

Infinite





Infinite

ISSUE 9
FALL 2021

Editors in Chief Sophia Chen & Alex Nwigwe
Creative Director Bryan Sperry
Visual Design Director Diego Yañez-Laguna
Photography Director Irene Terpstra
Editorial Director Kidist Adamu
Public Relations Director Lizi Maziashvili
Internal Relations Director Maria Geogdzhayeva
Managing Director Mohammed Shafim

Contributors

Amanda Tong
Andrew Li
Anita Podrug
Anjali Singh
Ankita Devasia
Arianna Peró
Ashley Teng
Autumn Rose
Ayah Mahmoud
Brenna Kennedy-Moore
Bukunmi Shodipo
Casey Johnson
Daisy Wang
Daniel Tong
Diani Jones
Eghosa Ohenhen
Ekanem Okeke
Ella Tubbs
Ellie Jaffe
Ellie Wang

Emily Jin
Emily Satterfield
Eri-ifé Olayinka
Gabrielle Moore
Husain Rizvi
Isabella Struckman
Izzi Waitz
Jakin Ng
Jakob de Raaij
Joli Dou
Jonathan Anziani
Julia Chatterjee
Kaelyn Dunnell
Karyn Nakamura
Katherine Pan
Kerri Lu
Kimmy McPherson
Kyna McGill
Lily Chen

Lydia Assefa
Lyne Odhiambo
Marina Ten Have
Max Siegel
Naomi Zecharias
Nina Li
Nina Rhone
Nnedi Okoye
Paula Contreras Nino
Rumi Lee
Sangita Vasikaran
Shua Cho
Sophie Zhang
Teresa Gao
Thelonius Cooper
Tova Kleiner
Wesley Block
Will Exson
Xenia Zhao
Yeabsira Moges

Special Thanks to Sustainable Originals

SOPHIA



ALEX

DIEGO



BRYAN



IRENE

KIDIST



LIZI



SHAFIM



MASHA

A LETTER FROM THE EDITORS

Chaos: is it a self-fulfilling prophecy or simply fateful coincidence that the selected theme for *Infinite* Issue 9 (after much deliberation and debate within the executive board) is also the perfect word to describe this past semester?

Since our last issue, *Infinite Magazine* has doubled in size—we're amazed by how much *Infinite* continues to grow, and how much talent and excitement new members bring. Within just a year, *Infinite* has seemingly recovered from three semesters of being remote.

Even so, *Infinite* still has a lot to do. Each issue brings about its own issues (haha) as we increase our scope and extend our ambitions. At some point during our journey of compiling this magazine, someone remarked, "With every edit I make, there's a new problem to fix." It is a frustrating sentiment but also the nature of progress: there is an infinite (issue nine) amount of it to be had.

With a return to campus, we set out with many plans in hopes of achieving such progress. Some were for our club structure and member engagement, some were for our design approach and process, and others were for the purpose and impact of *Infinite* as a whole. Ironically, the key to effectively realizing our aspirations for the issue of Chaos would be the exact opposite: balance.

What sort of balance? As a design publication, we needed to optimize both skill-building and quality-control, as well as making compromises between our own creative vision and that of all our contributors. As a design community, we needed to understand our

reach and our limits; what is possible now and what must wait for future issues; what exactly we care about and what impact we want to have.

As people, we recognized the need for balance in our own lives. A common thread throughout this semester was *time* (and the lack of it). This semester seemed to hit everyone hard—a result of the general MIT grind, but also a symptom of an excitement for being on campus after a year and a half of virtual or hybrid classes (an excitement which caused us all to forget how many commitments are possible to fit into any given day). Both within *Infinite* and beyond, balance was at the heart of not only being able to do things we cared about but doing them well.

And do them well we did (and we hope you agree). It's been a difficult but rewarding and enlightening endeavor. Thank you to our exceptional, hardworking, chaotic executive board; thank you to our impassioned spread leads; thank you to all our talented members, and thank you to those who support—and continue to support—*Infinite*.

We all need some calm amidst our calamity; we hope this issue brings you both and everything in between.

With Love,

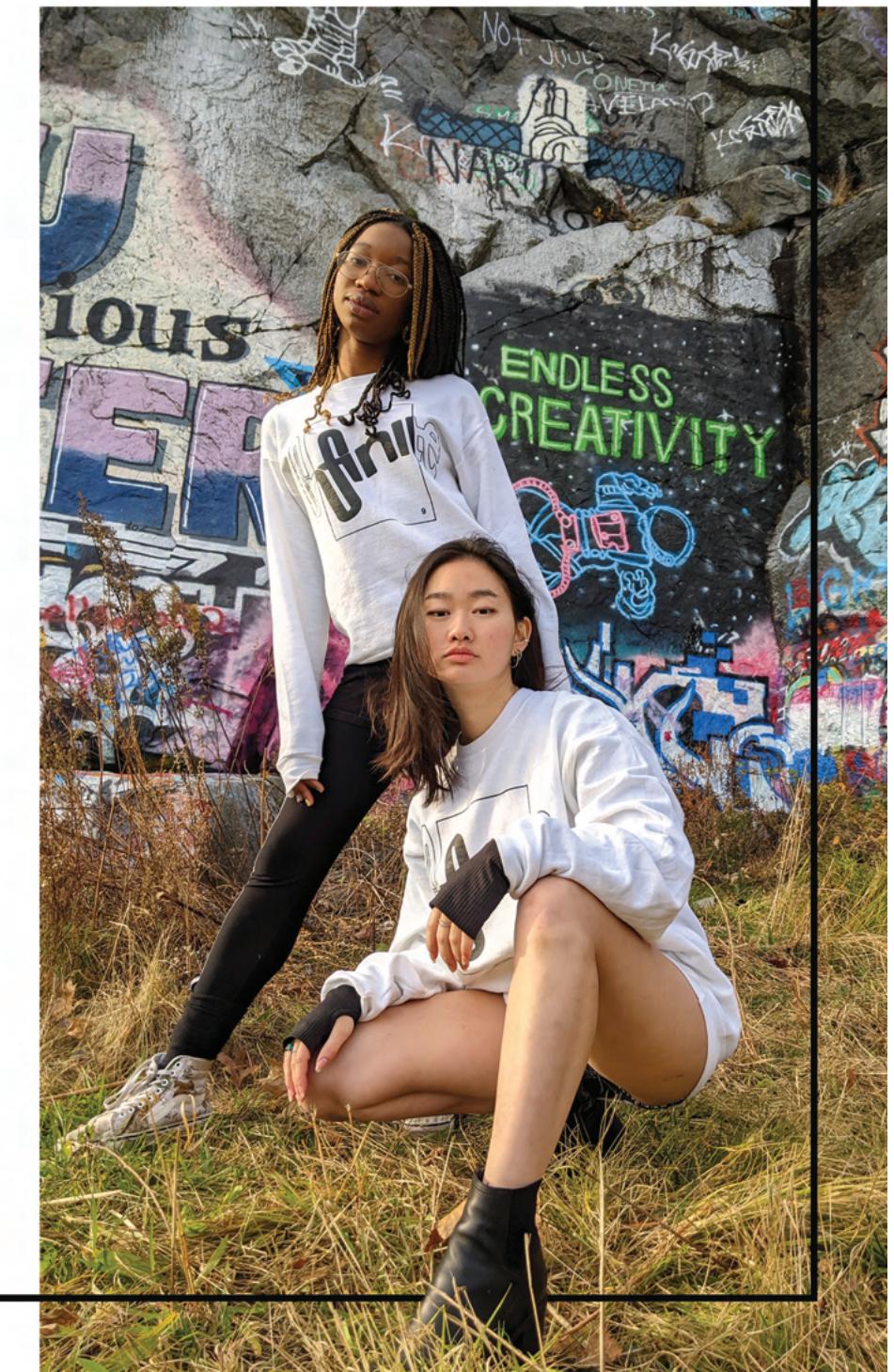


Alex Nwigwe

+



Sophia Chen



How to Dress for Armageddon

08

17

Cyberpunk Wet Lab

29

Knot Again

36

Put That on a Shirt

44

Sustainable Originals

51

Punk Youth

55

Fluxion

60

New Normal

66

New Day, SAMOLD Shit

77

HOW TO DRESS FOR A RWAGGEDON





AN UNEASY CALM





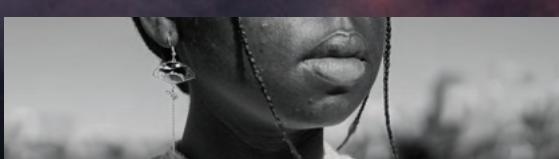
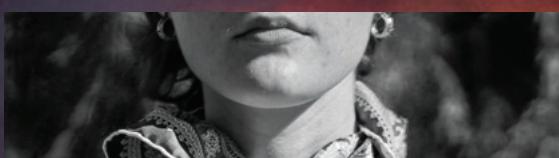
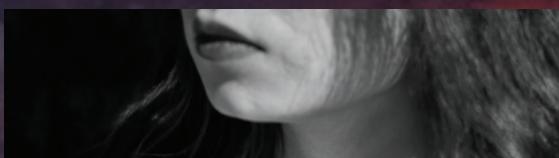
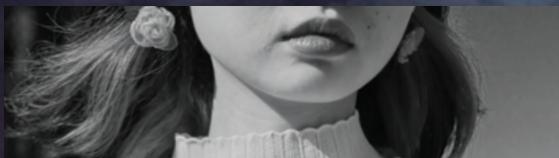
BUSY THE HANDS



PRE
PARE
FOR
LAND
FALL



SILENCE.



DESIGN Isabella Struckman

LAYOUT Andrew Li

MODELS Ella Tubbs, Lyne Odhiambo, Paula Contreras Nino, Nina Li

PHOTO Marina Ten Have

STYLING Isabella Struckman, Ella Tubbs, Lyne Odhiambo, Paula Contreras Nino, Nina Li

UNRAVELING





M O N D A Y

I think I'm hurting myself
you spit honey in my mouth
I let it harden in my throat
so then
with each grasp of air
I'll think of you
and that's what you want
right?
for me to think of you
when I wade in the rain
the rain licking my shins
on my evening run
and the sirens flood my ears
in competition with—
and my chest is full
and hurting
the pond before me
offering a gentle wave
as if to say
we've been here before
this evening
and this feeling
in my chest
the ringing that is—
my skin taunt
my lips cold
and the pouring this is all of me
collapsing over
only to be scooped up again
an old friend

C R Y O F T H E H U M B L E

How does it feel to sit there
With wax and thorns beneath your skin
Scorched from somnolent sun
Your flesh and bones
Feathery as are your wings
And as you fell from the sky
Icarus-born
And the trees
with emerald eyes
dripped gently on your chin
how did it feel
to taste your win?





THE BUTCHER'S SON

I wish I could pluck my eyes
From their sockets
And place them in yours
Let you see things the way
I do
Cut my flesh into neat slices
Lay them gently on a plate
For your afternoon snack
Fashion my hands into gloves
So yours will always be in mine
Make my teeth a set of pearls
My kiss forever
On your throat
And when my body
Is all blood and all bones
When my liver is sick
With grief
When I begin to rotten
Let them eat!
Let there be no more
Of me
Lest I become forgotten

THE 1ST HOUSE

it settles in my palms
first
I imagine God tearing through
this glassy ceiling
and embers
like bits of morning
hanging in the night sky
ash spat
on cool concrete
the river beside me
alive and glowing
every window, every tree
raising their torch
in respect

it moves to my throat
to my eyes
this clingy thing
kissing my neck
grabbing at my face
pulling at my hair
scratching at my chest
causing
my skull to dance
my lungs to skip
the air to thicken
there's ash in my ears

and the river floods!
reeks bile from my lips
bathes my body
this tempered thing
reborn!
and I sickened
sicken them too







DESIGN Kidist Adamu
WRITING Diani Jones

STYLING Nina Rhone, Kidist Adamu, Husain Rizvi

PHOTO Kidist Adamu, Eri-ifé Olayinka, Yeabsira Moges
MODELS Nina Rhone, Kaelyn Dunnell, Avah Mahmoud, Autumn Rose



```
rkings :  
arp cache  
list all listening sockets  
show all open network sockets on the system  
proc/sys/net/ipv4/ip_forward : activate packet forwarding
```

```
tions :  
> : show file type  
> : show all filesystem information about the file
```

```
ds :
```

```
o end of previous word  
o end of previous WORD  
o word beginning of line \ column 1 ), enter insert mode  
o character in the middle of the screen line  
v, cursor line at top of window  
v, cursor line at middle of window  
v, cursor line at bottom of window
```





DESIGN Shua Cho

MAKING Shua Cho, Emily Jin, Sangita Vasikaran

PHOTO Brenna Kennedy-Moore

STYLING Emily Jin, Eghosa Ohenhen

LAYOUT Brenna Kennedy-Moore, Izzi Waitz, Lydia Assefa, Jakin Ng

MODELS Shua Cho, Anita Podrug, Sangita Vasikaran



System :
/proc, /sys, /proc/sys : VFs
memory and system, permits exp
lshw : list all hardware
lshw -C <class> : list all <c
lspezi : list all pzi services
lsusb : list all usb devices
dmesg : prints kernel logs, ha

Keyboard :
dumpkeys > keys.map : dump ker
loadkeys keys.map : load keybo

VTs, TTys and X :
openvt command : launch comman
chvt N & change current foregr
scarch -- : launch X server
xinit -- :2 : launch X server
xauth : view/edit .Xauthority
xhost + : disable all ACLs on

Screen :
C-a | : vertical split of curr
C-a <TAB> : switch the focus t
C-a X : kill current region
C-a Q : kill all regions but t
C-a N : show the number and ti
C-a C-k : kill the current win
C-a A : enter the title of the
C-a <ESC> : enter copy/scrollb
C-a z : suspend screen.

KNOT AGAIN

DESIGN Maria Geogdzhayeva

MAKING Maria Geogdzhayeva, Ekanem Okeke, Max Siegel,
Bukunmi Shodipo, Anjali Singh, Ellie Wang

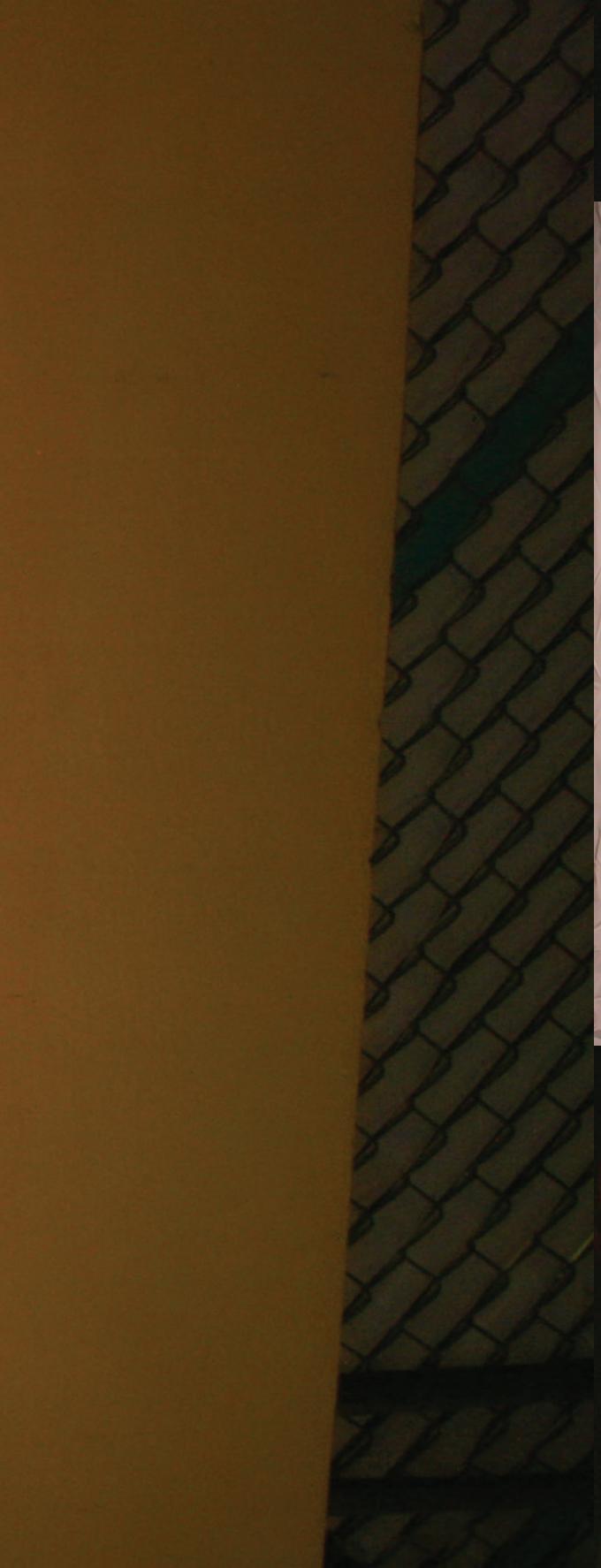
MODELS Ekanem Okeke, Bukunmi Shodipo, Anjali Singh

MAKEUP Maria Geogdzhayeva, Max Siegel

PHOTO Maria Geogdzhayeva

LAYOUT Maria Geogdzhayeva, Bukunmi Shodipo











PUT THAT ON A SHIRT

There is an unspoken satisfaction that comes from being asked where your outfit is from. The inquiry not only signals that your style has sparked intrigue but also that what you are wearing is undiscovered. You have ventured into territory others haven't. With every single piece of clothing documented on the internet in high resolution, it can be difficult to dress yourself in something that is new to the people. For those who chase the high of established individuality and the subtle gatekeeping that comes from saying something is from Depop, their hunt to secure one-of-a-kind clothing has recently become focused on graphic clothing.

It is said that clothing allows the wearer to say who they are without saying anything, so what happens when clothes have words on them? Rather than clarifying to the viewer what should be seen, current graphic clothing further

distorts what exactly should be interpreted. For example, does a vintage Cleveland Browns shirt signal someone is from Ohio or that they value single-stitch deadstock tees? This distortion is encouraged by graphic clothing now being sold by DIY brands on Depop or Instagram. Those who decide the words that go on clothing now include creators empowered to be chronically unhinged, raunchy, ironic, and iconic. Jonah Weiner, author of newsletter *Blackbird Spyplane*, describes this phenomenon as "the democratization of jawn-design." On graphic tees, Weiner writes "there is no garment with a lower barrier of entry to someone who has 'a vision' and wants to get it out into the world fast 'n' easy."

Graphic clothing serves to complicate the message exchange from the wearer to the viewer. An example of this is the popularity of high-quality, IYKYK bootleg graphic garments. Shirts (@shirts2000) creates baseball hats rooting for art and artists among the likes of Claude Monet's water lilies and Marc Chagall. Shirts currently has no website, and information on how to purchase its items is only easily available

via a GQ article; the answer is in-person at an art gallery in Chelsea. The challenge to obtain a Shirts jawn mirrors the challenge onlookers may feel when they see these hats. It becomes unclear where someone would even purchase a hat like this and what their intention is with doing so.

Is the wearer cheering for the institution of museum artists, nodding to their own refined art history taste, or mocking the idea of comparing an impressionist painter to a sports team?

In a similar vein, Online Ceramics dishes out hand-dyed t-shirts featuring iconography and phrases pulled from Grateful Dead jam culture. They can be found on two ends of the purchasing spectrum: their website that looks like an HTML personal project or the elite Dover Street Market. It is important to note that the streetwear enthusiasts repping the shirts are not necessarily Deadheads. To them, shirts featuring skeletons, jesters, stuffed animals, A24 and John Mayer collabs, and sayings like "We All Die" or "You Have Nothing to Lose But Your Mind" are simply cool because they draw from an unlived era. It brings

up the question: who has the right to rep certain allusions on their clothes? When throwing on a band tee, the wearer must have 5 songs ready to name in case they are interrogated by a groupie of said band. With Online Ceramics, wearers get the benefits of a developed fan culture without the baggage of actually having to listen to a 46 minute song. Alongside brands like Shirts and Online Ceramics that pull inspiration from pre-existing graphic clothing, there are the DIY sellers on Depop, eBay, and Instagram creating garments that will never be mass produced or welcome at your local department store. These creators pull from their own individuality, leading to graphic clothing that is more personal, raw, and unhinged.

On Instagram, Hollywood Gifts (@hollywoodgifts99) requests you to "★ DM to order ★" in

order to obtain its offerings of ribbed tanks, corsets, and t-shirts covered in marker-drawn punchlines such as "proud to be cringe", "make yourself hard to kill", or simply "anal". The phrases and refined scribbles come across as an unhinged stream of consciousness that distorts what



ТАНТ ТУП ИО

A T



P У Г У

6 0

message is being communicated. They beg us to wonder if we are all in on the joke or if there is some honesty in these messages. Portrayal of tongue-in-cheek vulgarity can have the same effect when done in a refined manner as well. Praying (@praying) makes available slip dresses, leather handbags, and prairie dresses covered in "God's Favorite", "Father Figure", or the text that'd be on the tombstone of Brangelina or Bella and Edward's relationships. The juxtaposition of sassy messages printed on silk and lace in a serif font attempts to reduce the scandal of the message by establishing the idea that this is all very normal. Hollywood Gifts and Praying both use confusion and dichotomy to create clothing that is a vehicle for niche irony. A deeper understanding, often on a more personal level, is required to pick up on this irony. In this sense, it would seem that the "God's Favorite" dress is intended to be worn by an atheistic teen, perhaps one that broke their Catholic school's dress code as a child.

It'd be a missed opportunity to write a piece on graphic clothing in an MIT publication and not discuss Mass Tech. Mass

Tech further serves to support the idea that clothes are vehicles for niche irony. Mass Tech is ironic for many reasons if they even need to be stated. First, it's ironic that some form of a streetwear brand has emerged from a world-renowned nerd incubator. Second, Mass Tech is a jab at our "rival" Cal Tech. However, you wouldn't really know that unless you went here. A non-affiliate may find themselves pondering if they had heard of Massachusetts Tech before; is that in Boston? At this point, the graphic's message is being distorted, really only ever clear to an audience of one. All of the aforementioned references bring up the question:

who is speaking the words that exist on clothing? A respectable answer would be the creator of the garment itself. It could also be said it's the wearer, someone who found a piece of clothing saying something they read as their own voice. Or is it the reader, whose act of reading is required to give words any meaning in the first place, even if it is an unintended one?

Nobody is saying these words. Once printed onto clothes, words carry too much baggage to simply be printed and then

read. If clothes are worn to communicate oneself, then the message others receive when they view said clothes is always an underlying consideration of the wearer. Individuality can't be established without having a framework of others to compare ourselves to. Maybe wearing that ironic, confusing, over-the-top graphic tee states that we don't care what other people think of us, that we can wear a joke across our chest and hold our head up high. However, this thought process is completely driven by the perception of others. Our own is never enough, and reader buy-in is needed to ultimately achieve our sartorial goals.

At that point, no one person will interpret words in the same way. It then becomes about the thoughts and ideas that graphic clothing sparks. Today, as personalities grow more complex and the diversity of perspectives in public circulation increases, graphic clothing is adapting to present new, sometimes uncomfortable, ideas. A different idea in every single head, all just from some silly little graphic tee.



DESIGN Julia Chatterjee

WRITING Julia Chatterjee, Daisy Wang

PHOTO Amanda Tong

MODELS Ankita Devasia, Lizi Mazishvili, Kimmy McPherson

MAKING Julia Chatterjee

HMUA Ankita Devasia, Lizi Mazishvili, Kimmy McPherson



susoriginals

Cass Carballo started Sustainable Originals nearly two years ago, when she learned to sew reusable masks at the beginning of the pandemic. Since then, Carballo and her partner Ricardo have crafted a delightfully eclectic selection of reworked clothing pieces, including patchwork hoodies and sweatpants, crochet tops, and vintage flannels. Every Susoriginals piece is unique and handmade with used or thrifted fabrics to reduce clothing waste.

Infinite Magazine spoke with Carballo about the reworking movement, learning to sew, and Susoriginals' vision for sustainable fashion.

To learn more about Sustainable Originals, visit susoriginals.com or follow @susoriginals on Instagram.



WHAT WAS YOUR VISION FOR THE CLOTHING WHEN YOU STARTED SUSORIGINALS, AND HOW HAS THAT VISION DEVELOPED?

In the beginning, I was just reselling my old clothes. What really got me into making my own clothes was at the start of the pandemic when we started making reusable masks from fabric. I taught myself how to use a sewing machine and use a pattern, and those little masks really helped me gain confidence. So from there, I realized that you can thrift and repurpose something that would otherwise go in the trash if it didn't get bought.

COULD YOU TELL US A LITTLE ABOUT HOW SUSORIGINALS INCORPORATES THE MISSION OF SUSTAINABILITY INTO FASHION?

Every fabric that I use is purchased at a thrift store or old clothes donated from friends and family, so everything is secondhand. And not only that, but I think my lifestyle reflects on sustainability. I don't shop firsthand anymore; I only buy secondhand. So by supporting my brand, you're also supporting someone who has a sustainable lifestyle.

I SAW ON YOUR WEBSITE THAT YOU ALSO REDUCE WASTE BY REUSING SCRAP MATERIALS. HOW?

I'm really trying hard to do that. Luckily, there are websites like For Days that will actually make clothing out of your scrap fabric. So I'm looking into doing that because I have a lot of little tiny pieces that I can't use at all.

HOW DO YOU USUALLY GO ABOUT DESIGNING AND MAKING A CLOTHING PIECE WITH SECOND-HAND MATERIALS?

I think the vision for me starts in the thrift store when I see the item itself or items that I can put together. I sometimes will draw things out in my notes app that I think would look really good. Other times I'll just look at the [materials] that I already have and see what I can do with it.

WHAT FUTURE DIRECTIONS DO YOU SEE SUSORIGINALS TAKING?

I have so many ideas, not only for the brand itself but just this whole movement of reworking. I ultimately want to teach other people how to sew and how you can use materials from your closet or materials that might otherwise go to waste and create something that you truly love from it. I would love to open up a workshop where people can come and I can teach them and we can collaborate. I want to do pop up shops all over the country.



IT WOULD BE GREAT TO GET MORE PEOPLE INVOLVED IN REWORKING AND SUSTAINABLE FASHION. HOW DO YOU THINK IT CAN BE DONE?

I totally agree. It's something that I feel like everyone should learn, especially sewing. Even if you just learn simple sewing, if you need to fix a little hole on a sweater you can easily do that, and instead of it being trash you can save its life.

DO YOU HAVE ANY RECOMMENDATIONS FOR PEOPLE WHO WANT TO GET INVOLVED WITH MAKING CLOTHING OR LEARNING TO SEW?

Someone you know probably has a sewing machine they're not using, and I recommend asking them if you can have it. I got four or five machines from friends and family just because they weren't using them. Get on that machine and try to do something on a [clothing piece] that you don't really care if you mess up, and see where it takes you.

IS THERE ANYTHING ELSE YOU WANT OUR READERS TO KNOW?

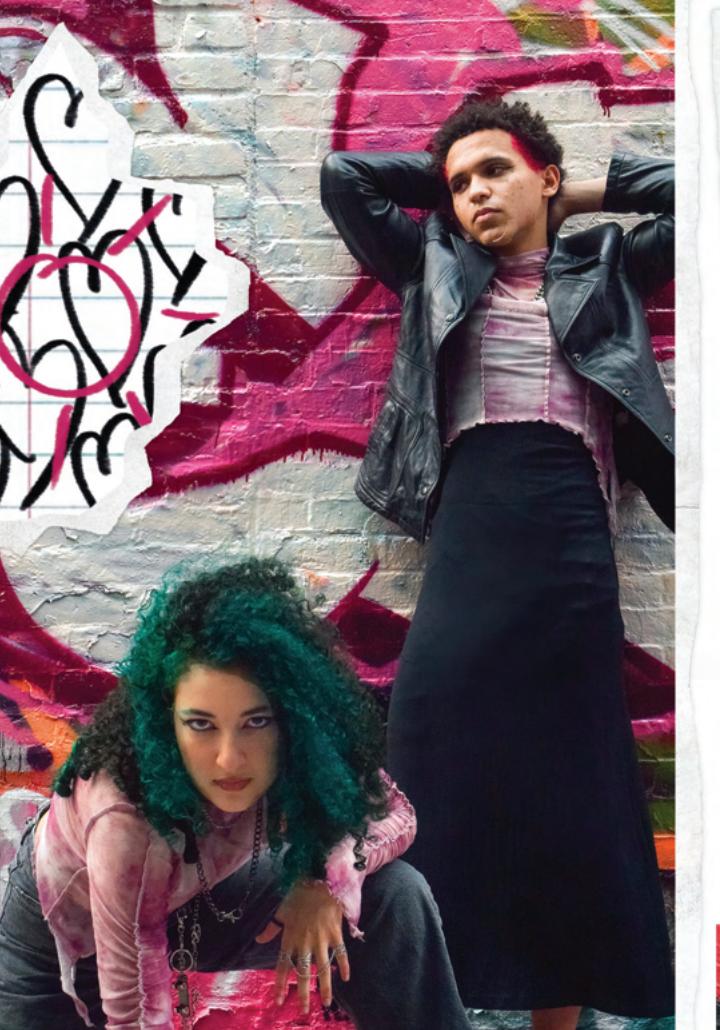
Think about the choices you make because it really starts with what you decide to do. If you keep deciding to buy from Shein or whatever fast fashion [brand], that's not going to be sustainable, obviously. Start going thrifting or buying from small shops. You don't have to sew your own clothing from scratch, but there are options to shop sustainably and you just need to be aware.



DESIGN Kerri Lu, Ashley Teng
WRITING Kerri Lu
PHOTO Gabrielle Moore
MODELS Lily Chen, Paula Contreras
Nino, Joli Dou, Teresa Gao, Kerri Lu



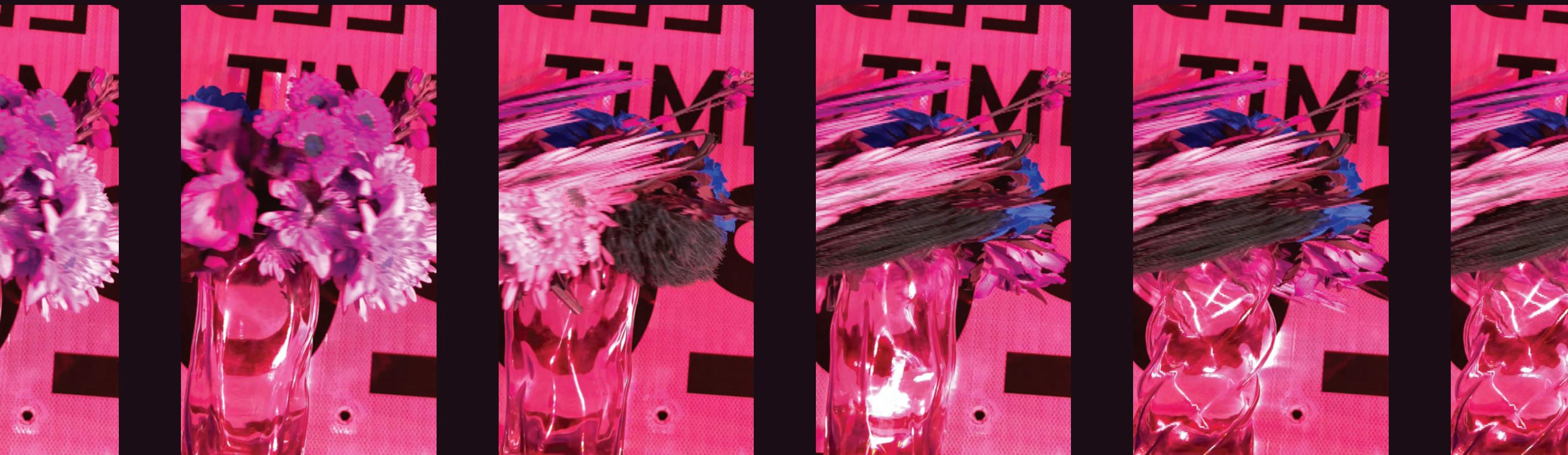
DESIGN Arianna Peró
PHOTO Gabrielle Moore
LAYOUT Jakob de Raaij
MODELS Arianna Peró, Jonathan Anziani
STYLING Arianna Peró





4.025693070661566], [2.515635581683044, 5.6277025766488515], [1.7260975390181603, 18.316302639412115], [12.857079555307317, 16.211301575121574], [2.515635581683044, 5.6277025766488515], [-12.200184077856637, 7.26915.505301077669884]], [], "perim": [[17.734203188152346, 0.0], [12.348258872535736, 25.14941447013048], [-rnal": [{"door_internal": [[17.76168931979341, -0.12834520305332697, 0], [17.133460702969113, 2.805138869683.998415007161242, 0], [14.108104230250834, 16.931899079898475, 0]]], "door_internal": [[-5.834503053874914, 15.562278250991511, 0]]], "door_external": [[15.655226382305521, 9.707684725300378, 0], [15.0269977654845842, 3.8843318208412723, 15], [20.178793083641583, -1.7389595288194366, 10]], [[12.72401342398959, -12.211], [[12.548487239092463, -12.44224593497104, 10], [12.352596620152408, -12.648159092015586, 10], [2.414763410], [2.4147634845745842, 3.8843318208412723, 15], [12.352596620152408, -12.648159092015586, 10]], [[12.1731, 10]], [[11.906921399446535, -12.999929077576752, 10], [11.661136651714898, -13.142628834462545, 10], [9, -13.261429830624795, 10], [2.4147634845745842, 3.8843318208412723, 15], [11.661136651714898, -13.14262881], [11.402951280046349, -13.261429830624795, 10]], [[11.134682451185766, -13.35526584873373, 10], [10.85873296, 10], [10.577592, 3.88433182084127133129751, -13.594320], [2.414763484574584189691, 10]], [[-14.189691, -13.25132561271382], [-15.07079368502818573, 10], [-15.71, 3.8843318208412723], [[-16.153387108345, -11.7768412374137], [-16.43488647184826, 10], [-16.658782, 3.8843318208412721], [[-16.6675514925171, 10], [2.41476348352, 10.025009125588], [-14.6649061898313], [-14.6649062228, 11.3929753921], [2.414763484574584, 10]], [[-13.64082005, 10], [2.4147634805, 10]], [[11.239682, 28.09803048739392], [2.4147634805, 10]], [[11.239682, 28.09803048739392], [2.4147634805, 10]], [[11.239682, 28.1330892682609], [2.4147634805, 10]], [[11.239682, 28.1330892682609], [2.4147634805, 10]], [[11.239682, 28.91945194448994, 27.91945194443872, 10]], [[13.76189588208943, 27.795473880880756, 10], [14.01045081197407, 27.64683675017, 27.474925674496873, 10], [2.4147634845745842, 3.8843318208412723, 15], [14.01045081197407, 27.64683671], [14.243515487975017, 27.474925674496873, 10]], [[14.458917940106788, 27.281342775791835, 10], [14.654650, 14.828889986453536, 26.836562737670395, 10], [2.4147634845745842, 3.8843318208412723, 15], [14.654653, 14.828889986453536, 26.836562737670395, 10]], [[14.980011747243381, 26.58951058028009, 10], [15.103, 15.207498219523693, 26.057572141813036, 10], [2.4147634845745842, 3.8843318208412723, 15], [15.1063, 15.207498219523693, 26.057572141813036, 10]], [[15.28174294527297, 25.777643086954775, 10], [20.663, 20.716946021185443, 0.32131789864508953, 10], [2.4147634845745842, 3.8843318208412723, 15], [20.665842, 3.8843318208412723, 15], [20.716946021185443, 0.32131789864508953, 10]], [[20.73418317646771, 0.010951], [[20.71921367512151, -0.29952027090686034, 10], [20.6721982240821, -0.6067826372368766, 10], [2.41476345, 10], [2.4147634845745842, 3.8843318208412723, 15], [20.6721982240821, -0.6067826372368766, 10]], [[20.597185, 10]], [[20.484387048268445, -1.1985360802065668, 10], [20.345607593627328, -1.4766743144870687, 10],

FLUCTION



FLUCTION



DESIGN Casey Johnson 646771,
LAYOUT Kimmy McPherson 412723,

.348258872535736, 25.14941447013048]], [[-12.200184077856637, 7.269815318522802], [-12.017787581619734, 9.4815318522802]], [[-2.6436409984611506, 15.505301077669884], [1.7260975390181603, 18.31630263941212], [1.85712.017787581619734, 9.475022501675307], [-13.677760983100459, -10.594361199823538], [10.279423528500352, -13.908, 0]], ["window_external", [[14.736490254479245, -4.214116904842344, 3], [12.417877549386661, -7.473573, 13.45265693337145, 0], [-8.357543568625355, 11.829614555327112, 0]]], ["door_internal", [[0.6833439124451227, 12.641168798037612, 0]]], "batchnum": 51, "roof": [[[20.178793083641583, -1.7389595288194366, 10], [8719826321003, 10], [12.548487239092463, -12.44224593497104, 10], [2.4147634845745842, 3.8843318208412723, 845745842, 3.8843318208412723, 15], [12.548487239092463, -12.44224593497104, 10]], [[12.352596620152408, -13.809964984045, -12.83461126432731, 10], [11.906921399446535, -12.999929077576752, 10], [2.4147634845745842, 2.4147634845745842, 3.8843318208412723, 15], [11.906921399446535, -12.999929077576752, 10]], [[11.66113665134462545, 10]], [[11.402951280046349, -13.261429830624795, 10], [11.134682451185766, -13.35526584873373, 10], 7829072068, -13.423294858737829072068, -13.4974257809, 10], [-13.643318208412723, 15], [184604761956, -13.540211, [2.4147634845745842, 801319, 10]], [[-15.0759389223549166, -12.93[-15.559389223549166, 7021309047, 10], [-16.634845745842, 3.8843312755031, 10]], [[-16.4020225244, -11.2199834.6118020225244, -11.214406569437, 10], [-16.845745842, 3.884331820966942496764352, 10.02222636204883, 10], [2.57881581, 10.6102226364.324615860872228, 11.8208412723, 15], [-14.1389524962, 11.81997097634845745842, 3.8843319760592011462, 27.817147634845745842, 3.88433132945, 10]], [[11.7953611184, 10], [2.41476311184, 10]], [[12.660850155632, 10], [2.41476350155632, 10]], [[13.532477446, 10], [2.41476332477446, 10]], [[14.243515487975017, 27.474925674496873, 10], [14.458917940106788, 27.281342775791835, 10], 795699883, 27.067892068843374, 10], [2.4147634845745842, 3.8843318208412723, 15], [14.458917940106788, 27.281342775791835, 10], [14.50795699883, 27.067892068843374, 10]], [[14.828889986453536, 26.836562737670395, 10], [14.6607748269205, 26.32903791841383, 10], [2.4147634845745842, 3.8843318208412723, 15], [14.6607748269205, 26.32903791841383, 10]], [[15.207498219523693, 26.057572141813036, 10], [15.768726088958, 0.6282286168242943, 10], [2.4147634845745842, 3.8843318208412723, 15], [15.768726088958, 0.6282286168242943, 10]], [[20.716946021185443, 0.3213178986450895, 20.845745842, 3.8843318208412723, 15], [20.71921367512151, -0.29952027090686034, 10], [2.414763364156354566, -0.9075308134317185, 10], [20.484387048268445, -1.1985360802065668, 10], [2.4147634845745842, 3.8843318208412723, 15], [20.484387048268445, -1.1985360802065668, 10]], [[20.34560759]

NEW NORMAL





I LIKE TO BELIEVE THAT WHEN SOMETHING IS ABOUT TO GO WRONG, I'LL SOMEHOW KNOW.

Maybe the air will feel different, or maybe the sky will be a disquieting gray, its sun missing, or maybe I will wake up with a deep pit in my gut and a dull pain in my skull and I can thank my body for warning me.

Or perhaps, the opposite.

Maybe the sun will be perfectly present and bright and the air perfectly warm and I will wake up under my blankets in a comfort almost suffocating. Then: I'm only allowed to feel this good because it will be the last time. And I can thank the universe for one last blessing before it all goes to shit.



IT CAME WITHOUT BLESSING

because it cannot give, only take

the monuments we've built for ourselves,
the pillars of transition, now muddled together by
a change so all consuming,

yet careful and slow, as if molded with clay,
and

I've learned what I'm willing to live without.
the foundation below my feet,

my ability to ground myself, gone and
my ability to see ahead, stolen and
I'm now building a new foundation.

the façade of belonging,
now shattered, but my mirror remains in
tact,

now I take — a long look in the glass,
and I figure out what it all means to me.





IT CAME WITHOUT WARNING

So I created a list of things to say because I now know that I'll never know when we'll speak for the last time:

1. Say goodbye, just in case
2. Say hello when we meet by accident
3. Say hello when we meet on purpose
4. Say that I want to meet on purpose more often
5. Say when I'm okay if we don't
6. Say see you again, *just in case*



IT CAME WITH VENGEANCE

but did not bare teeth.

Instead, it pursed its lips pressed
its
sickly sweet lipstick against the
glass —
the hourglass.

It made its mark and you can't
wash out the stains,
so you begrudgingly prepare to
walk home,
infidelity, a phantom weight on your
neck.

But it had bared its teeth in silence,
used it to carve a home inside you
as you busied yourself fruitlessly
washing out the stains.

You have a new home now;
you cease your walk and learn to
make it belong to you.

DESIGN Katherine Pan, Daniel Tong

WRITING Nnedi Okoye

MODELS Joli Dou, Ellie Jaffe, Katherine
Pan, Daniel Tong, Sophie Zhang

PHOTO Katherine Pan, Daniel Tong









we live most naturally in a state of grey
throughout our lives, we are placated with minute instances of vibrancy, the vivid
matters of a red birthday balloon, the explosion of light in the night of fireworks
it's these moments that let us

survive under the shackles of monotony.
monotony: the cage that bawns free thought, a blanket that deafens even the ones
straining to listen

SAMO(LD) SHIT

the ones listening, what do they seek? the path of the fire has corners much, and even
a blanket that smothers provides some warmth.

what do they seek?

They seek to be heard.

they

Seek to be fucking seen.

but liberation comes at a cost. to find the shades unbleakly, tinged,
sacrifice the comfort of consistency—the weight of abandonment
falls heavy and many cannot bear it

He did

They though art was rigid. Pretty boxes pretty lines he ripped it from their
hands shredded it vibrant and loud and heard and felt he brought color to where
the color had been a memory forgotten left his name to

speak for those who no one seemed to care to remember

the color had textured ridges, small as mountains, large as foothills, trekked in
anger righteousness melancholy pain love. his emotion became the brush to the
artist, the instrument to the musician, the passion to the fighter—
a crown with with prongs of three, a gilded later that allowed them to rise

so we may be locked in this dull haze, but we possess the key his was the jagged paint that sliced
through the cage of the many, its sharp edges drawing the crimson waterst life, its
soft faces stretched wide with shouts never heard. Perhaps our keys will take
a different voice, a different hue, but they will
(let us feel, be felt)

Break us from the shackles of monotony

(Let us hear, be heard)

Unleash the voices trapped by complacency

(let us see, be seen)

Add color to our world

DESIGN Emily Satterfield

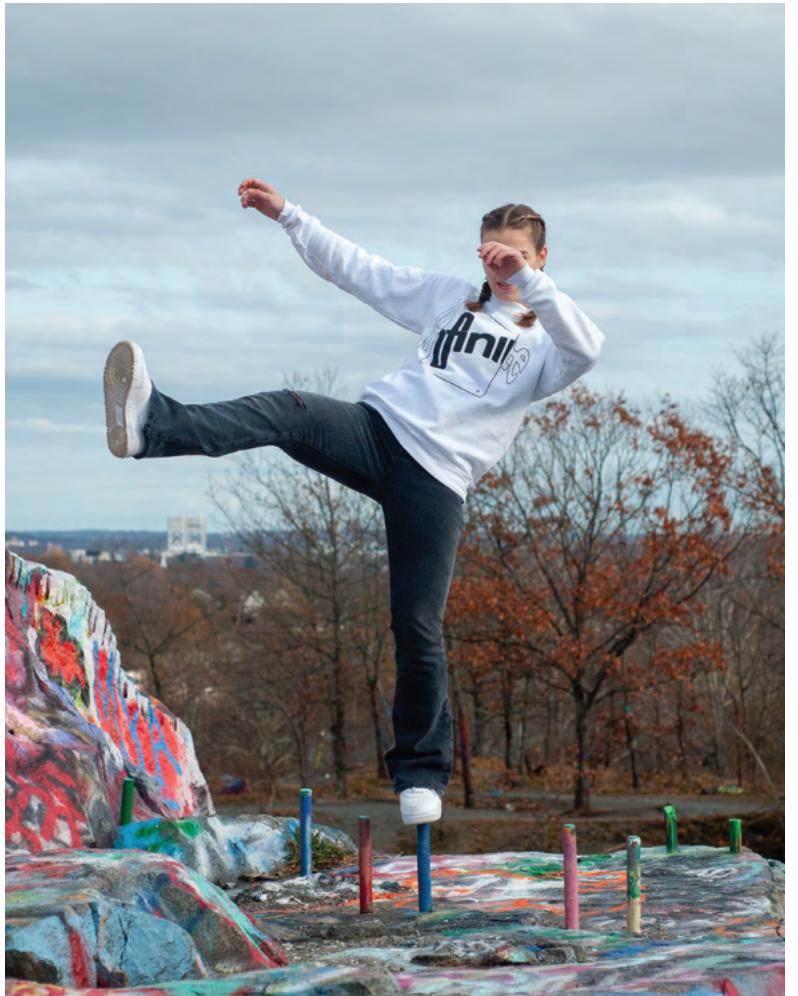
PHOTO Emily Satterfield

MODELS Wesley Block, Will Exson, Rumi Lee

LAYOUT Rumi Lee, Naomi Zecharias, Emily Satterfield

MAKING Xenia Zhao, Emily Satterfield, Rumi Lee

WRITING Naomi Zecharias



@infinite_magazine

infinitemagazine.mit.edu



