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BEAUTY

2023/A

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Cover model for our BERLiNiB 2023/A issue is Naomi, photographed by R.Anderson in NaomiStar

2023/A

BERLiNiB



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BERLiNiB 2023/A

BERLiNiB: Made in places with gorgeous models, outfits, and perhaps also weather via, among other things, **Being, Liberation and Nibbling.** A concept by Aristo Tacoma alias S.R. Weber, Oslo. ISSN 2535-602X
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Mail: Yoga4d Reusch, Holmenv 68 0376 Oslo
Thanks for inspiring advises about this magazine from my father Stein Bråten

When we make a magazine, we start the layout from scratch and add the tag, "PREVIEW" in a blue note on the left side of this editorial page.

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Talented folks and fashionistas who wish to work with us, please contact us. We are always open to hearing from models, writers, photographers,

stylists, make-up artists, set designers, fashion designers, advertisers, and other enthusiastic creatives who wish to contribute by quality direct communication. We have decided to go entirely for 'digital

paper' which includes PDF. With top of the line equipment, and the great taste and creative skills of our contributors, we create

excellent results within this frame.

Aristo Tacoma

In iB: founding editor; at times stylist and photographer

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**Fashion
Models**
in BERLiNiB
editorials
in this
issue

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Age:
Before the onset of covid19 in 2020, this magazine featured only women in late teens & older. As an article in 2021/B explained, several fashion magazines incl. us, switched at this point to feature also many of the youngest models, but in a manner consistent with eg the 'family-friendly' rules of such as social media, and in a way that continues to relate also to the fashion of those in the late teens & older.

**Cover
model:
Naomi**
@naomisuperstar
page 11
[Berlin]

Tyler
@modeling.tyler
page 36
[California]

**Sabrina
Macheo**
@sabinamacheo
page 51
[Lake Como]

Vilde
Johannessen
@vildejoha
page 68
[Oslo]

**fashion
art**
by Yun
Studio
page 5

All photos,
text articles,
& season-oriented
fashion art
are **Original**
material made
by/for BERLiNiB &
for the youngest
with parental
consent

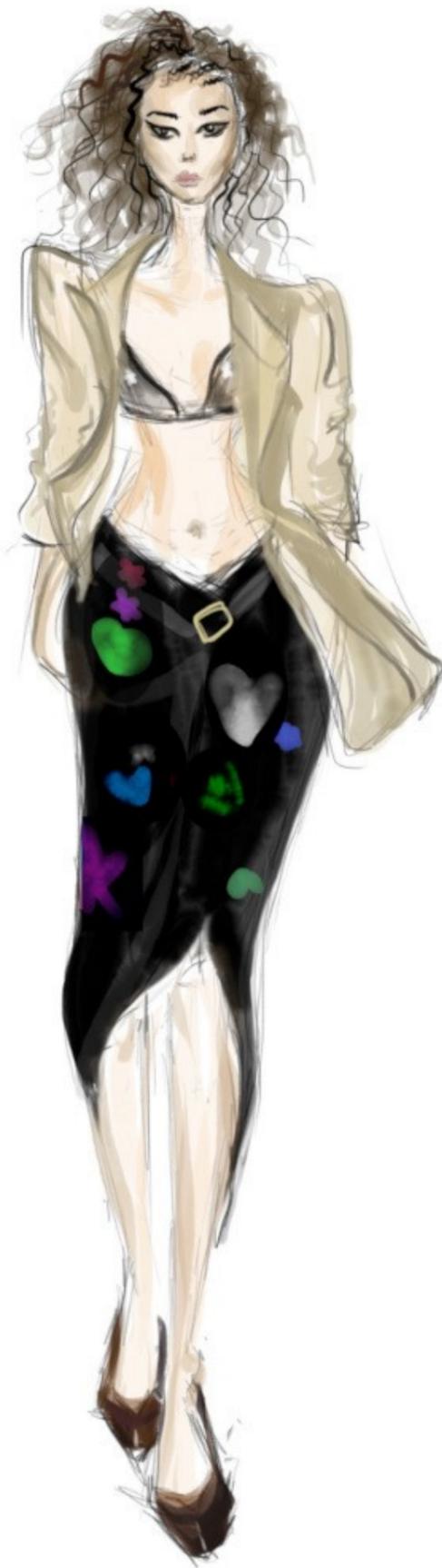
Themes of
beauty,
style and
fashion
in this
magazine
include:

**Spring/
Summer
2023:**
five
essential
and practical
approaches to
get the knack
of ss23 by
our fashion
writer
**Nathalie
Sophia**
page 6

ESSAY
about
designers
page 96

..and towards
the
completion of
each number:
Our
lighthearted
TNS section

SS23: some of the
 coolest metals
 of which to
 compose your
 [faintly transparent]
 party blouse &
 minishirt have
 these flavours



SS23 Inspirations

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Original
fashion
art for
BERLiNi
B 2023/A
by Yun
Studio

Yun



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Illustrations: Abstract
re-renderings by AT for
BERLiNiB of a set of
relevant runway photos

De tails matter: Spice up your spring and summer '23 look!

Discover 5 easy
ways to stay on
trend without
trying too hard,
inspired by
Spring/Summer
2023 collections.

As the seasons come and go, it becomes harder, especially for established brands, to remain original and exciting. In the modern era, one has to worry about being on-brand, on-trend, and commercial enough to attract a variety of customers without overwhelming them with seasonal fads. Such commercialization of fashion is most present in globally **successful**, heritage brands whose purpose is to outdo the competition and grow their customer base. Younger designers often offer a breath of fresh air and creativity; however, a regular customer may find their garments difficult to wear.

The fashion girl in me loves fresh, bold, and creative designers like Kim Shui, Dilara Findikoglu, Nensi Dojaka, Andreadamo, Tia Adeola, and Fancì Club – which I

recommend to all fashion-forward and confident ladies out there – but even I cannot imagine myself wearing many of their standout pieces. A great solution to this dilemma is mixing pieces that you're comfortable in with more adventurous items inspired by the fashion icons of today – this way you will **never feel too uncomfortable** or unlike yourself. This season, I would like to focus on

personalizing trends and adapting small details in the most unique of ways. The art of fashion is not to replicate outfits seen on the runways or those worn by our favorite style icons – it's to find our own way in the sea of influences and be original in a world where nothing is truly a novelty.

1. Flower Power

Flower prints are a staple of spring/summer collections. We see them return time and time again – smaller or bigger, brightly colored, white or moodier, with a darker color palette –

[cont.]

they simply never go out of style. But how does one approach a classic when they wish to remain original? This season you do it in 3D. Across Parisian and Milanese runways, **flowers appeared bolder than ever** – they are no longer subtle prints or embroideries – now they are a realistic rendition of their inspiration.

Going through some of the standouts in this category, Chanel might be the one to admire the most. The classic Chanel Camélia goes way back and remains an integral part of the Chanel product branding – from details on the clothing itself to jewelry and accessories shaped as such, all the

way to the packaging. **A real Chanel girl** – like JENNIE or Lily-Rose Depp – never

shied away from using them in any way possible to show their devotion to the brand. The origins of this design go back to 1913; it was COCO Chanel's favorite flower, one given to her by her great love Boy Chapel. The designer herself wore silk Camélia brooches attached to her lapel or placed in her hair. Camellias symbolize different things in different cultures: in the Western world, we associate them with desire, passion, and refinement. Those flowers are perfectly symmetrical, which evokes ideas of eternal, perfectly balanced beauty, while in Korea, it symbolizes faithfulness and longevity. Chanel's opening look for the Spring/Summer 2023 collection featured a sheer cape with a beautiful Camélia closing adorned sparsely with feathers. It also appeared as a print, placed on top of tasteful zebra stripes, and in the final look – as a white embroidery design.

At Acne Studios, Johnny Johansson's reflection on wedding clichés brought forward a softer side to this modern, never-boring brand. However, an ever-creative rose such as Johansson never quite loses his thorns. 3D designs shaped like roses contrasted beautifully with **punkish spikes**

– the motive appeared in jewelry, bags, and belts. The standout would be look nr. 15 – an oversized leather coat in white with large spikes along the shoulder seam and a **rose necklace wrapped around the base of the throat**. The design echoed the trend of worn, aged leather, with cracks all over its reflective surface, fitting perfectly with the punk aesthetic cutting through tulle, satin, and plenty of bows. Ludovic de Saint Sernin utilized anthurium – a bright, heart-shaped tropical flower. Also known as the

Flamingo Flower or Hawaiian Heart, it

symbolizes hospitality and happiness... and it's toxic when consumed; an interesting contrast, especially considering its shape evokes thoughts of intimate parts of lovers. One may see love in the same way: it is as warm and welcoming as it is deadly. The flower, featured as

bracelets or decorative elements of the neckline,

added a splash of color into the darker palette consisting of black, earthy greens, and browns. That same flower appeared at Loewe's show – smaller when attached to high-heeled sandals, bigger when serving as fashion-forward top and bra cups, and the largest of them all – as the centerpiece of the stage design. Anderson, known for his wild creative touch and love for all things futuristic, found anthurium's shape and shiny surface to be as fascinating as a thing of pure imagination.

How to personalize it? Pick your favorite flowers, maybe something locally popular or unique for the region, and use them as decorative elements. They work perfectly as hair accessories, little details tucked into the waistline or pockets of jeans and other pants, as well as, cute shoe and belt accessories.

Where to find inspiration: **Chanel, Acne Studios, Ludovic de Saint Sernin, Loewe, Off-White.**

Hidden trends: 3D flowers and flashy necklaces.

2. Breezy Knits

Summer knits are another trend that we've seen before. White and

brightly colored airy crochets and carefully crafted embroideries were some of the most popular choices last spring/summer season. The way to make them summer-friendly centered around creating extra airy, large spaces in-between the yarn. You could also settle for the fact that they will only come in handy during evening-time and when the weather gets colder for a day or two.

Prada's corporate ugly chic meets old-school nighties galore saw sheer, gauze-like fabric in the form of pencil shirts with a subtle sheen to them, matched with cozy turtlenecks – some more see-through than the others. At Miu Miu, Miuccia Prada mimicked that style, except it was more youthful and **sporty**. Chic turtlenecks were replaced with minimalistic tops with a tag-like Miu Miu logo placed right below the neckline. The muted, mature shades of Prada's color paleyte contrasted with pastel, juicy shades

[cont.]

unique feel. Such sweaters also appeared in rainbow-colored variations, but the monochromatic option allows one to truly appreciate the beauty behind the variety of knitwear techniques.

such as lilac, yellow and green. Miu Miu also introduced an evening version of those – embellished with some crystals, sequins, and colorful glass beads. For a more boldly-colored option, we have tropical sunset at Marni. Shorts and little crop tops with a keyhole detail in orange, yellow, green, and lilac are the quintessential summer outfit made fun thanks to a more textured surface. One of the coolest garments was simple in its color choice – pure white – yet completely unordinary in its form. A

fitted sweate

r sewn in a variety of techniques, ranging from sparse, fishnet-like style to classic ribbed texture and sheer gauze-like finish, created a stunning patchwork of textures, giving it a handmade, completely

How to personalize it? Depending on how comfortable you are with showing some skin, you can layer sheer knitwear with a variety of garments: starting from some contrasting briefs and bralettes to nude shapewear and silky underdresses or even regular clothes like a formal pencil skirt or a denim mini, both on top and under.

Where to find inspiration: Prada, Miu Miu, Marni, Tory Burch, Paco Rabanne.

Hidden trends: Layering and summer knitwear.

3. Grace Jones Hood

The 80s are a common theme of many recent collections, in a true circular fashion manner. The typical way of reintroducing elements of the past into the current trend circle is to follow the rule of the “cycle of nostalgia” which lasts 40 years. As the fashion industry speeds up, some analysts lean towards a 20-year cycle, pointing towards the recent popularity of the 90s and early 2000s. While we can indeed agree that those returned much earlier than anticipated, it is mostly due to the celebrity influence rather than the offer of major fashion brands.

In fact, many of the iconic looks, evoking the style of those decades, were created with vintage pieces rather than new items. Most brands only followed those trends once they identified the interest of customers. This occurrence is called the trickle-up effect – an idea that trends come from the most creative members of the public, often-times members of

subcultures with unique styles. And so, the 2020s should – in theory – be synonymous with the return of the 80s. They may come back in the form of specific fashion trends or collections inspired by fashion icons of the time. Many designers proved that to be the case – especially one of the most avid supporters of that decade

– Saint Laurent's Anthony Vaccarello.

For his Spring/Summer 2023 collection, he decided to draw inspiration from the unique style of the 1980s icon Grace Jones. Jones's style is synonymous with an effortless mix of masculinity and femininity, a futuristic take on African style and creative headwear. Among her most popular looks were the haute hoods, which she sported most frequently during the filming and promotional activities for her appearance in a

Jane

S. Bond

movie A View to Kill (1985). One of her most iconic looks includes a purple hooded top with black leggings and a leather jacket.

Saint Laurent continued their affair with the 80s this season by blending lean silhouettes and draped, fluid fabrics inspired by Grecian toga with couture hoods straight from the archives of Monsieur Saint Laurent. Soft, column dresses with hoods were paired-up with typical 80s jackets with padded shoulders and shiny, floor-length leather coats, showing haute hoods in their

eveningwear version. Wrap-around sweatshirts with high-waisted sweatpants and silky jackets with pajama-style, wide-leg trousers made a case for a more casual approach. They appeared in a variety of colors, including olive green, maroon red, plum purple, and classic black and white. If one looks carefully, this collection looked more fall than spring-oriented, even for the rock-chic, French-elegance-loving Saint Laurent. A choice I cannot explain, given the warming climate. Versace also explored this

sporty-meets-couture

detail, presenting their own sexy version of the 80s hood. Models

strutted

down the runway to Prince's hits in a variety of styles and colors. The opening look included a midi-length dress with a cut-out just below the left breast, and a neckline connected to a hood shifted softly to the right. Look nr. 31 consisted of various shades of purple introduced in the form of leather pants decorated with fringe and a shiny, low-cut cowl neckline

[cont.]

way up to form a subtle hood. To finish it all off – a silver, sequined cape with an asymmetric cut and a matching gathered skirt – undoubtedly a harder – and heavier – look to pull off.

How to personalize it? The key to pulling off the Grace Jones hood is to go all in with the 80s vibe. Tops like that work well with leather pants and leggings but can also fit into a more masculine, conservative look created with some wider suit pants. Dresses with such couture hoods are the perfect, fresh approach to eveningwear and can be worn in a variety of colors and lengths depending on one's preference.

Where to find inspiration: Saint Laurent, Versace, Alaïa, Salvatore Ferragamo, Schiaparelli.

Hidden trends: the 80s and draping.

connected to a hood – a mix of 70s and 80s fashion staples. That same solution of a cowl neckline forming a hood appeared later in the form of a mini dress in a chic graphite shade. At Alaïa, we saw **Pieter Mulier playing around with all kinds of draping and ruching techniques**, emulating the work of the great master Azzedine Alaïa from the 1984 show. Among all the drapery, we found a zesty-yellow body wrapped snugly around the chest and the head area and a stunning black, draped dress with a large cut-out across the stomach area and a feathery hem. There was also a cozy woolen dress with the hood tucked underneath a chunky choker and even some classical white shirts with a wrap-around neckline going all the

4. You make me sparkle

Sparkling from head to toe may seem like quite the eye-full, but if an occasion presents itself, one can certainly get creative and pick the right dose of shine. Paco Rabanne – a brand that emerged into popularity with its metallic, futuristic style – remains loyal to its roots under the creative helm of Julien Dossena. For Spring/Summer 2023, the brand presented a variety of shiny

surfaces: classic Rabanne chainmail, vinyl, shiny combat boots, metal bags and chains, and tin foil pants, among many more. A heavier touch was also applied to the headwear – babushka headscarves in chainmail and leather with belt-like chokers holding them together. What a joy to see and try to replicate! (Belts utilized in any way possible are a big trend this season as well. Try those out!) A fun way to add some extra shine to a more traditional style was putting a plastic foil over a paisley-printed suit. Tin foil pants, skirts, and dresses made of metallic circles chained together... look nr. 36 saw a collage of metallic finishes. A simple column dress with ruby red plastic

transformed into a chainmail made of eyelets, then sequins – which gradually grew in size, creating an optical illusion of a fuller skirt – and finished off with that same eyelet design, fringing out towards the hem. All that was topped off with some silver, belt-shaped bracelets and metallic combat boots. A

true trip around Sparkle Town!

Valentino

is a much more poetic and classical brand – never in a boring way tho. It was a difficult task to live up to the success of their neon pink collection for Fall/Winter 2022, but the best way to follow a hit is to change the approach rather than try to reintroduce the one that took the world by storm and is likely already getting tired. The hot pink of the previous season was abandoned in favor of more natural, earthy tones like browns, and the classic black, with a splash of color like the Valentino Red.

nudes

Among a flurry of monochromatic, simplistic

looks were the more textured ones, including some adorned with feathers and sequins. A selection of classic double-breasted coats showed how one can approach a sparkling look with grace and timeless elegance. Pierpaolo Piccioli challenged the belief that sequins are a flashy, maximal impact idea, reasoning that minimalism is in the form and can be achieved through a smart use of shapes and clean styling. Coats in various lengths, including a silver one lined with feathers peeking out from underneath one of the lapels, and an electric neon blue, pleated one, showed perfectly how sequins can be utilized in a way that is far from disco. A stunning pair of sequined, green pants matched with a nude, simple top seemed like a perfectly fine option for a casual night out, while mini dresses in darker shades, like military green and black-green combo, paired with matching tight-high boots gave a taste of the wilder side of sparkling fashion.

Michele's last show for Gucci saw a parade of twins in matching ensembles, including some glittery retro pieces. Varsity jackets with neon

[cont.]

and sequined panels and red bombers with a sparkly fish print proved to be rather tame, perfectly fit for an everyday get-up, as opposed to face jewelry consisting of a handful of chains hanging across the bridge of the nose. Sequined jackets with a flower design followed by stunning golden kimonos with sequined gloves fit perfectly into Michele's 70s-inspired take on Gucci. Glittery, bear-shaped clutches (a reference to Gucci's previous collaboration with South Korean entertainer KAI), sunglasses with rows of crystal attached to the bottom part, mimicking dripping tears, and neon orange, sequined jackets with the word FUORI!!! were a beautiful touch; such styles can be a great souvenir for any fan of Alessandro Michele's work at Gucci – one last piece of memory for this era of the brand.

How to personalize it?
You can dress up or dress down sequined looks

depending on your preference. A crisp white shirt or an oversized, black blazer will do well to tone down the shine, while layering sparkly accessories and jewelry, especially headwear and face jewelry, can help maximize the sparkle effect. Try customizing your regular clothes and accessories with DIY decorative techniques, like gluing sequins and spikes or using metallic spray paint to oomph up old leather jackets and combat boots.

Where to find inspiration: Paco Rabbane, Valentino, Gucci, Self-Portrait, David Koma.

Hidden trends: belts everything and sequins.

5. Unconventional Denim

Denim is an absolute must-have, never truly out of style, which makes it the perfect base for experiments with shapes, lengths, and layers. At Blumarine, denim carries a hit of green, fitting well into the image of a mermaid, introduced with lean shapes flaring out at the bottom. The opening look featured a cross-shaped denim top, doing the bare minimum to cover up the most essential body parts, followed closely by a floor-length, denim dress.

Miniskirts

layered on top of a flowy fabric with a tie-dye, denim-like print in a variety of lengths show the potential for summer denim and how it doesn't always have to restore to

a mini length. Such denim-printed material will be a great alternative for the hottest of days. There is also a cozier alternative to jean jackets – denim-printed cardigans and a floaty shirt with elongated, ruffle-shaped sleeves. In the second half of the collection, we saw jeans and denim skirts replaced by blue and black cargo pants with plenty of pockets. (Cargo pants are a huge trend this season, although they are not as adaptable as the detail I highlighted in this article.) Other interesting details included necklaces with 3D, denim roses and belts with large Blumarine “B” buckles.

As the ultimate denim brand associated with rebel fashion, Diesel started this season off strong even before the show got underway. An invitation accompanied by a sex toy confirmed that the brand is far from leaving its daring aesthetic behind. Their collection, divided into four parts, started off with the denim section – one that they decided to play around with in a softer way. Faded, light-wash denim, layered with tulle and lace to create an illusion of the denim blending into the skin, gave way to denim corsets reminiscent of a belt wrapped around the model's torso. Jeans with

a double waistline, high-heeled boots with buckle detail, frayed denim handbags straight from the early 2000s, and plenty of distressed denim followed. Some of the fraying was done so meticulously that the end effect seemed more like fur than denim. Soft silks crashed with distressed denim buckle details – even in its softer moments, Diesel will be the brand of rebels. Tisci's last hurrah at Burberry included plenty of heritage and youthful energy that he brought into this classical brand. His denim was nothing like the classic, second-skin fabric: it was flowing freely, layered, and shaped in unique ways. A popular detail included belts reminiscent of jackets tied around the waist, and another – denim dyed with the classic Burberry plaid in brown.

How to personalize it?
Online you will find many tutorials about revamping old denim. Opportunities are endless: you can use tie-dye techniques, use splatters of paint, spray paint, and even embellishments. Cut it, distress it, put patches on it, glue sequins or spikes... it can be plenty of fun and will surely leave you with a completely unique effect that cannot be replicated. Because denim is all about casualwear,

you don't even have to worry so much about being precise – it's a great item to start your DIY journey with.

Where to find inspiration: Diesel, Blumarine, Burberry, Marine Serre, Knwls.
Hidden trends: cargo pants and mock denim.

Nathalie Sophia



BERLiNiB 2023/A
cover editorial
NaomiStar

Fashion model Naomi,
@naomisuperstar

Fashion
photographer:
R.Anderson

Stylist: Marina,
@marimood2020

Style contribution
from the model
herself

MUA: Naomi

General style
advisor: AT

Location: Kreuzberg,
Berlin

Fashion brands in
editorial: Nike

NaomiStar





In
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Sports

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--quote attributed
to Ted Turner,
founder of CNN



BERLiNiB 2023 Fashion Sports Energy Drink Recipe

Half a 1.5 Litre Pepsi Max or Cola Without
Sugar, keep it in the bottle

Fill up the bottle almost to top with
cooled very well cooked water, or very pure
water from some source

Add:

200-400 mg Caffeine powder by opening
caffeine tablets
or dissolving them: for those who may have
a caffeine intolerance,
or who already drink high-caffeine drinks
such as Espresso,
add instead cooled drops of strong tea;
or try ginko biloba, or black maca warrior
powder

97 to 100 percent fruit juice mix, pure

1 tablet Korean or American Ginseng

C-vitamin powder, buffered





"[...] perfect brightness and
cheerfulness,
[...]"

exuberance

of the spirit"
--Nietzsche



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trends
towards
2023





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"Oh
fantastic,
sun"

—

Roberto
Cavalli





The
universe
is not
separate
from this
cosmic sea
of energy.
David
Bohm.



**"Consciousness is
the most
addictive stuff."**

--a phrase inspired by a
Kurt Vonnegut scifi book



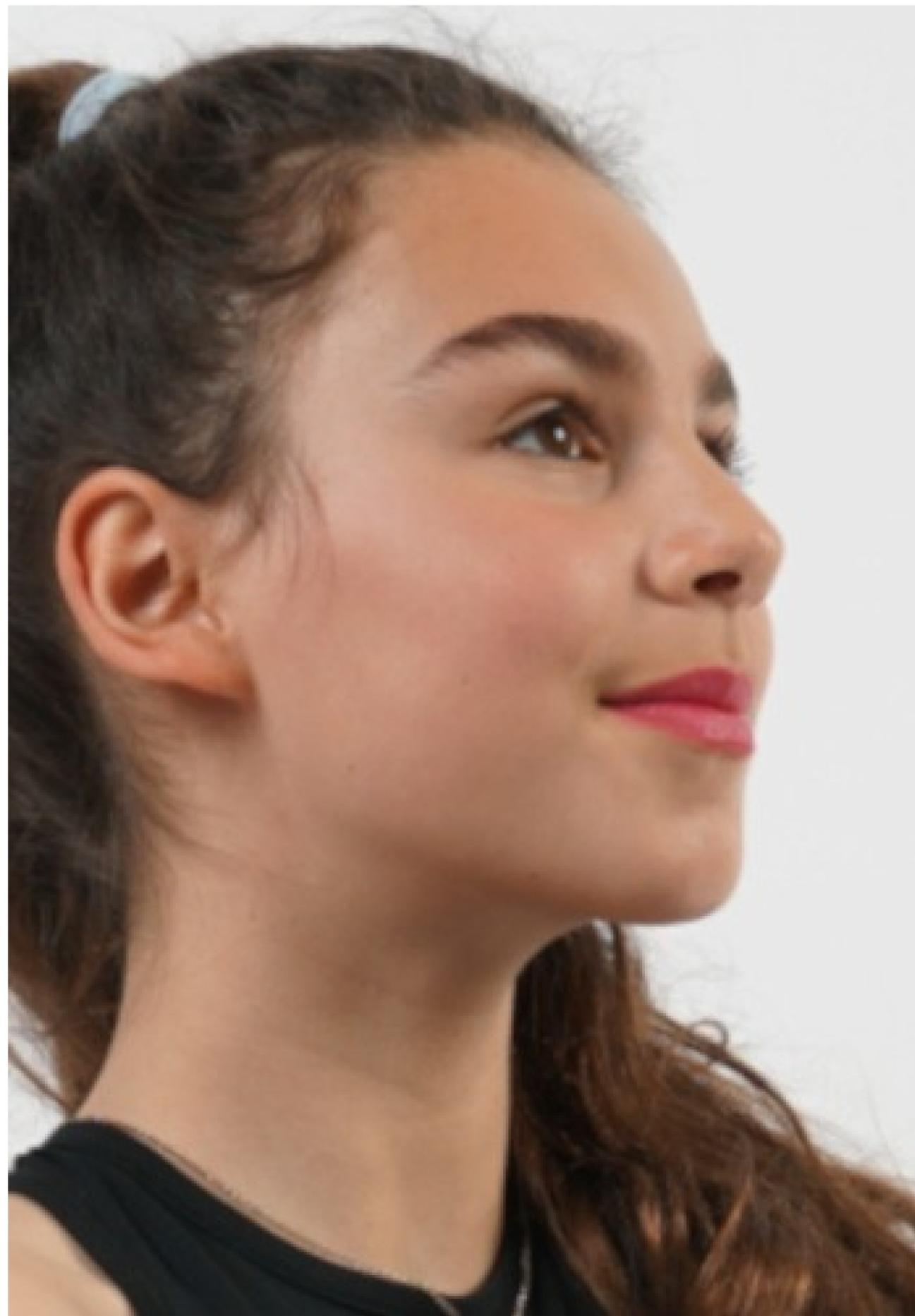
Be realistic,
plan for a
miracle.

--from a talk by Osho in
1976





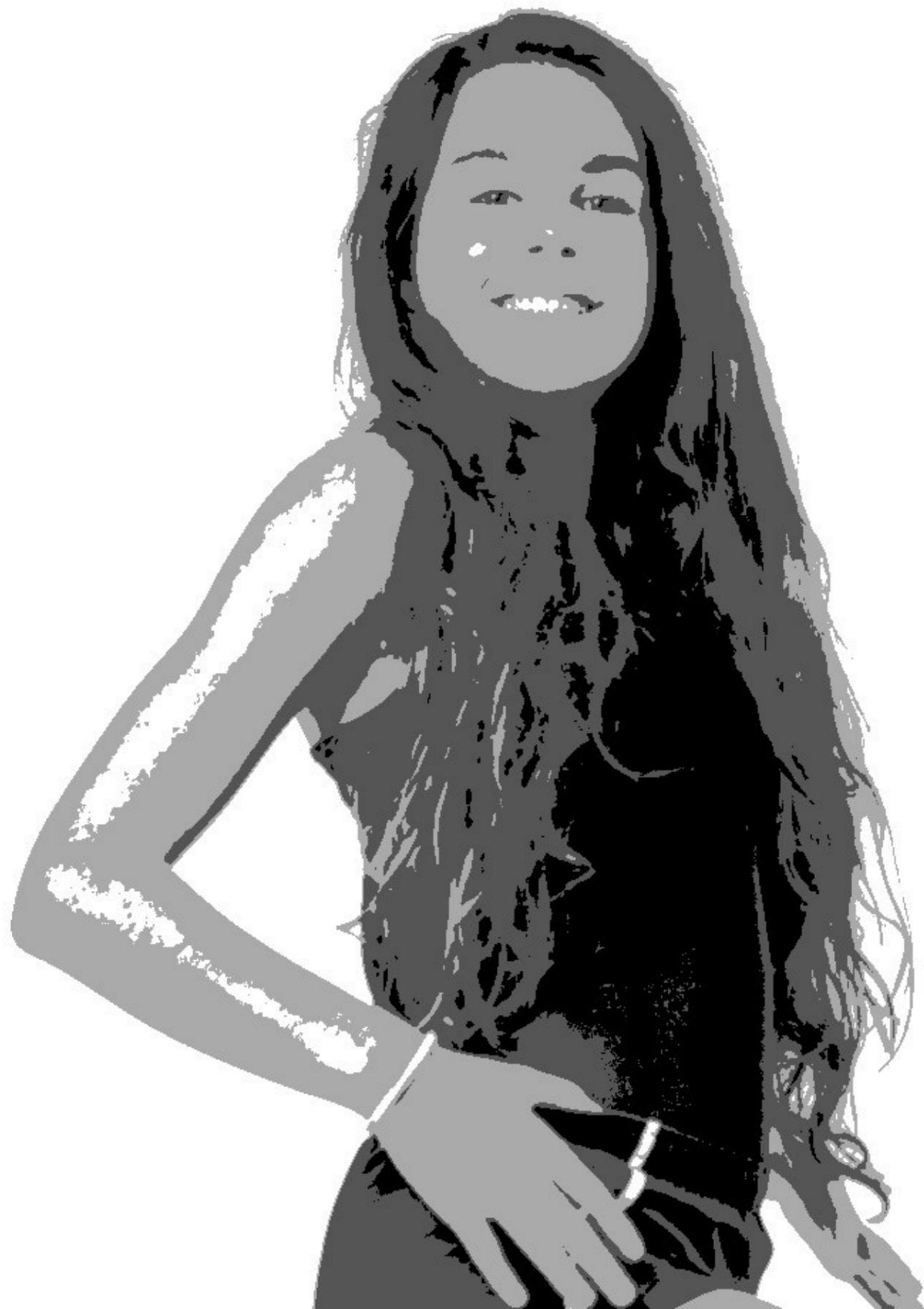












iB

2023 Fashion and the



Fashion model **Tyler**,
at @modeling.tyler
Fashion photographer:
Pamm

psychedelic reality of fantasy

The empire of the
Western
World--so to
speak--is the

cradle of most of
the world's
fashion centres.
And this
empire, while
leaping to
new heights in
augmented
escapist meta-
buying and
meta-gaming
and movie-
making and in
the
segregation
of the digital
reality from
the real
reality, has its
challenges. No
challenge
sets more
priorities
aside
like war. And
fashion,
thriving on
the energy of
beauty but also
on the pulse
of reality--
whatever
reality--
blends almost
unreachable,
almost heavenly
elegance,
with a sense of the
deliberately
unreal and
deliciously
psychedelic, the
muddy touch of
war-mongering,

and the capability
each has
to excel in
physical
fitness sports and
even in
personal stardom:
welcome to
2023. There is no
paradox.

2023 fashion and the
psychedelic reality
of fantasy

Location: A park in
Southern California

Fashion brands in
editorial include:
Versace

Fashion model: Tyler, at
@modeling.tyler

Fashion photographer:
Pamm

Stylist: Pamm, with
contribution from the
model herself.

MUA, hair styling and
stylist: Pamm, with
contributions from
the model

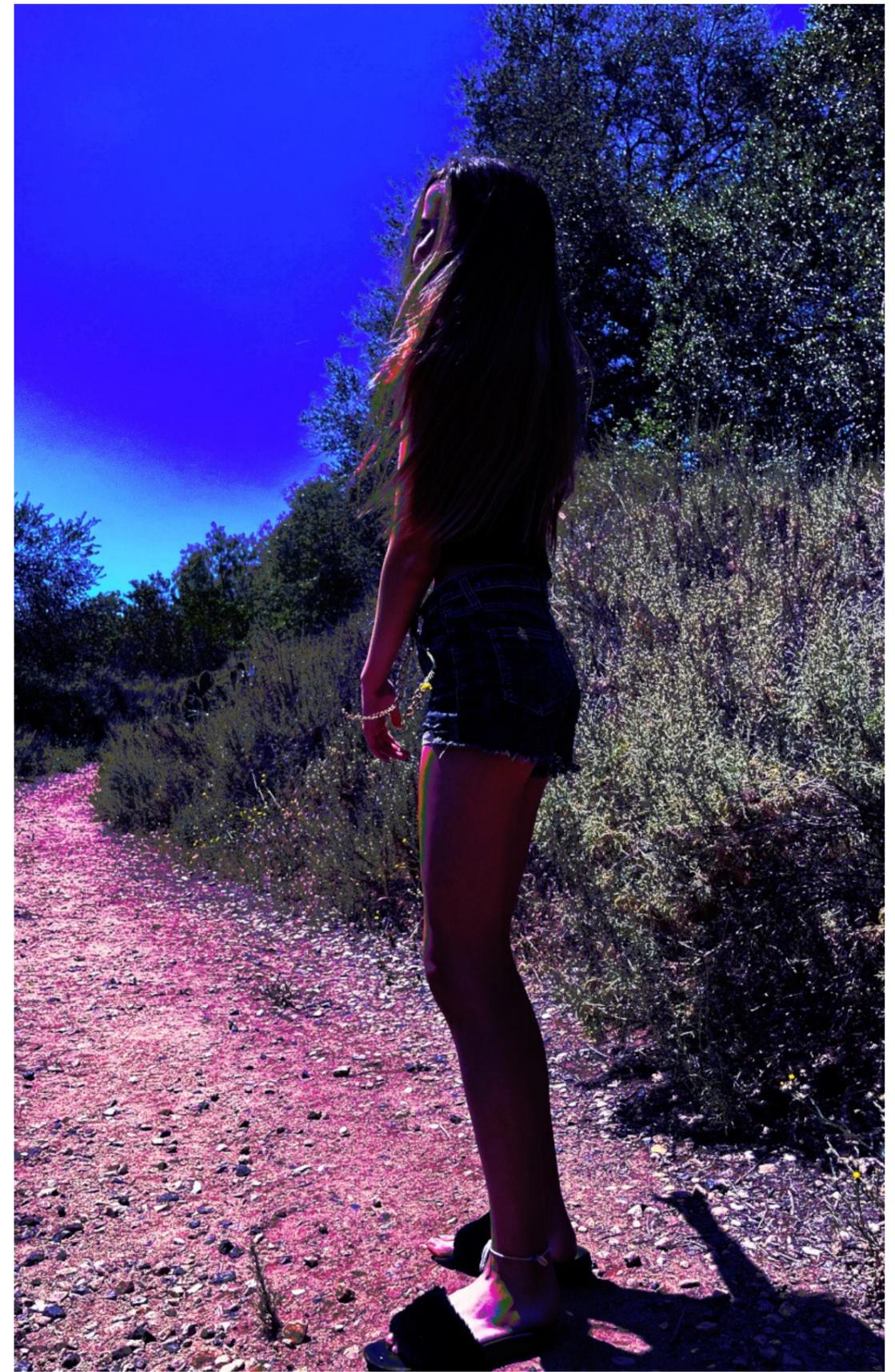
Fashion brands in
editorial include
Versace

General style advisor: AT

Location: A park in
Southern California, USA



VERSAD
VIA GESÙ











<<I
learned
I
loved..>
>
--Jack
Kerouac

Quote extracted from
The
Timothy Leary
Project:
Inside the Great
Counterculture
Experiment, by
Jennifer Ulrich















VERSACE
VIA GESÙ





**Beach
fundamentals
and
esthetics
early
2023**

Fashion model
Sabrina Macheo



**Fashion
model
Sabrina
Macheo
photographed
by Anna
Airaldi**

Fashion model,
stylist
Sabrina Macheo,
@sabinamacheo

Fashion
photographer,
contribution to
styling:
Anna Airaldi,
@annaairaldi

General styling
advisor: AT

**BEACH
ESTHETICS
FUNDAMENTALS
EARLY 2023**



Sheera
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Succe
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the
best
reveng
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anyth
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musici
an Ed





























Leaping up to



Spring '23

Vilde rose



Leaping up to
Spring
'23
Vilde
rose

Fashion model
Vilde
Johannessen,
at @vildejoha
photographed by
Aristo Tacoma.

MUA: Nora
Daniella, at
@noradaniella
Stylist: AT.
Styling
contribution by
the model
herself.
Assistant:
Leander Ching

Location:
Studio
Metro, Oslo,
at @studio
_metro

Thanks also to:
Lydia Aron,
Mikaela
Mikkelsen,
Susannah
Gonzalez Spein,
Henrik Sandåker
Tangen

Fashion brands
in editorial
include
Avenuege Design,
HM, Shein, Zara,
& thanks to Letrend
at @letrend.no.

<<Writing [in] the 1st century B.C.,
Roman architect Vitruvius [said]
the necessary elements are:
firmitas [structural integrity],

lib.uchicago.edu/collex/exhibits/firmness-commodity-and-delight/

utilitas [efficient arrangement],
and venustas [the aesthetic quality
associated with Venus.]>>



the comprehension
of 2023 requir

es also a
flavour
of the
hippie





Yes, the
cherry
trees
put this
truth
very
plainly.
Japanese
novelist
Murasaki
Shikibu, ca
1000 AD

<<Yet how strange
a thing is the
beauty of music!
The brief beauty
that the player
brings into being
transforms a
given period of
time into pure
continuance
[..].
Beauty is a
perfect
abstraction [..]
of life itself.>>

Yukio Mishima, *The Temple of
the Golden Pavilion*, 1956







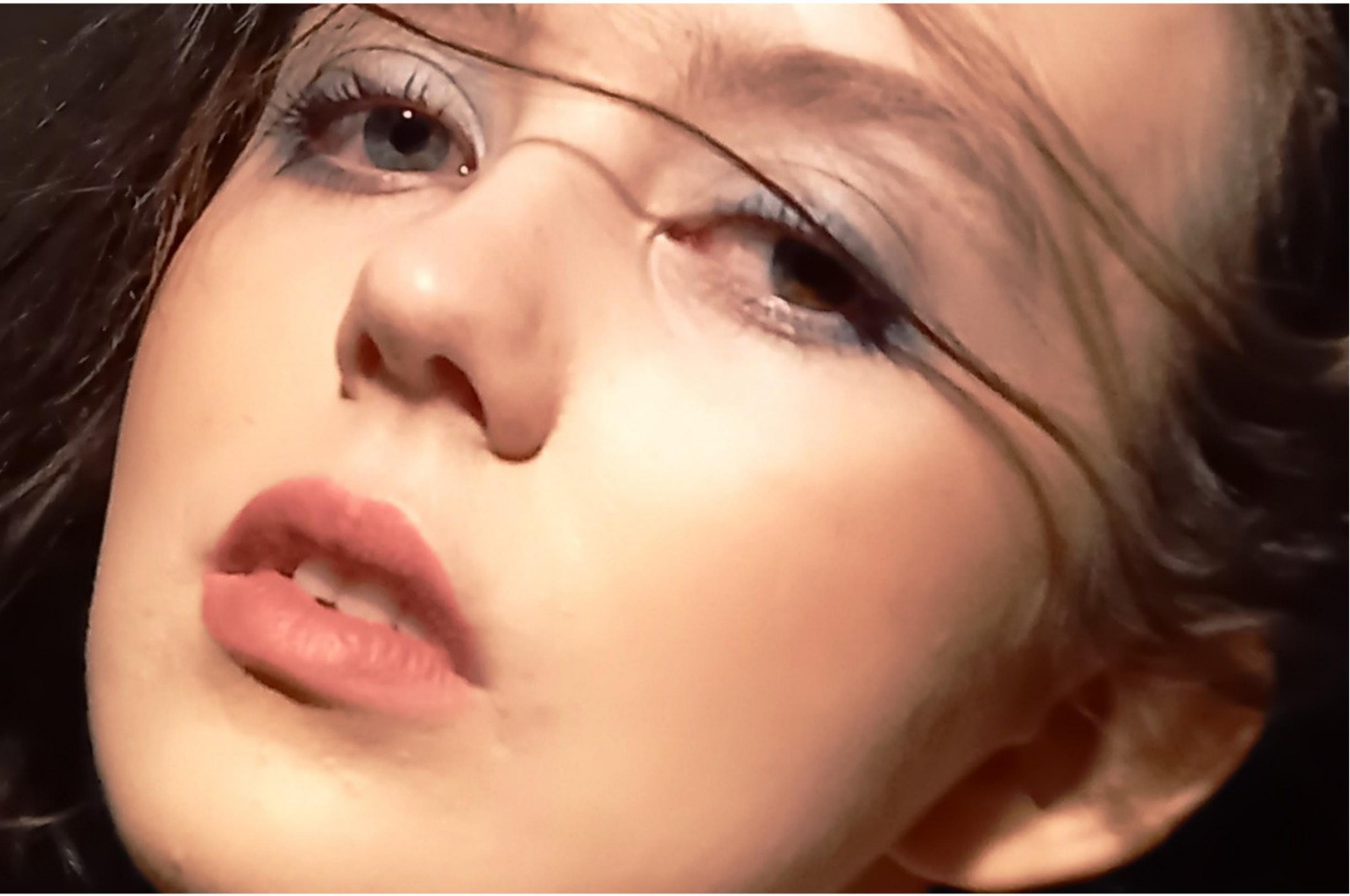
«A light out
in the mountains
shone in the centre
of the girl's face
[.]

the stars, almost
too many of them to
be true [..]»

Nobel Laureate
Yasunari Kawabata,
Snow Country, 1956



We do not use photoshop, we use cameras. Makeup. Light. Reality.





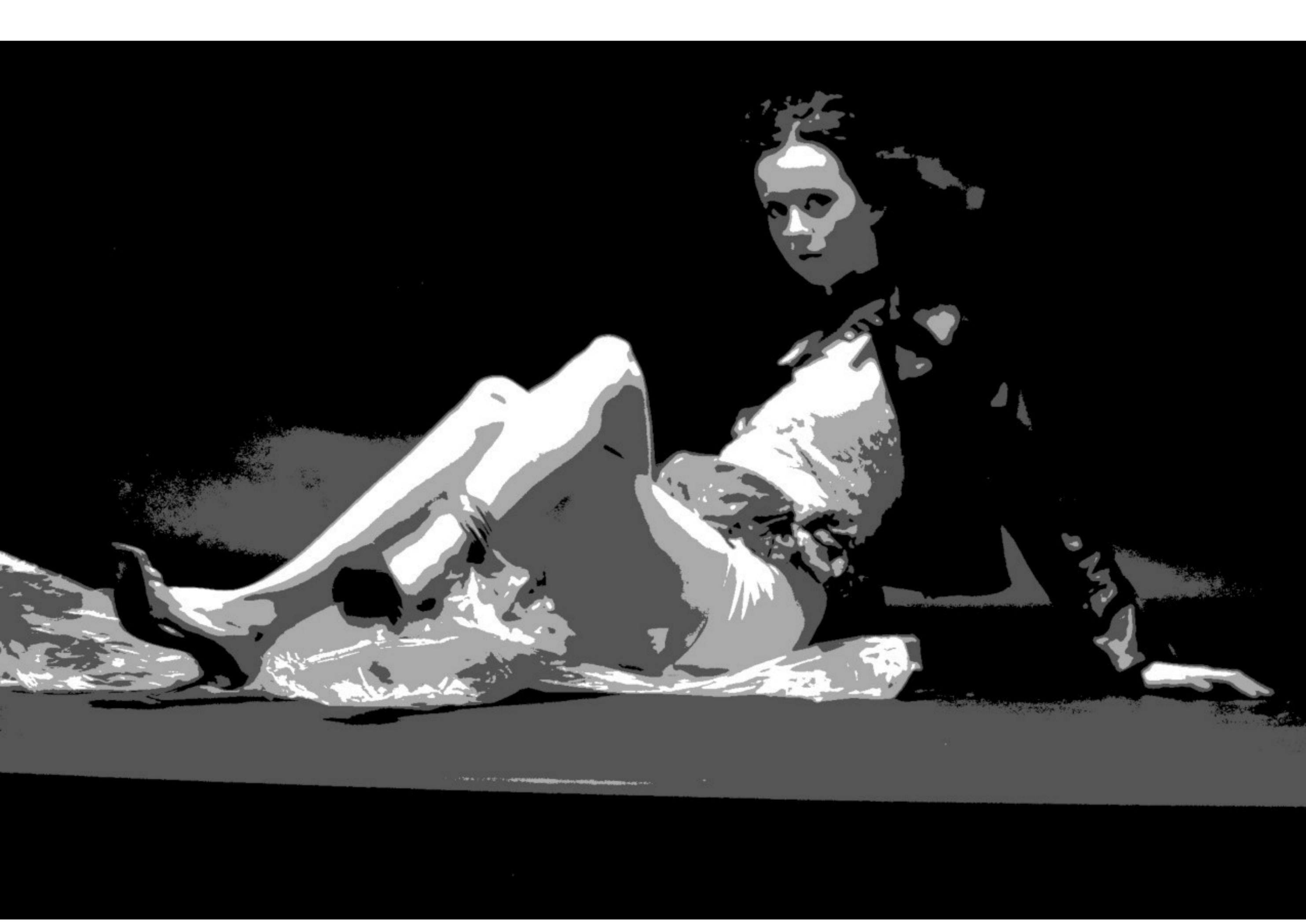
**In life, as in art,
the beautiful moves
in curves.**

--Edward G. Bulwer-
Lytton, 19th century
English novelist





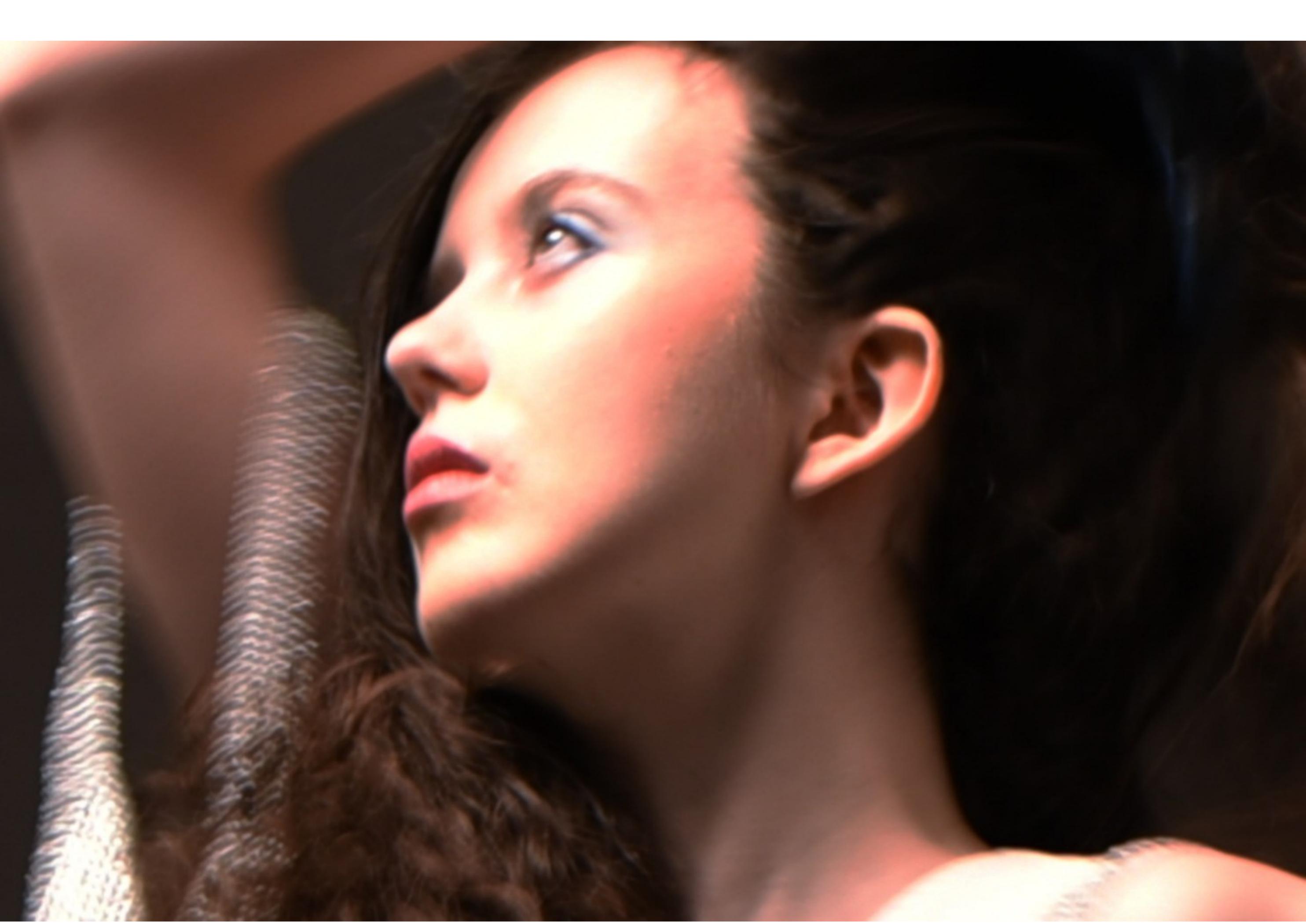






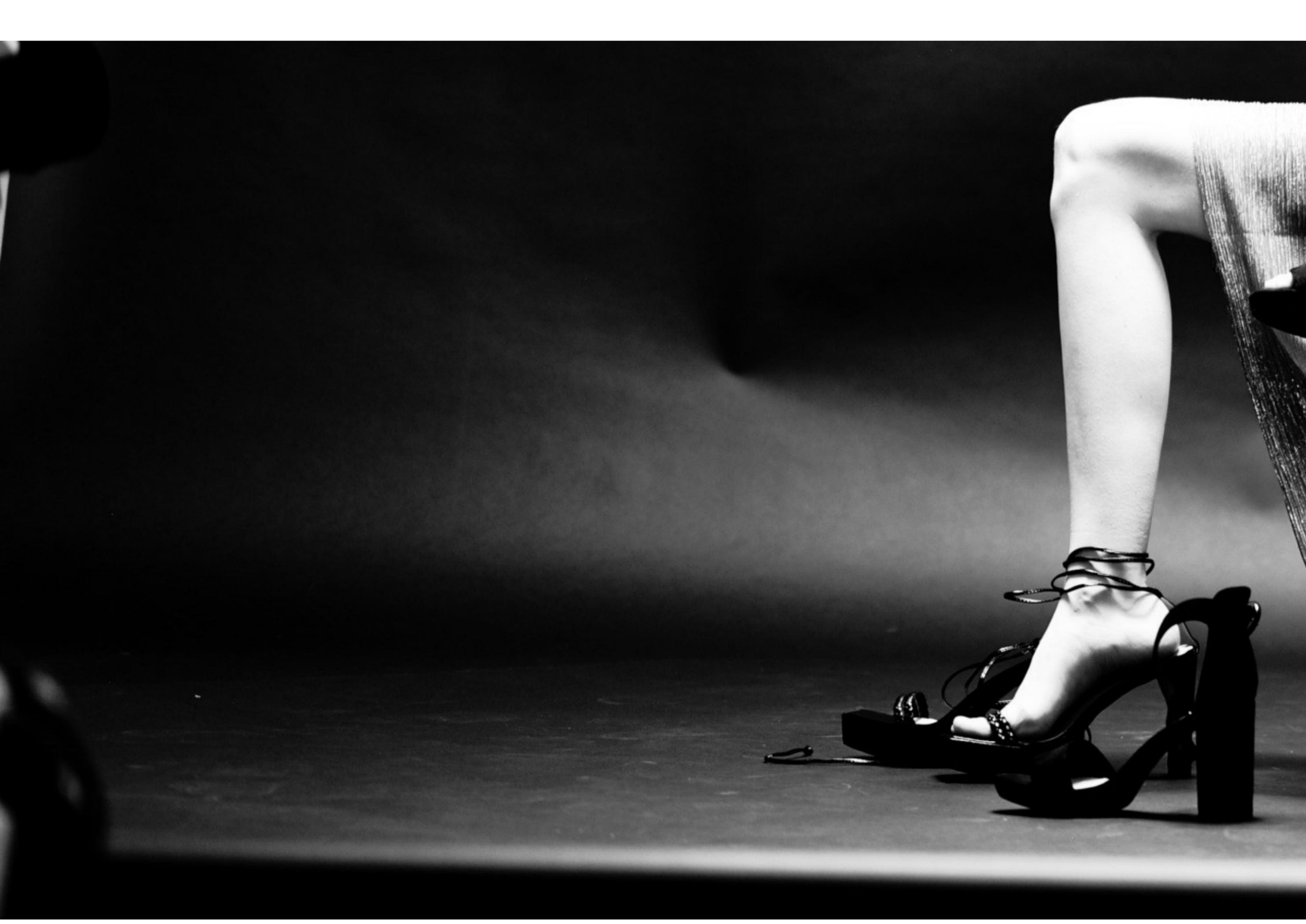


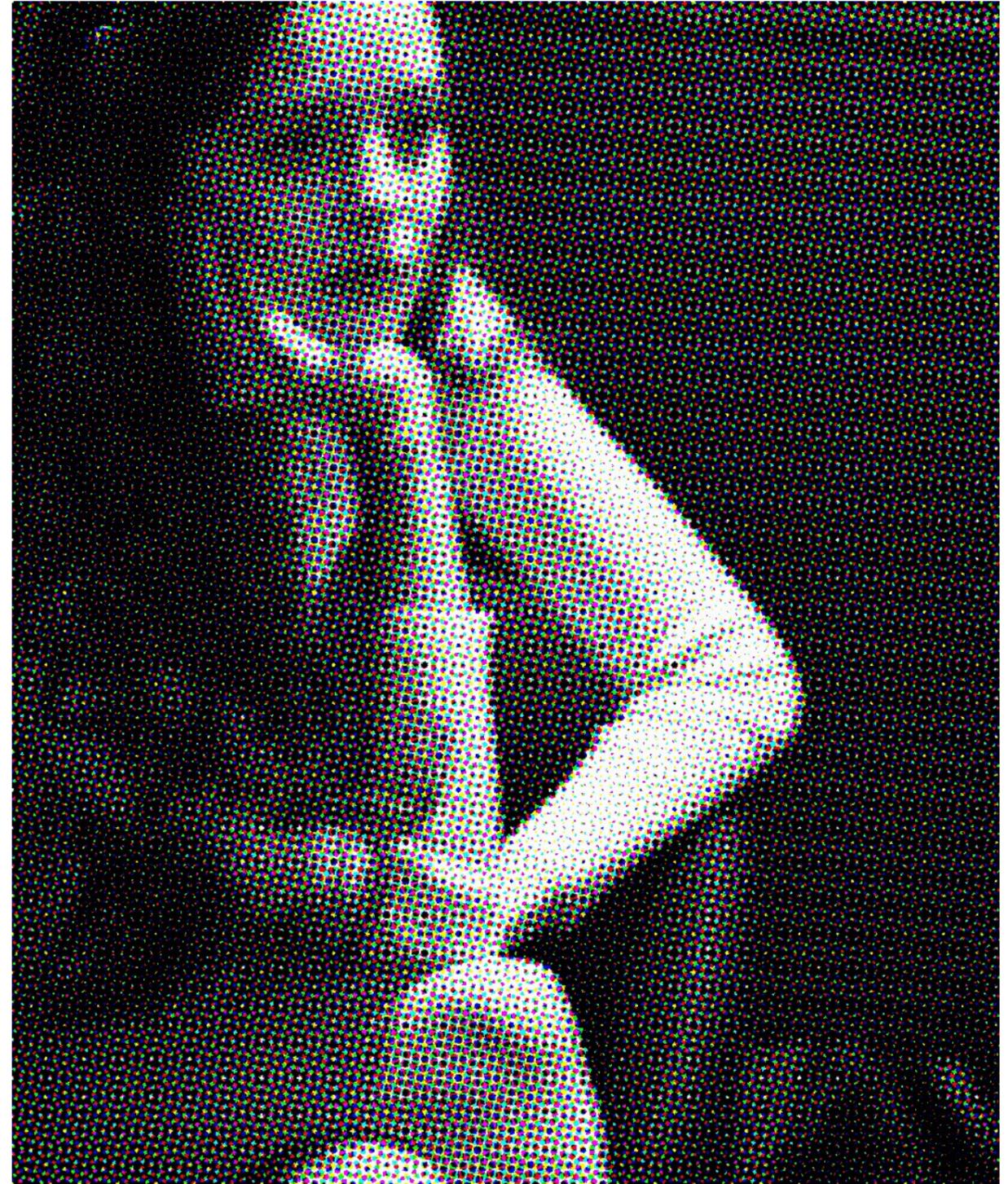




















iB

Aristo Tacoma

ARE YOU NARCISS USTIC ENOUGH?

Post-COVID it is in fashion to speak of the psyche. As someone who sometimes photographs models, the undersigned has some ideas and opinions as to what makes a model be at her best. A new flavour of a well-known word is introduced, alongside a novel spelling: 'narcissustic'

[1] POLYETC AS
CURE AGAINST
JEALOUSY-
RELATED
EMOTIONS; OR,
HOW TO SHINE IN
A NOT SELF-

CENTERED WAY

It has been said, by several, not quite in these words I think, but this is the gist of it, as far as I am concerned:

Jealousy is cured by being sort of ..

Before I spell out the -- perhaps trivial, or awesome (depending on your background) rest of this sentence, let me emphasize that we are talking here of attitudes--or mental tricks if you like-- rather than providing officially recommended behavioural patterns. The background question might be something like this: what is the mental approach to our rich civilisation such that we are liberated from the drudgery of such as jealousy and envy? According to some--wildly popular in some segments of USA for instance--we have a brand-new (yet, in some cultures, classic) cure that goes a bit like this:

Jealousy is cured by being sort of poly-lez-bi-gay-etc.

We are talking here a mental set --emotional attitude--that means

that you enjoy without possessiveness when you suitably let your esthetical and also sexual perspective of reality expand beyond a narrow though in behavioural terms a more conventional pathway. In other words, you can behave quite 'conventional' in society and yet take advantage of these novel times on the fashionable psychological level, so to speak.

Now the just-said is quite a phrase but let us not quite un-entangle it but rather shorten it to 'poly-lbg-etc', and shorten it further PolyEtc. Now how can PolyEtc help cure that perhaps something relatively close to being the number 1 phenomenon causing frustration in the human psyche -- jealousy in some form or another?

A girl expressed something along these lines when I discussed whether she felt attracted to girls with her. She said: "it is perhaps not exactly as much attraction though some I meet are obviously very attractive as that, feeling that I can devour them, that I

want to devour them rather, that is a larger feeling than being envious of their good looks. Then I can get along with them and their friends, quite easily."

Assuming then, that it is a question of mental attitude and certainly not a behavioural pattern that she 'devours' her pretty friends, let us leap into this thought: beauty experienced is a good thing; beauty radiated can be a good thing. It is the beauty radiated that attracts: but what it does attract may or may not be to the satisfaction of the beautiful. The experience of beauty, on the other hand, -- unless one struggles with possession and competition with this beauty--can be a sheer lift.

[2] A
NARCISSUSTIC
PRACTISE TO
RADIATE
PHOTOGENICS:
WHAT EVERY
MODEL KNOWS [OR
SHOULD KNOW]

The term 'narcissism' is clinical, so let us coin another, but related idea, that of a 'narcissustic practise'. Where narcissism is being engulfed in pointless hysterical self-approval, we have something altogether in a narcissustic--related but vaguely to the myth of Narcissus--as a practise.

In every situation you are, when you are awake, in some sense or another choreographing yourself, as a dancer receives choreography. Beauty is inherently attractive, and an aim of choreography can be to enhance beauty; but to enhance beauty one must have an idea of it, and an idea of how that which is at hand, in this case oneself, can have a radiance fitting with one's sense of beauty. This is a creative quest which requires intelligence, intuition, instinct and logic. For a model this is also the art of pose; and it requires self-insight as well as an astute understanding of what beauty is to put one's own radiance at its most beautiful peak. Now since beauty is inherently

attractive, self-perception of beauty is attractive for oneself, and that is the practise of narcissism. It is engaging the creative energy of shaping or choreographing yourself in your experience of yourself so that the beauty that also you are attracted to puts the mind to a peak. And this has interesting effects in being together with others; one of them is that others may pick up clues as how to perceive in the way that fascinates the narcissustic self-perceiver about herself or himself. And so being together with others who engage in narcissustic practise is also an art experience.

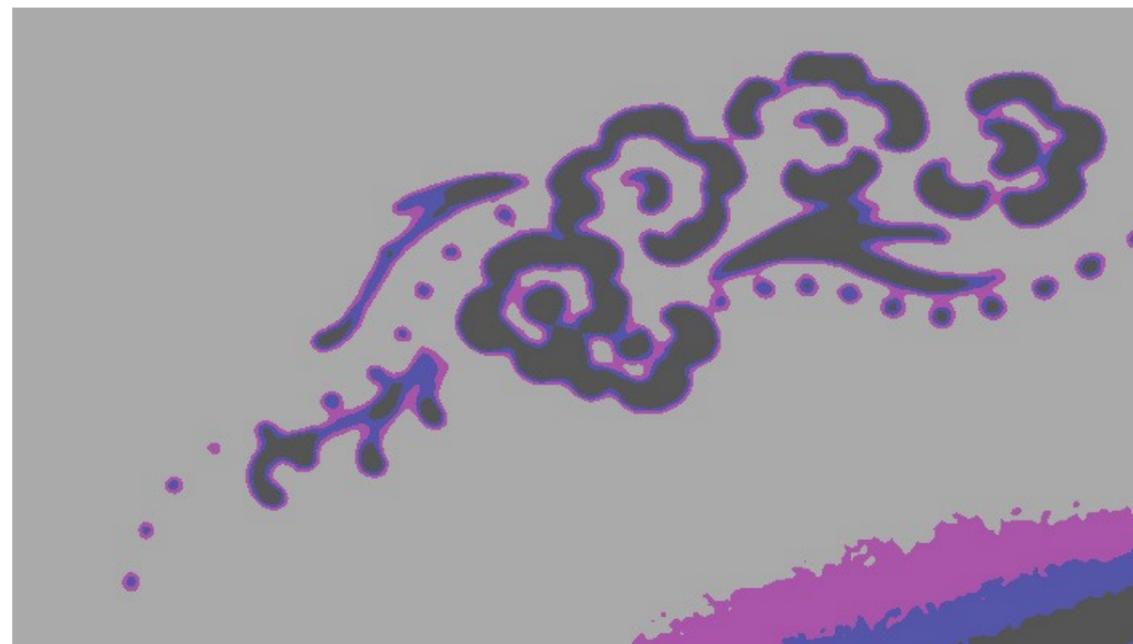
ESSAY

By Nathalie
Sophia
BERLiNiB Fashion
Correspondent,
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Illustration by AT

As pick the perfect designer? match made in heaven - how do

In an industry full of personalities and heritage, who should be the one



brand

to adapt? The brand or the designer?

The Gucci Riddle. The Void in Vuitton. The Absence of Tisci. New Bottega at Burberry. How to fill the shoes of an unforgettable designer, and how does an icon find its place in the industry? Those are the questions that we continue to ask ourselves in an industry filled with heritage brands that keep on trying to remain relevant without losing their core values and original, unique style.

Typically, you can go down two paths:
1. You find a designer who fits your brand perhaps someone who was close to the original designer or an equally important figure for the brand.
2. You look for a creative genius who can help you reclaim your place at the

top and modernize the brand. It may seem simple, you either pick nr. 1 or nr. 2 and yet, there is no perfect recipe for success. What complicates the situation even more is the fact that following up on a fantastic designer can make even a seemingly good choice turn bad. Below, I reflect on the more and less successful designer acquisitions and what to expect in the future.

Since Gucci is looking for a new designer as we speak, and Riccardo Tisci is out of the limelight after parting ways with Burberry, it's the perfect time to have this reflection.

Examples of brands finding their match without having to look too far are Chanel and Alexander McQueen. After the passing

of Karl Lagerfeld his right hand Virginie Viard took over the position of head designer. She may not be as forceful in her work as Lagerfeld was, but the overall feel varies little from his vision of Chanel. As someone who worked closely with the designer, and a figure low-key enough to not have much desire to stray away from the classic Chanel look, she is merely an extension of the core of the brand with little individual influence. That approach may not be the most impressive, but it works well for Chanel, as its brand identity and position in the industry is so strong that they simply don't need to change. In a way, this approach speaks to the rule: "If it ain't broke, don't fix it". The constant need to

[cont.]

one-up the competition led many brands astray – changing designers frequently means none of them have the ability or the time to build a sustainable image of a brand in the eye of a modern customer. An example of that could be Lanvin and Roberto Cavalli (prior to the appointment of Fausto Puglisi). After the departure of the fantastic Alber Elbaz in 2015, the brand appointed four designers; all but one didn't even last 2 years. Their current designer Bruno Sialelli has been with the brand since 2019, but his work has little impact. At Cavalli, the crisis came after the departure

of Peter Dundas in 2016, who left after merely 3 seasons. It was a shame, as he fitted perfectly into the sexy, gypsy vibe of the brand. The appointment of Paul Surridge didn't go well – the Brit had more of a minimalistic, tailored approach that did nothing to enhance and modernize the classic Cavalli animalier chic. It simply made it boring, something that anybody could do.

A similar approach was undertaken when Lee Alexander McQueen passed away, yet in this case, I find the end result much less satisfying. The new designer was his close co-worker Sarah Burton. Her appointment is perfectly understandable, although for many – including myself – it's still a horrible shame that the once exciting,

provocative McQueen was restored to being another brand focused on tailoring. With the many young, bright designers emerging onto the scene each and every day, I wish we could experience a bolder version of McQueen again. Just imagine Dilara Findikoglu designing for the brand. *chef's kiss* Her Spring/Summer 2023 is giving me a hint of everything I love so much in Lee's work. In this case, I believe the brand should move forward soon. We are way past the time when the name "McQueen" alone could keep the brand at the top. The longer Burton stays, the more the brand loses its edge and unique identity. My favorite designer of all time is Lee Alexander McQueen, and I find little in the current offering of that brand that emulates his best qualities. I doubt there is a brand

that has so many people who appreciate the original designer and yet, has so little connection with its core identity. You can find some references to the original work of Lee McQueen: some shapes and themes... but the feeling is completely different. There is no fire, no risk, nothing emotionally impactful, rebellious or exciting. For me, the core of the brand lives only in the hearts of those who look into its past.

The moral of the story is: your power doesn't always lay in a specific item/style that you sell. For Chanel, it does – what was introduced by Coco Chanel was only reinforced by Karl Lagerfeld; two absolute icons who, for decades, carved their place in the industry to become THE French brand –

all pearls, tweed, and quilted bags. For McQueen, clothes were never just clothes, and so one cannot hope that they can capture the essence of the brand with a simplified, modernized offer of McQueen's designs. The brand was about emotions and feelings; it was about the power of an individual that was Lee Alexander McQueen, and his ability to be equally rebellious and vulnerable. Burton simply doesn't have that. A brand born from a bold and eccentric risk-taker cannot be what it was with a withdrawn, completely transparent figure of a typical British mom of three. There is nothing wrong with being all that – it simply has nothing to do with the aura of the McQueen that many of us feel in love with. A brand known for being risky cannot be afraid of

change, not even when big money is involved.

The second option is to find a creative genius who can rejuvenate your brand. Funnily enough, Kering (which also owns Alexander McQueen) took those risks with major success. Gucci and Balenciaga both changed dramatically when their recent designers joined. Bottega Veneta also found immense success with Daniel Lee, but he departed from the brand some time ago and is now on his way to take on the role of Creative Director at Burberry. Alessandro Michele at Gucci – a particularly hot topic since his departure, announced just weeks ago. Michele took over from Frida Giannini, who continued with the vision of a sexy, chic Gucci girl that Tom Ford introduced, and completely changed

[cont.]

but I doubt Gucci would go back to that pond. Kering has many talents up their sleeve so they might pick a less-known figure with no baggage of the past and a mind full of fresh ideas.

the brand. Ford's bombshell was replaced with an androgynous geek with a love for all things 70s. Michele's 7 years at Gucci were very successful at first, although in the second half of his run, his dedication to retro aesthetic made the brand go a bit stale, hence the desire to replace him. Given that many elements of this new Gucci are still quite popular with the customers, the brand could easily pick someone who fancies some modern floral aesthetic, although it seems that they are more keen on closing this chapter and moving on. Many voices are calling for the return of Tom Ford,

There is another strong candidate in my mind: one with plenty of experience and personality – Riccardo Tisci. This iconic Italian designer, who recently departed from Burberry, has no plans of disappearing from the fashion industry, which may be a good sign for those who already miss his presence. Although his time in Burberry was not as impactful as his Givenchy run, he was still very successful in achieving the goal of rejuvenating the brand and capturing the attention of a younger, international audience. Tisci worked for a French

and British brand, but a big role in an Italian house is yet to grace his CV. Perhaps it's a good enough time to change that. Tisci works well with florals and genderless styles, he is also close to the Italian culture, which may give him an edge over foreign candidates. His experience at Burberry familiarized him with heritage brands connected to equestrianism and gave him the opportunity to explore the logomania trend, which is still going strong at Gucci. If not Tisci, one could argue that Marc Jacobs is the perfect match. His own brand is not doing that well, certainly not well enough considering his creative abilities. He has experience working with a big, heritage brand – he built the clothing line of Louis Vuitton from

the scratch, never once failing to impress. That alone is a great skill, considering whoever follows in the footsteps of Michele will have to change the current aesthetic significantly. The only issue here would be his ties with LVMH, which is THE competitor of Kering. Of younger designers that I would give the benefit of the doubt, I recommend Charlotte Knowles and Dion Lee. Knowles is popular among the fashion crowd and works plenty with leather, prints, and retro fashion – all essential for Gucci. Dion Lee, on the other hand, is very in tune with the androgynous offer, but his approach to it is much closer to Ford's sexy look, which may be a good direction to take on – one already familiar for the brand. It would be worth to give either

of them a try if you're already getting rid of the still moderately profitable Michele. Even with the recent Balenciaga scandal, my view is still that Demna Gvasalia saved that brand – after the short appearance of Alexander Wang as the creative designer, and the previous, lengthy run of Nicolas Ghesquière, the brand needed a new start. Ghesquière – now the creative director at Louis Vuitton – wasn't that bad; in fact, he was well-liked in the industry, but, when put into perspective, he was not the most impactful of designers. Given that Balenciaga is one of the "less known" heritage brands, they need a unique look to beat out the competition. With Gvasalia, they found it. His post-soviet fashion and modern take on tailoring made

Balenciaga's offer entirely special. Add to that his love for all things oversized and "ugly" and his ability to find the right amount of wearable and unwearable is what gave Balenciaga their advantage, both with the fashion industry and the customers. His offer carries more variety than that of Michele, which makes me feel that he still has plenty to show. Hopefully, the recent incident doesn't affect his place as creative designer. At the end of the day, I doubt that the intention was to suggest what Balenciaga was accused off – to say that it was is unreasonable. Still, it is yet another reminder that being provocative is particularly risky when the internet is constantly searching for controversies. Any small mistake or oversight can push the narrative much further than

[cont.]

intended, and once it does, there is no turning back without a scratch or two.

The outcome in those two cases is overall positive, if we stick to the designer-brand pairing. It shows that true gems can be found anywhere, and as long as they can offer you a creative reset and everyone is willing to go all in on that, the outcome can be fantastic. It isn't always the case though; the reason why that may be is not easy to determine, although I may have found one detail that can shine some light on this: go hard or go

home. Michele went from Gucci's minimal chic to plenty of prints, Gvasalia maximized the shapes and introduced ugly fashion, and Lee made the classic Intrecciato Weave much bigger and more prominent. The designers that tend to underwhelm in such situations are the ones that take on a more minimal approach. Claire Wright Keller's tailoring simply did not live up to the dark, romantic extravaganza of Tisci, nor did Paul Surridge's attempt to make Cavalli's animalier more minimalistic and tailored. Then again, Hedi Slimane at Celine was not the best move either. Celine's unique style, developed under Phoebe Philo, was destroyed for what initially looked like a carbon copy of Saint Laurent. Now the differences are lesser, but Celine is still

nothing more or less than Hedi Slimane. Slimane is an example of a designer who finds it difficult to adapt: if one decides on such a designer, they willingly accept that they are only as good as that designer. When that person leaves, the issue will only be bigger.

The idea of a designer completely taking over the brand is not new. Can anyone imagine the Armani brand without Giorgio Armani? Prada without Miuccia Prada? Of course, those designers are the founders of their brands but the same sentiment was present with the pairing of Chanel and Karl Lagerfeld, maybe even Valentino and Pierpaolo Piccoli, and Balmain and Olivier Rousteing. The curse of having a good thing for a while before suddenly

losing it can befall any of these brands, the way it did on Louis Vuitton's menswear line. Their womenswear was already struggling as it was, but since Virgil Abloh – the head designer for the menswear collection – passed away, they've had an even tougher time in keeping the attention of the public. Abloh had such an immense influence on the fashion industry as a whole; his passing left Vuitton with a difficult decision – who should replace him? Truthfully, I don't think there is anybody who can do it now. Maybe if Raf Simons decided to quit Prada, or Riccardo Tisci took over the entire brand, womenswear included? Whoever the person is, they must be a name well known in the industry. I doubt a young, upcoming designer can step into Abloh's shoes unless Vuitton

decides to revamp their brand completely – give the womenswear and menswear collection into the hands of whoever they see fit. If they do just that, then the sense of “replacing” the boundary-breaking Virgil Abloh is not as strong. The truth is, once you lose such a significant designer, your only choice is to reset and change direction. That should be the case for most brands. The only exceptions are brands with a very strong visual identity when it comes to style, silhouettes, and fabrics – brands like Chanel, Vivienne Westwood, and Dolce & Gabbana. Maybe that is the reason why Celine followed up the loss of Philo with a completely new look of Slimane.

Speaking of Slimane, he is the one who gave Saint Laurent its current look –

rock chic minimalism with plenty of sensual elegance. He is one of the most iconic modern-day designers, which caused confusion when it came to his poor start at Celine. Many designers with an equally strong vision and a sense of style did just fine adapting to different circumstances: Raf Simons is doing just fine at Prada, John Galliano adapted his extravagant Dior aesthetic to a more experimental, “ugly” fashion at Maison Margiela, Kim Jones was able to alter his street-inspired, sporty look from his Louis Vuitton days into a much more romantic and elegant Dior, and later Fendi. In fact, Fendi is his first big job designing womenswear, and he is doing just fine. Miuccia Prada designs for Prada and Miu Miu at the same time, giving each brand its own,

[cont.]

unique style. Lagerfeld did the same when designing for Fendi and Chanel simultaneously for decades. Why couldn't Hedi Slimane do the same from the start? Why did it take him so long to refine his Celine look? Was he still not moved on from Saint Laurent? Or did he try to play the "I gave you this look, and now I shall take it with me" card? It's difficult to say with certainty, but it shows clearly, that tapping the best designer out there isn't always the best choice. One must ensure that their pick fits well with the brand and

has something unique to offer besides their personality and popularity. Slimane has since altered his offer for Celine by adding more references to the original sportswear direction of the brand, although the visual identity is still eerily similar to Saint Laurent. A weird move from LVMH; trying to steal YSL's identity – how surprising of Bernard Arnault (read the sarcasm). He did the same by snatching Stella McCartney away from Kering, and proved his "business savvy" by opening a factory in Texas, USA, and inviting Donald Trump to the event.

Although I criticize Arnault's tactics, a great designer is a gem, and Slimane undoubtedly has that label on him. So does Tisci, whose next move I am awaiting with bated breath. Another figure missing from

the industry is Phoebe Philo, who is supposedly introducing a new brand soon. **On top of that, there are many young designers like Simon Porte Jacquemus, who successfully runs his own brand and could easily find his way into one of the heritage brands. Ludovic de Saint Sernin will make the perfect replacement for Anthony Vaccarello at Saint Laurent when the time is right, and so will David Koma. I will keep an eye out for those for you. You just keep on**

enjoying fashion.

Nathalie Sophia



Dollars are dollars

Text, illustration: AT

There is a sense, across the world, that when it comes to big money it is all about stocks, the stock market. It is not that it is fashion to talk about stocks: it is rather that it is ingrained in money culture, if indeed money is a culture.

Can it be different? Of course, it hasn't always been that way, and it doesn't need to remain that way always. "Ah, you mean gold is better." That is the response of quite a few, I think, if somebody questions reliance on stocks. No, that is not what I mean to say. Not since I heard that there are rocks the size of small mountains hanging out there between Mars and Jupiter some of which are

made of more than a quarter gold, if we are to believe the unmanned rocky expeditions there. That means that there is so much gold within technological distance that the quantity can easily challenge that of steel. It also means that the earthian price of gold is not made in heaven: it is a temporary thing, more or less.

What I am talking about as alternative to stocks is not gold, but money, and not shared-stock ownership of companies, but full ownership of companies. Because participating in a collaborative ownership of a company means pulling that company apart. "Seriously, does owning a stock in Coca-Cola make that company fall apart?" No, but the principle applies. Just look at it.

When a person owns a

company, it is his or her baby. He or she will feel everything that happens in it. There may be a hundred other motivations than earning money that gives the company that particular characteristic or 'eigenfrequency' that makes it the loved brand for so many. And in fact, it may make money as well.

Perhaps, in some lucky cases, even much money.

Now compare that situation to the situation when a thousand people share in the leadership of the company--more or less--that's the idea with stocks in general is it not?--and they are united by one thing, one motivation. Not the taste of the bottle but the sweetness of gaining money fast and easy. It may seem like a strong force but it is one of the weakest forces in the world unless backed up by Person. By a Person. Who can meet you Face to Face. Who gives life and pulse to the leadership of the company, who has a sense of art and a sense of compassion with it, and with its future, and a deep understanding of what it is all about.

If this sounds like speculation, let us remind ourselves that leaders, like other human beings, have a limited repertoire of motivations, a limited capacity to entertain a multiplicity of thoughts all at the same time.

Psychologists speak of seven plus-minus two. You have heard the idea: group things in around seven, and you can more easily think about it. When these leaders are but wage-earning puppets of a board whose responsibility in turn is to the thousands of stockholders, we have a pyramid of a company which is steered by an upside-down pyramid standing on its nose on top of the other. In other words, we have fragmentation. The leaders

are no longer leaders, merely servants of the bottom line.

Take a charming company. I mean, a really charming company. Perhaps it has existed since I8-so-and-so. It is loved. It is whimsical, beautiful, robust. It is a bit crazy. It even earns a little bit money. So then, as the servants of the Time-Saving Bank in Michael Ende's classic tale of Momo, come these people who say: let us earn a lot more money and your little charming company can be even more charming to even more people. A little growth here and there in profitable regions of the company, some shaving away of unprofitable though perhaps a bit beautiful portions of it, a little more style and less personality in the entrance of the company, and, voila, we can go to the stock market with it. And a bonus is that each employee can get an extra car. Surely this is the way this company must go if you love it, don't resist this-- for this is Development. It is the way Things Are Done. All companies Go That Way.

And, within a year or perhaps three, or in some cases within even weeks or months, the old charming company has become a profitable or non-profitable nothingness. The posters show smiling people, but where are all the people who were the souls of the fiest of that company? They are gone, in has come those who are serving the stocks better. And little by little the communication with the customers are changed, it becomes more of the machine, less of the person, the group, hired to answer

customers, use an artificial first name and no longer answers by their full name, and they pretend to be a uniform group, but the customer discovers that the words are not resonating with anybody in the company anymore, the words are just ping-pong-ed back by a group which does not read old messages, a group that has no memory or soul, but which is just paid, by the now stock-marked listed company, to answer in a profitably small amount of minutes to any of these requests.

And for all these sort of reasons, the proposition is: the ethics of money lies somewhere else than in stocks, and perhaps, so, also the substance of good money, money worth having, money worth earning, money worth sharing. In a word, dollars are dollars.



iB

may do it mathematically well, they may be rather



Recurring
comment

cautious in drawing conclusions, but the whole ship, so to speak, of interpretation is typically weighing many tons and may not reflect nearly all nuances.

I say this because, as far as I can tell, scientific research on human sexuality has scarcely begun. This is echoed in culture, which, though sexuality dominates from the sides, so to speak, it has not a serious stamp on itself, whether in science or in society. Add to that the condemnations of sexualitty rampant in many cultures, whether religously based or founded on more secular or political ideas.

There is a way in which sexuality and intelligent creativity belong together, and, as far as I can tell, has

always done so, in ways which are subtle and complex and which rarely are talked about in rarified and adequate terms. Of course, many who have read their Freud etc have said things that give a flavour of credibiliity to sexuality in this or that way. For instance, they may have suggested that such and such person—perhaps Picasso, Dali--'channeled their sexual energy or libido'. So, there, at least, sexuality has got some reputation--'energy'. But energy is also adrenaline, electricity, caffeine – and **oil**. Energy is not necessarily subtle.

Even in cultures that to some extent honor sexuality as divine, such as in the tantra/chakra traditions, there is still a tendency to say: sexuality is an animal instinct, and lower than the golden impulses of the compassionate heart. It is the raw, sometimes aggressive force that also has procreation as part of itself. Now there is no denying that some forms of testosterone-driven action can have an aggressive slant or even involve killing; nor is there any denying in that procreation can be, and in fortunate circumstances can be intended to be, a beautiful result of healthy sexuality with mutual benefits.

But in one way or another, every one of these types of attitudes to sexuality, as just

mentioned, appear to me to be mere aspects of what sexuality is all about. To me, it seems like we have an hidden ocean here--sexuality--and that, for reasons of fear, haste, prejudice, have got into the habit of focussing on geometrical features of some shapes in that ocean near the shore, overlooking, in the process, the majesty and presence of the whole hidden ocean.

There are exceptions: there are those who have honored the oceanic vastness, but they have somehow too often become marginalized in how society have plowed on to discuss sexuality eg in political terms.

Let us try here, motivated by this background, to set some records about the concept of sexuality straight—so to speak. Here:

Sexuality is not merely an energy, it is a shaper of energy. It is not merely an animal energy, but something which connects to the most humane and most soulful of all feelings, namely compassion; and it does so in its fascinating and sometimes mysterious mingling with the appreciation for beauty tinged with cosmic spirituality. Sexuality is not merely an orientation or attraction or an energy that goes this way: it is a source of mental events,

intuition, intelligence, creativity and order so as to make action magnificent and esthetical. Sexuality is not merely tied up to such orders of health as are connected to human procreation: it is, while perhaps fuelled by human beauty, something that touches on and indeed deepens every form of technical, logical, intellectual, physiological and procreational capacity that a person possesses. The awakened and realized sexual energy is a mental and spiritual peak, far greater than a merely physiological response of the body—just as the greatest joy of sex is not in the physical climax but in the long dancing activity before that--a peak that nurtures the refined aspects of our minds and heartfelt feelings, and rejuvenates the skin and replenishes a fresh outlook on life and a bright sense of the future.

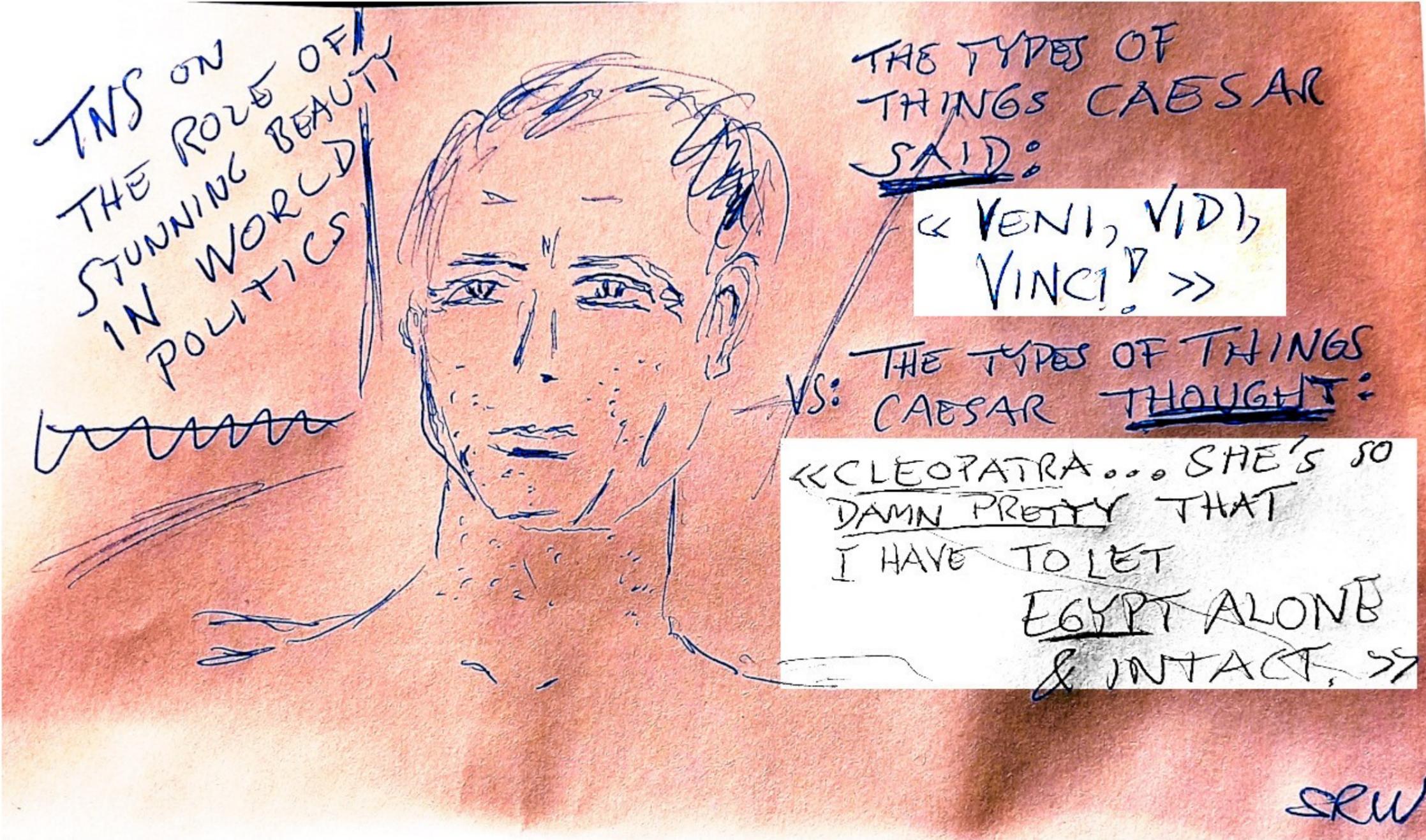
By the way: There is some scientific evidence for one thing that ties beauty to sexuality in a way that may not to all be entirely obvious. A study [reference for anyone who is interested can be provided] indicated that poly-activity is statistically favoured to a far greater extent by those who are typically considered beautiful. So!

COMMENT

On the hidden ocean

Aristo Tacoma

As one who has grown up with science on all sides, so to speak,--near a university and with university folks often in the house--I know only too well that many scientific studies are characterized by an eagerness on behalf of the scientists to interpret results in a certain direction: they



Want some big timeless (ha!) words from BERLINiB behind closed doors as it were? On repeat? OK. Here we go:

FASHION IS THE UNFOLDING OF THE ESTHETICS OF MATCHING WORLD, POLITICS, MORALITY TO THE INWARD SURGE OF PINK FLUIDITY AND GETTING A BUSINESS FROM IT AS WELL: the industrial modelling babes #ja #pinkfluidity #gracefully

BACKGROUND: FINE ART, Dali, Henry & June, and LGBTQ+ in all its variations are schooltext stuff and trivially integrated in a health and beauty and sensuality and fitness and wellness consciousness of a modern young human being

FOREGROUND: Excellence in esthetics; in touch; in relaxing hyper-well-trained muscles; in freedom from fear; in feeling relatedness; in crossing old morals when they no longer make sense; and being ready to kiss the flower

MANIFESTATION: In wellness meditations in which the beauty of the human being is celebrated by the subtle indications that the freedom to unfold is now

#ja #pinkfluidity #gracefully

Fashion models in wellness cover editorial for BERLINiB 2023/B are, in alphabetical sequence: Anna Airoldi, @annaairoldi and Sabrina Macheo, @sabinamacheo Fashion photographer is Paolo Macheo. MUA, hair styling, the models themselves. Stylists are: Airoldi & Macheo General styling advisor: AT Fashion brands: Benetton, Brooks, Labello, Lancaster, Tilly Weil, Terranova, Yamaaya. Location: Lake Como, Italy



June 30th, 2022: the first time ever in Instagram's history anyone used #pinkfluidity and it was used for BERLINiB cover editorial posting for 2023/B BERLINiB by @berlinib

Beauty Style e Fashion ion

