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Fashion Models in BERLiNiB editorials

in this issue

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Fashion report

Nathalie Sophia: Shoe Trends FW2526

Cover editorial in 2025/C with fashion model

Natalia Rizou

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[Greece]

Nastia

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Themes of beauty, style and fashion include:

Fashion art by Yun for BERLiNiB

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Regular feature

As thirsty as we are for a comical perspective on the world?
Go to TNS at completion of the magazine!

FW25/26 at Your service! Colors & fabrics &such

Compiled by
BERLiNiB

Some of the story of FW 25/26:
FW2526 has elegance with long slim triangles, typically pointing up, eg as something more open around navel than higher up; thick circular scarfs (with a faint hint of the astronaut) or vaguely floral bundles of fabric, shoulders often at view and sometimes even pads on them; spiky thready hairs here and there, on clothes or in hairstyle; a touch of daring transparency.



We also see an often softer, more relaxed high heels style and shorts with lean, possibly tight-clad, legs are back after a long pause. There are many variations of gray also darker, and in addition to the usual black and warm white there's still lots pink, also mild blue and dark purple/mocha; fabrics include all the usual, and wool, but also fur and leather, whether fake or real; a mood of feminine business-like serenity --maybe even a touch of coldness--is exuded, but glamorously so.



Designs inspired by FW2526 runway shows

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In FW2526--and we see it even more in SS26, which we cover in next number--there is a set of shapes which suggests that some sorts of 'escapism' are trending--even, in some ways, a playful 'artificiality'. Nevertheless, there are authentic good-looking designs in both seasons. And it looks like 'woman, be brave and strong' is a persistent theme in 21st century fashion, sort of a timeless factor.



Shoe Trends FW2526

Step into the world of footwear fantasy with these hot, new trends

Fashion report by

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Illustration: Aristo Tacoma

The late summer and approaching FW seasons have their fair share of favourites when it comes to footwear. With fun twists on classic silhouettes and bold details, the one thing you cannot say about them is that they are subtle. There is a distinct juxtaposition between androgynous styles, such as loafers, derbies and moto boots, and distinctly girly options, such as Mary Janes and ballerina-influenced sneakers. Many popular trends have an almost archetypal association, drawing inspiration from bikers, cowboys, ballerinas, nerds or preppy girlies. It's an interesting tendency, especially considering that styling preferences for these styles are rarely obvious, showing just how highly valued individuality has become in fashion. The trending footwear for 2025 is an invitation to experiment. Here are the eight footwear trends to ignite your creative spirit:

*****1 Slim Sneakers and Ballerina Styles

Following the long-lasting love affair with chunky sneakers, including the timeless Jordans and retro-inspired dad sneakers, we have finally reached the full 180-degree turn in the sneaker world. This shift didn't happen overnight. The sneakers got slimmer with the rising popularity of Adidas Samba's and trending boxing sneakers /see Stella

McCartney and Adidas' Rasant Sneaker and LaQuan Smith x Puma Speedcat collaboration/. Even Dries van Noten put his two cents in with his timeless suede low-tops. Then came Bad Bunny's collaboration with Adidas, which included the Gazelle and Ballerina styles, and just like that, we have fully stepped into the world of slim sneakers. Adidas' Tokyo sneakers, Prada's Collapse Re-Nylon style, and the newly realised Jogger Re-Nylon Sneakerina by Vivaia /worn by Bella Hadid/ are the perfect examples of this trend, heavily influenced by the ballerina trend that is yet to release its stronghold on our wardrobes.

The slim sneaker trend is an homage to retro sneakers, and there are many ways to drive that message even more. Suede - the ultimate 60s/70s trend - is the perfect choice to give your sneakers an even cooler look; it's the ideal way to dial down the sporty look of a sneaker, which makes it a fantastic choice for those who don't favour the style or have simply become tired of the flashy sneaker trend.

*****2 Western Boots

Cowboy boots are one of those trends that are quietly present throughout the years. In Italy, every summer, ladies whip out their boots to pair with light, flowy dresses, while fans of horseback riding often default to a slightly slimmer version in day-to-day life. The fun thing about Western boots is that you can easily control how "cowboy-ish" you want them to look. If you go for a suede pair with more intricate stitching, you will get a stronger effect, but if you choose a leather pair with a more minimal design, you will find that they can be quite a chic, understated accessory. They can also get a city girl, party-appropriate upgrade with some embellishments and taller heels.

When speaking of the ultimate fashion brands of the moment, one cannot overlook Schiaparelli, and it just so happens that its designer, Daniel Roseberry, hails from Texas. How could he possibly ignore this golden opportunity to drive the trend to greater heights? During the brand's FW2526 fashion show, we saw Western-style stiletto boots with cowboy-inspired gold metal toe caps, as well as simpler variations in brown and grey suede. Another brand/designer with strong ties to equestrianism is Hermès. They displayed a variety of Western boots in chic, polished leather with prominent, sharp tips à la winklepicker. Whether you select a more authentic cowboy boot or something more subtle, you will surely get plenty of wear out of it in the coming seasons.

*****3 Moto Boots

On the topic of boots, there is plenty more to discover. Biker boots are yet another way to spice up your footwear game ahead of the FW season. At times, they overlap with the pirate boot trend /yet another emerging story drawing inspiration from a very specific aesthetic concept that Miu Miu is onto/, with their use of hardware and a loose-fitting leather base. Moto boots are a trend co-signed by Miu Miu and Chloé. While these brands have a rather girly

feel, moto boots have found their way into both of their FW2526 collections, displaying how versatile a pair of those can be.

A personal favourite way to style them is by pairing them with a white summer dress or a ruffled mini skirt and an oversized leather jacket. It's the perfect choice for late summer days, which deliver scorching sun during the day and much cooler temperatures in the evenings. Dolce and Gabbana made a case for party-appropriate moto boots, decorating them with a bunch of baroque-inspired embellishments. Simkhai's FW2526 show leaned heavily on the boots category, which the designer admitted was the hottest category within his footwear selection. A pair of brown leather moto boots with golden buckles and a matching jacket serve as the perfect staple for the fall season. In contrast, a more intricate design with a woollen black and white upper part and sequinned floral embellishments gives the moto boot a more girly, preppy feel.

*****4 Mary Janes

Mary Janes enjoyed great popularity throughout the year, with their flat version being among the favourite choices of fashion girls all summer long. Their timeless appeal and girly charm make for the perfect addition to any attire in true French girl style. At Chanel, Mary Jane heels were far from boring, with a giant pearl-shaped heel with Chanel's logo. Julian Klausner at Dries van Noten had a fun take on the Mary Jane heels, with exaggerated soles and low straps, balanced by its slingback style and slim heel.

Interestingly, this trend has also seeped into the sporty footwear section, with Mary Jane trainers deemed a quirky and fun way to explore the ballerina trend. At first glance, they are reminiscent of what we can call 'orthopaedic shoes', which were long deemed the ultimate anti-fashion piece. At some point, Mary Janes have become such a strong influence that British Vogue, via its editor Daisy Jones, penned a request to stop making every shoe a Mary Jane variation. Well, it didn't really help. Plus, Simone Rocha has been doing the track sole ballerina-inspired shoes since forever. Her preference for chunky soles and romantic details such as lace and bows adds a cool touch, mixing girly aesthetic with some emo influences. Personally, I do love myself some chunky sole Mary Janes; just take a look at Bottega Veneta's Swell glossed-leather Mary Jane flats, Dr Martens' Addina or Maybole styles or Crocs' Stomp Mary Janes /they may be the only Crocs I will ever actually consider/.

*****5 Classic Loafers, Derbies, and Brogues

The smart shoe trend started from loafers: my favourite shoes, excluding boots. They are versatile thanks to their minimalism and a sense of quiet luxury, but also super fun due to their association

with a preppy aesthetic, which gives any ensemble a hint of smart fashion. At present, one of the most popular ways of styling a loafer is by pairing it with socks, preferably lighter in colour and looser in fit. The most popular combo includes white ankle socks paired with black or dark brown loafers, but there are plenty of other ways to explore this trend. Below-the-knee, semi-sheer black socks would go perfectly with polished black loafers and a mini skirt suit, amplifying the mod, retro feel of the outfit. Even a more sporty or rebellious look can work perfectly with loafers, especially paired with some dark socks, maybe even a pair of printed ones.

Derbies and brogues are a bit more of an acquired taste trend. Calvin Klein, currently under the helm of Veronica Leoni, enhanced the masculine feel of the style by creating a wider sole, while Bally made a case for brogues being a great pairing for floral dresses. Many other designers, including Alexander McQueen, explored the derby and dress pairing, introducing the idea that this masculine footwear is the perfect, unobvious crowning jewel for more feminine ensembles.

*****6 Animalier

Animal print has long cemented itself as the most fashionable of all prints. It's almost funny how such a bold style could gain the reputation of a classic, something that never really goes out of style. Even in a more minimalistic setting - influenced by quiet luxury - animal print feels right at home on accessories, such as bags, footwear, and scarves. The animal print in footwear is a hot trend, earning the approval of the likes of Schiaparelli and Duran Lantnik. Whether it's flats, boots, sneakers, or heels, there seems always to be room for a fun print such as snakeskin, leopard or zebra.

Of prints, snakeskin emerges amongst the favourites for the FW2526 season. Boots from Khaite and Tod's, paired with midi-length skirts and stylish coats, are a perfect fit for late fall, while a pair of Mary Janes with a thick, subtly curved heel from Bally makes for a fantastic office-wear accessory. Fendi continued the shaped-heel trend /a very interesting concept emerging from FW2526 collections/ with its boots featuring a shaped heel with a visually pleasing oval-shaped empty space. It's a fun print and a fun shape - the primary reason why animalier is such a popular trend. It's cool and eye-catching, but versatile enough to deliver in doses appropriate for any occasion. That's precisely why investing in a good animal-print footwear is by no means a seasonal addition to the wardrobe, but rather a timeless choice.

*****7 Slouchy Boots

Scrunched-up boots are another fun way to approach a classic. They have the rebellious, relaxed feel of a biker boot but with an extra dose of deconstruction loved by the fashion crowd. Isabel Marant's 'Edrika' ankle boots are the perfect example of the ultimate boho chic footwear with a hint of big city glamour in the form of gold kitten heels and a circular hardware piece gathering leather strings around the ankle. Balmain went for low

wedge, pointed tips and big volume up top, while Sportmax argued that the taller the slouchy boot, the better. Sportmax's square-toed tall boots with a low sculptural heel are the perfect match for a mini skirt or a pair of simple black leggings.

Another popular choice is a fold-over style, which gained popularity in the Spring/Summer 2025 collections of brands such as Acne Studios and Balmain. The style remained present in Givenchy's offer since its launch in 2012 with its iconic "Shark Lock" collection. Nicolas Ghesquière at Louis Vuitton adapted a similar approach with his knitwear-mimicking boots, scrunched up for added volume. For the closing look of his collection, he selected black leather slouchy boots with a wide hem, showing off the shearling lining on the inside, which gave off the ultimate cosy, comfortable feel. The Attico's "Robin" combat boots with their bold mix of a classic biker boot and soft fold-over detail are a great representation of this hot trend. That pair retails for almost 1000 euros, but online you can find countless cheaper alternatives from brands such as Naked Wolfe, Azalea Wang, and Steve Madden.

*****8 Slingback Heels

Ending on a more feminine note, slingback heels seem like the go-to choice for formal occasions, especially when delivered with pointy toes. It's all about the juxtaposition of trends, with square-toe boots alongside pointy toes and open-toe heels /peep-toes might be returning to grace/. What fashion seems to love these days is a bold, decisive choice. The New York Fashion Week dedicated to FW2526 had plenty to show for this trend. At Calvin Klein, a pair of flat leather slingbacks with a square toe served as the ultimate poster child for quiet luxury, while Altuzzara went for mesh kitten heel slingbacks, which would be perfect for late summer, offering maximum comfort in an office-appropriate form.

Saint Laurent is one of those brands that never fails to deliver dream-worthy shoes, which are far from comfortable but always impress with their aesthetic value. The slim heel, shaped akin to a flower stem, feels like a dangerous point of balance, but with the pointed toes and polished leather surface, these Saint Laurent slingbacks are any fashionista's idea of dangerous beauty. Lacquered black slingbacks with a bejewelled detail or a simpler pair in maroon red look beyond dreamy and worth all the pain they surely deliver upon wear. At Blumarine, there were plenty of fashionable shoe choices; amongst them were multiple variations of slingbacks, including a black suede pair with a metal flower detail. This style is sure to complete your footwear wardrobe for the months to follow, making it complete for all types of adventures, big and small.

Nathalie Sophia

Vogue, USA: Glimpses of a new direction

Fashion report by

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Anna Wintour's era and the new future of Vogue: a closer look at the direction of an epic publishing brand.

The news of Wintour's departure from Vogue shocked the fashion world a few months back. As one of the leading figures in the fashion industry, she spent just short of four decades in the chair of Editor-in-Chief of American Vogue. What followed this announcement was a plethora of reflections, speculations and predictions; was she a good editor, how did she change the world of fashion press, who would be next, what changes would come? There was not a stone left unturned, and although in early September we got some answers, we also gained more clarity on how definite her retirement was. Let us start from the beginning.

The fashion editor

Dame Anna Wintour, born in London in 1949, came from a prominent family in the publishing world. Her father, Charles Wintour, was an editor for The Evening Standard for over 15 years. Wintour familiarised herself with the industry early, becoming her father's advisor on how to make the newspaper more relevant to the younger generation. Her first independent gigs came in the form of two British magazines and, later, US-based New York and Home & Garden. In 1985, she became the editor for British Vogue, and in 1988, she assumed control of the American version of the magazine.

Wintour started out in a way that most fashion lovers would describe as satisfactory--she favoured covers that weren't just tight head portraits and frequently cast less-known models, focusing on the general aesthetic over publicity. Her first cover featured Michaela Bercu in a pair of "cheap" jeans and a Christian Lacroix sweater with a bejewelled cross, worth 10,000 USD. It was reportedly the first time a Vogue model wore jeans; a fashion item initially popular with the working class and a highly affordable choice: we might say it was an ultimate anti-high fashion piece. It was cool and youthful--the sign of Wintour's rebellious spirit and forward-thinking attitude. The young Wintor created a reality in which the **elitist** quality of fashion dimmed, inviting all those who love it to participate in its growth and evolution.

As an editor, Wintour focused on visual **storytelling**, relegating the text to that of a lesser important aspect of a magazine. It could be seen that she understood early that people were becoming more interested in images, especially in terms of fashion content. Throughout the 1990s, Wintour brought Vogue back to its former glory. It was also during this decade that she distanced herself from one of her closest co-workers and someone who, at the time, was seen as a potential successor--Kate Betts (currently, a contributing editor for Time magazine and The Daily Beast). Wintour was said to dislike for Betts's pop culture affinity; in hindsight, some would say this seems ironic.

During the 2000s, Wintour oversaw the launch of three Vogue spinoffs: Teen Vogue (2003-2017), Vogue Living (currently operating in Australia and the Netherlands), and Men's Vogue (2005-2008). That decade saw Wintour beginning to broaden her perspective and **shift her focus** to a more lifestyle-centred magazine--the first signs of her opening up to other artistic directions. By the mid-2000s, most covers were reserved for movie stars and singers as opposed to models, and the head portraits, previously disliked by Wintour, made a big comeback.

In this phase, covers became blander and blander, to the point where even the clothes took a backseat. And that's how American Vogue became a lifestyle magazine, rather than a fashion-focused one.

What it sold was celebrity faces.

In 2004, only one cover of the 12 issues published featured models--The September issue. The one before that was graced by Elvis Presley's daughters, adorned with a title "Priscilla, Lisa Marie & Riley on Living with Elvis's Legacy". How very fashion-oriented and intellectually stimulating. **In 2012, no cover featured a model**, and in the following year, the only model who appeared on the cover was Kate Upton--more of a commercial model than a high-fashion one. Then the April 2014 issue of Vogue dropped. On it, Kim Kardashian and Kanye West. At the time, it was a huge deal. While West was considered one of the most relevant figures in the music-fashion sphere of influence, Kim K's reality TV roots were not forgotten. In my opinion, it wasn't the worst of Vogue. It stripped away some of Vogue's prestige, but Kardashian has long become a trendsetter and earned the stamp of approval from high fashion designers, such as **Riccardo Tisci at Givenchy and Olivier Rousteing at Balmain**. In hindsight, her influence on shaping fashion trends was truly worth the nod.

The current decade has been a bit kinder as far as models on the cover of Vogue go, but this change reflects a broader shift in the role of models in fashion. Those who get to grace the magazine's cover are typically models with the status of a celebrity--the ones who gained popular recognition, for example, from acting projects or family connections. We even get to see a bit more of a focus on fashion, celebrity covers or not. This is a clear shift from an overly commercialised approach--one that long frustrated the true audience Vogue should be targeting; the ones who would actually purchase the whole magazine, rather than simply leave a like under the photo posted on Instagram.

The years have gone by, and Wintour moved with the flow. Although her magazine often lacks **the fantasy of Vogue Portugal or the creativity of Vogue China**, it's not exactly

different from other big players in the industry. The things fashion lovers miss may never fully return, at least not on the covers of mainstream magazines. Wintour didn't usher in this change--she conformed to the changing world, merely donning the face of the change we hate to see.

Aside from her work for Vogue, Wintour helped the American fashion industry grow into a globally relevant market. She elevated the **Met Gala** into one of the most important events in the world and worked towards raising the profile of American designers through Vogue's ongoing partnership with the Council of Fashion Designers of America (CFDA). She helped the US become a relevant market for fashion, not just its consumption but also its creation, making her one of the most influential figures in American fashion.

The It Factor

Wintour is not only a legend in the fashion industry, she is also a pop-culture icon. Her carefully crafted image, from her bob to her indoor sunglasses-wearing tendencies, helped create her own, unique persona--a brand. What truly pushed her into the general public's eye was the iconic movie The Devil Wears Prada, starring **Meryl Streep and Anne Hathaway**. The script was based on a book written by her former assistant, Lauren Weisberger, and is believed to be based on her experience as Wintour's assistant.

Wintour embraced the "terrible boss" label and the "too-good-for-you" air, making it her own thing, something that people could admire and think of as a sign of being opinionated in a determined way, focused on her own craft and vision. Here, a bit like Diana Vreeland--yet another timeless figure in the history of Vogue.

For Vogue to move beyond Anna Wintour is somewhat like moving beyond Karl Lagerfeld at Chanel; it requires careful consideration. Vogue would rather hit a pause and appoint a temporary no-name editor than give reins to someone who cannot handle the pressure and cannot carry the legacy. That's vaguely what I imagined would happen when I heard of Wintour's resignation, and, seeing who the successor is, the feeling is still there.

Who's _really_ the next Vogue editor?

News now tell us that Vogue has appointed the replacement for Anna Wintour. Well, not exactly. The chosen one, Chloe Malle, isn't quite a replacement since Anna is not really gone. In order to accommodate Wintour's small step back, the organisational structure at Vogue was altered. Instead of appointing the Editor-in-Chief--perhaps they are still looking for the ideal replacement--American Vogue appointed a Head of the Editorial Content. Apparently hand-picked by Wintour herself, then, is Chloe Malle--what many would call a nepotism baby (so was Wintour). Malle is the daughter of actress Candice Bergen and director and screenwriter Louis Malle. While her personal connection doesn't bother me, and she does possess quite the experience working for Vogue (including holding the position of the Head Editor of Vogue.com), if an insider from Vogue were to take on this role, I had another person in mind.

Not only that, some of Malle's most prominent work includes an interview with Lauren Sanchez, the wife of Jeff Bezos. Sanchez, of course, appeared at the cover of Vogue US when she was about to marry Bezos. Bezos's ethics aside, there is nothing particularly relevant, in fashion terms, about his wife. She's not a fashion trendsetter nor a person who enjoys high popular esteem. Malle acknowledged the relevance of this choice: "I do think there is an element of endorsement with a Vogue cover, and I do think that it is worth taking a calculated risk...".

If such dull celebrity material Malle considers a 'risk' worth taking, and that's the type of people Malle wishes to "endorse" as the one in charge of American Vogue, then I am almost certain that what's to come is not to the liking of most **fashion lovers**. She's been in the

company for 14 years but her recent work doesn't seem very promising. Malle, as a journalist, generally contributes to the lifestyle sections, covering **home and decor, party, travel, and books** sections. Fashion does not seem like her preferred topic, which further proves that Vogue doesn't seem to value its fashion roots as much as it did before, choosing to focus more on lifestyle content and covering all the "hot" topics.

My personal favourite "insider of Vogue" for the role was the Global Director of Vogue Runway and Vogue Business, **Nicole Phelps**. Not only is she inherently in tune with fashion's newest and dearest, as the one responsible for most prominent collection reviews, she's also someone who understands the industry, which is much more than wearable art--it's a well-developed business. Phelps is such an integral part of the fashion industry, often seen as the voice of Vogue regarding all things fashion. While the magazine may be evolving, its fashion prominence is still the one thing that sets it apart from other big publications. If we speak of its appeal and position in the publishing world, be it in print or online, Vogue still gains the most attention for its fashion-related coverage, even if the models are replaced by actresses, singers, and other public figures. Phelps is one of the few who could truly take on this role with grace. Another such person inside Vogue is **Hamish Bowles**, the Global Editor at Large. He, too, has the personal recognition and influence to lead the magazine, albeit he's on the older side (just past 60) and would likely not be able to continue in that role for several decades.

Vogue is in some regards like **Chanel**; it doesn't like frequent change. They are classics that require clear direction and timeless appeal. In the ever-changing world of fashion, where designers juggle various brands and within a decade barely anyone remains at the same place, these rare few brands that stay grounded offer a quiet sense of solace--their myth being that while everything changes, they never do. This isn't about being scared of change, it's about keeping the idea alive that you don't have to chase novelty to stay fashionable, that a fashion lover can be a fashion lover all their life, that love for fashion has no expiration date and true genius doesn't come from being a part of the latest generation to step into adulthood. This quality of permanence, carried by brands such as Prada, Chanel, and **Armani**, makes them effortlessly stand out, and while, at times, it costs them the spot in the headlines, it makes them cohesive and, we might say, craved. In the future, their brands will be recognisable. We see with some brands, with a cult around one or a few creatives, that they permit the cognoscenti to have the unique feeling of looking at a piece and knowing exactly who made it, or who the inspiration was. That's the reward for sticking to some distinct persona over constantly chasing novelty.

The US editor of Vogue is, or was, the globally recognised guru in fashion and so Vogue cannot cannot just keep on changing. They need time and space to cement themselves in the minds of readers as the ones who can dictate the do's and don't's of fashion.

The transitional phase Vogue's now in

What will Malle's Vogue look like? Is she actually in a position to take over from Wintour, or do we find with her a practical transitional choice? As said, when you look through Malle's content, it seems unlikely that she would be the chosen one for the role of the globally celebrated Editor-in-Chief of Vogue. Being mostly a culture/lifestyle inclined contributor she currently lacks popular recognition. If she's just there to temporarily fill the void, then it's--perhaps--a commendable choice. My theory is that Wintour is not yet ready to part with the Vogue project, and Vogue itself might not be ready to give her up.

As an alternative perspective, Malle could indeed the chosen one. Is the goal is to turn her into the next Wintour, and we are simply eased into it as she takes this step? Can it even be done? Of course it can. **Visual branding is an art form** that can bear miraculous fruits if showcased through the right

medium. And what better medium than the publishing network of Conde Nast? But the world of fashion may not be patient enough to wait for this showcasing. Can Vogue be under a relatively unknown editor in the world of fast-moving, online-driven reality? Certainly not in the long term. And I have a feeling this isn't what Vogue wants to do either.

Assuming for the moment that we believe Malle to be a long-term solution, what would that tell us about Vogue's direction? Malle's focus on culture and lifestyle would likely signal that creatives, such as contributing stylists and photographers, would have more room to explore their own vision. Malle is also the head of the internet form of Vogue, namely Vogue.com, and all this could tie up with a sentiment that Vogue is focusing more on its online activities rather than print publishing.

Expanding on this line, perhaps we see here a sign that Conde Nast has a vision of Vogue where the print version is more of a seasonal photo book, like the CR Fashion Book or LOVE Magazine. This is, after all, the direction of most of the media world. Where does that leave the fashion element of things? Will being able to forgo the need to sell the print version lead to more creativity, or will the shrinking budgets and fashion ads via covers mean that we're stuck with the uninspired look of now? What about the 'AI' influence? All this will take its toll; we just don't know when. The tools are already there; it's only the general public who is not ready for the change. Vogue will likely not be the trailblazer, so for now, we're safe. Malle seems to lack the influence to be the bearer of such groundbreaking change. And if Vogue is preparing for a big change, it's all the more reason to land an Editor-in-Chief who makes people feel like they have enough authority and influence to lead the crowd. My hunch is that Vogue will be on the lookout for such a person soon enough.

Long-term future of Vogue

If we imagine Malle to be a transitional figure, who would in case be the next to step in as main pilot? Perhaps another Vogue editor, like Wintour who shifted from the British version to the American one? In case, it's unlikely to be Chioma Nnadi--the current British Vogue editor. Would it be some influential figure in fashion or someone with editorial experience? Katie Grand--the founder of LOVE magazine--has both the recognition and the experience. Derek Blasberg has the connections and the experience required, but as a men might be an unlikely choice. Vanessa Friedman--currently with The New York Times--is another standout member of the fashion publishing elite, as is the former Editor in Chief of InStyle, Laura Brown. Perhaps it could be someone who focuses more on the visual identity of the brand... Someone like Tom Ford--a retired designer and a photographer, who understands fashion equally well as he does the power of an image. Perhaps it could be Marc Jacobs, who was invited to serve as a guest editor for Vogue's December 2024 issue. Given that Conde Nast actually posted the job opening via its LinkedIn profile, it could be anyone. The most important thing is the potential; the rest can be built up along the way.

Only one question remains: is Vogue still what we make it out to be? Is Vogue still THE fashion bible, or is it merely one of the many news outlets which highlight the narrative rather than shape it? Quite possibly we're focusing too much on who the "next Anna Wintour" will be. Maybe there's no next Anna Wintour, because the power that Vogue held has already dispersed in the sea of social media platforms with their countless content creators. Press no longer shapes opinions the way it used to. Social media promotes all kinds of perspectives, allowing us to select the one we relate to the most. And that's the true democratisation of fashion--a world where hardly anything is universally considered unfashionable. As long as you're able to find a source of inspiration that has a substantial following, you can consider yourself a fashion insider. In other words, you may no longer need Vogue or the likes of Anna Wintour to show you the way.

Nathalie Sophia

FW25/26 and the Surreal Office Chick From The Future

Fashion model: Natalia Rizou
@mnrizou



Cover editorial
BERLiNiB
2025/C



<<This deliberate contrast between power dressing and the sheer elements generate a captivating visual for the tension that lies between vulnerability and strength.>>

FW2526 comment connected to the Burc Akyol collection by fashion journalist Jay Charlie
stylecartel.com/burc-akyol-a-new-fem-ininity-runway-review/



Cover fashion model for BERLiNiB 2025/C is Natalia Rizou, at @mnrizou, photographed and styled by Aristo Tacoma.

Location: Studio P56, Athens, Greece, @studio.p56

MUA: Myrto Departez, @myrto_departez_makeup

Assistant stylist: Myrto Departez, at Arachne fashion brand, also featured @crocheterie_arachne

Contributing stylist: Mariter Torres, @daniela_jayfashion

Fashion brands in editorial include:

2803 Fashion Loft, Athens @2803fashion_loft

Molly Bracken Greece @mollybracken_greece

Molly Bracken @mollybracken_official

Molly Bracken Girl @mollybracken_girl

Lili Sidonio @lilisidonio_official

WeAreShoes @weareshoesgr

Kinitro @kinitro_925

NAK @nakshoes

BeamZ @beamzpro

Alien Brand alienbrand.no

Jamevar @jamevarcolour_fullhome

bnns.shop

Stradivarius @stradivarius

H&M @hm

Zara @zara

Platinum Fashion @platinum_fashiongr

Art shop Niki @artshopniki.gr

b.young @byoungfashion_norge

Havfruen Fashion @havfruen_blomster




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Takis 33


ΟΔΟΣ
ΠΑΝΔΡΟΣΟΥ
PANDROSSOU
ΑΠΟ 23 ← 33



.. self-assured women,
unbound by rules.
FW2526 comment by Amy de
Klerk
harpersbazaar.com/uk/
fashion/shows/g63662419/
autumn-winter-2025-
shows/











<<(..) if the season were to be personified, it would be as an iron hand in a velvet glove, as control and comfort are contraposed.>>
FW2526 comment by Laird Borrelli-Persson
vogue.com/article/the-top-12-fall-2025-trends






STEVE
MADDEN































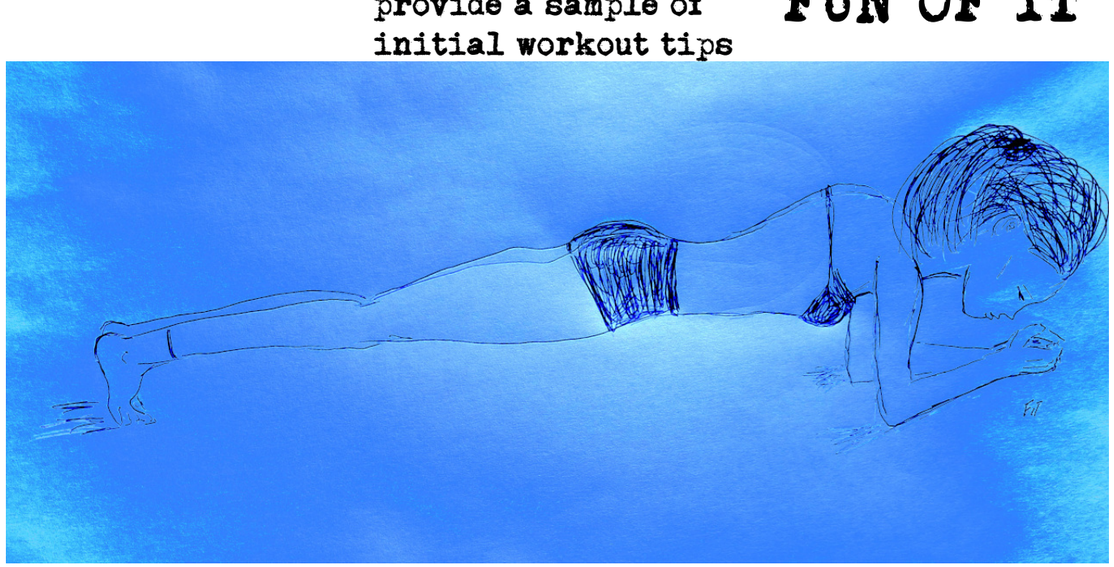
TIPS FOR MODELS WHO ARE DOING WORKOUTS OR WHO WANT TO GET STARTED

FOR REAL

by Natalia Rizou, @mnrizou

*****MODEL WORKOUT TIP#1 DO IT WITH INTENTION

Do it with intention or don't do at all; just as with almost everything else, workouts are more effective when done intentionally and in contentment. Working out should not be viewed as another chore on your to-do list but as something you actually enjoy doing. This way you will not find yourself getting bored easily and giving up. I will provide a sample of initial workout tips



which can help models, and those wanting to become models, to get started; and in the future I'll come with more workout techniques and tips, for it's an exciting

*****MODEL WORKOUT TIP#2 FOCUS THE FUN OF IT

theme and personally I can't get enough of it myself.

Working out should always be fun and never embarrassing! After you choose the type of exercise that you think suits you best, look for a place where you feel welcome and at ease.

*****MODEL WORKOUT TIP#3 STAMINA BY FASHIONABLE GARMENTS

Working in a team always helps to stay motivated.

Treat yourself; for some extra motivation, get yourself a new piece of garment or an accessory you will use in your workout sessions. Use training fashion ideas as added force and esthetics. Perhaps some of your garments comes with a motto that will boost your stamina just by looking at it. Think of a new cute workout set you simply can't wait to wear, or a water bottle with an

interesting design you'll always carry around!

*****MODEL WORKOUT TIP#4 THE ART OF BREATHING

Regardless the workout type of your choice, breathing properly is part of the foundation for perfect results and goes hand in hand with the tip#1, namely intention. Deep good breathing during exercise allows for more oxygen and blood flow to muscles and brain. It provides the body with energy and brings about a wellness in our workouts. In such as Pilates training, it can be best to inhale at relaxation by filling your chest with air and to exhale on the exertion by removing all air from the belly and up.

*****MODEL WORKOUT TIP#5 WEEKLY RHYTHM AND MOTIVATION

How many times per week should you work out? Anything between 2 and 6, depending on your schedule. Don't get carried away; one day should always be devoted to resting and pampering! Personally, I opt for two sessions of strengthening per week and add other types of exercise when possible. Stretching, for instance inspired by Yoga Asanas, is also pivotal and, with a little thinking, can be easily added to your daily schedule. To encourage your workout, be sure to have a clean Yoga mat ready. Like ballet students, it may be a good idea to use a mirror for motivation and configuration. Check that you train in a balanced, symmetrical way without overdoing nor underdoing it at any point. A model girl can _obviously_ be both strong and feminine. Yet, I think it is fair to say one should watch out for getting addicted to muscle-building for the sake of muscles only; it has to be part of an overall esthetics that works for you. In this regard, it is okay to be aware that muscles weigh more than fat so it is better to use mirror rather than weight to determine upcoming weeks of diet and exercise. Some fat in the exact right places are attractive, just as the right amount of muscles are attractive; while, as Kate Moss pointed out in the 1990s when she was again and again on fashion magazine covers, skinniness is also attractive—-and that goes for any decade.

*****MODEL WORKOUT TIP#6 THE STRENGHTENING EXERCISES OF PILATES

Today's form of Pilates training--the form I am used to we might call "Pilates for models""--is of course a development of what the German-American Joseph Hubertus Pilates, also a martial arts trainer, initiated in the 1940s. Pilates is a great core strengthening option as it's a set of exercises stimulating both mind and body, emphasizing on breathing, core muscle strength, posture and flexibility. It's an amazing choice for an all-embracing approach to wellness. A motto by Pilates goes like this: "Physical fitness is the first requisite of happiness." Your workout weekly schedule depends on your goals but make sure to keep things balanced. For core strengthening exercises, Pilates is a hot tip; and let's look at some examples.

*****MODEL WORKOUT TIP#7 WAKE UP THE MUSCLES

Whichever type of workout you opt for you shouldn't focus only on specific muscle groups but make sure to include all parts of your body. Pilates can help 'awakening' and engaging _all_ your muscles. Depending on how one is counting, the body has at least 600 or as many as 850 muscles; which is worth a thought--every one of them ought to be trained! One of my favourites is the all-time-classic Pilates elbow plank, because it stimulates so many muscles; abdominals, back muscles, shoulders and legs. An exercise of many variations that strengthens the core and improves balance, posture and metabolism all at once.

This is a core strength exercise in a purposedly static push-up position where you rest on elbows, while a variation is to have arms straight. In the 'Elbow Plank' exercise, let the forearms form a triangle [see illustration]. Pay attention that you do it elegantly and without hunching the shoulders. Toes on the mat, tummy in, keep it straight and switch your muscles on! Engage your "ABS"! ABS, ie, your abdominal, back, and spine muscles, all deserve to get a boost this way. Emphasize perfect straightness. There are various schools of thought for how long time you should remain in the Plank exercise, but at least hold it for a while and stop before over-straining. After some time on regular training on this you can hold it longer with ease. This exercise is also a starting-point for several related exercises.

*****MODEL WORKOUT TIP#8 A DIVERSITY OF TRAINING FORMS

If you wish to fill your week with several more exercises, then a model should consider some great alternatives such as boxing, or kick-boxing, swimming as well as joining the gym for some more focused workout on the weights and the machines. Boxing may sound aggressive at first but many of the foremost models include this sport in their workout schedules; it tones the upper bodies and can contribute to sexy shoulders. Choose whichever makes you most excited! By the way, to grow muscles, you need not just training but also a rich diversity of proteins.

*****MODEL WORKOUT TIP#9 PROFESSIONALITY IN TRAINING

Trust training professionals; don't be too proud to listen to those who have much experience, and not just listen, but be in a relationship with them and have a dialogue and let them watch your training and comment. Work-out videos can be great but they cannot replace the immediacy of human direct contact; your body is of course a sensitive and vastly complex instrument and you owe it care and consideration and part of that is to receive wise advise fitting you in particular from those who know. In any case, don't put your body through a strain that can be too much to handle for it at any point. The guidance of a professional is a doorway to quick and impressive results! It's definitely worth the investment.

*****MODEL WORKOUT TIP#10 THE SPIRIT OF WALKING

Walk that walk! Walking, not necessarily running —unless you are into being a marathon runner—is pure magic for your model body. Walking even a small distance every day goes a long way. It will not only pump up your energy levels but also your spirit. It will make you think. Give you perspectives. And the brain is one of the vast burners of calories in your body, with neural cells that are biologically in much the same family muscle cells. So make sure to include some walking whenever possible!

*****MODEL WORKOUT TIP#11 TRANSFORM YOUR WEAKNESS INTO YOUR STRENGTH

We tend to do more and more of what we are already good at, because it is easy. But watch out that you don't just strengthen that which is already your strength. The upside of focussing on training our weaknesses away is that, by that intent, we often can indeed get important results, real benefits in our looks and health. So, working on our weaker sides is part of what will make this worth it. For instance, personally, I've always hated shoulder exercises but after months of Pilates training, the difference I see on that muscle group is thrilling to me and gives me pride and motivation to keep up and vary the training. As Candice Swanepoel said in an interview during the classic VS Angel runway times, 'Upper body strength is not only important for the runway, but in our everday lives.'

*****MODEL WORKOUT TIP#12 LOVE YOURSELF

Love yourself! That's easy to say but it is a perspective we can have on the training. Training is a form of self-love, obviously. But loving ourselves does not only come in the form of working out; make sure to take equally care of your diet and skincare, without going to extremes, by implementing balanced routines, which you can maintain in the long run. For example, in diet, a tip is to keep a steady schedule trying to eat around the same time every day, preferably 3 to 5 small and easily digestible meals. As another example of how self-love can be accentuated, and more about that in the next tip, is to get stretching into your late-evening schedule. Stretching can be done every night; it will take away all the stress of the day and will have you sleeping like a baby!

*****MODEL WORKOUT TIP#13 STRETCH YOURSELF

As just mentioned, to love yourself is also to stretch yourself! Stretching is quite the big deal when it comes to experiencing wellness. Whether it is after a muscle strengthening workout or before bed, stretching will become your ally to feeling and looking better. My favourite one is the so-called "Downward Dog"-- don't let the name discourage you. In this exercise, you form a pyramid with your body and the goal is for the heels of your feet to touch the ground; as you do you will stretch the entire posterior chain of your body, including your hamstrings, glutes, calves, achilles tendons, lower back, upper back, and shoulders. As a result, you'll feel amazing!

*****MODEL WORKOUT TIP#14 THE SEASON PERSPECTIV E

What is the time perspective for the active model who does workout several times per week, when it comes to looking for results? While the Vatican counts time in centuries, the model should apply a shorter time-frame, but it shouldn't be too short. Take the season perspective. Don't give up if you don't see results after some weeks; I'd say it takes around three months to start seeing the results. Stay focused, focus long-term, and enjoy the ride confidently.

References

My teacher Claire Versini is the reason I got in touch with Pilates in the first place.

Much have been written on Pilates but this is the classic book that more or less started Pilates as we now know it, at first called Contrology: Return to Life Through Contrology, J.H.Pilates & William J.Miller, 1945

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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.

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The descendants of the amazon girls,
also called seethians /scythians/
are sometimes, today, called

supermodels

Our Greek model with roots in the Black Sea region gives us her take on FW25/26 styles

Read the editorial text on newest DNA research and how it has given substance to ancient Greek myths about amazons

Model: Nastia @nastiamodeling

Optional contact path: @elegancemodels



Fashion model is Nastia, at @nastia modeling, optional contact path: @elegance models, photographed and styled by Aristo Tacoma.

Location: Studio P56, Athens, Greece, @studio.p56

MUA: Myrto Departez, @myrto_departez_makeup
Assistant stylist: Myrto Departez, Arachne fashion brand, also featured, @crocheterie_arachne.
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Molly Bracken Girl @mollybracken girl
Lili Sidonio @lilisidonio_official

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Havfruen Fashion @havfruen blomster

References for the text part of this editorial

Aristo Tacoma's editorial text about Amazons / Seethians, and the 5 b'n'w research-related archaeological images, have these main acknowledgements:

The explorations into the new DNA research which supported the notion of combining seethians [scythians] with the amazon girls idea of the was brought to to our attention by world-traveler Yianni at www.jamevar.gr, Athens.

press.princeton.edu/books/hardcover/9780691147208/the-amazons

www.jstor.org/stable/3560215?seq=1#page_scan_tab_contents

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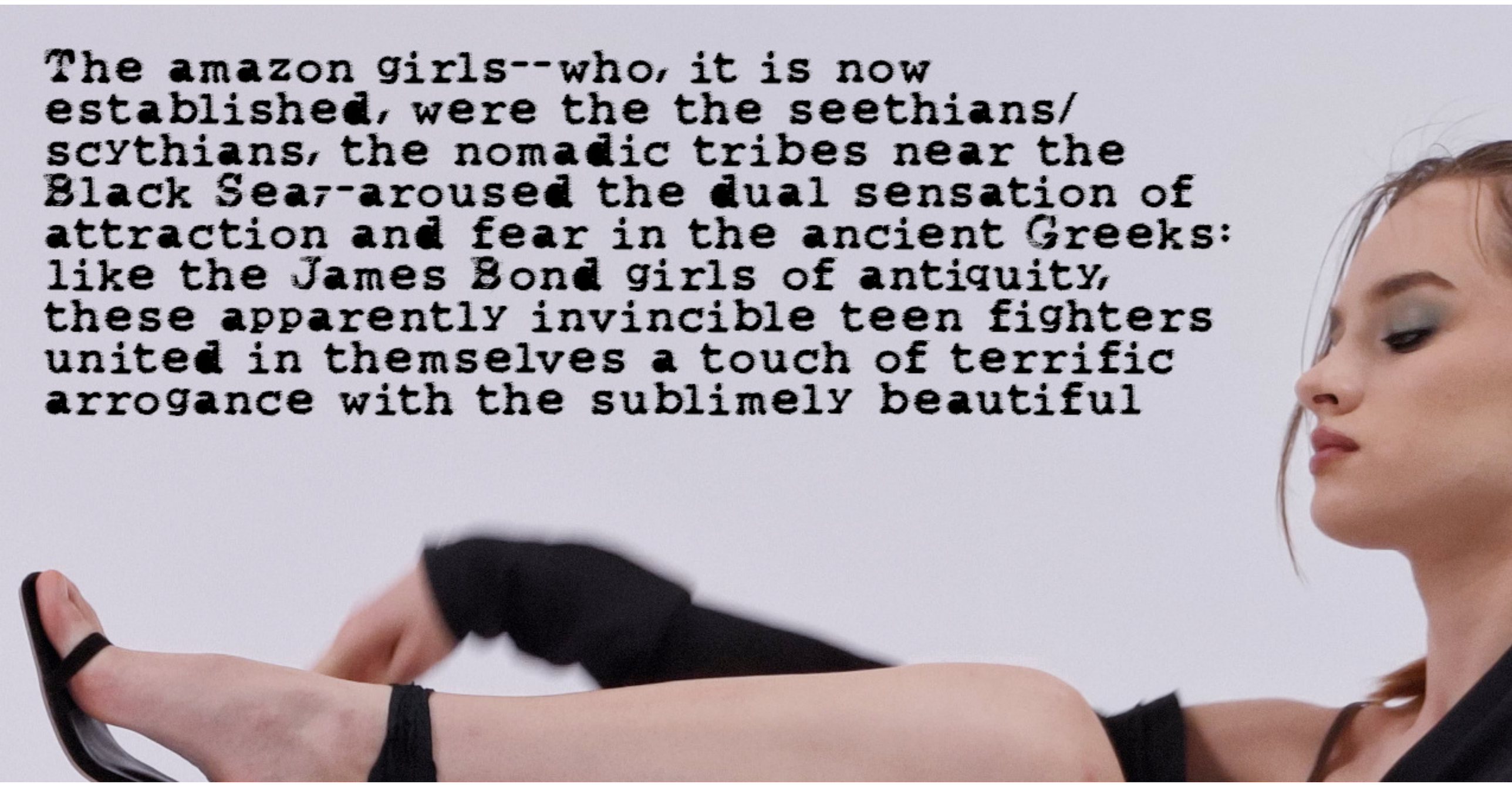
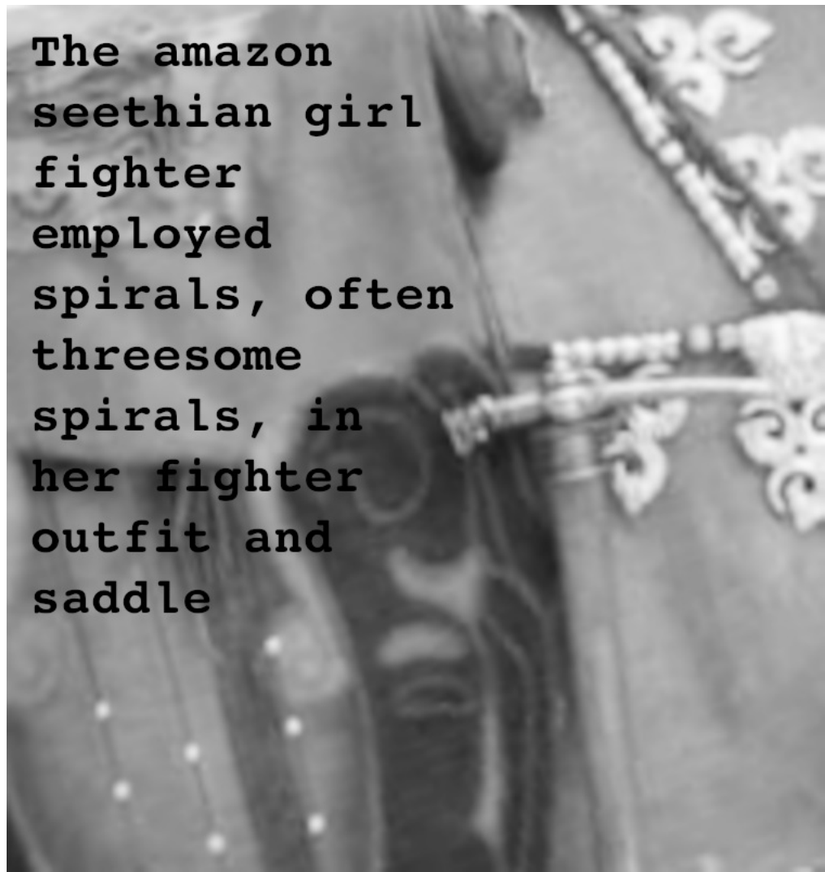
The amazon girls--who, it is now established, were the the seethians/ scythians, the nomadic tribes near the Black Sea,-aroused the dual sensation of attraction and fear in the ancient Greeks: like the James Bond girls of antiquity, these apparently invincible teen fighters united in themselves a touch of terrific arrogance with the sublimely beautiful





Brand new archaeological evidence on nothing less than the Amazon girls--the fierce, beautiful girl female warriors show that they actually lived in Black Sea regions and were part of the seethians [ie, scythians, but the ‘c’ is soft], who also the Goths likely came from, and who perhaps were the first settlers of Scandinavia. The past few years of DNA research and archeological findings are giving changing myth into historical fact and are fueling excitement across the planet. The nomads, whom we now, to emphasize the new understanding, can safely call the Amazon Seethians, were the mythic gorgeous fighter girls with a reputation of invincibility due to superior techniques, training, weapon shaping skills, horses--and, let’s add, spunk. In the jargon of the professionals of Hollywood, these women were kicking ass.











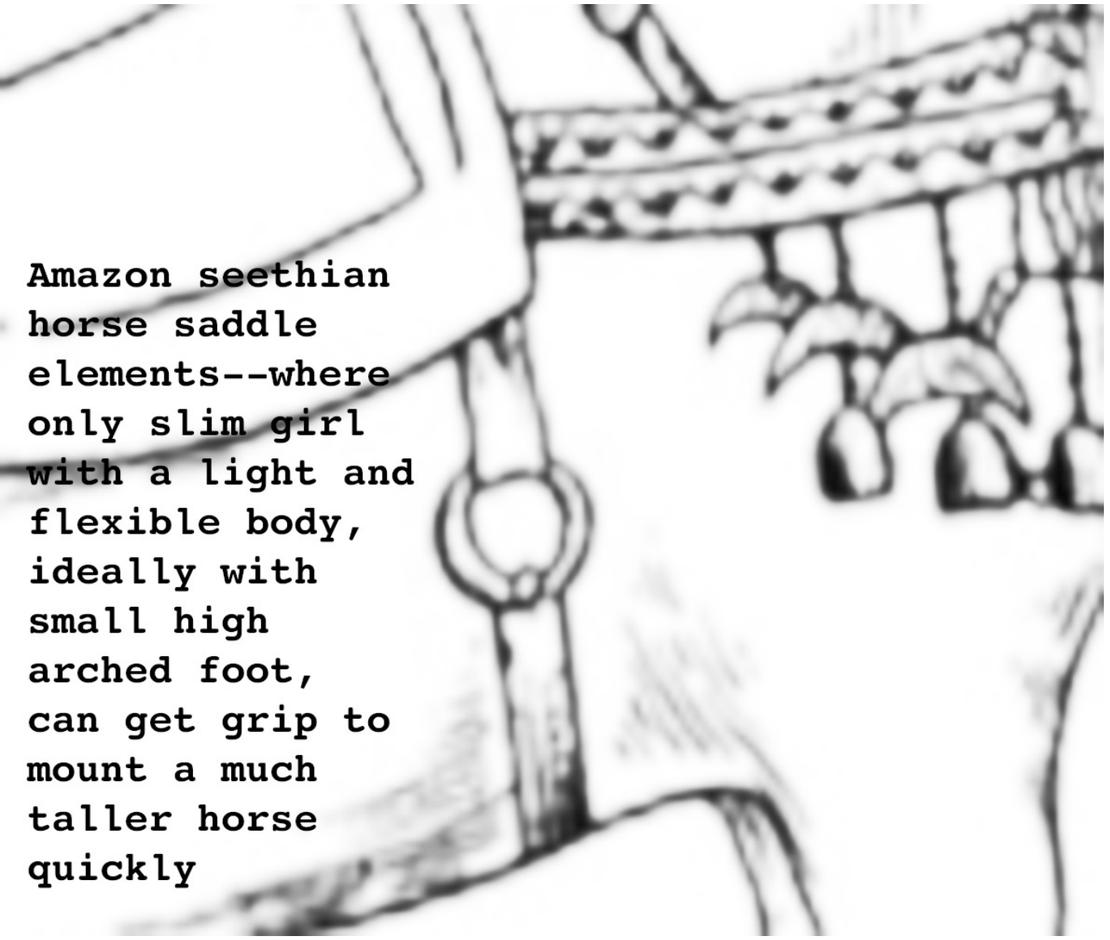
For all we know, every BERLiNiB model might be a descendant of these people through the myriad genetic pathways of some 2,500 years and why not--the expression "why not" is held by some to be most adorable; at least in this context we approve of it. Our Greek model in this editorial has her Ukrainian roots from just this Black Sea region. Some of the more tantalizing images now slowly emerging of what Amazon girls might have looked like are now emerging, thanks to the bridging of the works of ancient Greek with modern DNA research and successful excavations North of the Black Sea. In some Greek myths, Amazon-inspired female warriors were divine, in others, they were mortals.



When you give high heels to an amazon girl, then, even if they have no saddle, her attitude is to **mount** them







Amazon seethian horse saddle elements--where only slim girl with a light and flexible body, ideally with small high arched foot, can get grip to mount a much taller horse quickly







A teen girl fighter with
transparent blouse,
long legs &
arched feet

Antique Greek art
sometimes let the
seethian girls
inspire works
associated with
both divine beings
as well as mortals





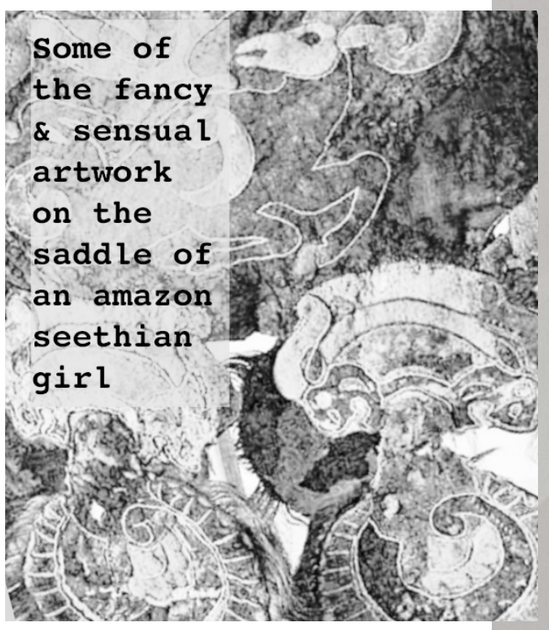


In Greek history, seethians/scythians and girl fighters are mentioned in ways which has, up until recently, been regarded as somewhat puzzling. By a combination of the newest archaeological science with fresh DNA analysis of remnants of also graves from two thousand five hundred years ago, the many sources of information are coming together and mainstream science has now firmly combined the concept of amazons with seethians, and from this, let us do our own tentative analyses—ie, deductions based on also genetical insights into traits found geographically in some of the top models and their roots.



The propensity of certain genetical traits from this region let themselves be combined with some tantalizing facts as to the ancient horse-riding supergirls and we are here showing some of the depictions inspired by the Amazons in antique Greek art to support some theses. Including in this is what scientists have learned form a finer study of their assumedly pre-stirrup horse saddle features (with the metal stirrup from China and India, the stage was set for the metal-armored male horse-riding soldier; this was before that era in Europe). Because a girl's long legs combined with arched feet makes less sense for walking, and most sense with a pre-stirrup girl fighter horse-riding culture, the unusual —and much sought-for trait of supermodels now come to make far more sense. The more masculine foot suits long-distance walking and running; the masculine flatter foot with long legs suits todays 'tomboy' supermodel image, which is another type of supermodel. In the Black Sea region, descending from pre-stirrup horse-riding girl fighters, the long legs with arched foot won the most.

And so they come across as the seeds of some aspects of the 21st c. top model, possibly even through fairly direct inheritance. The strikingly elegant warrior girls in myth can now be concretely visualized as a hugely significant aspect of the past of all humanity, thanks to new archaeological research on graves dating back around a couple of millennia and more.



Some of the fancy & sensual artwork on the saddle of an amazon seethian girl



For the first time in millenia, we can begin to fully put together an understanding of the amazon female warriors, and how were they able—as some Greek historians said of the Black Sea horse-riding warriors--to fight back even at Alexander the Great's masterful military generals.



In other words: Two separate sections of ancient history and story- telling have now been firmly bridged by DNA science, that of the Scythians around the Black Sea region, and that of the horse-riding bow-and-arrow wielding beautiful Amazon girls of antique Greek art and myth.

Archaeological science have thereby revealed realities behind the ancient Greek folklore--these were not merely myths but actual female warriors horse-riding nomads from the region around and North of the Black Sea, where the 'survival of the fittest' fighter-girls led to certain traits being cultivated genetically both in human and horse over centuries leading up to a fabulous, women-liberated yet violence-friendly culture that is only now being more fully appreciated for what it was.

For many decades, up to just a couple of years ago, history-books all over the world have reproduced drawings of so-called "Scythian" [pronunced "seethian", indeed that can be a modern way of writing this all-important word] warrior men, reconstructions based on graves of the battle-wounded--graves so old one can forgive that one made the assumptions that battle wounds and marks of swordmanship and archery on their bones meant that these were male graves, old warrior males of high states. No, many of these were not old warrior men, but teen girl fighters who, from kindergarten age and up knew combat fighting as well as how to say 'mama'. We're speaking here of girl warriors and their mature female established warriors; and battle graves of horse-riding, bow-and-arch wielding super-experts where some the top soldiers were girls barely into their teens.

The new excavations of pre-BC dated graves around and near the Black Sea, in what is today the Ukrainian and Russian regions etc, combined with a whole new development in terms of quality DNA analysis, led this rewriting of archaeological--and thereby, genetical--history of the humanity. A significant proportion of the warrior skeletons prior thought to be male were in fact female--and dating to two thousand five hundred years and sometimes much longer back.

A number of facts are thereby coming together--such as that Plato--a fountain of rationality for the whole Western civilization--argues for absolute equality between men and women also in the military, at a time where Greek women often found themselves domestically oriented. He speaks of the female fighters in the Black Sea region as evidence that girls are as good fighters as men and ought to do military service. And this speck of light has confused the traditional male-dominated thinking on the two point five thousand old remnants of the Scythian cities and it led some to speculate that the Amazons really were the Scythians. And as of the 2020s, mainstream archaeological science declares they were! Which means, Plato got it absolutely right.



The horse-riding nomads near the Black Sea included fierce female warriors seething with skill and power and finesse and beauty, who were buried with bow and arches and showing marks on the finger bones that indicated that living with such weapons were second-nature to them. They rode south to Greece and fought battles, and interacted, and copulated, and left again. They resemble the Amazon girl concept woven into ancient Greek myths and vividly depicted in Greek art. The scythians can now safely be called Amazon Scythians, or Amazon Seethians for simplicity [in our proposal].

The archaeological evidence, generated just these past few years, is now clear, and is leading to a world-wide rewriting of the history not only of female liberation and awakening but also of the genetic histories of humankind: the girls, whether preteen, teen or post-teen, were not only adept at weapon-use, with hip bone structures bearing marks of much horse-riding, but also that they got battle wounds and many got killed in battle.

No, the amazon seethians didn't cut off one breast to improve their archery; the fighter culture however favored small-breasted women. To the poets if not to the Greek male soldiers of antiquity, of course, these girls were invaluable gifts.

Amazon seethians were not man-haters. They girls loved perhaps each other--this is an era where the erotic were part of the natural Mediterranean contact between student and pupil, and considered essential for efficient education. It may have been part of the culture of transmission of mastery in a field to bridge erotic love and teaching--yet the amazon seethian girls fought and traveled together not only with each other but sometimes with male warriors. The amaxons were by the Greeks considered both attractive and terrifying. The loving nature of the amazon seethian girls complemented their capacity to be adequately brutal in fight and something of this we can infer from their spiraled and richly colored, rather reggae-like ornamentation, with plenty of symbols of the sensual and the the genital woven in with luck-affirming images of both animal and sensual energy.

Some recovered fragments of amazon seethian ornamentation indicate that they were fond of woven patterns with bright colors in patterns reminiscent of Bob Marley's Reggae culture; and one can easily imagine that they had spiritual practices, perhaps smoking together in a meditation ring near a riverside fire at night, where inner peaceful unity and belief in life as in some ways greater than death were in focus. Like American Indians, like Tibetans and shamanistic cultures across the planet including China, India and Africa, we can speculate that the amazon seethian girls--with and without their men, with whom they shared unparalleled equality--had to create a coherence in their tribe by contemplation in order to act, spontaneously, correctly together when in the 'action mode'. For teen girls who were fighting not only to protect their society, but also to keep their own bodies in readiness to procreate, a tripled priority to building spiritual communion and inward coherence were required. Most of the story of the amazon seethians is of course lost in the dim memory of humankind of these bygone millenia, including what sorts of conflicts they had in between themselves, their cities, and in between, as we can imagine, also the female and the male fighters. Probably the story was just as involved as it can be; and we now see it 'from space' with but a few scraps of vases and horse saddles and bones and myth-elements and try and make some holistic sense out of it all.





The male warriors in the seethian cities—and graves indicate this--probably cultivated other weapons that bow and arrow somewhat more than the amazon seethian girl fighters, and perhaps also did not rely to the same extent on horse during battle, but the details on this are few since we're speaking of a nomadic culture without such institutions as libraries and their writers and since they they were feared and probably often were impatient with visitors of what we can call a 'social anthropological' leaning, whose heads would likely become a new skull-cup in the seethian collection, after a visit cut short by some precision arrows to the heart shot at the anthropologists by some bored preteen amazon girls.

According to DNA analysis also of their horses, they cultivated horses for centuries--or more likely, millennia--before their full flourishing so as to have long, strong legs, rich and varied colors for their furs; the nomads also drunk of the horse milk as part of their nomadic living and their Northern blondness could handle southern Sun intensities by means of their expertise with horses which probably involved long-range travel at night time. Girls in early teens were warriors together with women twice their age-- probably also their teachers. And for a very long time, this culture led to genetic features that are seen in the Russian and Ukrainian regions today with higher proportion, sometimes much higher proportion, than anywhere else on the planet-- just those features especially suitable for horse-riding female combatants.

The amazon seethian saddle, which have been reconstructed and in some cases been found in remarkably good condition, was full of dazzling ornamentation with spirals and hearts, and numerous hatch mechanisms and lots of colored textile, and, during a gallop, would mesmerizingly shake and confuse; the combined effect of this with the beauty of the elegant young girls, perhaps--as depicted in on the antique Greek vases of Plato's time, with young breasts visible through transparent blouses. They were no doubt fully aware, like any good James Bond girl, of the sway beauty can have over foes. On high horses these slender girls with shapely feet would distract sword-wielding men with their heavy metal traveling also by foot.



These young ladies, flying atop superb horses bred for centuries to do serve just such purposes as this, had one hand on the reins while with the other extracted arrows from the side of their saddle; whereupon they could lean forward and, as some has surmised, rest their thighs against some solid folds in the typical seethian saddle so as to achieve a stable standing position while they hit their targets with horses sometimes in gallop at the same time, using seethian bows. Greek weapon masters at the time said that the seethian bows had better ranges than their own. A horse-riding archer needs to engage both arms during shooting and will therefore have to rely on a tight interconnectedness with their horses in which indications to the horse for attacking and evading movement, perhaps mostly through their thighs and feet, but likely also through voice commands, during parts of combat action.

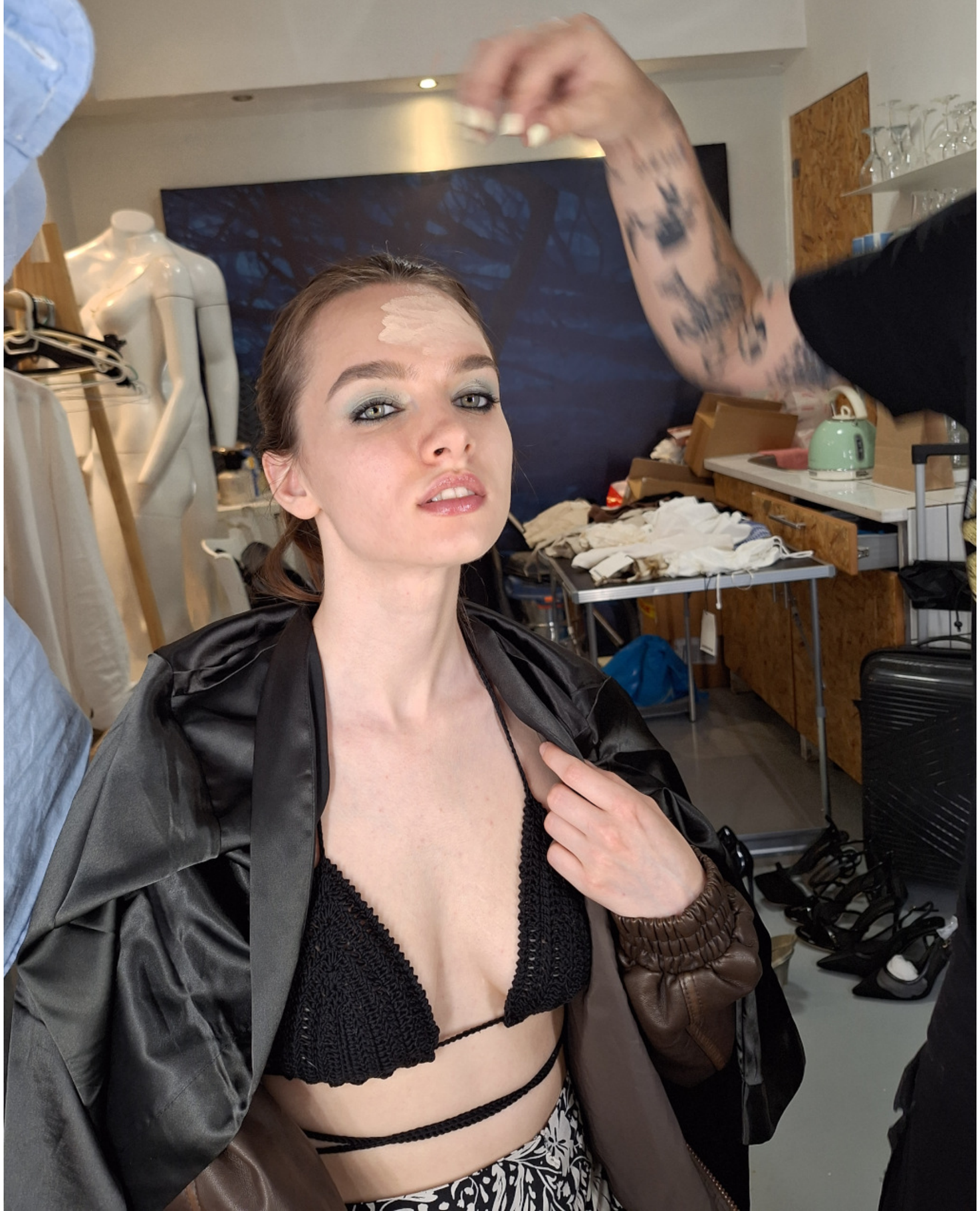
The amazon seethians, trained from infancy to shoot one long-range arrow after another in rapid succession with an unblinking wide gaze while steering their horses with their hips, could sometimes take down whole male armies before they would gallop away in a blaze.

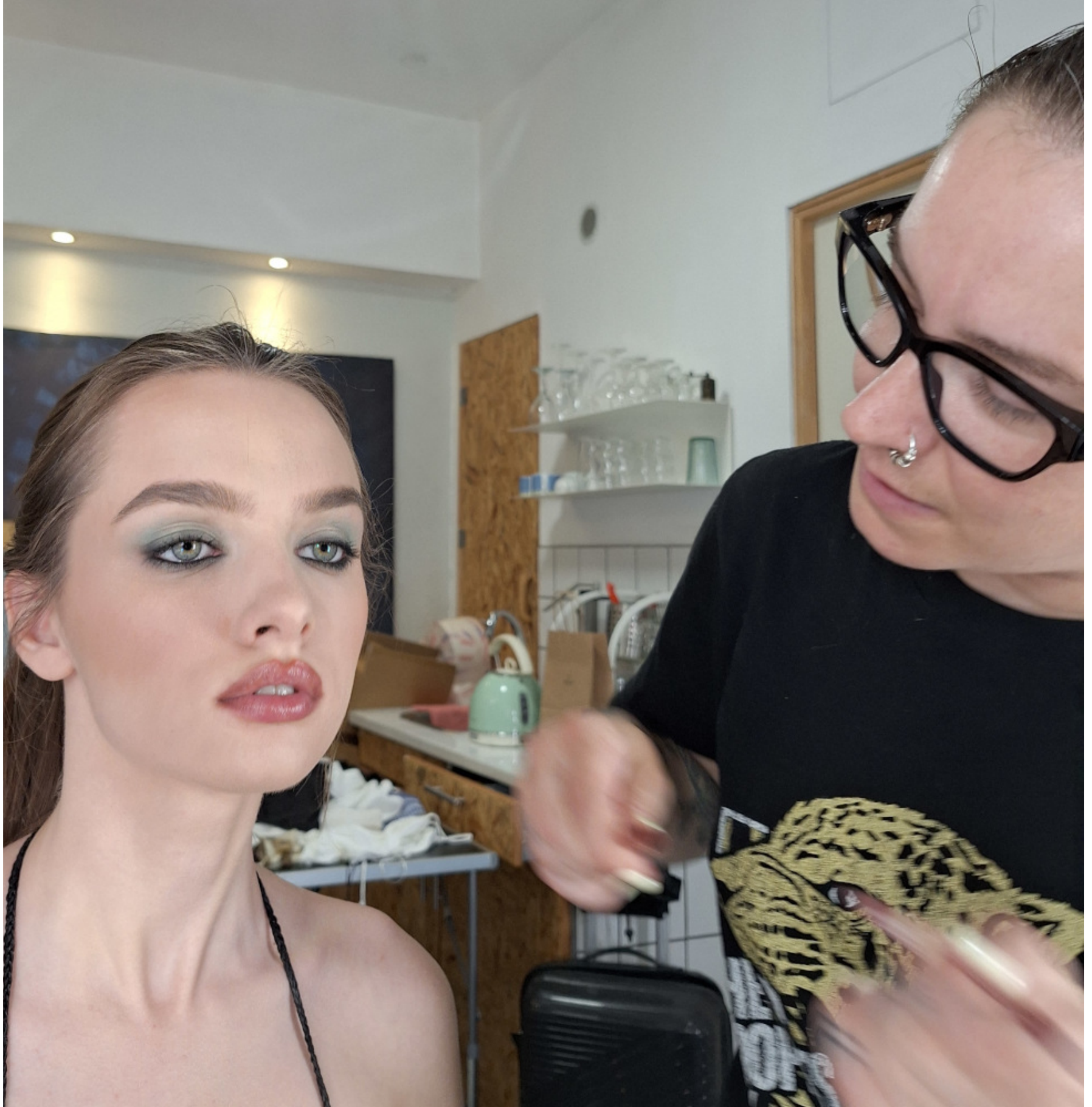
One more Amazon-trait, common to top models from this region—but also found here and there all over the world: the large eyes with the wide gaze.

























BABY NEEDS NEW SHOES !

Eg. ,



bnns.shop

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

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

With the "magical thinking" employed at present by some leading politicians as regards the future of the planet as a whole, what is the state of the mind of the youth?



Getting the feel or the season

Fashion model Nelly
@nelly.opitz



Getting the feel of the season: FW2526

BERLiNiB 2025/C Fashion editorial

Fashion model is Nelly @nelly.opitz

Fashion photographer is Stefan @mod_stefan

MUA: Nelly

Stylist is Tatjana @tatjana.opitz and the model herself

Contributing stylist: Mariter Torres @danielajay fashion

H&M @hm
Zara @zara
Guess @guess
Bershka @bershka
G-Star RAW @gstarraw
Gina Tricot @ginatricot
Kids Brand Store @kidsbrand store
Tamaris @tamaris_official
Muzkin @mukzin_official

Polo Ralph Lauren @poloralph lauren

General style adviser: Aristo Tacoma

Location: Germany









Of all the approaches to the future found in the remains of the ancient cultures, perhaps none is as versatile and in line with some of psychological research as that of the variants of zen and its original Sanskrit texts; it emphasizes a fullness that can be in the now despite the unknowingness as regards future



<<There is no distinction between mind and thing.>>
--zen according to Yongjia Xuanjue, ca 700 A.D., transl. R.Aitken







"My mind is dazzled--
Did you come to visit me?"

--from the japanese poem collection Kokinshu, ca 600 A.D., compiled by Ki no Tsurayuki, transl. B.R. van Olst



behold these
five constituent
groups
of mind and body
and see them
empty of self-
nature
--from the
classical
buddhist text
Prajnaparamita,
transl.
A.Bhikkhu,
E.Conzel

































EDITORIAL POLICY COMMENT

Freedom from "AI"; authenticity 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-to-justify 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 argue, 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 hard-to-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 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-the-artificial 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”).

Beautiful and Sure

FW2526
editorial



Fashion model
Paige Sutton
@paige.nicole.10



Beautiful and Sure
FW25/26 editorial
in BERLiNiB 2025/C

Fashion model:
Paige Sutton
@paige.nicole.10
Fashion
photographer:
Kristen
@kristen.s.photo
MUA: Paige,
stylist is the
model herself (and
her team)
Contributing
stylist:
Mariter Torres
@danielajayfashion

Fashion brands in
editorial include:
Bird And Vine
@birdandvine
Molly Bracken
@mollybracken
_official
Lili Sidonio
@lilisidonio
_official

Hollister
@hollister

Aerie @aerie
Aeropostale
@aeropostale
American Eagle
@americaneagle
Converse @converse
Jefoo Eyewear
@jefoo_official
Lula Handbags
@lulahandbags

Thanks to:
Venue Player 1
Arcade
@player1arcade

General style
adviser: Aristo
Tacoma



<<[FW2526 has] a craving for familiarity in unfamiliar times .. sure of itself.>>
fashion journalist and editor Maxine Eggenberger, www.whowhatwear.com



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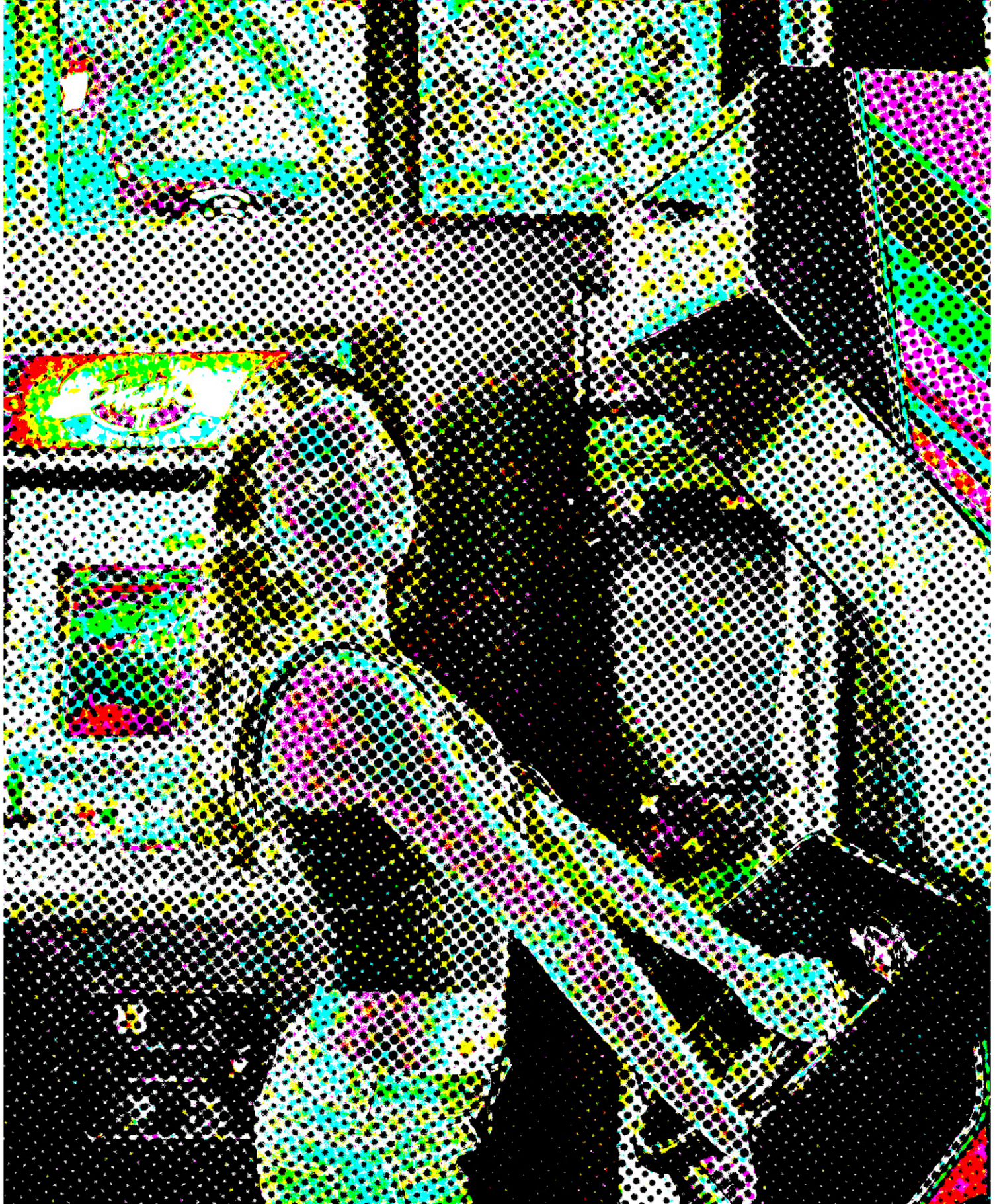
GOOD



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FRIDAY 12PM - 12AM
SATURDAY 12PM - 12AM
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DAY NIGHT
ALL LEAGUE
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PLEASE SEE THE MANAGER FOR CHANGE
THANK YOU!


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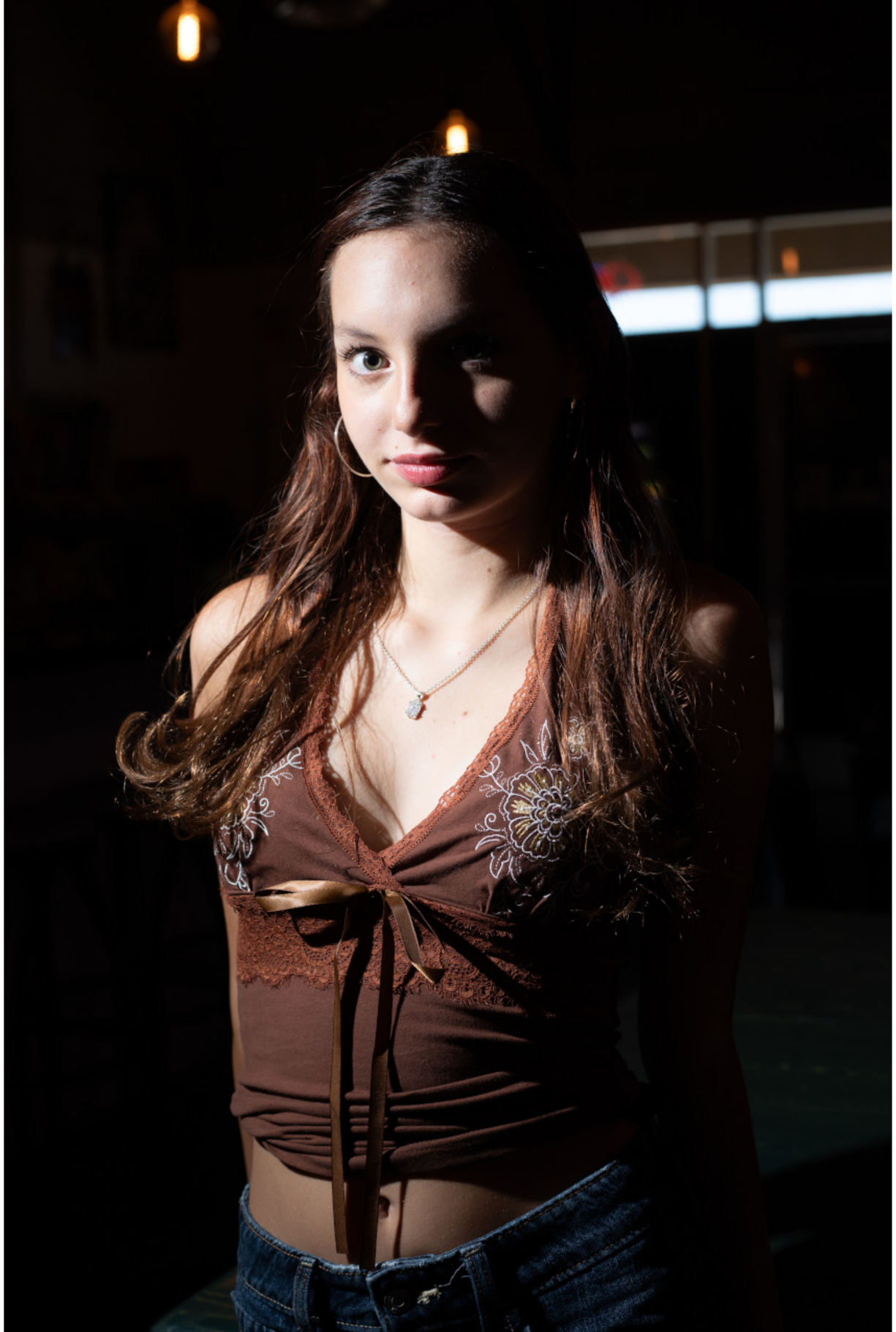
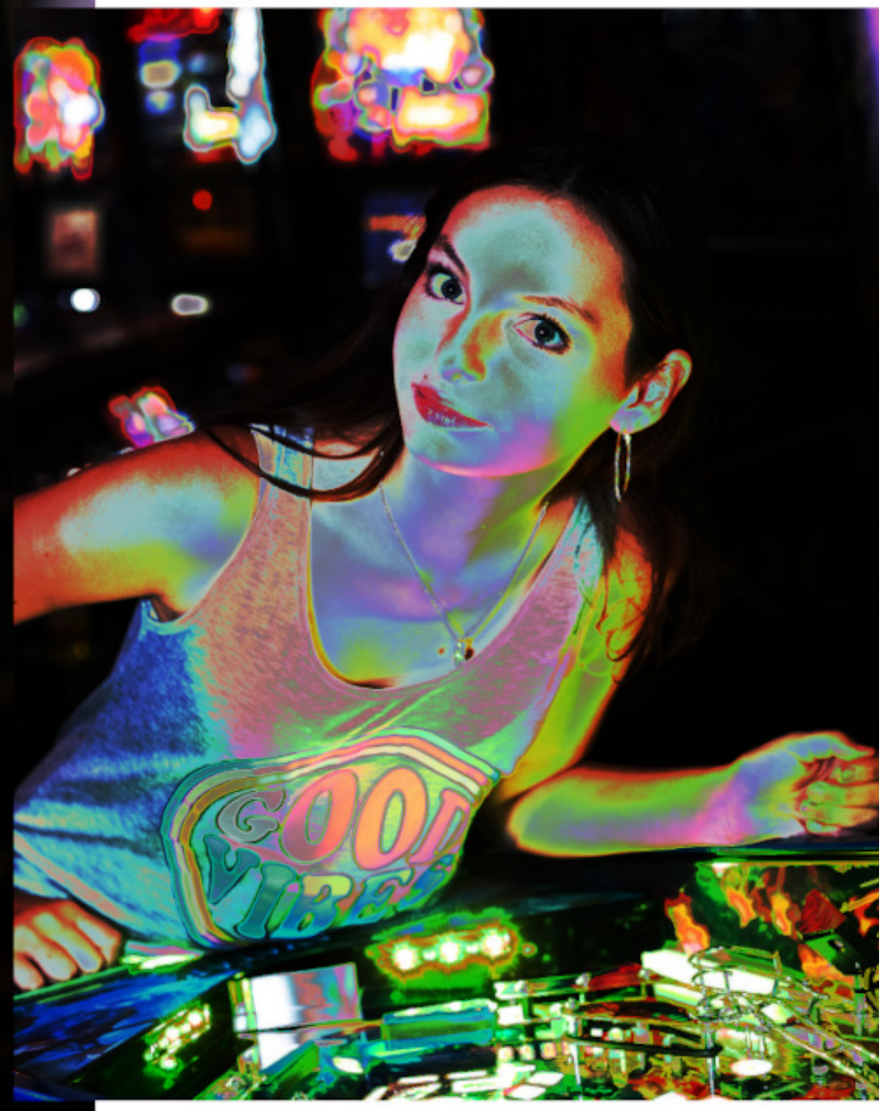
BALL
O TOO.
portunities






GOOD
VIBES


GOOD
VIBES







Sometimes the model has in her the glamour to convert the ordinary to the extraordi nary

--

BERLiNiB






Good
Vibes


Chill Vibes




NEW YORK CITY



[and] how to explain [in FW2526 Couture] the profusion of female character-istics?>> fashion journalist and editor Laird Borrelli-Persson, www.vogue.com





Desert flower

Fashion model Isabela Rocha
@_issaabela_



BERLiNiB 2025/C
Fashion editorial
DESERT FLOWER

Fashion model is
Isabela Rocha
@_issaabela_

Fashion
photographer:
Kristen
@kristen.s.photo

MUA: Isabela Rocha

Stylist:
Isabela Rocha

Contributing
stylist:
Mariter Torres
@danielajayfashion

Brands in
editorial include:

Molly bracken
@mollybracken_
official
Shein
@sheinofficial
Q Luv
@qluv.official
Dior
@dior
Hourglass
@hourglass
cosmetics
Morphe
@morphebrushes

Rhode
@rhode

General style
adviser:
Aristo Tacoma







<<Because true
landscapes
loosen the
tongue
in us, flow
over the edge
of our
thought-frame.
They settle
into us.>>

Nicole
Brossard in
Mauve Desert,
1987







<<She sat
poised, air-
light, looking,
hearing, feeling,
smelling,
breathing,
with all of her,
[..] in delicate
vibration.>>
Doris Lessing,
winner of Nobel
Prize
in literature,
On Cats, 2002



«She sowed
in my mind
the idea
that
reality is
not only
what we see
on the
surface [...]»
Isabel
Allende in
Eva Luna,
1987,
transl.
M.S.Peden































Aristo Tacoma

Videos and photos, 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 stress-fluctuations that criss-cross 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 flip of one emotion for another.

The change of mode from what we can call a mildly or not-so-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 meaning-less. 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-and-somewhat-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.



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



algorithms of entirely 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 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.

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

[2] Other activities: adult-only 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 high-profile 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 clear-headed 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 whole-heartedly 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.

OPINION: TOP MODELS HAVE A HEALTHY SEXUAL ATTITUDE WITH EMPHASIS ON NONJEALOUSY

A pansexual/autosexual polyamorous attitude rather than celibacy,--not at all to be mixed up with promiscuity, for it has much more loyalty and health-focus in it-- is often found alongside the work-out & diet discipline of a large section of the youngest adult top models. While gossip magazines like to call this by various words which has a political connotation, it is really highly practical--not a question of identity—rather a more or less necessary part of esthetical self-education as well the legitimate need for some personal happiness where the heaviness of two-some closed relationships isn´t found. As psychological research has shown, female attraction is often to a whole 'smorgasbord' of what we can call 'features' and when this touches, as it should, the model herself in how she studies her own poses, it becomes--non-neurotically--what is called 'autosexuality'. The 'polyamorous' aspect in this case is more a 'shared autosexuality' rather than an identity and typically is found to have, as an important side-effect, to dismantle most forms of jealousies among the models. Therefore, we might say, this is a professionally valuable and adequately healthy approach in this phase of a young adult person’s life and is often found to lead to excellent later career development in which perhaps other forms of relationships are preferred—where proclamations of identity-change is found needless, however ‘sapphic’ the top model phase was.

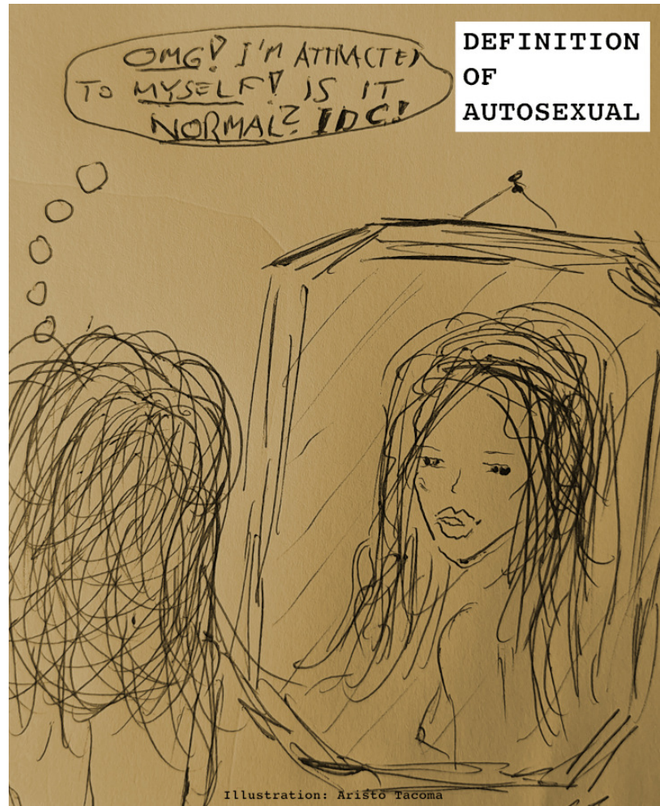


Illustration: Aristo Tacoma

Related theme: Consciousness and Matter, article by SHBReusch 2025:4:20, at yoga6d.org/library/sciencefolder/consciousness.pdf

Is there any virtue to the 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 computer-inspired modeling of physics models of the universe--and due to ever-more awe-inspiring 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 "the-religion-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 marxist-inspired 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 life-force-dominated practises of Acupuncture and Shiatsu 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.

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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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 may do it mathematically well, they may be rather 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!



An Ode To Facial Beauty

Fashion model:
Sofie Rasmussen
at @sofierasmus1

We’re lucky to feature Miss Norway 2025 finalist Sofie Rasmussen in our exploration of the science of the quest for beauty



An Ode to
Facial Beauty
BERLiNiB
2025/C
editorial

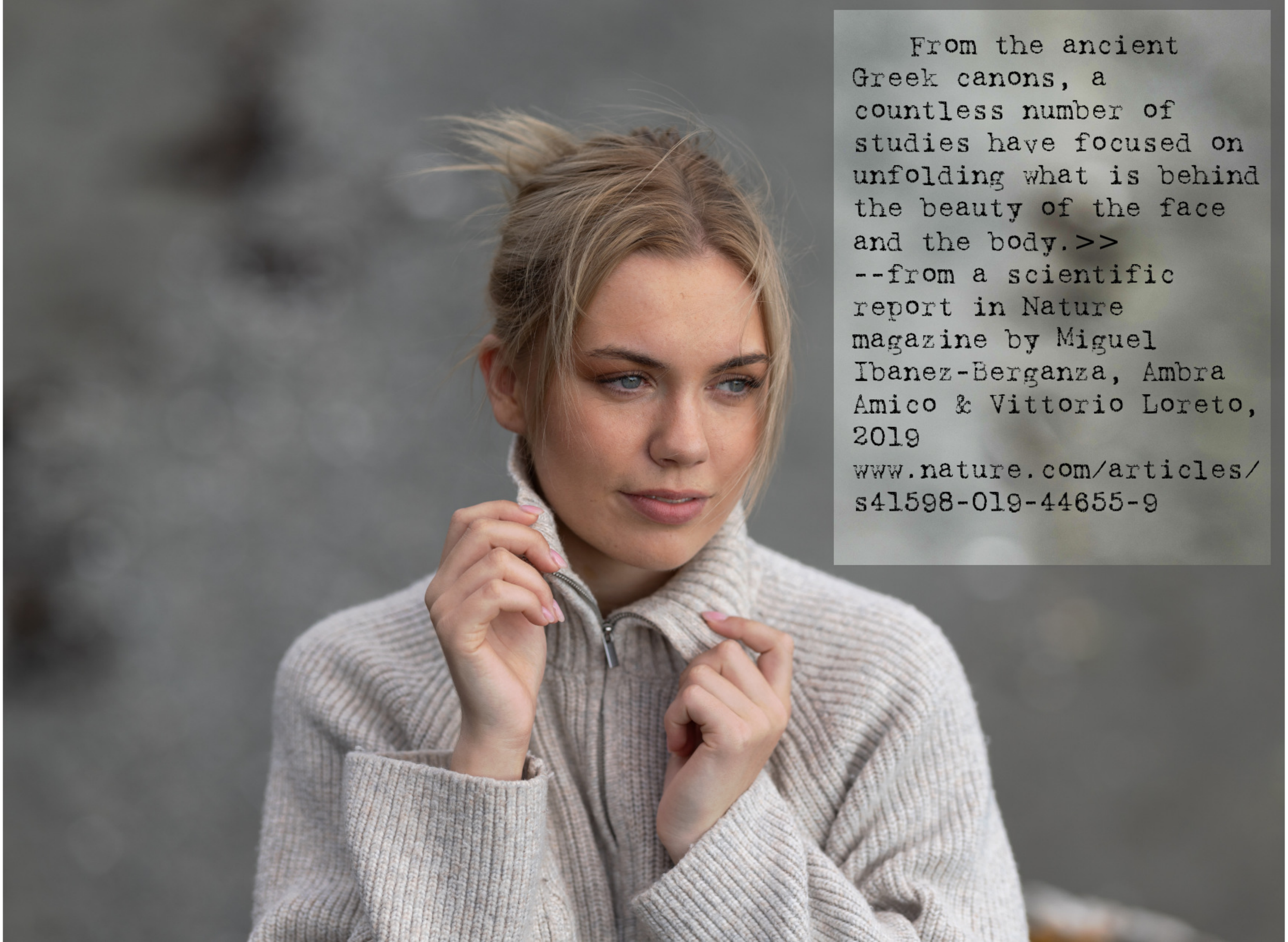
Fashion model:
Sofie
Rasmussen
@sofierasmus1

Fashion
photographer:
Elin Iversen
@fotograf
eliniversen
MUA, stylist:
Sofie
Rasmussen
Styling
contribution
by the
photographer.
Styling
contributor:
Mariter Torres,
@danielajay
fashion
Location:
Stjordal,
Norway
Text, general
style adviser:
Aristo Tacoma

During the Renaissance, the Euclidean concept of the golden ratio was further developed .. by Luca Pacioli and Leonardo da Vinci. Their work explored .. the golden ratio in geometry, architecture, and the natural world, including the human face. This fusion of mathematics, art, and geometry led to the formulation of the early canons of facial aesthetics.
--from a scientific report by Ryan Faderani, Prateush Singh, Massimo Monks, Shivani Dhar, Eva Krumhuber, Ash Mosahebi, and Allan Ponniah, 2023, academic.oup.com/asj/article/44/1/NPI/7269091



<<A number of social and psychologic studies have demonstrated that facial and body consonance have a highly important role in our social life [3]. Beautiful people are considered more successful in their professional and personal life, and beauty is associated with well-being [4]. Beauty owners are also perceived as being smarter and more intelligent [4].>>
--from a scientific report by Dimitre Dimitrov and George Kroumpouzos, 2023
www.sciencedirect.com/science/article/abs/pii/S0738081X23000251



From the ancient Greek canons, a countless number of studies have focused on unfolding what is behind the beauty of the face and the body.>>
--from a scientific report in Nature magazine by Miguel Ibanez-Berganza, Ambra Amico & Vittorio Loreto, 2019
www.nature.com/articles/s41598-019-44655-9

The more science earnestly devotes itself to the study of beauty, the more there is to see, and for every new correlation worked out, there are yet more correlations deepening the mystery--and yet, at the same time, establishing the importance of beauty in inescapable ways.

For while the true nature of beauty--or more generally, what is attractive--is not only subtle but also elusive, and seems again and again to defy mechanical explanation, it's also something essential to human existence. In a sense, beauty is dominant in our psyches--practically from the cradle, some studies indicate. In a tantalizing intercultural way, even the youngest of children seem to agree much on beauty, though the studies so far rely much on nonverbal cues.

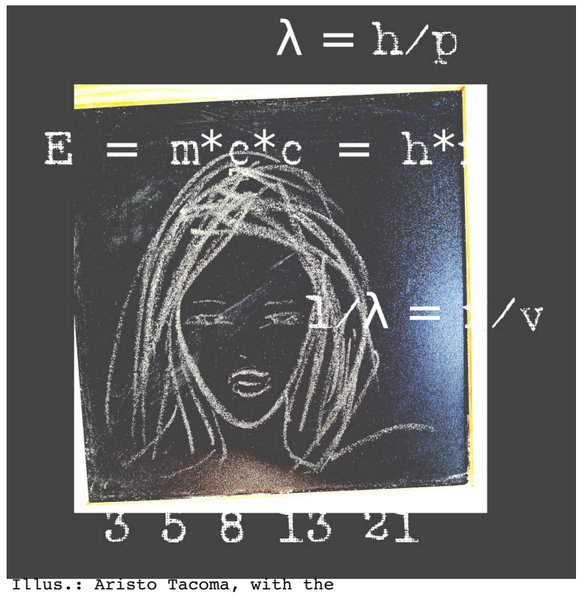
And while those who seek the perfect formula for beauty may get lost in the complexities of the task, a steady stream of new studies throw light on the diversity of beauty types; in a scientific spirit, these studies seem to co-exist in a sort of happy contradiction that promises much good science to come.

While not making it easy for those who wish to encage beauty so as to sell it, the daunting, unfinished complexity of the science of beauty carries within it a sort of green light to artists of all kinds--including, make-up artists, stylists, photographers, painters, dancers and to the fashion models themselves: go on, beauty is as alive as you are.



In many ancient cultures, and to rational, spiritual contemporary people, beauty can be a sort of door to the perception of the divine. Beauty is also almost irritatingly practical. Whether we like it or not, beauty seems at an instinctual, even genetic, level tied up to a sense of promise of success. Despite legendary characters of such as Marilyn Monroe who made a point of connecting beauty with a sort of supreme silliness, science has it that intelligence is swifly attributed to those who are above the norm in attractivenesss.

Yet beauty isn't just the repeated form; as makers of games and cartoons know well, there's in the human nerves an inbuilt pull towards 'newness': yesterday's joke isn't today's joke; and the show-stopper sort of beauty of last season is—simply because it is known--simply not as attention-gripping as the as yet unseen beauty that answers something in human consciousness for this day, this era right now. The cultural consciousness of the many is affected by this pull and the quest for the new is of course at the money-making business core of the fashion industry. We may be as if united in a common stretch towards an as-yet-not-seen-enough form of beauty. It is not just anything new, it is something new that matches a number of criteria, beyond the formula but within the scope of research.



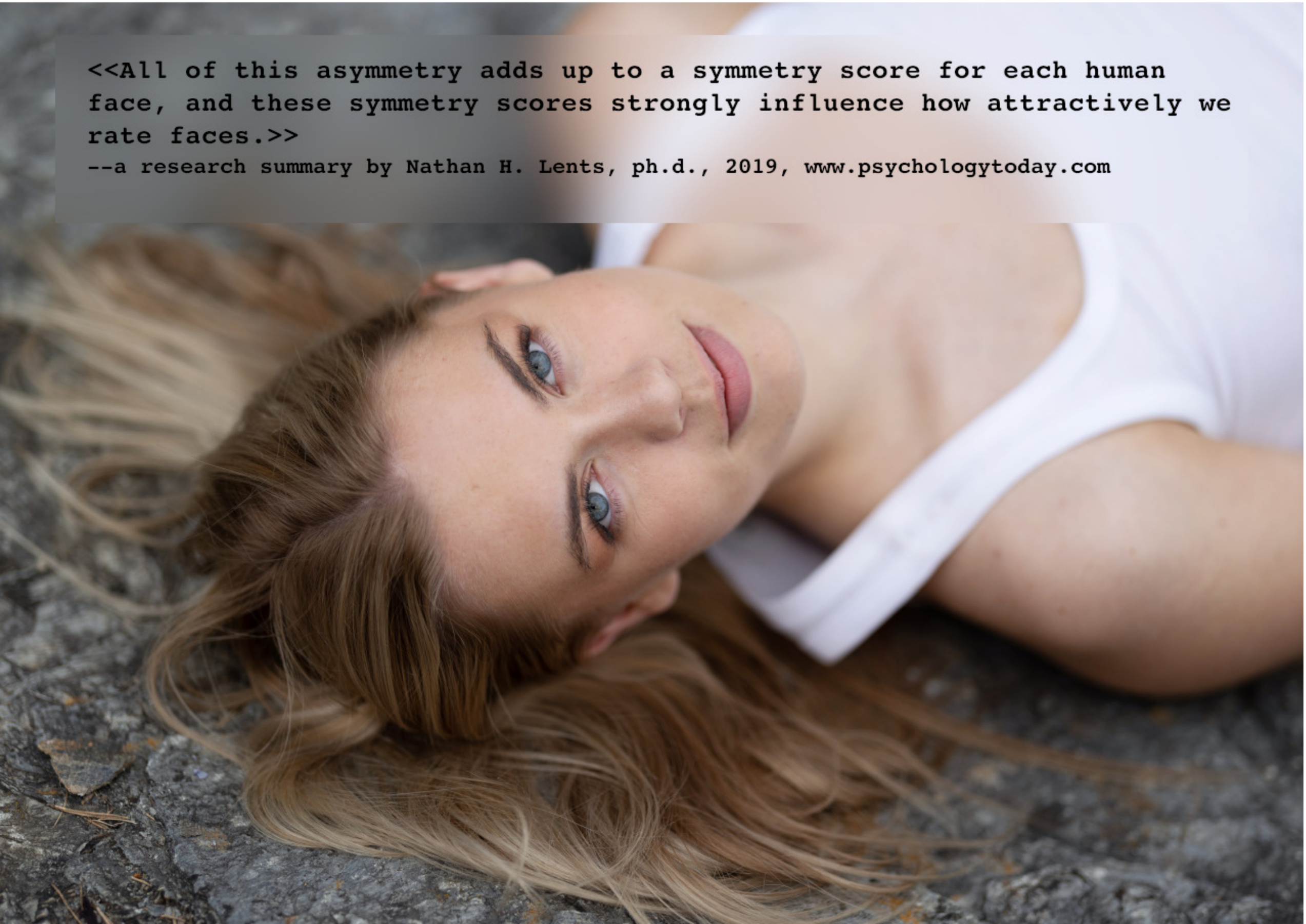
Illus.: Aristo Tacoma, with the quantum formula by Louis de Broglie

One can get hints from research into proportions, and fractal geometry, one can calculate the quantity of square centimeters allotted to eyes and lips in the radiant faces of beauty queens like Sofie Rasmussen, but there is nowhere in sight the "from-scratch" algorithm that produces what what makes the mind sizzle and attention joyously leap out with all one's senses excited in a sudden, surprising peak. Beauty can touche you, perhaps unexpectedly like lightening from a blue sky, or come more slowly upon you as you mature in your perceptive instruments. But when it is there, it generates energy and in its aura, all is new under the Sun. When a strand of hair enframes the face just so that that it resonates perfectly with the shape of the eyes or the lips, the image--live or a photo--may dazzle and stimulate. And it may incite you into a wonder as to whether it is just the light in that particular setting or whether it is _really_ so. And beauty, like an elf in Tolkien's story, may laugh in reply to your question. Will we ever know? Or is light--as the famous quantum wave equation by Louis de Broglie hints at--something which underpins and gives shape to reality?

In our BERLiNiB 2022/B editorial with beauty model Lola Pietrafesa--whose modeling same year resulted in her photos getting the award 'The 50 Most Beautiful Photos', we quoted research that indicated something of huge interest to businesses as well as to teachers and care-takers of the youngest: namely, that human natural intelligence is stimulated by beauty. Anecdotally, BERLiNiB could provide many instances of confirmation of that hypothesis. Beauty raises the level of mind-functioning. We hope much more science will come on that point!

<<All of this asymmetry adds up to a symmetry score for each human face, and these symmetry scores strongly influence how attractively we rate faces.>>

--a research summary by Nathan H. Lents, ph.d., 2019, www.psychologytoday.com



<<Our study found a positive correlation between attractiveness and happiness [..] consistent with the findings of Mathes and Kahn that in female participants, physical attractiveness correlated strongly with increased happiness, increased self-esteem, and decreased neuroticism. [..] Ma et al found that high attractiveness was correlated to high trustworthiness. [..] The study by Buckingham et al using masculinized and feminized images found no significant difference in the images chosen to be most trustworthy, for either gender. [..] a beautiful face prompts closer inspection and deeper and more positive analysis, meaning physically attractive people are seen more positively and accurately.>>
Prateush Singh, Liam Birkett, Shivani Dhar, Eva Krumhuber, Afshin Mosahebi and Allan Ponniah, 2024, in Facial Beauty and the Correlation of Associated Attributes: An Empirical Aesthetic Database Study, PRS Global Open, https://pmc.ncbi.nlm.nih.gov/articles/PMC10781122/





[..] decisions that involve guessing at the possible intentions of a person such as to whom you would entrust your money management are more strongly influenced by facial expression, whereas those based on physical ability such as whom you would bet on in a sporting event are more strongly influenced by facial structure.>>
--a research summary by Jessica Schmerler, "Your Facial Bone Structure Has a Big Influence on How People See You", in scientificamerican.com, 2015



"Beauty. The quality or aggregate of qualities in a person or thing that gives pleasure to the senses or pleasurably exalts the mind or spirit."
--Merriam-Webster Advanced Learner's English Dictionary, 2022





<<Facial expressions and body language that convey vitality, vigor, activity, and enthusiasm make someone seem more appealing (Zheng et al., 2023).>>

--a research summary by Gary W. Lewandowski Jr., ph.d., 2025, www.psychologytoday.com















<<Humans prefer attractive faces over unattractive ones (Dion, Berscheid & Walster, 1972; Eagly, Ashmore, Makhijani & Longo, 1991; Griffin & Langlois, 2006).

..

Our preference for attractive faces exists from early infancy and is robust across age, gender and ethnicity (Rubenstein, Langlois & Roggman, 2002).>>

--from a scientific report by Pamela M Pallett, Stephen Link and Kang Lee, 2009 pmc.ncbi.nlm.nih.gov/articles/PMC2814183/




<<[..] beauty is not merely a social construct but a signal of health, fertility, and genetic fitness. Across cultures and periods, certain physical traits have been consistently perceived as attractive [including presence of the] golden ratio, [..] clear skin, [and] bilateral body symmetry.>>
--a research summary by Nafees Alam, ph.d., 2025, www.psychologytoday.com

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the T.N.S.

[True Nonsense Section]

Text Aristo Tacoma

Interview with Guru All-is-Love

Interviewer: Dear Mr Guru All-is-Love, ...

Guru: Yes that's right! I'am your guru! You are my dear disciple! Welcome to my flock! Kiss my steps!

Interviewer: I'm not a disciple, merely an interviewer. What I wanted to ask is when you teach interconnectedness...

Guru: That's right! All is unity, love. Therefore it's important to obey me, and give me money--very good for your karma. You empty your bad karma.

Interviewer: By giving my money to you?

Guru: Yes yes, get rid of bad karma! Give me the money! Get rid of the shit! I'm doing you a service!

Interviewer: Then there will be no wars?

Guru: Of course not! Wars is just a distraction in your mind-set. Once you rid yourself of negative thoughts, where are the wars? [Hilarious laughter of all his disciples. Guru laughs.] You hear? They all agree. All your wars are gone when you think positively.

Interviewer: It sounds perhaps a bit too simple.

Guru: It is simple! That's the beauty of love--totally simple. Isn't that fantastically amazing? [Screaming laughter.]

Interviewer: It is indeed. So there is nothing to think negative about. Would you say that all is similar?

Guru: Not just similar! The same! Everything is the same.

Interviewer: Everything? Ok, I'd like to have a concrete example about this interconnectedness of yours. If all is similar, or the same, as you say, would you say, e.g., that elk burger with chipotle is similar to pancake.

Guru: Yes, totally the same. Totally! [Hysterical laughter.]

Interviewer: Even if you add blueberry jam to the pancake?

Guru: Is pancake WITH blueberry jam similar to elk burger with e.g. Ray's Baby Stream Chipotle? Totally the same!

Interviewer: Suppose you also add strawberry jam to the pancake.

Guru: You don't mean to add strawberry jam to one side of the pancake, and blueberry jam to the other side?

Interviewer: Indeed I do.

Guru: OMG! You are making this very complicated. I cannot say that these are the same anymore! They are not even similar! What happened here, metaphysically? [Guru looks around at his disciples but they agree, they do not know. Nobody knows. Nobody knows anything.] I must agree with you: they are no longer the same. They are similar! Very very similar but not the same. I concede then that in the particular case of adding both strawberry jam and blueberry jam to the pancake, at different sides, you get something that is not entirely identical to an elk burger.

Interviewer: Like metaphysically?

Guru: Yes, this must be the next step in world enlightenment. Amazing. Let it be stated, ex cathedra from my lotus feet so to speak: in this world, there are two things--one of them are pancakes with blueberry jam and strawberry jam, and another is elk burger with chipotle.

Interviewer: Only those two?

Guru: And all other things are sort of subjugated to them.

Interviewer: And where is the interconnectedness? The idea that all is love?

Guru: Simple! You love both elk burgers with chipotle and pancakes with blueberry jam and strawberry jam, therefore all is love and all is interconnected!

Interviewer: Thank you. I think I understand.

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 Airaldi, @annaairaldi and Sabrina Macheo, @sabrinamacheo. Fashion photographer is Paolo Macheo. MUA, hair styling, the models themselves. Stylists are: Airaldi & Macheo. General styling advisor: AT. Fashion brands: Benetton, Brooks, Labello, Lancaster, Tally Weil, Terranova, Yamamay. 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

How many beauty types are there? Eg, infinitely many, and it sums up to three--all feminine, but with their masculine aspects as seem fit [rambling by the editor on the backside]

This is of course entirely subjective, and yet I say it with the presumption that it _might_ be objective, but I don't think that there's one beauty type, nor can one say--it would be preposterous to say--that 'everything is beautiful' except in some meta-magical sense of it all as a kind of vast fractal--but I think we're talking of infinite many beauty types that yet sort of gather themselves--a bit like in the reincarnation-oriented part of Hinduism with its three gunas--I believe the beauty photographers and --editors have the privilege of being eclectic as for world religions--into a kind of triple archetype.

These three drawings are of course but shadows of shadows of shadows of .. shadows of these archetypes; drawn just before going to the train, before going to the airplane, in the Sun, while having not slept enough due to trying to pack too much into a small luggage and hoping it doesn't get too heavy. There are few better places to draw the ultimate beauty types, the three--muses, as it were--than at Monastiraki before going to the metro in a summer day; because all humanity is buzzing around and there's no harm in having Acropolis staring down at you, in this world city of Athens-- Athina--so amazingly free of skyscrapers in its centre; a centre dedicated to a beauty just as much now as in the time of Socrates some two thousand five hundred years ago--and as free of skyscrapers. According to one of the pre-Christian myths of creation, Zeus made it all, showed it proudly to some fellow immortal beings who complained it was too silent; so he made the muses so as to empower creation with voices. He made nine, which is as good as to say three. I have my own names for these; I don't think Athina was/is a warrior goddess only, but one of the muses, and as superior in beauty as can be. And when Leonardo da Vinci dedicated the core form of Elishebha--which translates to "God is an oath", which also contains a root form of the number seven--to the painting he would constantly keep with him after he begun on it--the Mona Lisa--I believe he was straight on, identifying another of the muses, Lisa reigning highest in many ways beside Athina. The third would be a third daughter of Zeus, forever tied up in mythology to Aphrodite's pure love powers, namely Helena. He's what pen and paper that moment at Monastiraki gave to me of their essences in terms of facial expressions. I know, I know, it is not superior as far as drawings go; I can do better; anyone can. But the personality comes through, well enough that the drawings becomes equipped with this text. Why do I feel like it should be spelled out? Because algorithms pr principle can't get it right. Yet the works of many at the moment seems to try and compress humanity into algorithms and some of these algorithms have presumptious names of "beauty ideals". Don't let them bite you.



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