, seeded the rise of A Bathing Ape, Nigo's premier brand he launched out of his streetwear shop in 1993, as well as the influx of interest in streetwear in East Asia at large. Worn by Biggie in '97, Nigo's playfulness and bold patterns caught the eye of

Pharrell, who furthered pushed Bape into popularity. Soulja Boy even gave Bape a shout out on his hit, Crank That (Soulja Boy), arguably the only relevancy Soulja Boy has in the fashion world. Undercover, Neighborhood, and many other Japanese streetwear brands are flourishing off of the publicity created from the Bape wave, fomenting the adoption and transformation of streetwear in Asia at large.

Cresting in popularity at similar points in the '90s, rap and skate culture also intertwined: skate video parts often featured Wu Tang album cuts while the SB Dunk and Jordan One were just as likely to appear in a music video as in a Thrasher film. Skaters were eager fans of rap and sneaker culture as demonstrated by the Nike SB moment in sneaker-dom and the popularity of skateboard brands like Supreme and Palace Skateboards. The intersection between black culture and skate culture that has culminated in a billion dollar valuation for Supreme and a highly anticipated collaborative drop from Palace and Polo.

An exciting future awaits streetwear, as message-inspired aesthetics take hold and drive production. Kerby Jean-Raymond, critically acclaimed artistic director and creator of Pyer Moss, celebrates the black body in constantly re-imagining blackness in

America. Hood by Air, created by Shayne Oliver in New York, worked to eliminate derision at "hood" fashion and "lowbrow" culture in general: in 2017, he partnered with Pornhub for his spring show in New York. Demna Gvasalia, designer and founder of Vetements, redefines elegance with loud but grounded pieces that pull streetwear back to the streets and popularize a post-Soviet aesthetic while interrogating the notions of luxury and beauty.

Streetwear has blossomed into a multi-cultural affair. Each subculture has built upon the infrastructure laid by black communities to create a branching, amazingly expressive and accepting fashion world. Having finally acquired the cachet to establish itself in design through music, black culture is now the foundation of both youth and street culture, a beautiful amalgamation of influences and inspiration feeding on the current and producing the coveted.

WRITING Alula Hunsen

PHOTO Emma Rosz Kelley, Olivia Yao

MODELS Olivia Yao, Rikita Bansal, Noah Lee, Mati Alemayehu, Alula Hunsen

STYLING Rikita Bansal, Erika Anderson, Emma Rosz Kelley

LAYOUT Erika Anderson









LET'S GO TO THE STUD.

MODELS

Ife Ademolu-Odeneye

STYLING

Rikita Bansal

PHOTOGRAPHY

Olivia Yao



**THROW ON &
THROW OUT.**



Fluorescent lights streak down on messy stacks of graphic tees and overflowing racks of faux fur coats. Bass-heavy music creates a trendy atmosphere along with the large lettered signs and the constant chime of the opening door. You aren't looking for anything in particular; however, once inside the store, the pulse of consumerism takes over. This is Fast Fashion. Clothing concepts continuously cycle from the runway to affordable stores. When products have short-term relevancy, consumers become addicts of the new. Zara, a leading fast fashion brand, can design, manufacture, and deliver new designs to stores within 15 days. As trends cycle in and out, clothes have become disposable items, often losing worth after only a few wears.

Guided by the explosion of fast fashion, the textile industry has followed the obvious trend of transplanting manufacturing to other countries in order to drastically reduce pricing. It is easy for consumers in the U.S. to remain blind to the environmental and industrial consequences of their constantly changing wardrobe as the damage is done in places like Bangladesh, Vietnam, and China.

It gets worse. If chlorofluorocarbons had a nasty little sister, her name would be polyester. The majority of garments today are made of polyester, a cheap, easily manufactured synthetic. The resin based material produces almost 60% more CO₂ emissions than cotton garments. Because these articles of clothing are not designed for longevity, they often end up in

landfills for 20-200 years before biodegrading. Polyester microfibers from landfills, along with their hazardous dyes, leach into waterways, contributing to pollution, local water shortages, and the disruption of aquatic food chains.

The consumer portion of the problem remains much more nuanced. Participants in the fast fashion industry turn blindly to clothing donation with their excess wardrobe. Dropping a bag of clothes in a Goodwill bin or at a local Salvation Army creates the illusion of altruism; however, only 10% of donated clothing is resold. In 2012, 84% of unwanted clothing ended up in a landfill and in 2014, it was estimated that each American throws out 80 pounds of clothing each year. Used clothing that can't be resold in the United States is shipped to Japan, South America, eastern Europe, and Africa. While the sale of used clothing temporarily served as a lucrative business, the low quality materials now used make donated garments much less desirable. The United States also exports more used clothing than foreign countries can consume.

Fast fashion stores have made attempts to remedy the environmental consequences of their products. H&M created a Conscious Collection of clothing made of recycled materials and also offered the opportunity for customers to recycle used clothing at their stores. Despite these efforts, the mountains of clothing around the world are still growing. Our generation faces other problems very similar to that of the fast fashion industry,





problems that present us with an ultimatum: do we choose our insatiable desire to be on-trend or our earth? Or do we convince others to acknowledge and then work against climate change and over-industrialization? Even if H&M, Zara, Forever 21, Uniqlo, ROMWI, and other fast fashion companies adapt their production process to increase the lifespan of materials, much of the future lies in the choices made by consumers. It will take patience and intent to stop reflexively purchasing every new fad. Doubling the life of clothing from one year to two years reduces carbon emissions by 24%, but that carries little weight if we continue to pad our wardrobes and value convenience over quality.

Our generation's obsession with a constantly changing wardrobe mimics our usage of Snapchat and Instagram, our love of "healthy" fast food places like CAVA and Oath Pizza, and even our allegiance to ride-sharing. Our ever-shortening attention spans feed off of regenerating, vibrant content and action. All of this isn't to say you shouldn't shop if you want to, but know this: your decisions as a consumer matter. Consider thrifting before visiting Newbury Street or finding an online consignment store before filling your cart with looks from the cheapest option.

You will end up looking even cuter. We promise.



WRITING Julia Chatterjee

PHOTOGRAPHY Emily Mu

LAYOUT Emma Rosz Kelley

STYLING Nancy Vargas, Michelle Menkiti

TRASHION



DESIGN Caroline Rosenzweig,
Samantha Leff, Garrett Souza
PHOTOGRAPHY Garrett Souza
MODEL Ava Iranamesh







Dysmorphia:

n. the disconnect of mind & body



WRITING, LAYOUT, PHOTO Adilene Esquinca



Rainbow Lounge



The power that body image can have over a person has no defined boundaries. It encompasses passing thoughts like “She’s prettier than I am” to a change in eating habits that prompts a therapist’s carefully worded mention of “eating disorders symptoms”. In the age of social media, namely Instagram, even the most confident of people are susceptible to content that can begin to gnaw at their self-image. Each photo picks away at it further and deeper, finding new ways to reveal insecurities and influence behaviors – both online and off.

At MIT, where imposter syndrome looms in the back of nearly every student’s mind, it’s easy to bring the “I’m not smart enough” mentality

in front of the mirror and think, “I’m not thin enough”; “I’m not feminine enough”; “I’m not masculine enough”.

My own body dysmorphia was at its most intense last winter. Once I acknowledged my unhealthy eating habits, I decided against a clinical recovery program in favor of processing in a more personal way. Working on this spread was a tool for recovery and a way to learn about the body image of people who do not look like the mainstream portrayal of eating disorders – anorexic white women. Pushing diverse media representation is a pivotal step in eliminating beauty standards, as it breaks down the endless stream of media depicting

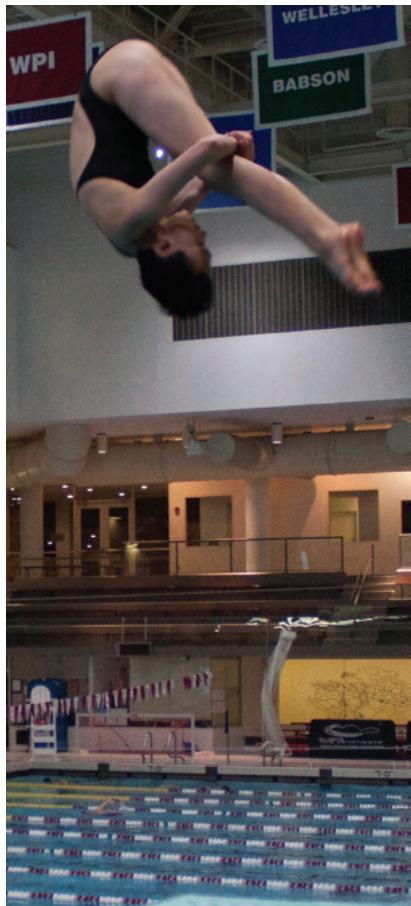


41W



the “perfect” body. Representation is equally important in the media coverage of eating disorders. Only a very small portion of those affected can be included in the conversation when the mainstream portrayal of body dysmorphia is of a white girl who meets the ideal beauty standards before the illness takes over. Anorexia and bulimia are not the only eating disorders affecting the millions suffering; distorted thoughts are not limited to wanting to be skinnier; catalysts for body dysmorphia are not exclusive to the Instagram pages of supermodels.

There is a parallel between feeling alone in the MIT bubble and feeling alone in a warped perception of one’s body. Having a sense of belonging and community is crucial to making it out of MIT, and being reassured that everyone battles some type of body image insecurity can be key to thinking through



Z-Center Pool



and de-rationalizing distorted thoughts. As is often the case with mental health issues, isolation adds fuel to the fire. In isolation, a negative view of one’s body can feel like a loud scream amongst positive thoughts; but in a space where one feels comfortable and at home, the scream can begin to quiet.

I found a community on campus amongst friends who, very conveniently, enjoy cooking. Cooking became a wholesome activity, making food less scary and anxiety-provoking for me. 41W, the Z-center pool, and Rainbow Lounge are among the places where the models find respite from their dysmorphia and allow self-acceptance a chance to develop. Dysmorphia is represented by the distorted thoughts written on the models’ bodies, juxtaposed by the models in their peaceful spaces. My intent with this spread is to bring more people and diversity into the conversation surrounding body image as well as to recognize the diversity and community at MIT that fosters personal growth.



WRITTEN Max Lagenkamp
PHOTOGRAPHY Elahe Ahmadi
MODEL Siranush Babakhanova

REBOOTING THE FASHION INDUSTRY

Bridging the gap between technology and fashion at MIT



What role should form and function play in designing clothing? Are form and function separable within the context of modern apparel? Fashion technology initiatives at MIT have sought answers to these questions, challenging standard design practices and traditional engagements with clothing. How do automation and customization integrate into the framework of modern fashion? Can the fashion industry leverage technology to break barriers and unite individuals?

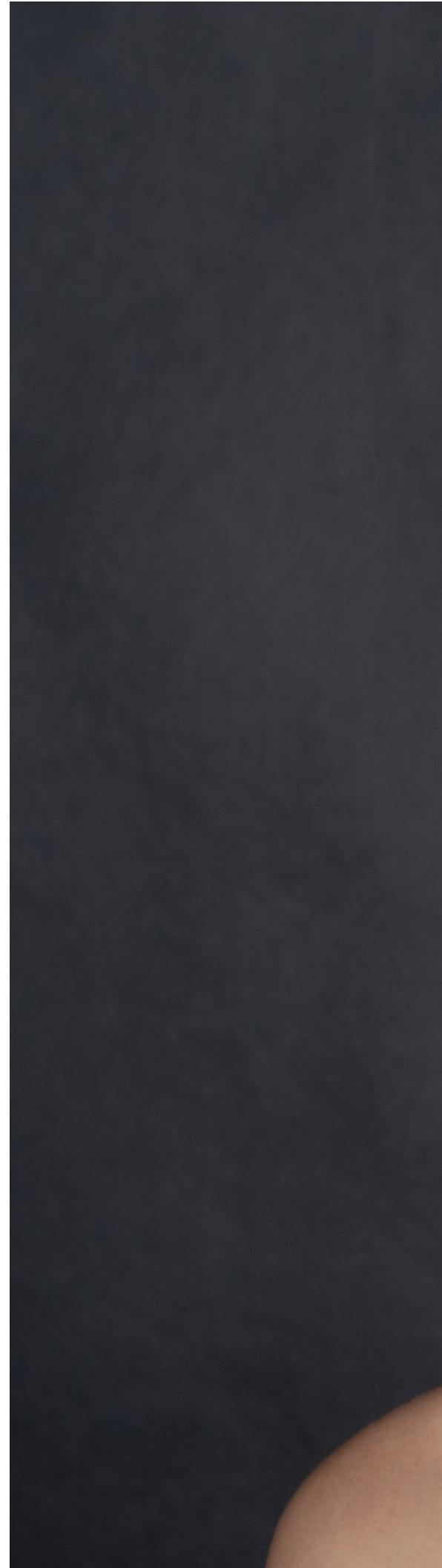
Anna Fuste, former member of the Living Mobile group at the Media Lab, sure hopes so. She developed ARTextiles, a piece of clothing which displays a personalized star glyph on your shirt, based on aggregated likes, interests, and preferences from social media. ARTextiles then allows those around you to view a 3-dimensional rendering of the graph using augmented reality applications. Fuste is hoping promote personal interactions through innovative attire, bringing together individuals with similar interests and sparking conversations across an otherwise unknown common ground.

ARTextiles gives perspective on the role of fashion in human interactions, and how technology can augment this. Why do clothes have to be a static template for passive observation? ARTextiles suggests that we can endow clothing with a cultural vitality through augmented reality. Looking at someone's clothing has the potential to grant access to the history of the material, or examine the thoughts of the designer. This dynamic engagement with fashion is at the heart of what Fuste and her colleagues have built upon in creating ARTextiles.

Another group at the Media Lab, composed of Pinar Yanderdag and Agnes Cameron, are taking an equally inventive approach to technology in fashion. Tanderdag and Cameron are interested in incorporating artificial intelligence into the actual design of clothing. Inspired by a class taught at the Media Lab, How to Make (Almost) Anything, they began a series of their own experiments under the moniker, How to Generate (Almost) Anything. In one experiment, they trained a machine learning model on images of dress designs from a variety of styles and eras. The trained model then generated new designs based on these images, which could then be created and sold.

The group's experiments output designs that are realistic, and even predictable. One trial, however, has a black hat above the head that resembles a warped rectangle. Pinar's hypothesis is that an inadequate period of training led the networks to conflate hats with the text above the original model's head. Hence the generated images are ghostly mixture of the two.

The most stylish and sought-after pieces in the future could be created by artificial intelligence. If stylish clothing originated as a form of self-expression, what does fashion mean when the pieces are generated by an algorithm? These questions may seem far from the horizon circa 2018, but with projects like ARTextiles, and Yanderdag's How to Generate (Almost) Anything, they loom closer than ever yet.

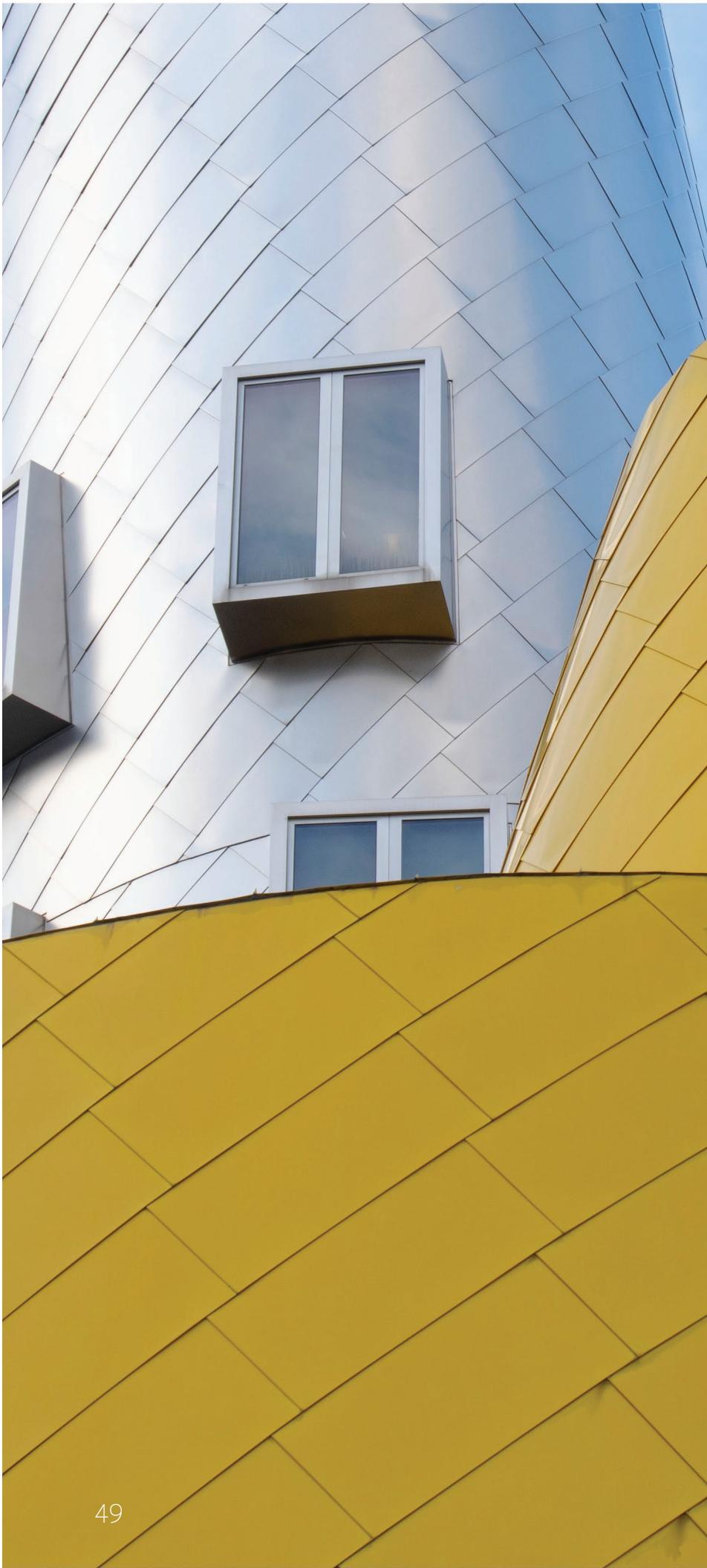


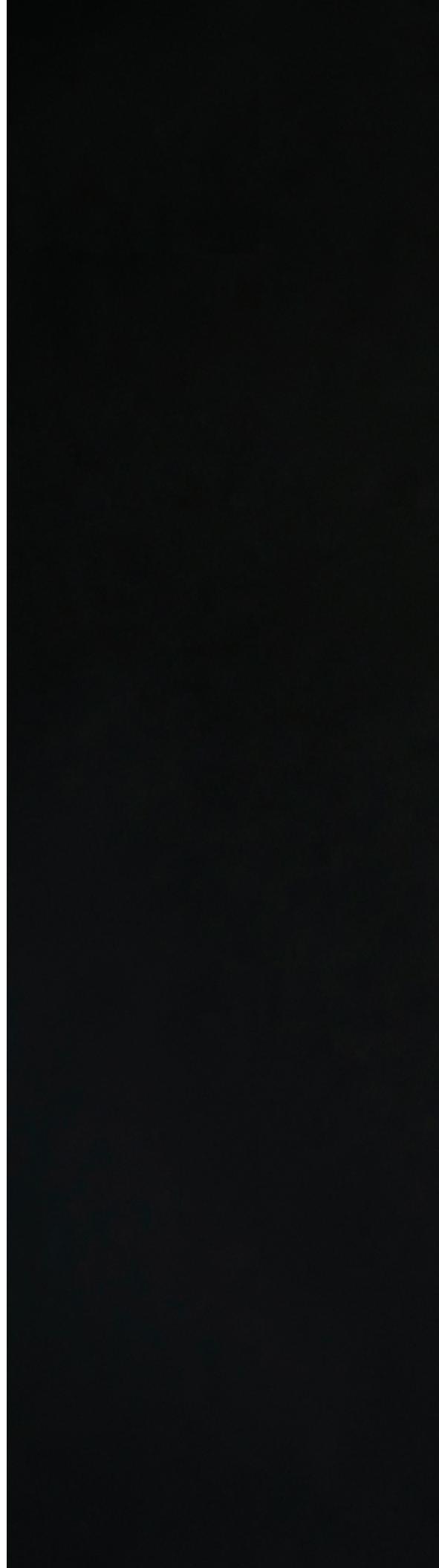
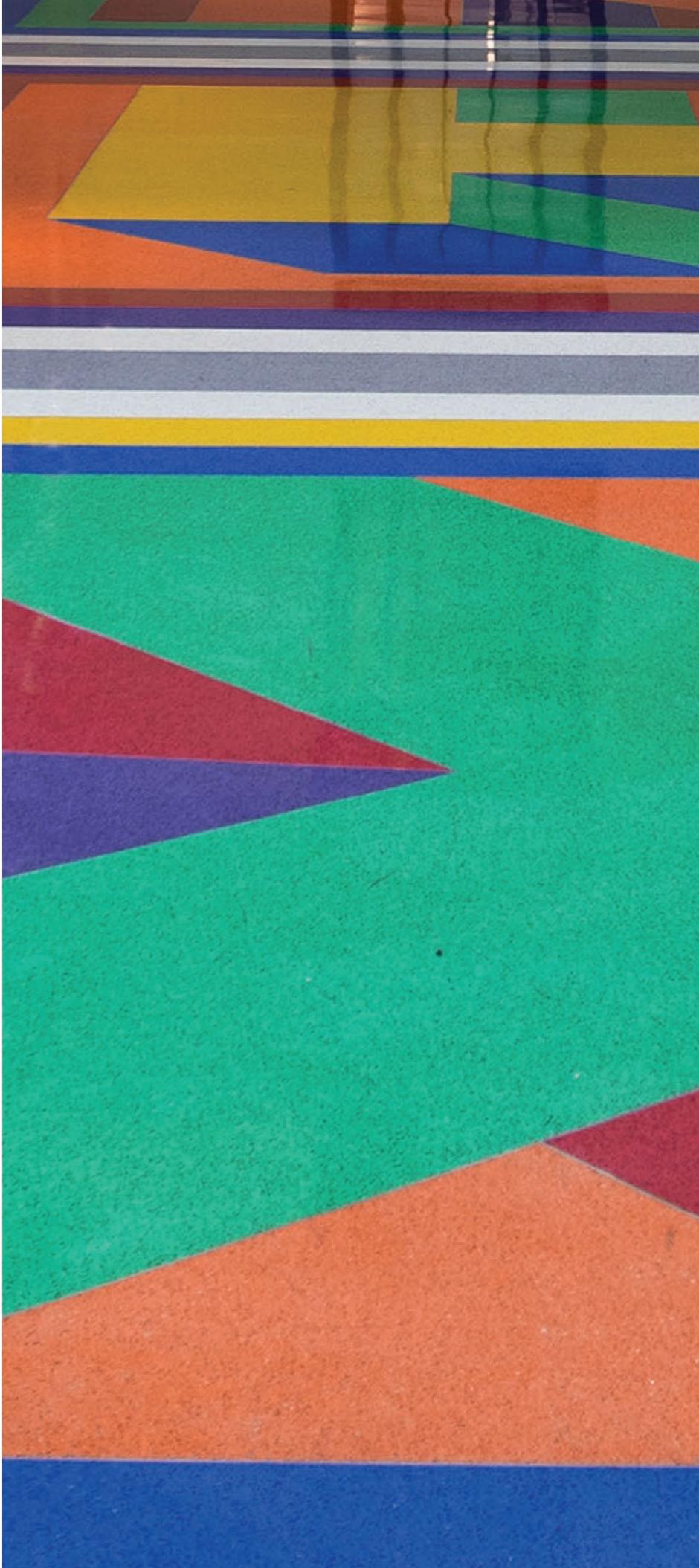
HAIR & MAKEUP Erica Yuen
PHOTOGRAPHY Garrett Souza
MODEL Chris Sacha





HAIR & MAKEUP Erica Yuen
PHOTOGRAPHY Garrett Souza
MODEL Samira Okoudo







HAIR & MAKEUP Erica Yuen
PHOTOGRAPHY Garrett Souza
MODEL Miki Hansen





NEOCYBERIADA

DESIGN Siranush Babakhanova

PHOTOGRAPHY Elahe Ahmadi, Garrett Souza

MODELS Miffy Riley, Brennan Lee, Ava Iranmanesh

MAKEUP Erica Yuen, Liv Koslow

STYLING Ester Shmulyian, Siranush Babakhanova, Olivia Siegel, Talia Pelts, Ava Iranmanesh

SPECIAL THANKS to Maker Space in Media Lab, especially Graham Yeager as well as David Onyemelukwe,
Daniel Oran and Afika Nyati



Both my parents were computer scientists who had to drop out of their PhDs in order to provide for our family following the collapse of Soviet Union. Nevertheless, they both purposefully and inadvertently exposed me to and seeded in me a curiosity, fear, and passion for the cyber world.

My first memories are connected with computers: I would always have to lie down in their computer lab as a child with dusty wires and computer parts all around me - function and purpose of which I could not ever comprehend. I always thought of these toys as being cool and colorful, but incredibly complex and dangerous and I did not understand how to play and make use of them. Moreover, my parents would read books for me like "Cyberiada", a series of stories about robots by a great sci-fi writer, Stanislaw Lem. At the time, I was scared and confused - unable to comprehend or control what robots could do or how they would act. I did not understand how feelings and thoughts could emerge from wires and PCBs.. this was a child's interaction with computers 17 years ago. Today people still have very little understanding of the nature of intelligent computers, the notion of the cyborg, or what a future with them might entail.

While acknowledging these threats, I am inspired to write a NeoCyberiada - a story about a transhuman-cyborg population. This population will have a brain-computer interface, which is a synergy of the machine intelligence and the human intelligence that will allow the survival of both. Neocyberiada allows to showcase the power of synergy with the metal/silicon-based technology which is different to our biological nature. Through a process of simplification of the human and machine cultures to their epistemologically minimal units - the bare body of a human and the metallic amalgam of a machine, the pieces presented here represent a symbiosis of this idea. These pieces, in their turn, raise important questions about a neocyberiad society that can hopefully reverberate with our society today, already well into the transition to cyborg living.

These questions may refer to the option of having a hive-mind - so-called collective intelligence where each individual can connect with another one that

ever existed in the world using his BCI and eventually all they can parallelize and merge their perceptions and consciousnesses and thoughts into a single unit - a "hive-self". In the pieces it is shown by having distinct models having different emotions and tempers - things that eventually differentiate their states from one-another, thus, showing that there is no single consciousness for everyone here. On the other hand, one may ask whether having the machine intelligence that can probabilistically predict things more correctly than the emotions and feelings that guide us throughout life. Who knows if over time, only rudiments of those may remain. Neo-cyberiada, therefore, may not have love, joy, sorrow, fear or passion, it may have a plain survival instinct and calculation. It is shown in this piece that the emotions and bonds between people are some of the things that are making this type of art compelling and relatable. If our emotions and "selves" degrade, then we may be used by the machine to just biologically reproduce and make better versions of brains that can interface with one another and the AI. However, in such world without emotions and feelings, we may not have even sexes and genders either, almost nothing may remain from what we call a human today.

Eventually, we may end up uploading ourselves to a silicon-metal based matter that will carry our memories and thought processing patterns and leave our biological bodies in the history of primitive ancestors that relied on biological matter to survive and reproduce, because, in the end, what does define us as our-selves? The machines today already learn our habits and preferences and decision-making patterns, they already have the stories of our lives and our emotions and reactions being uploaded there on a daily basis, they can probably simulate and predict us better than we can do it ourselves.

Such symbiosis is inevitable and extremely close to happening. As I mentioned, most of us already interact with the computers, just at a lower bandwidth. All the biological evolution preceding to our emergence, and all the agricultural, technological and scientific revolutions in our history was leading to one point in the spacetime for this reality - Neocyberiada. And it is up to us to make it utopian or dystopian.









smol girls

BIG JACKETS

HAIR & MAKEUP Erica Yuen

STYLING Erica Yuen

PHOTOGRAPHY Garrett Souza

MODEL Jierui Fang, Ester Shmulyian, Amy Liu











