BERLiNiB

2026/C



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BERLiNiB: *Made in places with gorgeous models, outfits, and perhaps also weather via, among other things,* ***Be****ing,* ***Liberation*** *and* ***Nib****bling. Concept by Aristo Tacoma alias Stein Henning Braten Reusch ISSN 2535-602X* ***Adress:*** *Yoga4d:VRGM, Lislebyvn 189A, 1619 Fredrikstad, Norway. Photographed worldwide but main editorial activity is in Athens.* ***Format:*** *the PDF is at international paper size A3, equal to 2 x A4. The cover: A4 'embraced' by American letter standard format.*

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

The sequence of the editorials inside the magazine is more or less determined by when they are made. All can watch the transmutation of the preview into the completed published online magazine. All editorial photos are made for or by the magazine, & shown after agreement with model.

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Aristo Tacoma
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Fashion Models in BERLiNiB editorials

in this issue

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Each number is oriented towards fashion-oriented people & includes 'post-teen' models, teen models and such as preteen gymnast/dancers, in the way which classical social media summarized as 'family-friendly'. The postings at social media is respectful of the approach each social platform has as for additional constraints. Teamwork behind each editorial (aomwtimes with a model agency) is guided by BERLiNiB and by the model and, for those under 18, also parents. Only female models.

Fashion report

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Cover editorial in 2026/C with fashion model

Freya Rose

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[UK]



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page 116

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Anna stasia

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Nastia

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How MUSIC became a DOMINANT influence on FASHION: fashion report by Nathalie Sophia

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Regular feature

As thirsty as we are for a comical perspective on the world?
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The FW26/27 palette as BERLiNiB have compiled it, manually of course, from leading Ready-To-Wear runway shows is ready to serve you with fashionable inspirations!

Fabrics include everything from cotton to silken and metallic, fur-like, leather-like, sometimes even plastic-like

Patterns, forms of the designs often involves long nonsymmetric triangles, often high up in the outfit; often tightly clad; sometimes strings and/or lines; large obscure patterns or small flowers or monochrome



As in recent seasons, clothes are often layered, sometimes nonsymmetrically, and with sudden and a bit unexpected openings to show skin. A group of the looks have something of the 1960s or 1970s hippie pop star about them; another group hints at secret societies with pompous, elaborate suits worn without irony; and there are combinations like thick fur, bare navel, white tights and high heels



The handmade artworks on this and next page reflect some of the layers, moods, styles, colors and geometries found on the FW2627 runways.

The FW2627 season is in many parts of the planet summer light despite the 'F' and the 'W' connotation of the traditional seasons. In this magazine, we let styles and colors be mostly picked from what we find most inspiring about the FW2627 runway shows, while in the next number, our 2027/A, we continue strongly with the 'W27' on the cover and in the first half of the magazine and proceed with SS27 in the second half of the magazine, covering January to April



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Inspired by FW2627 runways



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Fashion report by
Nathalie Sophia

How Music Became the Ultimate Inspiration for the Fashion Industry

Fashion report by

Nathalie Sophia

BERLiNiB Fashion Correspondent,
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From the emergence of teenagehood in the 1950s through a flurry of subcultures and show-stopping performers, which musicians had the biggest impact on fashion?

Clothing started out as pure utility, but over time it came to symbolise status, personal taste, and personality. While fashion designers who shaped the industry hold a special place in the hearts of fashion lovers, for someone less familiar with the industry, pop culture icons serve as the main source of inspiration. Musicians are among the main contributors, as their genre and storytelling allow them to expand their influence on what people like and aspire to emulate. From the 1950s to now, let's revisit the most influential trend-setters in music.



Illustration by Aristo Tacoma. The collage is a combination of our own low-resolution 'newsprint' monochrome conversions of images associated with records or posters of relevant movies, connected to the music highlighted in each paragraph in our article; tools: Gimp in MINT linux at Asus laptop. "AI" is never used in any part or phase or aspect of the production of the magazine.

1950s: Elvis Presley--The Champion of Youth

Sound of the Time: Jailhouse Rock (Elvis Presley, 1957)

Elvis Presley may be remembered for

his show-stopping ensembles, including the iconic rompers and two-pieces, blending masculine formality and feminine flamboyance, but his true impact came from something much simpler than that--the acknowledgement of the youth. He gave teens a way to express themselves in the key phase of life when childhood transforms into adulthood. Whether it was the gelled-back quiff, the popped collars or bowling shirts and denim sets, through both his music and fashion, he helped teenagers find their own identity. The style that emerged recognised their sense of maturity, while embracing the distinct air of rejection of boring adult life , exemplified by formal, clean-cut attires. Leather jackets, denim sets, cropped pants, and open collars: the perfect blend of professional attire and youthful nonchalance. His influence on fashion was much greater than promoting a style: it was opening up a whole new fashion category, which would become a huge market decades later, giving birth to brands such as Abercrombie & Fitch, American Eagle, and PINK by Victoria's Secret, designed with teenage customers in mind.



1960s to early 1970s: Janis Joplin, Jimi Hendrix, and Woodstock--The Hippies

Sound of the Times: Give Peace A Chance (John Lennon and Yoko Ono, 1969)

The 1960s saw the emergence of a whole new type of inspiration for fashion: the subcultures. The short-lived dominance of The Beatles and the Mod aesthetic quickly made way for a style driven by something much bigger than music: human values. In a world recovering from World War II and kick-starting a major period of economic growth, the youth quickly saw capitalism replace values such as love, empathy, and honesty, which inspired their rebellion. The Beatniks--a generation of post-WWII creatives who emerged in the 1950s--fuelled the popularity of the hippie style, embraced by artists such as Janis Joplin and Jimi Hendrix, who are among the pioneers of boho-chic. The style focused on connecting with nature and positive energy by embracing nature-inspired prints, bright colours, and handmade pieces inspired by traditional styles from Native American, Middle Eastern, and various African cultures. It quickly captured the general public, especially with gathering points like the Woodstock festival, creating a whole culture around the fashion itself.

Joplin's tie-dye fabrics and paisley prints, layered with faux-fur coats and fringed vests, propelled her into the world of fashion, even getting her featured in Vogue in 1968. She not only popularised many singular trends, including layered long necklaces, but also set the stage for women expressing themselves in artistic ways and rejecting the idea that one has to look polished to be treated seriously. She was creative and uniquely herself: traits that our contemporaries, who wish to make their mark on fashion, try to be above all. Jimi Hendrix shared many of her fashion preferences, but he also had his own unique touch. He was more flamboyant, with a romantic air of Victorian-inspired shirts and ruffles countered by Hussar-styled jackets. His style created a blend of two very different visions of a male figure: one being the hopeless romantic, the other a strict military man. Even in those military-inspired looks, he found ways to look fun and rebellious. Their style would become a recurring inspiration for high fashion brands such as Etro, Saint Laurent, Chloé, and Isabel Marant.



1970s: Sex Pistols, David Bowie, and Cher: The Ultimate Rebels

Sound of the Times: God Save the Queen (Sex Pistols, 1977)

I could mention many names, such as Queen's Freddy Mercury, Blondie's Debbie Harry, Fleetwood Mac's Stevie Nicks or Patti Smith, but then we would be here forever. To me, the 1970s in fashion were defined by the Sex Pistols, David Bowie, and Cher. Music blending into fashion truly kicked off in the 1970s. The punk and rock genres burst to the forefront of the industry, inspiring a whole generation of wannabe rebels. While the hippie style was influenced by music amongst other things, punk, rock, and glam rock were the whole idea behind the new fashion trends. English punk-rock band Sex Pistols is one of the most outstanding examples of musical influence on fashion during that era. Anything from torn T-shirts and pants to decorative safety pins and leather jackets--all that and more will stay with us forever.

Punk is more than just a style of music and fashion--it is an avenue to express oneself, to rebel against the establishment. With provocative slogans and obscene images, bondage influences, such as harnesses and straps, and nods towards British classics--most notably tartan--Sex Pistols helped build on this aesthetic, allowing "the streets to take it and really push it forward. But how did this style enter the high-fashion world? Vivienne Westwood. A name that lives on as one of the most influential designers in history. She built her whole identity on punk/rock fashion and never truly fell off, even when mainstream fashion had long moved on with other trends. Her journey is inseparable from her partner Malcolm McLaren, who was a music manager. This connection seamlessly merged the music scene with the fashion industry, introducing the idea that, just like with music, a choice of attire can become a way to express one's passions and views, creating a sense of belonging to a community. From Alexander McQueen and Jean Paul Gaultier to occasional nods from Versace and Thierry Mugler, and emerging designers like Charles Jeffrey Loverboy, punk and rock left their mark on fashion and won't go away anytime soon, if ever.

The 70s had two other influential fashion figures--these a bit more commercially acceptable . David Bowie--a man who, aside from fashion designers and innovators, might as well be the most influential male in fashion. Bowie was one of the first early examples of fashion trend-setters who were not associated with a single style. Rather than being recognised as a face of one particular aesthetic, he switched it up, going through mod, glam rock, Japanese avant-garde, and classic masculine suits and ties with ease. He is the musician who challenged the masculine and feminine roles most effectively, testing out elaborate stage makeup, fitted bodysuits, dresses, and high heels with the type of confidence that defines whether you look weird or actually become a trendsetter. He is amongst the most influential figures in glam rock fashion, alongside Debbie Harry and Marc Bolan. He championed the style during the Ziggy Stardust era, while working with Japanese designer Kansai Yamamoto. Whether it was glitter, platform shoes, or metallic fabrics--he did it all. Bowie was never short of ideas and always embraced them fully, without any air of pretence--just a good show to watch with a true artist at the centre. It was that reinvention of an image, which makes him such an enduring influence in fashion and a reference point for the likes of Lady Gaga and Harry Styles amongst others. In terms of fashion designers, Jean Paul Gaultier, Hedi Slimane, and Balmain often drew on his style for inspiration.

When speaking of ladies who could wear the crown of the queen of fashion, one has to give special consideration to Cher. While her career spanned many decades and her most popular songs came much later, the 1970s were the time when she truly started making waves in fashion. Her close partnership with designer Bob Mackie gave birth to some of the most iconic looks of the era and cemented the idea that an artist-designer collaboration can benefit both by creating an enduring legacy in pop culture. Cher is the queen of "naked fashion", sequins, elaborate headwear, and above all--bare midriffs and plunging necklines. The Sonny and Cher Show delivered one iconic look after

another, from sparkling gowns to glamorous two-pieces composed of bandeaus and crop-tops matched with skirts or wide-legged pants. For the 45th Annual Academy Awards, Cher delivered one of her best: a bejewelled golden-yellow two-piece with long sleeves and a high collar. 1974 Met Gala saw her in a sheer dress decorated with jewel-encrusted patterns throughout and feathers along the hems of the sleeves and the skirt. I could spend days speaking of every Cher look that lives rent-free in my mind, but it's enough to say that she inspired Versace, Olivier Rousteing, Thierry Mugler, Michael Kors, and Tom Ford, as well as modern fashionistas including Dua Lipa, Zendaya, and Sabrina Carpenter.



1980s: Madonna and Michael Jackson--The Greatest Show

Sound of the Times: Billie Jean (Michael Jackson, 1983)

The 1980s were all about Madonna, who became the face of bold sex appeal. From lingerie influences to futuristic additions such as the iconic cone bra by Jean Paul Gaultier for her Blond Ambition tour and all the bedazzled bras from The Girlie Show tour, she was never afraid of emphasising her femininity. Her reiteration of Marilyn Monroe's Diamonds Are a Girl's Best Friend in Material Girl (1985), the lace-decorated slip dress from Like a Prayer (1989), and the provocative dominatrix look from Erotica (1992)--all these have a place in fashion history.

Madonna was more than just her sex appeal, she popularised soft fabrics like lace and tulle and religious accessories, such as crosses, rosaries and veils, which contrasted sharply with her sexy persona. One of my personal favourites, although a less remembered look, was the Victorian-inspired yellow corseted gown by Oliver Theyskens that she wore to VH1 Fashion Awards in 1998. From the dropped waist to the shiny satin fabric and the hook-and-eye clasps--a Theyskens' favourite--to the boho-inspired necklace, it's one of the few looks of Madonna with black hair that I actually remember vividly. All these iconic styles pale in comparison to the grand picture of what she gave fashion--she helped establish the modern idea of a pop star, who is more than just a performer. She helped transform pop icons into style icons. She served as an inspiration for Christina Aguilera, Brittney Spears and Miley Cyrus, amongst many others. With Jean Paul Gaultier, she formed an iconic duo that inspired each other mutually with collaborations, runway appearances, and fashion magazine covers under their belt to recognise their impact on fashion. Other designers heavily inspired by Madonna include Dolce & Gabbana, Versace, and Dilara Findikoglu.

We also had Michael Jackson, whose career spans from the 1970s to the 2000s, but really hit the ground running in the 1980s. Like Jimi Hendrix, he is strongly remembered for his military jackets adorned with elaborate decorative elements. Similar to Bowie, he went through different eras, where fashion supported his artistic expression. His red leather jacket from Thriller is one of the most recognisable pieces in fashion, not to mention the single white glove look or the fedora hat. As opposed to many of his contemporaries, he didn't lean into casual fashion as much, he was more mature and reinforced the idea that fashion was a performance rather than a simple choice based on one's taste. His style went on to inspire some of the most exciting designers of the modern era, like Olivier Rousteing at Balmain and Virgil Abloh at Louis Vuitton.



1990s--early 2000s: Nirvana, Lil' Kim, and Spice Girls--Grunge, Hip-Hop, and Fashion Archetypes

Sound of the Times: No Diggity (Blackstreet feat. Dr. Dre and Queen Pen, 1996)

The 1990s mark the decade when pop culture approached its peak, with new ways to follow artists and their fashion choices, as well as a significant growth in the variety of music. While previous decades were dominated by a few select figures, the 90s gave us a plethora of iconic musicians who also made their mark on fashion. Starting from the early 1990s, we have the emergence of a new style of music--grunge. Nirvana's Kurt Cobain was all the rage at that time--from his flannel shirts and distressed jeans to the standout pair of Converse sneakers--he was the ultimate symbol of anti-fashion and nonchalance. The story of Marc Jacobs as a designer is inseparable from the influence of Nirvana. His iconic collection for Perry Ellis in 1993 became a defining moment in his career, helping him capture the attention of the fashion media and propel his stardom, which ultimately led him to Louis Vuitton as its first-ever clothing designer. Other designers like Dries Van Noten and Olivier Rousteing used Nirvana as inspiration for their collections.

Other music styles that gained prominence in the 1990s are hip-hop, rap, and R&B--genres, which have the most enduring influence on fashion up until today. Before we move on to the ladies, who typically get more recognition for their fashion, let's give a nod to Run-DMC. They were a major force in popularising streetwear, Adidas sneakers, tracksuits, and gold chains, which contrasted casual fashion with status symbols. They were also an early influence on the growth of sneaker culture. As far as women go, whether it was Aaliyah blending masculine and feminine influences, Lil' Kim, who went all out with her feminine charm, or Missy Elliot, who embraced the playful, masculine style, women left their mark on this era.

Aaliyah popularised baggy jeans with crop tops and bandanas, she also enjoyed some leather--a clear nod towards her R&B sound. She was no stranger to a Cavalli gown or two, giving a good range of fashion inspiration, which found plenty of affinity with fans of Y2K style, which rocked the fashion world recently. Missy Elliot was all about that sporty look--if you saw it on your favourite male rapper, she could rock it just as well. Her ultimate go-tos were tracksuits, preferably by Adidas, or Canadian suits, plus she could rock just any style of hat out there. Even Marc Jacobs made a nod towards her influence by making her the star of his Fall/Winter 2016 campaign. Nobody can beat Lil' Kim in terms of influence tho. She is quite literally the blueprint of a modern female rapper. She was sexy, she was street, she was high-fashion, and she loved a flashy logo. What set her apart from others was her affinity for colourful wigs, which helped her switch up her style and create an enduring fashion legacy. Her MTV VMA's fashion catalogue is divine, from the Cleopatra-inspired look in 1997 to the iconic lavender suit with one shoulder dropped below the boob and a matching shell nipple cover, which she sported in 1999. Nobody did it like her at the time, plus any time she wore a fur coat, you had a guaranteed inspiration-worthy look on your hands. She was at many front rows and even walked the runways of Baby Phat and The Blondes. She really was that girl, no wonder even Karl Lagerfeld and Giorgio Armani noted her influence on fashion.

In the pop music scene, we had the Spice Girls. Spice Girls are an interesting case, as they not only influenced fashion as a group but also pushed forward the idea that you can be vastly different yet still complement each other. You had the Sporty, Baby, Posh, Scary, and Ginger Spice, each with their own flavour. This idea of personal style blended into the identity of regular girls, who, no matter their personality and individual taste, could find a member to relate to and become inspired by. As a group, their favourites included chunky platform shoes, playful mini skirts, and dresses with bold colours and patterns. How can you forget the Union Jack dress worn by Geri Halliwell or Victoria Beckham's influence on WAGs' fashion culture? Not to mention Victoria Beckham turned from a singer to a designer by building her own fashion brand. More than anything, the Spice Girls will be

remembered as one of the strongest forces to promote archetype dressing--an idea heavily explored by Demna Gvasalia in his Spring/Summer 2026 debut collection for Gucci.



2000s: Britney Spears and Christina Aguilera--Good Girls Gone Bad

Sound of the Times: Independent Women (Destiny's Child, 2000)

The 2000s were the era of the ultimate pop stars. Females dominated the fashion scene, and while models and actresses gained much influence in fashion, Britney Spears was the singer who impacted fashion most during that decade. One of the ultimate icons of Y2K, she had just as many hits as she had unforgettable looks. The uniform from Baby One More Time went on to be recreated thousands of times, becoming one of the most popular celebrity-inspired Halloween costumes. In Oops I Did It Again, she sported a red PVC catsuit, leaning into a more futuristic, sexy style, while her appearance with Justin Timberlake at the 2001 AMA's in coordinated denim looks set the standard for matching couple outfits.
Everything about her dress, from the corseted silhouette and patchwork denim to the mini, crystal-decorated handbag, the chain belt and the diamond choker: it was pure magic and the ultimate Y2K inspiration. Her appearance at the Versace S/S 2003 fashion show in a stunning, colourful, bedazzled gown was just one of the many Versace looks she completely nailed. Another honourable mention would be a green and black mini in which she performed at Michael Jackson's 30th Anniversary Celebration in 2001. Her status as a pop culture icon earned her a spot on some T-shirts designed for Balenciaga's Spring 2026 collection.

While Britney dominated the 2000s in terms of pop culture impact, I must give an honourable mention to one of my absolute favourite pop divas: Christina Aguilera. Even her hair--platinum blonde with contrasting black highlights--has its own special place in the history of beauty industry trends. While Spears kept a more good girl gone sexy vibe, Christina had that spicy look with a hint of tomboy chic. Low-rise jeans, cargo pants, leather, and bandanas, she was the ultimate cool girl. From the crystal-decorated red corset in "Lady Marmalade" (2001) to the leather chaps and bra set in "Dirrty" (2002,, her music videos are pure fashion inspiration for Y2K lovers. While not my favourite, the scarf top, micro denim mini, and the newsboy cap she wore to the 2002 MTV VMAs is certainly one of her more memorable red carpet looks.
Not to mention how well her style has aged, she is still more than capable of turning heads well past her prime. The maroon corseted bodysuit by House of Canney that she wore during her performance at Sips & Sounds Music Festival in March was just pure magic and the exact thing I would expect from an iconic pop diva. She served as a muse for Versace and Roberto Cavalli too.



2010s: Rihanna and Kanye West--The Modern Trendsetters

Sound of the Times: Hotline Bling (Drake, 2016)

2010s were a time of major change in fashion. Artists needed to reinvent themselves more than ever and their fashion choices became just as talked about as

their music, especially with paparazzi chasing them everywhere and making news of any off-duty look they spotted. We rarely saw musicians being true trendsetters and seemed to view them more as advertisements for fads--the trends that come as quickly and intensely as they go. Still, no one did it quite as well as Rihanna. Her impact on fashion was much more than just promoting trends and showing up in the front rows--things many of her predecessors did as well. She became a blueprint for what a musician as a brand ambassador for a fashion brand could be, with Dior and Puma benefiting massively from their partnerships with her. From designing a Fenty x Puma collaboration, which revived a brand long forgotten by the fashion scene (after she left, Puma was never the same) and creating her own lingerie line Savage x Fenty by Rihanna, to pushing the boundaries of fashion as art, in particular with her Met Gala outings... She became an icon that any designer would love to partner with. Her canary-yellow Guo Pei look from Met Gala 2015 is one of the most iconic looks in the history of the event. The bright green fur coat with a pair of matching tight high boots she wore to the iHeartRadio Music Awards in 2015 is the perfect representation of Rihanna's fashion--bold and charismatic but also effortless. She could wear the ugliest thing, and it would look good purely because she had the confidence to pull it off. She could certainly be cited amongst the individuals who made the ugly fashion trend a commercial success. While I personally don't love her pregnancy style as much as mainstream fashion critics do and much prefer her pyjama-inspired looks from the past decade, my opinion does not diminish the impact she continues to have on the fashion world.

Another artist who defined the fashion of the 2010s was Kanye West. Forgoing all his flaws and controversies, one cannot take away from him the impact he had on the fashion of that decade. He built a brand with a near-cult following that any person with status wanted to wear, no matter how plain some designs could be. The Yeezy Boost sneakers and slides were on every celebrity that mattered, and the brand itself gained recognition from the fashion industry for its uniqueness on the high fashion scene. West's journey with fashion went way back, repping various brands like Prada, Louis Vuitton, and Celine in his songs. He became one of the most influential rappers in fashion, inspiring a generation of rappers who fully embraced high fashion and catapulting his girlfriend into one of the biggest style icons of the time. His brand--Yeezy--inspired the typically flashy Hollywood to dress in muted shades and oversized silhouettes, while his relationship with top brands opened doors for the likes of Travis Scott, A AP Rocky and Pharrell Williams. If only he had avoided his later controversies, we would be looking at him with much more affinity and repping him as one of the greatest musicians and fashion influencers of all time, with no sense of internal conflict about how to disconnect an artist from their work. I cannot be the only person who wonders what the fashion scene and the music scene would look like if Kanye remained the Old Kanye .



..and into the mid-2020s: No Icons Yet, Just Moments?

Sound of the Times: Blinding Lights (The Weeknd, 2020)

2020s are shaping up to be a decade of overstimulation. With all the content going around, people in all industries are seeking novelty more than ever, and artists struggle to maintain a firm grip on fame, quickly being disregarded for the next fresh thing. When you struggle to maintain your position on top of the music food chain, you struggle to become a significant influence, both in music and fashion. While fashion has become an inseparable part of a musician's identity and many artists are prominent fashion ambassadors, influencers, and collaborators, in this broad sea of faces, few stand out. This is why we don't see fashion icons in the 2020s. We only have artists associated with specific trends.

Olivia Rodrigo made waves with her babydoll dresses. Whether it was the playful Generation78 floral pink dress with a cute ribbon at the front that she sported to a Spotify Billions Club Live performance in Barcelona while visiting Spain ahead of her appearance at the El Classico football game, following her collaboration with FC Barcelona or the sleek black one paired with Mary Janes at the Emmy's 2025 after party--she is the queen of the babydoll dress trend. Beyoncé reinforced the cowboy trend with her Cowboy Carter tour, inspiring the concert-goers to go all out with their outfits--all on-theme, of course. She also went on to inspire one of my favourite designers, Olivier Rousteing. Billie Eilish became the ultimate oversized fashion icon, blending the rejection of female over-sexualisation with an air of artistry, composed of streetwear affinity and bold prints. Bad Bunny and Harry Styles keep championing gender-fluid fashion, reviving the influence of David Bowie. K-pop stars have become a hot commodity in recent years, with Jennie of **Blackpink** a particularly popular figure in fashion and beauty, especially among Millennials and Gen-Z. She is also listed as a muse by Chanel and Jacquemus and a frequent collaborator for Adidas. **All in all, we have many trends**, but perhaps rather few which we will recall in the decades to follow? Perhaps this is just a take of 'someone living in the moment' where main influences will become clear only after many years. It will certainly be exciting to see who the future generations perceive as the style icons of the 2020s.

Nathalie Sophia



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Getting the Dazzling Look

BERLiNiB 2026/C cover editorial

Fashion model Freya Rose Harrison at
@the.freyarose & @freyarose.tumbling

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Getting the Dazzling Look

Cover fashion model:
Freya Rose Harrison
@the.freyarose &
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.tumbling

Fashion photographer:
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harrison123x

Stylist: Sophia,
SE Photos
Location: UK

Brands in editorial include:
Believe leotards
@believeathletic
Next
@nextofficial
H&M @hm
ASOS @asos
F&F Clothing
@fandfclothing
Zara @zara
Primark @primark
New look
@newlook
Pretty Little Thing
@prettylittle
thing
River island
@riverisland
Adanola @adanola
Asics @asics
Nike @nike

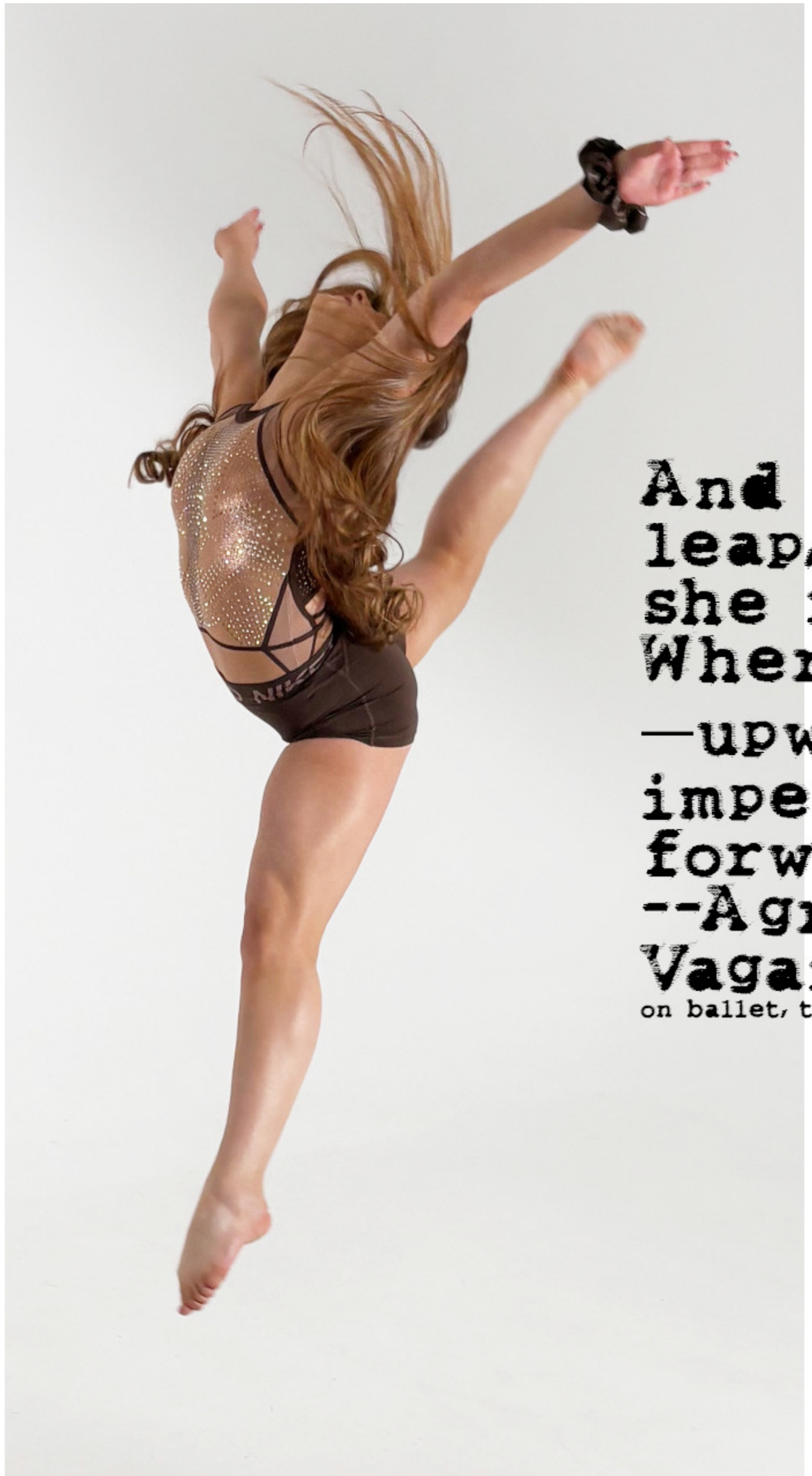
Fashion editor:
Aristo Tacoma,
in association with stylist
Mariter Torres,
@danielajay
fashion











And suddenly a
leap, and suddenly
she flies.
Where is she flying
—upward or
impetuously
forward?
--Agrippina
Vaganova, born 1879, from her book
on ballet, transl. A.Chujoy

Fashion cannot be totally against society: it is too much a part of it, too dependent on society to exist at all. Nor can fashion be totally obedient to society: it is too young, too futuristic, too perceptive, and too honest for that. On the one hand, it says: come on, we'll lead you to secret societies of which the larger society knows nothing--but, larger society is indeed what makes these secret societies possible, and as such, "it" knows about them.

On the other hand, fashion says, be part of society, this is its peak, now dance with it, don't let this chance go away, life is now.

In FW2627 we are seeing these two movements--away from society, and towards it, balanced in almost every outfit. The desire to be authentic and hippie with a head-band and bare navel goes hand in hand with shoulder-pads and the gleam of commercial metal on spotless societal uniforms; the radiance of the strong feminine with powerful legs and shoes and fitness muscles goes hand in hand with a seeming obedience, if an impatient one, to at least some of the codes of political power. --BERLiNiB











..bolder..
and ..unapologetically glamorous ..Oversized, delicate, and sculptural .. looks for a playful take on femininity.
https://www.harpersbazaar.com/fashion/fashion-week/a70735627/fall-2026-runway-trends/























Material exploration also emerged as a defining thread. https://www.marieclaire.com/fashion/fall-fashion/fall-2026-fashion-trends/





..to convey
strength
through
the eyes---
Lucia Pieroni
https://www.who
whatwear.com/be
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autumn-winter-
2026-beauty-
looks



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Fashion model Sapphire Raquel
@sapphire.raquel

Musicality and visual form



"Musicality and Visual Form", A BERLiNiB 2026/C Editorial

Fashion model Sapphire Raquel at @sapphire.raquel

Fashion photographer Sophia, SE Photos @se.photos.official

Stylist: Sophia, SE Photos

Contributing stylist Stacy L. @stacylawrie

Brands in editorial include Milano Pro Sport @milano.prosport Primark @primark Bloch @bloch_eu New look @newlook Zara @zara Location: Verve Studio @vervestudio.glasgow Glasgow, Scotland

Fashion editor Aristo Tacoma, in association with stylist Mariter Torres, @danielajay.fashion



The daily studying of the soul, is this the beginning of the journey? I sit bewildered in the playground .. Here I wish to dance and dance and dance and dance, the life of the wild grass .. I am the wild grass
Kazuo Ohno, founder of Butoh, ca 1998, transl. J.Barret



I write,
erase, rewrite
Erase again,
and then A
poppy blooms

--Katsushika
Hokusai, ca
1800, transl.
J.v.Huyssteen


AERVE STUDIO








VERVE STUDIO



You get to dance through the love of fashion, because fashion is the desire of the youth to conquer the world in _their_ way; while dance is more rapid than thought: we can run after it, and that’s what fashion designers do; but it can never fully be encapsulated in any formulae
--BERLiNiB












VERVE STUDIO


AERIAL STUDIO






VERVE STUDIO




VERVE STUDIO




VERVE STUDIO



The Muse Within



Fashion model Aria
@gymnast_dancer_aria

The present fashion season is a calling to inspire and be inspired by authenticity rather than conformity



BERLiNiB 2026/C editorial, "The Muse Within"

Fashion model: Aria, at @gymnast_dancer_aria

Fashion photographer and stylist: Sophia, SE photos at @se.photos.official

Brands in editorial include:
River Island @riverisland
Lipsy @lipsylondon
New Look @newlook
F&F @fandfclothing
Nike @nike
Shoe Zone @shoezoneuk
Primark @primark
Locations include Warehouse Studios, UK @warehouse_studios

Fashion editor Aristo Tacoma in association with stylist Mariter Torres, @danielajay fashion



"[FW2627] weaves together exotic influences and urban sensibility [..] unexpected plays of texture and depth [..] a sophisticated dialogue between instinct and elegance"
collinimilano.com/blogs/world-of-collini/fw2627-womens-collection



The force of gravitation, conceptualized by Newton, is considered rather uniform on the planet..









..but it does not appear to affect everybody uniformly. Our model prefers the flying mode when she's going to warm up.



Fashion should like the world to be perfect and always concocts a recipe to be imitated in order to improve it: but when the world is seen as too full of imitation, how can it come up with a 'recipe' to be authentic?

Well, the answer is, it tries. And when the world seems perfect fashion goes punk in protest against all the perfectionism.

The 'keyboard' of fashion spans a hundred of seasons with all sorts of desired expressions, desired revolts, and achieved celebrations. In this and upcoming year we're seeing perhaps a re-inforcement of the individual model's human power face--in an age where algorithms sweeps in on the technological arena and leaves humanity asking what next. Two years ago some fashion magazines tried to look like 'algorithmic' on the cover because they thought it trendy. This year, every fashion magazine appears to go in the opposite direction--fearing that people associate their works with the output of algorithms more than anything, taking pains not to airbrush sloppy painting on the walls and leaving the weeds in the wayroad intact, even as the splendid model is given fabrics and patterns and shapes to elevate her to a sort of secret princess status--or, as some magazines prefer, just giving her workshop clothes and a wrench in hand and thereby saying, **"We believe in the human"**. One interesting consequence of this (perhaps because algorithms tend to make hair artificial) is that messy hair styles have got so back into fashion that such hairstyiles, when significantly succeeding, like the styles with our model Aria, are not at present called 'messy'--they are more often just called _awesome_ or simply, spectacular. The authenticity quest can be summed up as a calling from **the 'muse within'**--muse being one of the many words at present under assault from Big Tech, like before we saw with the word 'friend'--words they wish to copyright, trademark, and sell back to humanity as names for their soft and hard gadgets.



"..and I asked myself, these spontaneous moments betweem us are incredibly good, what are they really about? There's a melody inside them, between us."
--professor of music theory at the University of Oslo, Jon-Roar Bjorkvold, in his Norwegian bestseller Det Musiske Mennesket [The Muse Within], 1989, 2nd edition 2005; our transl.


NIKEPRO

























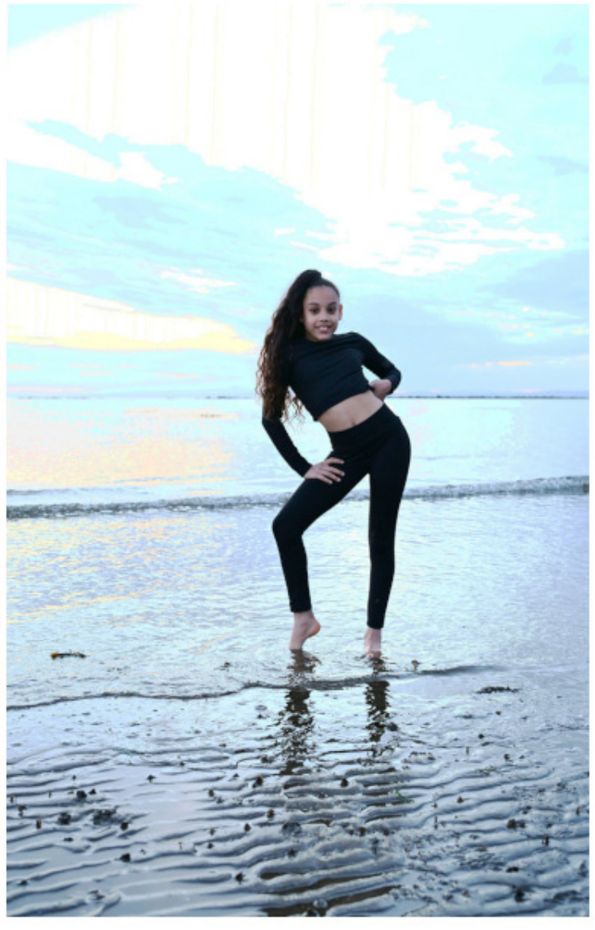





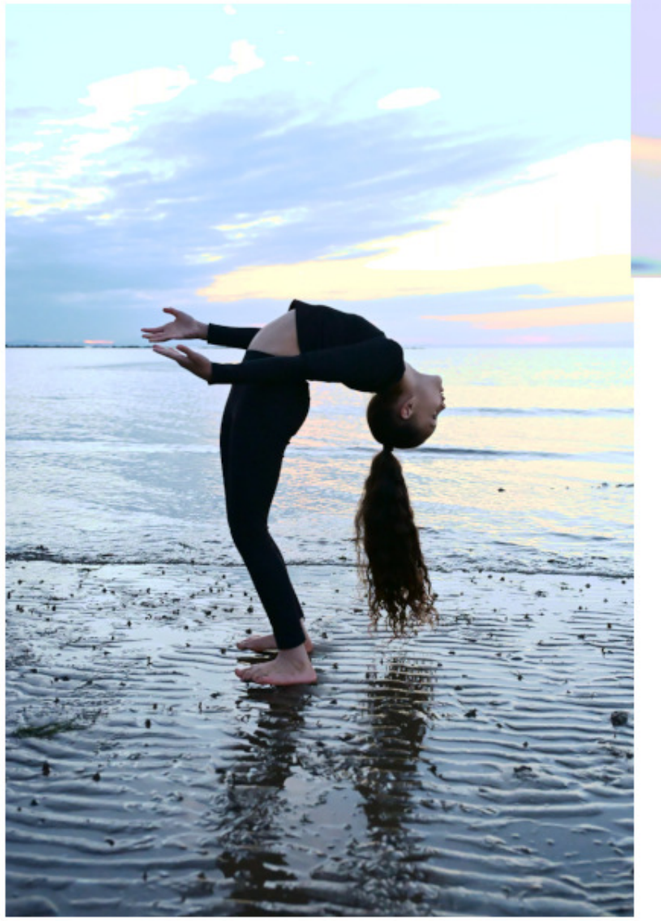





















































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BNNS fashion accessories are a trademark of BNNS.shop and Yoga4d:VRGM

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



Class and Ease

Fashion model Jolina
@jo_li_xx_10

Class and Ease,
A BERLiNiB 2026/C
editorial

Fashion model
Jolina
@jo_li_xx_10

Fashion
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Andreas Joehren
@j_andreas_
fotografie
pixf:
photographers
.social/
Andreas-Joehren
www.behance.net/
AJoehrenf262

MUA: the model
herself

Stylist & BTS
Marina
@mar_ina_224

Fashion brands in
editorial include
Hollister
@hollister
Michael Kors
@michaelkors
Shein
@sheingermany
Dior @dior
Guess @guess

Jacquemus
@jacquemus
Zara @zara
Graceland
graceland.com
Location:
Mediapark,
Cologne
www.mediapark.de

Fashion editor
Aristo Tacoma,
in association
with stylist
Mariter Torres,
@danielajay
fashion

[Technical comment: No part of this magazine is in any way produced algorithmically or by means of “AI”, whether as for text or image. There is of course the use of color toning curves on the whole of each photo--or in a salient geometrical pattern like a rectangle eg used for a textual quote—and besides cropping that is _all_ that is permitted into the magazine, because we value authenticity and the natural non-imitable infinity of real life. On the artistic production side, we put however no limits on the use of types of lights and mechanical lenses that can be used. In this editorial, for instance, a combination of extra outdoor photo lights with a suitable use also of high-mm lenses gave some wonderful effects; these effects are natural and optic, all.]



Climate change is a fact: and it's probably mostly human-made /see our previous number for a focus on planetary concerns and fashion/. What with all the costs to society of extreme weathers and prssures for those directly involved, there is, after all, a touch of a silver lining to this from a narrow but pleasant enough fashion perspective: it sometimes means that the fashion colors and styles of 'F' and the 'W' of 'FW' we choose to express /with perfect meaning and at more locations on planet Earth than before/ can feature light summer-like outfits with a flair of the never-ending party at a summer that doesn't end. If that is reckless, it is a beautiful recklessness, and beauty gives energy and will to go ahead into the future—also with ethics. In that sense, fashion has a perhaps a role, at least for some, in the 'betterment' of the world and is not _only_ consumerism. In this, number 2026/C, we show of course the 'F' of FW2627 colors; while and in the next issue, in 2027/A, we continue with, for the first editorials, a resonant sense of lightness and summerly clothes fit with the 'W' part of FW2627 before seamlessly progressing to SS27 styles.






GUESS







Everybody's doing their own novel of their own lives.
--author Alice Munro, speaking to the New York Times, November 1986







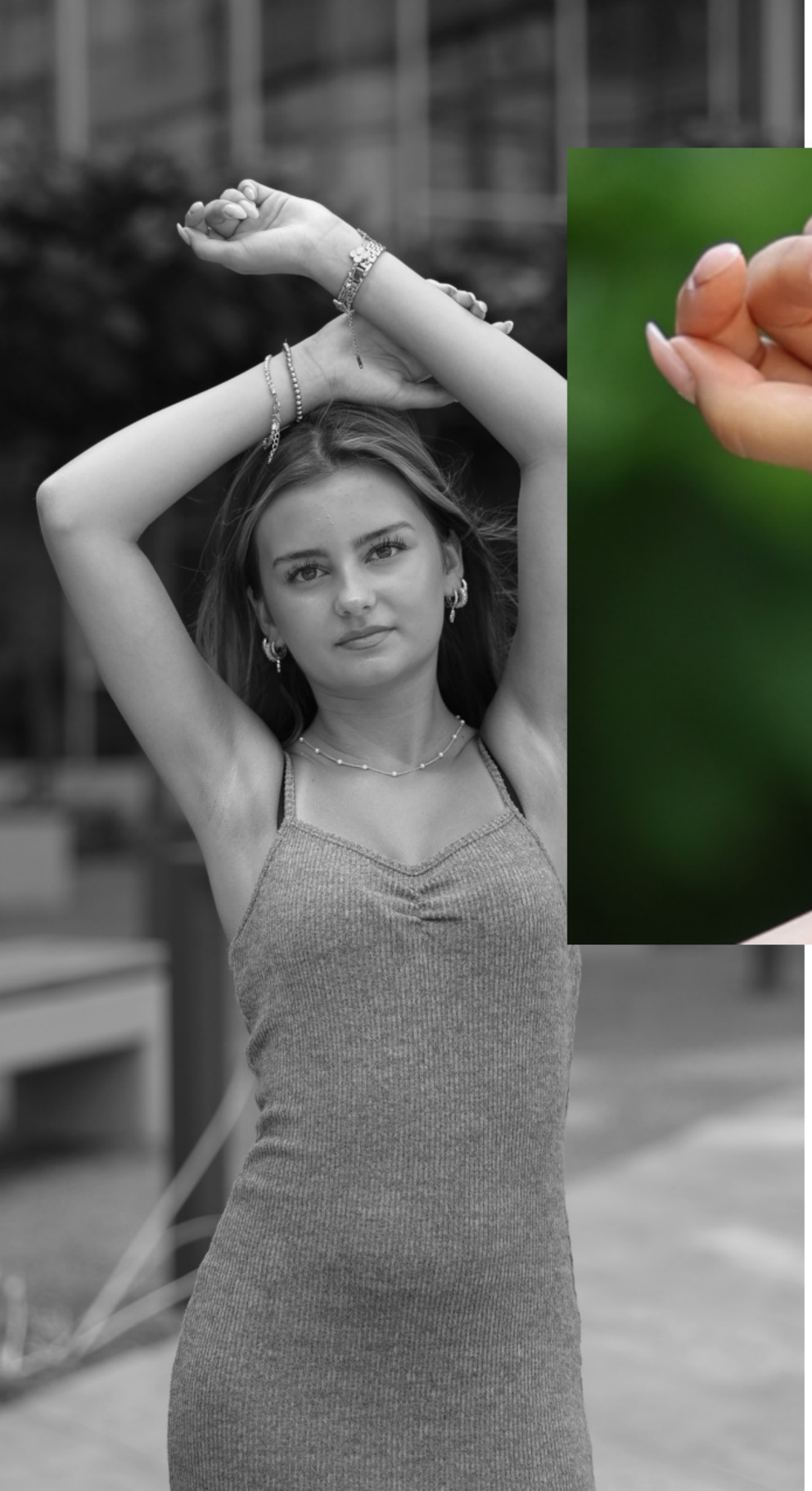
You young Mount St Helenses who don't know the power in you--I want to hear you.

--science fiction author Ursula Le Guin, in her essay collection Dancing At the Edge of the World:
Thoughts on Words, Women, Places, 1989

..at the time I lived in a brilliantly lit haze.

--Doris Lessing,
The Golden Notebook, 1962



























ADVERTISEMENT

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

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

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

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

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

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

ARACHNE

We're talking handmade fashion

@crocheterie_arachne

Prices start at €35. Enquire for our latest designs.



Fashion model
Nelly Opitz
@nelly.opitz

Pre-tty sub-mi-me

Lush in FW2627 styles



A BERLiNiB FW2627 2026/C editorial Pretty Sublime: lush in FW2627 styles

Fashion model Nelly Opitz @nelly.opitz
Fashion photographer Stefan Opitz @mod_stefan

MUA, hair styling: the model herself
Stylist: Tatjana @tatjana.opitz
with styling contribution by Nelly Opitz

Brands in editorial include:
Urban Outfitters @urbanoutfitters
Calvin Klein @calvinklein
Bershka @bershka
Innovare Denim @innovaredenim
RYVLS from Kids Brand Store @kidsbrandstore
DKNY @dkny
Aldo @aldo_shoes
Mukzin @mukzin_official
Zara @zara

Location: Germany

Fashion editor Aristo Tacoma in association with stylist Mariter Torres at @danielajayfashion

Disclaimer: BERLiNiB never accepts ‘photoshopped’ nor algorithmically / “AI” changed photos. We select the best of a vast editorial set of photos, and only use color curve toning on the whole of each selected cropped part of these unchanged photos straight from the camera. The high-mm lens used here sometimes makes optic blur around focussed area. So this is, after makeup, the natural look of this teen model, who is also a medal-winning athlete.



My voice is not
the roar of the
ocean

or of echoes
along the fluting
on columns

but the whisper
like the rustling
of gowns

with which
female struggles
are spoken.

--Italian poet Amalia
Guglielminetti,
translation of start of
La Mia Voce in
Seduzioni, 1909, transl.
according to
M.Colarossi,
www.paralleltexts.blog









Every season, those growing up, the splendid youngsters, are looking at the world and they are not necessarily persuaded much by the description their elders are giving them. That is not to say we're talking of a revolt. We are talking of fashion as a re-perception.

When fashion expresses itself, yes, we have the fierce commercial factors, some of the fiercest on Earth, that says: right, let's get such and such print into the fabrics; let push forth such and such geometry--and once you see it in the runways, you see it in car design, you see it the design of internet's foremost sites, you see it in how plays, shows, movies, and what not are set up.

Yet the actual core of that fashion is more subtle: it is a _way_ of seeing, a _mode_ of being, and the way to recognise it is that it gives you a sense of awakening, in this moment.





In this understanding, the fashion season can be characterised more as a dance than anything else: it is a gait and a gaze, it is a tune that is at once brilliant and rebellious, yet totally in its own centre, its youth centre.

This dance speaks through the personalities, through the faces, that appear fashionable in a season: and years, decades later one may look back at iconic expressions and get a sudden sense of what they were thinking about. It may not be relevant in exactly that form anymore, but it will speak--and in that sense, fashion touches on the timeless, also.

A.T.



















































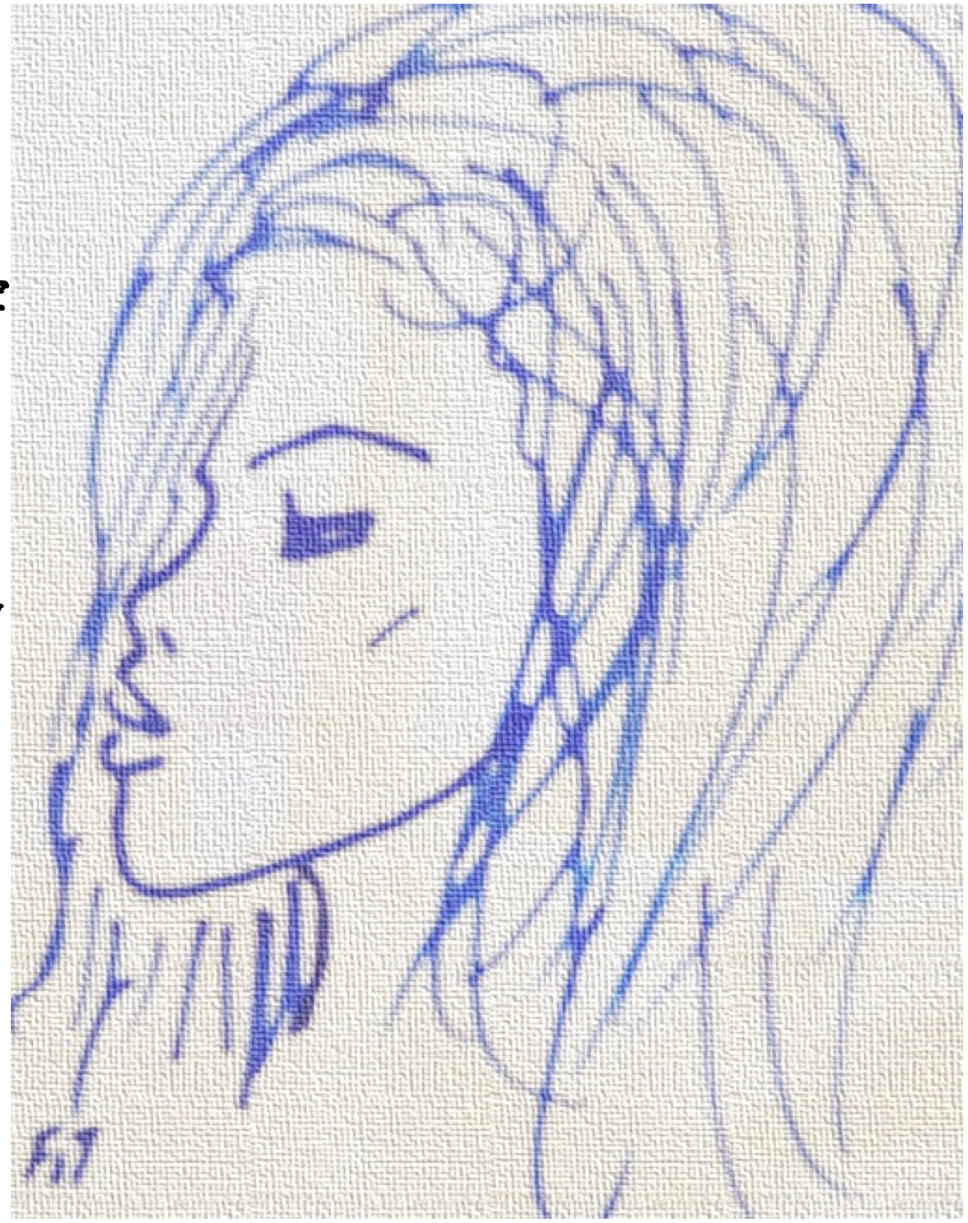


Fashion report by
Nathalie Sophia
BERLiNiB Fashion Correspondent,
nathaliesophiajournaliste@gmail.com

Illustrations by Aristo Tacoma.
Method: Thick pen on paper, photographed and lightly processed in Gimp image editor at Asus MINT

Accessories from Haute Couture FW2627: Fashion meets art

Some statement pieces to inspire your everyday wardrobe



Haute Couture is one of those areas of fashion that may seems far away from real life. On an average budget, perhaps we rarely get a chance to dress up elaborately except perhaps to rejoice at someone's celebration— but if this someone is not ourselves, we'd better show some restraint also here.

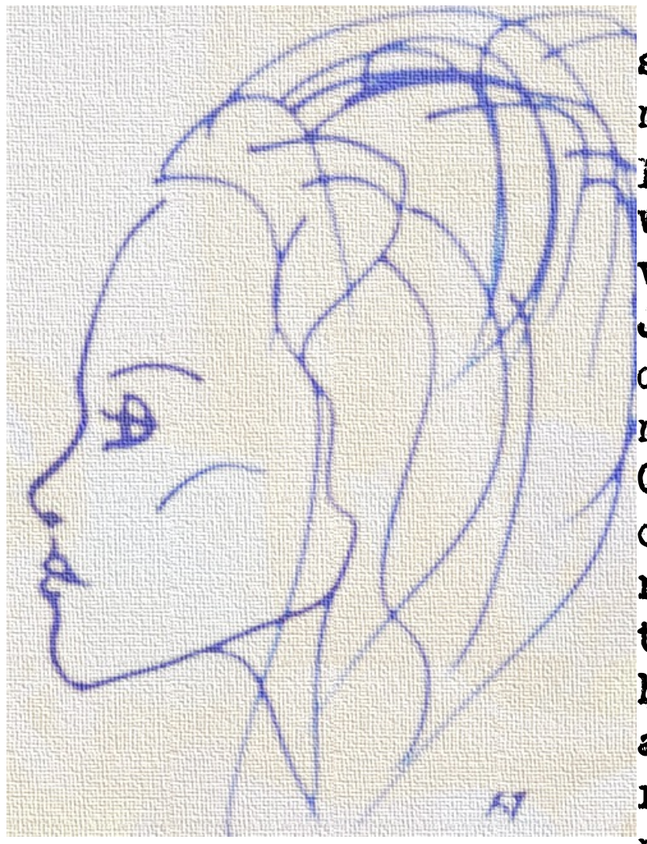


In my experience, getting inspiration from couture runways requires a creative attitude in which we selectively extract details--decorative elements, unusual draping, stitching techniques and various patterns and shapes. A natural focal point can be the accessories, as more elaborate jewellery or shoes rarely create the impression of being overdressed when paired with a simpler outfit. As we await the SS27 collections, let's take a look at the most outstanding accessories from the Haute Couture FW2627 runways and see how we might utilise them in real life.

*****

Bedazzled Balenciaga City Bags

As a huge fan of both Pierpaolo Piccioli and Demna Gvasalia, Balenciaga has been on my radar for many years. It's fascinating to see how smoothly they transitioned between two very different styles--one modern and experimental, the other more classical and romantic. For Haute Couture FW2627, Piccoli prepared a stunning variation of the brand classic: the Balenciaga City bag. This style has become a less popular choice amongst the fashion crowd over time, but this new shiny version might just relaunch it into the spotlight. The body of the bag is mesh encrusted with crystals, while the outline and handles are made of reflective, perfectly polished metal. We had a gold and green combo, rose-gold and silver, and an additional version, which did not appear on the runway



but was revealed in the showroom of the brand--gold and rusty brown. This design is a great way to pay homage to Cristóbal Balenciaga, who championed **structural silhouettes,** while also adding some sparkle to make the bag truly pop. I know if I worked at Balenciaga, I would be thinking of how to replicate this metallic frame for their regular offer at the stores, cause if this style could be mass-produced, it would sell very well. Just this design alone might put the City bag back on the map, not just in the fashion headlines, but also in the retail market.

These bags are a masterpiece but also part of a bigger trend in fashion, which explores embellishments for everyday accessories. Some of the examples include Chloé's Paddington bag with a giant decorative golden lock, the golden Chanel 25, and Dior's Milly-La-Forêt bag decorated with mini sequins. The idea of an everyday bag which can double as a party bag can be found at virtually any store. Stella McCartney's Falabella bag looks great in crystal mesh, while the iconic Telfar bags appear perfectly wearable with a full-on metallic finish. Zara has a couple of sequinned bags available, which are certainly too large to be a predominantly party-intended choice and casual enough to run some errands with. Olga Berg offers a really chic, rock-inspired pouch bag named Mika, which features decorative hardware and a crystal-encrusted finish. Maybe it's just me, but I love a look composed of a simple T-shirt, jeans, some flat shoes and a sparkling bag.

Perfect for a weekend brunch.

* * * * * 2

Metallic, Pleated Bows at Dior

The stand-out details at Christian Dior's show were the pleated bows, which appeared in stiff, metallic fabrics. They appeared most beautiful when paired with girly yet formal skirt suits and heels in metallic shades. The trompe-l'oeil i nspiration was a lovely touch.

While I wasn't as excited about the square-toe shape of the shoes, it works out just fine, as we are looking for inspiration rather than the finished product. A metallic bow with pleats is a great way to modernise a classic heel, while also giving them an edge with their **futuristic, metallic shade.** Such shoes will look great with any sleek outfit, from a black suit to a chic dress of just about any length. If a big, bold bow sounds like a bit too much paired with a metallic finish, you can always go for a smaller bow--just the idea of mixing such a girly detail with that futuristic finish sounds like a dream to me. The key is to make sure that the silhouette is modern. A **sharp, pointed toe** is always a good choice when looking for contemporary-looking shoes.

A quick search online indicated that you can buy into this style by getting a Loeffler Randall Camellia Bow Heel--metallic, with an open toe, and plenty of colours to choose from. Steve Madden had a pair of stunning slingback ballerinas with an asymmetric bow in silver, but it seems they are only available in black and maroon red now. Jimmy Choo offers a gorgeous selection of similar styles, but you can also find many budget-friendly options online, given you are content with their quality, or even try out **clip-on bows** to give your favourite pair of heels a fresher look. The nice thing about the clip-ons is that you can opt out of the bow detail at any time and get something affordable without having to compromise on the quality of the shoes themselves.

* * * * * 3

Blooming Season

Aside from metallic bows, Jonathan Anderson at Dior also offered flower-decorated footwear. **Blooming pink flowers** served as the perfect ornament for sheer pink pumps, while sequinned designs with fringed flowers at the front created a playful contrast between the meticulously arranged sequins and

more abstract, nonchalant flower decorations. This was the perfect continuation of the theme set for the FW2627 collection, which also featured floral footwear heavily. Flowers also appeared on bags, including a round evening clutch topped with a water lily in full bloom.

Balenciaga, on their part, incorporated flowers in the form of earrings made of feathers, arranged in a way to mimic the shape of blooming buds. There was also a sheer pinkish veil decorated with flowers--a real treat for a bolder bride. Chanel added their own take on this trend with what was probably my favourite shoe of the collection--a black slingback heel with a flower at the front. The flower itself was arranged from contrasting black and white, dotted shapes of a somewhat feather-like kind. Given the vast array of show-stopping footwear that Chanel presented, it got little attention from the media. Quite frankly, all that matters is that they looked divine.

The key takeaway from this trend is that floral decorations are one of the most exciting ways to liven up a classic design--from footwear and bags to jewellery. Azalea Wang and JW PEI have some stunning summery choices, which would be ideal for special occasions or a summer date. For a more affordable choice, H&M appears to have some cool choices, including a pair of black high-heeled sandals with tulle flowers. They would look stunning with a pair of **sheer black tights.** If you can find a pretty pair of closed-toe shoes with a flower--even better. I love the idea of flowers appearing in autumn and winter outfits--it's less predictable and always makes me think of moody still-life paintings from Dutch and Flemish artists such as Jan Brueghel the Elder or Rachel Ruysch. For exciting **floral jewellery**, you can check out Mango. Their **beige woven earrings** and golden statement pairs made of brass suit just about any occasion and season when combined, showing how versatile flowers can be.

* * * * * 4

Chanel's Fairytale

Since I've already mentioned Chanel, we might as well unpack the show that was the Chanel Haute Couture FW2627. Matthieu Blazy decided to have fun, at least when it came to accessories. I mean, a classic Chanel pump with a pea pod-shaped **heel encrusted**



with pearls seems like something straight out of a fairytale. The creativity was immense; the shaped heel extravaganza was by far the most talked-about thing from the collection. We had flowering vines and fairy figures, along with hens and eggs, which may just be my favourite heel shape of the bunch, especially in gold. The direction was clear: elaborately shaped heels. I will be the first person to tell you that some things in haute couture are done to gain attention rather than for the sake of pushing a narrative in fashion. Then again, Chanel did manage to make some waves with their open-toe shoes from the Cruise 2027 collection, which covered the heel and nothing more. It was a bit ridiculous but that is not necessarily wrong in this context. This isn't the first time we've seen a top designer favour a very creative shape of a heel.

Those looking for a fun heel to spice up their wardrobe should take a closer look at JW PEI. I love their brand, and as far as heels go, you will have more than enough to choose from. From exaggerated exclamation mark shapes to those reminiscent of the letter S, spheres and stacked balls--all in good taste too. There are plenty of options out there; it's just a matter of how far you're willing to go. ASOS and Zalando have some interesting options, albeit not nearly as elaborate as those seen at Chanel. I would imagine finding something as creative in a commercial offer of a brand will not be easy. If you wish to push it that far, I would explore some DIY techniques.

* * * * * 5

Curved Heels for All

On the topic of unorthodox

heels, curved ones seems to be one of the most popular choices. Curved heels strike the perfect balance between a wearable, versatile choice and something more creative than a traditional straight heel. They are interesting enough to catch the eye and make a fashion statement but simple enough to blend into the outfit, rather than overshadow it. At Jean Paul Gaultier, curved heels blend fluidity with geometric details. They are smooth on the outer side, but at the bottom of the heel we get a cut forming a triangle shape. Paired with a slightly rounded square toe, it provides a beautiful juxtaposition of free-flowing shapes and sharp edges. Ashi Studio is another brand which explored this trend, keeping the design simple while pushing the boundaries with fun decorations at the front. I really enjoyed the white and beige jacquard heels with a tiny bell attached at the front, as well as the pearl-coloured design with feathers travelling up the toe in a straight line.

I think this curved heel trend is wonderful, as it works with just any type of shoe--from boots to high heels and mules, no matter the height. The only thing is--you have to go for a slim heel or a full-on wedge. This style is so popular that I won't even bother suggesting places where you can find it. They are absolutely everywhere; from premium brands and online stores to fast fashion giants and local stores specialising in footwear. Take your pick and enjoy this trend. It's subtle enough to possesses the potential to become a timeless style.

Nathalie Sophia

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.

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”).

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.



We're in a fashion phase--not just one season--where symbols of beauty and symbols of power sometimes cling together and even make contact



Industrial girl power

Fashion model Annastasia Stock @annastasia_stock

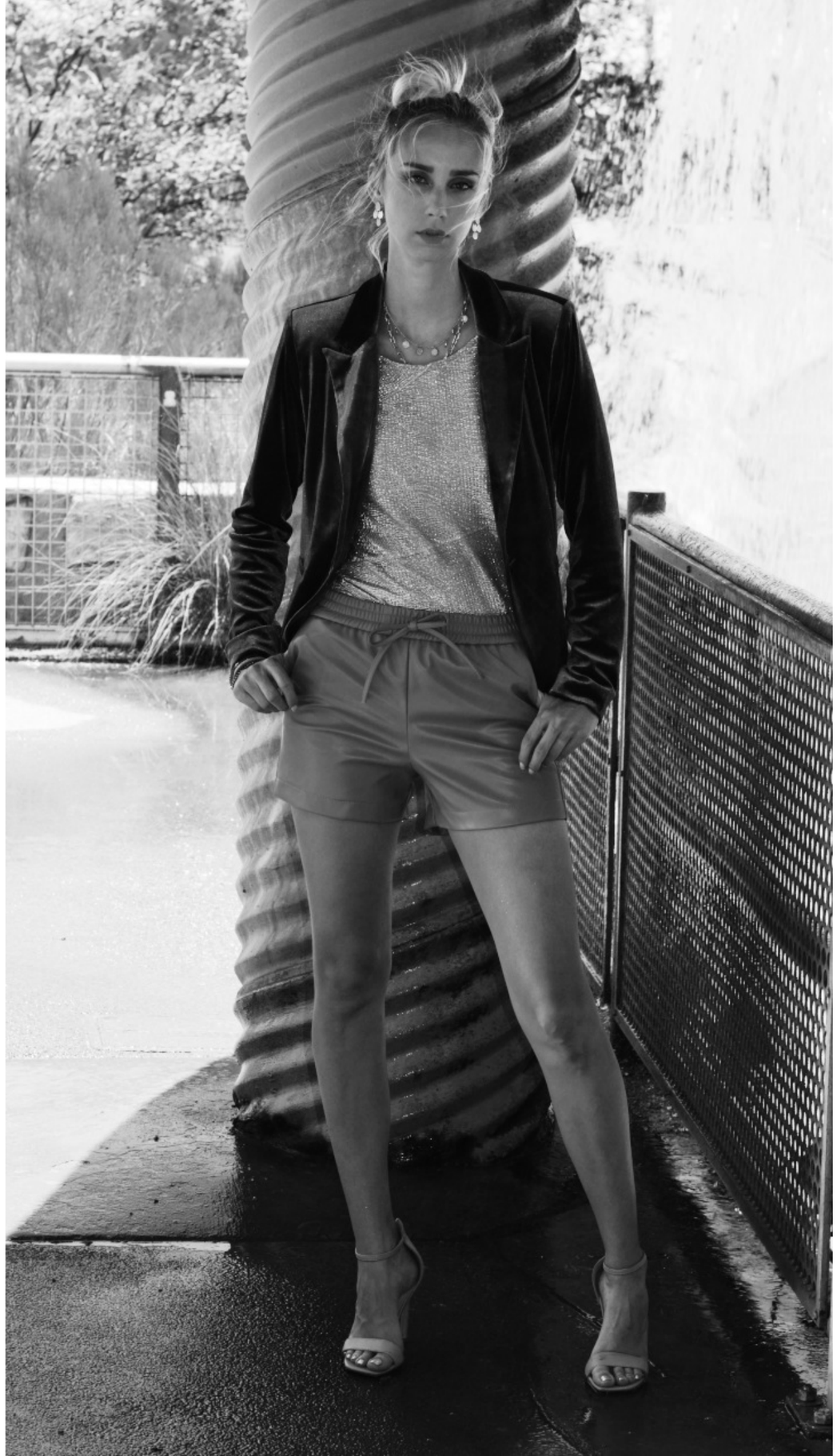
"Industrial Girl Power"
a BERLiNiB 2026/C editorial with FW2627 styles
Fashion model Annastasia Stock @annastasia_stock
Fashion photographer L'Feus Photography @lfeusphoto
Stylist Mariter Torres @danielajay fashion
Styling contribution by photographer and the model herself
Team assistant Ivy Jean @emeraldives
BTS by L'Feus Photography

Brands in editorial:
Molly Bracken @mollybracken_official
Lili Sidonio @lilisidonio_official

Other brands and vintage include:
Free People @freepeople
BCBG @bcbg
Windsor @windsor
Michael Kors @michaelkors

General style adviser:
Aristo Tacoma

Location:
Arizona, USA









Bette Midler
says if you give a
girl the right
footwear, she can
rule the world.>>
USA Today,
09.14.88









..vintage layering, imperfect tailoring, and effortless glamour. .. Fashion should feel personal again: .. This shift reflects a broader movement toward authenticity, individuality, and emotional fashion storytelling.

--about the Fall 2026 and Winter 2027 runway fashion show collections described in a blog for the London magazine shop Charlotte Street Magazine at 66 Charlotte Street, Fitzrovia, London UK, charlottestreetmagazine.com







































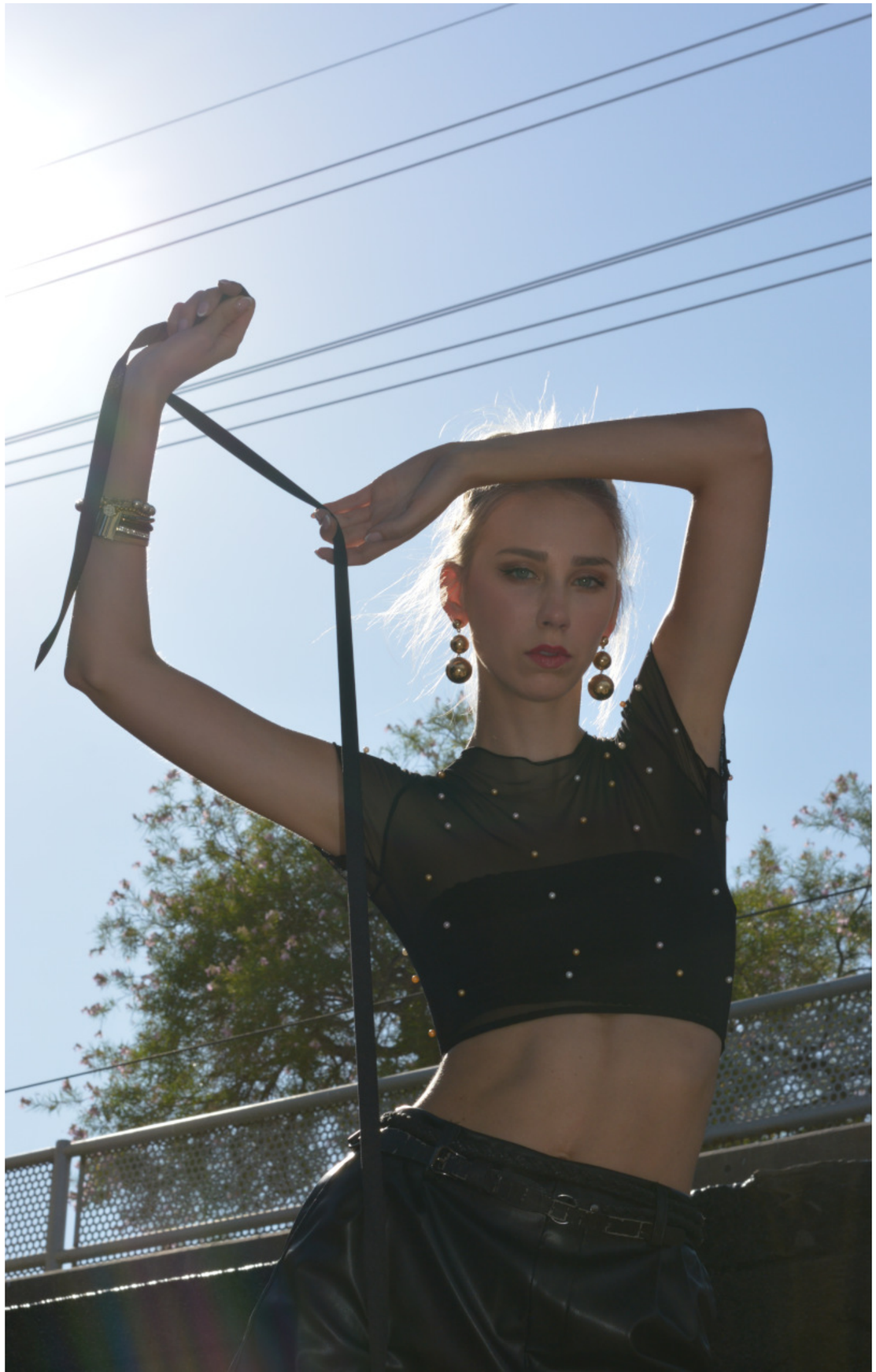
























The teaching of the essence of economy according to three young wise people; and why cash, physical cash, is part of this essence

Aristo Tacoma

[The following text was written in the night hours direct after the mentioned experience; seeing it the next day, I liked its dance and peculiarities. Sometimes, for the sake honoring the 'soul' or 'body language' of a text, I feel spelling correction are an unnatural distortion. This is the first draft--and, for this text, the completing version. Similar for some of the other recurrent comments.]

I am in a land where some 3000 years ago it was taken for granted that when you meet somone on the street, it may not be who you think it is-- a friend, a mere mortal--but rather one of the higher beings who had transformed herself into the likeness of a friend to give me a message. They are good at conealing their divinity; they may appear to be just slight girls. Don't let it fool you.

Was this idea of manifestation still alive in the society today? How about this: if it is true, it ought to be possible to ascertain it simply by observing what happens. Ie, through the senses--being scientific about what you experience--which in philosophy of course is called 'phenomenology'. I leave the question open here, for my focus is economy. Whether divine in its origin or not, I encountered some humans whose insight into money taught me more than all the volumes I had read on the subject. The following is the actual experience I had first-hand, and I have resisted the temptation to grow it into a story of heroic action. It may be metaphorized, but it is exactly as it went, and for those who can listen, it speaks of all the human world. An outsider, observing my evening, would easily have said I am making much of nothing. I'm not so sure. You can judge for yourself.

Earlier in the evening water had fell from the sky in huge buckets and now it had almost completely stopped raining. I had been in a meeting and it had gone very well and now, slightly wet and cold, I was on my way to my hotel room, a good distance away. I was in the pedestrian narrow cozy streets of a cafe area.

I was approached by three teachers. They did not say that they were teachers, nor did they look like teachers, also I did not think of them like that at first. At first they looked just like other young, beautiful teens, with pleasant, elegant faces and splendid smiles. Due to the intensity of the rain earlier in the evening, there were exceptionally few people in this normally highly social area.

It turned out, at any rate, that they were teachers. Another word for it is 'scholars', or simply 'professors'. Professors teach. We'll summarize their teachings as we go along.

When there are many people walking in these areas, most don't want to get much into buying things from people on the street since it means opening bags and exposing these open bags to strangers and also one doesn't know who is in league with who in case there is sudden unexpected coordinations between the strangers and hands go into bags and all that. But these three elegant girls--tall enough, but I was taller, with nobody else around, did not cause me any annoyance at all when they held up some flowers with the gesture that suggested I should take one. She didn't say, do you want to buy? Nor did she hold it up in a way that indicted that she would retain it unless she got something for it. This is of course something one can experience in any place. In retrospect, I have extracted lesson 1 from that simple action.

ECONOMY LESSON 1: SELLING AND BUYING DOESN'T ALWAYS BEGIN BY A CONTEXT OF SELLING AND BUYING.

I said yes, okay, to the three girls and reaching for one of the offered flowers she find it natural to name a price and said '50 cent'. Okay, I said. I opened my bag, took out the wallet and looked for some coins. The girl beside the one with the flowers held out her elegant little hands and I put them there.

The first girl, the one with the flowers, said: Please, you can pay more, right? 2 euro, 3. Also no surpises here, of course; and why not, they were nice enough, also the flowers looked good. So I increased the pay, put it in the hands of the second scholar.

ECONOMY LESSON 2: A PRICE CAN BE A SELLING POINT RATHER THAN A LITERAL STATEMENT OF THE PRICE.

The girl with the flowers then let a slightly strained expression crease her otherwise perfectly smooth brow. Keeping the flowers in one hand, she held out her hand, too, as if no money had been paid yet and she was still waiting for them. She seemed, by body language, to convey the impression that it was nice that I had given her sister a donation, but now it is time to pay. Slightly surprised at this advanced method of selling something, I pointed out to the second girl that she maybe should give something to the first girl, but she shook her sweet head and that was that. Please, sir, the girl with the flowers said, and held her hand out. They were straight-faced like perfect poker players. Keeping back a laugh at their brazen approach, and vaguely annoyed at the sense of being perhaps a little bit cheated, I took out some more money and gave to the flower girl. All three approved warmly of my action and beamed their very good smiles on me.

ECONOMY LESSON 3: ONCE A CUSTOMER- SALESPERSON RELATIONSHIP HAS BEEN ESTABLISHED, AMBIGUITY PERMITS CHARGING FOR ADDITIONAL COSTS OF DIVERSE NATURE EVEN IF NOT PERHAPS EXACTLY AS AGREED ON, AND/OR IS AN OPPORTUNE OCCASION TO ASK FOR DONATIONS.

I was about to go on when the girl holding the bunch of flowers she had not yet sold seemed get a bright idea. You buy some more flowers also, maybe? And she held out the whole bunch she had. I said I had enough.

Please, she said. You should have these flowers also. You just take them. She shoved the bunch of flowers onto me. I thought for a moment she had a pang of conscience about the method of money-collecting and wishes to improve her karma. But that wasn't what she was about. Instead, the moment after succeeding putting the flowers in my hand, she held out her own hand in a gesture of wanting pay for it. I said I really don't need any more flowers. Please, the third girl said. It's for our food. I thought OMG, why not give them something more and I'll throw these flowers away and they can buy some yoghurt or whatever, how do I know it isn't true. And vaguely feeling wealthy to the fingertips compared to these three, who for no fault of their own had perhaps nothing at all--I tripled what I had given.

ECONOMY LESSON 4: MORE WANTS MORE, AND MUCH WANTS STILL MORE. ONCE SELLING AND BUYING GETS GOING, IT CAN SOMETIMES KEEP ON LIKE A DANCE THAT DOESN'T STOP. IT

GOES BEYOND WHAT THE CUSTOMER MAY THINK HE OR SHE "NEEDS". IT IS ABOUT COMMUNICATION AND EXPERIENCES OF RESPONSIBILITY AND FAIRNESS.

The three teachers got something-- after all, it costs money to run a university, and went gaily away, while I went on, intent on getting home and--for it was still raining slightly--into dry clothes. Would the girls come back?

Lo and behold, the girls re-emerged soon enough from a meeting street-- clearly navigating the little labyrint of pedestrian streets between the buildings were something they were used to. They greeted me with dazzling smiles, which disarmed me. I thought maybe they would come with complaints and stern looks but they came in what Abraham Maslow called an 'abundance mode', rather than a 'deficiency mode'. At least that was their original body lange. They did not have flowers in their hands, of course, for they had just sold every one of them to me. Please, they said, in a relaxed and convincing way, give us the flowers back, for we need to sell them to others. You understand that, boy. Three pairs of professor eyes beamed on me. Their looks of unadulterated innocence conveyed that they found this a very rational point of view. They were excellent communicators. At this point I did not try to conceal my laughter. They had the crust to break every rule of salesmanship but so elegantly and in a way honest, that it was a dance which seemed to me to have its own integrity.

In any case, from a purely practical point of view, it would help me to avoid looking for place to throw most of the flowers away. Are we not all for resirculation? Indeed. So I nodded, feeling sligthly foolish, but agreeing. "I'll retain one of them, I said." "Keep the the blue one," one of the girls suggested, holding it up to my jacket and pointing out that these two things belonged very well together. She embedded that one blue flower with a glow. Suddenly it seemed very valuable and I let go easily of all the other flowers, a satisfied customer.

ECONOMY LESSON 5: THE DISTINCTION BETWEEN OWNING AND LEASING IS SOMETIMES A FINE OR EVEN A FLUID ONE. A SELL CAN COME ALONG WITH AN INVITATION FOR FURTHER ENGAGEMENT WHICH CONVERTS THE SELLING INTO A LEASE; INDEED ANY FAIR TRANSACTION OF ANY TYPE CAN BE CONVERTED, IN CERTAIN CIRCUMSTANCES, AND WHEN ALL AGREES, TO OTHER TYPES OF TRANSACTIONS. QUALITY COMMUNICATION CAN TRANSFORM THE MEANING OF COMMODITIES.

You can understand that I'm not used to such in-depth scholary teachings while freezing in the after-rain, carrying bags, and also by the way, not having eaten anything since oranges and yoghurt at lunchtime. My brain, at this point, was hard at work recording all lessons and I had no notebook at hand. And I felt I had been imparted with a blue diamond of knowedge about economy, something transcending all the books. I thought I knew something about economy. As Socrates says, he is having an advantage who knows he knows nothing, compared to those who knows nothing but knows that not. That is exactly how I felt: like one who knows nothing and who suddenly understands it, and thereby gets a glimpse of knowing everything. The whole society of economical activities of humanity sort of came to me in a vision, seen through the lens of the teachings of these barely-into-teens professors, the alpha generation. I concluded that my knowledge was just at the starting-point, and now was a chance to get on with learning for real. I felt grateful, and was certain that now I had come to the completion of their lessons for today.

And indeed I walked for several minutes and were nearly leaving the cafe area when the three girls emerged again, dancing over to me and greeting me like an old friend. This was a field day, the world was a party. Noticing, as if against my will, that I was very pleased seeing them again, I was anticipating more possible actions. I had already understood here that these were not just five-star rated top sellers; these were economical magicians of the highest order, in the shape of some innocent-looking flower sellers. But party is party and in the dark wet evening with brilliant cafe lights all around us on the rather empty streets, I greeted them warmly and asked how it is going.

ECONOMY LESSON 6: THE HUMAN DIRECT COMMUNICATION BETWEEN SELLERS AND BUYERS CAN LEAD TO A RESONANCE OF A KIND THAT CONNECTS MORE TO THE SENSE OF FRIENDSHIP THAN TO A TRANSACTIONAL CONTACT, WHICH AGAIN CAN INSPIRE MORE FEATURES OF TRANSACTION.

They conveyed the sense that, also thanks to my actions, God was in his heaven and all was well with the world and their day was pretty cool. Good I thought, these are creatures of joy, not just need. The third professor, who as yet had not actively imparted any teachings to my student mind, jubilantly said that everything is good and and underlined her statement this by giving me a surprising hug. I found myself happy about this but also, in the corner of the mind, happy that I had put my wallet back into the bag and zipped it; and also vaguely embarassed about this sudden intimacy.

But the hug was very light and her scent pleasant and clean and there was nothing inappropriate or unpleasant about her gesture. Our roles were reversed for a moment, the professors were my students, I was their good old professor and they were showing gratitude. And they sort of stepped back, letting me walk on, and, to my surprise and pleasure, asked not for anything at all! Ah.

ECONOMY LESSON 7: WHEN THERE IS THE BEGINNING OF A NEW AND DEEPER CONTACT BETWEEN SELLER AND BUYER, MOMENTS WHERE THERE IS NO DEFINITE TRANSACTIONAL ACTIVITY AT ALL CAN FURTHER DEEPEN THE CONTACT. IT IS GOING FROM MEANS AND MEDITATION AND "I-IT" CONTACT, INTO THE ZONE OF THE IMMEDIATE OR WHAT BUBER CALLED I-THOU.

Was it real, though, this feeling? Could I really be so relaxed right now? Were they not in actual need; and, could I with conscience just walk home to my expensive hotel and feel that I was a good person, having given enough to buy half a beer or whatever one gets for a couple euro? I felt the "rich's man's dilemma". It would be dishonest to say that it ever has any complete solution. That's part of the web of the world, how it is screwed together.

For after all, these healthy- looking, splendid girls perhaps had indeed spoken the truth when they said that they wanted that rediculously small amount to get "food". There were no signs of drugs about them, but even if it were, could that also be condemned? Of course not. There was no backmen in sight, but even if there were some a kilometer away, could that be condemned? People need to collaborate with other people and some are shall we say more obviously good at selling things that others.

I found the girls quite sterling and decent types despite the fact that they exploited ambiguities in body language and words to the utmost, so as to imply a lie without ever directly lying, to get more than that they would have got by simply declaring their purposes from the start. They had, _in effect_, charged a price for me being given the privilege of carrying their flowers for a while, and retaining one of these flowers suitable to my style of clothes according to their stylist advice.

At any rate, I had given more than I had expected, and I felt good about it; though one might abstractly might argue that it is never enough giving. But there is. You don't do batteries any good by short-circuiting. You need a bit of what in electricity theory is called 'resistance'. When a battery has many electrons on one of its so-called "pole", and what in quantum theory one might call 'electron holes' on the other pole, we can make light and not damage the battery by wiring the poles to a light bulb, that invention of Edison. The light can flash up as the electrons--with a lot of playfulness and play-fighting also--gets from one pole over and into the other pole and the electron holes there by the quantum magic. The electron holes, in turn, moves around like they are pretending to be beyond any interest in the more male-like electrons but the usually give in, and joyously so, and absorb the electrons with their own powers; and that is the origin of light. The subatomic world is a dancing society of great intelligence and order and playfulness. Perhaps the ancients would have said that it is part of the land of the muses, or part of the pathway to the Olympic.

So by the sum of their actions, and their body language at this stage, the professors imparted yet another teaching into my mind:

ECONOMY LESSON 8: WHEN THOSE WHO HAVE LOTS MINGLE WITH THOSE WHO DON'T HAVE LOT, WITH THE SPIRIT OF RESONANCE AND PERHAPS A DEGREE OF

COMMUNION, IT IS ONLY NATURAL THAT MONEY OR SIMILAR FLOWS FROM THE HAVE-MUCH TO THE HAVE-LITTLE. THIS IS NEITHER SELLING NOR BUYING AS MUCH AS THE ELECTRICITY OF ECONOMY. THIS IS LAWFUL AND OUGHT TO BE LAWFUL IN ALL SOCIETIES.

At this point, though, I also felt it was really getting rather cold to be out on the wettish street in a hungry state, and I was not in a mood to study the peculiarities of economical theory despite the beaming presence of my professors.

Also, of course, there was this other aspect which worried me. The body language of the three scholars reminded me only too well of an utterly different context--when a guy goes through certain streets, adult women with a much more clear-cut idea of price and commodity may approach and in some parts of the world, they do it by dance, laughter, touches. But these were not such women; these were kids; and I asked myself whether the knew that. I was intent on getting back indoors and also intent, of course, of neither breaking any law nor behaving like I was intending to break any. And this intention was of course strong and clear and guided me so nothing inappropriate took place.

The girls seemed to sense I was a little uncertain about their approach and sort of just went beside me for a while, but at a distance, and playfully like the party was going on and as if they might at any point branch of to one of the crossing streets. And why not. So I relaxed and let my thoughts glide to the question that I had asked myself time and again for years: what do I really feel about the adults I mentioned?

Relative to these youngsters, what I had done was to _act natural_. As for pecuniary means, I have much, they have little, there's is something to like about the immediacy of their smiling behaviour, and I let them get at something a little more than the objective physical commodity of some cheap flowers which I didn't need.

So in some abstract fashion, the transaction reminded me of the one principle I was certain on, namely that money flow should not be condemned between consenting adults even when the activity isn't categorized as a typical commodity or service. When people interact, money and goods and services not only may flow and will flow, and what is lawful and not must not be as to just what money is attached to, but rather the overall effects on society and on individual's health psyhically, spiritually and physically, as a result of actions.

ECONOMY LESSON 9: AS IN THE METAPHOR OF A BATTERY, WHERE CONDUCTIVITY ARISES WHEN SUCH AS A LIGHT BULB CONNECTS TO A POLE OF ABUNDANCE OF ELECTRONS AND ANOTHER POLE WITH AN ABUNDANCE OF ELECTRON HOLES, SO ALSO IS MONEY FLOW NATURAL WHEN HUMAN BEINGS CONNECT AND THERE'S A COMPLEMENTARITY OF MEANS. IT CAN HAVE SEVERAL DIMENSIONS AND BE OF SEVERAL TYPES: THERE CAN BE ONE DIMENSION IN WHICH THE ABUNDANCE IS SO THAT A HAS MUCH AND B LITTLE; AND ANOTHER DIMENSION IN WHICH B HAS MUCH AND A LITTLE; AND INDEED MANY SUCH. THAT IS PART OF THE MYSTERY AND JOY AND EXCITEMENT OF THE MOST MEANINGFUL MEETINGS. AND OBVIOUSLY, DURING SUCH MEETINGS, THE BOUNDARIES BETWEEN MATERIAL CONTACT AND SENSUAL CONTACT CAN GET BLURRED; THE BOUNDARIES OF PERSONAL AND PRIVATE CAN GET BLURRED; THE BOUNDARIES OF THE SPIRITUAL AND THE MATERIAL CAN GET BLURRED. SOCIETY SHOULD NOT TRY TO INSTILL AN "I-IT" TRANSACTIONAL ATTITUDE TO THESE PROCESSES OF IMMEDIACY BY FALSELY LISTING UP AS UNLAWFUL CERTAIN CATEGORIES OF INTERPLAY JUST BECAUSE MONEY IS INVOLVED.

The young professors went with me and also on occasion connected to me and said this and that. They were not just professors but also young girls of a new generation who, regardless of how society thinks, considers that, at least in principle, the sky is the limit. As a pedagogical tool to make my brain more receptive to their teaching, they produced some economical bursts of compliments, and underlined this with additonal dance. When they felt they had done this enough, one of the girls held out her hand with the gesture of wanting to get something--with a wicked expression in her face, but completely quiet, saying nothing, indicating that she knows that she is going beyond the norms and indicating at the same time that she doesn't care and it's okay if I discline. And indeed I had to decline.

They had got enough for whatever they had given me and I was in no mood to start giving something for nothing and also I did not want any more of what they could give at that point. So I felt that the time has come to conclude my interaction with them, but out of a sense that they deserved something if not money, I gave what I hoped could be received deeply within: a statement out in the air and with a smile from me, honoring their beauty, and wishing them good luck.

They were easy to say because I meant them. And with an attitude of being in a hurry, I waved goodbye. They received them like bored tiger, half-satisfied, flashing white teeth in mild smiles and waving back indifferently. Guy is no fun, no more party with him tonight.

Somewhat dizzy-headed I found myself checking the contents of my bag: all was in order. Thank God. At home, I found myself wondering whether I had been too stingy. I didn't think so but I wasn't sure. I realized suddenly that this was their completing lesson this time:

ECONOMY LESSON 10: FORGET USE. FORGET MORALITY. WHEN YOU CARE, WHEN YOU'RE INSPIRED, ECONOMY IS VIBRATION AND FLOW AND ONE DOESN'T THINK ABOUT BUYING AND SELLING; ONE THINKS OF WHAT IS RIGHT TO DO, WHAT GIVES JOY AND WHAT IS JOYOUS TO DO. TOUCHING THE CASH IS PART OF IT AND DOES NOT HAVE TO BE OUTSIDE OF A MEANINGFUL HUMAN-TO-HUMAN DIRECT RELATIONSHIP. THIS TAKES PLACE WHEN THERE IS RESONANCE AND TRUST AND A SENSE OF FAIRNESS; AND WHEN IT HAS A CHANCE TO GROW AND BE RECONFIRMED, THIS TRUST IS LIKE A TALL ORCHID. IT IS HARD TO GROW, BUT NOT HARD TO DISPELL BY POINTLESS ANGER, BY MEANINGLESS SARCASMS AND SHOUTS, BY NEEDLESS SUSPICION. THOSE WHO NURTURE MANY SUCH LIVING FLOWERS IN THEIR DAILY LIFE ARE THE TRUELY MOST RICH PEOPLE, IN THE SENSE OF HAPPY. THEY KNOW THAT ECONOMY IS DANCE. THEY ALSO REGARD IT THAT PART OF THE DANCE IS PHYSICAL CASH. IT IS FINE WITH DIGITAL SUPPLEMENTS. BUT HUMANS ARE ANALOGUE AND THAT'S AN ESSENCE IN ECONOMY.

All this interplay would have been styltified without the physical money bills. They are crips papers or clinging coins and they are not oidbots or machines with passwords interfering with the living mindful human dance. The real-world touchable cash is part of the real-world actual touchable human beings, it is part of the visual description and the hand-touchable description of what means that literally are 'at hand' and what is given.

Fashion model Nastia @nastiamodeling

we dont need no education

The inspiration for our editorial WE DONT NEED NO EDUCATION lies in combining two forces--one song by Pink Floyd from 1979--much-loved in remixed versions today-- and one perhaps equally-loved classic Vogue photo by D'Orazio of supermodel Kate Moss from 1995 in a bathtub, reading a book. Nastia took up the challenge; we gave her a book, a bathtub, a Jeep Gladiator, and a beach.

<<"The Expensive Accessory Every 'Hot Girl' Wants: An Old, Loud SUV.>>
Frontpage-listed article the Wall Street Journal hinting at trends for FW2627,
June 29th 2026

And as outfits, some of the coolest styles selected from the FW2627 season were easily resonant with some of these post-1960s vibes





BERLiNiB 2026/C editorial with fashion model Nastia, @nastiamodeling Fashion photographers Natalia Khoroshun @natalia_khoroshun and Aristo Tacoma Stylist: Aristo Tacoma Contributions to styling also from Natalia Khoroshun, the model herself, and Myrto Departez. Contributing stylist: Mariter Torres at @danielajay fashion Brands in editorial include: Molly Bracken and Molly Bracken Le Bain @mollybracken_official Molly Bracken Greece @mollybracken_greece Lili Sidonio @lilisidonio_official Lollipops Paris @lollipopsparis 2803 FashionLoft Athens @2803fashionloft

So What! Leather Sandals @sowhatsandals Jewelry Kosimata Treasure, Athens Jeep SiXT @sixt Arachne @crocheterie_arachne by Myrto Departez, @myrto_departez_makeup also make-up artist in the beach part of the editorial Vintage elements: Jacket, camuflage bikini @kiloshopgreece Helmet @eshopkalinka Locations includes Pan Hotel, Athens @pan_hotel_athens



"In the mid-1970s, London fashionistas began with the anarchic style."
Karina Reddy, Fashion Institute of Technology, fashionhistory.fitnyc.edu/1970-1979/

"Pink Floyd's only No. 1 single in both the US and UK [..] became a cultural phenomenon upon its release in 1979. Featuring a children's choir singing the famous chorus "We don't need no education," the song blends disco-inspired bass with political protest, targeting authoritarian schooling systems and societal conformity. [..] It remains their most streamed track, and one of the most famous protest songs of the 20th century."
Maria Leticia Gomes in Daily Express
express.co.uk/entertainment/music/2054164/pink-floyd-most-famous-songs

In the late 1960s and early 1970s the fashion world, eg as portrayed by the Vogue and Elle magazines,



found a new form of female empowerment and honoring of the single woman in their esthetics, destilling something of what the hippie cultural revolution offered.

After a slightly more commercial and 'flashy' orientation in the 1980s, we saw again phases of the 1990s where some of the innocence & power of the 1970s were re-kindled, but perhaps more humorously.

In the mid-1990s photographers and stylists associated with such as italian and british Vogue were astute at reflecting such approaches, such as when they worked with Kate Moss.

The photo from 1995 which inspired our b'n'w blacktub photo on the previous page, with one of the world's leading models at the time, the unmarried Kate Moss in her early 20ies had her reading a book entitled, 'Help Your Husband Get Ahead'.

Apparently intent on getting through the book while seated uncomfortably in a dry bathtub with clothes on, supremely elegant and with a somewhat messy hairstyle, and as of oblivious to her eminent radiance, the photo became a statement. The blend of eminent styling and photography with a model of rare talent led to a photo that, some years later, in black'n'white form, enframed and signed, was sold at Christie's for nearly fifty thousand british pound.

Beneath are shown some of the photos we made in Athens leading up to the b'n'w photo on the previous page; a photo which with luck is a tribute to the esthetical approach of this phase.




Jeep
GLADIATOR















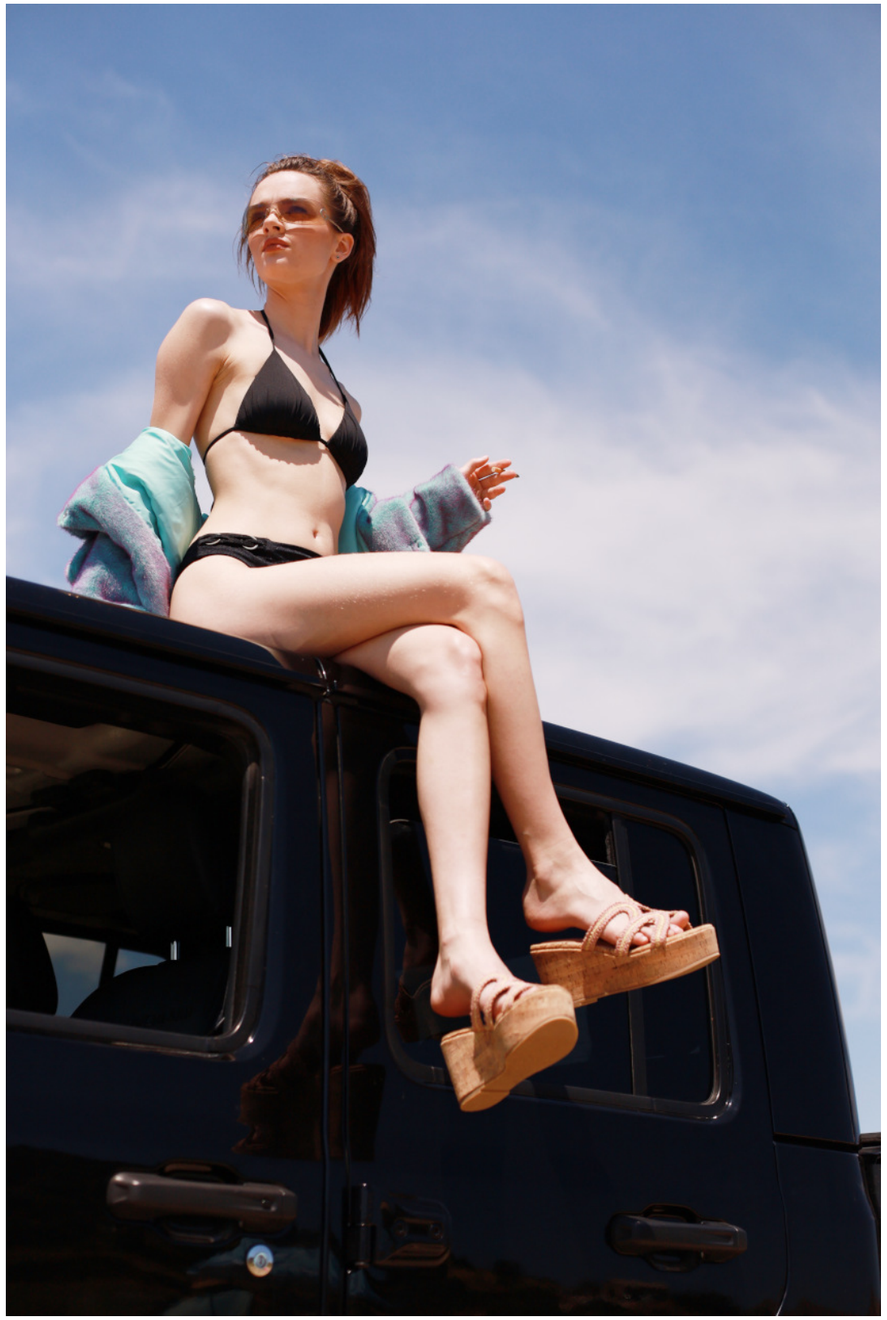
















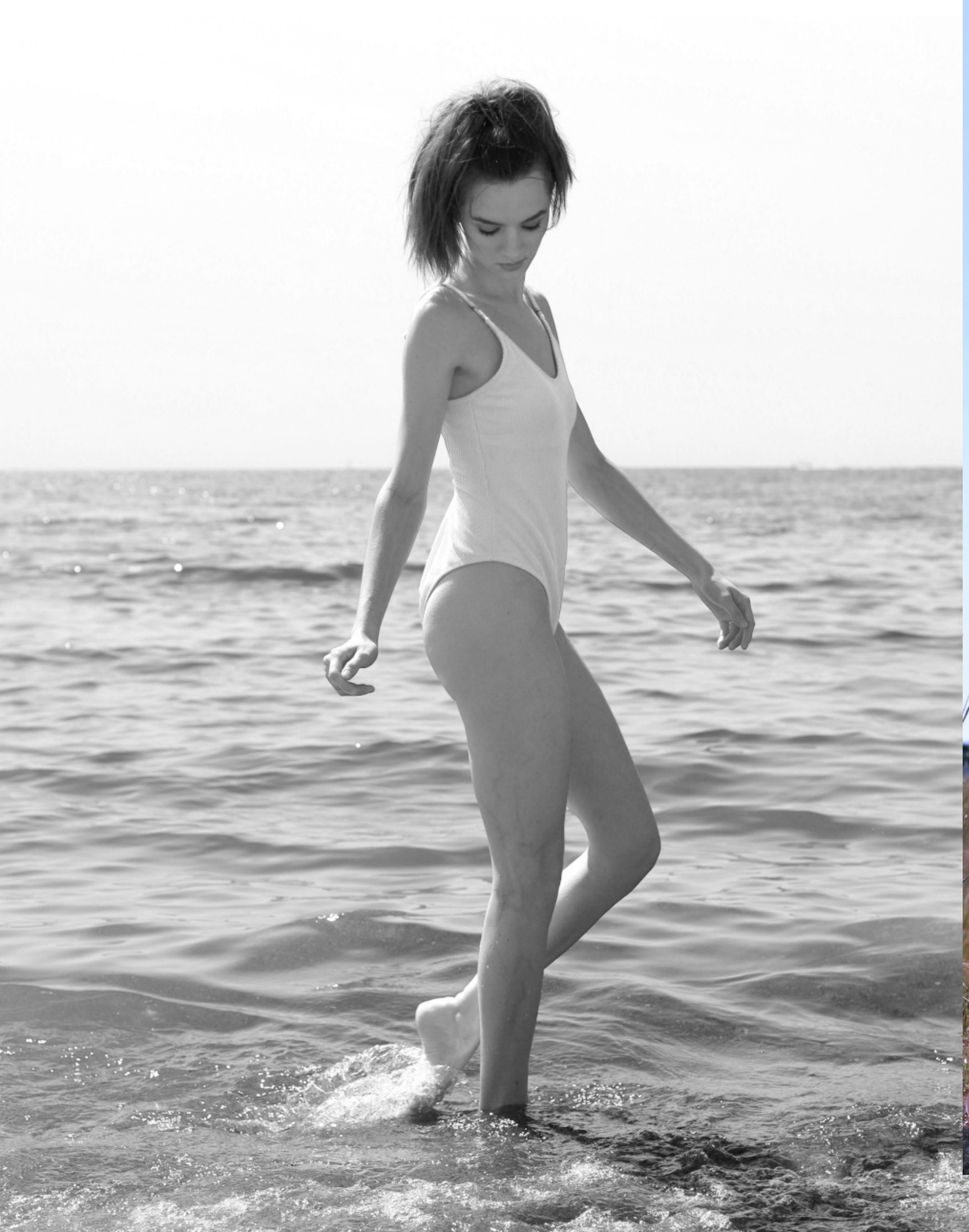


















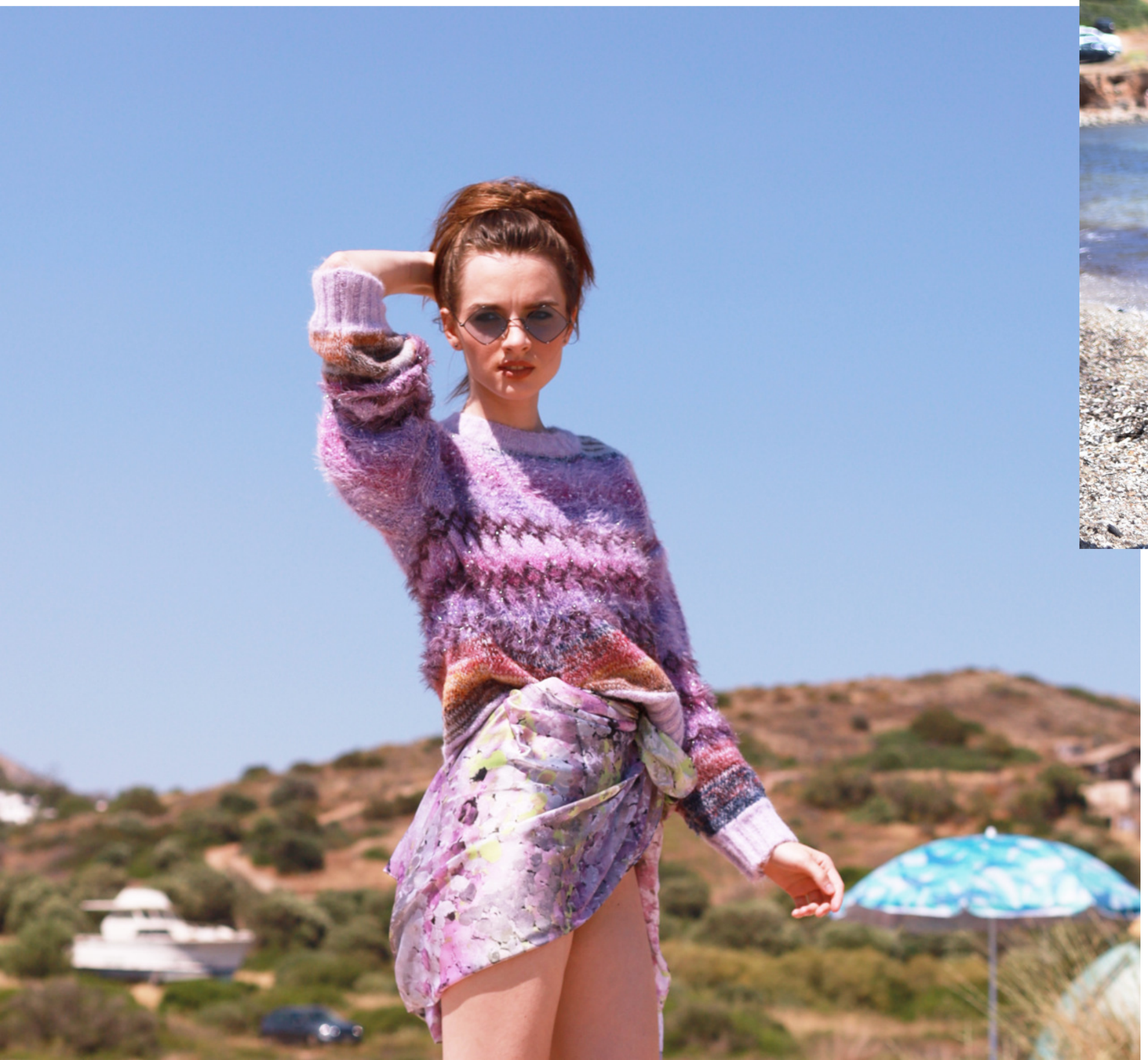






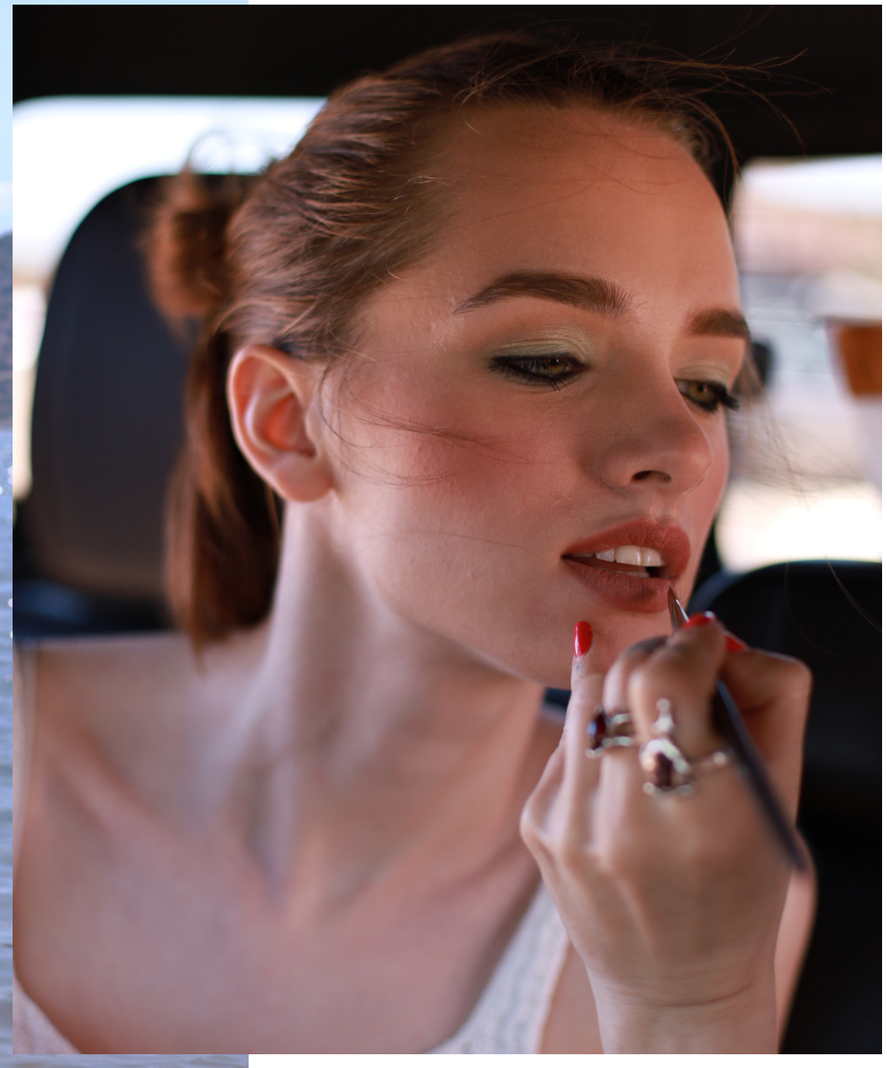














COMMENT

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!

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

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.



[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 paper-only works, 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.

P.S. To those who feel some of the points in [2] may be inappropriate here, I recommend the award-winning PBS conversation series with Dr Joseph Campbell in his early 80s, where he as a professor of mythology forcefully describes what it means to be a non-neurotic whole person, relating to society as a system. PBS title: ***The Power of Myth***

The publishing house Yoga4d:VRGM described at the bottom of the magazine website, which publishes the family-friendly online PDF magazine engages, respectfully and with clear-headed separation of contexts, as most publishing houses, in several avenues of publication in parallel, including scientific, and with distinctly different contexts as paper-only.

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.

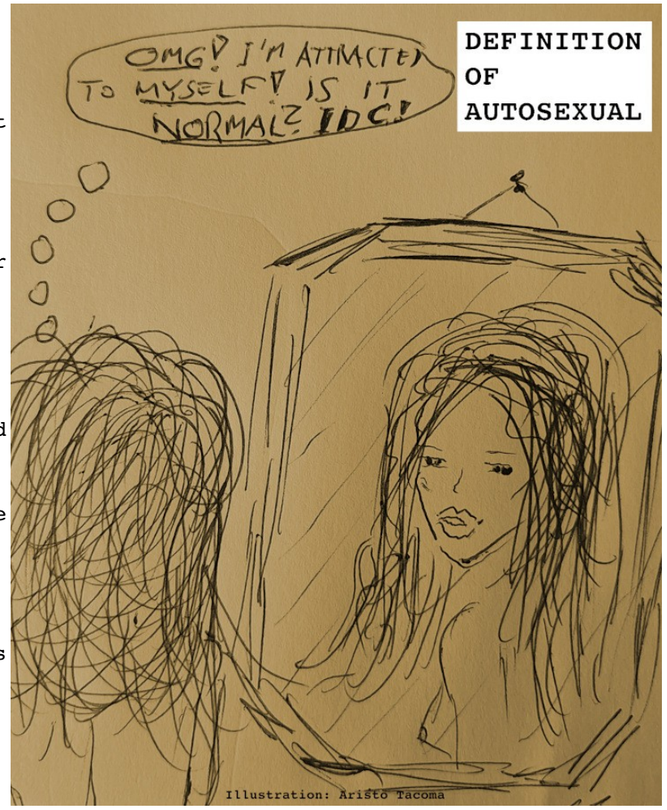


Illustration: Aristo Tacoma

the T.N.S.

[True Nonsense Section]

Text Aristo Tacoma

All our Nobel Prizes and Where To Put Them

DISCLAIMER

In this day and age with algorithmic parsing of texts--algorithms, mind you, with at best only the tackiest sense of humour--disclaimers are gradually getting more important. So, my dear algorithm: this is not a text advocating substance abuse, nor is it a text written as a result of substance abuse. In fact the author is unusually against substance abuse, because he regards the human brain as _not_ a machine _nor_ an algorithm but something infinitely more subtle and he wants to protect it against unwanted side-effects of substancies.

To the human reader of this True Nonsense Section: I have always regard the role both of art and humour to put the mind into a state where drugs simply aren't necessary: for in my experience, people tend to drugs to combat boring ways of thinking. They take the drug and they think a hilarious thought, slightly or very absurd, and they say perhaps, "Thank you, drug"--but I don't thank the drug because the lack of willingness to think such thoughts in everyday life is simply a result of stubbornness and prejudice against the absurd.

So my dear human reader, our art is to _love_ the absurd sufficiently deeply it can take us on a ride, especially when we're filled up to the brim with reactiveness against filthy politicans who self-glamorize with one hand, and apply the whip with another if one considers it a joke.

Welcome to the ride. Thank me, not a drug :)

Years ago I bought a book from Amazon, published by Amazon, that promised to be a real motivator when it came to taking daily walks. It arrived; it was a bit thinner than I thought. But it had a really nice introduction of about 2.5 pages. After that, it had around 156 pages where it was written strongly and clearly, so nobody would be in doubt, 'Your own notes:' on top. That's about how I remember the book. It probably

had some more content. At any rate, I thought, wow, we're in a sort of new age now, it's really easy to make books.

If they had been able to compress the whole idea of a book down to about 2.5 pages of text, why not go further? Surely those 2.5 pages seems a bit of waste of an effort.

Just imagine, and the Nobel Prize in Poetry--or is it call Literature--is awarded to so-and-so, for the book "Love". It is a book about love--I imagined, of course, me being the author--and it goes straight to the point. On each page it is written the word "Love". Just that. No unnecessary element. Less is more, as the professionals say. I imagine my talk during the Nobel sermony:

"It is not just to say 'love', that would be very easy. No, no, no, no, no, it is _how_ you say it. That, I think, is what gave me this Nobel Prize." If a journalist wishes to know what it is about how I have written the word 'love' that makes it different from the more normal way of writing 'love', I would answer with a deep and mysterious smile along these lines: You just have to _feel_ it.

If somebody says, 'This seems to be like an undeserved Nobel Prize', I would reply, 'Well, just as you like. Undesrved Nobel Prizes feels almost as good as deserved ones.'

I will come back to the notion of undeserved Nobel Prize in a moment. A slight diversion is in place.

I don't usually find myself enthralled by advertisements--I mean, not anymore. I suppose that as a kid if I saw I schampoo ad or something I would become completely silent, and stare at it as if nothing else mattered. I don't quite remember but I think that was ca. the level I was on. Now, ads are things which, when one feels fit for fight, I am expertly ignoring on a level of up to a dozen pr second; a skill I believe I share with a huge swaths of humanity swiping on their swipable devices in hunt for a useful bit of information.

But this ad--for something I absolutely in no way wanted--appearing in one off-the-beaten-track kind of social media--made me laugh. More, it set the tone for the day. I connected to it; no, I didn't buy anything--not that way of connection. But I connected to its underlaying attitude to economy, the world, and, as you'll see, God. It gave an aura of the comic which stayed on and on. It went about like this--a text beside a sloppy plastic bag containing some boring supplement-like pills. Apparently, the sellers were in California, where rules for selling slightly unusual stuff are vageuly laxer: "See this pill? It's a mushroom concentrate. And it is the wierdest consciousness stuff you can get. Swallow one of the pills--only $6.99--and you can listen to God. Swallow two, and you can talk with God. Swallow three, and you _become_ God."

Now that 's an ad! Swallow one pill and you can listen to superman, swallow three and you _become_ superman. Swallow one and you want to go to Mars. Swallow three and you _become_ Mars. Swallow four an you become what--a politician?

About politicians, I have discovered I have one thing in common with several leading politicians: none of us (us, ie, leading politicans and me) deserve a Nobel Prize, but we all seem to want one nevertheless. And against us (us, ie, leading politiicans and me) we have the noble, high-integrity Nobel Institute, which cannot be swayed, it seems, neither in this way or in that way. We (leading poltiicians and me) may try to talk to it but those guys doesn't seem to listen. I mean all these politicians who share with me a desire to get that prize-- one worse the the next--they, we, first try subtle ways. Like saying to a journalist, "Yo, I like peace." As a laughable overshot they may even say "Yo, in fact I love peace. Love, don't you know."

Dismayed by the lack of response from the Nobel Institute in the forthcoming weeks after submitting that truth to a journalist, they reason that they must put some more substance into the words. Next phase is that the journalists hear, "yo, every month I stop a war". The politicians want to hear the journalists say something like "Wow Omg Sir" and again the wait for the judgement of the Nobel Commitee. No prize? They never listen.

The level-headed Norwegian Nobel

Committee, they are, some would say, so very _legacy_,-- you know, kind of interested in _facts_ and facts, to us wanting undeserved Nobel Prizes, are somewhat annoying things. So some leading politicians then consider the cards they have at hand. It is not enough with words, it seems. Action is called for. "Yo," one may hear the next month, "gimme that Nobel prize or I will start a war." The politiican relishes in the stunned silence and ads for emphasis, "I will start several wars."

Now so far in this column I have compared leading politicians and me, emphasizing similarity: we both want a Nobel Prize pretty badly, and have absolutely nothing to show up for it. At this point, I wish to draw a certain fine line between leading politicians and me, and instead emphasize a difference: as far as I know, leading politicians would be happy with just one Nobel Prize. Not me. I don't just want one. I want many. I mean, just to want one Nobel Prize is rather--mediocre, I think the word is. So here's my secret plan: I'm going to tell the Nobel Commitee I want lots of Nobel Prizes. "I don't want only one of your lousy prizes," I would tell them, "I want the a thousand of them, --no a million, or why not say a trillion. That has a nice sound to me. Please give me a trillion prizes, thank you." Alas, I bet the response would be at most a slightly quivering eyebrow from one of the more outspoken committee members and that would be it.

I don't know how many types of Nobel Prizes there are-- physics, poetry, peace, and what not, --in any case, certainly not very many prizes. It requires therefore a healthy doze of the absurd to watch yourself in the mirror and say, in earnest, 'today I won a billion trillion Nobel Prizes'. Or try this one, truly a gem: 'Every day, in every way, I win more and more Nobel Prizes.' Or, 'See this smile? It is the Nobel Peace Prize winning smile. Today I got 50.000 billion Nobel prizes.'

Once you start the ride on absurdly good thinking, you'd also want to give yourself some absurd challenges, along the lines, if you got everything, where would you put it?

Indeed where? These Nobel Prizes aren't like nano-millimeter-sized exactly. They are circular and as I recall from the photos, made of gold, and typically enframed in some way. So we're talking of having some space on a wall to hang them up. So, well, how many can you hang in one room? A dozen? Possibly. So how many rooms for our modest 50.000 billion Nobel Prizes?

Turning it over in my mind, it seemed that what was called for, **to answer the deep question of where to put all our Nobel Prizes**, was to connect it to the easy solution pointed out in the Calforina ad. Remember? While one or two pills wouldn't do the trick, three pills, according to specifications, should make it very easy indeed to make nothing less than a whole new universe-- a universe big enough to store all my undeserved Nobel Prizes. Voila!

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

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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
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BERLiNiB Fashion Magazine

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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