



# THE NEW EQUILIBRIUM

ISSUE 01  
SEPT 2020

## 100 DAYS

*“His death felt personal; like the death of family.  
I suppose that’s the beauty of belonging to the  
Black community.”*

- CHANEL RADFORD





# -SAMA KAI-

KAI CAPTURE INTERIOR DECORATION

LONDON UK

BY SAMA KAI

[WWW.KAICAPTURE.COM](http://WWW.KAICAPTURE.COM)

*A special thank you to the  
brilliant team of creatives  
who made this first issue  
possible.*

*It takes a village; one that  
is vibrant, diverse and  
courageous to liberate our  
stories and take us to a  
new equilibrium.*

---

EDITION 1

# 100 DAYS

2020

---

BY THE NEW EQUILIBRIUM

---

## EDITORS

EDITOR-IN-CHIEF:  
**Serena Prieto**

GUEST EDITOR:  
**Chanel Radford**

## WRITERS

**Chanel Radford**  
**Zahra Awan**  
**Emma Rantakangas**  
**Amber Nicholson**  
**Chloe Sanyu**  
**Megha Dahdrai**  
**Rachel Harvey**  
**Zoha Naser**  
**Eoin Shaw**

## ARTISTS

PHOTOGRAPHER:  
**Sama Kai**

PHOTOGRAPHER:  
**Holly Hanson**

FASHION DESIGNER:  
**Karim Younis**

ARTIST:  
**Eoin Shaw**

ARTIST:  
**Rachel Harvey**

ARTIST:  
**Mary Cruz**

### **SOCIALLY SUSTAINABLE MEDIA**

Visit [thenewequilibrium.co.uk](http://thenewequilibrium.co.uk)  
A publication from The New Equilibrium.

For advertising enquires contact: [hello@thenewequilibrium.co.uk](mailto:hello@thenewequilibrium.co.uk)

Cover Image: By Chanel Radford

---

P  
A  
G  
E

THENEWEQUILIBRIUM.CO.UK



# *Editor's* **LETTER**

**I**n 1987, in her eulogy for American Novelist James Baldwin, Toni Morrison writes: "Because our joy and our laughter were not only all right, they were necessary."

For two writers whose art focuses primarily on the pain of racism in the United States, moments of light were not just permissible but essential; a source of strength.

This message resonates with current times. I believe firmly in the power of joy; honouring the laughter and moments of light despite the struggle.

There is so often an imbalance in representations of joy in mainstream media, with a focus instead on the trauma of marginalised groups. These representations perpetuate bias, stereotypes and negativity.

The same can be said for social media. When a racially

motivated killing occurs, posts graphically depicting the attack go viral - shared by millions of people across various platforms.

Activist and educator, Marie Beech explains this trend as the intention for media outlets to generate attention by exploiting humanity's perverse fascination with other people's suffering.

As Ashlee Marie Preston, Civil Rights Activist and Cultural Commentator, adds, the danger with partaking in the sharing of these images is that it normalises these events. She argues that the intention behind publicly torturing Black bodies, both now and in the pre-civil rights movement time, is to deter Black Americans from challenging white supremacy; a message that you're inadvertently helping to spread by sharing these videos.

This is why TNE's mission is to generate positive change.

“

Because our **joy**  
and our laughter  
were not only all  
right, they were  
necessary.

**TONI MORRISON**

Shaping our content is a desire to positively represent people of all identities by amplifying their joy and the richness of their experience. For our cover article 100 Days After, Chanel Radford, a Black law student shares her experiences of racism but also her personal growth, discussing how she has moved to a position where she can advocate for others and fight for a better world.

Similarly, for Megha Dahdrai and Karim Younis, their art is influenced by their struggle; for Megha a battle with mental illness and Karim the hostile atmosphere of the fashion industry. Both pieces, however, move beyond their painful experiences, for Megha creating something beautiful, which shares a message of hope and Karim using his brand to provide opportunities for the next generation of designers. While we honour the stories of the struggle and certainly do

not aim to ignore or dismiss these realities, it is important to us that our creatives and readers do not feel defined by this. Despite the injustices that our underrepresented communities experience, TNE is about countering the single narrative by making space for joy and positivity. We are more than the issues we face and each person deserves to see themselves as thriving, not merely surviving.

In a world fraught with inequalities and uncertainty, I believe celebration in the face of fear is an act of rebellion. At TNE we vow to disrupt the norms of media representation and fight against adversity, keeping joyful expression at the heart of our media as a reminder of the better world we want to see; *The New Equilibrium*.

# 100 DAYS

P. 10

*Welcome*



to *TNE*

Photography—Sama Kai, Written by—Chanel Radford

P. 2

Letter from Editor  
*Serena Prieto*

P. 6

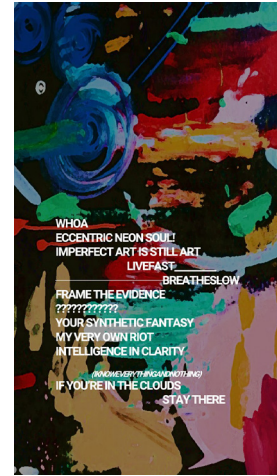
Guest Editor—  
*Chanel Radford*





The Heart of the City  
*Zahra Aswan*

Karim Younis



Art in Quarantine  
*Megha Dahdrai*



Alexandria Ocasio-  
*Zoha Naser*



Pictures of Isolation  
*Holly Hanson*



In Memory

3 Things Your Black  
friend wants you to know  
*Emma Rantakangas*



## Guest Editor

Chanel Radford - Law Undergraduate

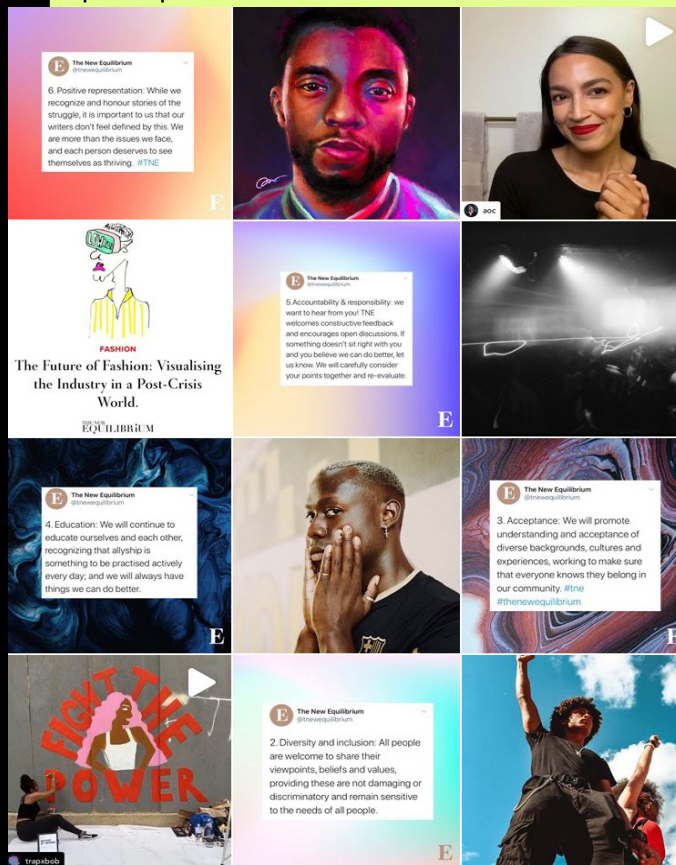
The grief felt by George Floyd's death strongly resonates in the Black community. For myself and other BIPOC, his death felt personal; like the death of a brother, a son, a father or an uncle. That is the beauty of belonging to the Black community.

We understand the trauma because each of us has sustained it throughout our lifetimes. George's death made myself, like many others, feel proud of their heritage and identity as a Black woman within western ideology. Other Black women contacted me over social media, where we discussed recent events and the impact it had on us. Each time a Black life is lost, the Black community unites.

You may have silenced George Floyd, Breonna Taylor and the other countless Black lives lost, but their voices are at the heart of the Black Lives Matter movement and our community at large.

May George Floyd rest in power as well as the countless other Black lives lost.

# Follow our story Social — media



#THENEWEQUILIBRIUM

#TNEMAGAZINE

FB.COM/THENEWEQUILIBRIUM

@THENEWEQUILIBRIUM



PHOTOGRAPHER  
**SAMA KAI**

Born in Freetown, Sierra Leone, Sama Kai is a photographer who lives and works in London, UK. With a subtle minimalist approach, Kai creates work that is clear and uncompromising. Amongst his impressive portfolio, Kai has recently provided the cover image for LOVE Magazine. He is represented by RDM Talent Management Group.

Website:  
[www.kaicapture.com](http://www.kaicapture.com)

FASHION DESIGNER  
**KARIM YOUNIS**

Fashion Designer, Filmmaker and Freelance Photographer, Younis specialises in designing and constructing contemporary and traditional menswear. Throughout his career, Younis has worked with companies such as The British Film Institute and Make a Difference Entertainment.

Website:  
[www.karimyounis.net](http://www.karimyounis.net)

WRITER & ARTIST  
**RACHEL HARVEY**

A self-taught visual artist with an inspiring mission, Harvey focuses her work on the beauty of black culture, history and identity. Her work is a way of subverting the racial bias inherent in Western Art, making the representation of Black people joyful and empowering to viewers of all identities, rather than categorising black art as an isolated genre.

Website:  
[www.artistnamednobody.com](http://www.artistnamednobody.com)

---

# THE ARTISTS

## *Behind the issue*

---

ARTIST  
**MARY CRUZ**

"My brand is Paper Pirate, I love painting vibrant scenes and portraits, I always try to add a little bit more colour as I think it gives the picture more opportunities to tell a story."

Website:  
[www.paperpirate.com](http://www.paperpirate.com)

PHOTOGRAPHER  
**HOLLY HANSON**

Holly is a freelance photographer and full-time film student based in London. From a young age, photography has been something which energised her. She has since delved into every aspect of photography from fashion shoots, photojournalism and promotional commissions, amongst others.

For more of her work, follow Holly's photography Instagram:  
[@hh\\_photography\\_videos](https://www.instagram.com/hh_photography_videos)

ARTIST  
**MEGHA DAHDRAI**

Megha has been making art since she was fourteen-years-old. Battling with creating art that feels authentic to herself, Megha has recently found her abstract style. Read her piece 'Art in Quarantine: How a Mental Health Collapse Introduced Me to My Art Style' to hear more about her journey.

Megha's work:  
Instagram [@4.draws](https://www.instagram.com/4.draws)  
Etsy - [etsy.co.uk/shop/fourdraws](https://www.etsy.co.uk/shop/fourdraws)



100  
DAYS  
*after*

In the weeks that followed *George Floyd's* killing, a global cry for justice saw activists ignite social change. 100 days on from George Floyd's death, what has changed; what still needs to be done?

---

Photography by SAMA KAI

Article written by CHANEL RADFORD

SUPPORT  
US WHEN IT'S  
NOT  
TRENDING



It's been 100 days since George Floyd's death, 173 days since the death of Breonna Taylor and 92 days since Blackout Tuesday. In an already punishing year for BIPOC in particular, the grief and devastation felt by George's death was immense, like the death of a brother, a son, a father or an uncle. However, I think that's also the beauty of belonging to the Black community.

As every Black person knows, police brutality is something that happens all the time. Every Black man and woman who has ever been stopped and searched by the police or suffered violence at the hands of the police understood precisely how and what George Floyd felt in his final moments.

George's death ignited global protests and united the Black community in the fight for justice. This solidarity is founded on years of pain, anger and frustration, but for the first time in decades, our voices are finally being heard. Despite the global spread of protests, there is still much to be done. My question to you is, 100 days on from George Floyd's death, have you done more than post a black square?

If not, do you think that posting on Blackout Tuesday was enough; that it made a real difference? If yes, then explain why it is that since George's death there have been ( ) black men killed by police in the United States.

The truth is that many people who posted a Black square weren't genuinely invested in the Black Lives Matter movement and consequently have not taken the time to do the work required to understand and tackle systemic racism. Granted, activism looks different now than the movements of the past century. Social media plays a significant part in the sharing of information and can be an effective way to further a cause. But it isn't enough. Only being invested in Black lives when it's trending is insulting to the people who must endure racism every day, who live their lives in fear of a fate like so many

other BIPOC. We can, and must, do better than performative activism. Through the perspective and experiences of a person of colour, may you educate yourselves, and understand how you can do more than performative activism.

Sadly, as is often the case for BIPOC, I have frequently been subject to racism; it is now a normalised part of my life. I grew up in a predominantly white community, being one of the very few Black children in the school. Throughout my school experience, I was subjected to being called the N-slur and unrelenting microaggressions. Although there are far too many to write, these incidents include, being referred to as a "Burnt sausage," asked, "Why are your palms white when the rest of you is black?" and the most frequent one: "Which country do you come from?"

Something that has also been said to me and has stuck with me for some time is "You are pretty for a Black girl". But what does it mean to be "Pretty for a Black girl?" It is a profoundly backhanded compliment, implying that Black biracial women manage to be pretty despite our blackness. It indicates that having a lighter skin tone and mixed features allows my blackness to be more socially acceptable. This

comment holds ignorance and upholds exclusive beauty standards that have historically disregarded and isolated Black women. Growing up, I would often have my hair pulled and played with, without my permission, often feeling like an animal in a petting zoo. Also, I, like many other BIPOCs, have felt fetishised by people expressing their obsession with wanting to have mixed kids.

It is dehumanising. If you wish to have mixed children, you must be prepared and willing to endure and understand the trauma your child will encounter during their life. A black child is far more than a mere accessory to your image.

*"In an already punishing year for BIPOC in particular, the grief and devastation felt by George's death was immense, like the death of a brother, a son, a father or an uncle."*





DON'T OPEN  
YOUR MOUTH 4  
BLACK DIED  
KEEP IT CLOSED  
BLACK ISSUE

I'M NOT ASKING 4  
CH I'M DEMANDING IT

WE ALL  
THE SAME  
COLOUR!

Babe

What personal experiences with racism have others and I encountered? Another racial incident that stuck at the forefront of my mind happened while I was making my way to college. A white woman walking in front of me turned around and began to tightly hold her handbag after she saw I was walking behind. This persistent negative stereotype that Black people are criminals is highly damaging and offensive. We are not criminals; we are humans.

Those few experiences of mine are some of many which are shared within the Black community. A friend of mine had glass bottles thrown at the windows of their home, waking to see the words "P\*ki house" spray-painted on the pavement outside. These racially motivated incidents are not just happening in the street or the workplace, they are occurring while in the comfort of our own homes. It is the place where we should feel the safest, yet this is not the case.

Another person reported someone telling them they were "not doing their job right because they do not understand the western work ethic," stating that they "should go back to their own country and stop stealing people's jobs". Again, this is only a snippet into the abuse BIPOCs face daily. What is less discussed, however, is the detrimental impact of racism on BIPOC's mental and physical health. Studies prove the connection between racism and heightened anxiety and stress levels. As anxiety.org (2017) wrote, 1 in 4 black Americans will experience an anxiety disorder in their lifetime.

So, instead of posting that black square, listen to the stories and trauma that BIPOC have endured. While it may be unsettling to listen to, their stories are far more educational and will give you greater insight into our inherently racist society. By listening and talking to BIPOC off-line, you will learn about what Black people like myself and others experience.

Why systems and institutions need to do more and how they can help While on the topic of learning, there's no doubt that the UK is renowned as one of the top countries for education, with well-known institutions such as Oxford and Cambridge consistently topping the Global Rankings. But how good is the UK education system

when it comes to tackling racism and Black history? For those of us who have been through the UK education curriculum, I think we can agree that Black history is barely touched on, perhaps once a year in Black history month - just enough to fill a quota.

The lack of Black history taught not only exacerbates the ignorance of many but also leaves many Black students without an identity. Their history is omitted from books, often not spoken about at all. Another issue in education is the lack of Black teachers. Black role models are a crucial element within schools and other institutions to inspire other BIPOC students. Educational institutions need to stop covering up racism and instead expose the truth that our society is founded on imperialism, colonialism and slavery.

Moreover, recognise that racism extends further than the slave trade. As a Law student, I cannot stay silent on a matter like this. My entire career focuses on advocating for human rights, the lack of which is something myself and other BIPOC experience disproportionately. Applying for a course and profession which is predominantly white raised many concerns for me. I questioned whether I was accepted based on my hard work and academic achievements, or whether I was just another student required to fill their racial quota. I want to work hard to achieve something, to make a change and be in a position to support other BIPOCs, knowing that I will have to work 10x harder for the same opportunities than my white peers because of the colour of my skin.

There are often days where I feel discouraged, knowing there is a difference in median hourly pay between people of White ethnicity and those belonging to a minority ethnic group. Still, if we want more BIPOC in our workplaces, we must be inspired to keep going. There are numerous ways to make a workplace inclusive, for instance, introducing BAME programmes within companies to allow Black people to experience the same opportunities as their white counterparts and provide safer, more actively anti-racist workplaces. However, it is not entirely up to our institutions and workplaces to make a difference. As an individual, you can encourage your workplace, peers, institutions etc. to address and tackle racism. Do not be passive in your approach; be an activist.



Growing up, I was consumed by white-washed media and not being familiar with people who looked like me, which often made myself, like many others, feel insecure and had a particularly adverse impact on my mental health.

In 2012/2013, I was undergoing therapy for depression and anxiety. I was often paired with therapists of white ethnicity, meaning they could not understand the other influences on my mental health such as racism. I also found my experiences of mental health services and mental health to be ignored and overlooked until something dramatic had to happen to have my voice and struggles genuinely heard. The 2014 Adult Psychiatric Morbidity Survey showed that Black British adults had the highest mean score for severity of mental health symptoms but were the least likely to receive treatment for mental illness. The lack of support for BIPOC's mental health is deeply rooted in systematic racism within the medical profession, something that is overlooked. We must confront our own biases and demand change in healthcare and other systems.

Hopefully, now you will understand why many BIPOCs around the world are outraged. Through years of being ignored, Black voices are

finally being amplified. Now use this newfound knowledge to amplify minority voices. Our ancestors created racism; thus, it is on us to end it.

This is the era of change and equality. It is not an issue that can be solved in 2020 alone, but a lifelong commitment. George Floyd is one of many. How many more black lives need to be lost before there is a real change? We must educate ourselves and one another. Most importantly listen to the voices that have been silenced for years, as those voices are the ones that hold the most impact and value. Do more, be better and stand up to racism. We are tired of the countless excuses of "I don't know what to say". BIPOC want change, not performative activism.

You may have silenced the voices of George Floyd, Breonna Taylor and the other countless Black lives lost, but their voices will be vocalised through the Black Lives Matter movement and the Black community at large for as long as we live.

So many lives have been lost at the hand of police brutality. There also needs to be justice for the other victims of police brutality and racially motivated attacks who have not yet had their perpetrators held liable. May George Floyd rest in power as well as the countless other Black lives lost.

# The Heart of the City

Written by ZAHRA AWAN

**A**ccidental or purposeful? Destruction of the city, loss of homes, deaths of the people. The cities, once-thriving even in the darkness of general evil, suffering for the sake of suffering. A city in pain, drowning in its blood, because of betrayal of its being.

Although we have recently seen the beautiful Beirut burn with the shocking explosion as a result of mismanagement and neglect, it is not the only city. We have seen the woman in her wedding dress run for her life, seen the video of the men pushed by the shock waves in a boat, the

endless videos of windows shattering and cars being crushed—a city where many birds once flew. But many others are hurting due to intentional damage.

This piece talks not only about the concepts of anxiety and stress but also simulate and reflect the nature of cities and their importance.

Cities are not only a home for politics, money and business; it is the home of thousands and often millions of people. It is not only the heart of a country or region but the heart of the people.



The warmth of the busy city, 37 degrees. Not too hot but not too cold, a perfect body temperature. I remember wondering those streets; they weren't abandoned, there was a light emanating from them, a light sense of bodies, in kitchens, in living rooms, in the doorways. Rays of the bodies birthed, living and dead—a yellow-orange, a subtle warm, a light that lit my narrow cobbled street. My houses were filled with memories. With shutters that could be peered through and plastered warm muddied walls, not dirty but warm. My labyrinth of paths lead to no exit, but I am not trapped. I was travelling in these streets and always have; this is my city. I used to stop at the end of a street to a small table, a chair. It looked out to a canal. Not the ones you have in London, no they are dirty and grey, but not the ones in Amsterdam either, they are for people wishing for imaginary fairy tales, guests own them. This was my canal, it moved like those trickling streams, its water moving fast uncontrolled and singing, singing in harmony with my birds.

You know that saying, when you have the feeling of a bird in your chest, your heart. Fluttering. It's too simple. My bird wasn't a bird, my birds. Mine is a flock. A mass moving as one, flowing as one, but they are a mass of individuals. Watching them above my canal, they followed one another. But there is no leader; they follow. At my garden table with my coffee that summer morning the starlings hummed shapes into the sky, flowing as one and living in their present. There was no wind that day. My birds were flowing as one. Not like Thursday.

It's, well known in the city that there are predators for all small things, the birds especially. They destroyed my city. They come seeking disturbance, seeking disruption and havoc. They are falcons. They are the aspects of life that come in unexpected they are the unwanted changes. They split my starlings they separate them and isolate them, my starlings become theirs. The panic and disorder manifest itself as a wave of perturbation. But this falcon is not the devil. She needs to feed; she needs to live and fly. She needs my starlings, and my starlings need her. We become more experienced in living. These rainy dark days when my starlings are interrupted do not last, but they are remembered on the floor of my city. Those lost in the battle lay strewn on the roofs of the houses, no longer warm and shining. But the martyrs are taken in by the lit memories and are nursed to health, as lessons, rebirthed but grounded in their final homes. It is not long before my flying starlings return to normal, back to their original, calculated peaceful dance. Some of the birds live in anticipation. They are the ones who knew those lost, who had lived through many fights but lived on. But there are others, new and young to the world who live life in thrill and naiveté. Living freely until their first, and perhaps the last falcon comes.

We don't like Thursday at my coffee. But we understood Thursday.





---

# ART IN QUARANTINE:

How a collapse in mental health  
introduced me to my art style.

---

Words and art MEGHA DAHDRAI

**I** I was always a very inventive child; art has been something I've been invested in for as long as I can remember. I have a terrible memory but can still distinctly recall drawing stills from my favourite music videos during my adolescence, the focus of the artwork changing as my interests did throughout the years.

I used art, writing, photography and dressing up as cathartic outlets; they became crucial parts of my character and development as an individual. My secondary school experience was riddled with mental illness. I suffered from depression and an anxiety disorder, and I am still in the midst of a war between my brain and myself.







I took fine art as a GCSE and had a fatiguing experience – an underfunded art department resulted in many temporary teachers, and my mental health was on a slow decline. I had no idea how to create a portfolio effectively and had little support on my art project – my ideas remained ideas and left me with a constant feeling of unease. Following a structure in art was something that I had never been exposed to before and was something I struggled immensely with; the subject was no longer about art that I wanted to produce and quickly became nothing but filling sketchbook pages. Eventually, I gave up on art and focused on core subjects like Mathematics and Sciences to ensure I did well in them. Being an Asian POC, the emphasis on subjects like these was always prioritised over the arts. I've had a long, turbulent and borderline manipulative relationship with the art that I have produced in my lifetime. I received a commendable set of GCSE grades in 2017, of course, excluding art. I flourished academically in all departments besides the one I thought I used to identify with the most. From this point onwards, it was a constant stream of self-deprecation, as I was an individual who defined themselves through their grades and their intelligence. Failing art had destroyed any sense of my artistic self: it was as though I had two separate personas – the academic and the artistic – and for some reason, they were immiscible.

I cannot say that things became easier post-2017. The amount of art that I was producing lessened rapidly; confidence in my skills depleted almost entirely, and I often struggled to find any inspiration. I studied Mathematics, Physics and English Literature for my A-Levels and was only able to express myself through the eccentric way that I dressed. My mental health continued to worsen, and then it was time for the new academic year to begin. I wasn't prepared for the challenges that

starting university and pursuing a BA would bring. I was still creating art on a very infrequent basis but was mostly dissatisfied with what I would produce. I had created an Instagram account in 2019 to showcase artwork that I had made, like an online portfolio, but even this was redundant, and I barely used it. I had an incredibly difficult time at university and noticed a shift in my mental state. After many consultations with therapists and general practitioners, they concluded that my brain had graduated into a more manic



depression than before. Having hobbies and regulating my day-to-day activities became strenuous, and I found myself in a constant state of despair.

I remember sitting at the kitchen table in our shared accommodation in February of this year. It was raining and very much one of those 'I feel the weight of the entire universe upon me' kind of days. I am inspired by song lyrics that resonate with me and am very-much into pop art, so I took four lines from my favourite song I was listening

to and turned them into a pop-art inspired comic strip. I remember this so vividly because when I looked at my finished drawing, I felt content with what I had produced for the first time in ages. A few weeks before this day, I had gone to an art store and purchased a large canvas and some paint supplies – they would sit in my room, opposite my bed, and mock me and my lack of inspiration. I dreaded opening or using anything that I had bought in fear of ruining the products.

The announcement that the UK would be heading into lockdown due to COVID-19 resulted in our academic year taking a turn for the strange. I found myself having to move out of halls earlier than anticipated, and shortly after I did, the virus affected three out of five of the members in my home. Having to contain and manage a consecutive stream of physical illness within the house was unbearably difficult, alongside juggling online examinations and my mental health. Thankfully, each member of my family made a full recovery, but it still felt as though myself and my thoughts were spiralling out of control.

I was in a state of mania, sleeping throughout the day to avoid facing reality, and had quickly found myself at a breaking point. I had been painting a little throughout this time where I could and had started posting things on my art page again until I had a complete relapse of critical, destructive thoughts regarding my work.

I was so incredibly frustrated with the situation, with being indoors, with being in charge, with not knowing what to do to make myself feel better. I had a canvas I was working on: it was drying in the corner of my room, and I couldn't stand to look at for any longer, so I painted it entirely black and started hand-printing acrylic paint in different



I didn't care about the consequences of pouring paint directly out of the bottle and onto my canvas. I did not care about the final piece or how it would end up looking. I did not care about my precious light-grey carpet that could've easily been destroyed in the process of this abstract moment. I didn't care about anything at all and, at that moment, it eased the overwhelming anger I was feeling in ways that I had not previously experienced. It made me realise that I was obsessive in regards to my end products and final pieces of work because they are a culmination of my efforts – I learned that you do not have to make art with the idea of an end piece in mind and that the process is just as rewarding sometimes. I woke up the next day with a headache and an odd-looking abstract canvas. The colours were vibrant against the black background and, for some reason, I felt relieved looking at it – even if the sad, empty feeling was still lingering in my chest. Articulating the way that I feel and the emotions I am experiencing is usually tiresome and can be immensely difficult for me. Strangely, it felt as though this painting was depicting (and almost validating) the feelings of mania that I was trying so desperately hard to comprehend, which is why it will always be one of my favourites. It introduced me to the broad concept of abstract art; I suddenly had a revelation that imperfect art is still art – art does not become imperfect just because I am my harshest critic. It is still art, and it doesn't have to be acceptable for it to be considered art.

I found a type of art that I enjoyed making, that I resonated with – and this is most important of all. I now try to enjoy making art and avoid making it for the sake of posting something on Instagram. I learned that, yes, I might not like something I produce, but that doesn't mean that other people share the same opinion.

I'm at the beginning of this art journey. I have many things that I need to work on.

I still have moments where I dislike things that I create. However, I'm trying to keep in mind that all art has its own important contextual story, just like I have mine. Every piece of art I've made in my life is important – it depicts a story, whether it is about my love for something, a traumatic experience, or simply

for a financial benefit. It is a part of who I am and deserves to be put out into the universe.

So, where does this leave me now?

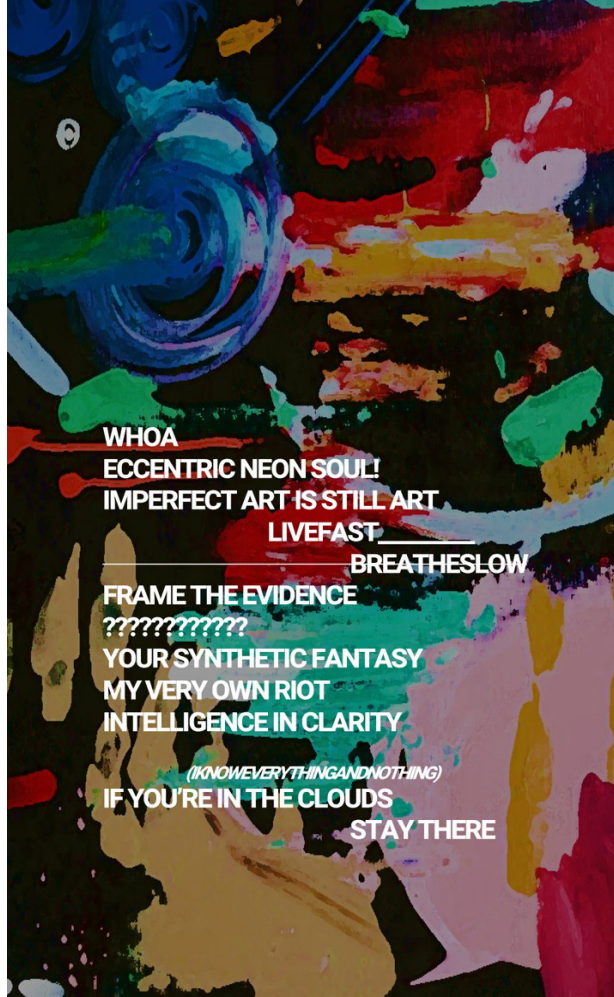
I have done numerous different things during the quarantine. I'm energated; it feels like I have lived through an entire lifetime within these past few months.

I was on furlough for one of the early months of lockdown and used that opportunity to create art outdoors; I experimented on canvases, climbed trees in the park opposite my house and spent a lot of time under the sun in my garden with a paintbrush. Being amongst nature helped me discipline some of the many anxieties that came along with being suffocated in quarantine.

*" I found a type of art  
that I enjoyed making,  
that I resonated with  
– and this is most  
important of all. "*

Shortly after my furlough ended, I started a twelve-week online art project. I planned to introduce my group of participants to unique artists each week and focus on how they have been significant; how their work has ignited, shaped or contributed to different movements that have been a crucial part of our progression as a society. I chose to focus on three different categories: LGBTQ+ artists, black artists/artists of colour, and the concept of art during a revolution. The protests that occurred as a result of the murder of George Floyd inspired me to use the time I had in quarantine to learn about the history behind racism, racial discrimination and homophobia.

So far we've looked at figures like Keith Haring, Andy Warhol, Marsha P. Johnson, Frida Kahlo and Jean-Michel Basquiat. We've covered moments in history like the AIDS pandemic and the Stonewall riots, as well as some of the personal history of each artist. Sharing my knowledge with other people, introducing them to different types of art – it has been exhausting but incredibly productive; I now know a lot about things that I did not before this project beginning. Providing people with a safe space to learn, allowing them to experiment with different art styles and concepts has been immensely rewarding; it is something that I wish I had access to as I struggled through the latter half of my secondary school education.



During the preparation for the project, I was also working on my online portfolio. I designed business cards that do not necessarily promote anything – the only objective I had for the card was that I wanted it to be a small piece of me. I spent the past few months, collecting phrases that I liked until I had enough to form a poem (see above).

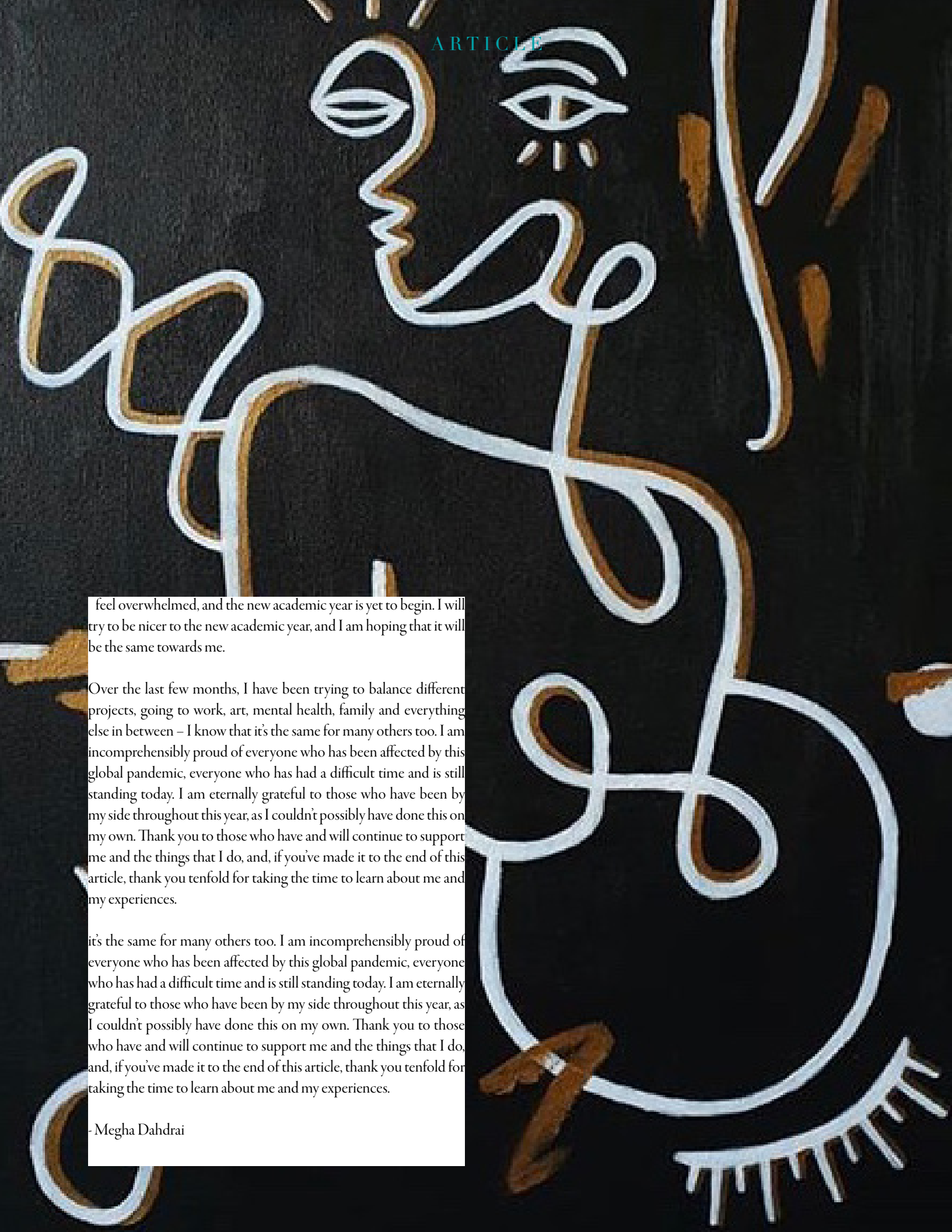
On the surface, they are just words that I like a great deal. However, each line has its own story: something that resonates deeply with a part of me or an experience that I have had. The line “eccentric neon soul!” is an ode to my sense of individuality; I’d like to think that I am eccentric, both personality-wise and how I choose to present myself. The line “imperfect art is still art” is a reminder. Like I mentioned earlier in this article, disliking what I make sometimes is only natural, but that shouldn’t undermine its value as a piece of art that exists within the world. A concept that has me in a chokehold, even regarding things that aren’t related to art: it is the negative mindset that I am slowly trying to destroy. I also think it’s arguable that imperfect art doesn’t exist, but that’s a conversation prompt for another time.

“Living fast” is something I have noticed myself doing a lot within the past two years or so – I am somebody that tries to immerse themselves within the present moment fully, I engulf myself in spontaneity. I sometimes neglect the concept of a future as a result. “Framing the evidence” is a reference to an uprising of social media activism, where we use social media to raise awareness of events, crises or situations that are occurring. This is not regarding the

performative and unproductive aspect of social media’ activism.’ It is the idea that we should not neglect the important things being shown to us, in the same way, that government officials should not ignore the evidence that incriminates the members of their police forces, in the same way, that a group of people about to vote should take into consideration the wrongful doings of those who choose to abuse their positions of power.

A few weeks ago, I opened fundraising commissions. I have been drawing personalised, pop-art inspired A4 comics that show images relating to chosen song lyrics. For every comic that I make, I donate \$5 to the National Black Justice Coalition on behalf of the person who commissioned the work. I am currently fortunate enough that I am in a position where I do not need to try and use art as a source of dependable income; I have other jobs that I can rely on, meaning that I can use this to try and make a small difference. I am a firm believer in small actions. They have the power to add up and become tsunamis.

I keep some of my favourite canvas paintings. The rest of the experiments are up on Etsy, which is a sentence that I’m sure sixteen-year-old me would never believe is true. With the amount of time and effort that went into them, I think the least that they deserve is a good home.



feel overwhelmed, and the new academic year is yet to begin. I will try to be nicer to the new academic year, and I am hoping that it will be the same towards me.

Over the last few months, I have been trying to balance different projects, going to work, art, mental health, family and everything else in between – I know that it's the same for many others too. I am incomprehensibly proud of everyone who has been affected by this global pandemic, everyone who has had a difficult time and is still standing today. I am eternally grateful to those who have been by my side throughout this year, as I couldn't possibly have done this on my own. Thank you to those who have and will continue to support me and the things that I do, and, if you've made it to the end of this article, thank you tenfold for taking the time to learn about me and my experiences.

it's the same for many others too. I am incomprehensibly proud of everyone who has been affected by this global pandemic, everyone who has had a difficult time and is still standing today. I am eternally grateful to those who have been by my side throughout this year, as I couldn't possibly have done this on my own. Thank you to those who have and will continue to support me and the things that I do, and, if you've made it to the end of this article, thank you tenfold for taking the time to learn about me and my experiences.

- Megha Dahdrai



# 5 BLACK-OWN BUSINESSES YOU SHOULD



# NEED S KNOW ABOUT

BY RACHEL HARVEY

**B**uying black' isn't something that we should do once to feel good about ourselves. To invest in black businesses is to invest in the black community as a whole.

As the business you buy from grows, the choice of high-quality products that anyone can consume increases as well as the number of jobs provided to the local community, generating wealth to be shared by locals.

Not only do black businesses provide jobs, but they also become customers for other local businesses, whether it be accountants, marketers, printer companies or lawyers. It is more likely that the business will donate to local black charities, and the uniqueness of an independent shop in a local area will attract tourism.

So not only should we buy from black businesses, but we should also make an effort to swap a big brand in our lives for a black brand. Regardless of how much our favourite celebrities endorse global brands or how many statements such brands publish promising support to the black community, it remains a fact that these companies have an ashamedly low number of black employees at the executive and corporate levels and are less likely to donate to charities supporting the black community.

These companies are owned by white executives who pocket black money without helping black people and, as a result, it is time that we permanently swap some of our favourite big brands for the following US and UK based black brands:

## TWO THREE ACTIVE



Shop here: <https://www.shoptwothree.co.uk>

"Two Three Active is a London based activewear brand designed for the everyday girl who wants to feel comfortable & confident whilst achieving their health goals.

Est. since 2018 the brand was created by sisters Stefanie & Naomie who are the second and third born of 4 girls. The sisters found a passion for living a healthier lifestyle when they had faced their own personal battles of Depression and Hypothyroidism. Whilst on their individual journeys, they both found it hard to find quality gym leggings or sports bras at affordable prices and so the brand was born."

## 241 COSMETICS



Shop here: <https://241cosmetics.com/>

"Our beauty philosophy is deeply rooted in our earliest memories as political refugees from Eritrea. Beauty, to us, is grace and resilience. As twin sisters, we share everything, including our love for makeup and in particular eyeliner! We will never forget our teenage years as cashiers in high school, saving up enough money to buy our favourite beauty brands. Neither can we forget our mother getting ready for a midnight shift —always making sure she had her lipstick.

We believe makeup is a way to enhance a woman's beauty, not to conceal it. More importantly, makeup is transformative and is a vessel that can inspire deeper conversations."



## OMOLOLA JEWELLERY

"Omolola is the brainchild of 3 siblings. It is born of the desire to pay homage to West African artistry and cultures, creating connections with home and sharing our heritage with the diaspora."



Shop here: <https://www.omololajewellery.com/>

## THE HAPPY HAIR CO



Shop here: <https://www.thehappyhairco.com/>

"As well as showcasing the beauty of blackness, I love to use bright and vibrant colours within my work to bring a joyful and playful element of life to the surroundings in which my art resides. My bedroom walls are full of light and colour and I firmly believe that colourful paintings can turn any rooms into a safe and cozy space that reflects your personality."

These paintings have transformed my bedroom from four blank walls into my favourite and most comfortable space - I hope my work can do the same for you."

"The Happy Hair Co. is a UK based, global haircare brand specialising in protective haircare and education for curly, afro and frizz-prone hair."

Run by entrepreneur Sacha Atherton and her 9-year-old daughter Jaya along with their small team, The Happy Hair Co. have been using their platform to do important work against racism and hair discrimination since its inception in 2018."

## ARTIST NAMED NOBODY



Shop here: <https://www.artistnamednobody.com>



A-COLD-WALL\*  
X KARIM YOUNIS  
PRESENTATION  
FW20 CAPSULE\*

ADDRESS:  
OLD TRUMAN BREWERY, UNIT 8,  
GRAY WALK, LONDON, E1 6QL

Interview

# KARIM YOUNIS

*"I want to use my brand as a platform in which I can create opportunities for young creatives to have a step up the ladder."*

Words KARIM YOUNIS

**F**ashion designer, filmmaker, freelance photographer; Karim Younis is an innovative creative with a strong vision. As a designer, he specialises in constructing contemporary and traditional menswear. In his work, he focuses on themes of humanity versus technology, encompassing influences from the 'New French Extremity', 'Posthumanism' and 'Transhumanism' movements, amongst others. Throughout his career, Karim has worked with *The British Film Institute*, *Make a Difference Entertainment* and *JoliToBe Clothing*. Here Karim answered TNE's questions about his collections and his aspirations for the industry.



PRINTEMPS / ÉTÉ 22

エロチシズム



**W**hat drove you towards fashion design?

"Initially, I wasn't interested in fashion. As a child, I had planned to study law and become a barrister, yet when I studied GCSEs, I realised that my perception of that career path was almost fantasy-like. I would have hated it in the long run, even though I saw it as a great career, I would not have been able to handle that amount of paperwork.

That is where it clicked. I loved the creative industry over the academic world; that pushed me towards studying film and television production in college.

Although I enjoyed creating, directing and producing films, something felt slightly off.

While others were all watching the newest marvel release, I was looking at fashion photographers such as Christina Paik, fashion designers like Raf Simons and campaigns for the newest seasons from all the fashion weeks.

The world of fashion seemed magical to me and within my reach. My mother taught me how to sew and work with mannequins from a young age, but I never had use for the skills then. That is where the disputes started as I tried to convince my tutor to let me work with the fashion department on my time off. Eventually, they gave in, and from then I realised who I wanted to be."

*What was your first collection, and how do you look back at it now?*

"Officially, I developed my first collection in my first year of university called 'Man and Machine'. Throughout that project, I looked at natural forms: plants, nature and the human body, exploring how technology can embed itself into it such as a

leaf with a metal skeleton etc.

This collection, I have to admit, was quite barebones compared to what I look at now, yet it was a starting block that kicked off my career. Unofficially, I created my first (and unfinished) collection prior to starting university. While in college, I conceptualised the "Anti-Human Heartbreak" collection, influenced by war-torn clothing and war correspondents. I combined the two into a graphics-heavy, punk-ish collection. As stated earlier, they are both

*"These opportunities weren't there when I needed them, so I want to give them to others."*

considerably weaker than what I look at now, but every time I look back at them, I can sense the energy and passion still attached to the work, and as such, I always use my old work as reminders of what I have achieved to this day."

*Who do you design your pieces for?*

"When I design something, I tend not to look at an audience to avoid restricting my train of thought. When I work, I have always said, 'I don't care who wears what I make, as long as the person is confident in what they wear.' The way I see fashion is that if you are not comfortable/confident in what you wear, then it's not for you. Find something you like wearing and wear it."

*What are your hopes for the future of the industry?*

"That's a tough question; everyone has their perception of what they

want it to be. I have to admit, some of my takes on particular topics regarding the industry are controversial in the current political and environmental climate.

However, I digress. One element that I hope changes is the treatment of new designers who are learning the ropes. The fashion industry treats new designers poorly. Many are often the subject of ridicule and criticism unless they have the financial advantage to pay their way through the ranks. For many new creatives, this dynamic triggers self-doubt and even issues with mental health.

It's known that many give up on the industry altogether and settle for a career they didn't want to do. Another catalyst for this environment is the public media, particularly outlets that use clickbait titles and sensationalise stories. For creatives, when a small issue is blown out of proportion, it can have a lasting effect on the individual. That is why I only look at particular media sources; art, fashion, music magazines and independent news outlets to keep up to date with the world."

*Ultimately, where do you want to take your brand?*

"I want to use my brand as a platform in which I can create opportunities for young creatives to have a step up on the ladder. I want to offer internship programmes for anyone that has got the passion and a scholarship grant for underprivileged creatives to get into any university of their choice.

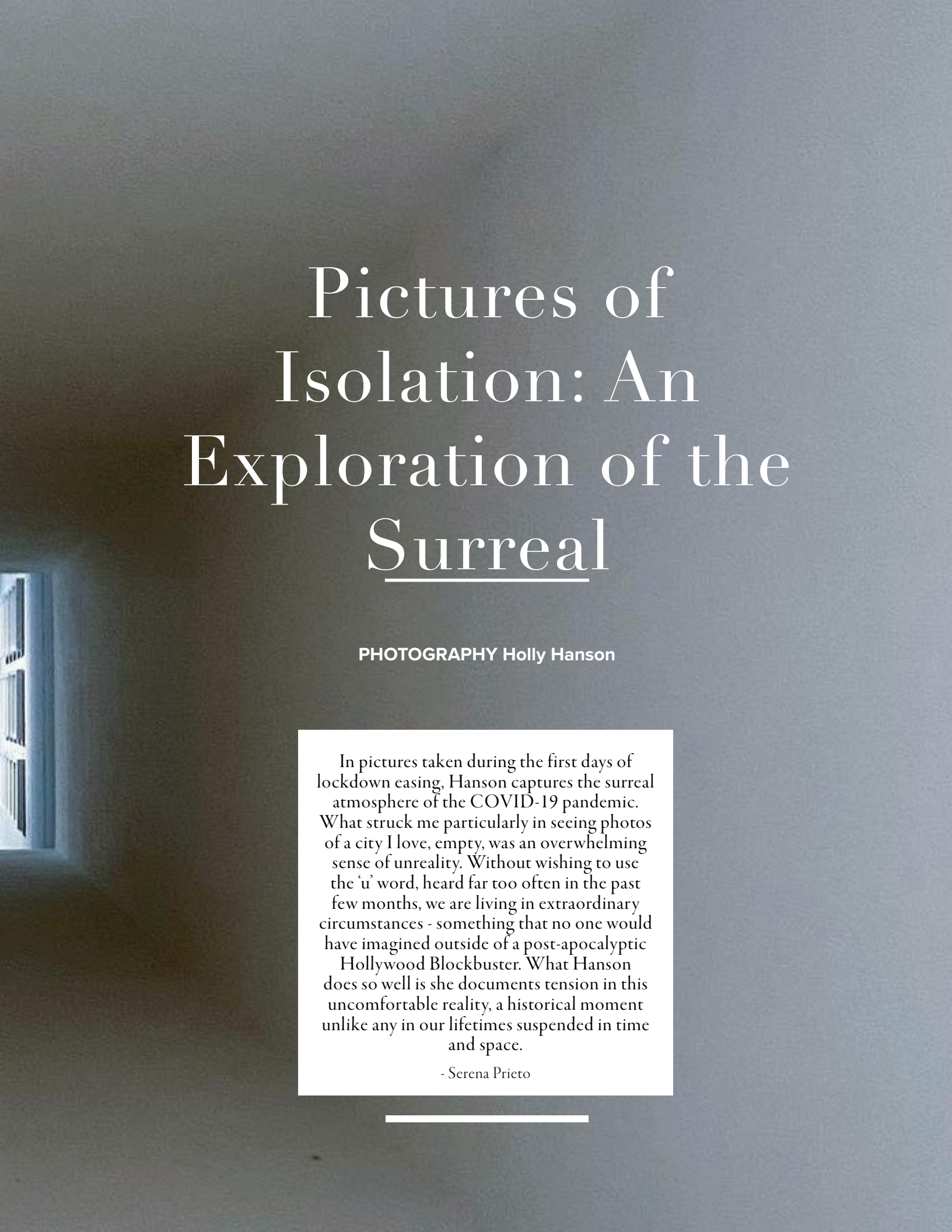
My brand is not only dedicated to fashion. It will continue with other avenues such as music, film production, art etc. so any creative can learn from it and work with it. The reason I want this from my brand is that I have had to fight to get where I am now. These opportunities weren't there when I needed them, so I want to give them to others."



C H R I S T O P H E R   K A N E

FOR BOTH KARIM'S PERSONAL AND COMMISSION WORK, VISIT HIS WEBSITE: [WWW.KARIMYOUNIS.NET](http://WWW.KARIMYOUNIS.NET)





# Pictures of Isolation: An Exploration of the Surreal

PHOTOGRAPHY Holly Hanson

In pictures taken during the first days of lockdown easing, Hanson captures the surreal atmosphere of the COVID-19 pandemic. What struck me particularly in seeing photos of a city I love, empty, was an overwhelming sense of unreality. Without wishing to use the 'u' word, heard far too often in the past few months, we are living in extraordinary circumstances - something that no one would have imagined outside of a post-apocalyptic Hollywood Blockbuster. What Hanson does so well is she documents tension in this uncomfortable reality, a historical moment unlike any in our lifetimes suspended in time and space.

- Serena Prieto

---



London Bridge →  
← Lift  
The Shard  
HMS Belfast  
City Hall  
Guy's Hospital

Northern line  
Southbound platform 2 ↗

VERSACE  
COUTURE





Jubilee line  
← Eastbound platform 6

Westbound platform 5 →

STOP

STOP

Stay 6 steps apart  
at all times



Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking

Stand on the right  
No smoking



Please keep your distance





# THE FUTURE OF FASHION

## *VISUALISING THE INDUSTRY IN A POST-CRISIS WORLD*

**Words EGIN SHAW**

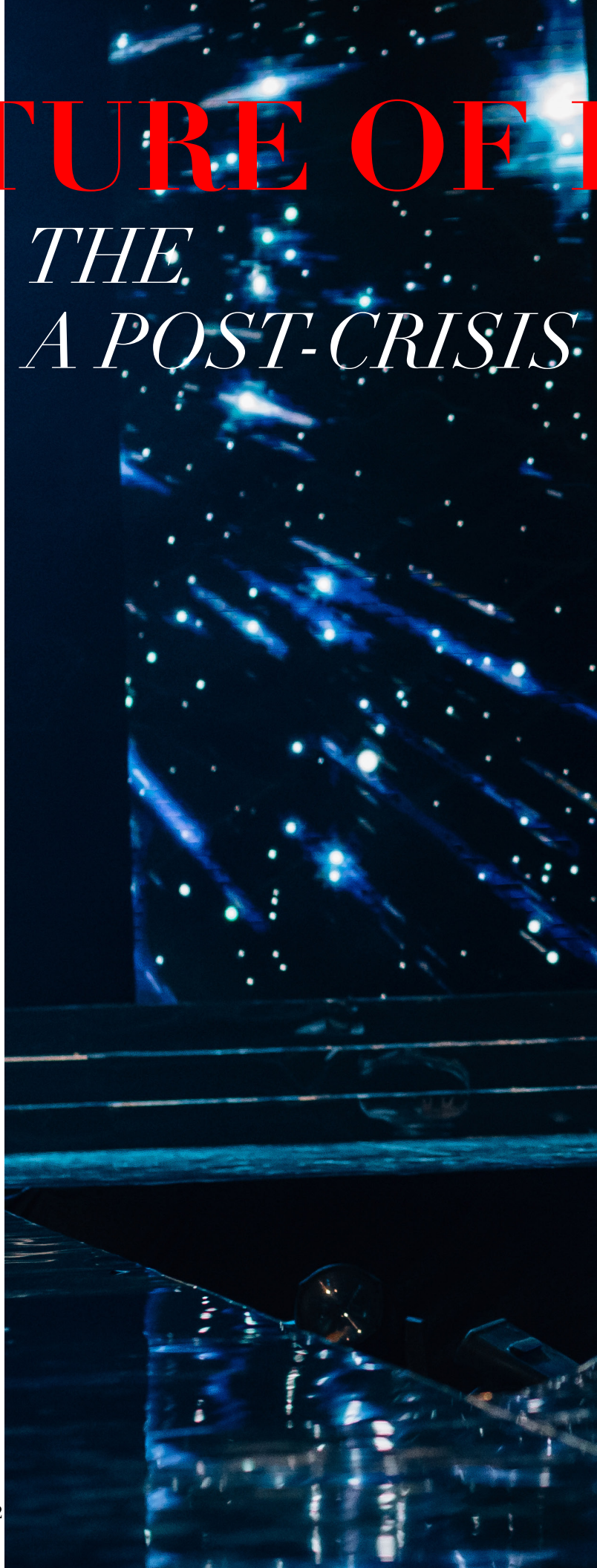
**C**alls for the cancelling of physical shows have been growing for several years and, in light of the global pandemic, this change has finally come into fruition. Despite the grim context, such developments are a testament to the adaptability of the industry. After all; fashion - perhaps more than most things - goes on.

From Zoom-directed films to home-delivered miniature sets, let's discuss our most recent glimpse into fashion's future. Since the parlour shows of the 1950s, runway fashion has been an industry staple. In the early show years, models paraded around crowded rooms, layers of tulle brushing against the who's who of society. Such exclusive events meant that fashion became a hidden world, with only a select few granted access.

Over time access to fashion has become more democratic. The media now dictates a brand's image and the reception of new collections are shaped by the opinions of viewers from all walks of life. Regardless, however, there's no doubt that the catwalk still plays a highly significant part in the presentation of the newest designs. The runway provides media outlets with a wealth of content, captured by numerous cameras in the photographer's pit.

In the past decade, the growth in social media influence has already posed notable changes in the coverage of fashion shows. In addition to the expected uniform catwalk shots, media content now consists of teasers, music and pre-show backstage footage. The digital content created from the show immerses the audience into the world of the collection, not just showcasing the fashion but the atmosphere and experience around it.

With this in mind, the first digital fashion weeks in the time of the pandemic are not a far stretch. With the physicals shows out of the question, designers needed to choose how to present their collections virtually. Several designers decided to display their work as a lookbook, picturing the clothes in a way which mimics traditional catwalk photography.



# FASHION

The most effective collections were far more ambitious, recognising the need to engage and excite their audiences. One of the most memorable examples of this was John Galiano's Maison Margiela artisanal presentation; a 52-minute showing of the collection mixed stunning visuals with a subtle horror sub-story.

Famous fashion photographer and founder of SHOWstudio Nick Knight filmed the show via Zoom screen-shares, CCTV cameras and drones. To replace pre-show backstage film, screen recordings capture the development of the show's concept. Fittings and fine stitching were filmed in person, as well as the silhouettes which emerge in inverted colours from bold pyramids of light. The show brings its audience openly into the atelier and the world of Margiela. It provides an experience that is unique to the circumstance.

Margiela's show wasn't Nick Knight's only fashion week success. His zoom-directed film for Valentino Couture saw fantastical dresses used as projection screens for moving images of flowers and flames. To manipulate the shots further, Knight also used glitchy visual effects as an overlay. It was a magical presentation, a show which held the drama of an in-person Valentino show, despite the audience's distance from the event. As a result of the worldwide lockdown, the dresses existed in toile form, meaning they were left undyed and without embroidery.

Knight's innovative decision to project moving images onto the pieces hints at a future slowly arising with virtual reality technologies. While most of the long-established houses kept to lookbooks and more conventional fashion films, some smaller brands look to the future, into the new immersive internet.

A noteworthy example of this is Helsinki Fashion Week, where designers paired fashion designers with VR artists, opening the doors to a vast realm of digital possibilities. Helsinki Fashion Week presented surrealist imagery, such as clothing walking without bodies and sets in the style of dreamscapes. These shows reminded spectators that they were glimpsing the virtual world of the designer's vision. Now for some speculation; if these three examples I have given, really are a sign of things to come, where might fashion end up?

Imagine shows set entirely in virtual worlds, accessed either on your screen or even better via a virtual reality headset. You might suddenly take flight, spinning around garments which first appear as distant landscapes, before morphing into their proper form as they parade past you. Then you take a closer look, dive into a pocket and follow the path of the needle through the fabric by the hand of the atelier. The fabric of the garment could shift and change, as moving images and messages. It might even take you into another space, to another setting and mood to a whole new shift in the collection.

This experience takes the audience completely away from reality, with the possibility to reinterpret what fashion means and its capacity to influence how we present ourselves and explore our identity. Without the bindings of physical reality, the possibilities of the future are limitless.

The future of the fashion show looks hopeful. With the money behind some of the biggest fashion houses, fashion weeks could become a real frontier of the world's move into the digital landscape.

For Eoin's art, check out:  
Instagram: @productsofsuburbia

---

# Alexandria Ocasio-Cortez

## A VOICE FOR A NEW GENERATION

---

*Alexandria Ocasio-Cortez paves the way for a new generation of diverse politicians by redefining what it means to be a part of a political world dominated by old, white men.*

---

Words ZOHA NASER

**W**hat springs to mind when I say the word 'Congress'? Cold marble corridors? Stuffy old white men in suits arguing over minute details on a bill? A large, imposing building at the end of a steep set of steps, looming over Washington DC and barred off from the rest of the world?

In its staggering and grand stature, the Capitol building in Washington DC feels like a thousand miles away for many regular Americans. It's a place where a political elite formed of largely white, cis-gendered, straight old men, have walked the halls for decades. It is the last place you would expect a 29-year-old former bartender and waitress of Puerto-Rican descent from the Bronx to sit and grill some of the most powerful people in the nation.

I have been following Alexandria Ocasio-Cortez's journey to the House of Representatives since July 2018, following her incredible win in the democratic primary for New York's 14th District. No one expected AOC to make it past this initial stage, the incumbent Joe Crowley had ran unchallenged since 2004, and while he had the backing of countless unions and PACs, Ocasio-Cortez was a recent graduate who began the first part of her campaign while working in a restaurant in Union Square. Her victory was a completely unpredictable one, and it was this

riding on the wave of this victory that Alexandria Ocasio-Cortez was thrust into the mainstream political limelight.

AOC entered congress during a pivotal election, as 2018 saw a record number of women elected to Congress and one of the most diverse collection of congress members be elected to office. Amongst some of the other trailblazers who graced the halls of the capitol building for the first time were: Ilhan Omar, a Somali refugee, Rashida Tlaib, one of the first Muslim women in congress, and Ayanna Pressley, the first Black woman to serve as a representative from Massachusetts. Along with Ocasio-Cortez, these four became affectionally dubbed as 'the Squad'. What attracted so many to Ocasio-Cortez was that she was unapologetically herself, running her entire campaign in her signature red lipstick and a pair of beat up sneakers that are now on display at Cornell University. When right wing trolls attacked her for having the audacity to dance while at university, she replied with a clip of her lip-syncing to War by Edwin Starr in front of her congressional office.

As the youngest female member in congressional history, AOC does not let her lack of seniority stand in the way of her goals, it in fact empowers her even more. Her extensive social media audience makes her prone to often going viral, with clips of her interrogating some of the biggest names in politics and business garnering thousands





of views and retweets. She frequently shares her day to day activities on her Instagram stories, showing her viewers how she preps for committee hearings or a vote in the House. She answers questions about what life is like as a member of congress and how people can get in-volved in the political system. In these ways, Ocasio-Cortez uses her popularity with younger people as an advantage and a way to get a new generation of voters engages with politics.

When I was asked to write this piece about AOC, I immediately knew what to write but some-how was also lost for words. I sat at my laptop for a good few hours trying to put my thoughts together, and though Alexandria Ocasio-Cortez is thousands of miles away and does not know who I am, I can't help but feel proud of her. This is a woman I've watched come from having one-sentence mentions in articles to becoming one of the faces of progressive politics in not just America, but the globe. The beauty of AOC is that she reaches past the screen, past the picket line, past the ballot box and speaks to you as a person, in a way that feels like you've known her forever. She recognises just how inaccessible politics is for younger people, for people of colour, for LGBTQI+ people, for poorer people, and she teaches us that no matter where you come from, you can make a change. Ocasio-Cortez has done in a few years what many have not done for centuries, she has brought politics from the empty, marble halls of the Capitol building to our screens, streets and neighbourhoods.

Alexandria Ocasio-Cortez has redefined what it means to be political in an everchanging world and paved the way for so many more talented and diverse people to make a difference.

I started this article with a question, and I will end it with one too: What springs to mind when I say 'Alexandria Ocasio-Cortez'? This was what I asked myself when I sat down to write this piece, so it is only fair that I share my thoughts. What springs to mind when I say 'Alexandria Ocasio-Cortez'?

- Compassionate.
- Empathetic.
- Funny.
- Stong-willed.
- Inspirational.
- Powerful.



# 3 THINGS YOUR BLACK FRIEND WANTS YOU TO KNOW

*Explicit racism isn't the only thing that hurts black people. Want to be a better ally in the fight against racism? Here are three things black people want their non-black friends to know:*

---

Words EMMA RANTAKANGAS

## 1) Our hair is something to be embraced.

Black afro hair should never have been stigmatized as unprofessional or messy. Furthermore, it is not something that should be continuously touched due to it being a different hair type to yours. That is an invasion of personal boundaries.

## 2) It is ok to say "they are black" if that is the only descriptive difference between another person

There is nothing racist about it; it is factual. No one flinches when you say 'they are white' -people tiptoe around the word "black", but it's perfectly ok to use unless said in an isolating or negative way.

## 3) Speak up and say something in situations where we are uncomfortable.

This question has been asked personally to me, and it is ok to stand up for black people - you shouldn't feel that they need to start standing up for themselves. Everyone should stand up to injustice. The reason black people are having a more challenging time is that they have been standing up for themselves for centuries, but they haven't been heard. Some black people don't stand up for themselves due to the feeling that no one understands them. So yes-stand up for them. Whilst you are - encourage them to use their voice and say their piece upon the matter. You should even say something if it is microaggressive, and I hope people educate themselves on how a microaggression could look like. This is crucial moving forward to prevent racism and is what I would like to see moving forward.

"I want people to see that everything is possible. It is possible for our entire lives as we know it to change, so we must embrace it and learn to adapt to make it work for us. It is possible for life to be taken away, so we must value those who we love. It is possible to learn new facts and skills with the right mindset. It is possible to be alone but not lonely and to live without the small things for a while. To create our own fun. To push ourselves through struggle."

- Rachel Harvey

## Hopes for

Our contributors on the

"While 2020 has brought a lot of challenges, I think it has really opened our eyes to the power of young people standing together for change. Togetherness really symbolises 2020 as communities of people have stood together in solidarity in everything from the ongoing COVID-19 pandemic to the Black Lives Matter movement. People power really shone through this year and I think it's set the precedent that when we come together and stand strong, we can make an impact. Going forward, I feel optimistic that communities will come together against whatever life throws at us and while there is definitely work to be done, we will emerge stronger on the other side."

- Zoha Naser

"I think many can share the sentiment that they are tired of 2020. That they want to hop straight to 2021, and put this year behind. But, as I look back at the last eight months, I think that it isn't 2020 that's tiring, it's the visible wounds of social inequality, made deeper by coronavirus, and they don't look like they are going to heal so soon. From this year, I long for this to be the year that has lasting impact, I want to see us as a society go forward, and look to the solutions to tackle the injustices that run through our world. I want the future to be brighter, and I want people to have a consistent and strong voice, to speak out, and to be fearless about it. 2020, you have been so far, tiring and exhausting, but you are showing the world obviously that something needs to change, soon, for good, and importantly, together."

- Chloe Sanyu

## the Future

their hopes after 2020.

"It's a question of normality. Strange times. Unusual circumstances, I believe today is only described as such because of the unlucky and doomsday presence the present has. The current situation is uncanny and pessimistic. We have had wildfires, threats of wars, wars themselves, explosions, infamous deaths, riots, extreme weather and natural hazard events, demonstrations, of course the pandemic and countless more. Not exactly what we meant when we all prayed for time off from school, work or society. It is a period whose aura not only has affected the lives of millions through grand organisations, governments and groups, but also affected each one of us through family friends and as individuals. (I must say that such prolonged periods of times alone in bed do stir the classic spiral of "who am I" and "why not a 4th packet of crisps"). It is the nature of today. But amongst the devastation and pain in the ass waiting, all the events have lead to great periods of revelations, whether good or bad. I find that despite the forces separation through distance, as a society I see us standing together (BLM, hong king protests, the beautiful Neowise comet, multiple start up businesses and more) I find myself confronting those around me, solving personal issues and focusing on bettering myself. I think this period of time has shown us the worst of what humanity can be. It has driven us to a point where we can really only improve. "When you find yourself in a position to help someone, be happy because your helping answering their prayer" (adaptation of a quote by Norman Ali Khan). I hope to see a betterment of the general worldly community. We are one. Optimistic and perhaps idealistic. But we strive for the best so that we succeed in ways perhaps not planed, but unprecedented. I desire love as no others have loved before."

- Zahra Awan



In Memory

# Chadwick *Boseman*

*“You have to cherish things in a different way when you know the clock is ticking, you are under pressure.”*

In light of the tragic news of Chadwick's passing, at TNE we offer our deepest condolences to his family and friends.

A hero like no other, his strength on and off screen will continue to inspire generations.

To a beautiful and vibrant soul, King T'Challa **Rest in Power.**

Art by Mary Cruz -  
<https://paperpirateship.com>





TONY MCDADE MODESTO REYES RUBEN  
SMITH III JARVIS SULLIVAN MOMODOU  
LAMIN SISAY TERRELL MITCHELL  
DERRICK THOMPSON DAVID MCATEE  
TYQUARN GRAVES KAMAL FLOWERS  
LEWIS RUFFIN JR PHILIP JACKSON  
MICHAEL BLU THOMAS RAYSHARD  
BROOKS CAIN VAN PELT DONALD WARD  
BRANDON GARDNER TERRON JAMMAL  
BOONE SKYLEUR YOUNG ROBERT D'LON  
HARRIS RASHEED MATHEW MOORMAN  
ALOYSIUS LARUE KEATON KEVAN  
O.RUFFIN KY JOHNSON WILLIAM WADE  
BURGESS III JOSEPH W. DENTON MALIK  
CANTY ERROLL JOHNSON RICHARD  
LEWIS PRICE HAKIM LITTLETON  
VINCENT DEMARIO TRUITT DARIUS  
WASHINGTON VINCENT HARRIS JEREMY  
SOUTHERN DAVID EARL BROOKS JR  
DARRIEN WALKER ASHTON BROUSSARD  
AMIR JOHNSON SALAYTHIS MELVIN  
RAFAEL JEVON MINNIEFIELD KENDRELL  
ANTRON WATKINS ANTHONY MCCLAIN  
ADRIAN JASON ROBERTS TRAYFORD  
PELLERIN DAMIAM LAMAR DANIELS  
JULIUS PAYE KEHYEI

*Rest in Power*

THE NEW EQUILIBRIUM

MAGAZINE

ISSUE 01  
SEPT 2020