

F M I A M I

Fashion Magazine at Marist
Volume VII
2020-2021

Limited Digital Edition
Resolution Edit

The Global Pandemic
and our Letters from
Quarantine *p. 131*



A Vogue Italia Inspired Artist
Salon Gone Digital *p. 108*

Marist Alum Cara Benevenia
Debuts her new handbag line *p. 10*

Counterfeit Conscience
A look inside the sustainable
companies paving the way *p. 60*

For Every Action *p. 38*

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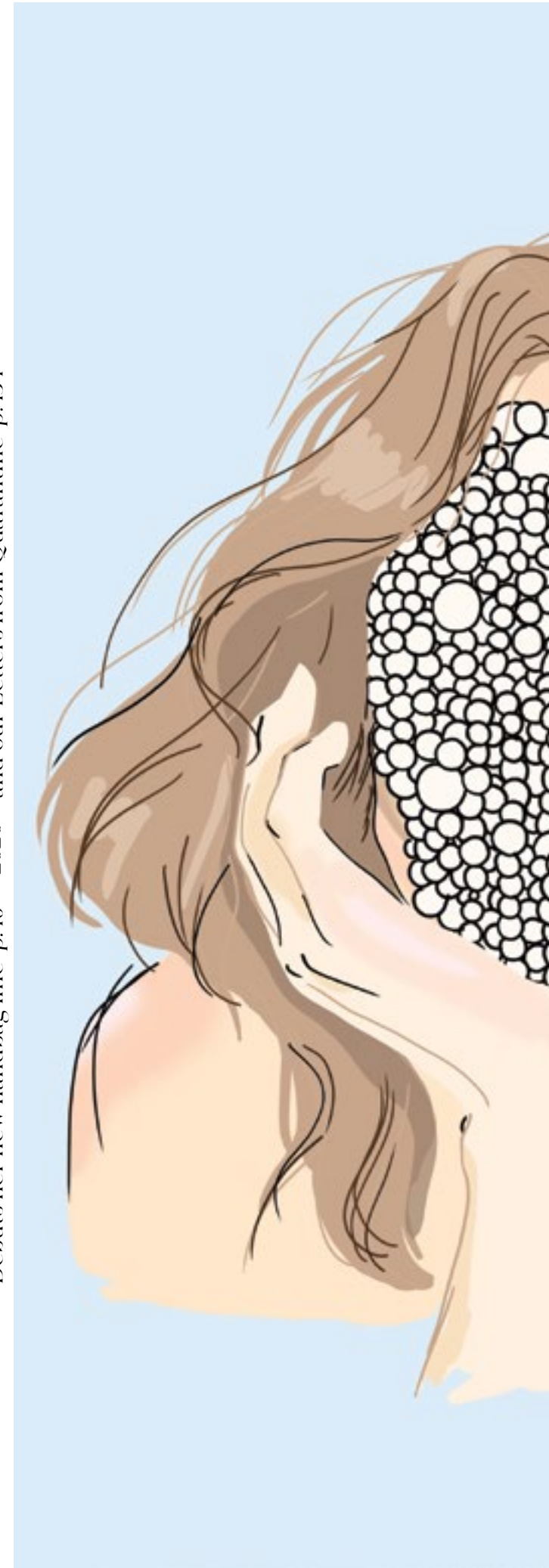
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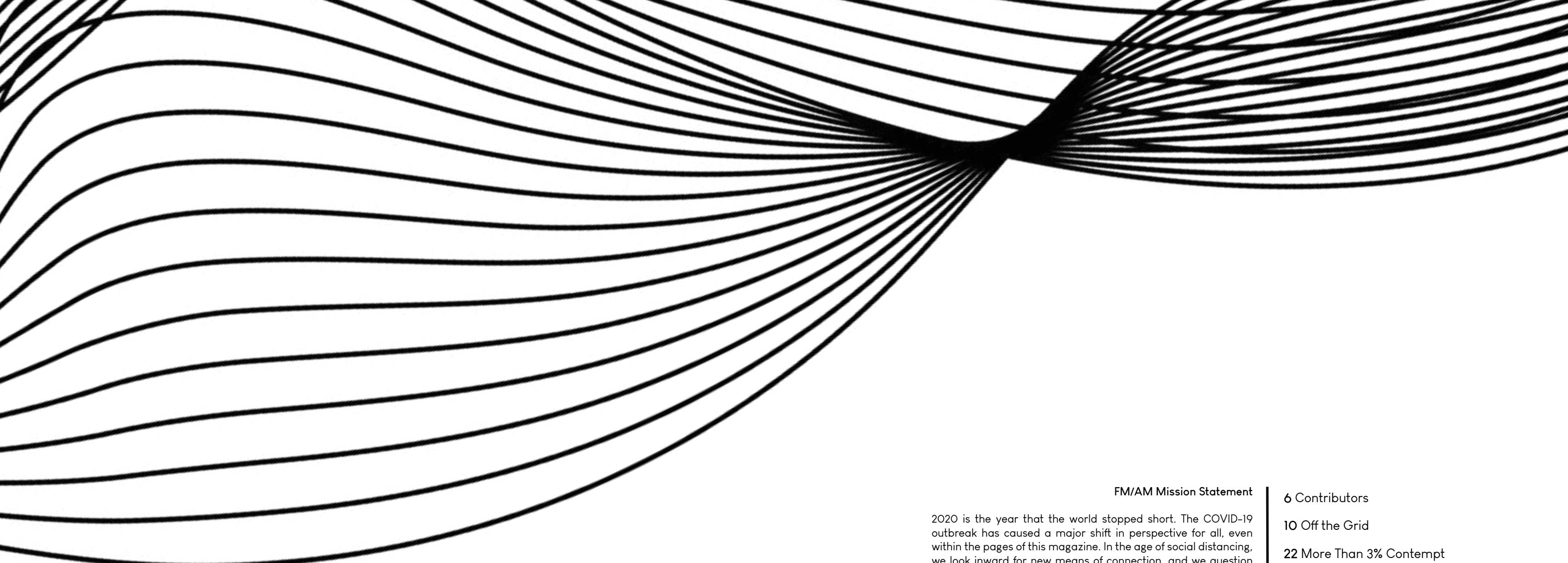
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FM // AM

GRAPHICS Vecteezy
<https://www.vecteezy.com/vector-art/406130-data-visualization-dynamic-wave-pattern-vector>

FM/AM Mission Statement

2020 is the year that the world stopped short. The COVID-19 outbreak has caused a major shift in perspective for all, even within the pages of this magazine. In the age of social distancing, we look inward for new means of connection, and we question what we think we need to be truly alive. We aim to challenge our readers to discern what deserves focus. Dualities and contradictions can blur our vision, leaving the truth warped. Authenticity isn't always authentic. Volume 7 looks directly and fearlessly into this future, encouraging new and different perspectives on the human experience. We welcome the changes to come, at the hands of creative disruptors. For a time rife with uncertainty, we must keep our vision clear.

Resolution

Resolution is the firmness behind a choice.
Resolution is the attribute of determination a person may hold.
Resolution is the number of pixels in an image.
Resolution is internal.
Resolution is not subjective.
Resolution is not objective.
Resolution is powerful.

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CONTRIBUTORS

2019-2020

Art Direction

Team

Creatives that push our imaginations to conceptualize thoughtful and emotional fashion editorials. Our goal is to execute artful fashion spreads that capture our reader's eye while showcasing all of the talents within our program.

Digital Layout & Design

Team

The blueprint between the binding: collectors and makers of art & digital assests, typography, color schemes, and layout. We use our innate creativity to execute the aesthetic of each piece in this issue.

Editorial

Team

The wordsmiths responsible for all things language. The ed- itorial team edits for copy and content, creates photo cap- tions and assigns image credits, ensures all posed facts are correct, and assists in the organization of magazine components.

Production

Team

Responsible for the research and logistics behind the creation of FM/AM. We develop and maintain a strict production schedule for the magazine, and work on a variety of projects, from organizing the Open Design Call and Artist Salon to managing the delivery of garments. Oh, and emails.

Haille Dinger	Abigail Hess Art Director	Sara Kaseta	Charlotte Martin	Julia Meyer
Pre-COVID: Cherish the moments I get to spend with my family and friends from home.	Pre-COVID: Create something each day.	Pre-COVID: Slow down; inspiration never disappears.	Pre-COVID: Counting down the days for school to be over.	Pre-COVID: To love myself more.
Post-COVID: Be mindful of my privileges.	Post-COVID: Remain grateful for the little things.	Post-COVID: Stop being afraid of change.	Post-COVID: Counting down the days for school to start.	Post-COVID: Recognize the good in every day, and do better for myself to create a ripple effect to help the rest of the world to heal.

Jacqueline Porcelli	Juneve Porciello	Kerri DiSalvatore	Morgan Franz	Nora Hogerty
Pre-COVID: Use my voice.	Pre-COVID: To embrace change.	Pre-COVID: Travel and explore more of the beautiful world that surrounds us.	Pre-COVID: Set a time dedicated for a self care moment where I can relax and appreciate the day.	Pre-COVID: Be more creative and waste less, mentally and physically.
Post-COVID: Take the time to learn, listen, and take care of myself.	Post-COVID: To find beauty in the unexpected.	Post-COVID: Take more risks while I still have the opportunity to do so.	Post-COVID: Never take life for granted.	Post-COVID: Bring back matching tracksuit looks from my living room.

Tara Kilcawley Editorial Director	Nicole Sullivan	Sarah Ditterline Design & Layout Director	Marley Gifford	Amanda Lauro
Pre-COVID: Find something lovely in each day.	Pre-COVID: Embrace my natural curls.	Pre-COVID: 18.5" x 12.25" @300dpi in CMYK	Pre-COVID: Reduce my screen time and increase my outdoor time.	Pre-COVID: Treat every day as an opportunity for self-improvement!
Post-COVID: Turn chaos into creativity, and appreciate the small things that make life special.	Post-COVID: Re-evaluate what is really "essential" in life.	Post-COVID: Use this unexpected free time to press the reset button and find new motivation to create.	Post-COVID: Savor every day and soak up every experience. Tomorrow is never promised!	Post-COVID: Find new outlets for creativity.

Grace Murphy	Janine Pultorak	Alyssa Cogliandro	Jillian McCarthy Managing Editor
Pre-COVID: Don't take the simple things for granted.	Pre-COVID: To lead with curiosity.	Pre-COVID: Don't stress over what you cannot control.	Pre-COVID: Strive to do better, to be better.
Post-COVID: Make the most of bad situations; there's always some good to be found.	Post-COVID: Welcome change and adapt to this unprecedented situation with positivity and gratitude.	Post-COVID: Be grateful. You never know how much you have until it is gone.	Post-COVID: Be in the moment.





MODELS Codou Diallo (Left), Rebecca Cole (Right)
HANDBAGS Cara Benevenia
FASHION Marist Fashion Archives

OFF THE GRID

WRITTEN BY TARA GUAIMANO PHOTOGRAPHY AND STYLING BY AMANDA LAURO

CARA BENEVENIA PILOTS HER OWN LUXURY HANDBAG BRAND

Lugging a bulky canvas tote nearly half her size, Cara Benevenia sits down at a table in a small coffee shop in Morristown, N.J. "I'm heading to my nannying job after this," Benevenia explains, as she takes off her dark puffer coat to reveal a black velvet tracksuit.

The tote was filled with three artisan leather handbags, each an inaugural piece of the 24-year-old's luxury accessory brand, 'Cara Benevenia.' "Every single step of the bag is done by hand," Benevenia points out.

Benevenia's great-grandfather immigrated to the United States from a small town in southern Italy, and began an apprenticeship at a tailor shop in Hudson County, N.J. Today, the leather factory spearheading Benevenia's manufacturing sits only a few miles down the road, preserving the family's circle of craftsmanship on the very same soil.

Benevenia will soon trade her sophisticated leather bag for a babysitter's tote. She has juggled multiple full and part-time jobs in the past few months, all in an effort to fund her luxury startup.

In 2017, Benevenia graduated with a degree in fashion design from Marist College in Poughkeepsie, N.Y., where she won the award for Best Collection at Marist's 31st annual Silver Needle Runway show.



DISPOSABLES Shot on Kodak 35mm Single Use MODELS Rebecca Cole, Codou Diallo HANDBAGS Cara Benevenia BELTS Cara Benevenia

Since then, Benevenia has worked in both the luxury and mass market fashion sectors, at brands such as Zac Posen's House of Z. She eventually left the long days of celebrity fittings to draft the initial designs for her handbag collection. "When I left the design houses, I was thinking about making bags. My parents were really pushing me. They always told me, 'You just keep going and you put your head in, like a bull,' because I'm a Taurus," Benevenia says with a smile.

Her self-titled brand is built around family values and careful artistry. Benevenia runs her business from her family home in New Providence, N.J. "I've taken over my mother's dining room," Benevenia laughs.

Benevenia tucks her hair behind her ears, revealing a pair of gold hoop earrings that once belonged to her grandmother. "She was a Jersey grandma, who wore so much leopard print and always went down to Atlantic City," Benevenia says of her late grandmother. "I started looking through all her jewelry for my mom, and I found these, and I wear them every day."



MODEL Codou Diallo
HANDBAG Cara Benevenia
FASHION Marist Fashion Archives



MODELS Rebecca Cole (Left), Codou Diallo (Right)
HANDBAGS Cara Benevenia
BELTS Cara Benevenia
FASHION Marist Fashion Archives



MODELS Codou Diallo (Left), Rebecca Cole (Right)
HANDBAGS Cara Benevenia
FASHION Marist Fashion Archives

Wearing the earrings is only one of the many ways in which Benevenia acknowledges her roots. The manufacturing for Cara Benevenia LLC is headquartered at Leatherworks by Arturo. The factory in Union City, N.J. is co-owned by Fashion Institute of Technology alum Christina Campagnoli, and the location allows Benevenia to be hands-on in the manufacturing process.

With a background in clothing design, Benevenia was not versed in accessories at her start. The signature Cara Benevenia magenta plaid design was derived from a 1980s, Prince-inspired color palette she created during her collegiate design career. It was a plaid textile woven by hand with yarn purchased from Michael's that stood out in her college fashion show in 2017. "Seeing everything that Prince stood for were things that I personally struggled with in college, just being who you are or to do something that is different and that no one has done before," Benevenia says. "I wanted to be someone that wasn't afraid, and wasn't going to just do what everyone else was doing."

Elevating the seemingly mundane is Benevenia's design specialty. Her woven leather bags are inspired by a reinvention of the classic plaid textile, turning what she calls a basic plaid into a bright pink, multidimensional textile.

She carried these skills with her when designing her first handbag, replicating her token plaid pattern – but this time trading flimsy yarn for imported leather from Florence, Italy. "It's not out there, so I knew this was going to be really different. Let's try to figure out what we can do with leather," Benevenia says when explaining her inspiration.

"I WANTED TO BE SOMEONE THAT WASN'T AFRAID, AND WASN'T GOING TO JUST DO WHAT EVERYONE ELSE WAS DOING"

"Everything seemed so plastic and manufactured in bulk to me. I just never saw a bag that I thought was cool, and I just never saw something that I thought was worth the money. I kept reverting back to the textile I made in college because I felt it was so different and unique," Benevenia says.

According to Benevenia, this process is mathematical. As a former member of her high school's physics team, her initial success in her craft began with fitting and construction rather than the creative process. "I could look at the book and it could tell me how to draft a pair of pants, I can do it one time and it would fit the model like a glove," Benevenia says. "Being so precise and making clothes fit – I could just do it with my eyes closed."

Her mathematical thinking led her to an idea about utilizing the structure of a piece of mesh to hold the woven leather in place, breaking away from design patterns she had seen before in legacy handbag brands like Bottega Veneta or Loewe. "Because those bags are traditionally woven, and don't have the mesh to hold pieces in place, it can only be interlocked in one way. Since its woven into itself, you can't space it out and make different patterns because it's using itself as a grid," Benevenia explains.

Benevenia launched her luxury handbag brand with three flagship design styles and color palettes – electric blue plaid, magenta plaid, and mixed metals. "The blue was inspired by this bag," Benevenia notes, reaching behind her chair in the coffee shop and grabbing her Stella McCartney that she saved up for years back, comprised of a patchwork denim textile that resembles a similar craftsmanship to her woven leather plaid design.

But being an eager, young designer came with limits. “Factories just hung up on me,” Benevenia says, reminiscing on when she first decided to build her brand. She began researching factories in New York City that gave her inflated prices for a single sample of the design she had been developing. “Maybe because I looked young, or I don’t have a name – I wasn’t going to be giving them 100,000 units,” Benevenia says.

Struggling with keeping initial costs down, Benevenia dealt with not being able to meet purchase minimums when buying high-quality leather. “With these weaves, it’s trial and error in order to figure out where the colors are going to go. I can’t order all of this leather, test it out in a sample, and that color might not sell,” Benevenia notes.

She stuck with what she knew from her early design days, getting small quantities of overpriced material from the Garment District in Manhattan.

Her brand’s identity began to sharpen naturally when she found Leatherworks by Arturo. She walked into the factory with a top handle beach bag from Anthropologie that set her back \$15, and a tiny mesh swatch with some strips of leftover leather woven through it. “I just kept thinking, if I made my woven plaid with leather, it would look so cool,” Benevenia says. “It was a little thing of mesh with two leather strips down the middle, and I go, ‘Could you work with this? Imagine it filled up with leather,’ and Christina just looked at me and said, ‘Let me go to the back.’”

Campagnoli came back, and promised they’d work with it on an experimental basis. Now, Benevenia uses cow hides for the body of the bag, and custom treated lamb skins for the shiny leathers that, when foiled and laminated, produce the bright colors.

"BUT BEING AN EAGER YOUNG DESIGNER CAME WITH LIMITS"

“When the weave is done, it’s almost like a surprise,” Benevenia says. “Randomly combining colors, even ones that one wouldn’t typically think would sit well together.”

“That one is so new,” Benevenia says as she points to her rectangular matte black bag design, its top handle disconnected from the woven body and sourced from one of the last tanneries in America, one that specializes in leather for horseback riding saddles. “It’s really thick leather – then my factory cuts two parts of the skin together, they glue it, they paint it, they buff it, they stitch it,” Benevenia explains.

The prototypes continued to evolve, as Benevenia cleaned up the design with different geometric combinations while working to overcome technical issues. “That was the development to get to this guy,” Benevenia smiles, holding up her Electric Blue Plaid Top Handle bag, already on its third iteration.

DISPOSABLES Shot on Kodak 35mm Single Use
MODELS Rebecca Cole, Codou Diallo
HANDBAGS Cara Benevenia





MODEL Rebecca Cole
HANDBAG Cara Benevenia
FASHION Marist Fashion Archive

**"I WANT TO MAKE
SOMETHING
MEANINGFUL,"**

**"AND THIS HAS SO
MUCH MEANING
TO ME."**

Since her brand's founding in December 2018, Benevenia has been inducted into the Female Founder Collective, an initiative by Rebecca Minkoff to bring together female founders from the fashion industry. She continues to grow her brand while making sure she stays connected to her roots in the meantime.

"I want to get it to people at a fair cost; I wouldn't feel comfortable selling it for \$700 or asking people to pay that much," Benevenia acknowledges. "But there is a great story behind it, with being made in America, I weave part of it – it's just about finding the right people to see it. You have to push yourself, and for something so expensive people are going to think about their purchases."

"I am not trying to mass produce these; I want to make something meaningful," Benevenia says earnestly. "And this has so much meaning to me." ●

More Than 3%

Contempt

By Abigail Hess

The Oxford English Dictionary dates the origin of the term, “bitch” to around 1000 AD, where it was originally coined to mean, “The female of the dog.” In Ancient Greece, “dog” was a derogatory term used to reference someone with improper behavior. Now, bitch is a name that has often been adopted by strong, independent women everywhere. “I just took a DNA test, turns out I’m 100% that bitch,” is the opening line to musical artist Lizzo’s hit song “Truth Hurts,” a song announcing to the world that she is the woman we all want to be. But a paradox has emerged. If everyone wants to be “that bitch,” why don’t they want “resting bitch face?” In his 2013 roundup of cultural terms for the New York Times, Grant Barrett defined resting bitch face (RBF) as: “A face that, when at rest, looks angry, irritated or aggressive.” Despite the slur losing its bite over the last decade, our culture has found another way to punish women for having the audacity to greet her everyday tasks with a neutral expression instead of cheerfulness and warmth.

In 2016, two behavioral researchers, Jason Rogers and Abbe Macbeth, utilized the latest facial recognition software in their study using Noldus’ FaceReader. The FaceReader software is able to automatically analyze the eight basic human emotions: happiness, sadness, anger, fear, surprise, disgust, contempt, and neutrality. The software examines faces through an image upload or a live camera, maps out 500 points on the human face, and then uses these points to determine levels of emotions and specific expressions based on a catalog of more than 10,000 images of human faces.

The specific emotion that FaceReader associated with a resting bitch face is contempt. The study reports that contempt is recognized through the subtlety of lips tightened and raised more strongly on one side than the other, essentially giving the appearance that the lips and brow are not quite angry or sad but in fact contemptuous. Rogers and Macbeth ran a series of “neutral” faces through FaceReader to determine the baseline percent of emotions in the average resting face. The results were that a face judged to be expressionless contained 97% of the emotion neutrality. The remaining 3% of emotions were the key ingredients in deciding if a face was simply resting or was, in fact, a “resting bitch face.”

After Rogers and Macbeth analyzed a series of well-known celebrities who have been described as having RBF, the results

If we properly encourage girls and women to be themselves, no matter the facial expression, perhaps a woman who is thoughtful, intellectual, and occasionally perplexed, will be “that bitch”.

showed levels of about 5.76% contempt, well over the 3% or less that would be considered “normal.” Examples of celebrities that have been tagged with RBF are Kristen Stewart, Anna Wintour, Victoria Beckham, January Jones, and even Queen Elizabeth II. In a departure from the term’s innate misogyny, Kanye West has also been included in this category. Rogers and Macbeth have proven that RBF is not just a female phenomenon, but is in actuality a result of our society’s social norms. The study highlights that because FaceReader is ultimately an unbiased piece of software, it was able to detect emotions in female and male faces equally. If this is true, then why didn’t “resting asshole face” ever manage to take off?

What are women supposed to do now that resting, their most vulnerable state, is being slandered? Many outlets suggest making changes to the natural contours of the face. In 2016, W Magazine wrote an article titled, “The Revered Miracle Lift Claims to Cure Resting Bitch Face, and It’s Changing the Fashion Industry One Jawline at a Time.” Candice

Forness is responsible for the “Miracle Lift” that retrains your facial muscles through a treatment that is “part lymphatic drainage, part acupressure, and part Swedish massage.” The “holistic facelift” is applauded for its ability to create a face that is softer, lacks the look of fatigue, has a more pronounced jawline, and, most importantly, it claims to cure RBF.

Recently, more invasive procedures are becoming commonplace to remove the resting appearance of facial features associated with RBF. In 2019, Melkorka Licea wrote an article for The New York Post entitled “Women Are Flocking to Plastic Surgeons to Fix ‘Resting Bitch Face.’” In it, Licea explained how doctors have been receiving requests for surgical treatments that will give women’s faces a more “approachable” look. Dr. David Shafer, a double board-certified plastic surgeon and the medical director of Shafer Plastic Surgery & Laser Center, told Licea that he actually receives several requests a week for such procedures. Dr. Shafer stated that the requests for such procedures have

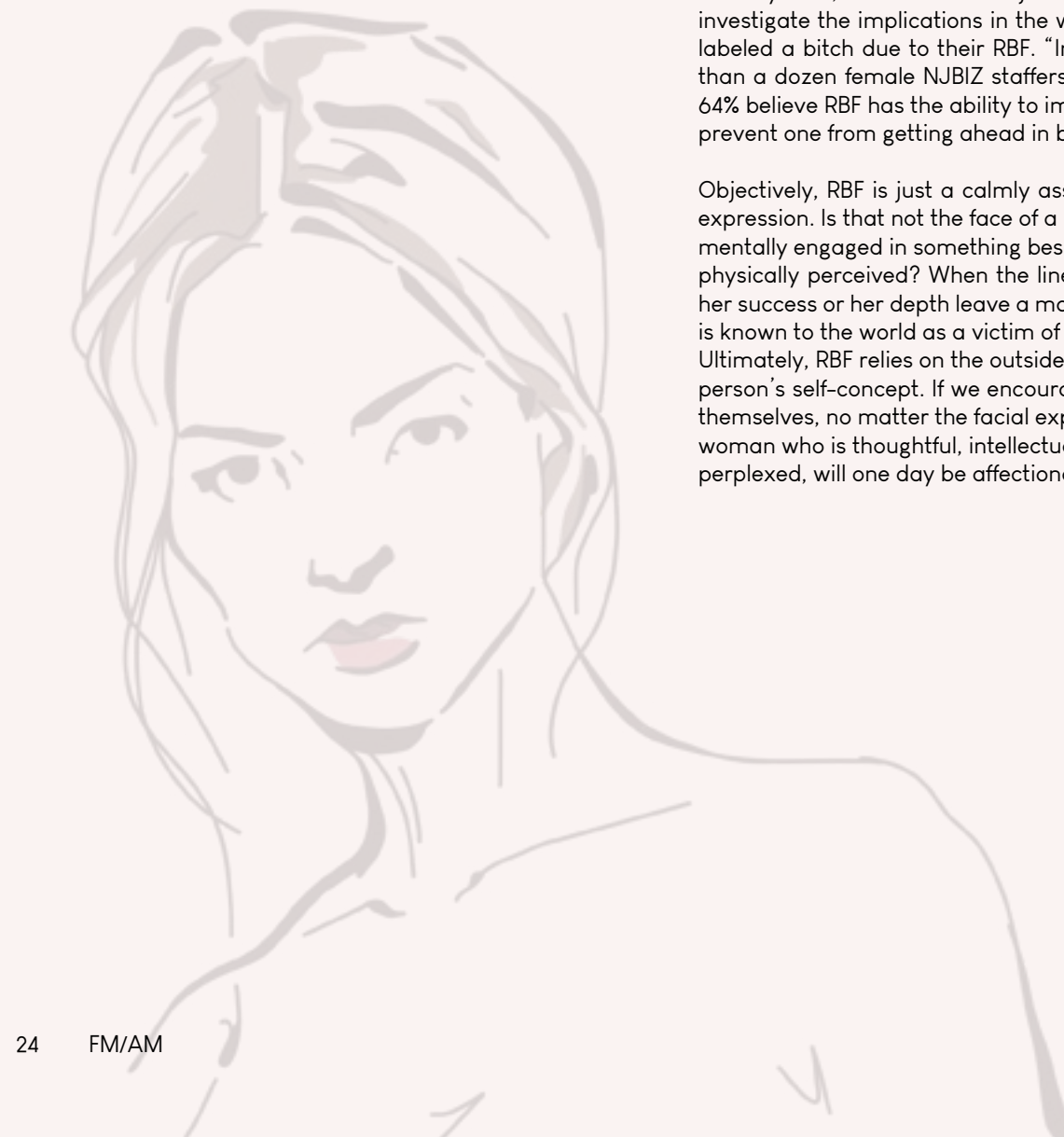
more than doubled over the last year. Licea also spoke with Park Avenue plastic surgeon Dr. Melissa Doft, another doctor familiar with conducting procedures that aim to make patients look "less sad." To achieve a "pleasant resting look," doctors use techniques such as the injection of fillers or Botox treatments into the face. Overall, the procedure takes about 10 to 20 minutes and can cost anywhere between \$500 and \$5,000, depending upon the amount of contempt a patient seeks to lose.

Women are not wrong to think that their "unfriendly" face needs fixing. "Through cultural conditioning, women have learned that in order for people to like them, they have to wear a smile even if they don't think anything is particularly funny. Men who look thoughtful are seen as serious; women with the same expression are perceived as unfriendly and unlikeable," wrote author Susan Krauss Whitbourne, Ph.D, in a 2015 article for Psychology Today. Thoughtful looking women should not be forced to think privately behind closed doors. The 2015 New York Times article, "I'm Not Mad. That's Just My RBF," by Jessica Bennett, described RBF as a face that a person may make when thinking hard about something – or perhaps when they're not thinking at all. Meaning a woman's silent intellectual moment has now labeled her an unfriendly person to the public.

Naturally, this misperception carries through to the workplace, where an IBM study of 2,300 organizations concluded that a mere 18% of senior corporate leadership roles were held by women. A portion of this gender bias could be the result of perceptions about RBF. In 2014, the Caliper Research and Development Department conducted a study to explore the personality traits related to successful female leaders, and to determine which challenges female leaders experience most in today's workplace. Along with many earlier studies, this study concluded that several of the traits that are viewed as necessary for effective leadership, such as assertiveness and self-reliance, are characteristics more often attributed to men. Eighty five women currently holding leadership positions of Vice President or higher on the corporate ladder, and representing 60 different companies, made up the final sample for their study. The study concluded that personality both enables and hinders women in regards to overcoming the challenges and threats of stereotyping that are inevitable with their positions of leadership. The personality traits that will enable women to excel in leadership roles are being straightforward communicators, action-oriented risk-takers, and complex problem solvers. These traits, although originally seen as "masculine," are proven to be universal leadership traits for all.

In 2015, Meg Fry wrote, "Is There Something Wrong? No. That's Just My Face," for the business journal, NJBIZ. NJBIZ set out to investigate the implications in the workplace of women being labeled a bitch due to their RBF. "In an informal poll of more than a dozen female NJBIZ staffers between ages 21 and 50, 64% believe RBF has the ability to impact one's career, or prevent one from getting ahead in business," Fry reported.

Objectively, RBF is just a calmly assertive or thoughtful facial expression. Is that not the face of a person who is simply mentally engaged in something besides how she is being physically perceived? When the lines and curves that denote her success or her depth leave a mark on a woman's face, she is known to the world as a victim of the RBF epidemic. Ultimately, RBF relies on the outside gaze of others, not a person's self-concept. If we encourage girls and women to be themselves, no matter the facial expression, perhaps a woman who is thoughtful, intellectual, and occasionally perplexed, will one day be affectionately labeled "that bitch."



SECRETS OF THE FLY

By Isabella Parmeter

1852

Elias Howe Jr. creates the prototype for what we now call the zipper. This "Automatic, Continuous Clothing Closure" proves to be well ahead of its time, but Howe doesn't market it very much since he is busy promoting his other invention, the sewing machine.

EARLY 1900S

Judson's patent is used on tobacco pouches and suits for the U.S. Navy.

Now often credited with the invention of the zipper, Swedish inventor Gideon Sundback improves upon Judson's design by creating his "Separable Fastener," and creates zipper companies Talon in the U.S. and LF (Lightning Fastener) in Canada.

1934

YKK, the current monopoly dominating the zipper industry, is founded by Tadao Yoshida in Japan.

1947

Western working women are already accustomed to wearing men's button up jeans. Popular jeans brand Levi's adds zippers to women's jeans to appeal to the East Coast woman.

1893

An American inventor, Whitcomb Judson, presents the modern zipper, the "Clasp Locker," on shoes during the Chicago World's Fair. He later develops two companies that become popular in the zipper industry.

1930S

Elsa Schiaparelli debuts a gown with zippers across the front. With many of their husbands away at war, the now-popular side zipper serves as a solution for women to zip up their own clothes.

1940S

As spouses return from the war, zippers slide their way to the back of dresses and skirts once again.

1960S

Talon is the largest zipper company in the United States, and Optilon of Germany is the largest in Europe. YKK controls 95% of the Japanese zipper industry. Talon decides to keep its business in the U.S., which gives YKK an advantage to expand across the world. YKK makes improvements to the Talon zippers after their patents expire, giving YKK the newest and most efficient zipper in the industry.

1969

As the Apollo 11 crew makes history during the first moon landing, they are protected by the Scovill zippers that appear on their uniforms.

1973

Author Erica Jong coins the term "zipless fuck," the previous phrasing of "no strings attached," in her novel, "Fear of Flying."

1990S

Stuffed animals as pulls begin to appear in the zipper market. The invention of larger zipper pulls aids in accessibility for all ages and bodies.

1964

Howard Kane, a dairy farmer, patents the zip-off convertible pant in the U.S. The style is designed with the working man and warm summer weather in mind, as the pants can be worn year round. The pants are popular as athletic wear, and are still produced today by brands such as L.L. Bean, The North Face, and Columbia.

1971

The Rolling Stones release their album "Sticky Fingers," with album art displaying a close up of a man's jeans and visible zipper. It is criticized due to the sexually suggestive nature of the photo.

1980S

Smaller zipper companies start to succumb to the saturation of the zipper market. YKK continues to rise in power, slowly shrinking the company variety within the industry. Inspired by a jacket from the French movie, "Hôtel du Nord," designer Azzedine Alaïa debuts a dress held together by one continuous zipper in 1989.

2000S-TODAY

As trends change over the course of months and years, so do zippers. Today, we have zippers that come in a multitude of different shapes and sizes. YKK remains the largest company, producing 45% of the world's zippers. Talon and Optilon each have 7% and 8% of the zipper market, and the remaining percentage is produced by various Chinese factories.

1968

An amusement park ride called The Zipper is invented by Joseph Brown under Chance Rides. It was named one of the world's strangest amusement rides by Popular Mechanics. The ride still appears at carnivals today, despite the controversy regarding the series of deaths attached to it.



Not My Quirk

By Olivia Galbraith



Apparently, everyone has OCD. Often used as an adjective to describe being a neat freak or a perfectionist, Obsessive Compulsive Disorder has become a catch-all term people use to describe themselves and others based on their organizational habits. In reality, the obsessive compulsions that come from OCD have very little to do with cleaning. As a little girl, I would look out the window of the school bus and count the cracks in the sidewalk, a task that became impossible as the bus started to speed up, causing me to quickly lose count. It was a need that consumed my mind, and at 8 years old, it seemed logical that everyone would do that.

I was about 11 years old when I walked into my parents' room one day as they were watching "As Good As It Gets." The main character of the movie is an older man who does not want to be surrounded by people, and lives a life completely alone, which satisfies him. One of his compulsions is turning the lights on and off upon entering the house. He continues counting until he feels that he has done it the correct amount of times, which is a personal amount known only to him. He treated locking doors the same way. I noticed that the character and I acted similarly, and shared this observation with my parents. Although my behavior slightly varied, his repetitive counting and organizational needs were something I connected with. I saw myself in an aging Jack Nicholson.

Apart from these comparisons, some of the other compulsions I experienced as a child were less stereotypical. The first one was wall tapping. When I would accidentally bump into a wall or my hand touched it, I would feel the need to tap it again. Typically, I would tap it about four times, but if I thought there was a chance that I accidentally did it an odd number of times, I would go up to six. This habit eventually died down after middle school. Another memorable event occurred during a sleepover with friends. My mom had bought us different types of candy and said to divide them up between ourselves. As a middle schooler with undiagnosed OCD, I assumed I would literally divide the candy up. My two friends sat patiently as I laid out the M&M's, Sour Patch Kids and Skittles, and color coded them. Then, I further divided them based on their type and the amount, an extremely time consuming task. At this moment, I probably should have recognized that my urges were not typical. As I grew a little older, I would sit in classrooms and agonize over the half-erased whiteboards. Rather than paying attention to the lecture, I would focus on the various leftover scribbles, hoping the teacher would notice and remove them.

In her article for The Atlantic, Fatima Tipu identified one important misconception about OCD: that OCD is a quirk, and its symptoms are the result of a specific personality

type. Obsessive compulsive is a term that is often overused in a joking manner, which has led to many myths surrounding the reality of the disorder, and also eliminates meaning from the diagnosis itself. To look at characteristics of OCD as being part of a personality type takes away from the people who face more paralyzing side effects. "With OCD, there are obsessions (unwanted thoughts, impulses, or images that repeat in a person's mind) and compulsions (acts that a person repeats in order to 'get rid' of these obsessions). These compulsions are often done in a desperate attempt to protect oneself from the wave of anxiety the obsessions bring, not because the person actually wants to engage in the compulsion," Tipu explained. Compulsive behavior is a means of self-protection from overwhelming thoughts and emotions.

There are different levels of OCD based on the severity of the symptoms. When diagnosing this disorder, there is a checklist of symptoms people most commonly encounter.

These symptoms include having unwanted ideas, worrying something bad will happen, shortness of breath, trouble sleeping, avoiding certain situations, and repetitive thoughts. This is a more complex set of circumstances than the average "neat freak" or "perfectionist" would experience. To discover more about each person's individual symptoms, a therapist must meticulously catalog their patient's types of compulsions and thoughts.

Two of the main components of OCD are doubt and guilt. Everyone experiences feelings of doubt and guilt sometimes, but people living with OCD feel these emotions on a chronic, daily basis. By feeling undue guilt and constant self-doubt, it becomes nearly impossible to perform daily activities; a person loses confidence and becomes burdened by these heavy emotions. A daily routine can be destroyed by repetitive thoughts about a conversation with a friend or teacher. A person with OCD may doubt the way their world works and their own ability to perform even a simple task. OCD becomes a battle between ideas, obligations and recurring thoughts. It is easy to then agonize over this "unproductive time." To think that someone living with OCD can control the thoughts that enter their brain is unreasonable, as that task is an impossible one.

"Obsessions are biochemically generated mental events that seem to resemble one's own real thoughts, but aren't...As biochemical events, they cannot simply be shut off at will," explained experienced psychologist Fred Penzel, Ph.D.

As resisting an obsessive thought is basically unachievable, a common therapy practice is attempting to refuse to comply with the compulsion using cognitive behavioral therapy (CBT)

THERE IS
A HIDDEN
BEAUTY IN
OCD.



techniques. "People with OCD do not stay with the things they fear long enough to learn the truth—that is, that their fears are unjustified and that the anxiety would have gone away anyway on its own, without a compulsion or neutralizing activity," Penzel said. This shows that if people were given the right treatment to cope with these unwanted and intrusive thoughts, they would be able to determine what is real and what is not. The objective of CBT is to have the patient remain with whatever makes them anxious so that they develop a tolerance for the thought or the situation. This gives them the power to ride through the wave of emotion and experience tolerance for the feeling, learning that nothing negative will occur as a result. From personal experiences with CBT, I have had to sit with situations that make me uneasy to teach myself to question my compulsions. I have spent countless hours sitting in a room where the books on the bookshelf are not aligned and things are out of place. Being that it was not my office, I could not rearrange the books despite my deepest urges. Sitting through uncomfortable situations that seem impossible is to challenge the underlying logic, which often tends to be irrational.

One main practice I follow is to focus on my five senses when I realize I am overwhelmed in thoughts, especially when I am kept up at night. I start by identifying five things I can see, four things I can feel, three things I can hear, two things I can smell and one thing I can taste. This countdown is not only a distraction, but it allows me to feel grounded and back in reality again. I think of it as a reset button. For those nights when I am up for hours wired with thoughts of everything I have done that day and what I have left to do the next, this becomes the only way for me to sleep.

Despite the challenges of this complex mind game, OCD does have some powerful benefits, like having an eye for detail, and the ability to maintain a level of attentiveness that is otherwise hard to achieve. People strive to be detail oriented in order to succeed in their daily lives- but I've got that covered. I also have the ability to think about concepts that would never occur to others. The second guessing and the repetitive thoughts can be what makes someone create the best circumstances for themselves and everyone around them.

There is a hidden beauty in OCD. Allow people with OCD to show this part of themselves on their own, not when they're told to. Reflecting on my own experience with OCD, I think back to Jack Nicholson's character. After CBT and a collection of personal practices, I can say most of those compulsions I saw in that character at 11 years old are no longer relevant. With time and effort, my OCD has matured from predominantly physical actions into more mental compulsions. Although I no longer tap walls or color code my food, I still have OCD. But this is not my quirk- it's my strength.



ILLUSTRATIONS Sarah Ditterline

THE WORD ITSELF

BY-THE FM:AM EDITORIAL.TEAM



All images were photographed with
a Nikon D3300 DSLR of a Canon
EOS Rebel SL1

The word "resolution" has its roots in the Latin, originating as the word "resolvere," meaning to loosen, release or explain.

The term has expanded from its original meaning over time, and is now used to describe releasing yourself from a problem or mystery by resolving it; when something reaches its resolution, the problem has been undone. Resolution is often used to describe a promise to one's self to do or not to do something, such as with a New Year's Resolution. A resolution can also be used as a formal expression of the objectives and opinions of an assembled group, or to describe image quality.

When describing a piece of photography, resolution refers to the number of pixels in an image. A pixel is the smallest addressable element in a visual display, a single particle of color that makes up the larger image. The more pixels in each inch of a photograph, the sharper the image. When an image is pixelated, the pixels in an image are enlarged and scrambled, obscuring the photographer's details. An image with a high resolution is understandable and sharp, but an image with a low resolution is blurry and unclear. Any image must have 300 pixels in every inch to be considered to have high resolution in print. Every pixel is all or nothing. If it has the necessary quarter of a millimeter of color, then it exists; if it does not have any color, then it doesn't. You cannot alter them without altering the image itself. If an artist displaces enough pixels, it will distort the image's clarity, which is sometimes done on purpose to give the subject of a photograph a dispersing effect, as though they were fading away. Removing pixels takes away the viewer's ability to see an image clearly. If you lose pixels, you lose the building blocks of any artist's achievement. Hand drawn art relies on nothing but the stroke of an artist's hand, but every digital image is the sum of its parts. This magazine is more reliant on pixels than any other issue we have created. In the wake of exceptional changes, we are relying completely on digital art to convey our ideas. Every individual pixel was lovingly created and placed in FM/AM to offer readers inspiration and color amidst one of the most uncertain and disorienting times our world has ever faced. When little else is certain, a pixel is.



RESOLVERE

DEFINITIONS



Via Merriam-Webster Dictionary
Via Macmillan Dictionary
Via vocab.com

res·o·lu·tion

/ resə'lıʃ(ə)n/

1. a firmness of resolve
2. sharpness—fine point
3. clarity
4. transparency or purity
5. the act of solving a problem, finding a way to improve a difficult situation, or distilling a complex notion into something simpler.
6. determination: a promise to oneself to do or not do something.
7. description of something such as a screen or photograph with the ability to show an image extremely clear, with lots of detail.
8. a formal expression of opinion, will, or intent voted by an official body or assembled group; an official decision that is made after a group or organization has voted.
9. the process or capability of making distinguishable the individual parts of an object, closely adjacent optical images, or sources of light.
10. a measure of the sharpness of an image or of the fineness with which a device (such as a video display, printer, or scanner) can produce or record such an image usually expressed as the total number or density of pixels in the image.
11. A detail you can see.
12. The division of a prosodic element into its component parts.
 - a. the substitution in Greek or Latin prosody of two short syllables for a long syllable.
13. music: the passing of a discord into a concord during the course of changing harmony.
14. medicine: the disappearance of of any symptom or condition.
15. chemistry: the process of reducing or separating something into its components.
16. physics: the replacing of a single force or other vector quantity by two or more jointly equivalent to it.

glossary

Related Terms

- Sitzfleisch: (n.) The ability to endure or carry on with an activity; a person's buttocks. [German word adopted to English slang]
- Pluck: (n./v.) spirited and determined courage; sound (a musical instrument or its strings) with one's finger or a plectrum.
- Moxie: (n.) force of character, determination, or nerve
- Determination: (n.) firmness of purpose; resoluteness; the process of establishing something exactly by calculation or research; [Latin root word]
- Resolve: (v.) settle or find a solution to (a problem, dispute, or contentious matter); decide firmly on a course of action; [Latin root word]
- Stick-to-itiveness: (n.) Perseverance; persistence
- Loosen: (v.) make (something tied, fastened, or fixed in place) less tight or firm [Latin root word]
- Pixelate: (v.) divide (an image) into pixels. To display an image of (someone or something) on television as a small number of large pixels, typically in order to disguise someone's identity or to censor.
- Fuzzy: (adj.) having a frizzy or frayed texture or appearance; difficult to perceive clearly or understand and explain precisely; indistinct or vague.

FOR EVERY ACTION

Mixed Media
Collages by Art
Direction & Digital
Layout and Design
Teams

What's the point of
fashion if the planet
no longer exists?

The fashion industry
emits more carbon
than international
flights and maritime
shipping combined



DESIGNER Marissa Keegan

This photoshoot was inspired by the frustration around fashion pollution and a need to express our eco-anxiety about the world we are about to step into.

Sets from this editorial were made almost exclusively by using salvaged materials and strictly digital assets. The series follows five different environmental issues caused by the fashion industry: water waste, plastic waste, paper waste, production waste and textile waste. Plastic waste is seen in the form of single use plastics like garment bags, packaging and plastic byproducts. Textile, pattern and production waste are represented through the muslin and pattern paper we collected from the studios of the Marist Fashion Design program. Chemicals used to dye and soften fabrics are harmful to us and the planet due to the sheer volume of apparel that is manufactured using synthetic dyestuffs and finishes. We used natural dyes and found materials whenever possible.

Designers can still create dynamic and exciting work but must also take accountability for how their pieces are produced. Due to the impact of the COVID-19 outbreak, the Art Direction team had to find a fresh way to explore this growing problem. The mixed media, collage, and illustration that you see throughout this story allow the textures and colors to come to life in a way that is difficult for even fashion photography to achieve. While unexpected, the digital format let us to take this issue into an even more literal definition of sustainability. This is the future, unless we use our creativity to stop it.



DESIGNER Sierra Robinson



DESIGNER Sara Kaseta
MODEL Emma Kaseta





DESIGNER Isabel Holden
MODEL Janine Tondou



DESIGNER Leandra Perelli
MODEL Janine Tondou

DESIGNER Finleigh Riendeau
MODEL Janine Tondou





DESIGNER Sara Kasetta
MODEL Emma Kasetta

DESIGNER Briar Connors
MODEL Janine Tondou





DESIGNER Elizabeth Elims
MODEL Janine Tondou

DESIGNER Isabel Holden
MODEL Kalah Hendricks

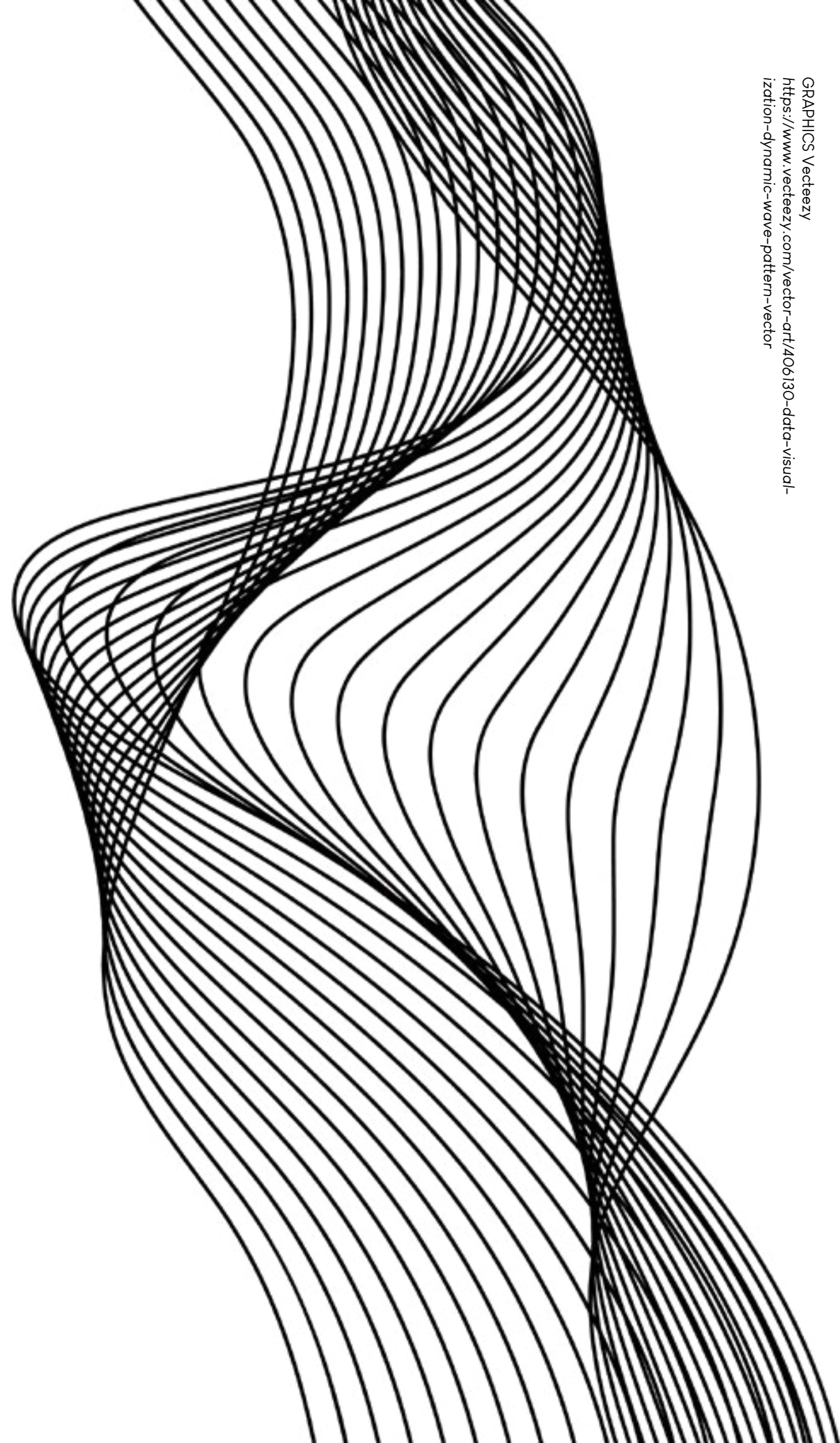




DESIGNER Jontay Kahm
MODEL Roger Seifert



DESIGNER Sara Kaseta
MODEL Janine Tondou



GRAPHICS Vecteezy
<https://www.vecteezy.com/vector-art/406130-ddata-visualization-dynamic-wave-pattern-vector>

TYPOGRAPHY

(Body Text and Feature Titles Only)

MADE Canvas
Regular, Black
By Made Type

Louis George Café
Regular, Bold
By Chen Yining

Bebas Neue
By Dharma Type

Didot

Pixeled
By OmegaPC777

Signatura Monoline Script
By Ianmikraz

Indy Women
Suthi Srisopha

KUASQUE
By ijem

Kids
By JD Johnson

Clip
By Martín Argüello

Pico Black
By Maniackers

Deutschlander
By Sharkshock

Courier
Bold

Happy Time
By KineticPlasm Fonts

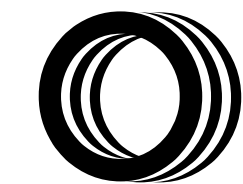
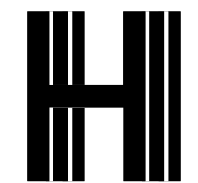
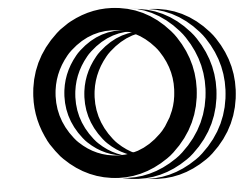
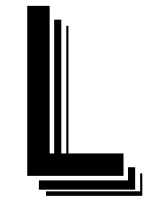
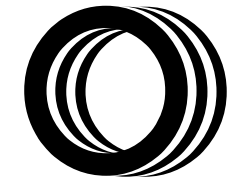
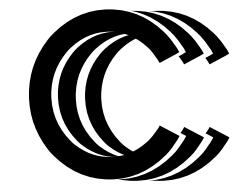
GLADES DEMO
By Knackpack Studio

Helvetica
Light, Bold

Helvetica Neue
Regular, Medium, Bold, Condensed Bold

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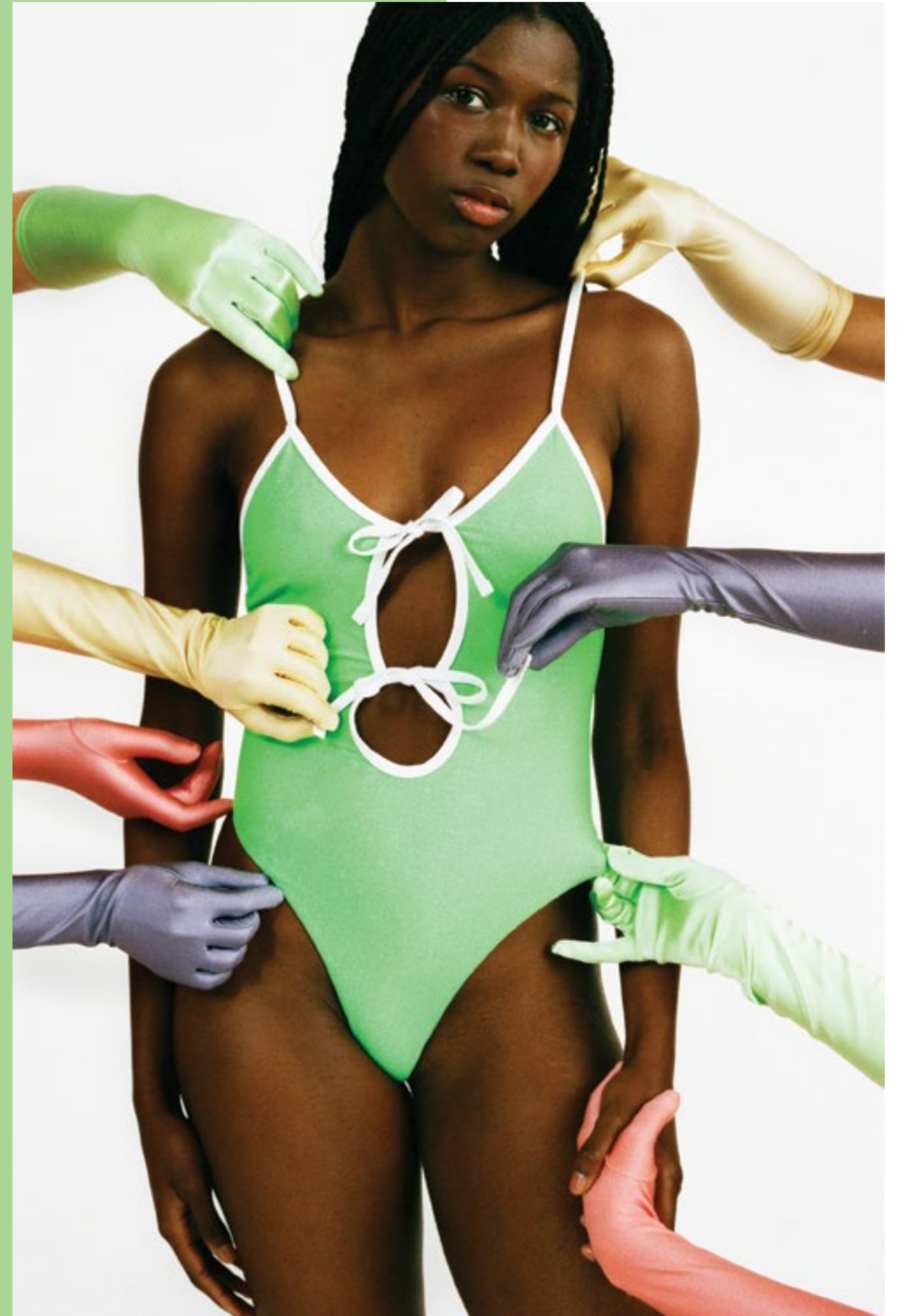
Counterfeit Conscience

By Nora Hogerty

Sustainability in 2020 evokes images of yoga-toned bodies, goopy kale smoothies, and Instagram-friendly belief systems. The sustainable woman cleanses with seaweed tonics, lemongrass potions, and charcoal-infused toothpaste. She is the epicenter of centeredness. However, her yoga studio is corporately owned, her kale sprayed with pesticides, and her hotness only as deep as the mica mined by Malagasy children in Madagascar for her highlighter. Welcome to greenwashing, an unfortunate side effect of environmentalism, where ethics are used only as a marketing ploy.

ILLUSTRATIONS Sarah Ditterline
PHOTOGRAPHY Courtesy of OOKIOH, MINDFLOWERS,
and The Clothing Warehouse

PHOTOGRAPHER Kate Hollowell
MODEL Mollie Papouloute
OOKIOH Campaign



" ENVIRONMENTALLY FRIENDLY " SUSTAINABLE " RECYCLED " BIODEGRADABLE "

" CRUELTY-FREE " NON-TOXIC " CERTIFIED GREEN " NATURAL " ENVIRONMENTALLY FRIENDLY " GREEN "

" ENVIRONMENTALLY FRIENDLY " SUSTAINABLE " RECYCLED " BIODEGRADABLE "

" CRUELTY-FREE " NON-TOXIC " CERTIFIED GREEN " NATURAL " ENVIRONMENTALLY FRIENDLY " GREEN "

Greenwashing is a concept conceived by Jay Westerveld in the 1980s as a term to explain the overuse of environmental marketing on products or services to increase sales and change public perception. The process of greenwashing is simple. A product may be marketed as 100% natural wool, but in reality contains 96% polyester and can never be recycled. Brands may use earthy, woody neutrals to suggest ideas of tree bark and wheat grass. The truth is murky, with a side of inconclusive. Counterfeit authenticity is running rampant in the fashion industry. Fast-fashion retailing giant H&M has their own "Conscious" line, even though they are sitting on \$4.3 billion in unsold clothing from 2018. The true cost of greenwashing is that smaller, truly conscious brands are being overlooked for larger imposter brands. This practice leaves ethical brands grasping for recognition and market share.

OOKIOH (pronounced *ookēō*) is a prismatic collection of hues; their candy-colored swimsuits induce a longing for watermelon soft serve and lavender scented meringue. Only a year old, the brand is based on the feelings of nostalgia, leisure, and community. Less advertised is their position as a conscious brand. "I didn't start with sustainability as a motivation, or to build a moat around the brand. I never thought that there was another option; true sustainability is a responsibility, and that is part of OOKIOH's DNA," said Vivek Agarwal, the founder of OOKIOH. Their swimsuits are a combination of post-consumer waste, such as fishing nets, fluff from carpet tops, and rigid textiles, and pre-consumer waste, using the byproducts from polyester and nylon production.

To Agarwal, OOKIOH's honest marketing relies on very careful wording. "Greenwashing has a significant impact on brands that are trying to be more responsible. Responsible, not sustainable, because sustainability is loosely used in the industry. If a brand is promoting the consumption of items that are carbon positive, it isn't sustainable; repurposing or wearing used/old clothes is sustainable," Agarwal said. Carbon positive is another term used to describe being climate positive or carbon neutral. For a brand to be climate positive means that they are going beyond achieving net zero carbon emissions, and are actually removing additional carbon dioxide from the atmosphere. "We stay away from calling ourselves a 'sustainable' brand. We have been very mindful of using that term. However, others aren't. They are conscious of the choice of words used to mislead the customers," Agarwal said.

Agarwal's strategy to counteract the low price standard set by fast fashion is to produce products of greater quality at a more reasonable price point. "We offer suits at \$98 and use the same materials as some \$150 plus suits. We do this by lowering our profit margins. We don't believe in using 'sustainability' as a pricing tool. To grow our brand and impact, we have been working on our product offerings and categories," Agarwal explained. Agarwal recognizes that this strategy isn't a quick solution to overcome the challenges created by fast fashion. "It is becoming increasingly difficult to compete with brands that are using cheaper and unsustainable materials, greenwashing customers, and raking in millions that go back into their marketing blitzkrieg," Agarwal said.




PHOTOGRAPHER Kourtney Jackson
MODELS Jessica Godzinski (Left), Patricia Zhou (Right)
OOKIOH Campaign



PHOTOGRAPHER Kate Hollowell
MODELS (From left) Mariana Downing, Yumi Nootenboom,
Dajana Radovanovic, Mollie Papouloute
OOKIOH Campaign



PHOTOGRAPHER Kourtney Jackson
MODELS Patricia Zhou (Left), Andrea Feyler (Right)
OOKIOH Campaign



Exuberant cherry earrings and cartoon toadstool ring belts are found in the eccentric corners of MINDFLOWERS, created by designer/owner Olivia Cupp. She focuses her groovy accessories brand around consciousness and duty, and also holds these standards for herself. "My sister, who is twelve years older than me, worked in international development in third world/developing nations. I was exposed to the horrible reality of not only fast fashion, but mass consumption in the food and candy industries. In fifth grade, I was protesting wearing Nike and eating Hershey's Chocolate at my private school of fifty kids, and a lot of them started listening. They may not have changed their minds right away, but they definitely learned something they may not have until it hit mass media years later," Cupp explained. A fashion design graduate of Columbia College in Chicago, Cupp focused her studies on ethics and sustainability, building her own brand during her senior year using new technology such as laser cutting.

Cupp's main medium is acrylic, or PMMA plastic, which she recognizes for its good and its bad. "We use all recycled packaging and source all our supplies from local and/or ethical businesses in the U.S. We try to buy recycled acrylic when possible, but have developed other methods to offset our use of plastic. Instead of throwing the material out, I actually have kept every single scrap since the first time I ever laser cut. Since we're a relatively new company, I am still in the process of building the capital necessary for our next phase of sustainability. This would include the machinery capable of allowing me to take all of my scraps and press them into sheets to use, or even new creations.

On top of using our own waste, we plan to pair up with other businesses to collect their plastic waste and form it into something new. From the beginning of our business, this has always been the goal, just a bit of a journey to get there," Cupp explained.

"Sustainability is a multi-faceted term..."

With the feats that brands like MINDFLOWERS have taken towards an ethical future, it is frustrating to see that larger, more funded companies are

morally retreating. "Greenwashing is such an unfortunate outcome of the push for ethical and sustainable fashion, but it really isn't surprising. Money is obviously a priority for any business, but is it balanced with an ethical ethos? For most fast-fashion brands it isn't, and many of them don't plan on changing that if it affects their number one goal—money," Cupp said. "Therefore, greenwashing is the next best thing; make consumers believe that they have changed their ways by hiding other shady activities behind a facade of eco-products."

Sustainability is a multi-faceted term for Cupp. "A brand is ethical and sustainable if every decision they make keeps that ethos in mind. Who is affected by these business decisions? Is it positive or negative? This can be as simple as working with models and photographers. Are you paying them, or at least giving them trade? Do you have unpaid interns, and if so, what are they getting in return for their work? I've found that so many small businesses that label themselves as ethical and sustainable forget these smaller things, and the ethical mindset stops after production," Cupp explained.





PHOTOGRAPHER Jairo Villa
MODELS Devyn Crimson (Left), Olivia Cupp (Right)
MINDFLOWERS

PHOTOGRAPHER Jairo Villa
MODEL Devyn Crimson
MINDFLOWERS





Eric Hessler (left) and Jim Buckley (right), owners of The Clothing Warehouse, provide the ideal selection for customers searching for the perfect vintage piece.

The Clothing Warehouse in Vero Beach, Fla. is a cement floored space holding the remnants of prom dances, spring breaks in Cancun, and cheerleading uniforms, with Eric Hessler as the curator. The vintage wholesale warehouse is an extension of The Clothing Warehouse retail space in Atlanta. The Vero Beach location was birthed out of a need to overhaul the environment of vintage wholesale. Now, The Clothing Warehouse is a thriving wholesale vintage provider.

Clothing in the United States prior to the 1980s was made to last; there was an aspect of respect and dignity Americans formerly attached to clothing. "Homespun fibers and natural materials sewn together to be durable and made to last used to be a normal thing. Kids went shopping at the beginning of the school year with the mindset to make whatever they were lucky enough to receive last the entire year. That's a lot of baseball games, school dances, 4-H contests, after school jobs, sporting events and weekend fun. These clothes had to make it through all of that," Hessler said. Clothing was tailored and labeled with monikers branding the piece as an extension of the wearers being; the "Bobby" written on the tag was then crossed out to say "Bobby's Little Brother's." As

prices for clothing and fabric fell, so did the quality of the garments. The fast fashion that is produced today is that of lesser intricacy and mediocre design innovation. "Quality is what is most important when seeking vintage clothing. Hold a 1960s Levi's BIG E jacket and then hold one made today - they're different. Really different," Hessler noted.

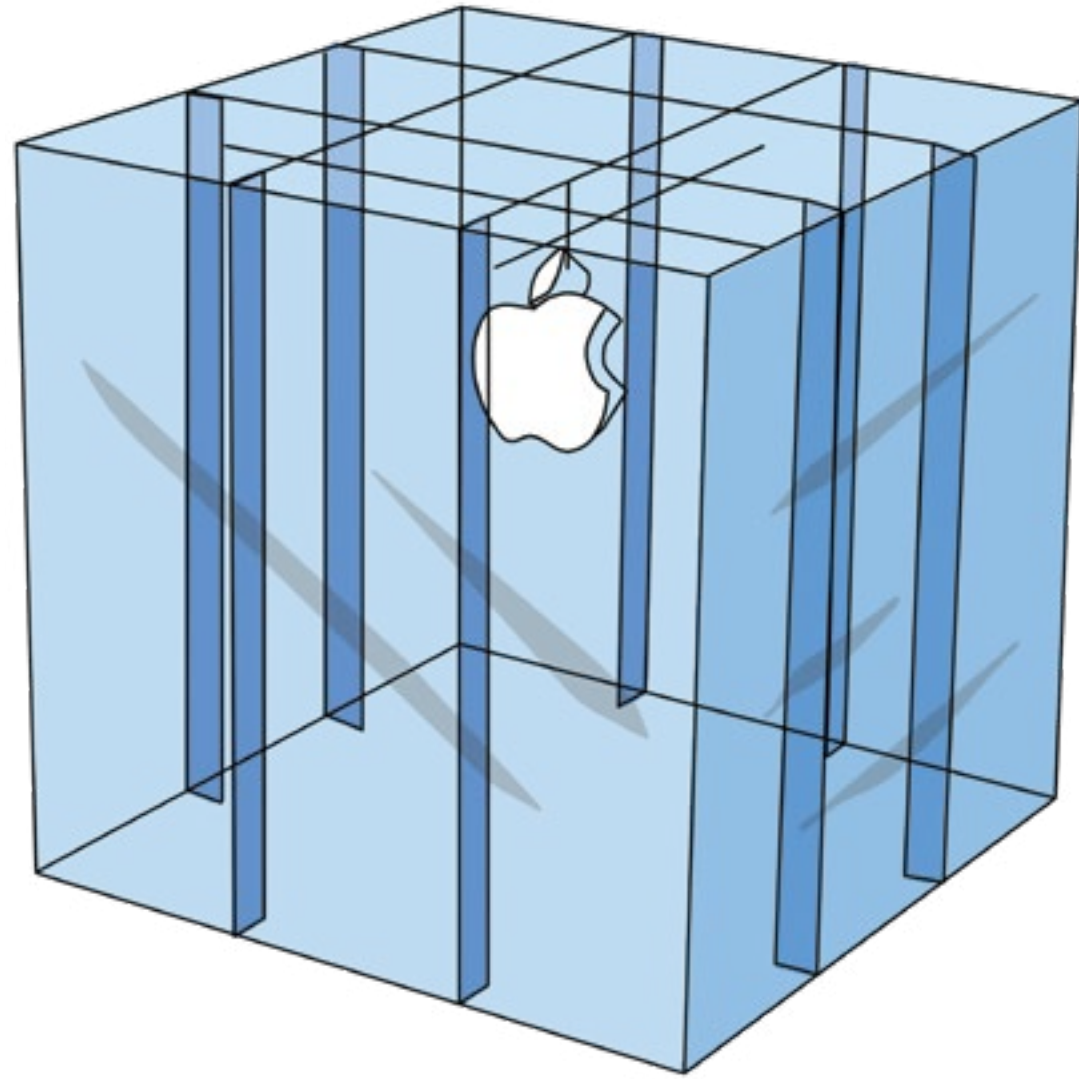
Like an old kale smoothie ageing in the back of the fridge, greenwashing has made the message of sustainability rotten and harmful to consumers. Fast fashion's use of phrases like "efforts towards conservation" and "ideas of sustainability for the future" has covered buyers' eyes with rose-colored, cat eye glasses that blind them from true ethical sellers. When those glasses are removed, the "consciously" made, brightly-hued H&M sweater fades to a rotten brown, sharing its truths, such as "I won't biodegrade for 100 years," and "I am the outcome of an unlivable wage for workers." Knowledge is the only thing that scrubs away greenwashing's grime and leaves behind an enlightened consumer. The reborn buyer can now seek out the small and local, proving that morality is free. Deception is the real cost - don't pay it.

Sustainability is a responsibility.



PETER BOHLIN

By Jackie Kalinosky



The man responsible for the Apple Cube on Fifth Avenue, Bill Gates' home in Washington state, and the Pixar Animation Studios easily hides in plain sight. Peter Bohlin is the well-disguised mastermind of the Bohlin Cywinski Jackson architecture firm, always opting for a beige sport coat and a pair of casual sneakers amidst an army of dark suits and wingtips. At the age of 83, Bohlin always puts a positive energy into everything he does, from his innovative designs to his attitudes towards life.

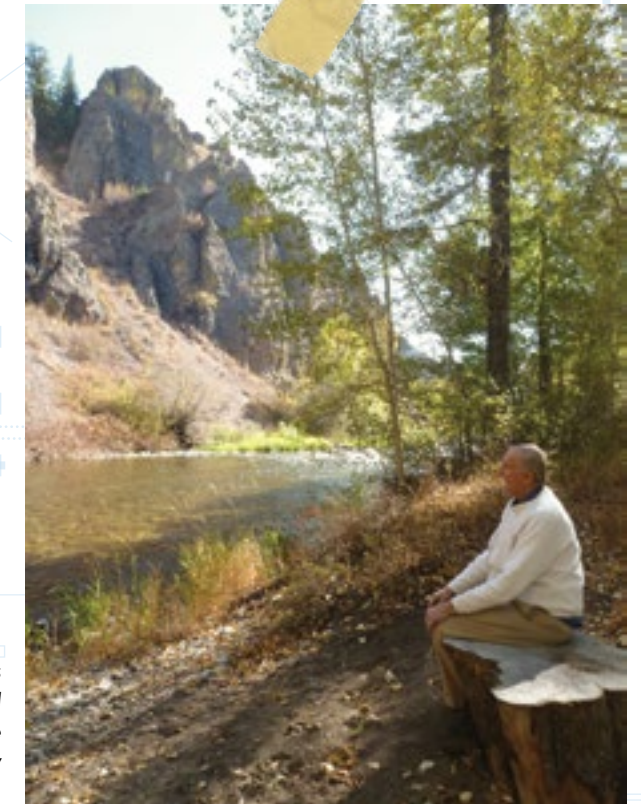
Jackie: You once stated that in order to be a good architect, you must be serious and childlike simultaneously. How do you do that? Are there any rituals you partake in?

Peter: In the summers we lived in northwestern Connecticut, and a stream ran not far from the house, through a ravine. You could always hear it, and I would escape there, to the forest, and think, 'You know, if nothing else works out, I love the idea of fishing all my life.' When I started in high school I went spelunking a lot, which is a great treat. Then I went to Cranbrook Academy of Art for my Master's in Architecture, which was good for me. I started drawing differently, less stylized and more like a child. I still grow flowers and stuff when I have time and, you know, I have this great frog pond here, it's wonderful. You notice how you can't see how big it is because it goes around corners? You can never tell; I think it looks much bigger than it actually is. But the reason for that was for the mystery of it all; and of course, because I love frogs.

JK: Have you ever been afraid at any point in your career of losing yourself to accommodate the demands of others? If so, how did you reassure or find yourself again?

PB: Now and then you meet someone that's so controlling, and then they have terrible sense, and they almost get pleasure from having it. Steve Jobs was different; they're all different. When we did about 65 Apple stores, what I found interesting was getting at Steve's nature. He was almost totally set on symmetry, and then you begin to look at, for instance, automobiles; they look symmetrical, but then you find out that the innards are not, and that's for good reason. So you're always looking for ways of making accommodation...and you can find that by going after a person's nature or a culture's nature.

ILLUSTRATIONS Sarah Ditterline & Amanda Lauro
PHOTOGRAPHY Courtesy of Peter Bohlin



As a founder of Bohlin Cywinski Jackson, which was created in 1965 as Bohlin and Powell, Bohlin was awarded the AIA Gold Medal in 2010. The AIA Gold Medal is the highest honor an individual architect can receive, given by the American Institute of Architects.



JK: One of your most notable talents is your ability to work around natural features when designing, and incorporate them into the final product. When was a time in your life that you had to work around something by creatively accepting it instead of just ignoring or removing it?

PB: I did a summer house for my mom and dad, in 1974, a long time ago. I remember a very large boulder, and my choices were to move the boulder or move the building. Instead, I carved the building. In my view, accommodation is better than compromise. I accommodated the boulder, and made the building more powerful. We tend to move to the right, and that might be because of our culture and the fact that we read to the right. So we're always making accommodations, and the key, and I think it's highly intuitive, is to combine.

JK: You have traveled all over the world, designing for many household names. When you were traveling, did you ever have time off to enjoy those locations?

PB: Nothing is ever what you expect it to be, and actually, that's a pleasure, isn't it? Even if something is negative in some ways, even that is of interest. I do like Scandinavia, and I've never spent much time particularly in Copenhagen, and so I'm

looking forward to [going there again]. But so many things everywhere are fascinating. I haven't gone places, and I really regret it. For instance, I was on a design journey in some place south of Iraq, a very small country. On my way there I went through the Jordan airport, and I never went to Petra, which is an extraordinary place, and so I do regret that. And that is a problem, when you think you can't afford the time when of course you can.

JK: During one of your lectures, you explained that you haven't been back to your first project since its completion because you wanted to remember it as you left it, not as it is now. When possible, do you do this with all of your projects?

PB: I've learned over the years to not always go back because sometimes it's so much more powerful in your head, you know, in your mind, and the way you dreamed of it. People will put a hot tub in the wrong place, build a garage where it was just a forest, and I won't go back because it will always get in the way of my memory and my dream. It's like you have a child, and someone else would dress the child for the worse maybe, and it would be a terrible thing; that's not the way your child was. It's just, you think of many things in certain ways, and they can be lost very easily.



JK: What was the closest moment you had to throwing down your equipment and screaming 'I quit!' to the heavens?

PB: One of our early jobs was a house, this one is funny, to me anyway, for people actually up in Shavertown, PA. We eventually did quite a good thing, and I was very young. Their lawyer asked me to come in, and I did, and he told me not to mistreat his client. At that moment, one of the very few times in my life, I almost wanted to kill someone. I dreamed I was so strong I could just lift his desk and go 'whoop' right down on top of him. But he was a lawyer, so I kept my cool and everything worked out.

JK: What would you like your legacy to be?

PB: I would love to make [my legacy] modernism. Not hard modernism, but make it something worked with very magically. I don't mean magic in a light way; I mean something special to each circumstance and each person. I mean I'd like to work hard and make it look easy, make things that look, 'There they are!' That's what I'd like my legacy to be, to be intelligent and simple and thoughtful and fitting each

circumstance, each person, each place, which is both an effort of your intellect and your emotions in the very best way.



A special retreat built for Bohlin's parents, the Forest House sits nestled in the lush emerald trees in West Cornwall, Conn.





“That's what I'd like my legacy to be, to be intelligent and simple and thoughtful and fitting each circumstance, each person, each place, which is both an effort of your intellect and your emotions in the very best way.”

significant language

Written Content *Editorial team*, Styling *Art Direction team*, Fashion *Marist Fashion Designers*,
Layout *Digital Design & Layout & Art Direction teams*

Georgia O'Keeffe is most well known for her close-up floral artwork, but this series is only a 200-piece portion of her 2000-plus collection of paintings. Lesser known of O'Keeffe's work, completed in the early days of her career, are watercolors. She completed these between 1916 and 1918.

O'Keeffe's watercolors explore both the beauty of the human form through a nude series, and the wonder of nature through the landscapes of the Texas Panhandle. As a definer of O'Keeffe's place at the top of the American Modernist movement, her exploration of the American southwest is widely known. She lived permanently in the Southwest during the later portion of her life, and she famously used all her time and energy in the act of creation.

During this time O'Keeffe fashioned her Model-A-Ford into a moving art studio so she could be within the art she was making at all times.

Because of our inability to conduct photoshoots for this story, we looked instead to the lines, colors, and symbolism behind O'Keeffe's work. Collages, hand drawn sketches, and a variety of other mediums represent the three aspects that define O'Keeffe as an artist: flowers, watercolors, and desertscares. This editorial explores the practice of art direction without benefit of photography; deconstruction of a perfected image into the components it takes to attain it. It picks up fragments of O'Keeffe's work and life, and places them back together again to reflect a new sense of vision.



DESIGNER Isabel Biagioli

ALL OF ME

"Before I put brush to canvas, I question, 'Is this mine? ...Is it influenced by some idea which I have acquired from some man?' ...I am trying with all my skill to do a painting that is all of women, as well as all of me."

"I often painted fragments of things because it seemed to make my statement as well as or better than the whole could... I had to create an equivalent for what I felt about what I was looking at... not copy it."

"In the evening I go up in the desert and spend hours watching the sun go down, just enjoying it, and every day I go out and watch it again. I draw some and there is a little painting and so the days go by."

- Georgia O'Keeffe

DESIGNER Julia Luff
MODEL Julia Adler
PHOTOGRAPHY Julia Luff

ALL OF WOMEN



DESIGNER Christopher Lagasse
MODEL Christopher Lagasse





DESIGNER Shana Salentine
MODEL Shana Salentine



DESIGNER Katrina Henry
MODEL Kayla Picco
PHOTOGRAPHY Katrina Henry, Kyle Henry

"When you take a flower in your hand and really look at it, it's your world for the moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower. I want them to see it whether they want to or not."

- Georgia O'Keeffe

DESIGNER Ashlin Berger





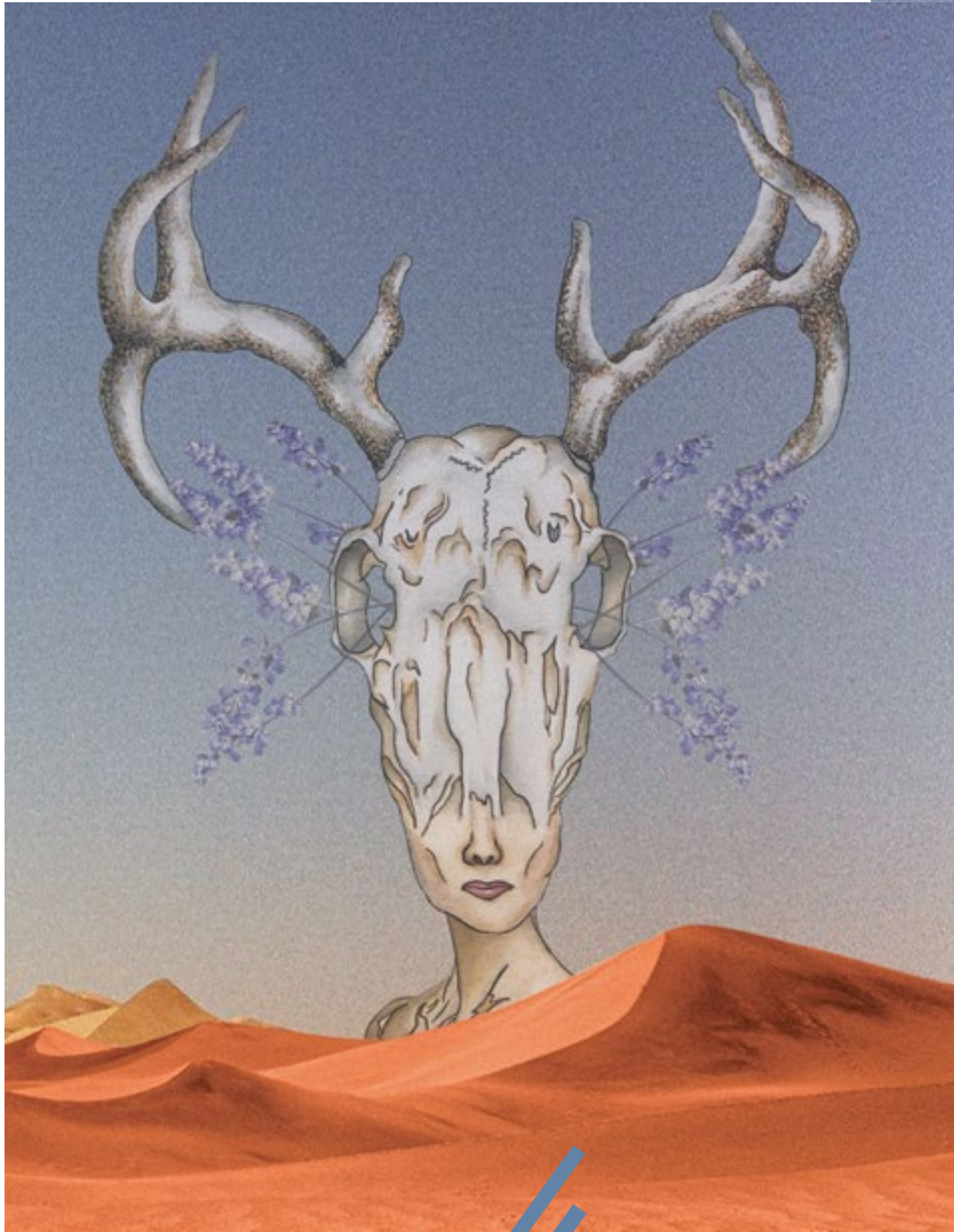
DESIGNER Lobsang Tenzin
MODELS Christian Saltarelli (Left), Whitman Davis (Right)

"The bones seem to cut sharply to the center of something that is keenly alive on the desert even tho' it is vast and empty and untouchable... and knows no kindness with all its beauty."

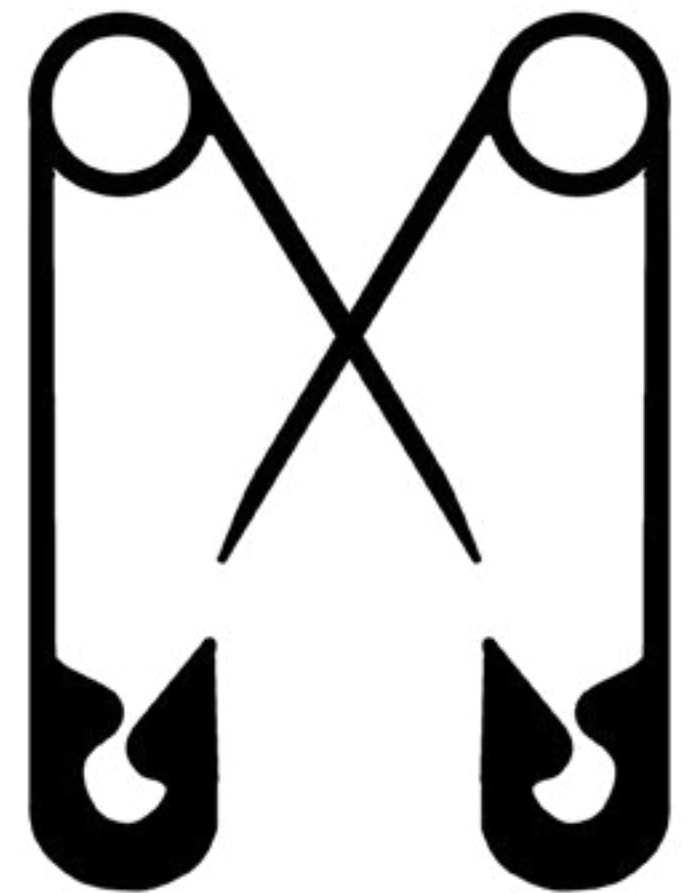
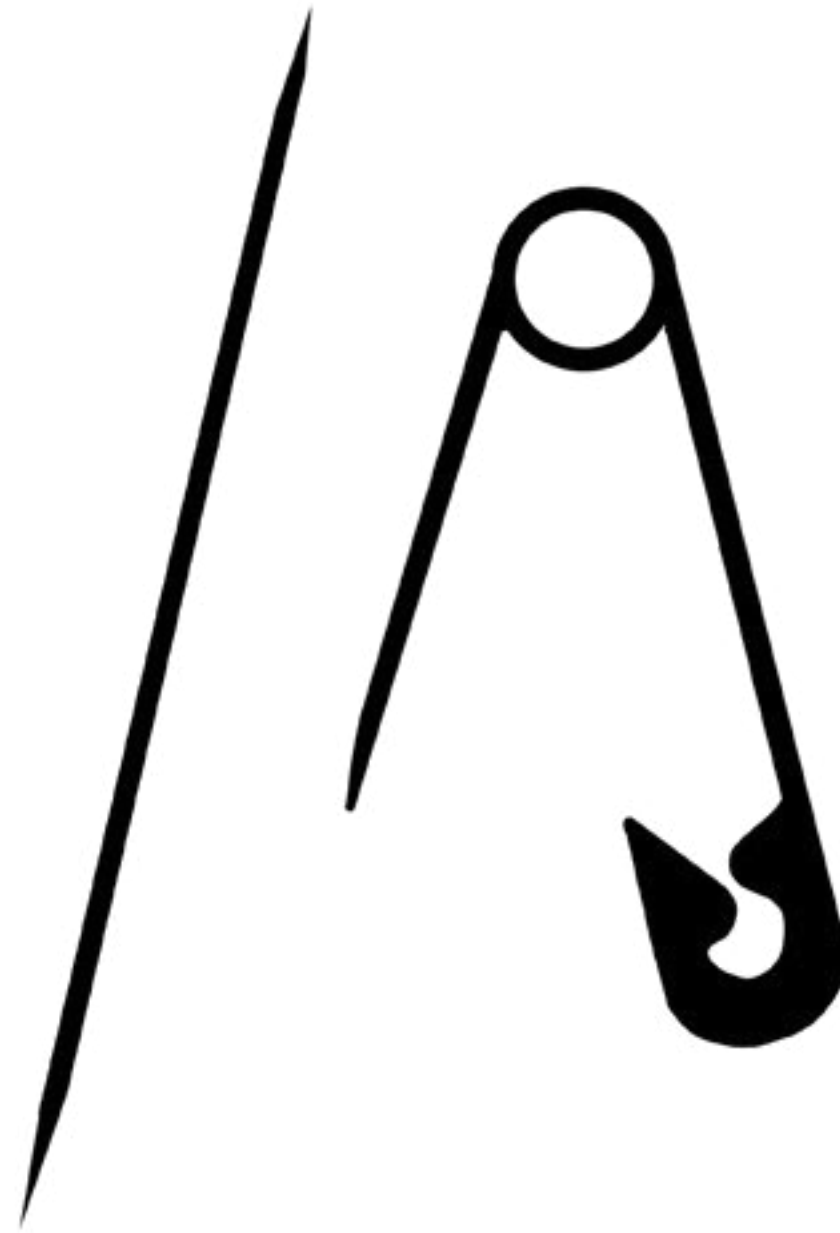
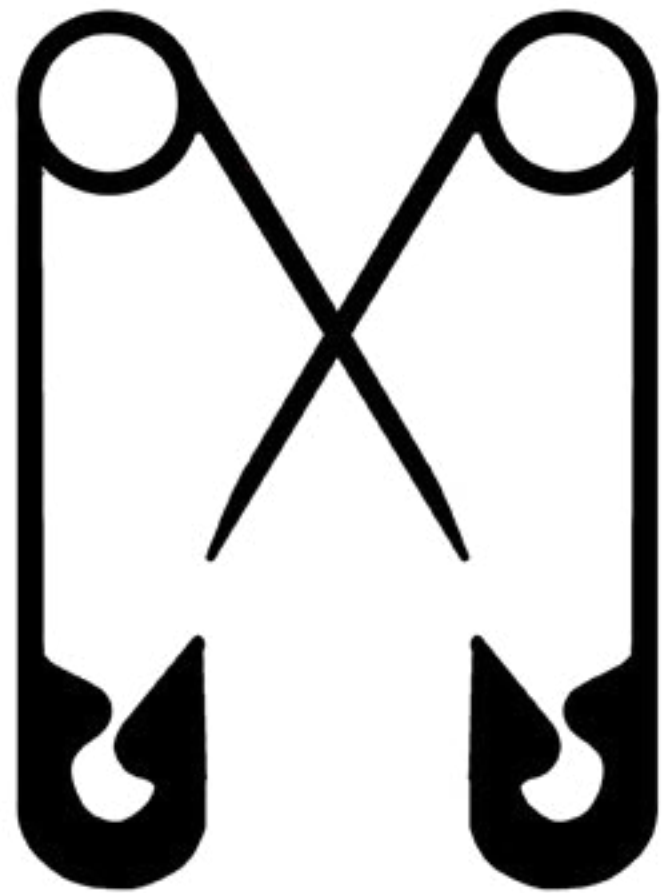
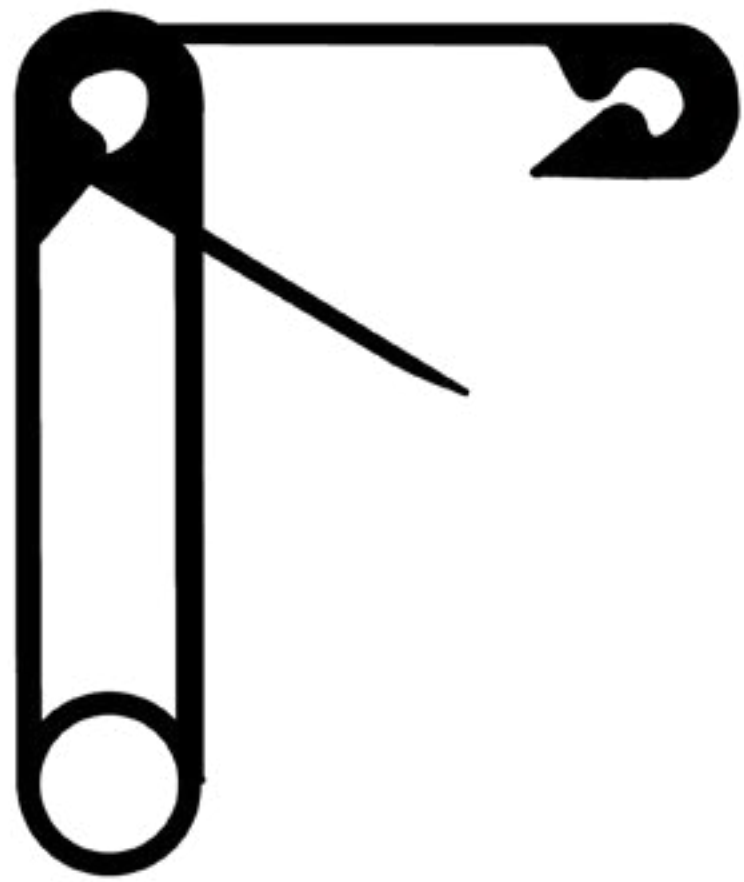
- Georgia O'Keeffe

DESIGNER Janelle Arnold





DESIGNER Katrina Henry
MODEL Kayla Picco
PHOTOGRAPHY Katrina Henry, Kyle Henry
ART Abigail Hess



Truth Serum.

By Jordan Hokunson

knowledge of herbs and plants.
And so I think that there is no reason
that transsexuals will not always exert their
to explore their life in the body and the idea
that they've chosen and that they feel
inside but that hasn't been respected
society. Hopefully what will change is
respect for people's transsexual paths.

KELLY: In *Transgender Warriors* you
lot about these other cultures, especially
minal cultures in different places in
different times, the transgender
you give a

Nine of the... of...
to go back...
to find...
to find...
to find...
to find...

many different nations had varying and diverse
responses to — and paths available to —
that are far different than what we think

For example, gay American-Indians
mented 135 of what they call alternative gender
roles in that many nations on this continent.
they've even reclaimed the language that
isted for those people so that it's not just
and woman but other language that exists
those societies for other sex-gender paths

The very brilliant Menominee Two-
person poet, Christos, served as a kind-of
for Chapter Three of *Transgender Warriors*.
"Two-Spirit" may incorporate the kind
"LGBT" that we use now for this whole
collection of all these communities. Many Two-Spirit
people from native nations talk to me in the
about how their own legacies from their
nations treated people who were Two-Spirit
think it's an amazing contrast to 200 years
what colonial U.S. history says is the way it
always been, when in fact just a couple-hundred
years ago it wasn't. And the Two-Spirit
tradition continues today for native nations
part of the resistance to cultural genocide
as physical genocide.

KELLY: It's really inspiring to read
accounts, too ...

FEINBERG: It is, isn't it? It shows that
of history I read in school had no heart. A
didn't have me in it either!

KELLY: It really was a big click for me
when I read about how Christianity came in
squashed the existing cultures. It has
really made sense to me what was the
problem that the culture had towards
people who were in that gray area. It
just didn't seem like something that
people should get uptight about but
when I read about the Christians
coming in and trying to especially
squash the pagan rights that made
it make sense for. It made me
understand the motivation behind
that kind of powerful squashing.

FEINBERG: And for me I wanted to look
also: Where did those religions arise from? Why



ILLUSTRATIONS Digital Layout and Design Team
PHOTOGRAPHY Jordan Hokunson



There were over 100 empty vials in the bag, with a new one added after dinner every other Tuesday evening. With the needle in its starting position, he told himself, "I can do this—one injection closer." Pinching an area of muscle on his outer thigh about three inches wide, he steadily but quickly punctured himself.



Slowly, he pushed down the syringe until it was empty. It is important to move the molasses-like substance slowly as it is foreign to the human body, even if it belonged there in the first place. The needle was removed, dumped in the hazard box, and the night moved forward.



The minor discomfort was worth the end goal. He was approaching his true physical self, the one that had always been present on the inside. Once again, the weeks following his shot were long and difficult, but soon it was time for another. Sitting on the toilet seat next to his box of needles and fresh jars of testosterone, he repeated the process as he would every other week for the next few years.

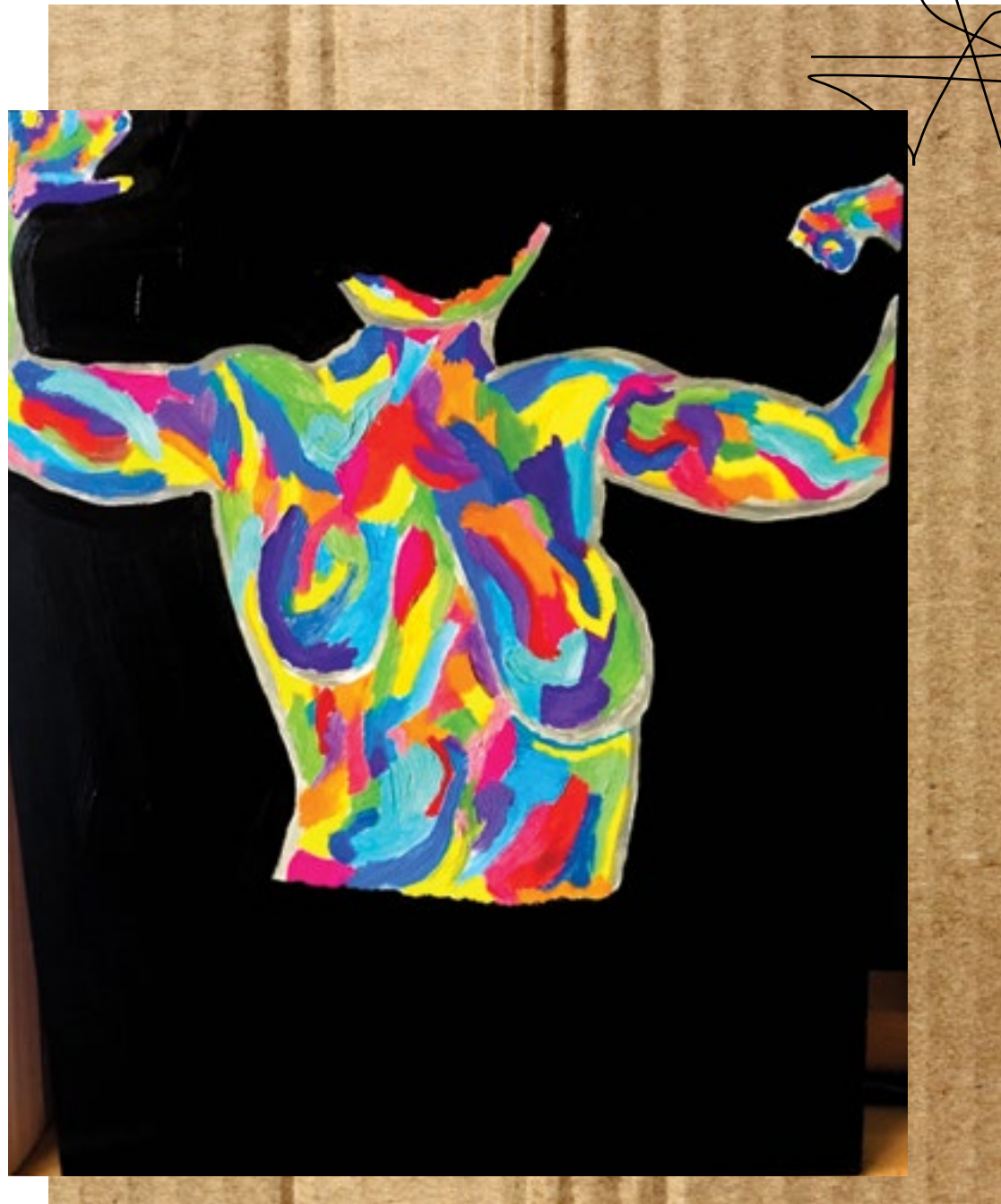


Still, the mirror reflecting his shirtless body became an enemy. With breasts that felt as though they were not his, his naked self didn't look right. Eventually, he acknowledged them and went through top surgery, the act of removing both breasts.

On surgery day, he was ready and he was proud. His bathroom mirror now reflected something unfamiliar but welcome, a slim chest and torso. He was relieved to finally feel control over his own body. He got dressed like everyone else, wearing whatever he wanted, and went to work. The world talked to him differently now, using words like, "dude," "man," or "bro."



He had to learn, almost all over again, to be confident. His surgery was optional, of course, because what makes a man is not just his body, but his breasts had caused a dysmorphia too strong to handle.



The word, "transgender," comes out of peoples' mouths like lava. It's hot, **intimidating**, and the only thing most people know about it is that they don't know anything about it.

The world treats him differently now, and he thinks differently. The **rational fear** of being assaulted as a woman has faded, but now the fear that his **past identity** may show through is prominent in almost every act, every step and every breath.



DR

We can't know the difference in **gender perspectives** unless we have lived as another gender. He knows how a woman thinks and how she is treated, so he is more considerate, **understanding**, and compassionate than most who are born biologically male.

...surgically
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It's exciting not to have to pretend anymore; nobody would ever know that he was born female, and no one needs to know unless he chooses. In a way, he is a **secret agent**, able to see the world in two ways, **multi-dimensional**, through the eyes of two genders. With that, you are equipped to handle almost anything.



Watching someone you love go through transition triggers a fear and an extreme **protectiveness**, but the biggest threat was my own mind. I found myself questioning too many parts of the process at once, including what the world would think of me. But the dissipation of his fear overpowered mine, and I became **stronger** myself. Every moment he steps outside as him, he makes the people who love him more themselves.



stan twitter 101

By Andra Dumitru 

Chapter 1: History

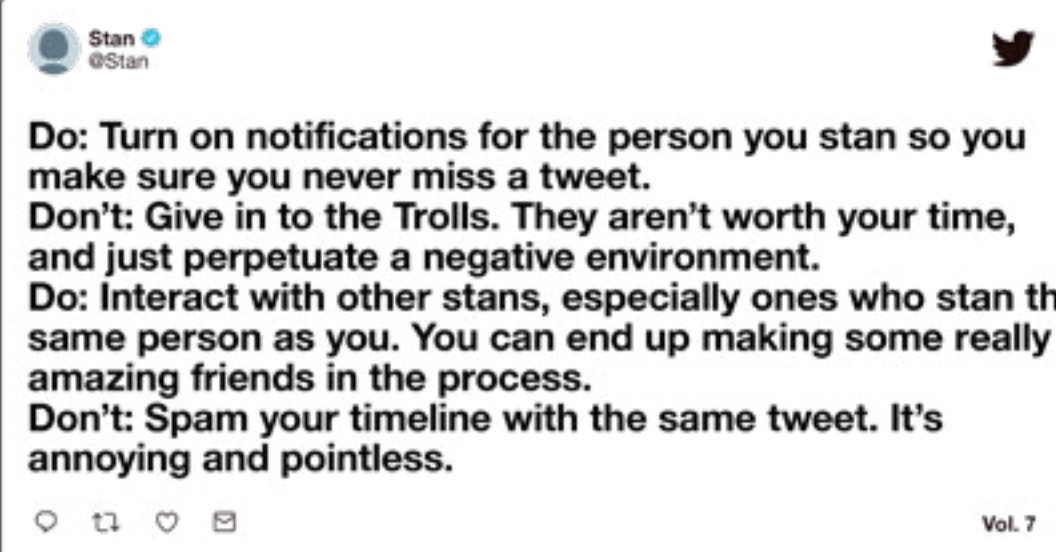
The term “stan” was inspired by the Eminem song of the same name, released in the year 2000. The song follows the story of a man who is clearly obsessed with Eminem and his lifestyle; he writes the artist several letters, hoping to hear back from his idol. The crazed fan, named Stan, is eventually driven to suicide and murder because he wasn’t receiving a response. With lyrics such as “I know you probably hear this every day, but I’m your biggest fan,” and “I got a room full of your posters and your pictures, man,” it’s not hard to understand why the term has become synonymous with the cult-like groups that make up the “fandoms” of Twitter.

A stan is someone who is so mentally and physically obsessed with a person or group that they will stop at nothing to prove that they are the most deserving of the artist’s love. To stans, the person they love can do no wrong. The concept of a fandom is not a new one, but social media has given the fans of famous entertainers a larger platform than ever before. Twitter is the chosen battleground for these die-hard fans to compete to be the ultimate stan. As a part of Stan Twitter myself, I have seen firsthand how this subculture has grown in popularity, and I have made a lot of mutuals who have had their own journey with Stan Twitter.







ILLUSTRATIONS Sarah Ditterline
Twitter Brand Resources https://about.twitter.com/en_us/company/brand-resources.html

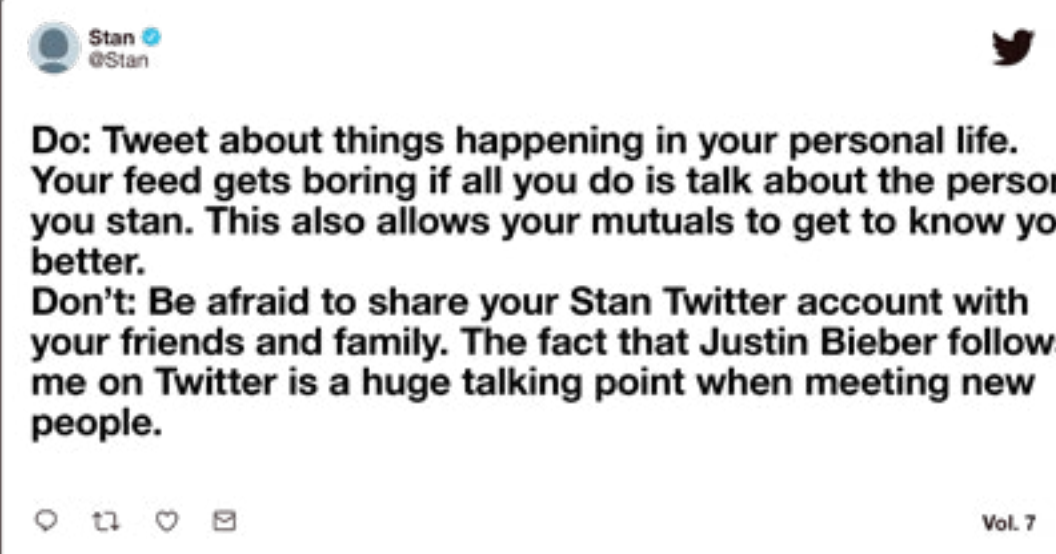
Chapter 2: The Do's and Don'ts




Do: Turn on notifications for the person you stan so you make sure you never miss a tweet.
Don't: Give in to the Trolls. They aren't worth your time, and just perpetuate a negative environment.
Do: Interact with other stans, especially ones who stan the same person as you. You can end up making some really amazing friends in the process.
Don't: Spam your timeline with the same tweet. It's annoying and pointless.

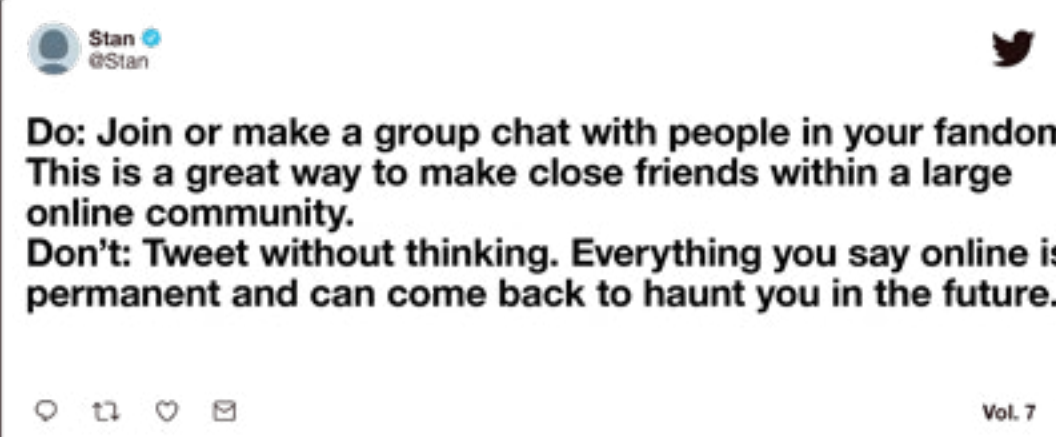
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Do: Tweet about things happening in your personal life. Your feed gets boring if all you do is talk about the person you stan. This also allows your mutuals to get to know you better.
Don't: Be afraid to share your Stan Twitter account with your friends and family. The fact that Justin Bieber follows me on Twitter is a huge talking point when meeting new people.

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Do: Join or make a group chat with people in your fandom. This is a great way to make close friends within a large online community.
Don't: Tweet without thinking. Everything you say online is permanent and can come back to haunt you in the future.

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Terms for you

#Sksksksk - Verb

This is known as a keyboard smash. It is used in moments when there are no words to explain how you are feeling, and the only sound you can muster is something that seems inhuman.

#Tea - Noun

Tea is no longer just associated with the delicate beverage preferred by the Brits. To stans, “tea” refers to drama. When someone asks you to “spill the tea,” they want to know all of the piping hot details about the latest happenings.

#Shook - Verb

“Shook” is a term that doesn’t stray far from its original definition. When one is “shook,” they are so taken aback by something that they are rattled to the core.

#Canceled - Verb

To be cancelled means to have committed an act so cruel or unsavory that you deserve to be banished from the Twitterverse. A cancelled artist’s career and popularity is over- in theory. “Cancelling” usually doesn’t translate in terms of real world success.

#Flop - Adjective

When someone is a “flop,” they are not excelling at what it is they should be good at.
Used in a sentence: “Taylor Swift’s new album is a flop.”

#Mutual - Noun

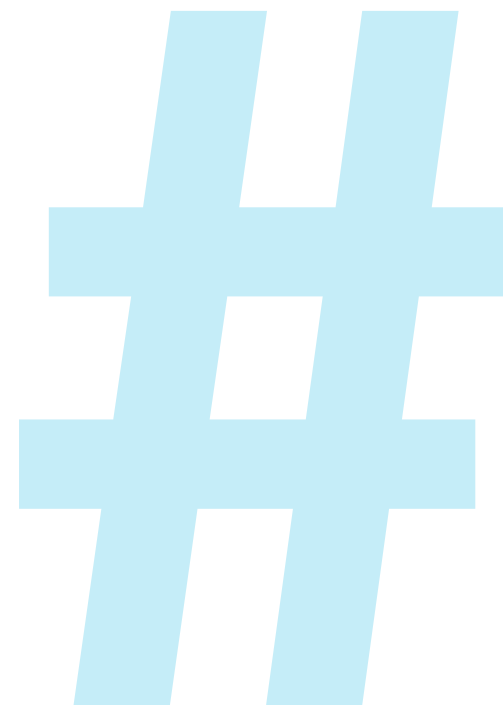
When two people follow each other on Twitter and often interact with each other’s tweets, they are known as mutuals. These people are extremely supportive of you, regardless of if you’ve even had a face-to-face conversation or not.

Show more

Chapter 3: Getting Noticed

One of the ultimate goals of every stan is to be noticed by the person they love. Although it may seem impossible to be seen in a sea of millions of followers, it’s really not. The key is to reply to the celebrity using a similar style of writing as the celebrity; you start to pick up on these cues the longer you stan someone. Ariana Grande has over 70 million Twitter followers, and has liked my tweets on multiple occasions. Grande has a very specific style of tweeting. She never uses caps, often uses abbreviations, and loves to use certain words such “angel,” “babies,” and “y’all.”

Grande is an example of someone who is very in tune with Stan Twitter culture; she uses the language, and realizes how significant even a simple digital interaction may be to someone. Depending on who you stan, the level of difficulty it takes to get noticed varies. Harry Styles is a great example of someone who has an extremely dedicated fan base, but rarely interacts with them. Styles really only notices tweets that are unique and may already have had some engagement prior to him seeing the tweet. Getting noticed by these types of celebrities is often the most satisfying because it’s unexpected, and it means that your favorite artist really enjoyed what you had to say, rather than just repeating what you know they want to hear.



Chapter 4: Twitter Trolls

Trolling played a main part in making Stan Twitter more mainstream. The act of trolling is defined by Urban Dictionary as “making random unsolicited and/or controversial comments on various Internet forums with the intent to provoke an emotional knee-jerk reaction from unsuspecting readers to engage in a fight or argument.” Typically, Stan Twitter trolls falsely claim to be part of a fandom in order to make a group of fans look inferior in the eyes of the other groups. In a society that is becoming much more intolerant of useless hatred and bullying, trolling is somehow more popular than ever.

Celebrities are having a hard time controlling online trolls because it is hard for them to decipher who is a legitimate fan of theirs and who isn’t. Trolls can be some of the harshest people one can come across on the Internet. The idea that they can hide behind a handle and spew hurtful messages without having to worry about their identity being exposed gives these people a rush; they thrive on that energy.

If there is one part of Stan Twitter that I can warn you not to engage with, it’s trolls. They are not worth your time and energy, and usually end up ruining your experience. It is not hard to work out a troll from a real fan. Typically, trolls do not have many followers and may have just recently created the account they’re using. In addition, all their tweets are hurtful, and targeted at a specific audience in order to get a reaction. Although these trolls exist, you can’t let them take away from your overall experience with Stan Twitter. In reality, trolls are a very miniscule segment that you will most likely never encounter, so long as you don’t go out of your way to engage with them.



Search Twitter

Terms for you

#Locals - Noun

People who are not part of Stan Twitter and don't understand anything about it. If you don't know any of the words on this list, you probably are one. Sorry.

#Troll - Noun

Usually people who are disguised as stan accounts, but are really just trying to stir up trouble in the Twitterverse. They often tweet rude or insensitive things to get a reaction out of a rival fandom or the general public.

#Faves/Favs - Noun

Each stan account has one main person or group that they stan. You can also have other people that you like, but not enough to where you would call yourself a stan for them. These would be considered "faves." Used in a sentence: "I stan Ariana Grande, but Justin Bieber and One Direction are my faves."

#K-Pop Stans - Noun

One of the most prominent Stan Twitter groups that you will come across. They stan various Korean Pop groups or artists.

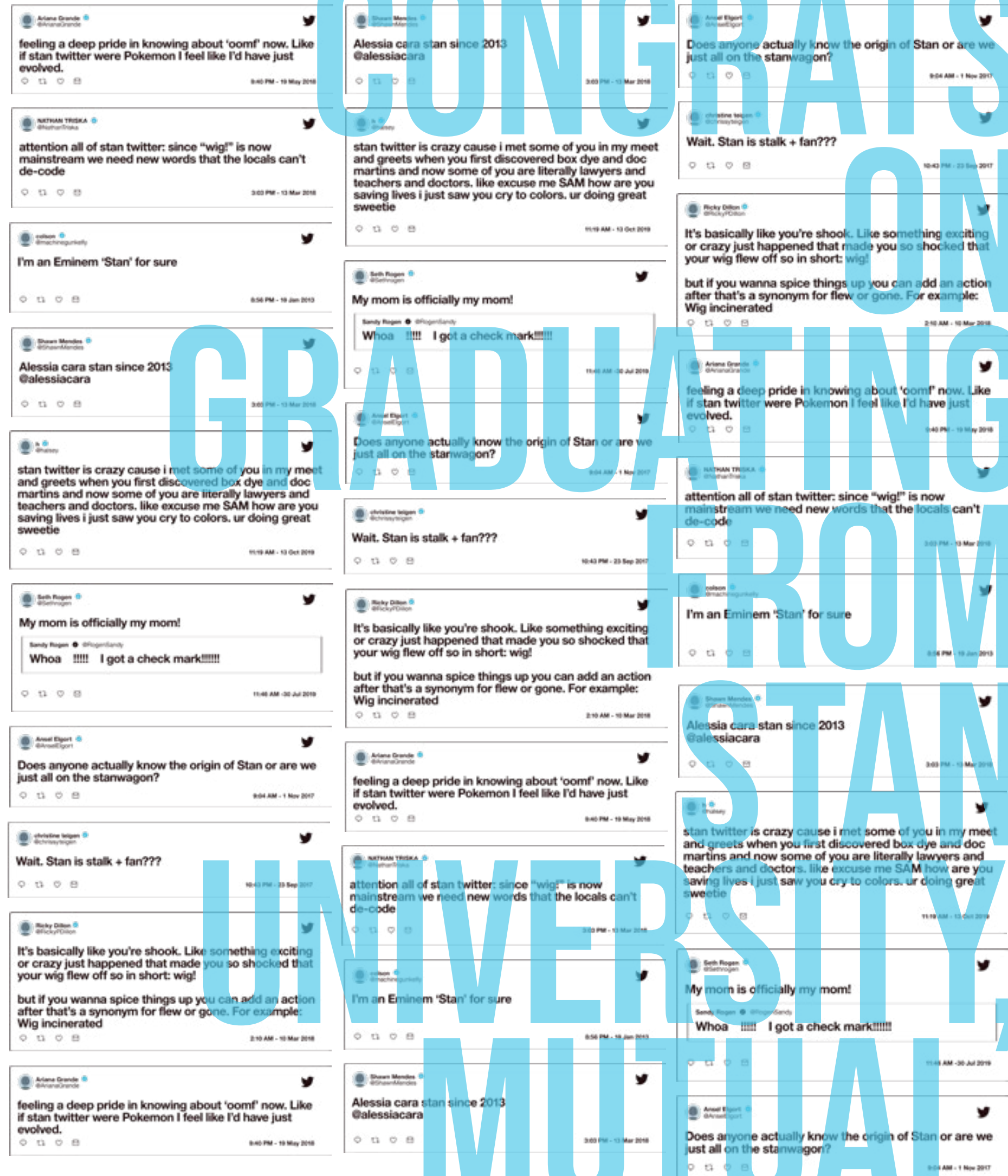
#Fan Cam - Noun

A trend started by K-Pop stans, "fan cams" are videos of the artist someone stans performing at a concert. Typically, fan cams focus on a single person, even if they are part of a group. Stans use fan cams to reply to tweets, typically to convey levels of sass or shade.

Chapter 6: The Future of Stan Twitter

It is evident that Stan Twitter has already made a large impact on our culture in such a short time. Stan Twitter is becoming a major facet of our culture, and stans themselves are making a significant impact. There is a One Direction stan account (@STYLATORARMY) that has over 1 million Twitter followers. Stan Twitter has played a major role in the success of musical artists like Blueface, Cardi B, and BTS. The trend of following celebrities so closely does not seem to be slowing down anytime soon; if anything, it is growing more popular than ever.

Congratulations on graduating from Stan University, mutual.



DESIGNERS (Left to Right) Elizabeth Ellms, Kamryn Hill, Finleigh Riendeau, Janelle Arnold, Sara Kaseta
ARTIST Sarah Ditterline

the way they see it

Salons started in Europe in the 1800s as one of the only opportunities for society women to come together to discuss culture, politics, literature, art, and whatever else struck their fancy. These events, usually conducted in the home, allowed women to lead the conversation in a time period when most were voiceless. These leaders opened the doors to a new Europe; artists flocked to their salons in hope of having their work appreciated and discussed by women of stature. FM/AM pays homage to the Artist Salon tradition.

Inspiration for our salon was also strongly drawn from the Vogue Italia January 2020 issue, which replaced the usual glossy spreads with fashion illustrations for the first time since the publication introduced photography to its pages. The ultimate goal of this bold move was to highlight sustainability issues within print media and take a stance against it. The exclusion of live photoshoots eliminated waste in multiple areas, including transportation, food waste, plastic waste, and electricity. The use of illustrations allowed Vogue to take the money they saved and donate to charity. When the COVID-19 pandemic eliminated all face to face events, our salon was moved to a digital format. Artists were still able to creatively interpret some of the clothing created by the designers, but from the safety of their homes. In a truly modern twist on the classic European salon, this virtual salon gave us a unique way to explore an age old tradition. The artwork that follows was created by students from all over, who came together during this time of crisis to create something beautiful.



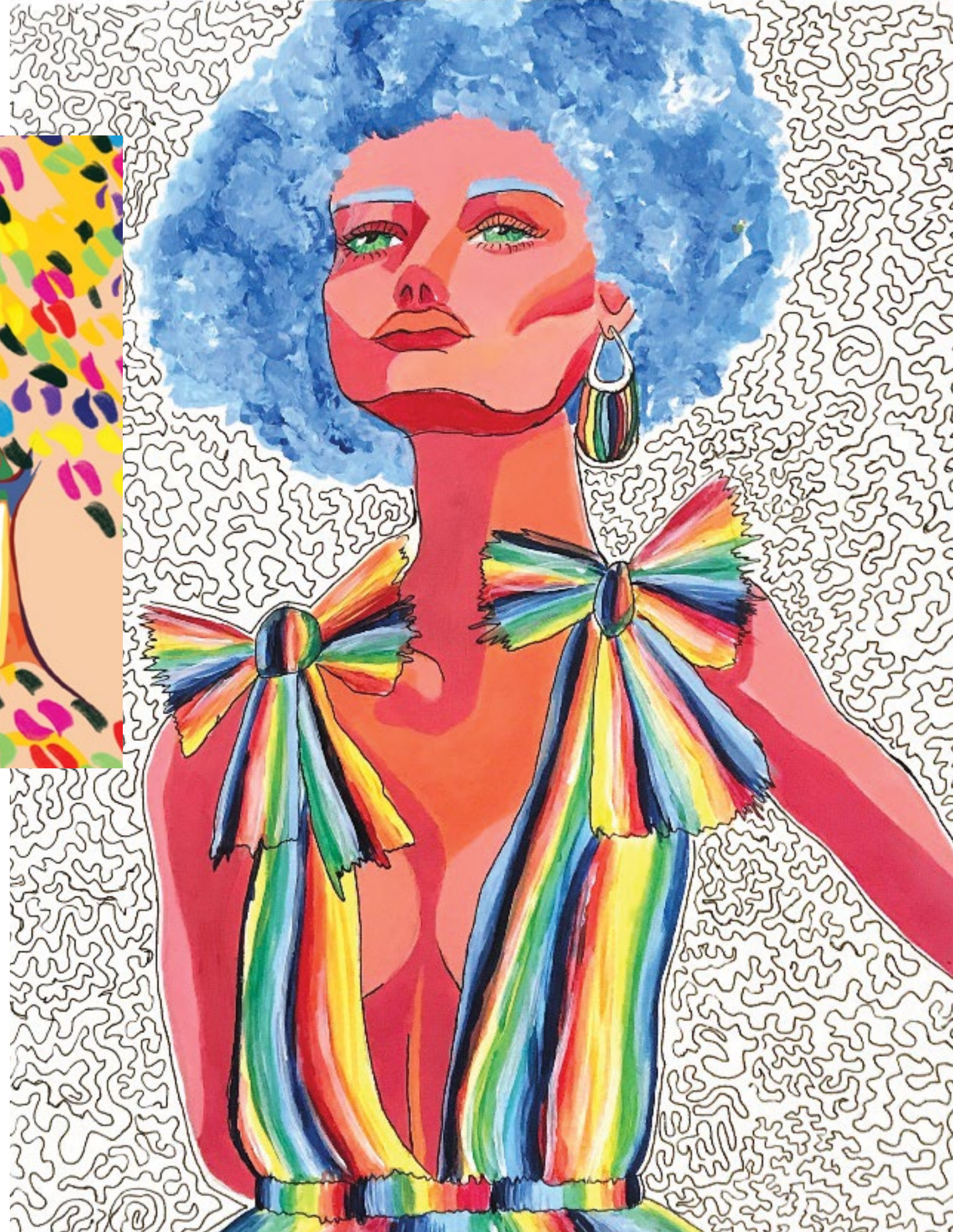
SALON

DESIGNER RIGHT Sarah Rexford
ARTIST RIGHT Marley Gifford
DESIGNER LEFT Madeline Dintino
ARTIST LEFT Abigail Hess



DESIGNER Madeline Dintino
ARTIST LEFT Janine Pultorak
ARTIST RIGHT Deanna McNally





DESIGNER Kamryn Hill
ARTIST LEFT Sarah Fay
ARTIST RIGHT Caroline Fahey

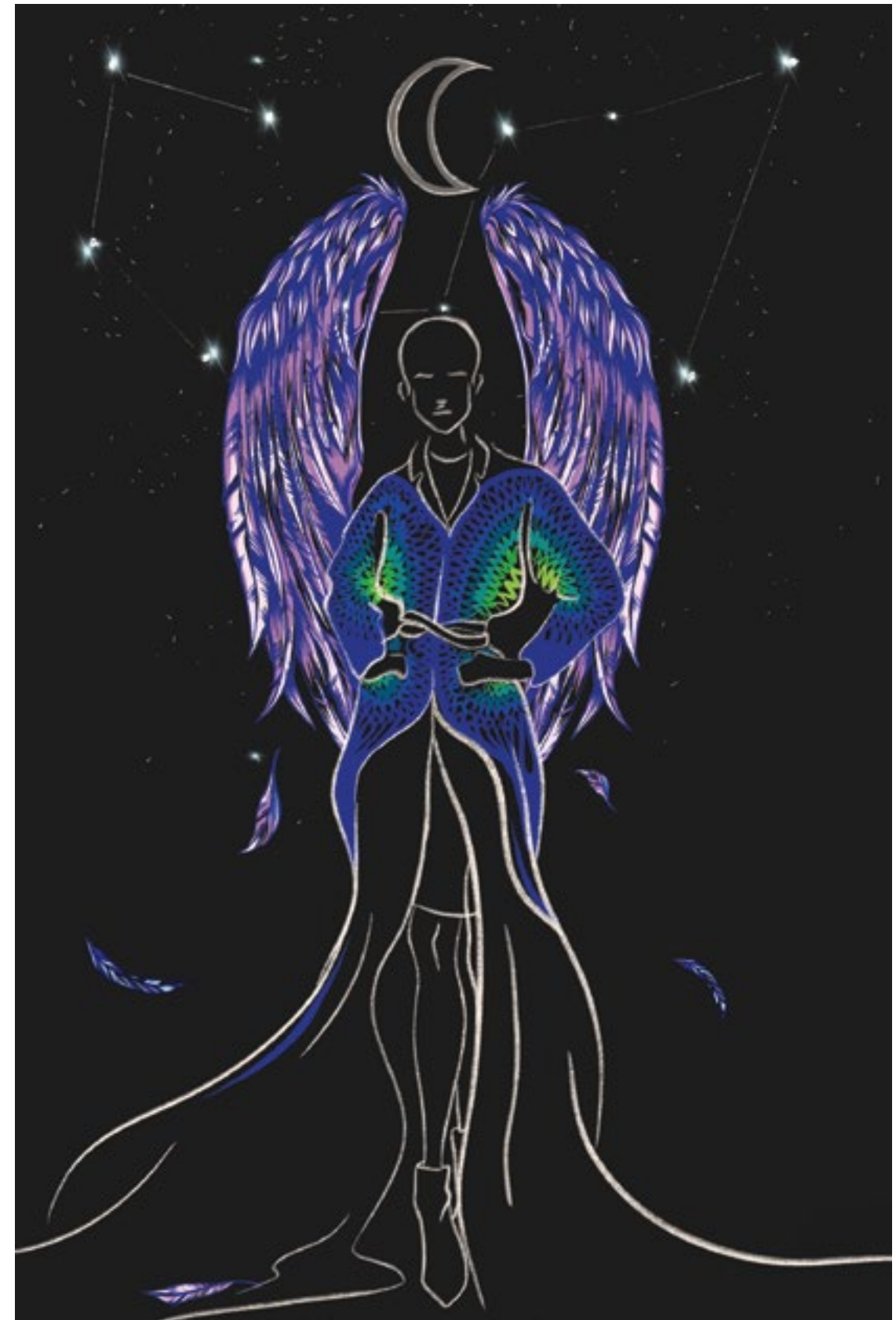


DESIGNER Kamryn Hill
ARTIST LEFT TO RIGHT Deanna McNally,
Sarah Ditterline, Latifa Toike



DESIGNER LEFT Julia Luff
ARTIST LEFT Sarah Ditterline
DESIGNER RIGHT Kamryn Hill
ARTIST RIGHT Caroline Fahey





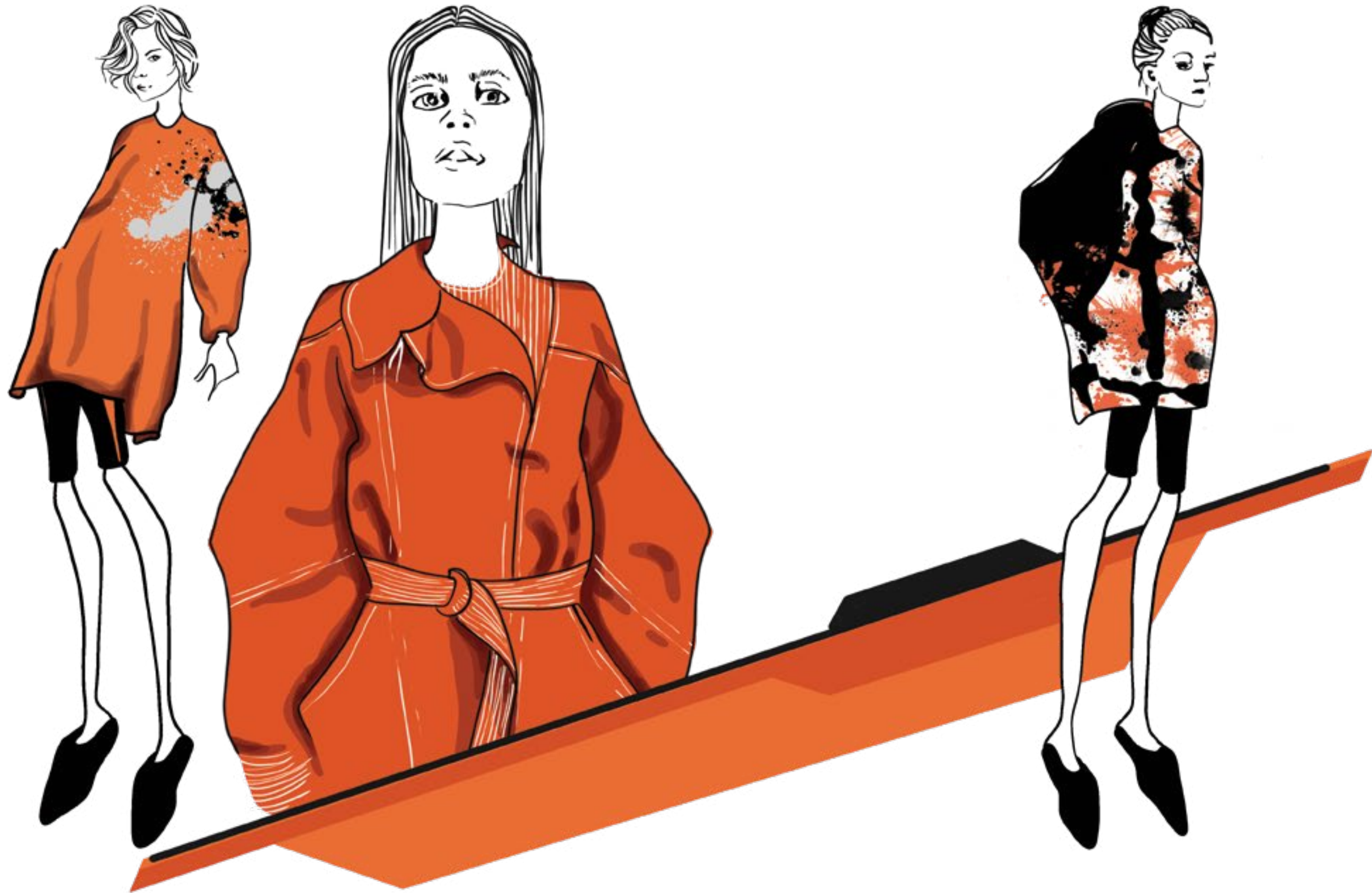
DESIGNER LEFT Maggie Kelly
DESIGNER RIGHT Allison Windhausen
ARTIST Sarah Fay



DESIGNER LEFT Katrina Henry
DESIGNER RIGHT Allison Windhausen
ARTIST Sarah Ditterline



DESIGNER LEFT Katrina Henry
ARTIST LEFT Sarah Ditterline
DESIGNER MIDDLE Jontay Kahm
ARTIST MIDDLE Grace Murphy
DESIGNER RIGHT Lobsang Tenzin
ARTIST RIGHT Janine Pultorak



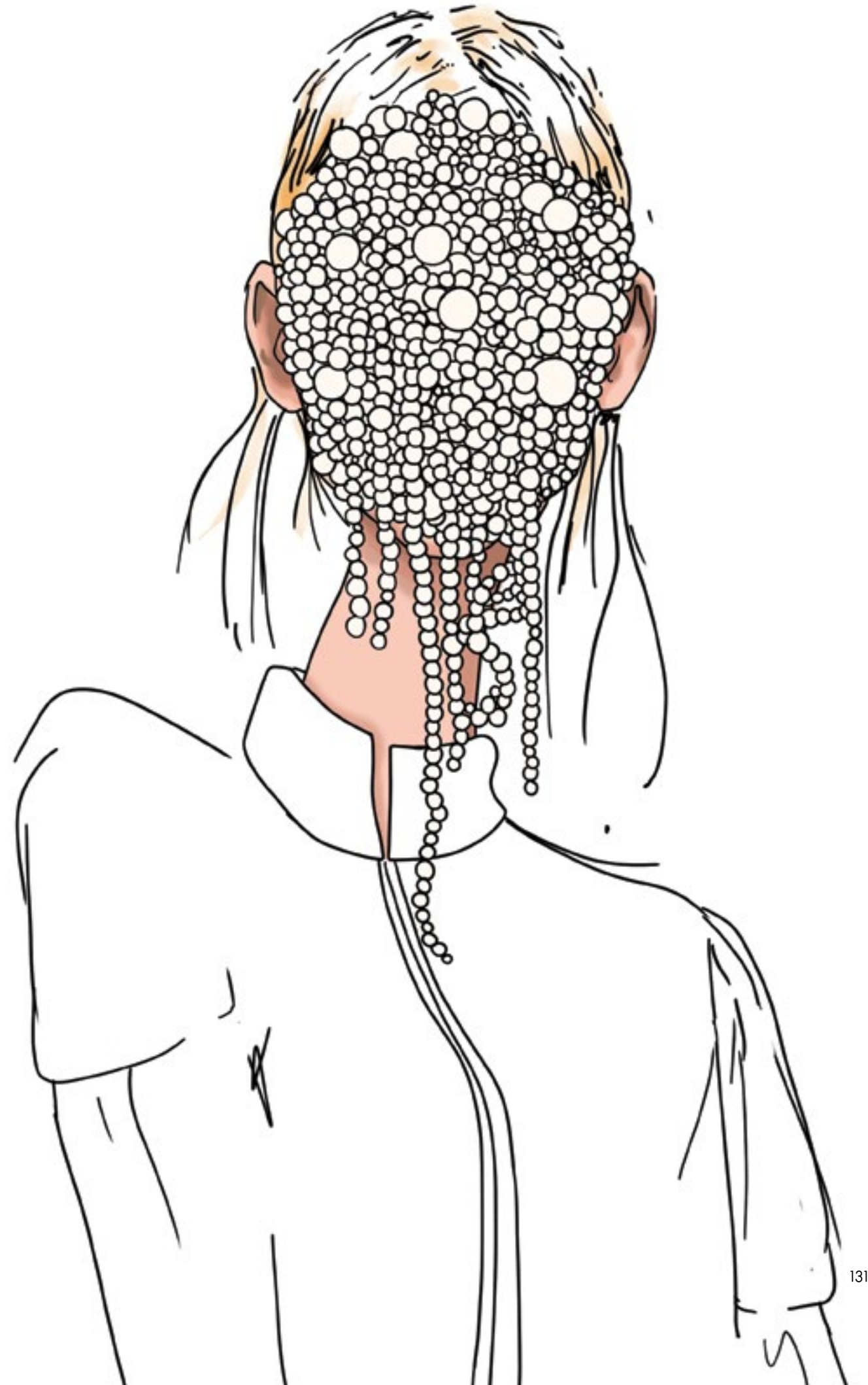
DESIGNER LEFT, RIGHT Marissa Keegan
DESIGNER MIDDLE Katrina Henry
ARTIST Sarah Ditterline



DESIGNER Kristina Ultimo
ARTIST Sarah Ditterline



DESIGNER Jontay Kahn
ARTIST Sarah Ditterline



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Christian Saltarelli
Roger Seifert
Janine Tondu

Inside Back Cover: *Designed by Vecteezy, <https://www.vecteezy.com/vector-art/159080-vector-vertigo-background-abstract-black-and-white-background>*

IN SOLIDARITY WITH

All essential workers and health care professionals working every day through the pandemic.

CONTENT & EDITORIAL POLICIES

All content, including graphics, art, photographs, and written work, are products of students at Marist College, unless otherwise stated. The articles published in this magazine are a product of students' work drafted in the Writing for Fashion class at Marist College. All editorial pieces in FM/AM are chosen in coordination with the faculty advisor. All attributions are given to the original author in their supporting bylines. None of the editorial pieces are written as advertisements. All opinions expressed by the authors are original and in their own words. Unless otherwise noted, graphics are original work created in conjunction with the editorial pieces by the Design & Layout Team.

AND A SPECIAL NOTE TO

The students of FM/AM Vol. 7, who made a fashion magazine without clothes, and a stunning piece of collective art through sheer grit.

(Arte Favente Nil Desperandum)

-MH

Front, Inside Front, and Back Covers:
Illustrated by Sarah Ditterline

Front Cover Designers Left to Right:
Finleigh Rindeau, Leandra Perelli, Briar Connors

Inside Left Cover Designer:
Katrina Henry

LETTERS FROM QUARANTINE

The theme of this issue is vision, which has taken on an entirely new meaning during the COVID-19 coronavirus pandemic. No one anticipated the scale of this situation, leaving much of the world feeling shocked and out of place. These next letters were written by students on how they are coping with this health crisis, and their thoughts on the effect of COVID-19 and what it means for our future.

N I S

2020 will undoubtedly be known as the year of COVID-19. If you asked anyone in February 2020 what the most important part of this year would be for them, you never would have guessed their answer would be surviving a global pandemic; yet here we are, doing just that. The coronavirus came in like a whirlwind and has completely overthrown the routines in our lives. For me personally, the biggest struggle has been the closing of my horse barn. Exercising our horses was deemed non-essential by the state, which has left me and many others feeling extra powerless during this time. Riding is my way of dealing with things, and having it ripped away when I need it the most has been devastating.

Marist College has shut its doors for the safety of its students and faculty, and decided to go completely online for the rest of the semester. This virus has completely disrupted our plan for the magazine, forcing us to get creative and rework much of the issue. Hosting photoshoots with outside models and photographers became impossible under the state's orders barring face-to-face meetings. We also had an artist salon scheduled for the week the virus closed the school, but this in-person drawing event had to be cancelled. Despite it all, we have found wonderful adaptations that make for an extremely unique magazine. The salon was still hosted virtually, so artists were still able to participate from the safety of their homes. Taking inspiration from Vogue Italia, we used illustrations and collages for our editorials rather than photographed images, which in turn helped us make our goal of being a sustainable publication even more literal. Our team was able to stay true to our vision, without putting anyone's health and safety in jeopardy. We truly hope you enjoy this issue of FM/AM, and it brings a little bit of joy into your life.

Sincerely,

Nicole Sullivan



When I walked across the stage at my high school graduation four years ago, I had no idea what the next four years would bring. I hadn't met some of my closest friends yet. I hadn't been given the opportunities that would shape my career goals. I hadn't yet grown from the challenges that college brings. I certainly hadn't imagined that before I stepped onto another graduation stage, I would have lived through a worldwide pandemic.

It originated in a wet market in Wuhan, a city in China's Hubei province. The disease quickly spread through the Asian continent before hitching a ride on a traveler's Samsonite on its way back to America. And now, it is everywhere and nowhere at once. SARS-CoV-2 has been found on every continent except Antarctica, infecting at least 3.5 million people, and thousands more that we don't know about. Economies are crashing, cities are in lockdown, health care systems are struggling to hold it all together. City streets and trendy bars sit empty while hospitals are at max capacity. All 50 states have received a federal disaster declaration. All non-essential institutions are closed, and all calendars have been wiped clean of any events happening in the immediate future. COVID-19 has disrupted the flow of modern life on a scale akin to that of the second World War or the terrorist attacks on 9/11.

Colleges have closed, devastating the class of 2020 in a way that is unimaginable. We have lost the last precious moments of our educational careers; the last performances and recitals, the last nights spent with friends, the last lectures with our favorite professors, and, in some cases, our commencement ceremonies. I spent the first few weeks of quarantine moving in and out of denial, going over the ups and downs of my time at Marist. After almost 20 years as a competitive dancer, I lost my final chance to perform onstage for my friends and family. Like so many of my peers, I had to move out of my campus apartment without getting to say goodbye to my closest friends, unsure of the next time we would see each other. I sat through my last college lecture without even realizing it. It's like spending years watching a favorite TV series that suddenly stops airing just before the conclusion. Except this time you can't just look up the ending or wait for it to reload; you'll just never know what happened. The last quarter of our college career has vanished, and we will not be able to get it back. We can adapt and we can move on, but we can't recover what we lost.

Amidst the chaos, people have been stepping up to help their communities in unique ways. Fashion brands are halting operations to use their factories to produce supplies like face masks or hand sanitizer. Stuck in a countrywide lockdown, Italian citizens have been singing in one large chorus from their balconies over the empty cobblestone streets. Mother

Earth has been given the chance to take a breath as damaging human activity is put on pause. People have found a new appreciation for the artists and creators who are keeping them engaged and entertained, and the essential workers who are ensuring that they are happy and healthy, during weeks of quarantine.

I've begun to keep a list of what this experience has taught me. I don't want to forget what I've learned over these weeks of being in isolation. I want to remember what I missed so that I don't take it for granted when this is over. I can't wait to hug a friend again, or visit my family. I miss the chatter that fills the walls in restaurants, the movement of people through the veins of the city, and the feeling of having something to work towards. I can't wait to spend days on the beach feeling the sun on my skin, and nights in the city, listening to the taxicabs cut through the crowds. I want to have a reason to get up in the morning and get dressed. I want to remember what frightened me during this time, and what gave me comfort. I want to remember where I turned when everything became too overwhelming. And, most of all, I want to remember how it felt when the world suddenly stopped.

Crises come and go, but once normalcy returns, no one can ever imagine a world in crisis again. It's easy to forget how an entire life can change in seconds. The phrase, "Hindsight is 20/20," has been uttered many times over the last few weeks as plans and routines fell to pieces. No one saw this coming; so how do we prepare to be blindsided? This pandemic has pushed the backdrop away from the world stage and shows the mess of wires and old papers hidden behind it. People are beginning to look beneath the distortion, and this pandemic has solidified their suspicions that our lifestyles are no longer sustainable. This volume challenges illusion, it challenges what is real. Our priorities have shifted, and there has been a profound change in the idea of necessity. In order to embrace the future after COVID-19, whatever that may look like, we must take these lessons and keep our eyes open to what is most important to us now.

Sincerely,

Tara Kilcawley

ONLY THE ESSENTIALS: PACKING A SUITCASE IN A WORLD OF UNCERTAINTY

I go to a school that is a three-hour flight, a 16-hour drive, or, if I were more athletic, a 99-hour bicycle trip from home. This distance only bothered me a little when travel was easily attainable. I was used to flitting through my layover at the Detroit airport every couple of months with my suitcase, thoughtfully packed with only the essentials.

My spring break plans for this year were to tan on the beach in Florida for a few days, living off of freshly squeezed orange juice. My suitcase was filled with a heavy pair of white platform heels, sun-splashed dresses, seven swimsuits (enough for plenty of outfit changes throughout the day), and only one pair of pajamas. But two days before my departure, talk about the coronavirus seeped into just about every conversation I was having. Even my expertly packed bikini tops started to look like surgical masks from their place in my suitcase. The next day, my dad called to break the news that he canceled my flight to Florida, and booked me a spot on the next flight back to my home state of Wisconsin. With my body already bronzed with the sticky mousse of Jergens Instant Sun, I got to work deciding how I should repack. I was thinking that I might still be able to take my trip to Florida if I postponed it for a week, and just suffered at home in the abominable snow-land for a few Netflix-fueled days. Expertly analyzing each piece, I decided that the additional items added to my Sunshine State-ready suitcase would be:

- One pair of cowboy boots
- Three sets of bell-bottom pants: one lavender, one embroidered denim, and one denim with hearts on the behind
- Two fantastically knit sweaters, cropped so high that they make no functional sense
- Four Scrunchies
- Eight pairs of underwear
- Five party dresses, because who knows, I may be invited to something black tie
- One pair of gingham children's sneakers
- Two pairs of cat socks
- One pair of sweatpants

When I arrived home, reality set in, and my utter lack of thinking became apparent. My only pair of sweatpants were worn for the first four days, then I transitioned into a floor length sweater dress for the next three. As I was forced to dig into the clothing I saved from my adolescence, then came the decision to wear my high school German club sweatshirt ('Nostalghisch')!

After the comfort clothing had run out and I had resorted to working out in satin sleep shorts, I decided that functionality in a socially distant society could be inventive. I began pairing silky party dresses with turtlenecks and knee-high socks. Lilac bell-bottoms paired well with my dad's white undershirt, which was tie-dyed on day three of quarantine. One of the uber-cropped sweaters was worn over a very 2000s-style shorts and tights situation. I had decided not to think of the lack of comfortable clothing as a mistake, but rather as a challenge. When the fridge is the only cold welcome you are getting towards your ensemble, why not try something new!

Sincerely,

Nora Hogerty

Living in Bergen County, N.J., during this time has been nothing but scary. Less than one hour's drive from New York City, our town watched as local businesses have closed, an 8 p.m. curfew was set, and police monitoring increased. My mother was diagnosed with cancer multiple times in her life, which has taken a toll on her health over the years. Before the virus hit, she had to go to the doctor's office twice a week to have vitamin shots administered to her to make up for being immunocompromised. But now, the reality is that all she can do to stay healthy is to stay indoors.

During these first weeks of quarantine, my family and I have begun a routine that will help keep my mother the safest. Every day in my household starts off the same; we get up and make a healthy breakfast that consists of a fresh fruit smoothie, eggs, and toast. After breakfast, my mother and I work out. This means getting out the yoga mats and doing a mix of cardio and full body exercises to keep fit. After the productive morning, my mother tends to pick a movie to watch to help her relax, or will talk on Facetime with family members, which always keeps her occupied. If we get bored, we usually bake together, filling the house with an amazing aroma. When it comes to food, my father goes out to the store, leaving my brother and I home. When he goes, he is very particular about the time of day and about what items he buys. He goes shopping first thing in the morning, when the shelves are stocked, and there are less people to interact with. My family loves staying active and going out. But now the only time we go out is to walk my puppy in the backyard, and when it is nice out, we sit on the deck for a little to soak up some vitamin D.

This pandemic has made me more aware of how careful we as a community and a world need to be when it comes to our health, so that we can start improving awareness and protecting those that are already at risk. Staying positive during this time has only made things better. Thinking happy thoughts and meditating has calmed me down and has helped me give off good energy to my family. Each night before bed, I turn on my diffuser and fill it with water. The fresh smell of my mint and lime essential oils fills my room, leaving me relaxed and less anxious. Some activities that have helped me during this process are yoga, reading, looking at positive quotes, making a schedule for my work, and applying a face mask. All these things have helped me stay sane, and allowed me to realize how taking self-care moments every day and doing something that you enjoy helps relieve stress and allows you to respect this time to be with family instead of rushing around. As much as I love shopping, this time off has allowed me to put perspectives on what matters and what is just for fun.

Some people think that this is the end of the world; I don't think that it is, but it is an opportunity to change our future. I think the longer it takes to solve, the more hidden messages we will uncover. If America and other world leaders play their cards right, we can help pass this together as a united front. This virus has opened the door to so many questions and far fewer answers, leaving people scared and frustrated. As for this magazine, each and every story in this issue has to do with life, and the awareness that the changes in our world are forever evolving.

Sincerely,

Morgan Franz

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There are so many different buzzwords that I could use to describe what has been happening in the world. The new normal, a brave new world, unprecedented times, etc. But there really are no words or phrases in any language that can fully capture the amount of disruption or the emotional havoc that this situation has created. Never in our lives could any of us have anticipated such a sudden halt to our very existence. Since March, everything has been uncertain. Will seniors receive a graduation ceremony? Will local businesses, schools and places of worship open up again? Will our economy survive? Will we? What will our world look like on the other side of this international emergency?

I find comfort that I can be certain about one thing: that good deeds happen even in the midst of suffering. Throughout the chaotic ebb and flow of time, hope has always been present. Tragic and tumultuous times have often been a prelude to humanity's greatest achievements. The Black Death arguably led to the Renaissance period that birthed some of Leonardo da Vinci and Michelangelo's greatest works of art. In fact, certain political systems and philosophies created during the Renaissance triggered the American Revolution centuries later. The Spanish Influenza of the 20th century was followed by an economic boom and the creation of a vibrant youth culture that spawned some of the world's greatest creatives, including Pablo Picasso, Coco Chanel, Ernest Hemingway and F. Scott Fitzgerald. While under lockdown, I have had the time to write poems and short stories that I never would have been able to write with my regular routine. I've seen countless examples via social media of friends and family members designing graphics, taking photographs, painting, or participating in other creative endeavors that they usually don't have time for while not socially distancing.

Despite remaining creative and hopeful, we sympathize with our fellow international students who have been displaced. We mourn for the seniors who will not be able to complete

the graduation ceremonies and capstone projects they spent years working towards. We feel pain for those who lost their jobs and their livelihoods. And we feel pain for those who will lose their lives to the virus. I mourn for the priceless moments with my friends we can no longer make in our dorms. For the silly end of year rituals we participate in on campus. And for countless other moments that can no longer be made in restaurants, salons, malls, movie theaters or boutiques. Time can't be stopped, so these moments are lost to us forever.

There's an odd duality in making the best of our present while also looking to the future for hope, all while mourning the profound loss we are experiencing. Despite living in a time of precariousness, we can still choose to grow our characters. We can be more thoughtful about how we value the teachers, nurses, and grocery store workers that are often looked down upon, despite being our first line of defense against many forms of chaos. This pandemic has created new opportunities and memories we would not have had otherwise. Moments of laughter over Zoom conferences and Facetime calls, moments of appreciation for the things and opportunities still available to us, and moments of pride in our ability to evolve in the face of uncertainty and disease. Memories of quality time with our families. Memories of creating paintings, photographs, or baked goods that we are proud enough of to remember forever.

In this magazine you will find the chaos of life itself dripping from the pages; life never turns out exactly as planned, but it is beautiful nonetheless. History contains endless tragedy, fear and disappointment. But this goes to show that it also has infinite opportunities for inspiration, beauty and excitement.

Sincerely,

Kerri DiSalvatore

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