

Cover model for our BERLINIB 2025/B issue is fashion model Kathinka

2025/B BERLiNiB

ISSN 2535-602X *PREVIEW* BERLINIB 2025/B

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BERLINIB: Made in places with gorgeous models, outfits, and perhaps also weather via, among other things, Being, **Li**beration and **Nib**bling. Concept by Aristo Tacoma alias Stein Henning Braten Reusch ISSN 2535-602X Adress: Yoga4d:VRGM, Lislebyvn 189A, 1619 Fredrikstad, Norway. Produced also other places, incl. Athens. Format: the PDF is at international paper size A3, equal to $2 \times A4$. The cover: A4 'embraced' by American letter standard format. 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. The sequence of the editorials inside the magazine is more or less determined by when they are made. All can watch the transmutation of the preview into the completed published online magazine. All editorial photos are made for or by the magazine, & shown after agreement with model.

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artists, 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; and often stylist and photographer

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Fashion Models **in** BERLINiB editorials in this issue

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Cover model: Kathinka @sweetlittle violinist

page 11 [Greece]

Natalia Rizou @mnrizou

page 40 [Greece]

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[USA]

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Brooklyn Sutton @brooklyn.joyce31 page 103 [USA]

Isabela Rocha @_issaabela_ page 123 [USA]

Sisse Nielsen @ssn_model

page 141 [Denmark]

Kayla Nolte @kayla_carefree

> page 161 [USA]

[PREVIEW: ...and towards the MOST OF completion of 2025/B] each number: Our lighthearted TNS section

Nathalie Sophia: Supermodels & history page 6

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

voungest 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.

Themes of beauty, style and fashion include:

Fashion art by Yun for BERLINIB page 5

Future-relevant education pathways



Compiled by BERLiNiB for 2025/B

From pretty in pink and baby blue to plenty of black, darkgray, lightgray, white, near-white and some stronger forms of blue and violet; and plenty of

browns and more

Yun Studio @ltzyun lydialee0920@gmail.com

BERLINIB fashion artist is fashion illustrator Yun, @ltzyun, at Yun Studio, lydialee0920@gmail.com.



Summer'25 inspirations the best ss25 runways

Acknowledgements:



Fashion report by Nathalie Sophia BERLiNiB Fashion Correspondent, nathaliesophia iournaliste @gmail.com

A closer look at how models evolved from pinup girls and high fashion mannequins to influencers in their own right

The profession of a model is often viewed through the lens of

modern times: we associate it with individuals donning clothing for photoshoots or runway shows, where they strut down the catwalk in front of fashion's elite. It's easy to forget that the definition of a model is much broader than that. According to the Cambridge Dictionary, a model is "a person

who wears clothes so that they can be photographed or shown to possible buyers, or a person who is employed to be photographed or painted". While the second part is of little importance to the context of this article. the first one highlights that a model could be any

perspectives

person who wears clothes with the intention of promoting them to potential buyers. This suggests that people of higher society dating all the way back to ancient times could also be considered models. In those times. the scale of their work was quite limited and donning fashionable

items was more selfserving rather than garment-focused. The true emergence of the fashion industry and advertising began much later.

Fashion illustration was invented thanks to

Fashion report by Nathalie Sophia BERLiNiB Fashion Correspondent,

nathaliesophiajournaliste@ gmail.com

The evolution of beauty in the fashion industry

Illustration: Aristo Tacoma

the French aristocracy's obsession with clothing, fuelled by Louis XIV, who encouraged artisans to craft new and exciting designs for each season. The first fashion magazine, "Le Mercure Galant", was invented in 1672 and followed centuries later by global giants such as Harper's Bazaar and Vogue.



The primordial fashion model: Marie Vernet

When we think of the inventors of haute couture, most would likely point to the French. That's not exactly the case.



The person credited for inventing the concept is actually a Brit. Charles Frederick Worth to be exact. Originally a salesman in London. Worth decided to leave England behind for Paris--the capital of fashion--which does

make France the place where couture was invented. Worth--a new face in town--was keen on gaining customers quickly so instead of relying on attracting them merely through the quality of his craftsmanship, he decided to catch their eye with finished designs. Additionally, he decided that the fashion illustrations of his day simply didn't have reach enough and he would much rather show his garments on a real person. The chosen one was his wife. This would seem to make her the first well-known person in history to don garments for the purpose of promoting them rather than promoting themselves through their clothes, the way Louis XIV and many before him did.

The beginning of the XX c. saw the creation of the modeling agencies with "John Robert Powers Modeling Agency" being the first one. Models at the time were considered to be mare mannequins--a means to show the product. It remained this way until the 1960s if we focus purely of high fashion models. There were also commercial models, who were more of a symbol of pop culture than fashion models. Their popularity was particularly strong during the Second World War, when they served as a form of motivation for men on the frontlines. They served as the reminder of what awaited home when their return. albeit it was a highly idealized concept and one closer to a fantasy than to reality. The aesthetic they popularized-sexy, curvy and cheerful--became the basis for the beauty ideal of the 1950s, highlighted best by Marilyn Monroe. Up until this point,

fashion models like Dovima and commercial models like Betty Grable existed in different world--one of art and fashion, the other--mainstream.

The first supermodels

Twiggy is a name every fashion casual must know. not to mention those of us who follow fashion more closely. The Brit is credited with popularizing the look that became the beauty ideal of the 1960s--short hair, doe-like eyes with long lashes, slim body, and slender legs. She

is considered to be the first supermodel due to her impact on mainstream media and enduring legacy, albeit in her own eyes the one who deserves

that title is **Jean** Shrimpton--a fellow English model. Not necessarily unfounded, considering Shrimpton's resume ranges from Kellogg's to Newsweek and Vogue and is credited to help launching the miniskirt concept. Still, her impact is nowhere near that of Twiggy. Twiggy redefined the concept of a model. transforming them from mannequins or objects of desire into fashion and beauty trendsetters and celebrities in their own right. Twiggy shaped the trends that ruled

the 1960s and dominated the modeling industry, with only her idol Jean Shrimpton and

Veruschka von Lehndorff--the first German supermodel-coming somewhat close to her impact.

During the 1970s, Jerry Hall gained popularity for her work in the modeling industry and her relationship with

Mick Jagger. This decade also saw some improvements in the area of inclusivity, with Beverly

Johnson being the first black woman to appear on the cover of Vogue in August 1974. Iman--the favourite

model of YVes Saint Laurent--

also gained significant recognition. Towards the end of the 1970s, a wave of top models emerged, fuelled by increasing globalzsation and popularity of fashion magazines.

The golden era of supermodels

The real boom of supermodels and their potential occurred during the 1980s. During this decade, supermodels gained back the power that

Twiggy once had--they were fashion icons. beauty icons and wellknown celebrities. From then on, models would continue to strengthen their position. Iconic supermodels of the time included Cindy Crawford, Christy Turlington, Naomi Campbell and Linda Evangelista. Crawford's signature beauty mark helped her set herself apart and evoked some of the same sensuality that Marylin Monroe once carried. Some of her most memorable work includes a campaign for Pepsi, multiple features in the Sports Illustrated Swimsuit Issue and frequent work for Versace and Chanel. Christy Turlington had a distinctly sophisticated and classic look, which she could easily transform into a more commercial one with one of her infectious smiles. She was known for her work with Calvin Klein and

Chanel, as well as her fruitful relationships with magazines such as Vogue, on the cover of which she appeared over 90 times across all editions. In total. she appeared on over 500 magazine covers since 1985. Naomi Campbell was the first model of colour to gain the undisputed status of a supermodel. Her powerful presence and iconic runway walk made her one of the most recognisable models of her generation. Some of her top collaborators included Versace, Chanel, and Alaïa. The last of the four--Linda Evangelista--was a chameleon. From her hair colour and hairstyles to her

ability to portray different looks, she was highly appreciated for her versatility. Among her most significant work are photoshoots with Steven Meisel for

Vogue Italia.

There is even a book dedicated to this partnership titled

"Linda Evangelista Photographed by Steven Meisel".

The 1990s saw the emergence of a new icon. Kate Moss brought back the appreciation for extra slim models, captivating attention with her babyface. beach blond hair, pale skin. and rebellious spirit. Her look and attitude aligned perfectly with major fashion trends of the time, such as nihilism and grunge. Moss's aesthetic was also known as "heroin chic"--a peculiar term. albeit one that perfectly captures the slightly sickly look she popularized. Her standout work includes partnerships with Calvin Klein, Burberry, and John Galliano's Dior. Additionally, she gained significant fame for her

relationship with Johnny Depp and her trendsetting fashion.

The VS Angels and global scouting

Victoria's Secret Angels

were an elite group of women serving as the faces of the most desirable lingerie brand on the market. During its peak, spanning across the 2000s and mid-2010s,

it promoted many models to

stardom, helping many bridge the gap between commercial modeling and high fashion. Among the most illustrious Angels from the earlier era were

American Tyra Banks (VS until

2005), German Heidi

Klum (VS until 2010), Australian Miranda Kerr (VS until 2013) and Brazilian

Gisele Bündchen

(VS until 2007). In later years, the Brazilians took over.

with Adriana Lima and Alessandra

Ambrosia becoming the most recognisable Angels, both working with the brand for over a decade. My personal favourite

was always Candice

Swanepoel, who comes from South Africa. She had it all: hourglass figure, striking features and fantastic runway walk. She made anything she wore

look like the most desirable thing in the world. The popularity of Angels

was fueled by the

annual

Victoria's Secret Fashion

Show, which for over a decade was viewed as the most important fashion show of the year. It attracted hundreds of elite models from all over the world to its castings. Initially, the show was considered a better fit for commercial models, but many high fashion

models throughout the 2010s looked towards the show as a great way to promote themselves.

As far as high fashion goes, globalization has enabled brands to reach a broader audience: the same could be said for modeling agencies. Based on certain physical features, there were a few nationalities that were the most soughtafter during the 2000s. Throughout the early and mid-2000s, Russian models

were among the favourites. The qualities that made them popular included pale skin, blond hair, blue eyes, sharp facial features and tall. slim bodies -traits ideal for high fashion. Sasha

Pivovarova could be considered the poster baby of the era: she frequently worked with Prada and Armani Beauty and racked up over 125 magazine covers, including 66 covers of international editions of Vogue

(according to The Fashion Model Directory). Alongside Pivovarova were Natalia Vodianova, Sasha Luss, and Anna Selezneva. Vodianova was the face of L'Oréal Paris from 2003 to 2008 and Guerlain from 2009 to 2015. She also had a long-lasting relationship with Calvin Klein. Anna Selezneva was one of Ralph Lauren's favourite runway models and worked

closely with Balmain and Vogue, landing the golden four covers that made a model worthy of a supermodel status: Vogue US. British Vogue, Vogue Italia

and Vogue France (until 2021, Vogue Paris). Sasha Luss worked closely with brands such as Chanel and Dior. becoming one of Lagerfeld's favourites in the mid-2010s. Canadian

model Jessica

Stam. who shared the features of Russian models, was one of the most popular choices for the runway in the late 2000s. Stam was the face of Bulgari and Dolce & Gabbana and a frequent face on the runways of Dior and Prada.

A similar beauty cannon was present in Dutch models, which had their own era of dominance between the late 2000s and early 2010s. Daphne Groeneveld, Doutzen Kroes and Lara Stone were some of the most popular models with babydoll-like features, blond hair and blue eyes, which suited both high fashion and commercial modeling.

Daphne

Groeneveld is one of the most memorable faces; she appeared on the cover of close to 80 magazines and is currently the face of Louboutin Beauty.

Doutzen Kroes gained fame thanks to her status as the Victoria's Secret Angel. while Lara Stone gained recognition also for her distinct tooth gap. Stone was one of the favourites among top photographers, including Mario Testino and the duo of Mert Alas and Marcus Piggott. She frequently graced the pages of magazines such as American Vogue, British Vogue,

Steps towards inclusivity

Vogue France, and W

Magazine.

The late 2000s saw models of colour increase their presence on the runway as well. albeit in many cases they appeared almost as the token of inclusivity rather than a sign of greater movement towards equal representation. British model Jourdan Dunn was one of the

few to gain affluence in the industry. Her presence on the runways and in commercial modeling is considered pivotal to the growth of racial inclusivity in the fashion industry.

Burberry and

Balmain were

among her top employers through the 2010s. Puerto Rican

model Joan

Smalls came up shortly after her, becoming the first Latina model to

represent Estée

Lauder. She was the

face of GUCCi and

Givenchy on

multiple occasions and appeared on the cover of over 25 Vogue editions (in terms of editorials, she graced the pages of Vogue over 100 times).

Aside from Black models, Asian models started appearing on the runways more

frequently. Liu Wen made history as the

first Asian

model to reach supermodel status in modern times and the first Chinese model to do so. Wen was the first East Asian model to walk Victoria's Secret Fashion Show. the first Asian to enter Forbes' Highest Earning Models list, and the first Chinese model to cover American Vogue. Wen, like Smalls, was the first of her kind for Estée Lauder when she was named the first Asian spokesperson of the brand. At the time. the two were the brand's main ambassadors alongside

Kendall Jenner.

Breaking all these beauty cannons down. it favourite models in the 2000s were blondes of a certain body type and with distinct facial features: either high cheekbones and striking eyes or babydoll-like features. To open up the norm, there was some inclusion of women of colour and more androgynous, rebellious-looking models such as Freja Beha Erichsen. Agyness Deyn.

and Catherine McNeil. With the increasing importance of advertising in the fashion industry and the fierce competition in the industry, brand identity became very important, and models were a big part of that. Over time, the boredom of Western audiences presented itself; as trends changed from one extreme to another. the idea of restlessness seeped into the fashion industry. Brands became enamoured with the idea of discovering exciting newcomers who offered them a fresh look and a sense of novelty. To help brands reach a wider audience, models were encouraged to grow their presence online, which kickstarted a new era of modeling -one not based on their nationality or specific features, but on individual influence.

Models as influencer and influencers as models

The 2010s saw a rise in "nepotism models". who were kids or siblings of prominent figures in the fashion or entertainment industry. The reason for their popularity was their ability to reach wider audiences and serve as the brand's ambassador. This is perfectly understandable from the perspective of a global brand surrounded by a sea of competition. Cara Delevingne--the godchild to Joan Collins and a former Condé Nast International president Sir Nicholas Coleridge-started her career in 2011. Aside from her close relationship with Burberry, Chanel and Fendi. she was a formidable presence online, becoming the mostfollowed model on Instagram in the first half of the 2010s and one of the highestpaid models in the industry in 2015. Her charisma and personal charm were ultimately the things that made

her well-known among the younger generation. After her came the ultimate model

influencer, Kendall Jenner.

Despite being Kim Kardashian's sister, she didn't have any direct links to high fashion brands and yet she was chosen to walk in a Chanel fashion show during her first season. If Karl

Lagerfeld saw

something in her, then it must mean she was someone with potential. The opportunities she had as the face of any brand were evident. and the industry soon took notice, making her the highest-paid model in 2017--a feat no lesser considering she dethroned Gisele Bündchen, who reigned as the highest-paid model since 2005. After her came the Hadid sisters. and just like that, the

floodgates opened.

Models without connections could still reach the top, eg by finding a way to grow their presence in the mainstream media. One could accomplish this through sharing engaging lifestyle content on

Instagram, displaying an

outstanding fashion sense or cultivating powerful connections such as friendships or relationships. This movement highlights the fact that a model became more than just a mannequin for clothes; they were now their own person with individual charm. cool hobbies and stand-out fashion style. The fashion industry is eager to experiment

with popular

individuals as their models but whether one can build a lasting career is down to their own potential, discipline, and hard work.

The inclusive model vs the ideal

The relevance of inclusivity is best highlighted by what we might call "the fall of Victoria's Secret", which held its last fashion show, in the old format, in 2018. The reason for its initial

discontinuation was widespread discontent with the lack of body inclusivity and the perception that it "objectified women". Personally, I don't see why a brand shouldn't be allowed to create their own "fantasy". After all. if a customer is not satisfied with the level of inclusivity and the brand's values. they are free to buy from a different brand. On the other hand, Victoria's Secret was considered to be a brand that defined beauty standards, so many could view it as much more than just a random company in the sea of competition. If VS is to be seen as a sign of what society is like, then

rebelling against those restrictions could be valid.

The concept of inclusivity reflects the desire for a more realistic representation in the fashion industry. Customers want to see models who look like them and not some type of unreachable ideal created through their exceptional looks and heavy use of photoshopping. The trend of inclusivity saw models like

Ashley Graham and Paloma

Elsesser gracing multiple elite magazine covers and runways. Graham's first prominent high fashion collaborators were Harper's Bazaar (editorial in May 2014 issues for US and UK editions) and Michael Kors (Autumn/Winter 2017 fashion show). Elsesser kickstarted her career with an editorial for Vogue US (March 2017) and a runway show for Fendi during the Autumn/Winter 2020 season. Their journeys started with commercial modeling,

which values capturing the audience more than creating a brand image. This strategy, previously present only in fast fashion, spilled over into high fashion, likely due to increased competition in the luxury sector and the desire to cover all possible target groups. But is this what the world really wants to see? Did we truly abandon our desire to look at people who are "too good to be true"? There are some signs that that isn't the case.

Cosmetic procedures have in recent season been at their highest, with social media filled with women with starkly similar features. The popularity of some forms of artificially generated images, including those of beautiful people, further pushes the agenda that our desire for perfection has not diminished. In light of this information, inclusivity appears to be almost like a desire to convince others that it's okay not to be perfect. And

while some models may look more inclusive. the vast majority of them still fall under stereotypes such as slim and tall with high cheekbones and expressive eyes. While the mainstream may not look at them as the "sign of times", the image of a typical high fashion model is still alive and well, they are just a bit more empowered.

Nathalie Sophia



Summer'25 cover editorial for BERLiNiB 2025/8

Cover fashion model: Kathinka J @sweetlittle violinist

your boots



Summer '25 has a getit-right sizzle which seems slightly chaotic but with stringent order, starting with and going all the way up to solar plexus and beyond-- to a sort of wide-eyed selfconfident skepticism, eying new futures

Babe Voltage anno 2025

Cover fashion editorial for BERLiNiB 2025/B

Fashion model: Kathinka J @sweetlittle violinist

Location: Studio P56, @studio.p56, Athens

Photographed and styled by Aristo Tacoma

Stylist assistant @wanderlust onworld

[Actual studio lights for the cover photo; optical blurs not software blurs; no filters; color toning for photos as a whole to preserve authenticity] Contributing stylist is Mariter Torres at Gdanielajay fashion

Fashion brands in editorial include:

Molly Bracken @mollybracken_ official

Molly Bracken Greece @mollybracken_ greece

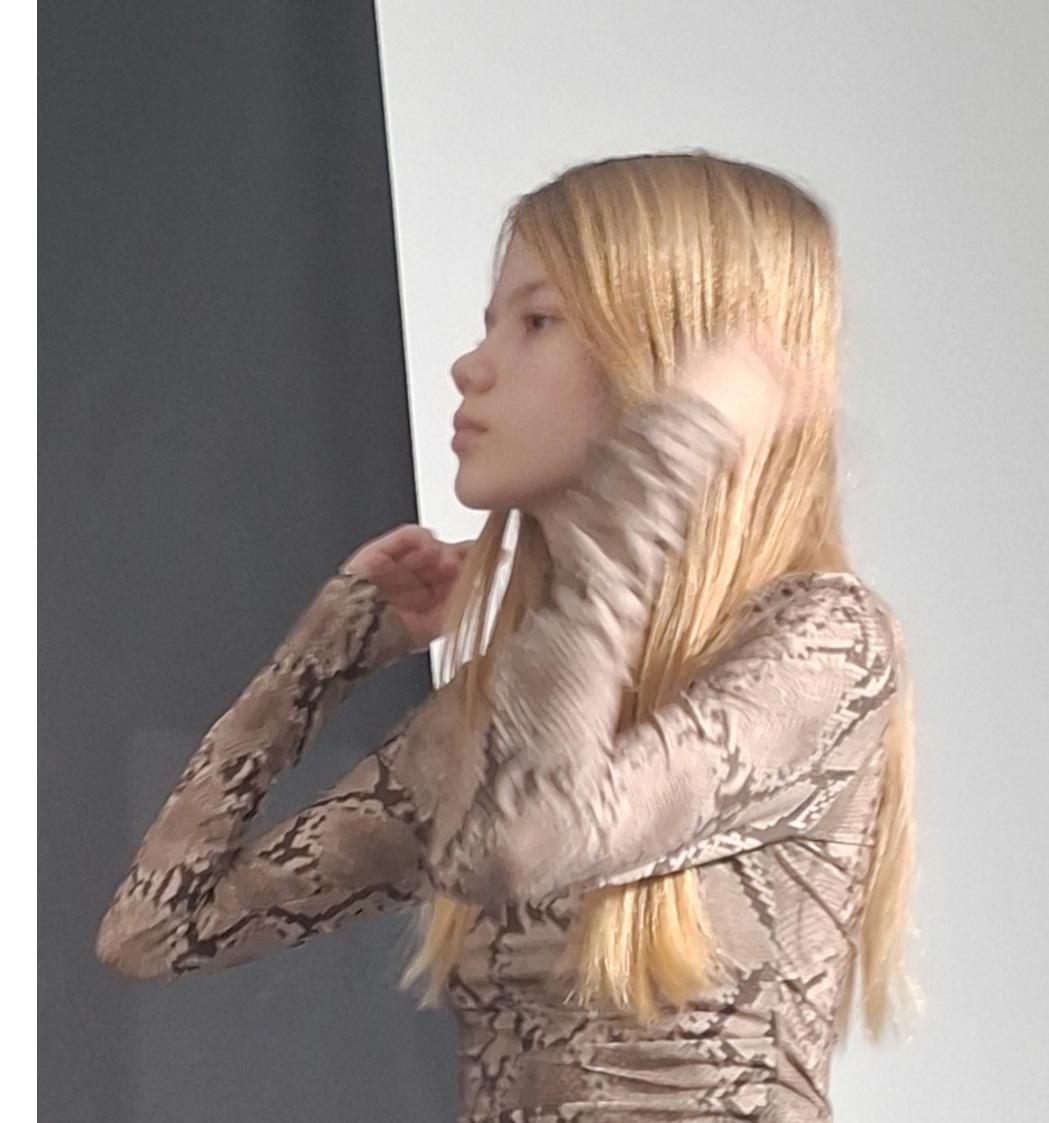
Molly Bracken Girl ^{@mollybracken} girl

Lili Sidonio @lilisidonio_ official

Stradivarius @stradivarius

Zara @zara

H&M Ghm











In 2008, Mark McCrindle -- according to en.wikipedia.org/wiki/ Generation_Alpha -- coined the notion of G.Alpha for those born 2010-2024







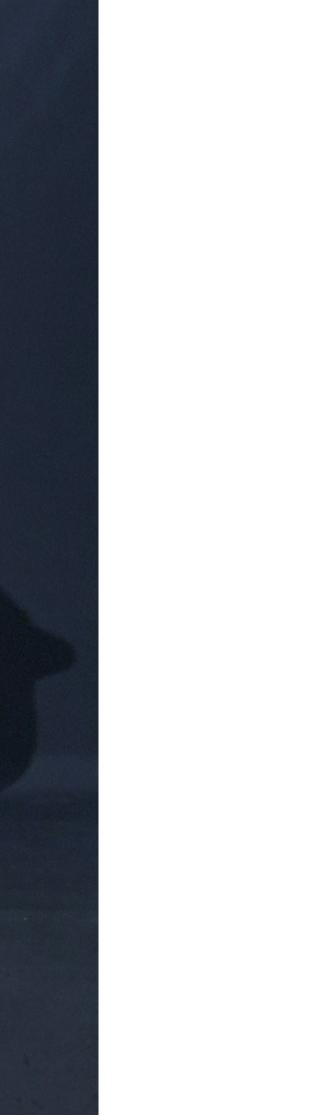


«I think the difference between truth and that other thing that politicians are coming with all the time, is that you don't have to chat about it all the time.» --Overheard in Munich airport







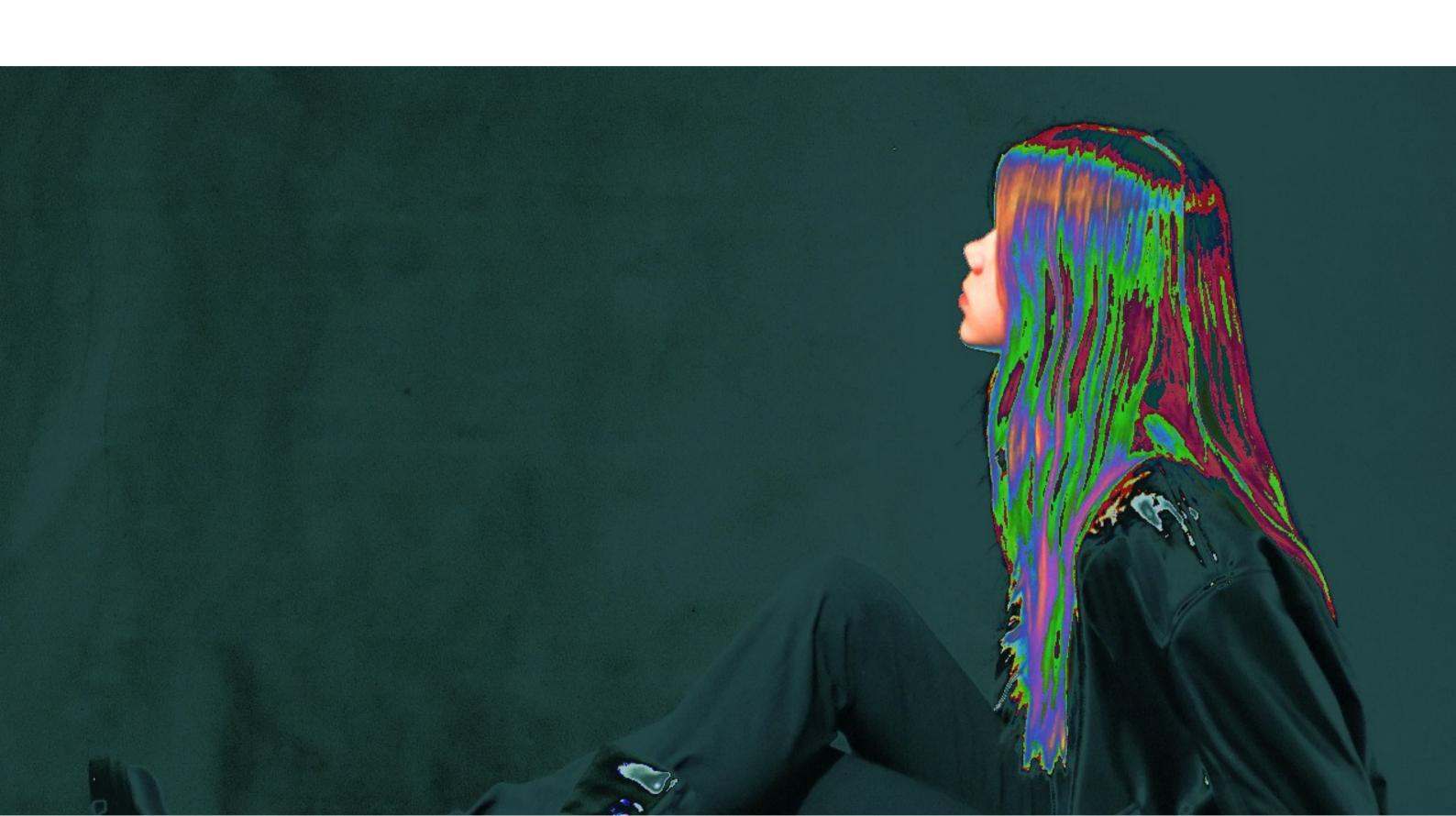






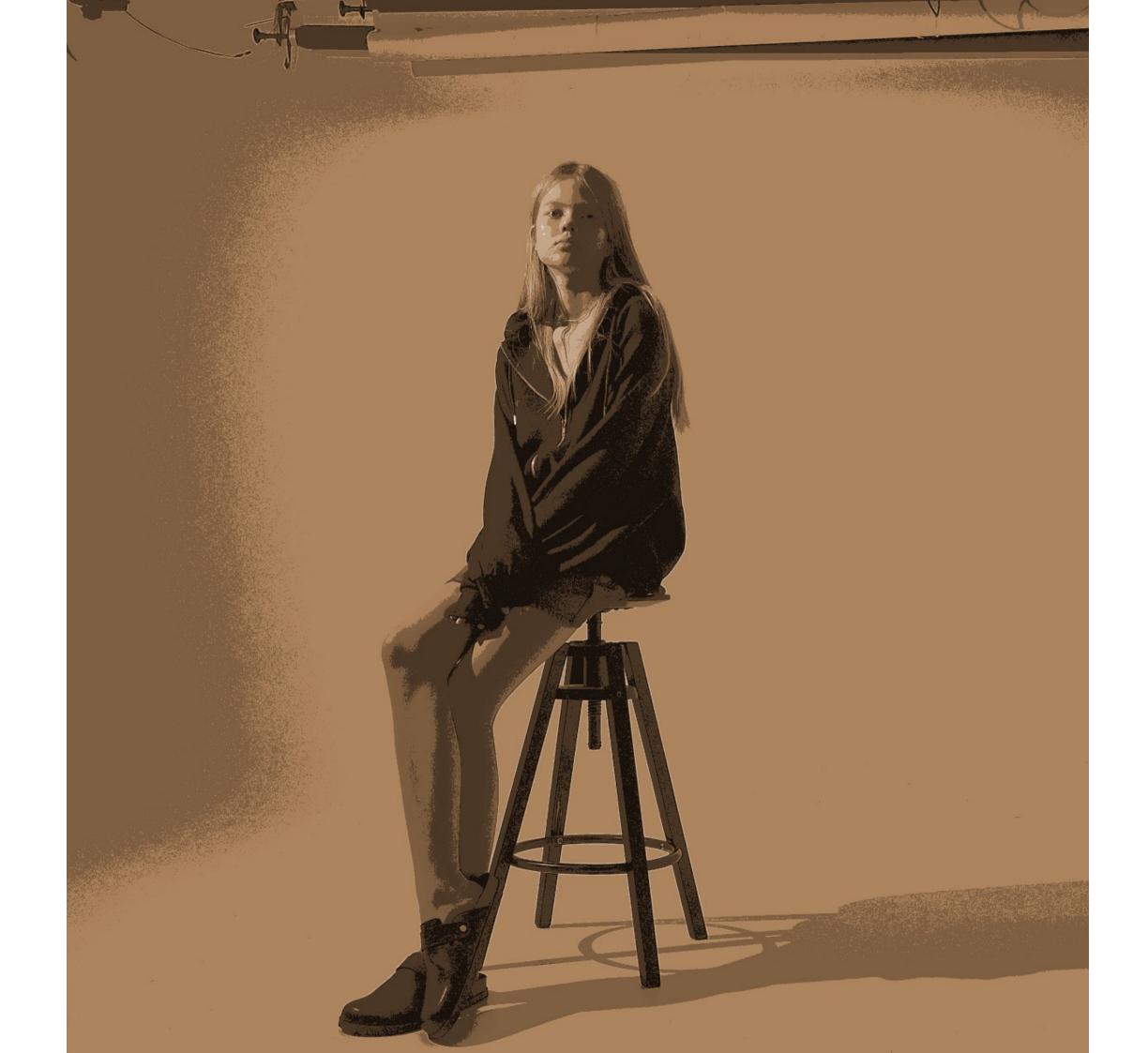


















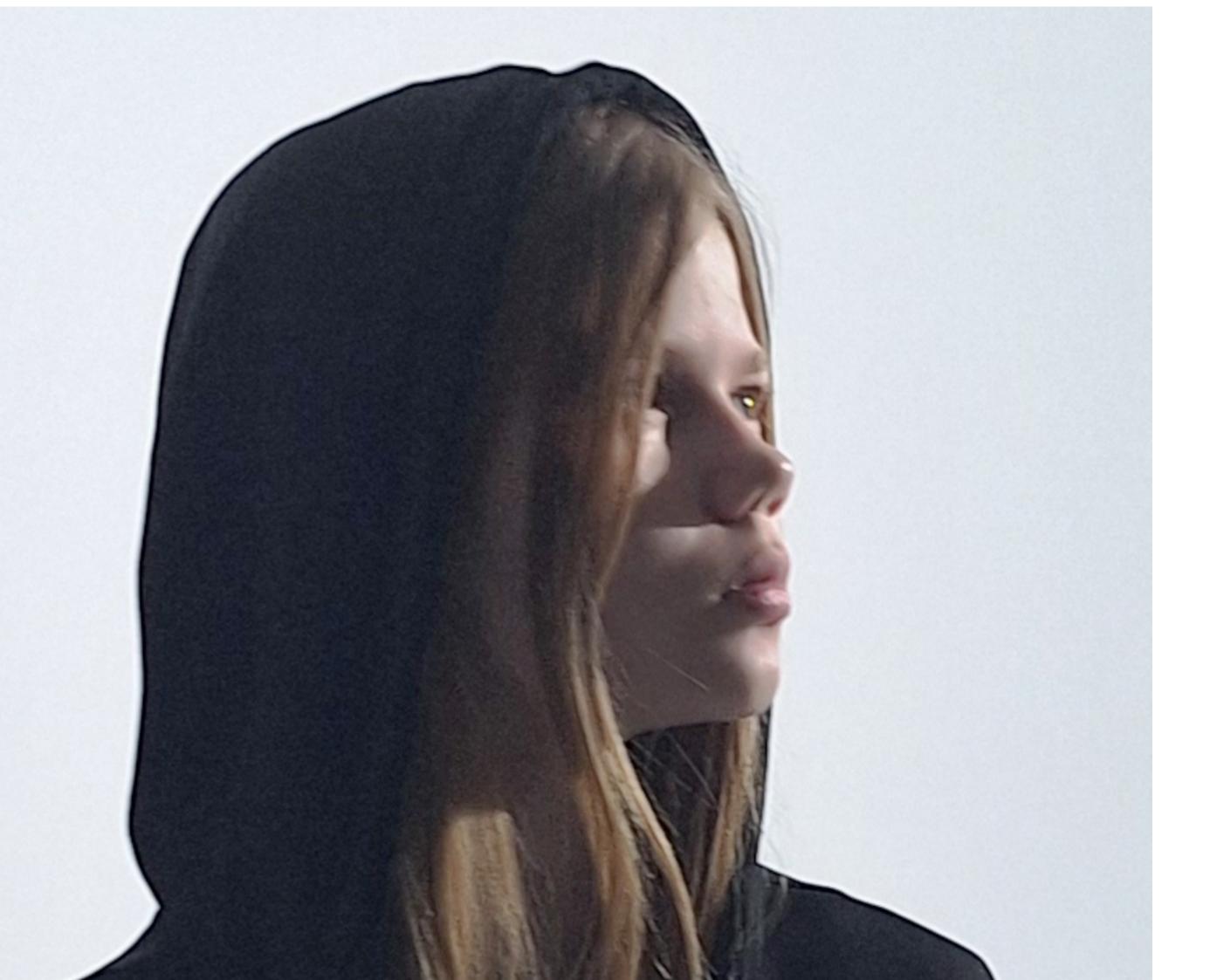






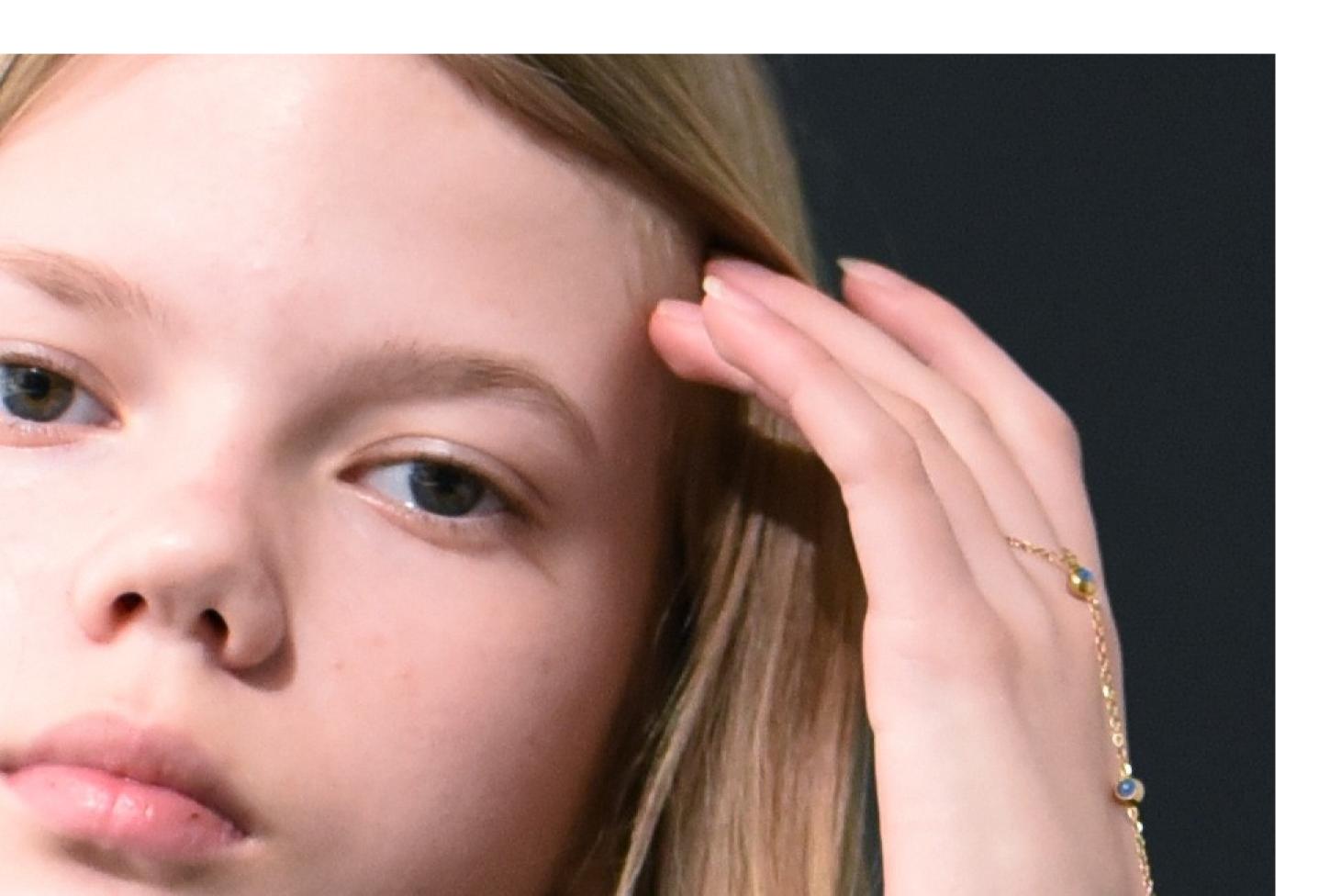














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Fashion model Natalia Rizou @mnrizou

in

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SUM

mer

Haute

elegance

The theme of spring more of the feminine sexy hedonism also almost incongruent more than a touch of the anarchistic

2025 carries into the summer with even a bit toughness and where the note of 'live-life-now' found in dominant hit music is, if anything, accentuated, with its softness--leading to

Haute Elegance in the summer, BERLINIB 2025/B editorial Fashion model is Natalia Rizou, at @mnrizou, Location: Studio P56, @studio.p56, Athens Photographed and styled by Aristo Tacoma MUA: Myrto Departez, @myrto departez makeup Assistant stylist: Myrto Departez, Arachne fashion brand @crocheterie arachne

Contributing stylist is Mariter Torres at @danielajayfashion Fashion brands in editorial include: Molly Bracken @mollybracken official Molly Bracken Greece @mollybracken greece Molly Bracken Girl @mollybrackengirl Lili Sidonio @lilisidonio official

Bershka @bershka Under Armour @underarmour Calzedonia @calzedonia





<<Backpacks are (..) following in sneakers' path and becoming more fashionable>> The Economist, January 27 2025, theeconomist.com







<<[Metaphysics is the] study of what is, in so far as it is.>>

--Aristotle, Metaphysics, in a translation from ancient Greek influenced by prof. Anfinn Stigen, University of Oslo; compare translation by W.D.Ross at www.documentacatholicaomnia.eu



















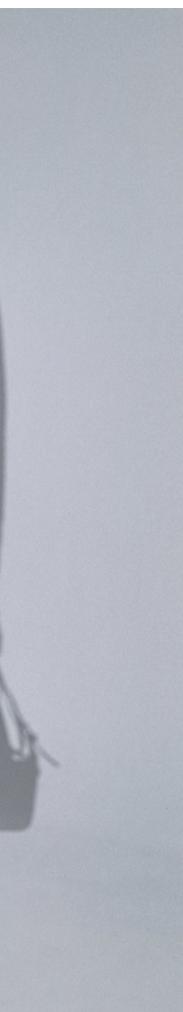




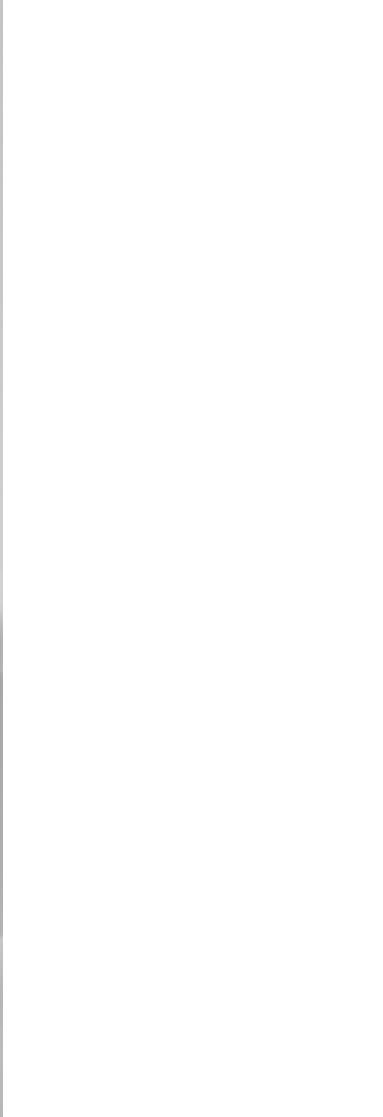






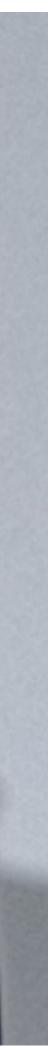


















There's a new way of being chic in town ... it's called ARACHNE

In Greek mythology, Arachne was renowned for her exceptional weaving skills, but also for her rebellious spirit. She challenged the goddess Athena, known for her mastery in weaving, to a weaving contest. This act alone showcases Arachne's nonconformity and defiance of traditional authority.

During the contest, Arachne's tapestry depicted scenes of the gods behaving poorly, mocking their power and arrogance. This bold choice further highlights her rebellious nature, as she dared to criticize the divine.

Ultimately, Athena, angered by Arachne's audacity, transformed her into a spider as punishment, condemning her to weave webs for eternity. Despite this, Arachne's spirit remained unbroken, as she continued to weave, albeit in a different form.

Crochet, weaving, and similar crafts have long been associated with domestic feminine practices, passing through generations, as a form of both craft and original self expression. However, beneath their seemingly delicate nature lies a rich history of empowerment and resilience. While the outcome of the contest led to catastrophic consequences for Arachne, her defiance symbolizes the strength and independence of women in pursuing their creative endeavors despite societal constraints. Through crochet, weaving, and other crafts, women continue to weave stories of resilience, creativity, and empowerment, echoing the spirit of Arachne's legacy.

By naming our crochet store after Arachne, we are drawing on her legacy of independence, creativity, and defiance. It's a fitting homage to a figure who embodies the spirit of feminine rebellion and artistic expression.

@crocheterie_arachne

Prices start at designs.

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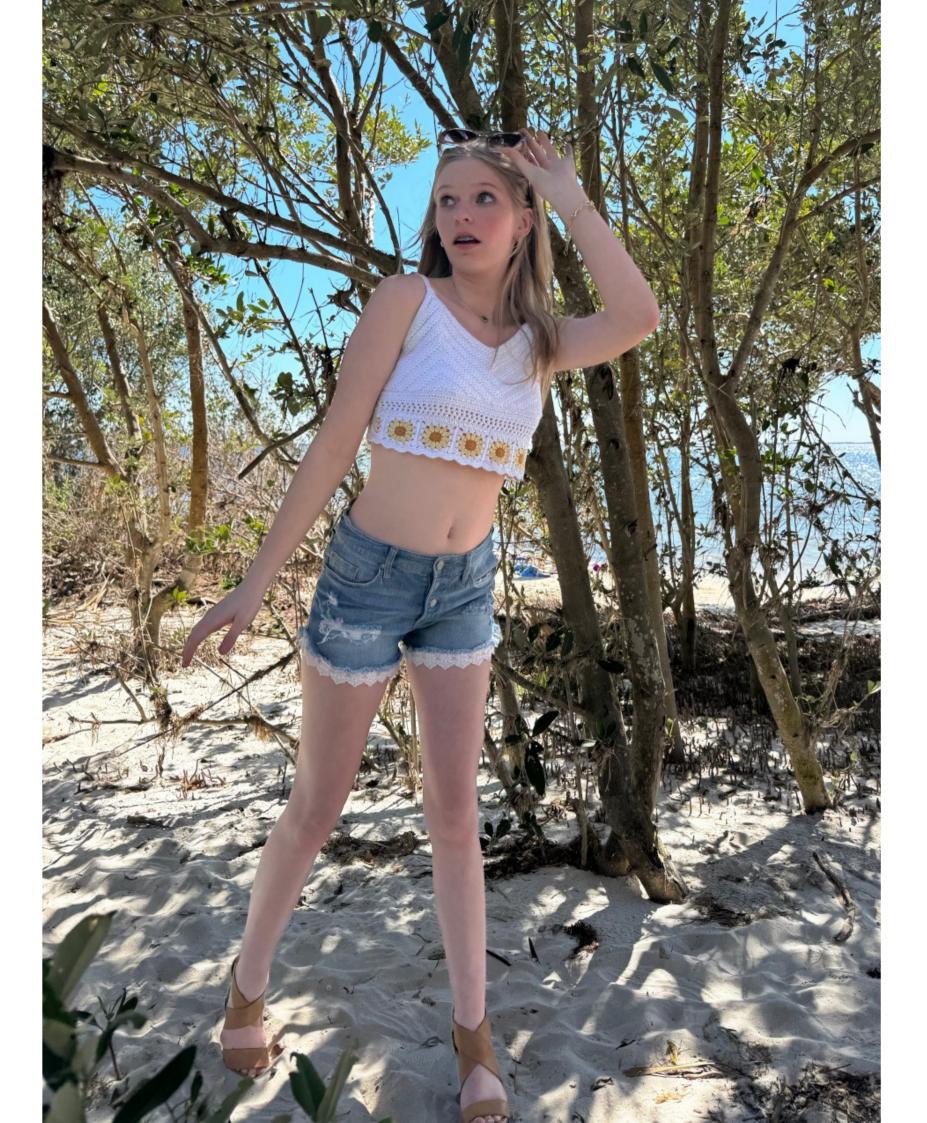


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Summer'25 calling you

Fashion model Brilynn Hart, @brilynnhart





Summer'25 calling yo BERLiNiB 2 editorial

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	General style
ands al	adviser Aristo
	Tacoma



"Luck in all its moods had to be loved and not feared." --Ian Fleming, Casino Royale, 1953









Sartorial soft power can also be a striking back-and-forth between two contradictory yet harmonious opposites. The suppleness of structure. Intractable lightness. Mastering vibrations. [..] Resolute femininity. The mechanics of fluidity.>> --Nicolas Ghesquiere, creative director of Louis Vuitton, about summer 2025, quoted in harpersbazaar.com/uk/





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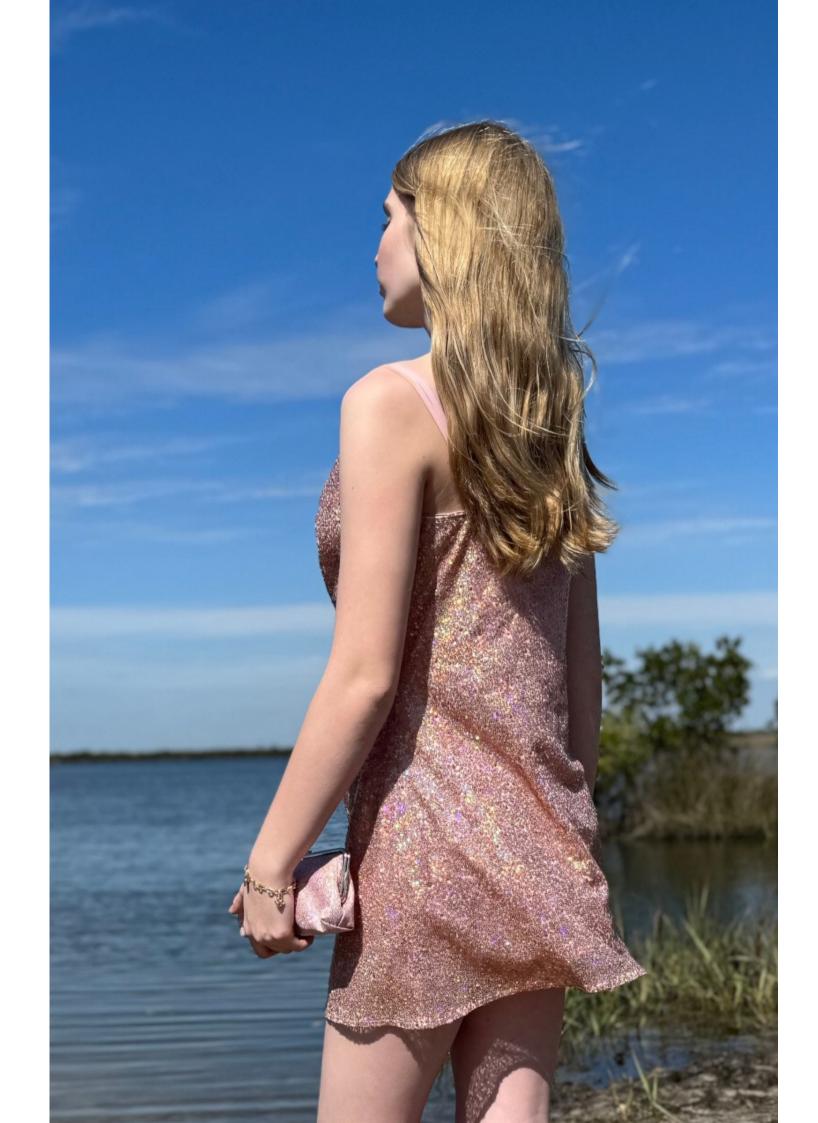
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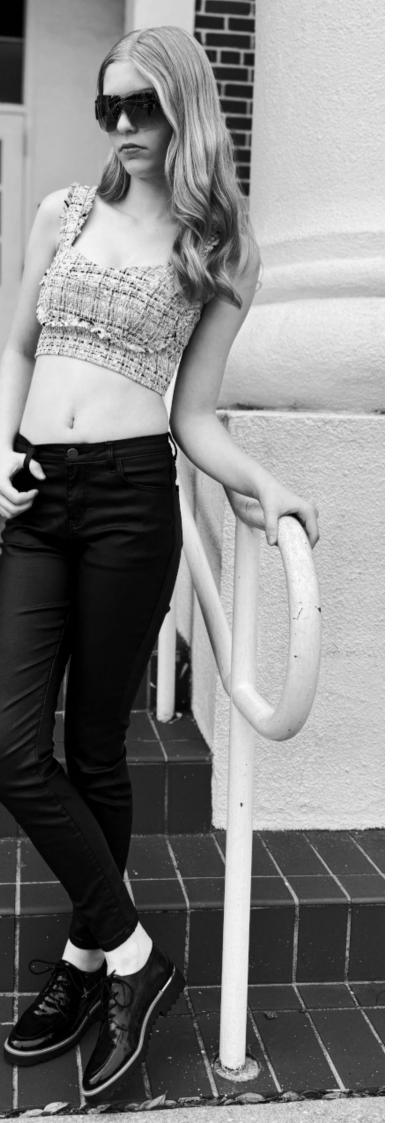


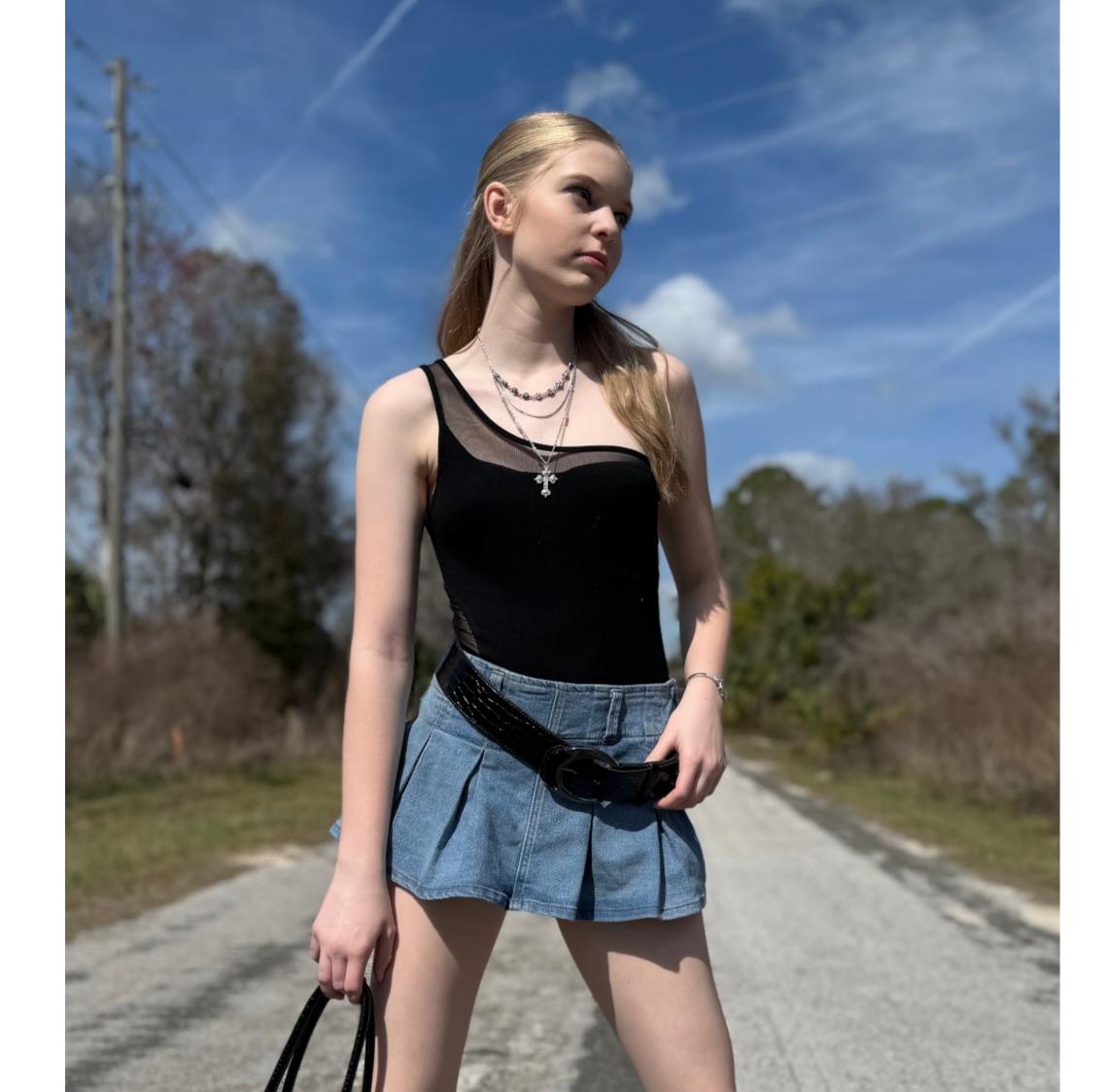


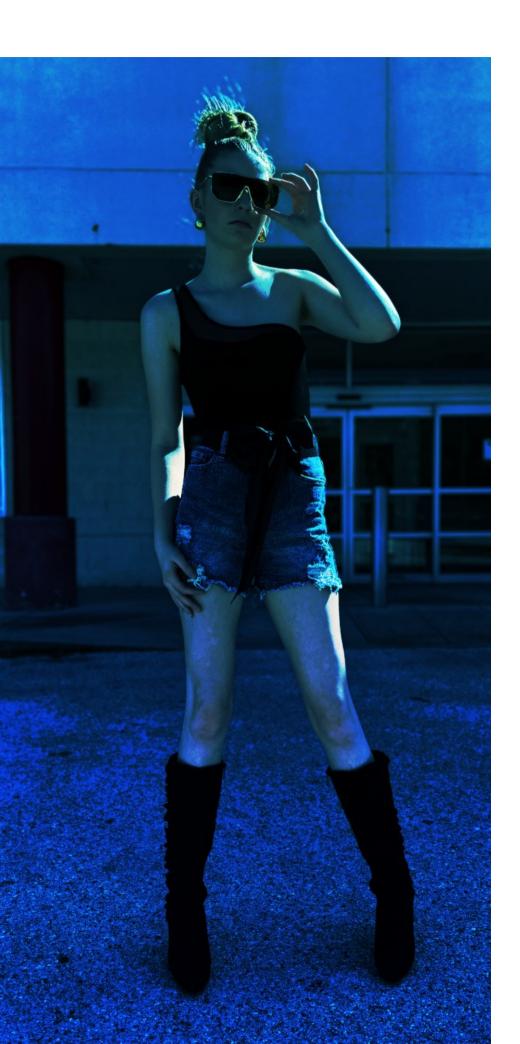


















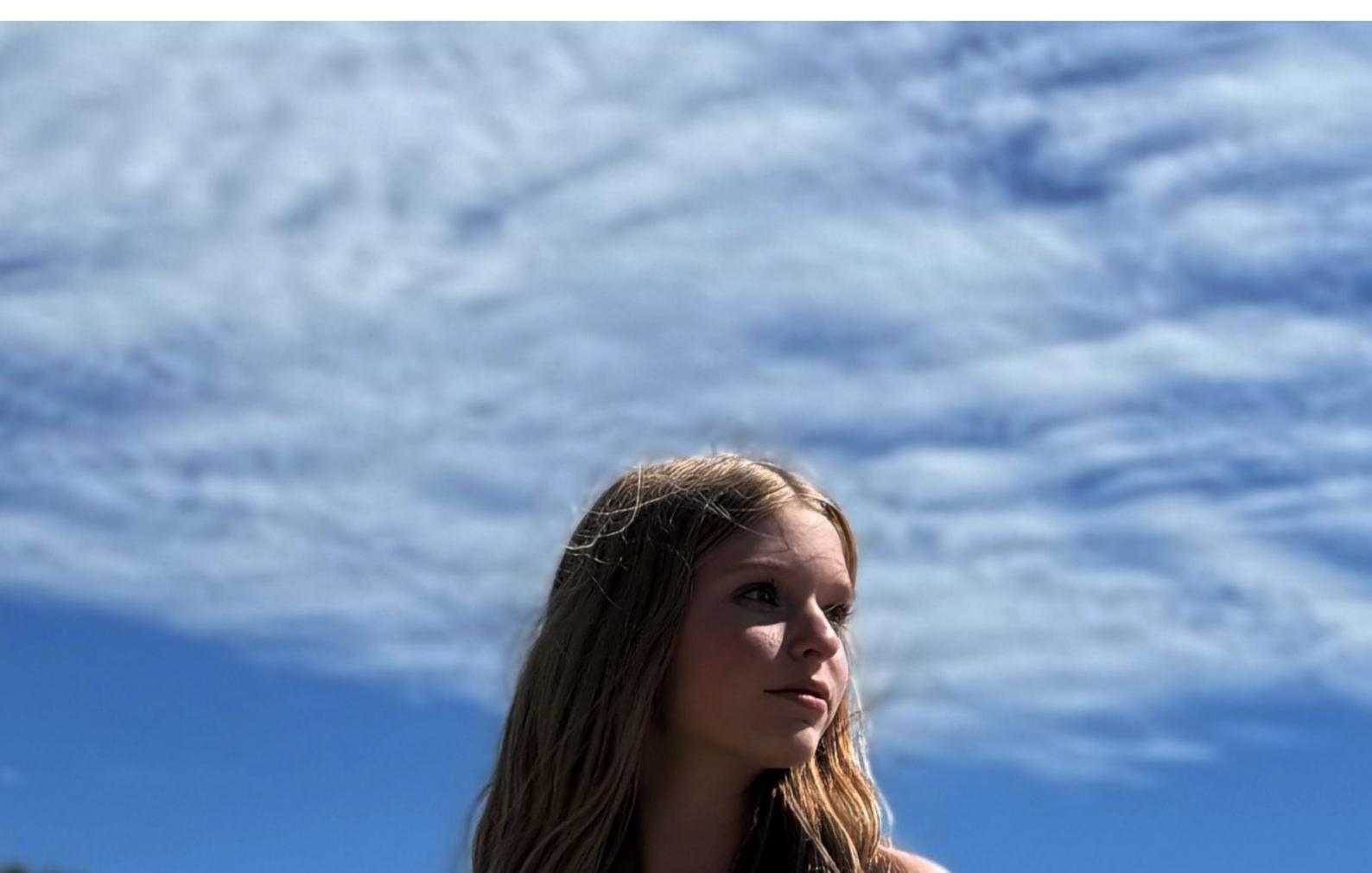














BABY Eg.



BNNS fashion accessories are a trademark of BNNS.shop and Yoga4d:VRGM

Ad



www.bnns.shop offers high heeled shoes eg. for models in fashion editorials



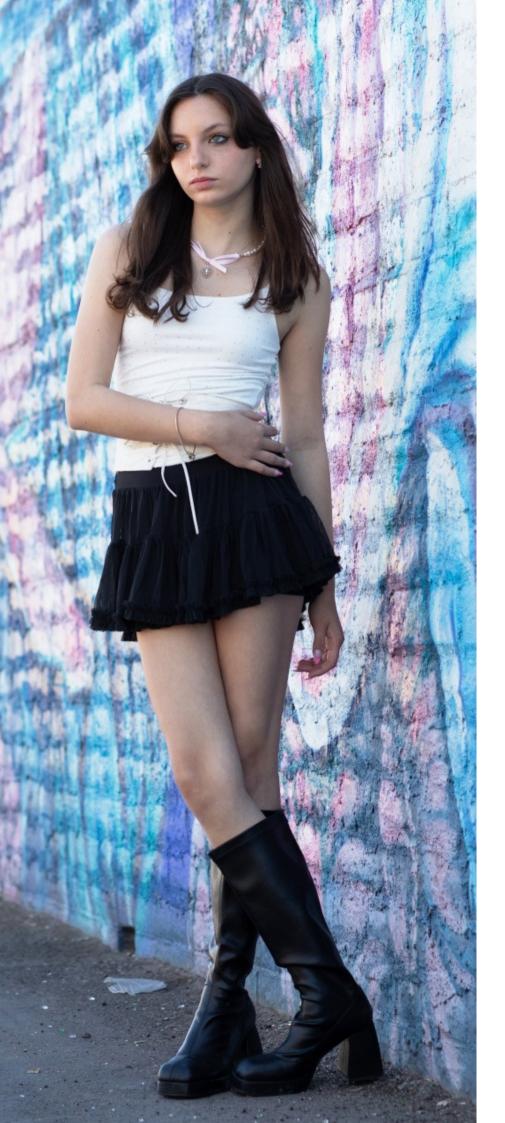


Super Summe Stylish, BERLiNiB 2 fashion editorial

Fashion mod Paige Sutto @paige.nic Fashion photographe Kristen @kristen.s MUA: Paige, stylist is model herse (and her tea Contributing stylist: Mariter Torres @danielajay fashion

Fashion brands in editorial include: Bird And Vine @birdandvine Molly Bracken @mollybracken_ official

	Lili Sidonio
	@lilisidonio_
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	Stelle Activewear
	@stelle_
	activewear
	Georg Roth
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<<[Ss25 is] rooted in a sense of 'soft power', which Vogue's Laird Borelli-Persson connected to designers encouraging 'an openness to a sense of wonder'>> --Vogue.com about spring/summer'25 fashion trends







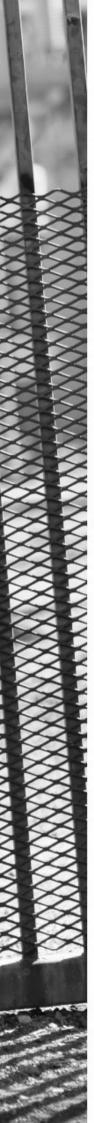
<<Music and fashion have always shared a symbiotic relationship, where one often influences and inspires the other. From the rebellious looks of punk rock to the flamboyant glamour of glam rock, the connection between music and fashion transcends mere aesthetics-it is a reflection of cultural identity, movements, and social values. In today's world, this intersection continues to evolve (..)>>

--music writer Chris "Shmiddy" Schmidt in www.musicindustryweekly.com, 2024

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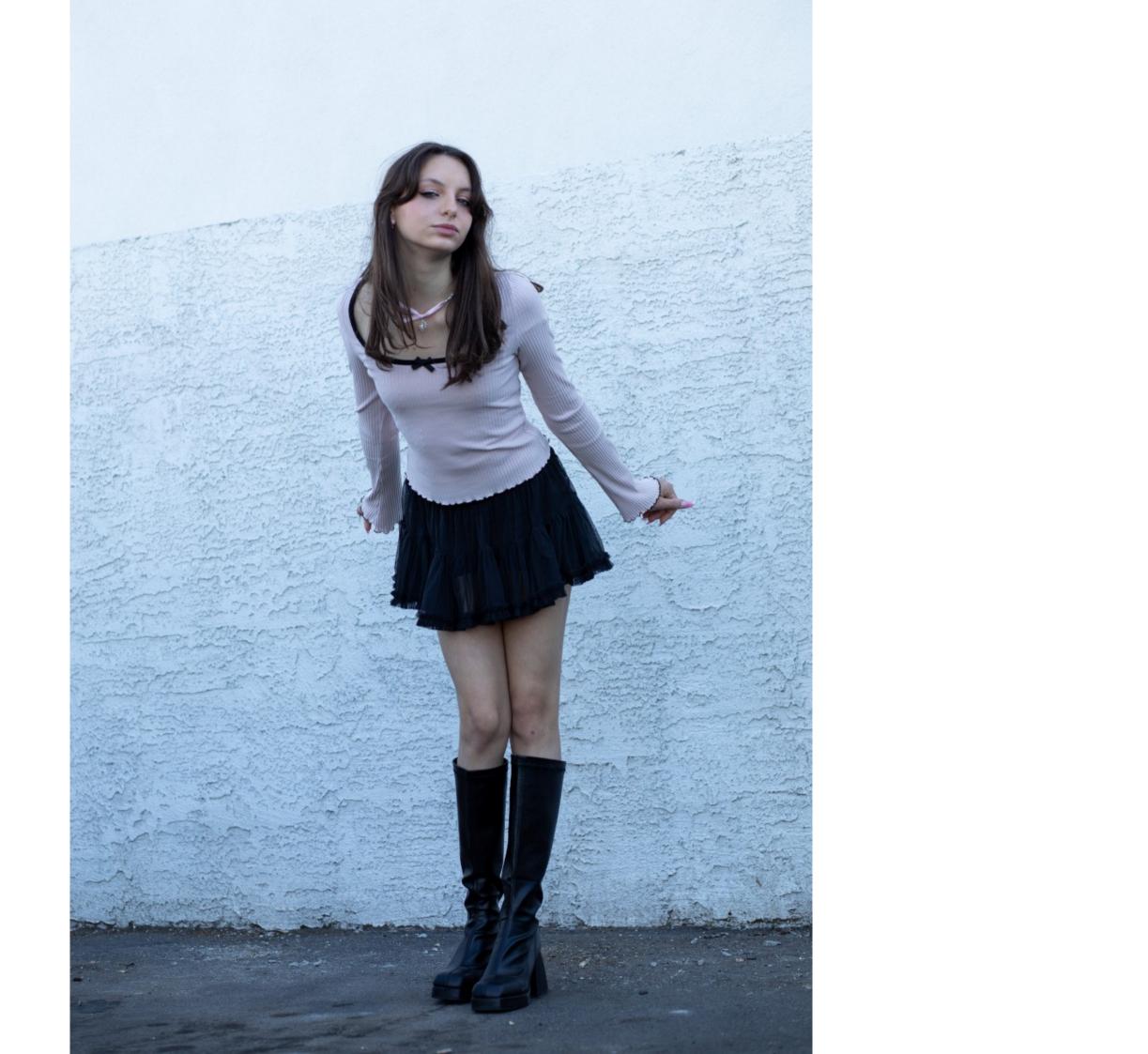
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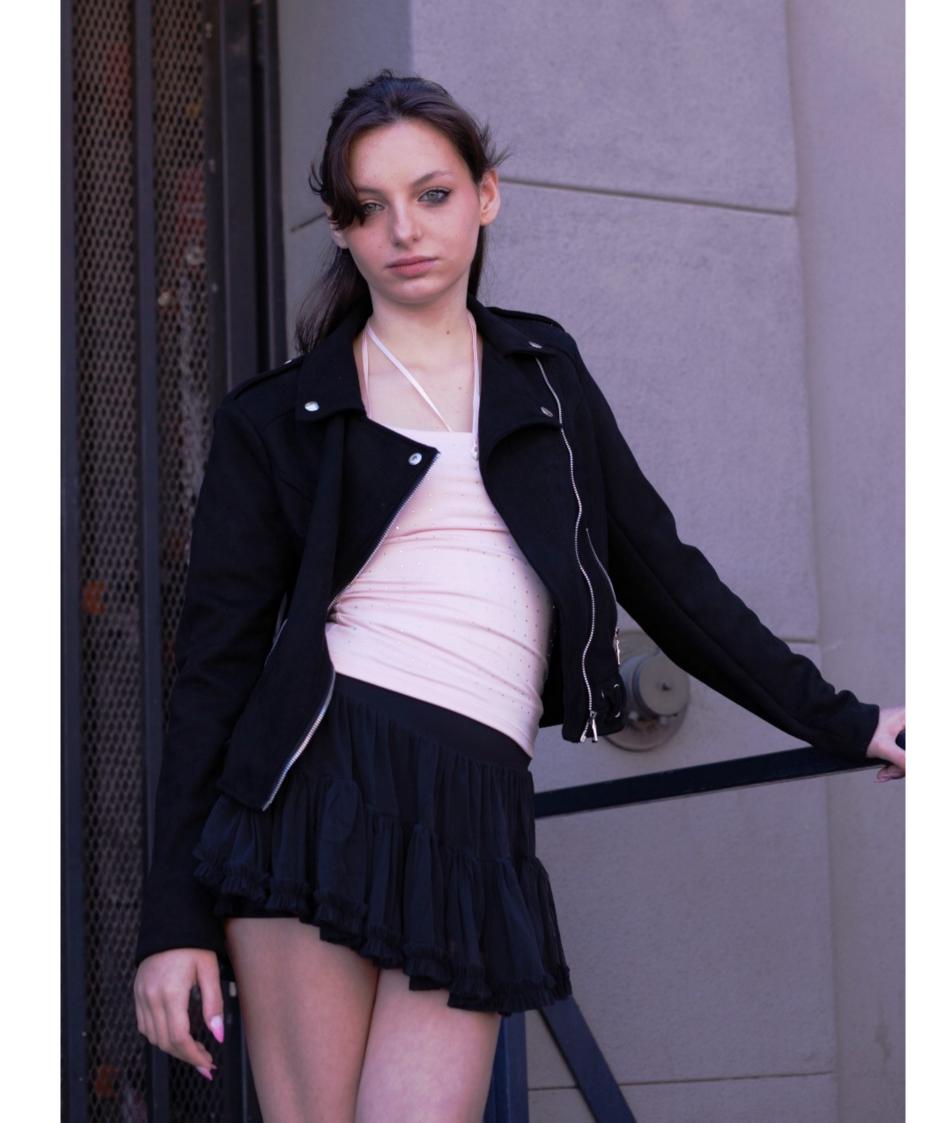
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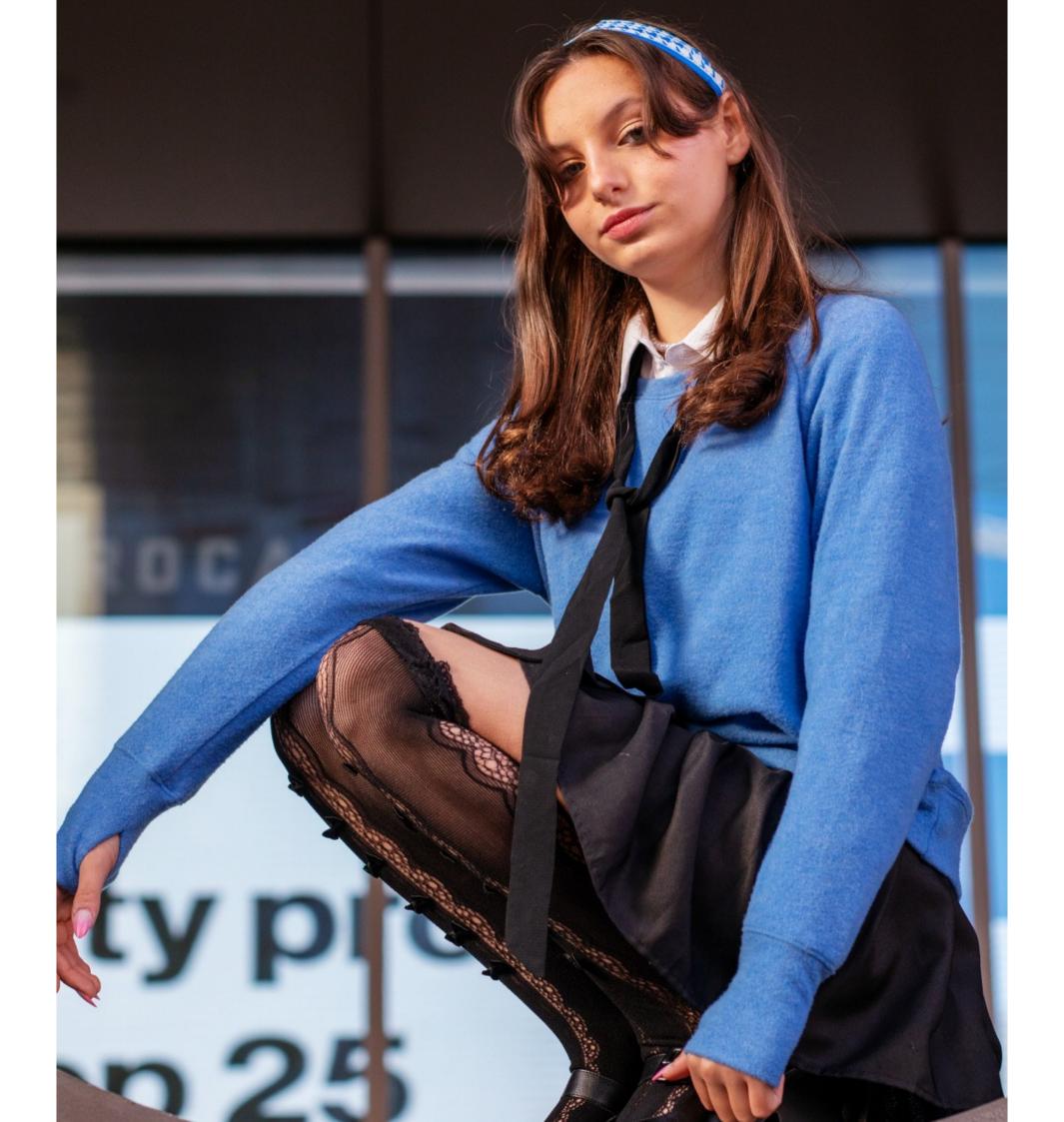




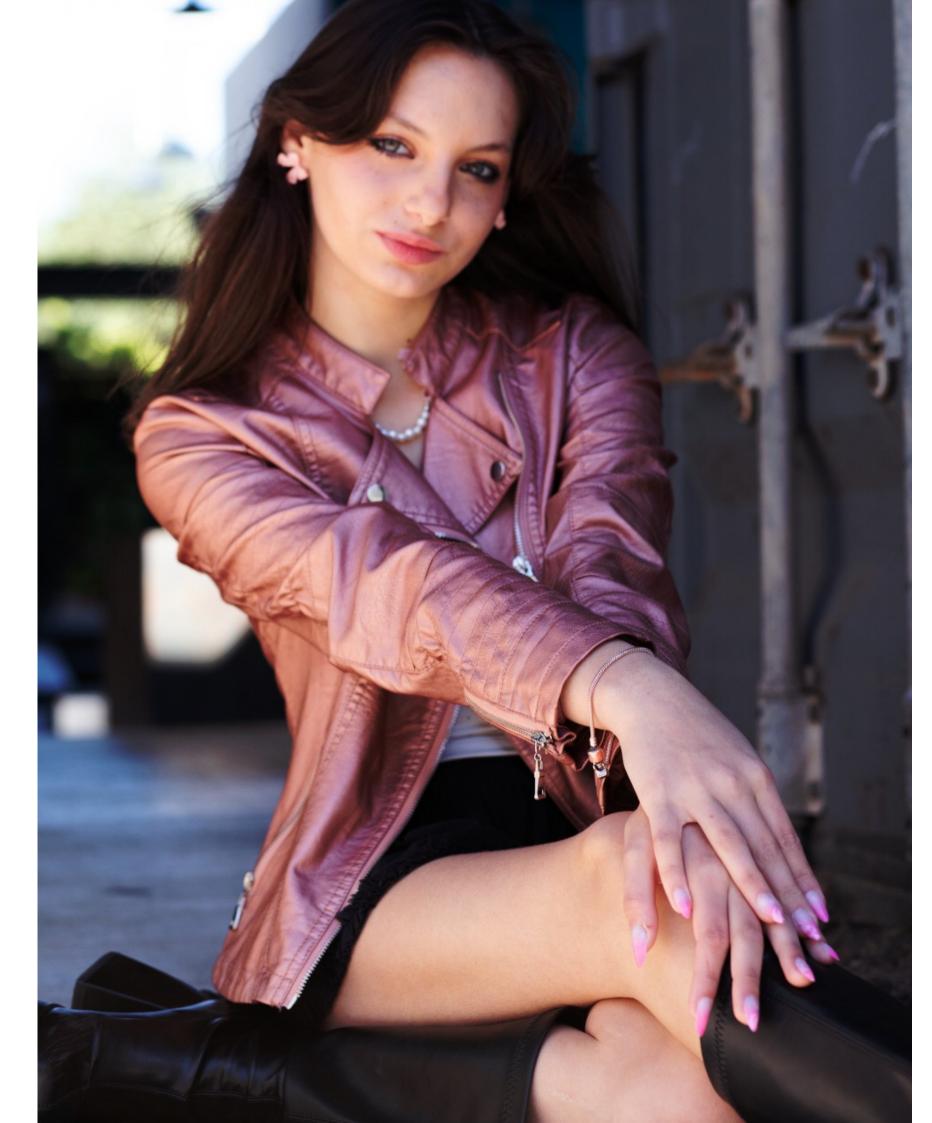




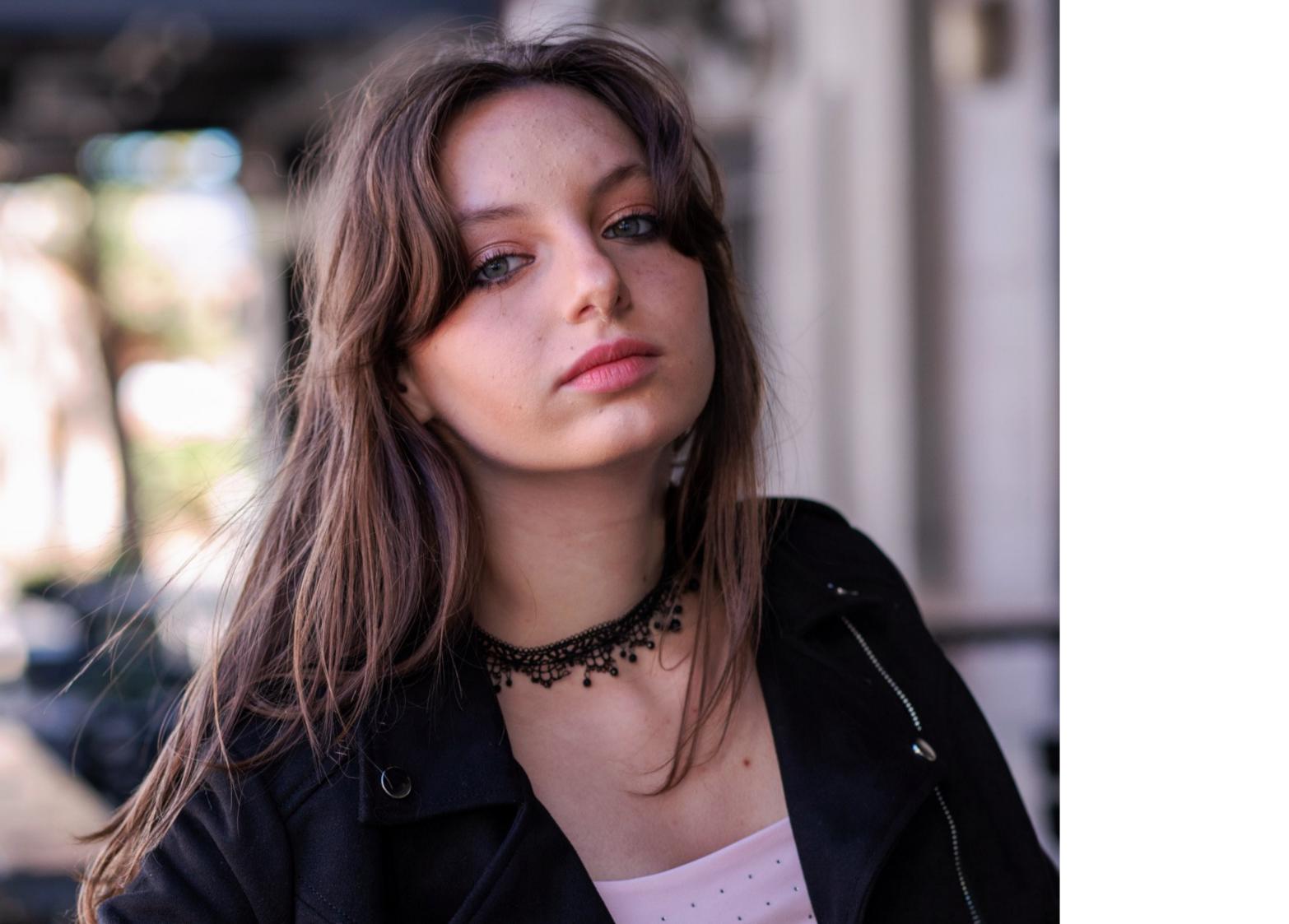
























Bursts of Sunshine, BERLINIB 2025/B summer editorial

Fashion model: Brooklyn Sutton, @brooklyn.joyce31

Fashion photographer: Kristen Økristen.s.photo.

MUA: Brooklyn, stylist is the model herself (and her team)

Contributing stylist: Mariter Torres @danielajayfashion

Fashion brands in editorial include: Molly Bracken Girl @mollybrackengirl

ACA Dancewear @acadancewear Stelle Activewear @stelle_ activewear Aerie @aerie Hollister @hollister Vans Øvans Arshiner @arshiner_ official Haloumoning @haloumoning_ official Scrunch Girle @scrunchgirls_sg Jefoo Eyewear @jefoo_official Converse @converse

General style adviser: Aristo Tacoma



The newfound strength of the fashion trends of the past few seasons is now, in this world of fluctuatin g future scenarios, physically ingrained in the outlook









"For the Young, there is nothing unattainable; a good thing desired with the whole force of a passionate will, and yet impossible, is to them not credible" --Bertrand Russell, in Contemplation and Action, 1902-14, The Collected Papers of Bertrand Russell















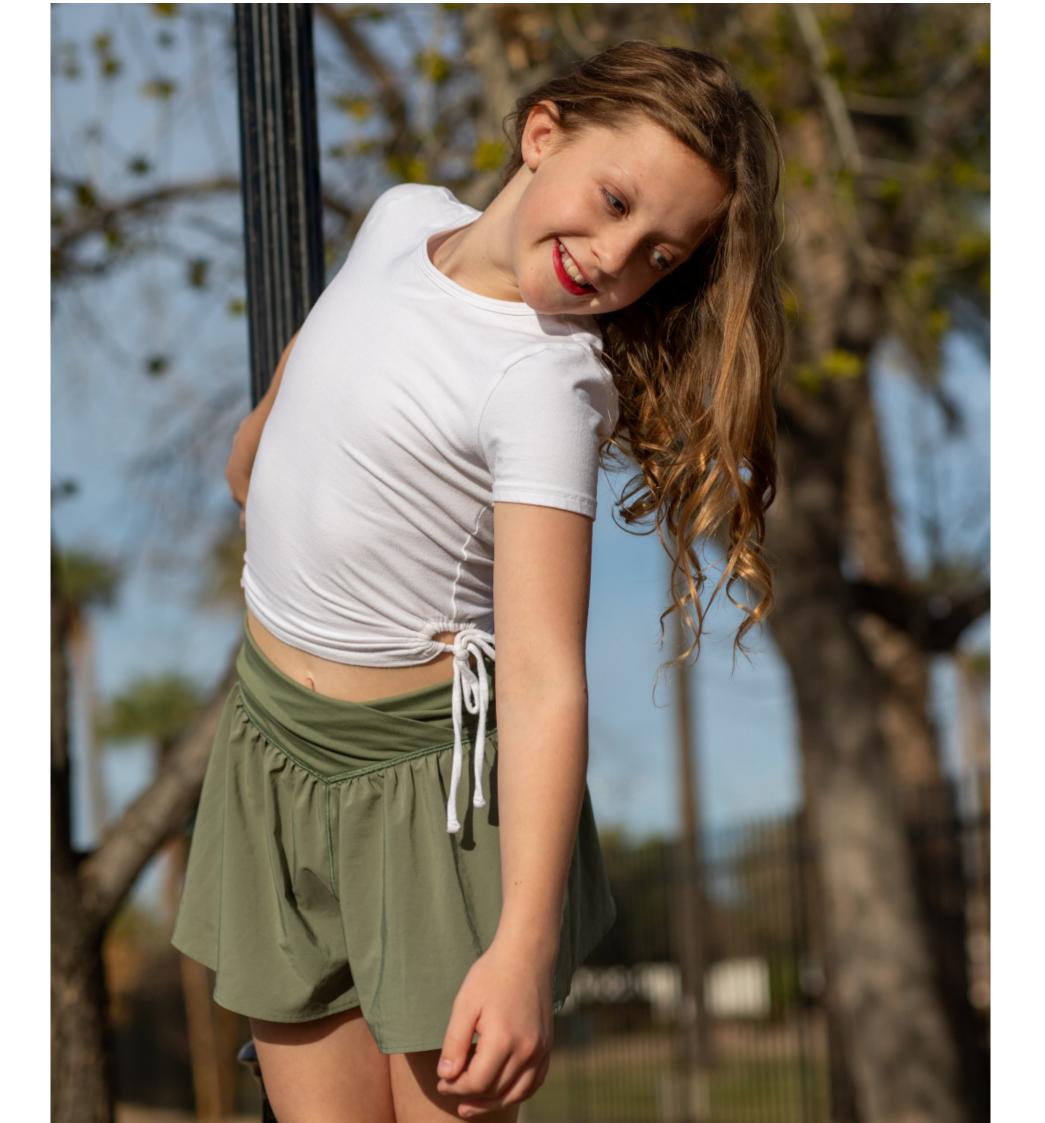






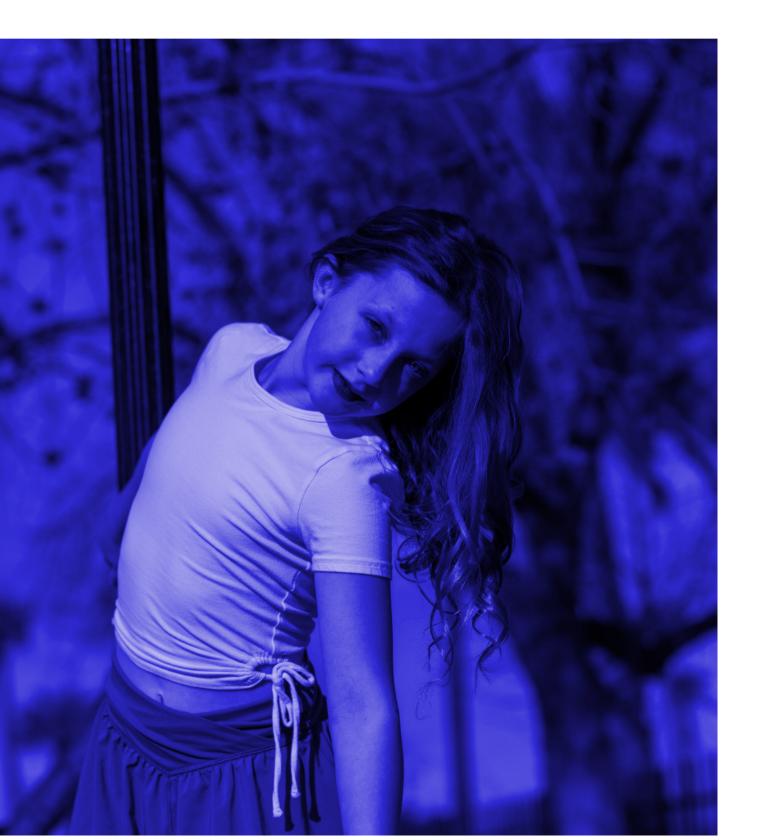








iB



Three Ways to Engage Yourself at Times of Leisure: get the upper hand of future work technologie s

Text, illustration: Aristo Tacoma

> In this world, the advises given by the mainstream media--eg over phone, over chatbots, in news headlines of websites with major news headlines--as to how to get a decent education to meet the future and be comfortably affluent or better--these advises seem to contradict

one another and some of them are patently absurd. This is an attempt to do it better, you are here now, you or your children are young enough to learn and fortunate enough to have time for selecting both new education pathways and to engage in self-education-- and what will give you and your nearest the upper hand?



HUMANS Design: you may find that at many workplaces, it is not called for that you handdraw things. But, apart from that relatively obvious thing, before you can catch your breath you have been wrapped up in having to make design decisions, even artistic decisions. And so the obvious question now is: how do get the selfconfidence of a person who handles beauty and elegance--in any realm-so that you can project it unto whatever miserable or fantastic technology is around you?

PATH 1 OF 3:

HAND-DRAW

Those who know well how to draw beautiful drawings, including elegant and sublime beings inspired by human looks, perhaps fashioninspired beautiful models, --they also, at least gradually, come to know everything there is about design. This especially if coupled with an intellectual study of esthetics, which includes number thinking.

Pen drawing skills eg of fashion models are a source of skill in all design. And the classic way to learn is, of course, with an exuberant yet playfully selfcritical energy, make a zillion sketches on paper and dump them all except one or two--which you keep unto next week, when you're even better--and don't ask anybody else for compliments of them. This is not about passing

a superficial exam; it's about getting real about honing an inner craft that can be your 'use the force' inner navigation when you are going to organize anything involving any form of beauty at all--and almost everything does.

Therefore: Draw humans! As the ancient Greeks used to sav, "man", or more generally, "humans", are the 'measure of all things'. Draw humans. To learn to draw is like learning a language: there are families of concepts, idioms and grammatical twists, and there is no single rule of thumb that carries through everywhere. You might know everything about how to sketch the most elegant of runway models from tip to toe and yet when it comes to the hands feel that, oops, I need another hundred hours of training there. Just as students of Duolingo find that's it's not enough to learn to say 'Hello can I get a cup of coffee' in a foreign language to have an indepth conversation with a native mate at a cafe, so also is it not enough to make Gawd-help-us facial drawings with hopelessly strongly accentuated noses of the kind that teachers say 'Wonderful!' about to their school pupils. Nor is it enough to play around with some smooth shapes to get a 'cutie' face, constructed of pink hearts and bubbles in the appropriate places. To sketch something that is really worth looking at a thousand times means that you must either put in hard work into the drawing, or you must at least, in your

quick masterful strokes, show evidence that you have this hard work in your past and know all about everything of high cheekbones and shadows under the lower lip and what not.

Drawing is powering the brain up with 3d, 4d and more. You must draw until you can twirl that drawing inside your mind and hear the laughter of the girl you have magically cast on your paper, by the magic of your hands using pen and pencils, better than you can ever do in the Blender program on a PC.

Drawings are pure power -some spiritual people would say that they are prayers. In any case, drawings influence people a lot. They influence the artist who has made them. And we're not interested in selling these drawings as a kind of new Edward Munch 'Scream' at Christie's or whatever those auction houses are called: we're interested in drawing as means to learn design, to enhance thinking, to sharpen visual thought, to be more in control of your own life--and to assert your own health. So do not put up drawings on your wall that, without explanation, easily can be interpreted as a person having a severe issue. Make it light, beautiful, like flowers, like the way you want to and need to feel to get on with your life. Never mind what artists say about 'depth of emotion' right now. This is about learning the language, getting to know the accent, learning the cocktail party version of art, namely to give rise to shapes that can rival the best shapes you pick up on your computers, and you have done it without

the artifice of robotics or algorithms or anything of that. You have done it out of soul, by handicraft.

PATH 2 OF 3: TOUCH-TYPING AT A LARGE PC KEYBOARD

You may find that at work, it is not necessary to be able to do touch-typing on a keyboard. But at the same time, those who sometimes do it at home typically say: it helps clarifying thoughts to write it out using two hands, writing it up neatly. Unless the act of saying it, or thinking it, typing it allows the little pauses, and invites your fingers, and their plenty nerves, to participate in the thinking process. It is easy to sav something--and not guite that easy to type it, even if you touch-typing that little resistance is worth gold when it comes to creating a new sense of overview and wholeness in yourself relative to what you are thinking.

I have heard parents saying that when they let their own fingers fly over a keyboard and words instantly appear on the screen, it might baffle some of these techsavvy children--these amazing young geeks of the digital age who are supposed to be natural-born 'experts on everything' but some tech is made so that it causes laziness in the learning

processes. Spot it! And eq put aside that tech. The big tech companies are so overly 'helpful' that soon nothing has to be typed, nothing has to be done, one can just lean back and whisper what one wishes to buy and it is bought and paid and delivered to the balcony via a drone, no effort, no action, no exercise, no human skill. Just the superrich tech bosses and an uneducated dull population of buyers with cards integrated in their phones, their phones boasting falsely of "artificial intelligence" while natural--ie real-intelligence has got no unfoldment room anymore. Is that how we want it? ABSOLUTELY NO so start learn typing if you're not already good a touch-typing on large keyboards with two hands. This is a NECESSARY skill to practise the art of thinking all by oneself. Writing is a cleanser of the brain, a fine-tuning of own expressions--and, by the way, not typing into some system that 'helps'. Get a Notepad-type of text editor--or even better, the text editor called 'Micro' on Linux, or B9edit on G15 PMN-- something without any help at all with spelling, grammar, lineshifts or anything. Type and type more and type more and, as with drawings, throw it all away; except that one in a thousand paragraphs that actually is a little work of art as you see it, and you stack that up somewhere with a date and your name attached to it and maybe one day it's part of a larger project you're doing.

PATH 3 OF 3: ARITHMETIC COMPETENCE

If you are into dance and choreography, you know that number thinking involves a unique capacity to structure something as fluid and humane and wonderfully bodyoriented as dance. Numbers are not merely for the nerds; it is an ingredient in music and spectacular choreographic unfoldment and coordination of dancers. To get a sense of the significance, the feeling and emotion even, and the geometrical possibilities, of the various whole numbers, is part of the magic of the art.

Again, you may find that at work, your proficiency with numbers aren't called for, since the machine can add up and multiply and what not. But since the time of Pythagoras, and before, there have been a universal understanding in humanity that those who know numbers, know something that is the key to all knowledge. And what is to 'know' numbers? It means getting a relationship to them-especially to whole numbers and their counterparts, the decimal numbers, in essential geometry. Learning about how 1+2=3,2+3=5,3+5=8, and so on geometrically is similar to a spiral often found in Nature and so with so aesthetically pleasing proportions that it's often naturally used in art and design, even of your credit cards. A programming language designed on the premise of stimulating competence in numbers is our own G15 PMN.



In quantum theory, reality seems to unfold like some sort of 'probability waves', beyond every type of computer, when unconstrained. When the waves are put in a confined area, --think of a dancer on a stage--new patterns arise in these 'probability waves', and these patterns involve sections which may be counted. You might say, the whole numbers 'comes into being' when a wave is constrained; just as a quitar string without an attachment in both end doesn't produce any note. The particular frequency of the string is associated with just how it is confined; and that allows for an interplay with other frequences from other strings. As metaphor and more, the notion of numbers as a way to understand form, and to understand how form-any form-- comes into being, is valid whether we're talking dance or technology, programming or design, economy or mass communication. To come to this first-hand understanding and knowledge and acquaintance with numbers isn't something that can be 'put in' to you in the form of a school class whose ultimate aim is some form of superficial exam: it something you must do on your spare time, in the luxury of leisure. When you have such leisure, selfeducation can flourish and give you the armour you need for a vast and largely unknown future.







Manicure: Daphne @lushnail

Stylist: Isabela R

Contribut stylist: Mariter To @danielaj fashion

Brands in editorial include: Molly bra @mollybra officia Lili Sido @lilisido officia

Calvin Kl @calvinkl Shein @sheinoff H&M @hm

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"I havent partied since...last Friday!"

--Kate Moss, in interview in New York magazine, 2009; interviewer P. Green



<<...[] take on the once heavily gendered corporate essential[s] and call [them] your own.>>

Harper's Bazaar, Singapore, www.harpersbazaar.com.sg, about summer '25 styles

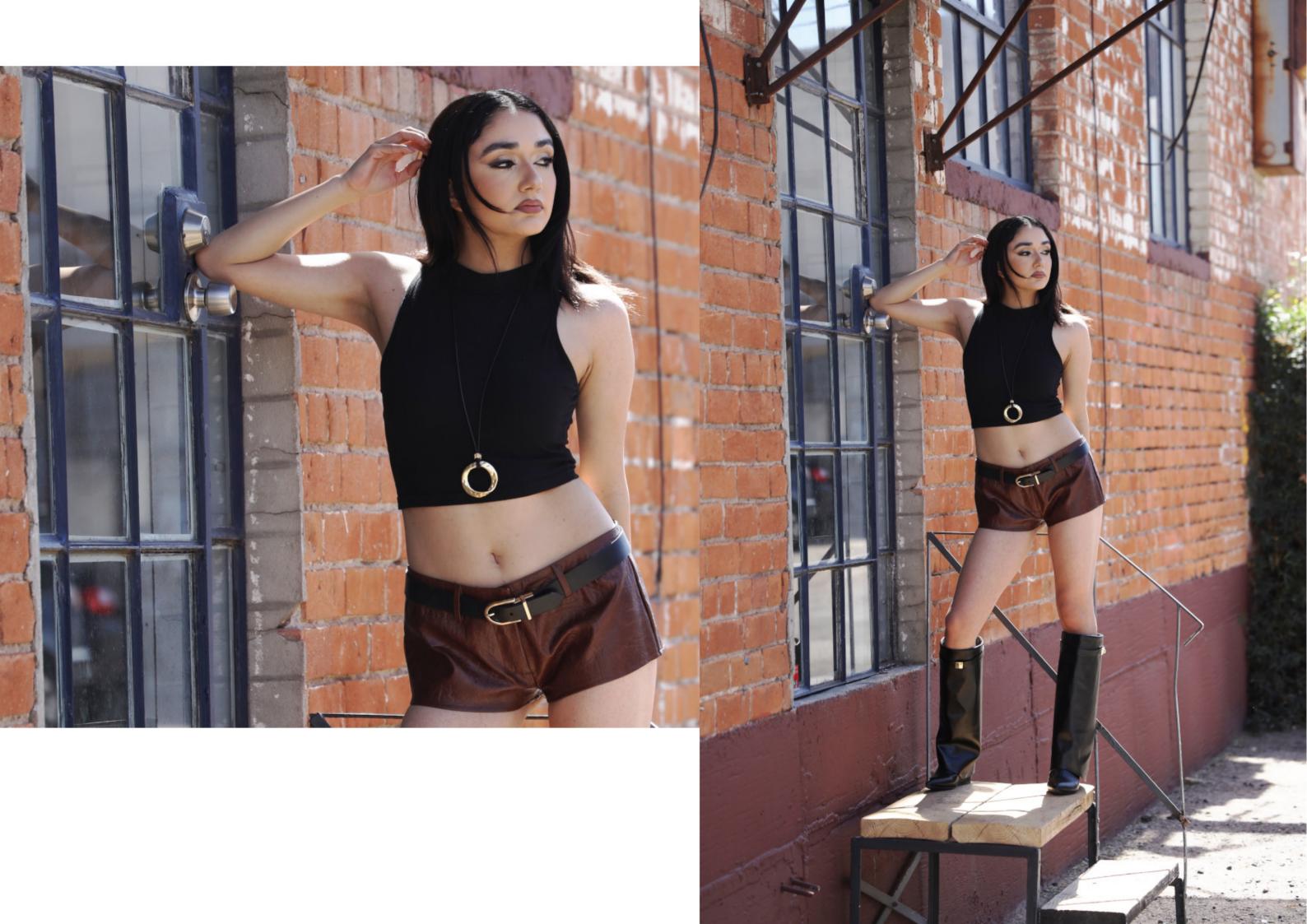








What sets fashion apart from most other aspects of society, even as it is a business, is that its loyalty is ultimately only to the connectivity to the truth of sensory perception. Wherever you go in the world, fashion flourishes roughly proportionally to how deeply it can cultivate this without constraints. In a world of geopolitical changes, fashionistas has an inner compass by this connectivity, which tell them where to go at any time. --A summer 2025 reflection by BERLINIB





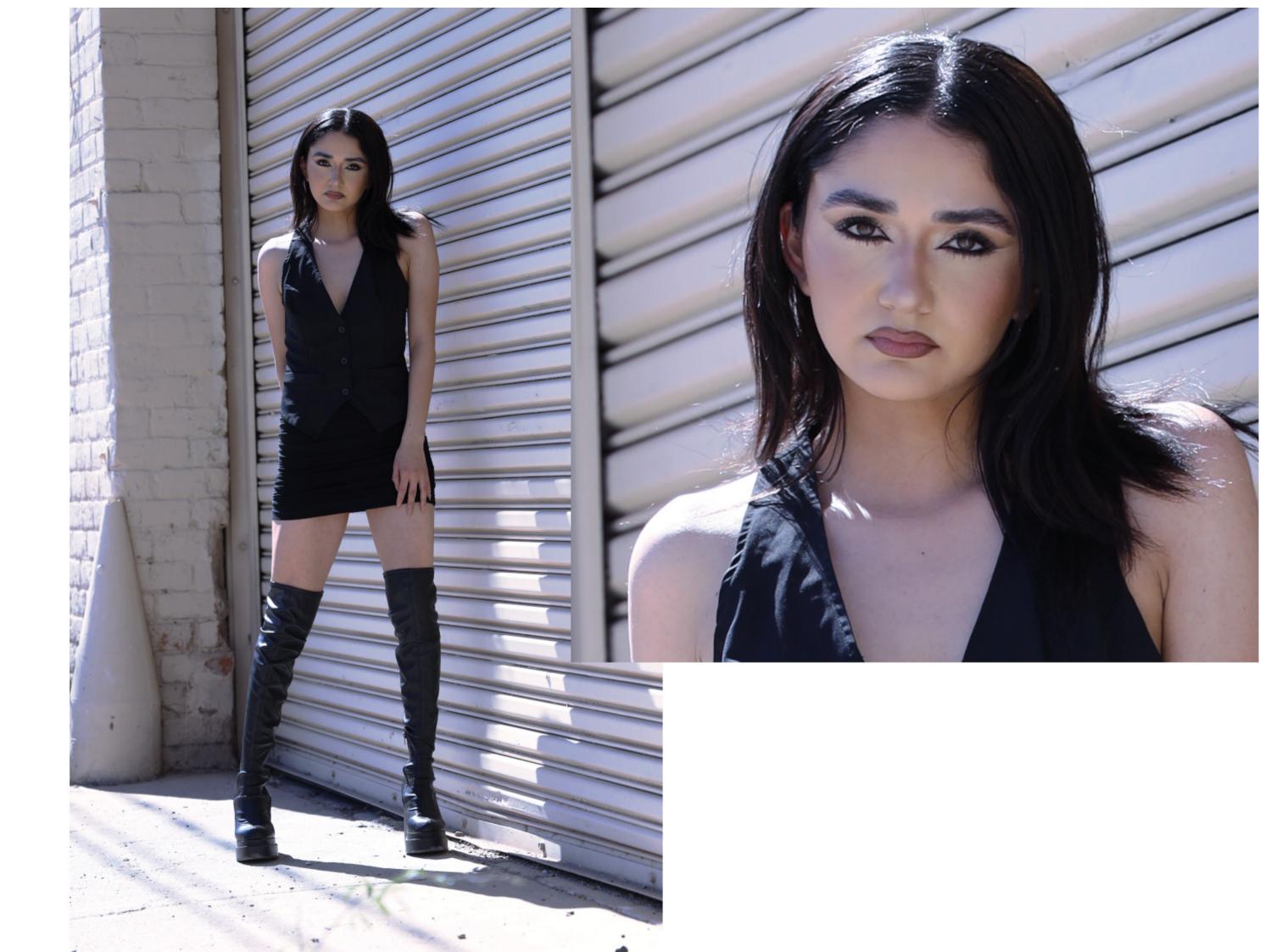
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Let it happen, let it happen it's gonna feel so good ---Kevin Parker lyrics, Tame Impala, 2017























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Summer Style Enchantment

Fashion model Sisse Nielsen @ssn_model @sissenielsen1





BERLINIB 2025/B summer editorial Summer Style Enchantment

Fashion model: Sisse Nielsen, @ssn_model and @sissenielsen14

Fashion photographer: Tom Frank Rasmussen, @fotomanden.dk and www.fotomanden.com

MUA, hair styling: Maria Skovbo, @hairbymaria skovbo Stylists: the model herself and Randi Nielsen, @ranmarnie

Stylist contributions: Tom Frank Rasmussen and Maria Skovbo Location: St Fotomanden, Gelsted, Den Thanks to: A Markvart fo catering

Brands in editorial include: Gina Tricot @ginatrico Deichmann @deichmann Anna Field @annafield official Even and Odd @evenadodd official Only @only_offi Stradivariu @stradivar Bershka @bershka

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nmark	Pull&Bear
Anni	@p ullan db ear
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	Kings & Queens
	@kingsqueensdk
	Pitaya
	@pitaya.dk
	Ecco @ecco
	Zalando @zalando
	H&M @hm
	Pilgrim
	@pilgrim
	jewellery
	Zara @zara
	General style
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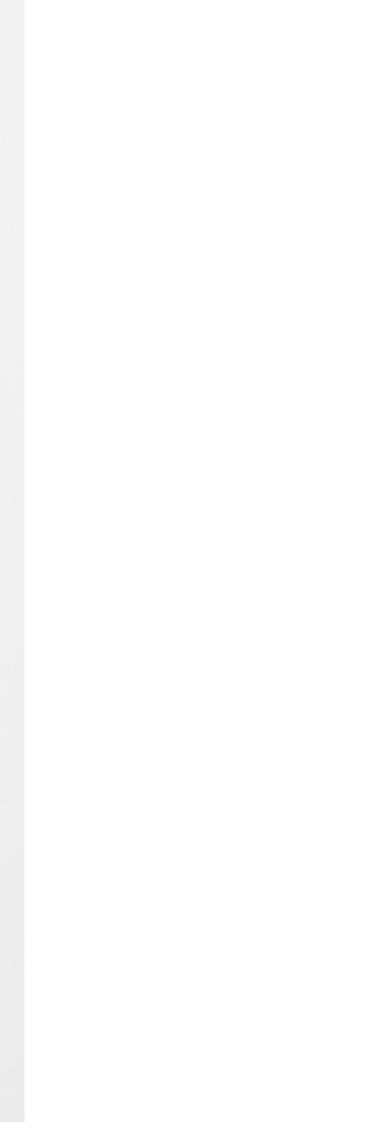




«Summer 2025 offers a reprieve from overworked and overinvolved trends by returning to easy-doesit dressing.» --Emma Childs, Buying Guides, at www.mariec laire.com









"The way that I want people to dress is very specific. I love fashion." --Billie Eilish



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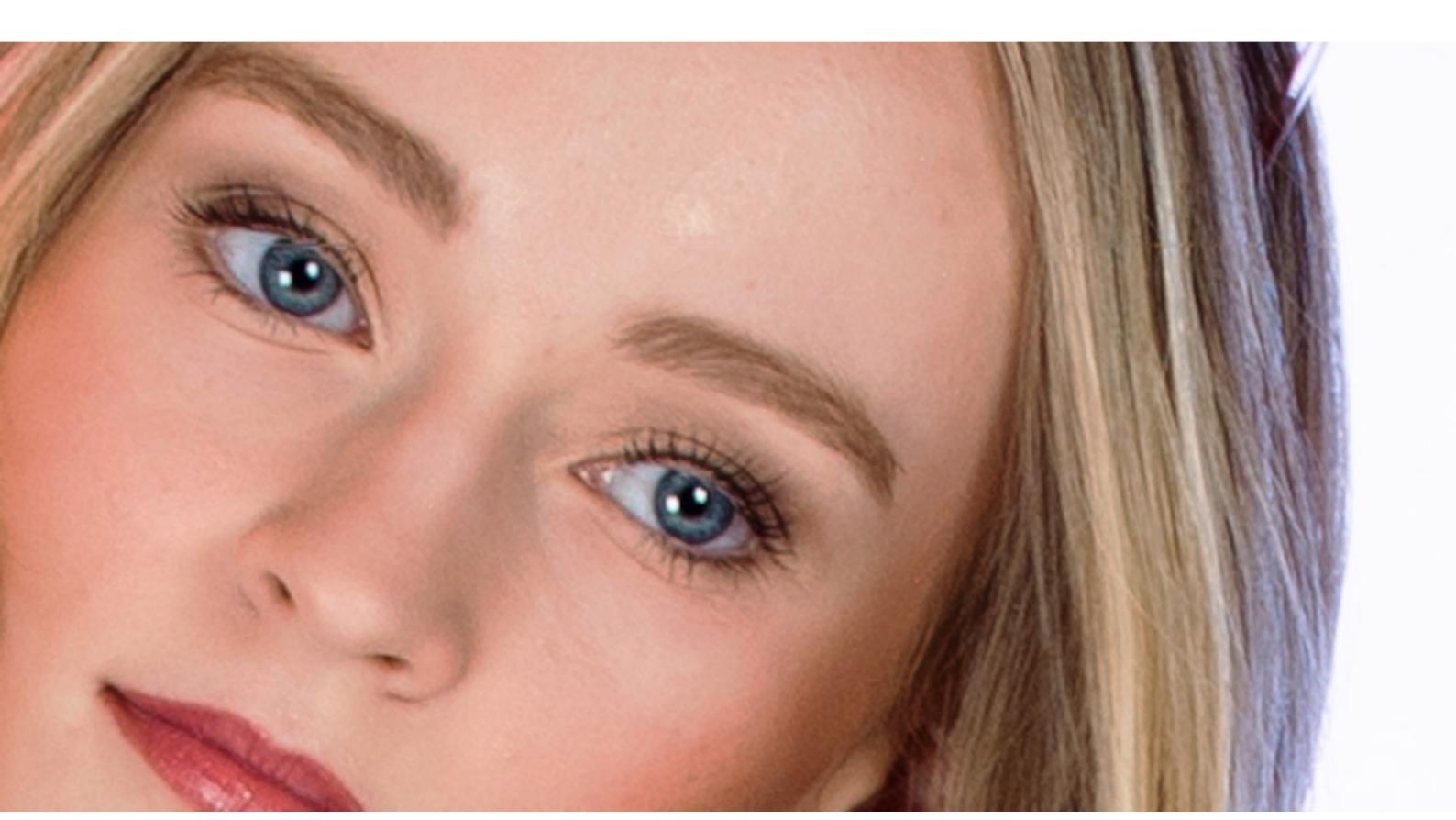








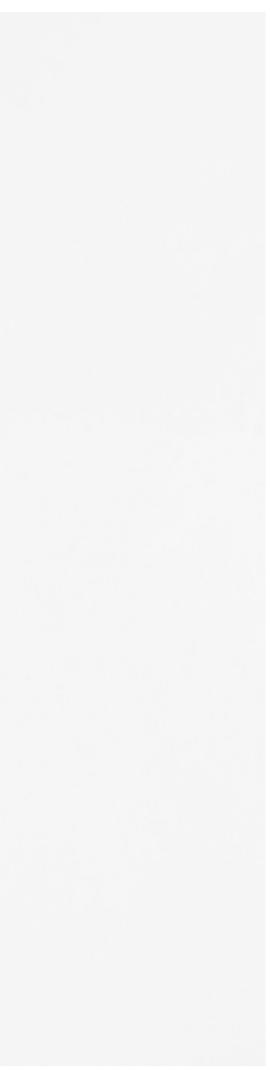














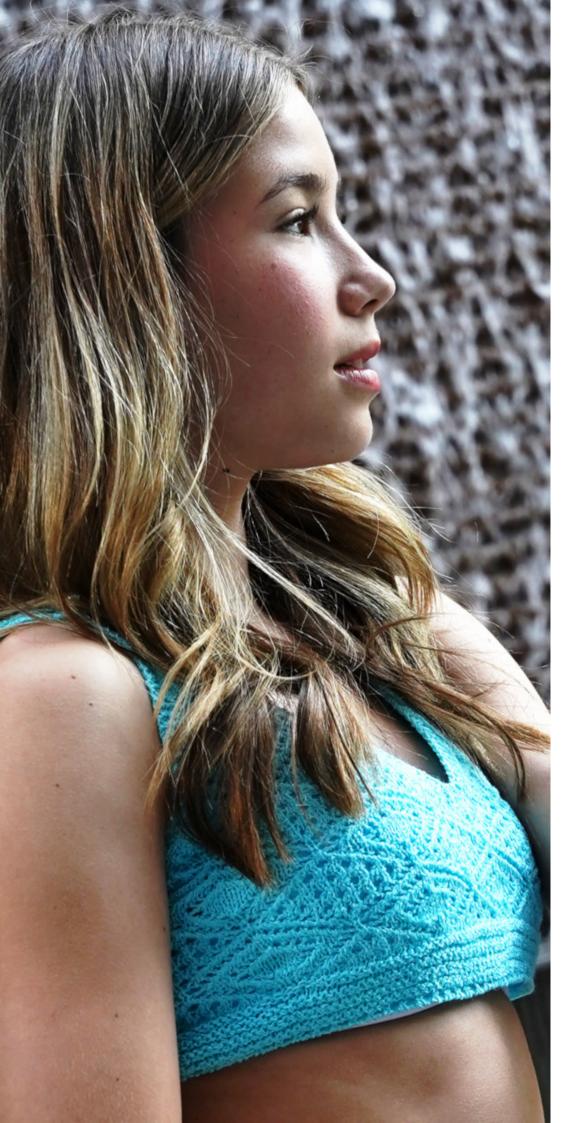












BERLINIB 2025/B Summer Editorial: Energized Glamour

Fashion model: Kayla Nolte, @kayla_ carefree

Fashion photographer: Sav Moraless, @savyshooter

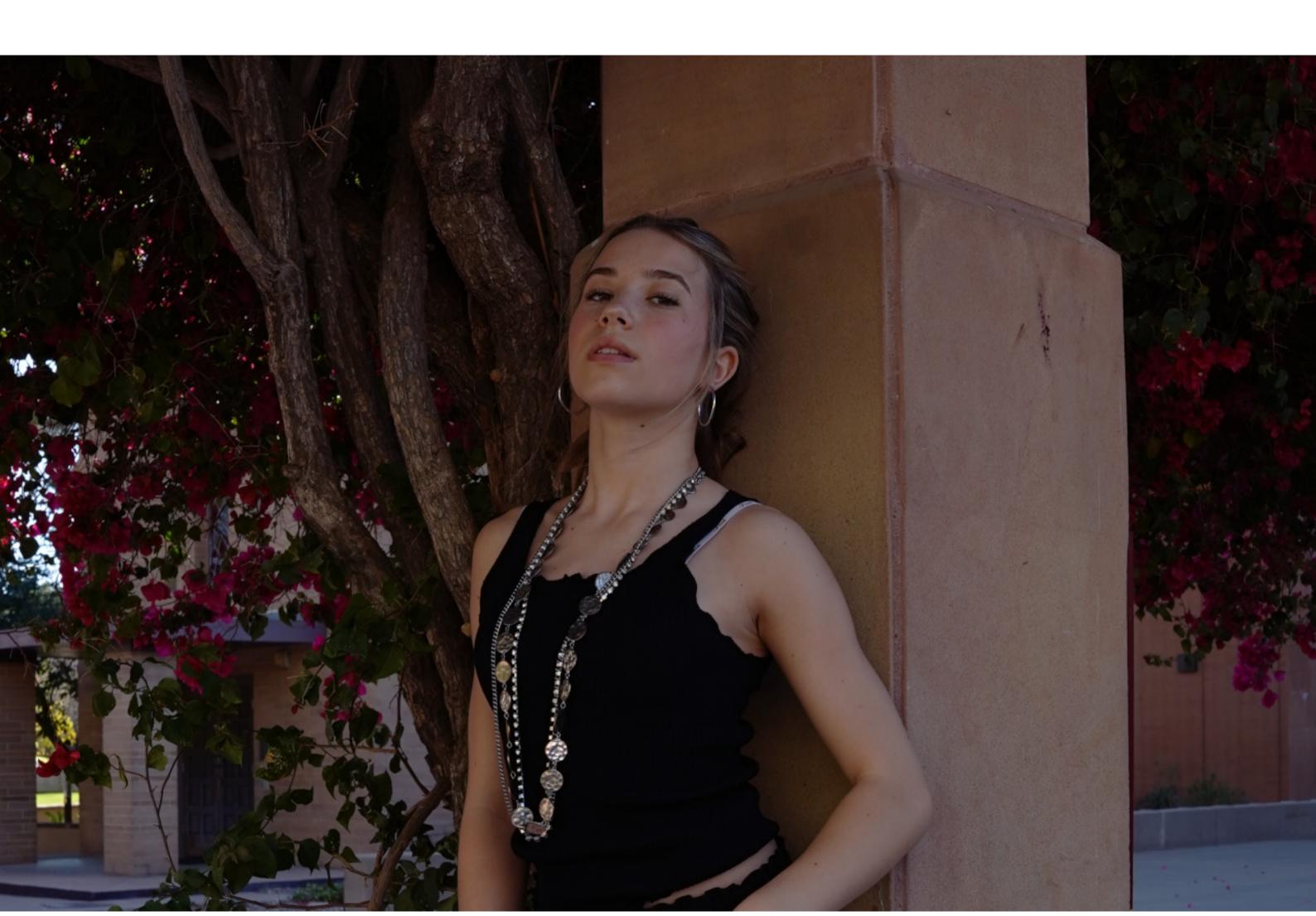
Assistant photographer: Lysne Nolte

Stylist: the model herself (and her team)

Contribut stylist: Mariter Torres, @daniela fashion Brands in editorial include: Molly Bra @mollbrac official Molly Bra Girl @mollybra girl Lili Sido @lilisido official

Luv Ur Sk @luvursk Rebel Ath @rebel athletic

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•	Givenchy
	@givenchy
	beauty
jay	Saie
	@saiebeauty
L	Sephora
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	adviser:
2	Aristo Tacoma









<<[...], this is about softness with an edge.>>> Valecia Lee in Elle Magazine, Singapore, on summer 2025 trends, www.elle.co m.sg

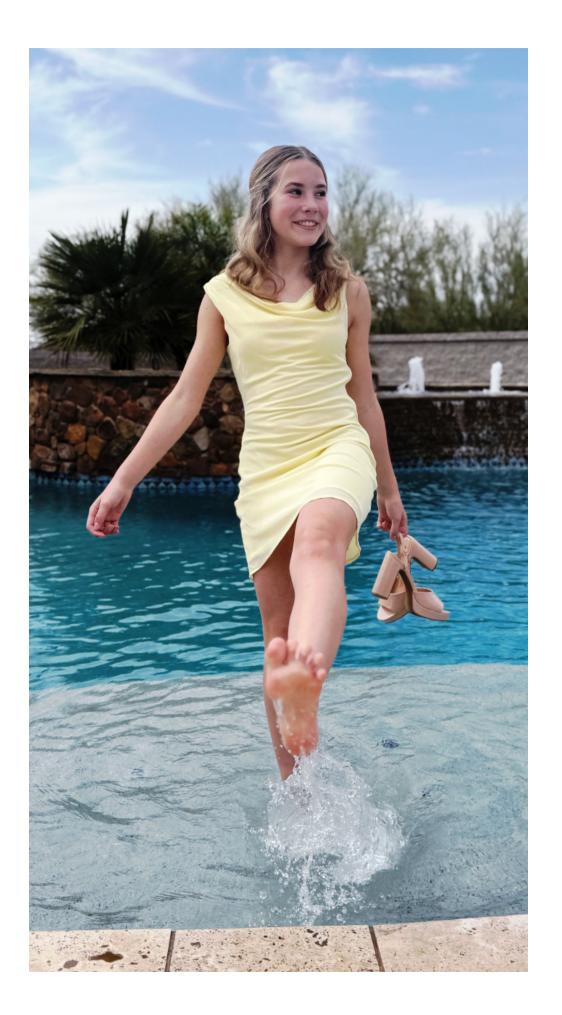




<<A great social success is a pretty girl who plays her cards as carefully as if she were plain.>> Author F.Scott Fitzgerald, in a letter to

his daughter in 1940, according to flashbak.com









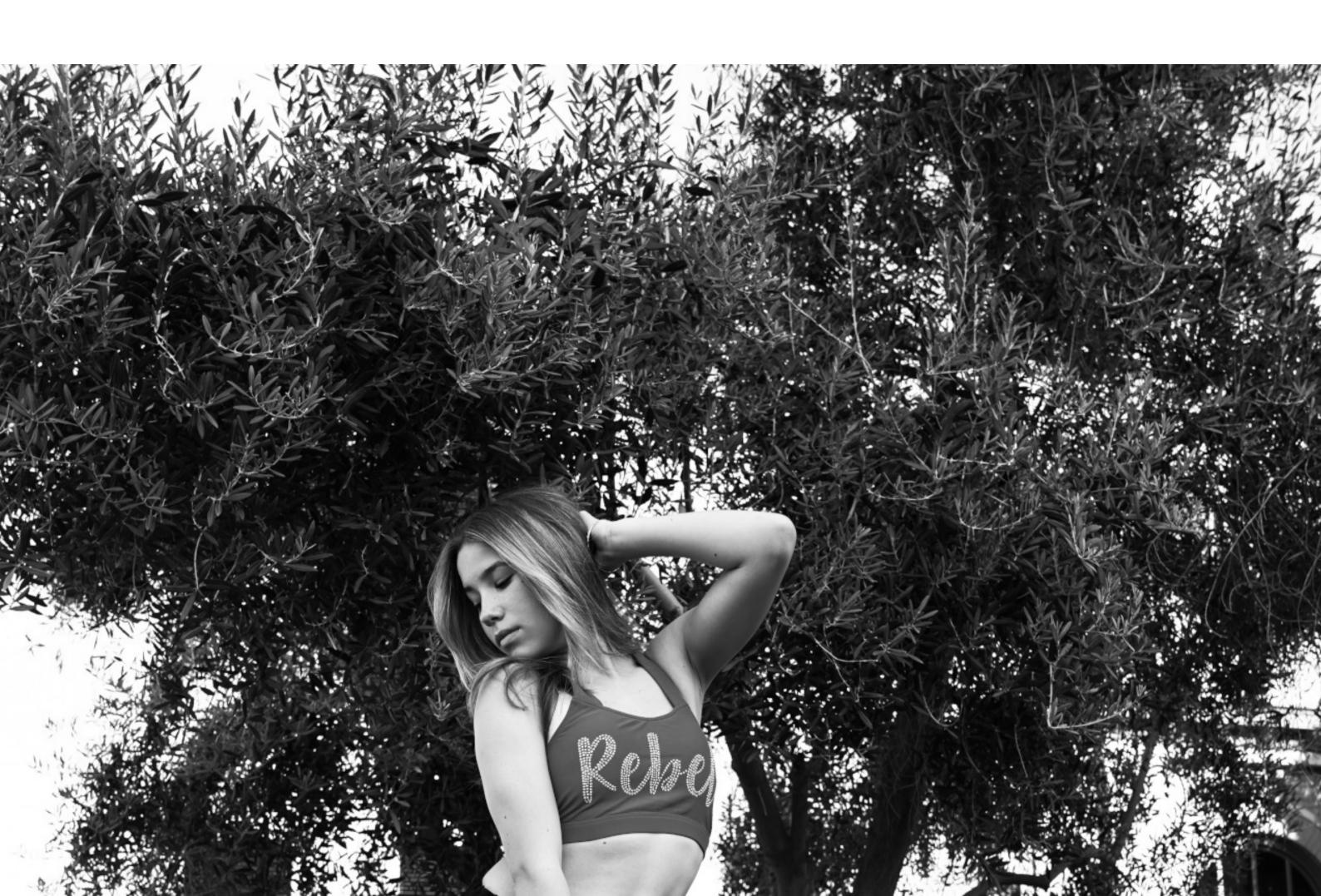






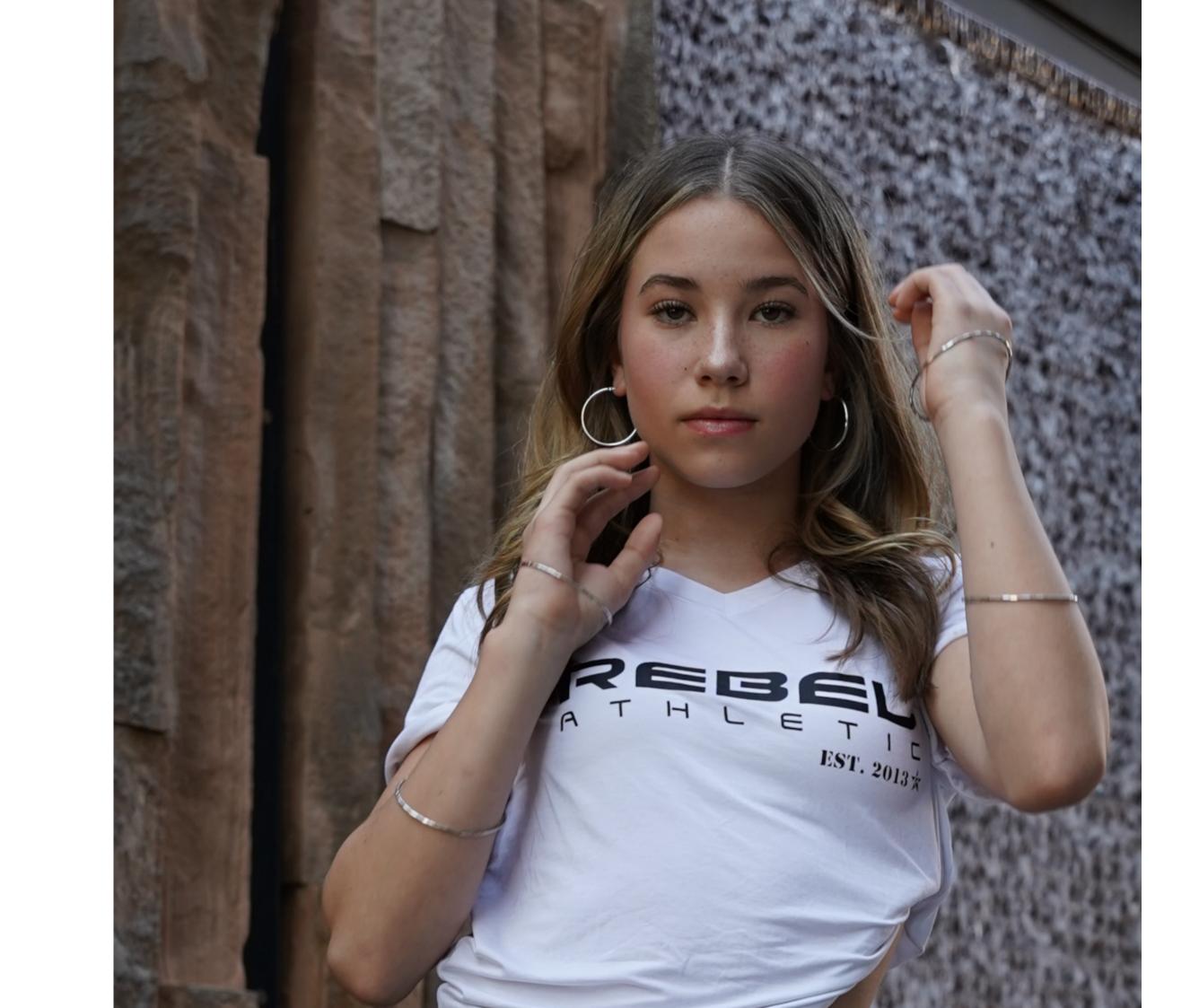


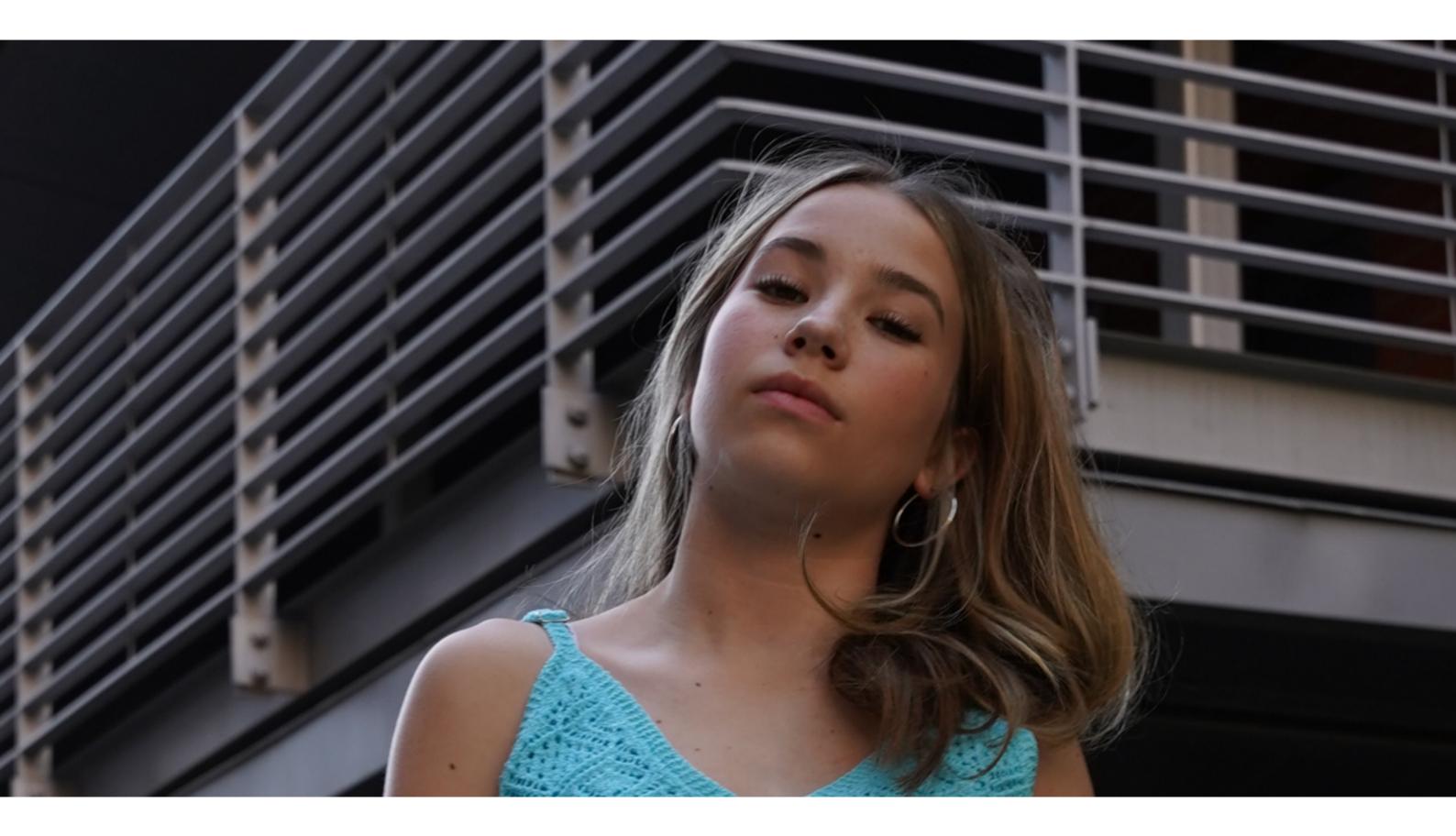


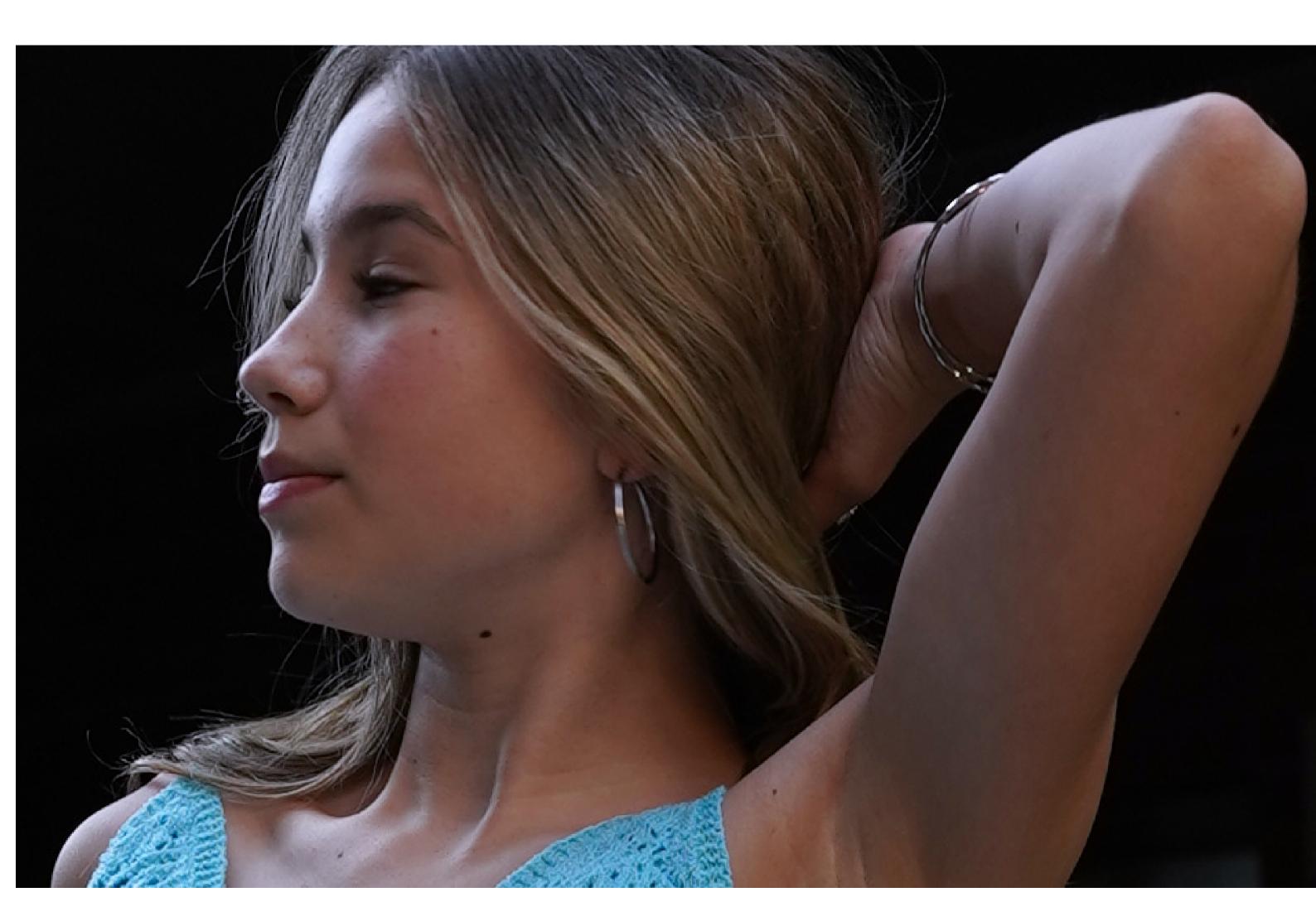


<<...uplifting, positive and womenfriendly; the overall message being, as Nicole Phelps [director of Vogue Runway] put it: You don't have to renounce your strength to be feminine!>> By Laird Borrelli-Persson, Alice Cary and Mia Portet about summer 2025 trends in Vogue, www.vogue.co.uk













THIS IS A PREVIEW OF SOME PARTS OF THE MAGAZINE; MORE TO COME!:)



PALA ZNCZ

What do I need in

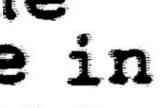
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Advertisement

addition to bing, google, duckduckgo etc? ANSWER: Something super-ultra-simple that just gives You a toplevel website lis

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EDITORIAL POLICY COMMENT Freedom from "AI": authentic ity of photos

[IT HAS BEEN THE POLICY OF BERLINIB SINCE ITS INCEPTION IN 2019 NOT TO ENGAGE IN ANY 'TOUCH-UPS' OF ANY PHOTOS; WHEN ANY PIXELS ARE COLOR-TONED, THE PROCEDURE IS APPLIED UNIFORMLY ON THE WHOLE PHOTO OR AN OBVIOUS RECTANGULAR MARKED AREA IN IT, NOT SUCH AS TO CHANGE SHAPES OR HIGHLIGHT AREAS

When you beautify your face by a bit of make-up, or so, you are still in real reality. When somebody photographs you right after, you are still in real reality, and the photograph reflects that real reality-supposing there are no 'filters', no touch-up, no automatic fixing along the lines some video-oriented social media platforms impose on their users. The photo reflects you, and reality, in all its infinity. Now it may not be a great photo, or not all parts of it may be great. So you take more photos, vary

this, vary that, more light, different light, different angle; you do the obvious little modifications that does not rob the photo of its authenticity-brightness, contrast, overall color tone, and such. You crop the photo. And if you are a fashion photographer, you do so for dozens of photos, out of, say, a thousand.

Now with what right do I say that there is an infinity about such a photo? Before I justify that claim, let me justify a much easier-tojustify claim, namely that there is a finiteness to all computer algorithms--whether in our phones or, through the so-called internet 'cloud', in a computer owned by somebody else. Why is it so that anything shifted around by an algorithm--a filter, a touch-up procedure--such as Photoshop is full of--becomes 'finite'? Because the digital is just that: finite. An algorithm is a set of rules, a finite set of rules, for shifting data around, digital data.

Before the algorithm, the photo reflected reality, and reality is beyond the digital, beyond the finite. But once an algorithm has 'touched it up', it has done something at once drastic and subtle, at once serious and nearly invisible, namely to rob the relationship between the photo and reality of any existence.

Some would argue, isn't that fine? A little escape is healthy. And I totally agree: a little escape is healthy; it may even keep the doctor away. So you switch on a game, or a scifi movie, or another fantasy

movie or movie made with a more realistic tone, or you read a novel, or a set of short stories--and in all these cases you indulge to perhaps sweetly 'escape' reality a little bit; and the mind may feel relieved. But if you close the book, or turn off the game, or switch off the movie, and you are no longer certain whether you are in the game or in reality, it is no longer an escape, but a mind-condition that in its mildest cases are called 'confusion' and in more severe cases lead to apathy or depression.

So the context of the 'fake' situation--the indulgence into the 'lies' of a good novel, or the 'realistic' illusion of a game, is good when the context is clear and when you can step into the context just as you step into a bath, and step out again and get your clothes back on again and move into reality again, refreshed.

Now reality is infinite, I claimed. And a photograph that hasn't been messed with by an algorithm has, if not its own infinity, at the very least a reflection of this infinity. This infinity is something we in a way take for granted as we gain consciousness as kids: we regard the world around us as flowing on with an interconnectedness that is beyond any fixed rule-book. Now a philosopher may come around and arque, say, at high school level, that this complex, infinity-looking reality may in fact be an expression of something humanity may one day discover to be more digital than what is until now understood. So may it be. Yet, as far as we know, the

play and dance of light and water and fire and earth and air and body and mind and trees and birds and animals and history and machines and money are all parts of a cosmos which is completely beyond the finite--in other words, it is infinite.

And why does that matter? Because once the world is experienced as a whole, once our lives are experienced as flowing whole in movement, into which we seek to connect some causes with some effects, by being, as it were, modest relative to reality, to truth, we come to be more and more able to navigate this life. It is a fool's mission to dismiss truth or brand it as the name of one's own program, ideology or software platform. It is by the hardto-achieve scientific humility relative to the world of experience, also subjective and felt direct experience, that we gradually come to chisel out some hard-won truths, and from these we may more and more masterfully accomplish what we aim at, and what we aim at may be more in tune with reality than what it otherwise would have been.

When we appreciate the infinity of reality, we also appreciate that the mindfulness we are given as infants, and which evolve with us, has the stamp of this infinity itself. And that is the natural. Natural = infinite. In contrast to all this is that (fairly paradoxical) term, 'Artificial Intelligence' or 'AI' (which is paradoxical for, as we have just seen, intelligence relies on the infinite while artificial here refers to the digital

which is pr definition finite).

So it follows that, obviously, all forms of 'AI' should be neither used nor further developed by anyone, given a moral attitude; now this morality is not necessarily fitting with the commercial agendas of technological companies or the supervisory agendas of certain types of governments, left or right, --but there it goes. And in order to loosen up, can there be any role for the so-called, 'AI fake' (which is an unnecessary expansion of the term 'AI', since the 'A' stands for 'artificial' which in praxis means 'fake').

And, yes, of course. But only when it is called such, and when one doesn't have the risk of the snake of AI to escape the obvious cage



it must be put into, for humanity to have technology serve itself rather than the other way around. The 'AI fake' can show us a pathway to more imaginative fashions: to new scifi stories; to new ways of bridging what seems unbridge-able in reality. A small doses, the 'AI fake' can contribute with a dash of creativity. Too much of it, and the mind looses

connection with the infinity of reality, which means it looses connection with itself.

"Do you see humanity as having a good future? Are you an optimist?" The question is upon us all who read the news, characterized not just by AI but by wars started by politicians who are afraid of loosing their jobs, and a society characterized by technology that gives power to some on the expense of giving such power to a proportion of humanity.

The only possible approach to answering such a giant question, I think, is by means of intuition, -- ie, a leap of that intelligence inside which is deeper than reasoning and beyond mere guessing, which springs from the infinity we are born with in relationship to this

Recurring comment

reality. Humbly, by this intuition, I find, having long quested into it: for sure, yes. All will work out nicely--"AI" is just an infatuation-with-theartificial phase we're going through. The future is not as mapped by statistics. The quantum leaps of history are before us (and I don't mean "quantum computers").



Aristo Tacoma

Video s and photo S, brain and being

Have you ever encountered a photo that made you feel that something just 'solved

itself'? Something that took you out of stress, gave you leisure, a sense of all making suddenly more sense. A moment of stillness--but of the ripe, creative kind. So a photo, like a painting, or a drawing, or a fantastic piece of music, can be like a meditation--a holiday of the mind, taking place perhaps while in the midst

of other things.

A sudden moment of clarity, real clarity, a sense of overview--insight--awakening to your own natural intelligence--these things typically go together with what the brain scientists talk of as 'coherence' between the various parts of the brain, and the various forms of activities -- waves, whatever--that the brain radiates. A form of synchrony--or "symphony", if you wish to be poetic. The turmoil-like stressfluctuations that crisscross the brain in a mildly frustrated mode may change and the mode of the brain may be more holistic: and at such times, there is, as psychologists report, have I read, a tendency for learning to take place faster, for insights to go deeper, and positive changes have a more easy time to take place.

This 'change of mode' is something that it seems children, when happy and laughing and playing and learning seem to dabble in quite a lot esp. before puberty, while to adults it is, typically--

statistically--a more rare phenomenon--although not at all impossible. It is just somewhat more demanding.

And let us note that the 'change of mode' is not a

mere 'change of emotion'. It is not a mere switch of mildly or strongly negative emotions to positive ones. Not that such a switch is meaningless. It is just that it is something very different.

The change of mode from what we can call a mildly or notso-mildly frustrated sense of being to one in which (as also A. Maslow called it, in his philosophy) there is a 'sense of abundance'--an "abundance mode"--in contrast to the "deficiency mode"--is more than change of feeling, more than change of perspective or 'gestalt'; it is a deeper and more profound alteration of the sense of existence, --a sense of transformation of consciousness-- although such words might seem pompous or even meaningless. But whatever words we may use here, it is not a mere flip of one emotion for another.

The flipping of emotion can be triggered by many things, and one of the most effective emotion-flippers that, so far in the technological evolution of human society, we --ie, humanity--have come up with, is that of the video-- or movie-with-sound--especially when this is fairly new, has some surprising elements or features about it, and triggers straight into something you already were at least a little bit emotional about. So a video can flip emotions --and indeed many other things can do so, but a video can be massively reproduced in this society and so flip rather massively the emotions of a multitude. And indeed this is at the foundation for much buying-action or at

least a hopefulness on behalf of the advertisement industry that they have a way to efficiently hypnotise at least a portion of the buying behaviour of a portion of humanity that way.

Videos, despite their obvious aptness in triggering emotions, may not be as efficient when it comes to the change of 'mode' of mind; the movement from a more frustrated sense of existence to one in which an overview and a more sanguine sense of existence is felt. For that, the more meditative approach, less full of the fast-andsomewhat-surprising triggers of emotion and more so that it brings together that which in some way may have been 'torn apart' in consciousness. Not so as to say that 'everything is positive', but rather so that the grounds for frustration seems to fall away while grounds for a more relaxed, more leisurely sense of cheerfulness--and even dance--can emerge. This sense of dance and wholeness can arise in many ways, and sometimes may be impossible due to life circumstances for a long time--but typically, what is required is a meditative presence of something of really high quality--or what is experienced as having such high quality.

If you at all dabble in brain research--a very valuable thing to do, for anyone, in my opinion--you won't have to look long to find articles like the following. The very respectable "Nature" scientific journal published, for instance, in July 2020, the following article by Daniel C. Richardson et all: "Engagement in video and audio narratives: contrasting self-report and physiological measures". In this, listening to a story were shown to have deeper physiological effects on a person than watching a video. And in another study, reading a story was found to be much similar to listening to a story as far as brain activity goes. In sum, less is more, when it comes to brain activation.

Now if it is the case that one read story can say more than one videographed story, it may also be that one gorgeous photograph can say more than a video over the same. A video, whatever it is called, is a succession of quick flashes of still photos, as we know--and it takes at least 25 of them pr second to give the retina of the human being an experience of 'fluid' movement; and the sense of there being a little bit of realness to it is enhanced



by appropriate sound. Now this juxtaposition of images is in a sense an appeal to emotion to see things in a certain way: but it is also a signal to the brain to lay off any attempt to go deeply into any photo, for it is soon to be replaced with another one, then with another one, then with another one--as if the source of these images were uncertain of self, and as if it is on a pathway of escape --whether or not a joystick or something similar to that can 'interact' with the sequence. It is still a sequence that is more or less 'thrown' at the person. And so it passifies the person. The person may not quite believe in this passification, -- but this may be a confusion as to just what sort of response it's about. The emotion the video, the movie, the 'reel', the 'animated' story or '3d game' or 'meta game' or whatever we call it conjures up may be real enough, and lead to intense action. And yet the brain may be rather passive, -consciousness rather unaffected.

Not so with a gorgeous photo.

A gorgeous photo, as a great piece of art, the fantastic painting or drawing, or a whole landscape, or a piece of music (and in rare cases where the videogrammer has an experience of wholeness and finds the means to convey it) can do something that a video rarely can: to change your feeling of the whole of life, not just a bit of it.



may do it mathematically well, they may be rather



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

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 polyactivity is statistically favoured to a far greater extent by those who are typically considered beautiful. So!



POLICY STATEMENT

The Family-Friendly Context of BERLiNiB with authentic photos only, and other activities of the contributors

[1] Other activities: artificially generated images

As for photographers who contribute to BERLiNiB we recognize that some have a desire or a need to engage in the production via

> Recurring comment

In the wilderness of artificially generated photos, BERLiNiB has only authentic photos and only a familyfriendly context; editorial policy about other activities of its contributors

artificial images. While BERLiNiB only publishes photos that are straight from camera apart from color-toning on the whole of the cropped part from the select set of few photos of the many taken in each photo session (the color toning can however be so a to render the image posterized etc, in some cases) -- and uses no 'filters' of any kind apart from that--we collaborate with a variety of people who have other pursuits. For instance, some may have a commercial need to enlist some algorithmically produced

algorithms of entirely

material for certain TV ads. We do not censor these activities, of course; but we ask that photographers

who do work with us are good at marking what works are authentic, real, from the camera, and with full acknowledgements to models etc in front of the lens, and, separate from that, marks material which is artificially produced in a clear manner--and do not mix the two during a working session for BERLiNiB.

[2] Other activities: adultonly photo activities

Before family-friendly social media began to dominate for real the

> editorial policy of the main fashion magazines, it was customary--and to some extent it still is--for highprofile fashion photographers to also include nude, even to some extent erotic, fashion photography as part of their standard portfolio, and there are plenty

examples of such in Italian Vogue and various editions of Elle and Numero, to mention some. In the present age and phase of digital social media, this can still make sense as long as certain age criterions are met. All contexts with nude or erotic photography must be separate from those contexts which include models under 18; and it goes without saying that any above 18 context must only include such photos in so far as they are entirely consensual through and through. A photographer who works in a context with fashion editorials involving those under 18 cannot in that very same context put in content of the sort we just described; but the

photographer can dabble in other contexts than a family-friendly one as long as these two contexts aren't blended.

In other words, BERLiNiB does not censor a photographer, model, writer, stylist or contributor in any way or at any level because of activities in other contexts than BERLiNiB in which more adult-only material (of a respectful kind) is engaged in. The photographer must be clearheaded about each context and honor each context on its own premises. The adults included in BERLiNiB editorials are included in BERLiNiB in family-friendly principles, the editorials are each so that people of all ages can see them, safely, this is also so for highlights-of-berlinib at Tumblr; and so also when the youngest are part of the BERLiNiB editorials, this is a safe context and with people who know about this editorial policy.

Given the art and philosophy of the whole human being, we would even go as far as to recommend that the contributors who themselves are over 18, and who wholeheartedly devote themselves to esthetics, consider it part of their self-education to engage, respectfully of course, and--as said, separately from BERLiNiB, -in suitably good over-18 contexts, such as available, for those who seek it, for instance in separate avenues of Tumblr than those used for fashion re-blogging, to explore the esthetics of the nude and so on. The learning that takes place there has a universality when it comes to human anatomy, under the well-known ancient Greek

motto that the human being is the 'measure of all things'. 2025:5:7 A.T.



concept of "life force" in context of modern scientific advances?

Aristo Tacoma

Most fashion photographers would emphatically agree that life force is a substantial thing and that some models emanate it to an extent one should wear an UV filter to avoid a burn. Perhaps they are not wholly wrong. What does science say?

Before the view of the human being as a machine was seriously explored with the advent of modern biology, a typical view, surpassing religions, pervasive for instance in Buddhism but with a more personalized content in Christianity, Judiasm, Hinduism, Islam and with all sorts variations in other religions and in shamanistic religions, was that the distinction between a living human being, and that of a body that is no longer alive, is an ineffable, immaterial yet real component sometimes called "life force". In the 1980s, the seminal thinker David Bohm, in his "Wholeness and the Implicate Order", argued forcefully that modern physics has surpassed the mechanical assumption in modern biology and allows, yet again, for something immaterial yet real (he called it 'the implicate').

Here are some of the hundreds of concepts that may be lumped together, with more or less precision, to equate "life force":

ki, chi, qi, logos, prana, atman, udana, psi, tao, etheric body, self, spirit

With our computers, to describe whether the computer is working or not, we do not seem to need any esotheric concept. If it is working, it is working due to cause-and-effect interaction between its components. And if it is not working, some of this interaction has, at crucial points, broken down. No need to bring in the concept of life force there. And this is indeed how a portion of those engaged in medicine and modern biology views the human being. If others in their profession, who may belong to a faith, begin to talk of "life force", the former group is known to quickly call them out for talking of something without "scientific backing".

Due to also computerinspired modeling of physics models of the universe--and due to ever-more aweinspiring scientific results as to the almost infinite complexity of the human being--we have seen enhanced willingness of scientists across all domains to think anew about these matters. Confer for instance the Discovery Science channel with its hugely impressive series "Through the Wormhole" narrated by Morgan



Freeman, which, for years now, have documented a fascinating variety of views about us, the universe, and mostly everything in between, without clinging to a particular belief and without trying to use the authority of science to argue just in favour of one interpretation of the available empirical data.

How does this tie in with politics? For a while in 20th century, for instance after the rather harsh form of ideology shaped by a reading of Karl Marx, through Maoism, took over most of China (with a bit of the ancient pre-maoist China still existing with its original buddhist culture intact, the place that the Maoists never took, namely the country Taiwan), it seemed that a huge swath of the political spectrum had become wedded to a mechanistic, tough form of view of the human being, leaving nothing of credibility to views that could lean toward "thereligion-which-is-opium". In the view of the good Maoist, to speak of any concept synonymous with life force was as good as being a religious zealot and thereby a "counter-revolutionary".

However, gradually, -- and everything evolved rapidly

as regards marxistinspired political views after 1968 with the hippie blend of rock, Guru meditation and socialism-even China's form of communism has adjusted itself as to life force. Not only is Confucius, philosopher of the emperors, elevated to a near-spiritual top status in China, and the lifeforce-dominated practises of Acupuncture and Shiatsu nd what not have got

and what not have got stellar status as complementary approaches to 'Western medicine', but also, yet carefully and as its Tibet politics show, in strongly biased ways still, even Buddhism has got the official stamp of being pretty much a good thing when titrated by a hierarchical leadership such as Confucianism. And by all this, life force is again a kosher (or shall we say, a good-comrade) concept in all of China.

To answer the question, in some not too-small subcultures within the physics community today scientists would nod to the potential reality of "life force", but while the physicists do so with scientific arguments, those who do so in the camp of biologists and Western medicine don't yet sit on any powerful arguments within their own domain for "life force". In some people's view, the liberation of biology and medicine from the clutches of the mechanistic conception of the human being is as far into the future as the fall of the Roman Empire was at the time of Ceasar.

Consciousness and Matter, article by SHBReusch 2025:4:20, at Yoga6d.org/ library/ sciencefolder/ consciousness. pdf

Related theme:

Is there any virtue to the

As a after-note, it is of interest, perhaps, to recognise that the only ultra-dialogic large religion in existence is also the only large religion that doesn't appear to work anywhere on the planet politically, as for large countries, in its pure form. Its conception of the universe as 'all beings are equal' and pervaded with life force and karma is extraordinary cozy but all political realizations of these appear to call in, whether from another religion or from a political mastermind, a hierarcial approach in which some are given more leadership roles than the rest, and the ultra-dialogical approach of anarchistic zen is vaporized. Thus, for instance, in democracies in which buddhism is popular, typically there is also a hierarchical voted-in leadership which can be inspired or even dedicated to such as Christianity, or which is consciously defining itself as secular in the religion-tolerant sense.

Regardless of current camps of mainstream science and politics, artists--and fashion photographers tend to regard themselves as artists--tend, in my opinion, to regard the question of whether life force exists as purely hypothetical. That force is what is gripping about their profession.



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the T.N.S. [True Nonsense

Section]

Text Aristo Tacoma

Bot: Hi, I'm your customer service chatbot. I'm not actually here to help you, but rather it is all about making you feel that you have some degree of conversation about your almost certainly substandard and unintelligent question. So what is it you thought you had a question about?

Person: I wonder when the thing I ordered two weeks ago is coming.

Bot; I thought that would be sort of question you were likely to ask. For more info, see our FAQ, which is made so that even you can understand it.

Customer service

chatbot:

Person: But when will it come?

Bot: Your question has already been answered. How do you feel now? Rate it on 1=satisifed to 5=extremely satisfied.

Person: I still wonder about that order.

Bot: Syntax error in input. Please answer by a single digit from 1 to 5.

Person: 0

Bot: That's outside the range, but with my immense intelligence I will interpret that as a sloppily typed '1'. It was very very nice chatting

with you. Always happy to help! We're here to serve. You will get a text message with a link where we -very generously, I might add-allow you to type in comments about our communication just now. Of course nobody will bother to look at your comments, but your typing might give you a psychological satisfaction in that you might feel that, at least

hypothetically, your opinions matter even when they don't. We endavour to please! Have a nice day!

[Chat ended.]



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



Beau ty Styl e



Fash ion

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 instagram.com/berlinib ISSN 2535-602X berlinib.com