

PLATFORM



VOLUME XI

VOLUME XI

Wilson College of Textiles Dedication Letter

Platform Magazine would like to take a moment to give a liberal thank you to the Wilson College of Textiles. Since this magazine was founded five years ago, there has been immense growth and support that has always been fortified in the brick of The Wilson College of Textiles' campus. Platforms' past and future would not be the same without the platform that the Wilson College of Textiles has provided. We are so excited to share this issue with you all and could not have done it without the leaders that inspire and enrich us. From Platform to the Wilson College, thank you.



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2022 ♦ SPRING 2022 ♦ SPR

EDITOR'S *Letter...*



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QUINN**



MODELING DIRECTOR
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KIMMETT**



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SET DIRECTOR
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DIGITAL & MEDIA
CO-DIRECTOR
**JELANI
SEARS**



PHOTOGRAPHY
DIRECTOR
**VY
BUI**



time at this magazine. I think that is something that is so immensely special about our publication.

The second word that comes to mind is “talent.” Every other week, I am shell-shocked watching the accomplishments and achievements of our team members. It is so insanely obvious and by just glancing through this magazine briefly, you will understand my sentiment. Every single name on that staff page spells out an extremely gifted and unique individual. I always have the biggest smile on my face when I get to tell a stranger, that is admiring the magazine, that it is fully student-run, to watch their eyes only grow wider. If you all can do this work now just imagine what lies in front of you in the future.

Now the last word that comes to my mind and perhaps the most important is “proud.” I know it is times like these when your hard work is laid in front of you that the gratification comes to the surface. However, I feel proud of PLATFORM every single day. I felt proud the day I joined and I feel it now as I sit here with tears in my eyes typing this. As this year comes to a close I am extremely proud of the accomplishments and milestones we achieved. We have a saying here at PLATFORM that each year it “just gets even better” and I am blessed to attest after 4 years that it rings true every time. So cheers to the best issue yet and although I know it will only get better, there is something really special about this one and I hold it close to me.

I will forever be proud of this BIG and TALENTED Family that I have had the privilege to lead this past year. Each of you means the world to me. So with that, I will take my last step off this “platform” with gratitude and love. Thank you to everyone. You all are the best.

Biggest love and Best wishes,

Morgan Snow
Editor-in-Chief

I began our last issue’s Editor’s Letter with the understanding that it was truly impossible for me to encapsulate all that PLATFORM means to me. Although I still stand by that statement, this is in many ways my last opportunity to try and express that, so I will be giving it my final go.

The first thing I think about when PLATFORM comes to mind is “family.” There is a gentle atmosphere that surrounds this community. This familiar and welcoming feeling that I find each time I am at a meeting, on set, or at an outreach event. This is a feeling that I will miss immensely. I know I am not the only one that feels this, as it is so very clear that everyone in PLATFORM really cares, not just about the amazing work we are doing but more importantly about each other. If you are here then you have roughly 140 new family members in your corner to celebrate, uplift, and encourage you, within and outside your

Diary of a Student in a Pandemic

by Amanda Giroux



Illustrations By Kit Ostrea

Dear Reader,

In March of 2020, the world changed forever with the commencement of a global pandemic. Everyone has a story about where they were when it happened, what they were doing, what they were thinking. Everyone suffered some type of loss, whether it was missing out on participating in sports, going to work, or even losing loved ones. Our everyday lives grew limited in activities with the slow closure of work, school, restaurants, and stores. Other losses began to unfold as people such as students like myself missed out on graduations, job opportunities, or vacations.

For college students specifically, the only thing that felt ubiquitous was school assignments. I wanted to write this article to encapsulate the feelings of trying to accomplish an undergraduate degree in the midst of a pandemic. I had no idea where to begin with the article until I stumbled upon a diary entry that I wrote as a form of therapy back in February of 2021, my junior year of college. I decided to share it here but be warned: it felt like a particularly dark time and certainly reads like one:

It is almost midnight. It is almost Tuesday. Just another day in the endless abyss of time and dates. This is my first diary entry ever. This is the middle of the Covid-19 pandemic. I should have started one at the beginning. In fact, I would have really liked to have written down my words in a real diary since the start of college, highlighting what it was like to be a student in school in the late 10s and early 20s? Is that what people will call this time period in the future? No, they'll probably just call it hell. Anyways, I wish I could be writing something bright and cheery and dramatic like in "Sex and the City". That would have been a good explanation for the first two years of my schooling. Socializing, drinking, and studying. But no. This first entry is a mess. It's only full of depressing statements. I caved into writing down my feelings because I have so many that I can't control anymore. I have more emotional breakdowns than necessary. I used to be able to control them so well, but now there's no outlet for them. The number of people I can see is limited and so is the amount of things to do. What's not limited is the electronic pile-up of homework, yet lacking is my motivation to complete it. It's the dead of winter, and I long for the feel of the sun on my skin. I wish these rainy Raleigh clouds would part and shed some light down on us. Maybe then my mood would improve. I am usually such a glass-half-full kind of girl. This pandemic is sucking the optimism out of me. When I was a kid, sitting at home in the summertime while my parents worked sometimes grew boring. When I went to high school, there were some dull weekends when I didn't have plans with friends.

Those boring and dull times don't compare to this. I don't want to talk about it to anyone because I don't want to drag the mood down, but it's not like everyone doesn't agree with me. It's just that there's no point in the discussion when there's no solution.

Even if you want to go out, even if it's just for one night, you get to have all the guilt of feeling like a villain for having done it. A crowded bar full of people pretending like there's nothing wrong when thousands of people are dying around you. But yeah, enjoy yourself for a few hours, right?

I wish this entry was more organized and poetic. Instead, my thoughts are scattered and unorganized. I don't know where to start, I don't know where to middle, and I don't know how to go on like this. Will there be an end? Normally I would sprinkle a little positivity here, but who am I kidding? That vaccine can't come soon enough.

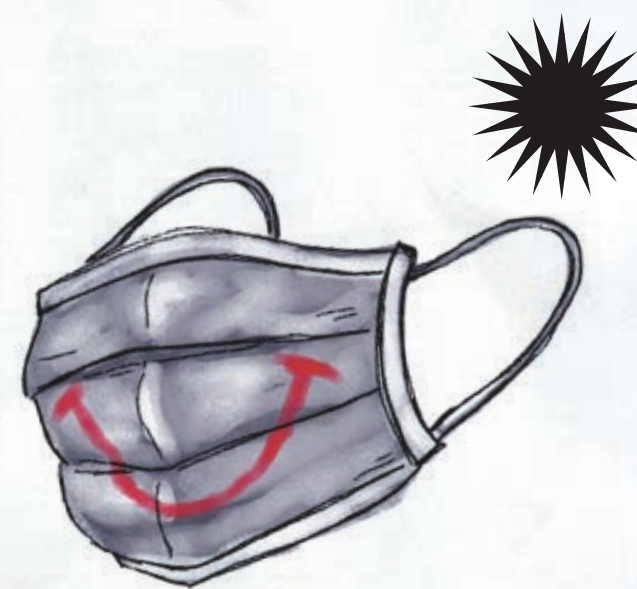
So. Yeah. That was a fun time.

This entry was a small glimpse of how it is to be in college while the world around you is sick with a virus. Since the return of warmer weather coinciding with the production of vaccines, an entry out of a diary I would write now would be more positive.

I have attended fun in-person events for the club I am a part of, tailgated at every football game, worked on group projects by actually seeing my group members in person, and I have an unnecessarily large collection of skincare. That feeling of dread is no longer constant, and I actually look forward to complaining about having to wake up for an 8 a.m. class. College is better and brighter now, and I certainly hope, for myself and my peers, that it stays that way.

Yours truly,

Amanda Giroux





RETURN OF THE CORSET

by Omia Haroon

Corsets are once again making their rounds in the trend cycle, appearing on the runway, in our feeds, and on store racks. Typically, corsets, especially those from the 17th and 18th centuries in Europe, are portrayed as restrictive and unnecessary garments. In the Disney movie “Pirates of the Caribbean”, a corset-clad Elizabeth Swann faints and falls into the ocean because it disrupts her breathing. With such perceptions, the liberation of women has become linked with the shunning of corsets in favor of looser, more comfortable clothing. But with the return of corsets in mainstream fashion, what are the misconceptions surrounding the garment?

While “Pirates of the Caribbean” is not entirely wrong in its depiction of corsets, it is not accurate either. Many deaths from undiscovered illnesses were mistakenly blamed on corset wearing. What actually caused the fainting, reduced lung capacity, irritated skin, and weakened back muscles was not the corsets themselves, but instead the act of “tight lacing” or wearing ill-fitting corsets. Tight lacing, as the name suggests, is the practice of excessively tightening a corset, which causes physical pain. However, this was, and is, a largely uncommon practice amongst the corset wearing population. Despite the misconceptions, corsets were widely used as undergarments that provided back support when worn correctly. With such heavy skirts and petticoats, corsets were actually saving the wearer’s back from bearing that weight. Comparable to bras today, corsets will similarly be uncomfortable and even painful if ill-fitting or too tight.

Formwear dipped in and out of popularity throughout the twentieth century. The nineteen twenties famously deviated from the heavy petticoats and figure hugging corsets in favor of loose, rectangular silhouettes. However, those who were curvier ended up wearing shapewear to achieve a slimmer look, just as those without curves were using corsets to achieve an hourglass figure.

One of the most notable returns of the corset can be seen in the punk movement. Punk styles came to be in the 1970s, in both the United States and the United Kingdom. The movement was born from a younger working class, known for deviating from societal norms. Hole-ridden jeans, tattered leather jackets, and corsets layered over clothing were all staples of the style. Corsets were historically worn as undergarments, meaning their punk styling now stood as a symbol of sexual liberation, versus one of stuffy restrictiveness. Punk fashion designer Vivienne Westwood has used eighteenth century inspirations in her work for decades, including corsets and Rococo designs, which marked a massive mainstream return for corsets in the 1980s.

Today, corsets are worn in all manner of ways and are prominent in many aesthetics. Cottagecore, regencycore, and balletcore, all born from a craving for romanticism, rely on corsets and shapewear to achieve their look. Vivienne Westwood and Jean Paul Gautier continue to design corsets for the runway. Punk fashion and fetish wear can be seen in casual outfits. Etsy and Instagram stores allow for accessibility and customizability in sizing from small businesses specializing in corsets. When worn correctly, corsets are not only safe garments, but tools of empowerment.

MODELS: Lavae Hylton, Joshua Bermudez, & Brianna Pierce
PHOTOGRAPHY: Viosa Koliqi
STYLING: Sydney Brown, Virginia Carter, & Melis Hafizoglu
SET DESIGN: Katie Finan, Catey Cox, Anya Tadisina, & Teju Lankipalli



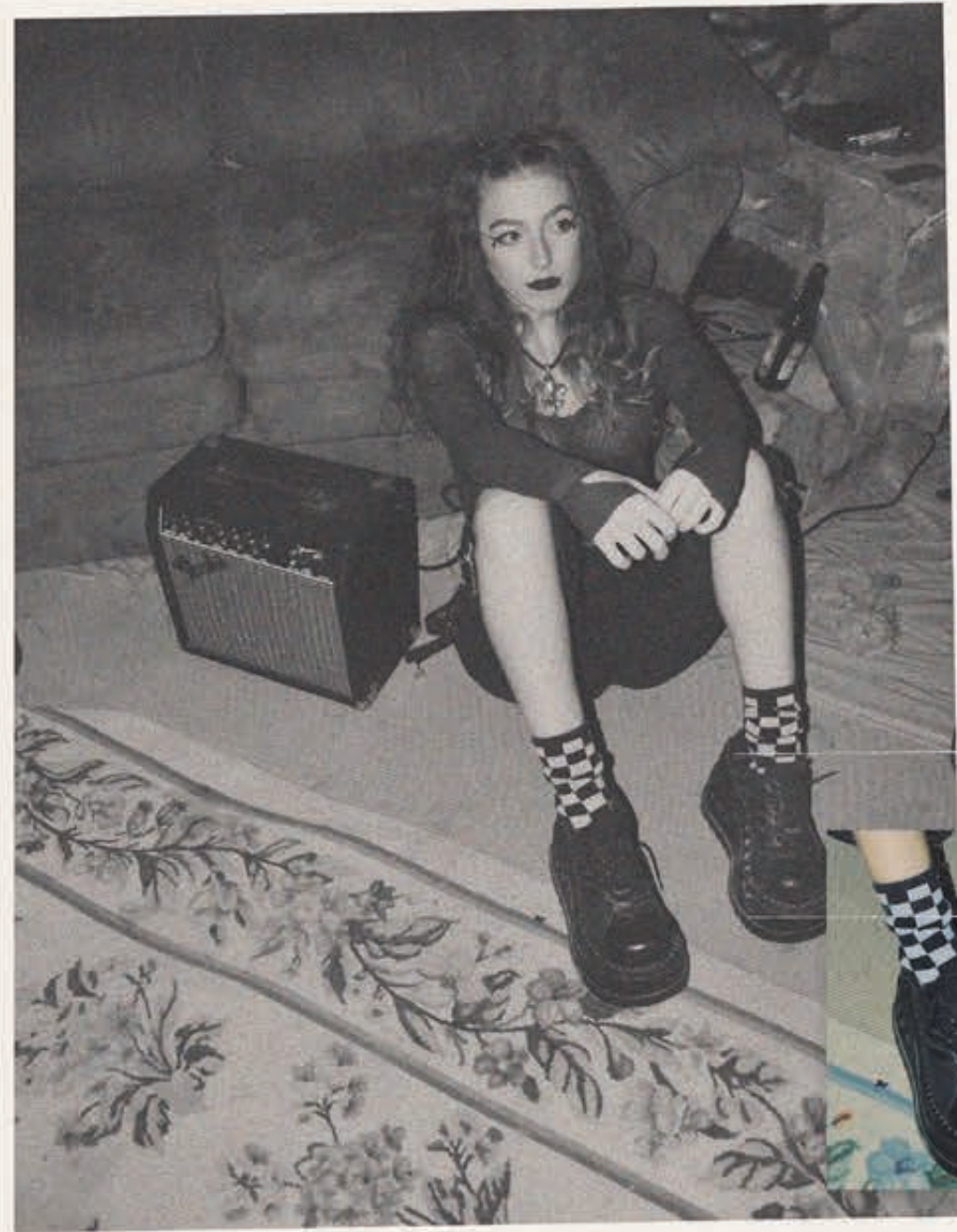


MODEL: Hannah Hatch
PHOTOGRAPHY: Voisa Koliqi
STYLING: Priscilla Martinez
SET DESIGN: Janey Harlow, Allie Wilson,
Courtney Puckett, Katie Finan, & Brenna
Buzzacco
MAKEUP: Berit Andersen

MODELS: Stella Park, Christal Dita, & Vala Davidsdottir
PHOTOGRAPHY: Maya Mitchall
STYLING: Lydia Mitchell, Emery Castor, & Samantha Roncevich
HAIR: Julie Zhou



MODEL: Alandya Warren
PHOTOGRAPHY: Allie Wordworth
STYLING: Amaya Al-Mussawir



MODELS: Emily Babb & Isabella Fordin
PHOTOGRAPHY: Allie Wordsworth & Maya Mitchell
STYLING: Emma Sutich & Katie Holmstrom

MODELS: Rory Sullivan, Liz Winfrey, & Brianna
Pierce
PHOTOGRAPHY: Vy Bui & Voisa Koliqi
STYLING: Kat Schwartz, Kaeli Murphy, & Tanner
Hamerling
HAIR: Julie Zhou, Katie Holmstrom, & Tanner
Hamerling





SPIKE ME SPIKE
SPIKE ME



High Fashion HOMICIDE



by Madeline Hall

High fashion is an industry long-permeated by wealth, power, and prestige, and its face is seen as beautiful and fair; but the inner workings are much more dark and convoluted. When image, greed, and power come into play, sometimes the consequences are criminal.

Throughout recent years, there has been no shortage of media broadcasting the true crime stories of the fashion industry. With films and series being released on Gucci, Versace, Von Dutch, and even Studio 54 in the past four years, the public has been able to take a glimpse into this daunting mystery of popular modern fashion empires.

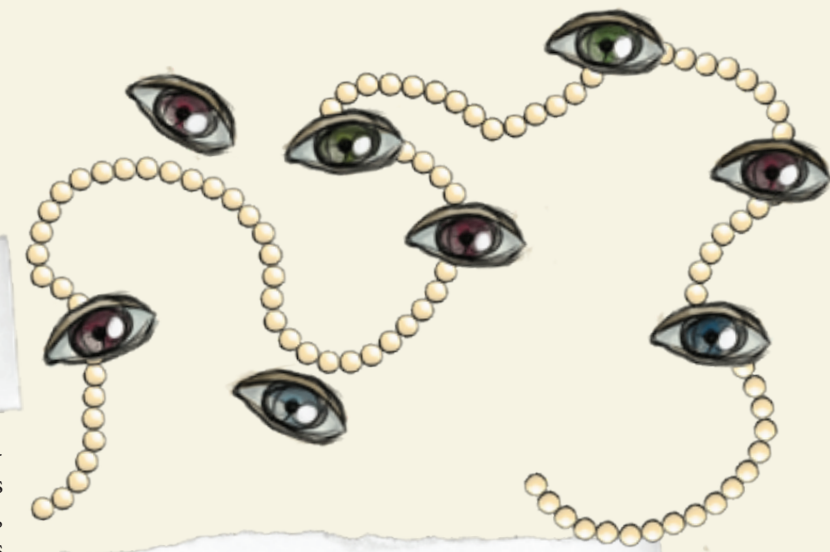
MURDER OF MAURIZIO GUCCI

One of the most infamous crimes to shake the fashion industry was the murder of Maurizio Gucci in 1995. At this time, Maurizio had just sold his 50% stake in the company, officially ending the Gucci family dynasty. The brand was also enduring the height of its popularity after Tom Ford had been just brought in as creative director, further pushing the brand onto the world stage. However, in Maurizio's private life he had been suffering a draining marriage to his then spouse, Patrizia Reggiani, who was described as power, control, and money-hungry. The pair divorced in 1994 as a result of Gucci's infidelity, and as described by her friend, it had been apparent that Patrizia was "more sad and sorry about losing her money and name than losing her husband." But after the end of the nearly 10-year divorce, Patrizia decided to end Maurizio's life—only not by her hands. Working with several accomplices, she contracted his slaying and he was subsequently shot four times on the steps of his office building. Several years later Patrizia was arrested and sentenced to 26 years in prison, along with her accomplices.

GIANNI VERSACE

Another major homicide would hit the fashion industry just two years after the passing of Maurizio Gucci. Gianni Versace was returning from a morning stroll when he was shot twice in the head from a car on the street—and later pronounced dead at the hospital. His killer was eventually identified as Andrew Cunanan, a violent spree killer. Although the murder-victim relationship seemed non-existent outside of the instance of crime, it had been determined that Andrew Cunanan had actually met the globally renowned designer at least once before and were both known to have allegedly dabbled in sex-for-hire circles in upperclass Miami and San Francisco. In fact, Cunanan's friends explained that he had developed an obsession for Versace which ultimately turned into a distaste and resentment of the designer's wealth and success. Versace was one of five homicide victims before Andrew Cunanan turned the gun on himself.

Illustrations by Kat Barnabei



VON DUTCH

Similar to the Gucci dynasty, greed and disputed control inspired another hitman contract, but this time for the mid-level high-street brand, Von Dutch. In the '90s, Michael Cassel and Bobby Vaughn met Ed Boswell selling Von Dutch patches at a trade show; and less than a year later they went into business together. For the entirety of the 2000s the brand's ownership would be highly disputed and a point of contention for the company. Yet during this time of high tensions, the brand experienced its highest level of profit and notoriety. The iconic trucker hat and tanks were being sported by some of the biggest Y2K celebrities of the time, including Paris Hilton, Jay-Z, Dennis Rodman, and Tommy Lee.

Boswell was eventually forced out by Cassel and Vaughn; and then years later Vaughn and Cassel were forced out by Tony Sorensen, an investor. In 2002, Cassel entered a business deal with Sorensen where he failed to raise sufficient funds and was subsequently squeezed out as the company's creative director. During this time, many arguments and threats of harsh violence were exchanged between the partners as they struggled with the fear of losing their livelihood. Bobby was also slowly losing his influence in the company, but then in 2005, he murdered his best friend and roommate which provided Sorensen a reason to officially remove Bobby from the company. By the mid-2000s, Cassel was also prohibited from using the Von Dutch logo and likeness as he tried to cling to the little influence he had left. In his last-ditch effort to remain involved in the company, Cassel used his old ties to call on one of Pablo Escobar's sons to pay Sorensen a visit at the Von Dutch office. However, the jarring last attempt to scare Sorensen out of the company failed.

All in their heyday, these fashion companies sold out to the mainstream as they grappled with the evil of the almighty dollar and their own perceived, ever-shifting power; while the public unwittingly carried on. The result was suffering at the expense of those who were jealous of the power that they didn't have or didn't want to lose.

BREAKING RULES IN STYLE



by Lila Schutt

As fashion has changed throughout the years, new styles of mainstream and subversive fashion have emerged. Both fresh and repeated “looks” and “aesthetics” have emerged from cultural and social development throughout decades. Fast trends as well as timeless style “rules” have set the status quo for much of society’s style choices. Many designers, models, and celebrities have also contributed to the introduction and popularization of certain styles and fashion philosophies which have in turn spread in fashion media and to the general public. Everyone loves to break rules sometimes, and there is no need to feel obligated to follow the rules of individuals toward such a diverse and expressive matter as fashion.

Many constructs have been formed and followed, but these same constructs have equally been challenged. One of the most popular fashion “rules” is to not wear white after Labor Day. This actually originates from classist, elitist behavior in the 1930s where those in the upper

class who could afford to travel generally wore white for leisurely activities and on summer vacations as they wouldn’t get dirty at work or in the city; as they returned from summer activities it became an unspoken rule of the upper class not to wear white after Labor Day. Another frowned upon color combination includes black with navy blue or brown; this is due to the combination of differing neutral tones. Mixing different prints and patterns have also been said to clash indefinitely. However, it’s said you’re matching too much if you wear denim on denim. It had also been a common rule not to wear horizontal stripes as it is said to make you look wider. In reality, you don’t have to follow any of these rules because not only are the principles outdated, but styles have changed over time and become more daring to the point where breaking these rules doesn’t make you look like a fish out of water. Go ahead and wear the brown Afghan coat with the black square-toed boots!

Aside from just garment colors and patterns, certain fashion concepts have also been deemed to be in good taste; including not mixing metals, matching the brands, matching the color of your belt, shoes, and handbag, and wearing clothing that is your intended size. These rules are definitely not ones that should be followed strictly; they generally reflect a sleek and put-together look which is not necessarily how everyone wants to present

themselves. This draws into the concept of “less is more.” While some like to dress in minimalist fashion, others may prefer a more maximalist look. Even though there is no right or wrong way to dress, designers have still shared their opinion on the matter and had their influence on the population. For instance, designer Coco Chanel’s famous quote: “Before you leave the house, look at yourself in the mirror and remove one accessory,” or, “Simplicity is the keynote of all true elegance.” These quotes influenced a simple, elegant aesthetic. On the other hand, Chanel had also said, “In order to be irreplaceable, one must always be different,” which requires doing things others may not be willing to do or coming up with new ideas that break the barriers of popular style.

In recent times, challenging mainstream fashion has become more accepted in the general public and less superficial judgment is passed based on the clothing people choose to wear. Androgyny has become more normalized as clothing that had historically been viewed as feminine or masculine are worn by all genders. This is something that has already been done for decades but created shock when celebrities started supporting this including Dennis Rodman, Prince, and more. Recently many male celebrities have normalized wearing feminine articles of clothing such as dresses or skirts such as Young Thug, Harry Styles, or Billy Porter. Women

have generally been more accepted to dress in more masculine ways as most articles of clothing that men wear are already viewed as unisex.

The rules can be helpful for people who want to follow in the fashion footsteps of a specific style icon or are dedicated to a specific look; but don’t be afraid to step out of the box. At the end of the day, the purpose of clothing is flexible, creative, and can be used to convey an infinite amount of appearances. The choice is for anyone to make for themselves.

Illustrations by Kat Barnabei



The Iconic Life of ANDRÉ LE

by Sloane Byrd



N TALLEY

**“HIS
DESTINY
WOULD HOLD
MORE”**

Eventually, Talley would go to work for the New York Times and a few other publications before becoming the news director at Vogue. From 1988 to 2013, when he retired, Talley worked off and on at Vogue and worked his way up to the creative director and to the editor-at-large. Talley used his large influence to speak out about the lack of black designers in the industry as well as the need for black models. Most of the time he was one of the only African Americans sitting in the front row. He yearned for change and was proactive in evoking it; Talley pushed the work of black designers including Stephen Burrows, Patrick Robinson, and he even mentored the great Naomi Campbell.

Though the great André Leon Talley may be gone, his legacy will forever live on through his amazing work, his bold personality, and his advocacy towards change in the fashion industry.

On January 18, 2022, the fashion community lost one of its most powerful fashion figures and journalists of recent history. His death has shaken the fashion industry due to how important his influence was as one of the first Black people to enter and make a distinct mark for the pinnacle of fashion. His name was André Leon Talley, and he was a living icon in the realm of fashion.

Talley passed away at the age of 73, in his home in White Plains, NY due to the complications of a heart attack. Andre Leon Talley was born to Alma Davis and William Talley on October 16, 1948, in Washington DC. From an early age, he was raised by his grandmother in Durham, North Carolina. His grandmother worked as a domestic servant around town and as recounted by Talley, she played a strong role in his life and shaped him into who he was. Talley recalled life as being filled with simple luxuries whether it was plush towels or warm baths drawn just for him by his grandmother. Though Talley grew up in a loving home environment, he also grew up with the Southern pre-Civil Rights era as the cultural background; Talley was vulnerable to the restrictions put on African Americans during this time period, including Jim Crow laws and overt racist sentiments. Despite his surroundings and the issues around him, Talley continued to grow and allowed each of his experiences to shape him further down the road.

During his teenage years, Talley explored the world of fashion and found a special interest in the unique taste of fashion journalism. He fed his hunger with the rich influence of Vogue. Every Sunday he would embark upon the adventure of retrieving the magazine which involved him crossing the white parts of Durham. He also found inspiration through church as he watched the ladies put on their own fashion show weekly in their Sunday best, including elaborate hats with matching gloves.

As he entered young adulthood Talley furthered his education at North Carolina Central where he majored in French studies. Talley would then go on to further his education at Brown University, graduating with his masters. While studying in Rhode Island, Talley for the first time could live his life as who he truly wanted to be.

**“A LIVING
ICON IN THE
REALM OF
FASHION”**

He graduated in the 1970s and made his way straight to exciting prospects in New York. The art scene was flourishing and anything seemed possible, with the city's big dreams and people to match with even bigger personalities just like André. Talley would go on to become the protege of Diana Veerland, the editor-in-chief for Vogue, from 1962-1971. He was hired to assist her during her job as director of the Costume Institute of the MET. Talley then went to work under Andy Warhol at Interview Magazine and would later become friends with the artist. At the age of 28, he became a writer for Women's Wear Daily. His world was enlightened with nights at the famous Studio 54 and parties with the higher-ups in the fashion industry. Though he was in a new place, and at a different time, racism still followed him due to the lack of African Americans in the art scene and in fashion journalism at the time. Talley's resilience pushed him forward with awareness that his destiny would hold more.



EMBRACE BLACK



EMBRACE BLACK



MODELS: Jasmine Floyed, Rheece Hillard, Sloane Byrd, & Lavae Hylton
PHOTOGRAPHY: Maya Mitchall & Makenzie Rink
STYLING: Tyler Smith, Ry Baskerville, Liora Tal, Jordan Matthew, Kaily Doody, & Isaac Davis
SET DESIGN: Anya Tasdisina, Teju Lankipalli, Elias Yahn, Kenli Esau, & Katie Finan

MODELS: Jada Williams, Jaz Bryant, & Fidélise Paku
PHOTOGRAPHY: Natalie Folsom
STYLING: Katie Holmstrom, Matt Chansombat, & Madison Moore



I carry the weight of my ancestors
On my shoulders
Down my back through my spine
They stay on mind
All the time
I don't have to try
To remember
I feel it.

lmh 2.23.21 11:51pm

**I CARRY THE WEIGHT
OF MY ANCESTORS**
Lavae Hyllton

EMBRACE BLACK



MODELS: Daisha Jant, Kay Alford,
Tyler Wadford, & AJ Johnson
PHOTOGRAPHY: Makenzie Rink &
Maya Mitchell
STYLING: Jordan Matthew, Melissa
Downes, Amaya Al-Mussawir &
Kaylah Wilson



I thought knowing how to swim would
keep me safe
that the hours dedicated to learning how
to stay afloat
would make it easier to survive

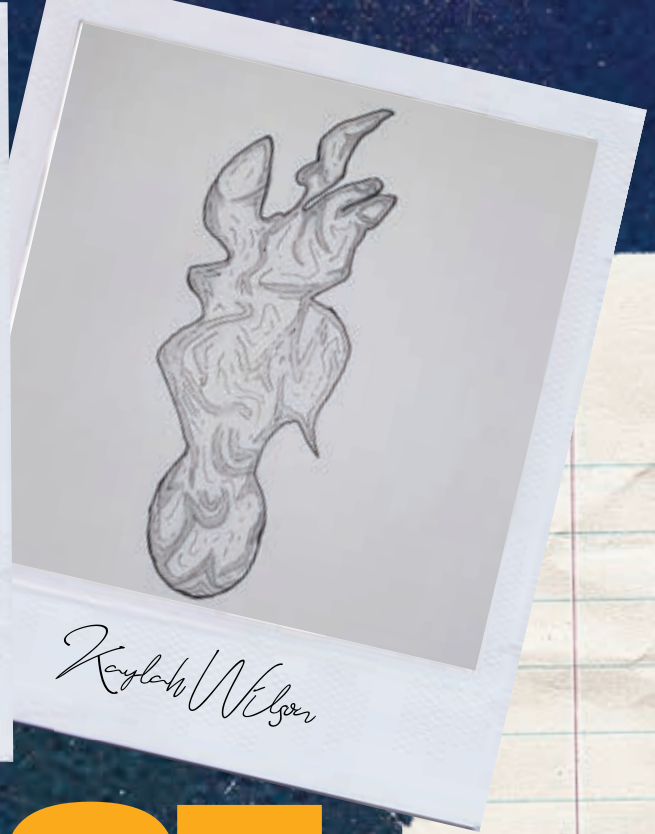
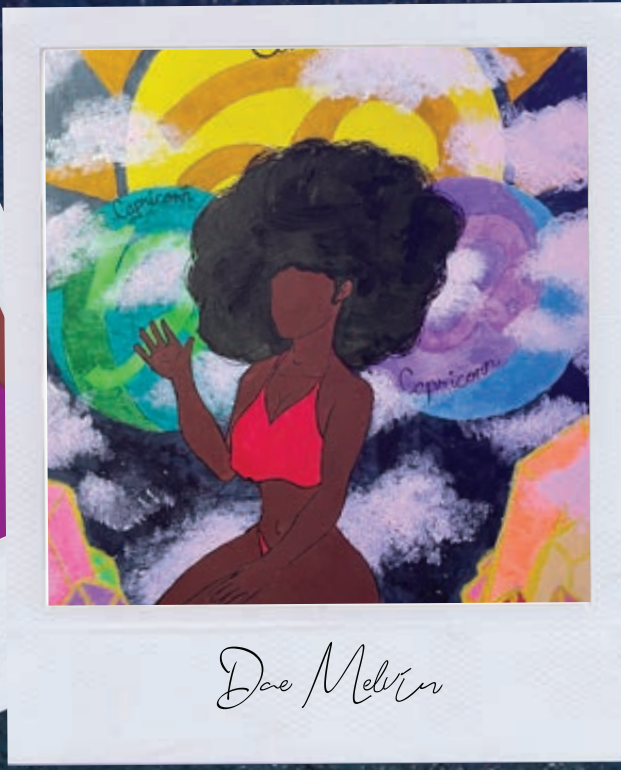
I was naive to think i'd outsmarted
the ocean.
To think the tides would be weaker,
the waves lower.
That the ocean would become a sea of tranquility.

But when I find myself drowning, when
my head falls under the water, I
remember the lessons.

Knowing how to swim hasn't kept me
safe. But it's kept me alive.

SWIMMING LESSONS

Jay Bryant



SKIN FOLK

I look with curious eyes
 Assessing the stranger
 I find comfort in their skin color
 I see person, I see confidant
 I am met with appraisal.
 A quick glance up and down
 He assesses my assets
 Physical
 Not what I can be spiritual

I had forgotten my station

That to be black is to be 2nd
 To be woman, to not be man is 2nd
 To have the gull to be both is 3rd
 We will not be friends
 I am someone to love
 Something to fuck
 I am not good enough for
 "The Nod"
 I am not good enough to be
 Considered Friend

I am woman
 I am black woman
 And I am not good enough

Jay Bryant



EMBRACE BLACK





PHOTOGRAPHY: Maya Mitchell

● I remember rifling through the poetry section of Reader's Corner this past fall and finding a copy of "The Color of Culture." I didn't exactly know what it was at the time, but I was almost intimidated to buy this book. The 69 page chapbook of poems and quotes from the brilliant mind of Mona Lake Jones felt like it had its own gravitational pull. Holding it for the first time felt like I was holding a generation of wisdom and I was both excited and terrified to bring it home with me. The first poem I flipped through, aptly named "Black Culture," gifted me this weird moment of clarity, and I had to share that with somebody. At the same time, I was becoming friends with Morgan Snow, PLATFORM Magazine's editor-in-chief. That week, I sent them a scatterbrained text about a Black History Month project that I wanted the help of the PLATFORM Community to produce. I definitely didn't expect those texts to grow into Embrace Black, PLATFORM's first cultural showcase.

● Before you can understand what Embrace Black is, we must talk about what it isn't. This project is not a complete anthology of Black culture neatly wrapped up in a 12-page spread. There isn't enough paper or ink in the world that could do the Black experience justice, and we certainly don't try here. Instead, Embrace Black is an expression of Black love. Embrace Black is pride in our skin, hair, food, music, and everything in between. Embrace Black is a celebration of art. Embrace Black is an homage to Black people's influence on fashion and culture. Embrace Black is my thank you letter to Mona Lake Jones for inspiring me and sharing how colorful Black culture is.

I dedicate this project to Black people. Our resilience and strength reinforce every step I take and our ability to comfort and heal light my path.

Thank you to Morgan and the director's board for your hard work, patience, and creative energy. Thank you to the entire PLATFORM community and all of the guest models, photographers, and stylists for your time and contributions to make this vision a reality. You are all incredible people and I'm glad we could produce such beautiful work together.

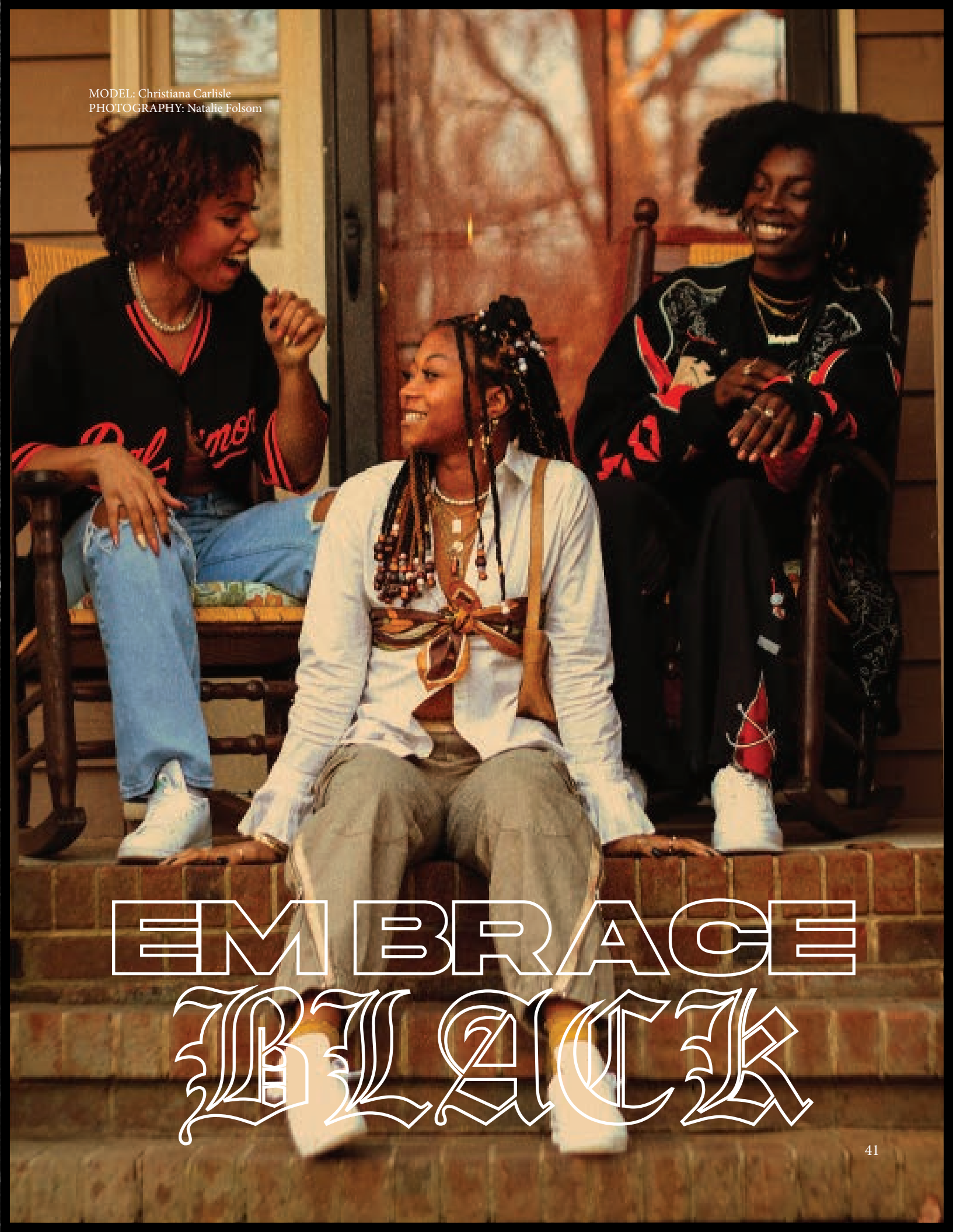
Thank you to my people in Suite 4261 for surrounding me with boundless love and support.

Stay safe,

●

Isaac Davis

MODEL: Christiana Carlisle
PHOTOGRAPHY: Natalie Folsom



EMBRACE BLACK

Illustrations by Kit Ostrea

ON STRONG TIES

THE IMPORTANCE OF BETTER FRIENDSHIP

by Emily Waddell

Relationships get all the media coverage these days: “How to communicate with a significant other”, “Learning your Love Language”, “Finding the Love of Your Life”. Learning about and experiencing romantic love dominates the tapestry of our identity and character. Everyone has something to say about love. Love helps us tell our story, and most often, it’s written in terms of relationships. There are marriage counselors, sex and relationship therapists, and tons of published scholarship on romantic love. Arguably more important is friendship. Friendship is the underrated and misunderstood goth younger sister of relationships, often given little attention in the media compared to prized first child, romance. It’s time we give her the spotlight she deserves.

Both types of relationships deal in the same language of rejection, vulnerability, trust, and the prospect of being truly known. Yet I don’t think we culturally value understanding of friendships as we do romantic relationships. Friendships harbor less pressure; they are unconditional; friendship love is for all – not just one person at a time. Friendships open doors to new perspectives, windows to new worlds, and everything in between.

We must understand friendships like our lives depend on it – because they do.

Friendships matter because they are a means for creating community. Community lessens our stresses about daily situations, provides us with a pool of consensus, provides positive direction in life, and more. Don’t take my word for it; the numbers tell the same story. A 10-year-long study conducted in Australia found that older people with a large circle of friends were 22% less likely to die during the study period than those with a smaller circle of friends. In 2006, a study of nearly 3,000 nurses with breast cancer found that women without close friends were four times more likely to die from the disease as women with 10 or more friends. Among risk factors for cardiovascular health, lacking social support was as bad as smoking. The United Kingdom’s minister for loneliness equates the impact of isolation to fifteen cigarettes.

It’s hard to admit to taking a long drag of solitude; the process of making friends and maintaining them can be more taboo to talk about than being single. Not even the most independent girl bosses among us are immune; we all need someone.

Whether you are new to college, a recent graduate in a new place or somewhere in between, the loneliness of a new season of life can be disorienting. Maybe you feel like you are growing out of touch with old friends, and that is okay too. It can always help to rehearse these skills as we welcome new perspectives into our lives.

There are a few key principles you should know; consistency over serendipity, thoughtful questions and actively-heard answers, ownership, and acceptance. The research on friendship that we do have suggests that it really comes down to meeting people where they’re at and showing that you care.

First, small, repeated gestures and just showing up can satisfy the beginnings of community building. Exercises of friendship do not have to be elaborate and intricate plans (though they can be – if that’s you). Second, taking the emphasis off of your experiences and shifting priority to someone else can be transformative in making strong ties. Asking probing questions and actively listening is how this can be done. I always felt it was important to show you relate to someone with your own experiences, but I’ve found asking the real questions takes you much farther. Really, really listening is a muscle that must be exercised, but it’s a workout worth doing. To make someone feel seen, heard, and understood is a radical act of friendship.

Next is ownership. Ownership is contingent upon your investment in friendship and the greater community. It’s your word, your principles, your refusal to flake when things get hard or inconvenient. Ownership requires trust, honesty, and accountability. This can be done by being intentional about making plans, being there for friends’ milestones throughout life, and simply showing up.

Finally, acceptance is a key ingredient to surviving conflict with a friend. When the inevitable conflict arises, forgive them for their occasional f*ck ups. No one has a perfect road map for life’s turns. Or a perfect ethos of empathy and selflessness. Sometimes friendship conflicts can feel all-consuming. They can test our sense of justice and fairness. Acceptance can seem easier said than done. However, acceptance does not mean agreement, but instead allows you to make decisions from peace rather than fear, jealousy, or anger.

Yes, we can make friends reap the psychological and physical benefits of connection; like living longer and healthier. But at the end of the day, friendship for others’ sake is also our way of acting out the good in the world.

MAKEUP AND



THE MIND

MODELS: Leeman Smith, Swetha Natarajan, & Nyssa Ndey
PHOTOGRAPHY: Natalie Folsom
STYLING: Lydia Mitchell & Melissa Downes
SET DESIGN: Julie Zhou

by Gabrielle Sabia

Generations above us constantly flaunt the image of the “teenage dream” as a high-school-aged fantasy of grandiose and an effervescent reminiscence of youth. But in reality, adolescence is truly one of the most depressing parts of existence. It’s usually your thirteenth birthday when you realize this, because that’s the day you realize that *you aren’t pretty*.

Next, you open Google and look up all the ways you can look like the people in YouTube videos that you watch or the Instagram pages you follow; after scrolling through the endless pages of plastic surgery recommendations or devoid self-love ads, you inevitably find a makeup tutorial, and everything goes downhill from there.

But what about when makeup is used as a good thing? Like when people use it to create miniature masterpieces on eyelids? It’s the same level of talent and dedication that’s required to design an outfit, or paint a canvas landscape.

My discovery of makeup started out innocent enough with video tutorials that offered access to avenues of information to satiate my young, curious mind. It became my favorite pastime to do in secret. As I got older and my juvenile skills evolved, I became more confident in my abilities to wear my funky creations out in public, kind of like a kid begrudgingly inviting their parents to their school’s art expo.

I don’t think the day you watch your first “back to school makeup tutorial” video is the downfall of your self-confidence, I think it comes much later than that.

That day for me was some time in freshman year of high school. I could explain why my barely-teenaged self felt so compelled to wear a full face of makeup to school everyday, but the truth is that I was just an insecure kid with happy trigger fingers and a bottle of MAC foundation.

I call this my “downfall.” It was when I stopped viewing makeup as a hobby, and started viewing it as something I felt obligated to do. I *had* to do a full face of makeup every day because if I didn’t, then people would know what I actually look like. I was naive to the knowledge that no one cares what I do with my face. All I knew is that if I covered my unsculpted, acne-littered face, then I would maybe get a compliment or

two from someone in class.

I don’t want to bore you further with redundant details of my pubescent spiral, so I’ll transition into the important part of this anecdote — my rehabilitation, of sorts.

It was the most important day of the year: picture day. But, of course, on one of the few days in high school where it’s actually important to look good, I was having a bad makeup day.

I was beyond myself trying to repaint parts of my face that looked wrong and it was the end of the world. I ended up staying at home in my pajamas for hours, crying until the rest of makeup was on my shirt.

Why was this small facet of my routine screwing with my head so much that I couldn’t go to school? I stood in front of my bathroom mirror and stared at myself until I finally realized that the thing that I used to love became the thing that I couldn’t live without.

I made the liberty of cooling it on the makeup for a while. It was hard looking into the mirror and absolutely hating what I saw, but it was even better when I could look at it and not be immediately repulsed by the sight. That ambivalence was rewarding to me.

Time went on, and I began re-falling in love with my vessel of artistic expression, but on the days I couldn’t be bothered to do it, it was no longer the end of my world.

I stopped wearing makeup for other people, and I began wearing makeup for myself. And even though I was pretty much doing the same exact thing I was doing before, I’ve never loved myself more.

I’m not the President of feminism or anything, but I don’t think that this means makeup isn’t a bad thing. It’s fun, it’s pretty to look at, and can hold a lot of intellectual and cultural value depending on how you use it. But you can’t talk about what makeup can create without talking about the absolutely detrimental chokehold that it can have on insecure, vulnerable teenage girls.



MODELS: Melodie Chang & Jacob Hodges
PHOTOGRAPHY: Sarah Jarrell & Makenzie Rink
STYLING: Owen James & Reagan Kurtz
SET DESIGN: Riley Warpula, Kenli Esau, Elias
Yahn, Catey Cox, Katie Finan, & Janey Harlow
LOCATION: Lucky Tree



THATS A WRAP



Illustration by Jaymie Googins

MODELS: Leeman Smith & Joshua
Bermudez
PHOTOGRAPHY: Maya Mitchall
STYLING: Nikki Miller & Claire Daves



MODEL: Becky Zhang
PHOTOGRAPHY: Makenzie Rink
STYLING: Tyler Smith



MODELS: Bennett Butler, Joshua Bermudez, Saajana Bhakta, & Melodie Chang
PHOTOGRAPHY: Makenzie Rink, Sarah Jarrell, & Maya Mitchall
STYLING: Brooke Herrin & Shelbi Coffey





Illustration by Jaymie Googins



THAT'S A
WRAP

HEALING A RELATIONSHIP

WITH TIME: *Film Photography*

by Leah Tran

MODELS: Jada Williams & Alandya Warren
PHOTOGRAPHY: Rory Sullivan
STYLING: Lilly Barozzini & Sophie Timberlake
SET DESIGN: Julie Zhou, Leah Tran, & Susannah Richardson

We live in a fast-growing digital age where any experience can be held in pixels. We can capture a moment with a tap on a pixelated screen and have that moment be filed into the invisible storage capsule that says we have a limit of what memories we can hold onto. And eventually, we find ourselves up at night staring at the 100 photos we took in 10 seconds, judging which one we look best in, as if what we felt in those seconds doesn't matter.

Growing up in this digital age defined the way I perceived my memories, and I found myself disconnected from the gift of time. I defined moments by the way they flew past my fingers so easily, something to be easily lost and just as disposable as the photos on my phone. I saw time as nothing more than an obstacle to overcome, a limitation to the way I wanted to live. So I made the decision to invest in film photography. Partially my reasoning for it was because of the rise in appreciation for its aesthetic on social media, but quickly it became a choice of going back that changed the way I looked forward.

With film photography, you don't necessarily have the opportunity to immediately look at the photo and judge, edit, or even delete it. Once a photo is taken, it is left waiting to be developed. Giving up that instant gratification, I started to care less about presenting myself as the best version of myself and more about embracing the time I was in and everything about it. Whether I was sad or happy, whether it was a sunny, beautiful day or a cold, gloomy night, whether I made a terrible mistake or accomplished something great, I had to surrender myself completely to the present. That everything would be captured as raw and real as it is, including me.

In a way, this has allowed me to appreciate how time, even without photographs or documentation, preserves life authentically through our memories. Each second that passes is not necessarily lost but rather held in the spaces of our beings. These seconds become the very thing that

"embracing the time I was in and everything about it"

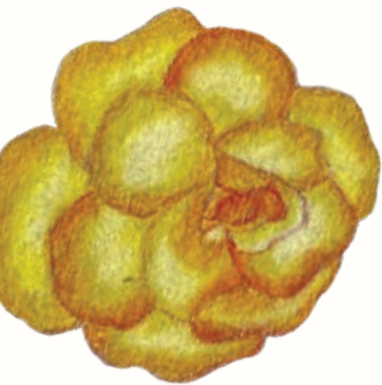
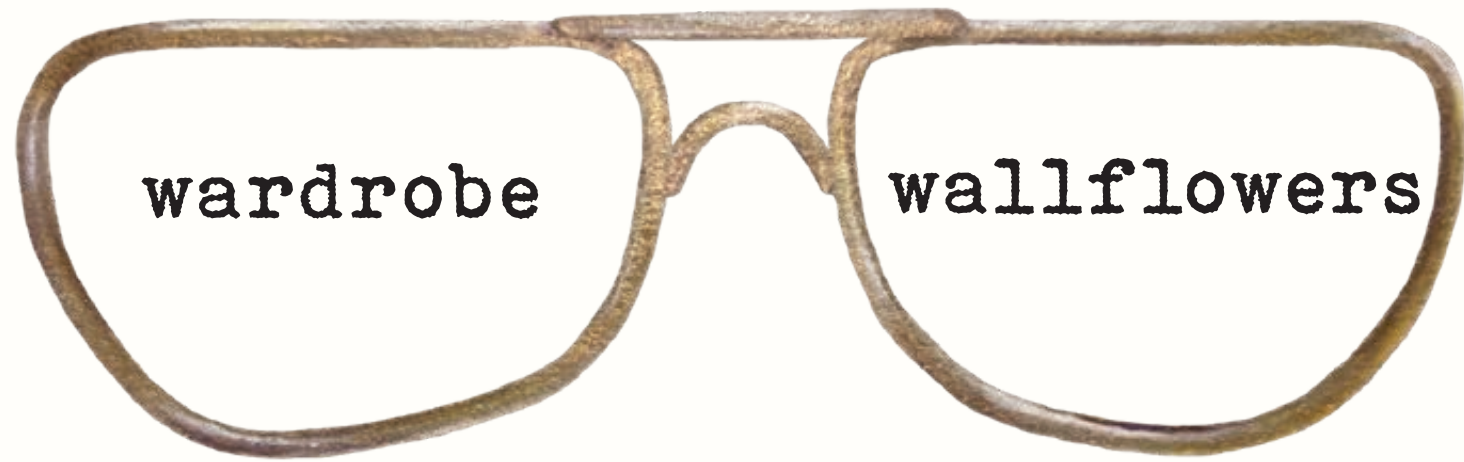
continues to make us who we are. We are the accumulation of all the time we have experienced. Time is the very thing that has made us the people that are so loved by those in our life now. Understanding this has allowed me to honor the season I may be in, to surrender to the preservation of time knowing that it is only further shaping who I am. Only by being radically present and open to every moment can I truly allow for this to take place.



Film photography also gives us the ability to grasp onto time. To be able to hold a single moment in our hands reminds us again that we are never far from our own life, that it is literally in our hands. There's even something intimate about holding a photograph of a memory of another place, time, and person. In that instant, there's a silent exchange between you and the photo; you opening yourself up to the unique remembrance only you could

have that's reflecting back at you. It is solely only you that will live and relive the old sensations you once had. You will continue to carry it all within you, even if it is stored away in the depths of your mind. There is truly nothing like being able to have something that is uniquely yours, and there is also nothing like being able to share with each other the captured moments of our individual experiences. Every encounter we have with one another is a collision of all the moments that have made each other. The ability to hold one another in a single point in this never-ending space of life is precious and testament of how time does not just create sorrow and nostalgia, but it makes us the people we love. And that every second we have breathed has only led us to more experiences of love, joy, laughter, and even growing pains.





by Polly O'Neal

Illustrations by Riley Becker

Fashion is truly a love like no other. If you are passionate about it, you may know exactly what I am talking about. Fashion breathes life, creativity, and power. It provides each individual who cares for it with the ability to express themselves in any way that they choose. Every friend, stranger, or enemy that sees you is forced to experience your uniqueness, even if just for a split second.

Viewing the world through a fashionable lens and enjoying this daily offering from my own and others' expression is why I adore the fashion world the way that I do.

Since fashion is constantly on my mind, I tend to pay more attention to those who visibly display that they may feel the same. My eye is drawn to the well-thought-out, outlandish outfits of my peers. However, I typically overlook the clothing choices of someone who is in a completely different stage of life than I am – someone like my dad, for example. The same goes for when I am putting together a look. I usually only consider my opinion and that of my contemporaries with creative style. I often forget that every person who sees me can generate an opinion about my appearance and react in any way they please. However, I've found that sometimes the least suspecting people can be those who are paying the utmost attention.

My dad is an easy-going man who loves football, southern cooking, and making friends with strangers. As much as he is an interesting person, he is an equally interested person. So naturally, when my fascination with fashion began and I eventually chose a degree that aligned with my passion, I noticed that he was paying attention. He would ask me what I thought of his shirt or my opinion on a passerby's outfit. Time passed and during my first semester of college, I noticed something else. Each time he visited he would have a new wardrobe piece to show me – a purple dress shirt or a funky pair of Vans. He was prouder of each new item than the last.

On one of our weekly coffee dates over winter break, I asked him about his inspiration for pursuing a fresh style. We spent the next couple of hours discussing how impactful choices in clothing can be. He explained how observant he is of the shoes he sees around him and that clothing in unexpected shades of color always catches his eye. Between the looks he's observed in his daily life and the style he has watched me develop, he admitted that he found himself wanting to hone his own personal taste. He even gave me his hot takes on current trends; he loves platform sneakers and uniquely cut sweaters but loathes baggy jeans. We talked about the magnitude of expressive possibilities that fashion gives us and simply how much fun it is to wear pieces that veer from the status quo. My mind spun and turned throughout the entire conversation as I realized just how much of my creativity came from

my dad – and how much he had learned from me when I wasn't paying attention! My dad always compliments my outfits, but I had no idea how much he truly noted the details of and motivation behind my choices.

Needless to say, breaking down these topics opened my eyes to how broadly the fashion world stretches. So many unsuspecting people not only admire fashion, but apply it in their own unique ways to their lives. It is easy to only admire those who make the boldest of wardrobe choices, but we should pay more attention to the wardrobe wallflowers. They may have put immense thought, time, and effort into their outfit. There is so much to learn if we simply take the time to slow down and observe humanity around us. Inspiration is limitless and can be found any which way we turn.



BODEGA TRIP



MODELS: Lindsay Carter, Justus Denizard,
Ysa Ferreria, Swetha Natarajan, & Nina
Burman
PHOTOGRAPHY: Taylor Wittig & Sarah
Lozier
STYLING: Ashely Irwin, Sydney Brown,
Lindsay Love, Lilly Barozzini, & Sophie
Timberlake
SET DESIGN: Julie Zhou
LOCATION: College Beverage 1



MODELS: Ricky Herrera, Jamal
Mohamad, & Jena Vaughn
PHOTOGRAPHY: Viosa Koliqi,
Natalie Folsom, & Taylor Wittig
STYLING: Kendall Wisniewski,
Katie Holmstrom, & Melis
Hafizoglu



LOCATION: Nature's Juice Bar and Cafe





PHOTOGRAPHY: Sarah Lozier

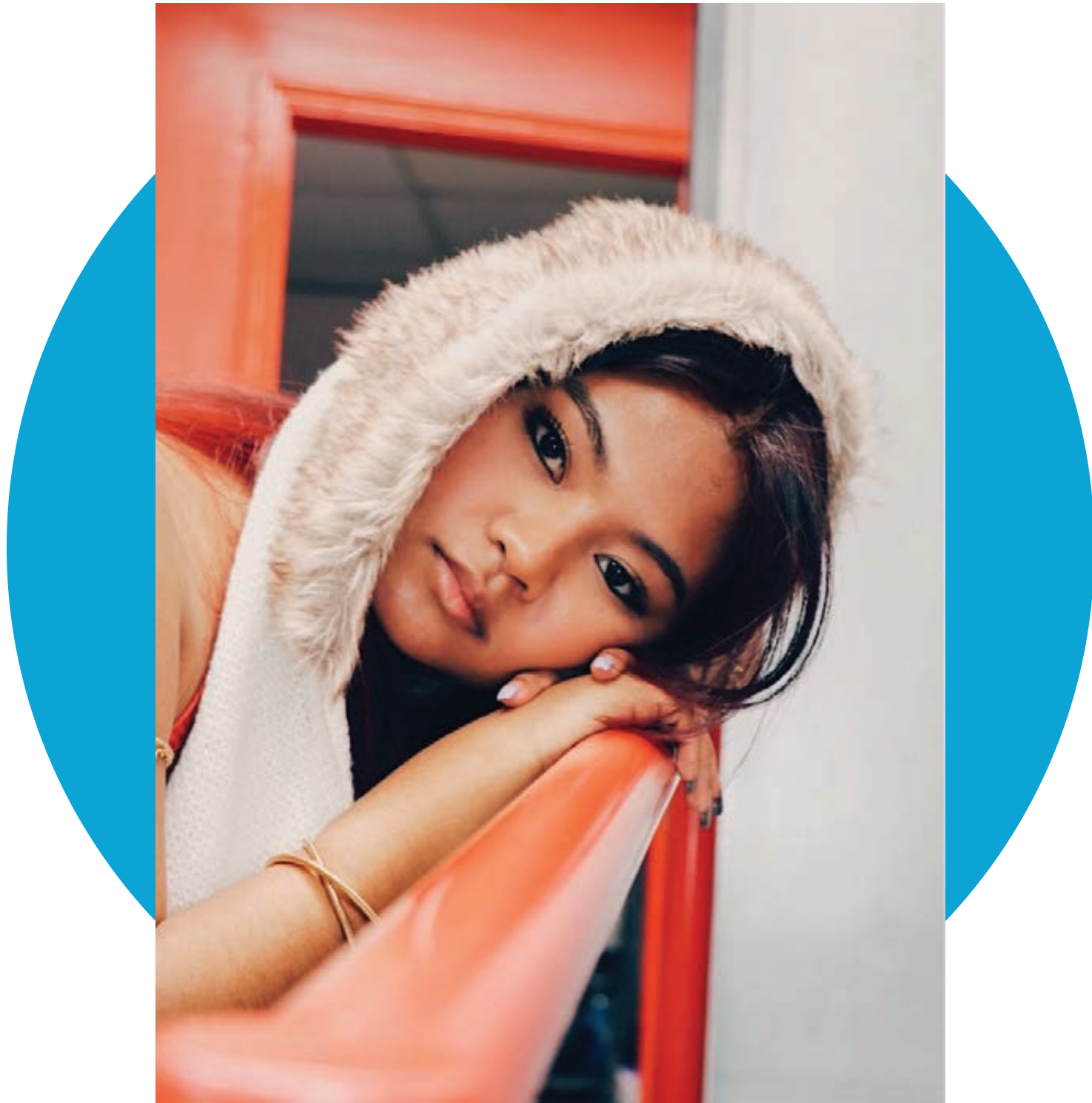


BODEGA TRIP



MODELS: Joseph Smith
PHOTOGRAPHY: Taylor Wittig & Natalie Folsom
STYLING: Cameron Crews





STUCK BETWEEN A ROCK AND A PRETTY PLACE

by Susannah Richardson



January 1, 2022. I'm on a hike at Grandfather Mountain State Park. Around every turn, the Blue Ridge Mountains peek out.

Back in the valley, tall trees surround me. I've finished another turn, and I'm one stride closer to the top. I'm starting to feel the incline rise, and I see it too: an unending hill that I'll surely never make it to the top of. As more of the hill comes into view, my mindset shifts and the voice inside my head begins. *You can't make it. This will never be over. Why did you even try? Your left leg hurts. You should probably just turn around. It isn't worth it.*

"I craved familiarity"

I listened to that voice for the curves ahead of me. I got to the top and looked at the view. It was nice, no doubt, but I just wanted to get down the mountain. It was time to get back to the car; I wanted to hear the noise of the highway, not the silence of the woods. I craved familiarity, and unbelievably, I'd had enough of the beauty surrounding me

"a beautiful kind of uncertainty that is packed tight with curiosity"

ble to hush, "Who created this trail and how? Who cleared the path but left the elements that are offering me stability? Why was this mountain chosen? It's incredible that these things fell into place, decades or maybe centuries ago, to allow the space for me to experience it."

Grandfather Mountain State Park was established in 2009 by the North Carolina General Assembly. However, Native Americans, the original inhabitants of North America, are responsible for many of the trails still conserved today. These intuitive paths guided tribes through daily activities like trade, hunting, warfare, and ceremonial purposes; but Native Americans didn't just use trails to capitalize. Their curiosity pushed them to value nature and respect it for the abundance and creation that it offered at their very fingertips.

Wonder is a state of 'being' that I've sought out ever since I can remember; I interpret it as a beautiful kind of uncertainty that is packed tight with curiosity. Opposite of slipping into wonder, I sometimes fall into a scarcity mindset. It has shown



The voice in my head was limiting self talk, also called a scarcity mindset, and in this case it was a diminishing dialogue that silenced my best friend and my most useful tool: wonder. Not until I was making the trek down the mountain did it even occur to me that both my frustration and my curiosity could exist at once.

One foot in front of the other. The downward slope got steep unexpectedly, and I reached for branches to guide me. The path was completely cleared, except for branches remaining to offer a handrail of sorts. Even better, the rocks beneath my feet literally formed stairs and modeled any steps I've walked down at a library or in a store.

All of the sudden, the diminishing voice inside my head was silenced. In its place was my actual inner voice. It was abundant, and it said, loud and clear and impossi-

to be detrimental to my self-awareness, and it also strips me of my innate ability to be curious.

In a scarcity mindset, a voice tells me that I am limited in every way. However, I'm learning to step into the opposite, an abundance mindset. I discover that I am limitless. I am allowed to be deeply sad about the direction I'm going while still feeling great joy about where I am.

Illustrations by Joe Lingo

The Andrew Garfield Renaissance

by Delaney Galvin

Unless you've been living under a rock for the past few months, you're very aware of Andrew Garfield and the gentle chokehold he has on women everywhere. Ever since "Spider-Man: No Way Home" was released at the end of 2021, stans have been coming out of the woodwork to share their thirst edits on TikTok. And thus we are thrown into this new era, commonly known as the Andrew Garfield Renaissance.

Andrew Garfield was a household name around 2012-2014 when the "Amazing Spider-Man" franchise was coming out, but after that he fell out of the spotlight. Not many fans, especially male fans, liked his version of Peter Parker. That is, until the most recent Spider-Man installation where (spoiler alert) Tom Holland, Andrew Garfield, and Tobey Maguire team up to form the ultimate Spider-Man trio. This has sparked an interesting conversation surrounding what may be known as the "female gaze."

To be clear, the male gaze and the female gaze aren't equal opposites. The male gaze is an oppressive force that has been used to sexualize and dominate women from the beginning of time.

I'm using "the female gaze" as a term that basically means "what women find attractive."

Andrew Garfield as Spider-Man is a skinny, awkward, and relentlessly endearing nerd who falls hard for his classmate Gwen Stacy and never lets her go. He genuinely cares about Gwen and works hard to connect with her on a deep level. I argue

that this is why men hated the Amazing Spider-Man franchise and hated Andrew Garfield as Spider-Man. The movies were catered toward the female gaze and were marketed for a more female centric audience. Peter and Gwen are a team, and Gwen saves Peter just as much as he saves her. Tobey Maguire's Spider-Man is more geared toward a male audience. This Peter is such a guy's guy. He doesn't really value his movie's love interest, MJ, as much as he values the idea of dating the hottest girl in school. Sure she's nice too, but she's also soaking wet in a dark alleyway needing to be rescued. MJ as Tobey Maguire's love interest is such an object in the original Spider-Man trilogy. She's one dimensional and only acts as a kind of moral compass for Peter. "The Amazing Spider-Man" shows Andrew Garfield's love interest, Gwen, as a real person.

Men loved Tobey Maguire because he was a social reject. Audiences may notice that his character was legitimately creepy based on social roles and expectations. So, of course, they didn't like it when hot guy Andrew Garfield charmed his way into a real, two-sided relationship. Watching those movies back, it is impossible to imagine that MJ would have actually been attracted to Tobey's version of Peter. She is only with him because she has to be to advance the plot. Garfield's version of Peter is genuinely kind and funny. His awkwardness is adorable and attracts Gwen based on a true connection. Their relationship makes sense.

The idea that a woman just owes anything to a man based on nothing more than gender roles is so male gaze-y. In a world created by men, women's bodies are commodified and looked upon as objects. Women don't have value outside of what they bring physically. Cinematographer Ashley Connor, best known for her work on "The Miseducation of Cameron Post," describes the difference between the male and female gaze as such: "The 'male' gaze seeks to devour and control, and the 'female' gaze is more a frame of mind, where approach to subject and material is more emotional and respectful..."

I think this not-so-recent obsession with open, secure men who are willing to be vulnerable comes from the fact that women don't value feeling dominated or pushed to the side by their romantic partners. They don't want to be with a man who looks like he could break them in an instant. Andrew Garfield's shy and kind demeanor as well as soft and lanky appearance make women feel more at ease. In other words, we feel like we could take him in a fight. The reason that women like Andrew Garfield, and his version of Peter Parker, is not just for his looks. It's for his sensitivity and tenderness. That is what the female gaze is. It's a beautiful, complex mix of the physical and the emotional. It doesn't objectify or oppress. It uplifts and sanctifies. Men deserve to be able to look through the female gaze just as much as women do.

It's a lens that we should all strive to see the world through. Vulnerability is strength, and we should all seek to trust our true emotions.



CONSUMERISM IN

by Kate Goodwin

Instagram is a digital nightmare – especially in terms of individuality, authenticity, and consumerism. And there is nothing worse than a nightmare coming to fruition. The platform, over time, has achieved the ability to shape what we perceive as wants, needs, and desires. Posting behaviors have changed with time. Social etiquette via digital interfaces have evolved.

At its initial emergence, Instagram was presented as an intimate way to connect with people, old and new, through photos. Classic methods of posting during this introductory period had less of an emphasis on aesthetics; heavy filters, unplanned poses – an overall lack of a cultivation and nuance. What you see is what you get. This standard began to refine itself with heavily glamorized perspectives being customary throughout the late 2010's. As these ideals progressed, we find ourselves within our current age of digital culture where technology allows us to cultivate any personal impression of ourselves imaginable. This exemplifies itself through the era of ring lights, Facetune, body modification filters, and an insistence on unrecognizable polish.

The question becomes: what is in and what is out? For now, we know what the answer is ... and it is almost too drivel to describe.

Photo Dumps.

These are a collage of recent happenings; they illustrate a more casual, down to earth social interplay intending to depict modern life as it is. All of the complexity and mundaneness that exists within everyday being is now able to hold its own when matched up against glamorized ideals. It would seem as though social media is progressing towards a more realistic front – displaying a relative maturing for a generation smothered by media projection for the majority of their formidable years. We are beginning to experiment with the degree to which we saturate our online presence.

But this modern renaissance is not as innocent as it seems.



Although it presents as a return to informal reality, photo dumps are arguably a leap further into disillusionment resulting from grand depictions of fictitious lifestyles. The casual Instagram comeback compromises the reality of what is and what is not. Dueling what we hold to be true and the actuality of life is incredibly complex within social media platforms. The addition of casual trends extenuates this pathological dilemma by blurring the lines between the conceptualization of others and the physical substance in which they exist within our own notion of truth.

This stylistic approach to Instagram posting is attractive to people by awarding control. Through photo dumps, individuals are able to curate exactly how they want to be perceived to others without the level of production being visible to their audience. Followers do not see the hundreds of photos that weren't up to digitalized standards, but the carefully edited few that made the final cut. Photo dumps are enticing to the observer because of the subconscious emotional response it elicits, whether that be amusement, jealousy, sadness, envy, nostalgia, etc., all of which being inherently addictive. This viewing cycle is incredibly toxic in that we are set up for disappointment when held to fabricated standards of life and looks that are indistinguishable from reality.

Within this dialogue, it's important to address what the larger causes of these evolved trends imply in terms of corporate interest and marketability. The essence of social media is to sell; whether that be a lifestyle, product, image, etc., these platforms were inherently designed to not only advertise and promote commodities, but to control what they are and how much value they hold. At its core social media was created to connect people, but has masterfully managed to transition into a multifaceted and complex interface in which the user is both the product and the consumer. Photo dumps work seamlessly into this marketing scheme as we sell our own forged image to one another on Instagram. Companies are able to capitalize on our vulnerabilities without lifting a finger as we influence each other for them. Obtaining a lifestyle seems achievable if you have the right products. As we buy more into this idea, an individual's lifestyle becomes the product that others strive for.

Consuming toxic media requires a degree of grounding that I don't think we practice enough. What constitutes you as an individual should not be reduced down to what material possessions you have, but the content of your character. Searching for authenticity of self on a platform that monetarily capitalizes on fictitious standards is a fruitless endeavor. Remaining sincere and taking everything with a grain of salt protects from the harmful consequences within a digitalized social structure.

MODELS: Jamal Mohamad & Jacob Hodges
PHOTOGRAPHY: Ashley Paquette
STYLING: Owen James & Emma Sutich
SET DESIGN: Teju Lankipalli, Julie Zhou, Kate Goodwin, & Ashley Paquette
MAKEUP: Katie Holmstrom

THE DIGITAL AGE



MODEL: Leeman Smith
PHOTOGRAPHY: Vy Bui
STYLING: Katie Holmstrom
SET DESIGN: Julie Zhou
MAKEUP: Sarah Quinn & Julie Zhou



MODEL: Becky Zhang









