

ISSN 2535-602X



9 772535 602004

2023/C

THE FREE FASHION MAGAZINE
SEPTEMBER, OCTOBER, NOVEMBER
DECEMBER 2023 BERLINIB.COM
INDUSTRIALBABES.COM
FASHION BEAUTY

BERLINIB



THE FREE FASHION MAGAZINE

Cover model for our BERLiNiB 2023/C issue is Leonie photographed by Fotograf Na in a ballet fashion context

2023/C

BERLiNiB



ISSN 2535-602X

PUBLISHED

BERLiNiB 2023/C

BERLiNiB: Made in places with gorgeous models, outfits, and perhaps also weather via, among other things, **Being, Liberation and Nibbling.** A concept by Aristo Tacoma alias S.R. Weber.
ISSN 2535-602X
Formal production location: Yoga4d Reusch, Sorumsgate 9, 2000 Lillestrom, Norway
Thanks for inspiring advises about this magazine from my father Stein Bråten

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

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.

At the time of its publication (for publication times, confer website) all content is in place. It is only at this time that the "PUBLISHED" stamp will appear on the left of this page, and published online magazines goes to archives with ISSN number and are always available in unchanged form. Each text and each photo in every photo editorial, as well as the fashion art showing trends of this season, are original material made for this issue by BERLiNiB. Copyrights: Fashion bloggers can reblog images with suitable acknowledgements to

magazine, models and photographers, confer the DIRECTORY section at our website for more info. All content can be accessed with both large screens such as on a PC, and through small screens such as on a phone.



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

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

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

excellent results within this frame.

Aristo Tacoma

In iB: founding editor; at times stylist and photographer

BERLiNiB is financed by advertisements and sponsoring. All issues are available for free as quality PDFs, viewed eg with Adobe PDF Reader, at berlinib.com, and also as jpg of pages at associated websites for the Norwegian company Yoga4d von Reusch Gamemakers.

Advertisements:

Use eg Instagram DM to contact us about ads. We try to include ads which resonate with the content of the magazine. Ads need to look like they are ads

The content of each published BERLiNiB Magazine is copyright Stein Henning B. Reusch alias Aristo Tacoma and the privately owned company behind BERLiNiB, and this content can be republished by BERLiNiB and owner of BERLiNiB in any respectable context, including commercial ones, without having to ask contributors first; consult copyright info in link on the website. Models, writers & photographers have full reproducible copyright to all their contributions when BERLiNiB is properly referenced. Unsigned material is by the editor.

Technology includes:

Many camera brands, with a 'use the force' attitude to focussing; open source including: KDE Neon, Gimp--though not for touch-up's, photos are real, Libre-Office, FontLibrary.org, Raspberry PI OS, and, as a our own creative tool for writing, Curveart drawing and much more: the G15 PMN platform, also at PC with Linux.

berlinib.com
industrialbabes.com
@berlinib



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

BERLINiB is at
berlinib dot com,
which refers to
industrialbabes dot
com, and published
only on the
"digital paper"
format PDF. This
opens elegantly in
Adobe PDF reader on
a phone eg with the
Edge browser, and
at any typical
large screen
computer. The
magazine comes
three times pr year.
Page numbers refers
to A3 pages.

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

Roksana
at @roksana
zdanek
page 32
[Norway]

Leonie
at @lolli_
tanzmaus
page 6
[Germany]

**Cover
model:**

Brooklyn
at @brooklyn
sharr
page 83
[USA]

Linda
at @linda
halvari
page 64
[Norway]

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

**New
FW23/24
fashion art
by Yun
Studio
for this
magazine
page 5**

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

**FW2324
Cities,
Designers
by
Nathalie
Sophia
page 26**

**Fashion of
also
Royal
Courtes
ans
by
Nathalie
Sophia
page 59**

**Money
trends**

**The A20 Body
Temperature
Immune System
Gene**

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

FW23/24

color

fabric ideas

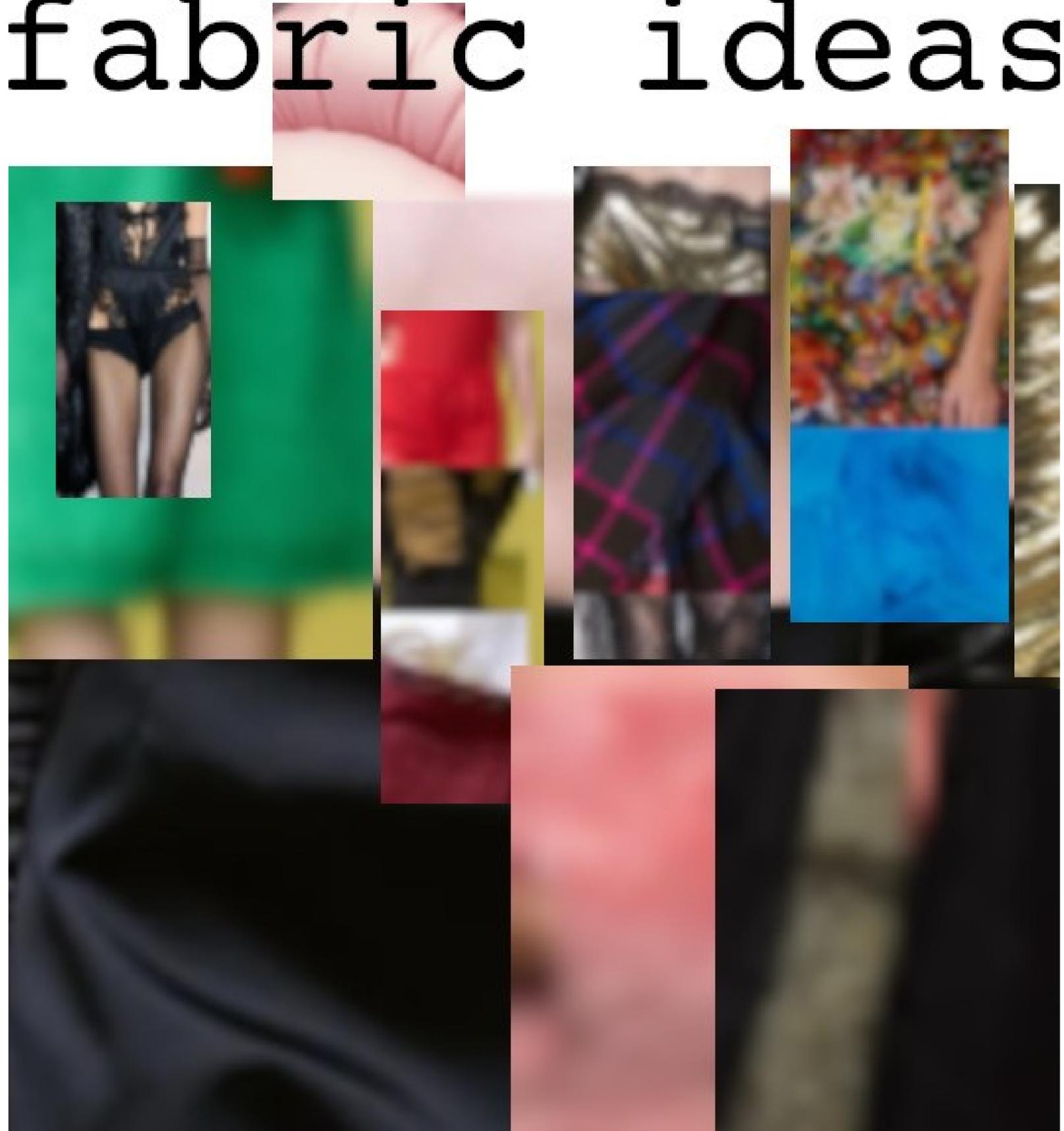


Illustration:/collage by
Aristo



Yun Studio
@n.normal.l

lydialee0920
@gmail.com

**It's a hot
FW23/24
day and
you're going
to a hot
party:** Fashion
art inspirations from
FW23/24 runway shows
created for BERLINi8
by Yun Studio

Ballet, timelessness, time, and fashion: a yin- yang- ish cycle

To what extent can ballet, which is in many ways timeless, be the fashion of the moment?

Fashion model is Leonie, at @lolli_tanzmaus, also our cover model this time; fashion photographer is Fotograf Na, at @schullarts_75. Make-up and styling: Na and Leonie. Text and general styling advisor: AT. Fashion brands in editorial include: BLOCH, Decathlon, F.R.Duval, Grishko



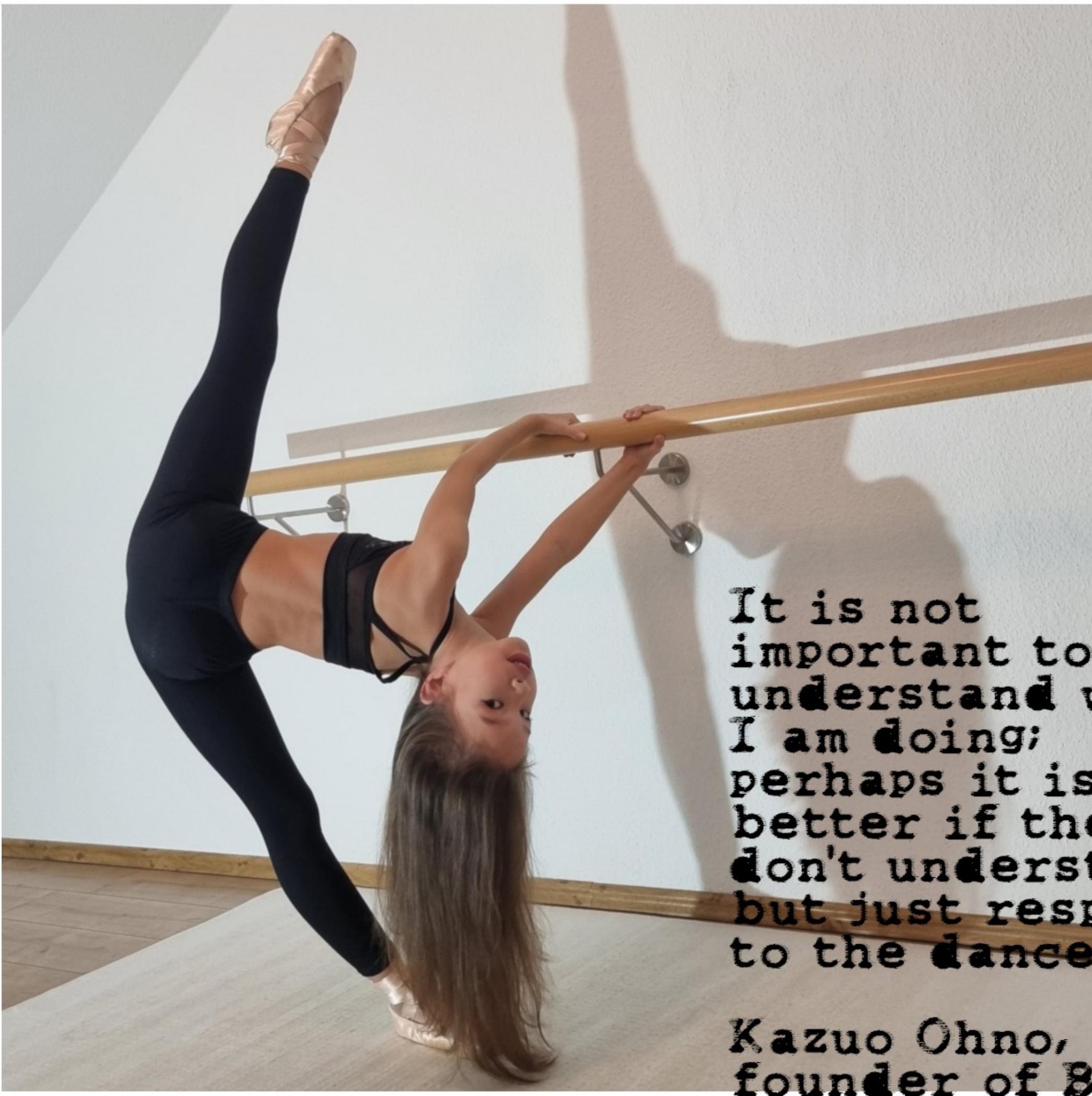
Whenever Hollywood, or such, decides to make a blockbuster out of the life of a ballerina, there is a sense that Ballet is a Must, and it is reflected all over the place, also on Vogue frontcovers. That is one point. Another point: when

the world has an urge to experience, even as escapism, a bit of extra supreme health, the esthetics of the ballerinas instantly leap into fashion. The prediction is: with 7 billion people on the planet, such urges

are recurring now to the extent they are, and practically will always remain so, continuous. That doesn't mean, necessarily, that families flock to see the Nutcracker to an even more overfilled extent than normal. It can

mean that states rush to support experimentative ballet inspired contemporary dance more than their minuscule normal. But perhaps more importantly, it means that the girls who have the passion and opportunity to





It is not
important to
understand what
I am doing;
perhaps it is
better if they
don't understand,
but just respond
to the dance.

Kazuo Ohno,
founder of Butoh

Bodies never lie.
-- Agnes George de Mille,
ballet choreographer





is
[and]

You

don't
ask

what

--Choreographer **George Balanchine**

<<**Ballet**
beautiful

it means.>>

[cont.]
fine-hone their ballerina skills through many hours of training every week are not seen as a kind of bodily nerds belonging to an odd elitistic sect, but rather a bit like muses, whose mere apparently effortless and beautiful presence is enough to elicit a tendency for many others to be more intelligent, optimistic and in tune with themselves, creatively. They can become celebrities but it is part of the code of ballet esthetics, is it not, to have a sense of un-self-consciousness about their both erect yet flexible motions and poses; a gaze that says, this is light yearning for light, perhaps you are in the ray, too.



[cont.]

A dancer has a training that enables her to simultaneously give attention to several

forms of esthetical body display, including such as active use of the muscles in her feet, stomach kept flat and elegant, and beautiful shoulders

with an erect pose; having a smile within that may or may not express itself as a physical smile but which tends to tilt the head suitably

forward and up, up-- up towards the light. Like someone playing golf, there is a handful of a handful of simultaneous processes attended

to in each moment to yield as many forms of balanced grace from all viewpoints as possible. And, of course, at key points in the dance, there is a sudden



meditation, a peak
experience, maybe
even a glimpse of
something nirvanic.

[cont.]

effortlessness--not
just in expression,
but in experience,
that is also a











<<..ballet chooses
the dancer.>>

Principal dancer
and choreographer,
Kevin McKenzie



[cont.]

Many fashion photographers seem to partake in this view, vaguely related to the teachings of

Plato

: each has a degree of participation in the etheric idea of the model as

such in herself or himself. In lucky glimpses, it is the full and absolute that comes forth. The art of living, the style of living, whether vegan or similarly disciplined to exact health with meat components also, with exercise, sleep, hygiens, laughter, sensuality and fun, mindful and emotional engagements-- all that adds up to the by necessity somewhat surprising radiance



[cont.]



of the
model or
even
supermodel
aesthetics
caught on
camera in
the

synchronistic
moments of
photographic art. If
it comes straight
into the lens, don't
apply an algorithm
to patch a bit of it
up: we may apply, we
do apply, a toning
of the whole but the



modification of the
individual elements
need to be by the
spontaneous tech
flair of the moment.



[cont.]

There is, to beauty, something of a science that is as elusive as can be: it involves, for instance, the plentitude of interpretations. Is it healthy and elegant, or other than that-- is this or that feature wonderful, or sloppily photographed or posed? When the supermodel esthetics is sought, one must win over as many contingencies as possible: in other words, as much as possible must be right in each



[cont.]

glimpse for the sense of Perfection and Surprise combined to be.

in the theory of the foundations of science there is an awareness that for each sensory input, there are interpretation possibilities. Take, for instance, an instance in which you peek out of a house looking for indications of a car that you expect to arrive now, or within an hour or two. Perhaps, doing other things, you catch a glimpse not of a car but, in a nearby region, of a light that could be the carlight. You wonder: is that the car? Or is it another car, nearby, turning, in order to park, that lit up that portion outside of the house? Or is it perhaps the Sun I caught a reflection of, the Sun perhaps getting some rays through in an





[cont.]

opening of the clouds today? Or is the light perhaps always there, part of the houselight, just that I didn't quite notice it before?

So you see the sensory experience may be rather clear: but what it means may be radically different things. And so you look for more indications. In this case, you could walk over to where you can discern more clearly.

When sensory experiences add up to an unambiguous meaning, the



[cont.]

experience of that meaning becomes, in a way, the direct sensory experience itself. And it is in this way we experience the supermodel: not through this feature, or that feature, but through the combination that MEANS the supermodel, and that is, in a way, a direct sensory experience of the supermodel.

And the proposition is, therefore: it is in ballet a discipline, a work, a lifestyle, an attitude, that lends itself to add up to

the perception of the supermodel because 'more and more features' become suggestive in the same esthetical direction. Each person has a participation in the supermodel look, when all aspects come together rightly; and it is the task of the stylist and the photographer to elicit these aspects and portray perhaps only these. But when the model has the ground discipline, the ground exercise, and ballet is one prime such example, the participation in the totality of the supermodel concept is so much more unambiguous that it otherwise could have been for the same person.

iB

Cities, & up-and-coming designers

Travel the world with up-and-coming designers from

six trendy fashion FW2324 cities

*Copenhagen

Copenhagen--the capital of Denmark--

is the epicenter of the Scandinavian fashion movement. It's the 4th most relevant fashion city in Europe, coming in close behind London, Milan and Paris. Similarly to those cities, it has its own unique style. London is a mix of rebellion and cottage-core, Milan--the city of exuberance and sexiness, while Paris delivers elegance mixed in with the individual, recognizable style of the most iconic brands in the world. Copenhagen is recognized for its functional, minimalist, and sustainable practices-- it's a place where quality and quiet luxury reign supreme. Winter in Copenhagen frequently brings in temperatures below 0 degrees Celsius; it's even colder in countries like Norway and Sweden. Scandinavians are not afraid to brave the harsh winter

conditions, which means their fashion is well adjusted for the weather requirements.

[[[Theme: Sweater Weather]]]

Given the colder weather up north, it's no surprise that Copenhagen Fall/Winter 2023 overflowed with an offer of sweaters of all kinds:

A.Roege Hove played around with deconstructed cardigans; one such idea was a bright pink, buttoned-up dress with off-the-shoulder detail, another--a tiny, cropped version stretching only far enough to cover the breast area with a peek-a-boo hole right in the middle of the buttons. This theme of tight-fitting cardigans, with holes gaping in between the buttons, was explored several times, making for a very sexy knitwear offering.

At Stand Studio, the material of choice was fur and wool-- shearling boots in beige and black made for a beautiful finish for all things mini-length, while Muppet-like acid green fur found its way onto dresses, skirts, bags, and hats. All that surrounded by a

plethora of cosy outerwear. By Malene Birger also explored the shearling + footwear duo, except she chose sheep wool ballerinas. Her outerwear collection included a beige coat with fringe lining reminiscent of cozy scarfs and a caramel-colored, reversible shearling coat with brown leather on the other side. The brand's designer Maja Dixdotter created an offer with the perfect blend of minimal dressing and bohemian touches. At Fillipa K, a fun take on a Canadian suit in the form of an ecru corduroy set lined with fuzzy, white wool, which had a surprise in store--the teddy bear-like fabric was in fact teddy bear-sourced. The material was recycled from a German plush toy manufacturer Steiff. Norwegian brand Holzweiler decided to add a little

By Nathalie Sophia
BERLINiB Fashion Correspondent,
nathaliesophiajournaliste@gmail.com

color to the darker color palette of winter: "In Norway, the autumns are so dark and everything is in earth tones and all these things... but when you go on a deep dive, it's always colorful, it's always fresh and positive, and you have this really bubbling feeling." shared Maria Skappel Holzweiler. She found inspiration in the National Aquarium of Denmark and went on to explore an image of a winter mermaid. Distressed, punky sweaters in pastel colors and other sheer knits--like a white, floor-length cardigan with matching pants--blended well with the brand's classic giant puffer jackets. One with a more elegant, closer-to-the-body fit in white had a decorative wave-like texture and a little detail on the belt with small seashells attached.

Some of the more popular names frequenting this fashion week are Saks and Potts and a personal favorite--Ganni. This season, neither of them shone as much as I'm used to; the competition was really upstaging them this time around. The highlight at Saks and Potts was a mid-ankle skirt with a beige, plaid print and a shiny, sequined finish. At Ganni--a cozy, cornflower blue sweater dress and cool denim sets, all of which made for a very easy-to-wear collection.

*Tokyo

Tokyo, located in Japan, enjoys mild temperatures during fall and winter; they rarely drop below 0 degrees Celsius. The densely populated city is a popular destination on the fashion scene--its subculture-driven, playful accents blend perfectly into the minimalistic dark colors sported by many. Japan's capital and economic center metro area amounts to 40 million citizens--14 million of those in central Tokyo alone. Because of that and the strict culture of Japan, many creative individuals find joy in setting themselves apart from the crowd through fashion. The theme of

individuality was perfectly reflected during the Fall/Winter 2023 fashion week.

[[[Them e: Get in character]]]

Exploring Tokyo's fashion scene, one will quickly realize that there is no one-fit-all; almost every brand has its own distinct look, which makes for a fascinating experience during fashion week. My absolute favorite was Pilings--a brand

by Ryota Murakami. His approach to fashion is reminiscent of the late Lee Alexander McQueen, although the final effect reminds me more of Galliano's work at Maison Margiela. His insight into society and ability to create fashion so attractive yet meaningful puts him on my "Top 10 Underrated Fashion Designers" list. His emotional intelligence and willingness to find a deeper meaning in a form as commercialized as fashion is admirable and one of the reasons why he was awarded with a Tokyo Fashion Award in 2021.

This season, he spoke of childhood trauma and the power of clothing.

Murakami shared that as a kid, he showed up at school one day wearing a quirky wool sweater knitted for him with love and care by his mother. "I was ridiculed for it... because of that trauma at school, I became conscious of clothes, and I started designing so that I could maybe find some approval."--the designer recalls. His reflection on that situation is a reminder that clothing is an integral part of one's identity and can be explored as a point of judgment from the youngest age. Another beautiful reference was moths--made in 3D and particularly sizable, they decorated distressed knitted vests and a sweater. To Murakami, they represent hope; "they fly towards the light, even though they're unpopular with people." This

reference could be tied to social issues in Japan; due to the fear of judgment and being seen as a disappointment by the strict, rule-abiding society, many people who choose a more unconventional path in life are ostracised. As far as winter essentials go, he presented a bunch of "ugly" sweaters with pockets in random places. In the designer's own words: "When you're feeling anxious, you can put your hands in to calm down. I made them with the image of being wrapped in a blanket to protect yourself."

A boost of confidence coupled with a female gaze was present at Fetico, where Emi Funayama found

inspiration in the 1972 musical Cabaret starring Liza Minelli. The brand steadily delivers feminine sensuality onto the Tokyo fashion scene. The highlight of the show were sweater dresses with dropped necklines, almost reaching belly button, paired with matching bralettes-- they were the perfect blend of soft femininity, coziness, and a hint

of "it
girl
"ener
gy". A

similarly feminine,

romantic approach was seen at Vivino, except here, everything was bigger and brighter. Viviano Sue--a die-hard fan of tulle--decided it was his mission to spread that love: "We wanted it to feel wearable. People might think the tulle is really costumey, but we want to make it more everyday." As far as that goes, I'm not convinced, but a formal orange coat layered with some draped tulle was probably the most "everyday". The collection reminded me a lot of Valentino--all the tulle and ruffles, even a very distinct cape extended over the head like a veil, which I clearly remember being the opening look of the Valentino S/S 2019 collection. For all the things that don't feel new, a fun idea of pink, quilted fabric with a heart-shaped

design, used on outerwear and above-the-ankle boots, was a really cool touch.

On the opposite spectrum of things, Hyke definitely isn't about femininity and grandeur. Husband-and-wife duo Hideaki Yoshihara and Yukiko Ode are known for their gorpcore style, which is equivalent to a utilitarian, outdoors-inspired aesthetic. Their approach mixes military style with elements of techwear, creating a distinct, individualistic look. The outcome is rich in military-green teddy fabrics used on bombers, coats, bags, and shoes, which, for all their functionality, certainly don't lack in the chic department.

*Mexico

Mexico enjoys a vast variety of weather throughout the year due to its placement on the map. Stretching from Tijuana, located at the 32nd parallel north and less than an hour from the American city of San Diego, all the way down to Tapachula, near the 14 parallel north. The coasts and desert areas up north enjoy the highest temperatures with its hot, tropical wet and dry climate, while the capital--Mexico City, nestled in the middle of the continent, offers a comfortable temperature of 15-20 Celsius daily mean throughout almost the entire year. Winters in Tabasco, near the Guatemalan border, deliver temperatures in the low twenties. Overall, there is never much need for

warm clothing besides a cozy denim or leather jacket during the evening time. Such tendencies are reflected in the offer for Fall/Winter 2023--most collections could easily pass for a European Spring/Sumer.

[[[Them
e:
Blendin
g
Influen
ces]]]

Mexico's diverse climate is the perfect setting for fashion design without limitations--its

rich culture and identity allow designers to explore their roots and mix those influences with modern pop culture. Benito Santos sought inspiration from Mexican tradition; already 15 years in the game, he explored the visuals of Guadalajara--its female rodeo culture and flora. "I've reached a point in my career where I'm on a journey inward, toward my roots and the folklore I grew up with," shared Santos. Nicknamed "The City of Roses", the city is known for its stunning gardens; this motif was explored heavily in the collection in the form of suits and printed maxi dresses with leather belt-corsets. Other references to traditional Mexican style come in the form of white shirts with balloon sleeves, modernized by stunning feather-trimmed details.

In a similar manner, Olmos & Flores explored arts and crafts; a clay-molded corset served as the star of the collection--something a bit more artistic and experimental. Adorned with floral embroideries, it would surely be a hit if worn by an A-list celebrity like Rosalía or Kylie Jenner. On the softer side of things were flowy summer dresses with a preferred maxi length. My favorite one was a patchwork dress with a corset top, laced up on both sides. This collection will scream summer to a European or North American native, but as far as I see it, it's the perfect motivation for us to set those winter getaway plans in motion.

The final Mexican designer that I would like to highlight is Alfredo Martínez. This season, he found inspiration in a blend of childhood influences and adult desires; "There is a lot from my childhood in there-- I always got excited to see superwomen, heroes, women with power". From that comes the reference to Matrix and the extra-shiny silver leather. On the more "grown" spectrum of things, we have 9 ½ Weeks--a 1986 American erotic romantic drama film directed by Adrian Lyne and a little bit of Madonna's coffee table book Sex. The influences made for a very dominant, confident female figure--one similar to that of Saint Laurent but even bolder. A look with a white skirt

and a black leather skirt with a high slit screams: "I'm the boss", while the sheer black tights, modern silver jewelry, and jet-black sunglasses keep the look from being too dominatrix-esque.

central Europeans perceive it as a country with very mild winter weather, but even there one can experience temperatures of barely above 0 degrees. Despite that, the warm-blooded Spaniards rarely let the weather affect their good mood.

This season's Madrid Fashion Week wasn't among the best I saw. On top of that, the most popular brands like Custo Barcelona and Agatha Ruiz de la Prada have their own style, which rarely surprises, which automatically makes Madrid a much less fashion-forward destination. In a typical Spanish fashion, bright colors and plenty of shine were present. One shining gem among the otherwise typical collections was the young brand Dominnico. Young designer Domingo Rodríguez Lázaro is in the perfect place at the perfect time. His heavy Y2K and "main character" energy is a recipe for success. He is a go-to of many female performers, including Latto, Rosalía, and Becky G, and his journey

[[[Them
e:
Winter
Rave]]]

***Madri
d**

In Europe, Spain is often associated with the "southern weather"; many

is surely just beginning. Lázaro, who works from Barcelona, is a millennial designer inspired equally by the icons of the past and the modern digital world, which opens one's eyes to foreign cultures. For him, one such influence is Japan.

In his most recent collection, a reoccurring influence of motor racing is present; "It's based on my childhood and my teen years spent with my father, with a soft masculinity linked to sports and success." Thanks to that, plenty of lycra, leather, and belted details, including long gloves and high-heeled boots, were seen in a variety of soft colors, like pink, violet, and soft grey. Furry

boots, in one case paired with a matching mini skirt and a cropped jacket, make for a show-stopping look befitting a true fashion queen. Mini dresses and skirts with pleats and cargo-styled pockets are among the more wearable pieces, although they still carry that start factor. A recognizable token of the brand--a broken heart metallic detail--is a smart branding choice; one that opens many opportunities for building brand awareness and setting the brand apart from the competition.

*Shanghai

Shanghai--recognized as one of the leading financial

cities in the world--is among China's most modern cities. With a metro density of 40 mln. occupants, the city is often referred to as the "Pearl of the Orient". A blend of rich Chinese culture and modern technologies offers the opportunity to build on tradition while being able to seek inspiration from the global pool of influences. With winter temperatures similar to the milder European climate, there are plenty of opportunities to explore cozy outerwear fitting for both domestic and international audiences.

[[[Them e: The Hip Crowd]]]

Louis Shengtao Chen is undoubtedly one of the hottest names on the Chinese fashion scene. His romantic, girly aesthetic bagged him a spot on the LVMH Prize shortlist. The Beijing-born designer dove into *Raised by Wolves*, a book of Jim

Goldberg's photographs that documents the lives of teenage runaways living in San Francisco and L.A. from '87 to '93/ From that one, he took away the idea of individuality and walking your own patch. A mauve blue leather coat lined with white fur and one in denim with distressed lining, serving as a more utilitarian take on the fur-lined outerwear, were perfect examples to support the theme of the collection. Other explored textures included tweed and wool in the form of cozy capes, including one in pink and grey with frilly lace lining.

*Berlin

Berlin's fashion scene is often recognized for its perfect blend of functionality--driven by the practical German mind--and rebelliousness, which runs deep within its youth and creative scenes. Although the Fall/Winter season was not nearly as exciting as the recently wrapped-up preview of the upcoming spring/summer season, one brand has entered my "Designers to Watch" radar thanks to their F/W 2023 collection.

[[[Them e: The Functio

n of Fabric]]]

The brand that caught my eye this season is SF10G by Rosa Marga Dahl, founded merely four years ago. It champions gender-neutral garments delivered in a sustainable way. Her relationship with fashion is one filled with realism and awareness. The idea is that clothes can no longer be reinvented, and that's why SF10G follows the motto: modification is the new design. In many ways, it's something that most designers know but fear to say. We no longer create new things, we merely modernize the old ones and mix and match them in different, more individualistic ways. In her case,

it also means working with the overflow of deadstock--one of the most prevalent issues that the fashion industry faces. The highlights from this collection include a brown leather mini skirt with two-colored fur detail and a set of a mini and a jacket in light beige with some fur lining, paired with adorable fur heels--a word of advice: wear those indoors only.

Nathalie Sophia



Fashion
model
Roksana

Rock

Autumn

in

2023





Fashion model is
Roksana,
at
@roksanazdanek,
fashion
photographer is
Aristo Tacoma.
Stylist: Aristo,
with
contribution
from model
herself.

MUA: Svetlana
Jouini at
Studio S.Style,
@svetlanajouini
and
@studiosstyle,
Kjerulfgata 1,
Lillestrom,
Norway

Hair styling:
contribution by
the model
herself.

Brands in
editorial
include:
Fitness Factory,
at @fitness
factory.no with
Better Bodies at
@official
betterbodies

Other brands
include:
Avenuege Design,
Cubus, HM, Zara

Location: Studio
Sorumsgate,
Lillestrom,
Norway

Thanks to Henrik
Sandåker Tangen
at @fotodotno,
and Lydia Aron
Gebrezgi



'Those
real-life
gestures
chimed
with the
season's
biggest
look:
pared-
back,
everyday
clothes,
executed
in best-
in-class
fabrics!
--

Vogue.co.u
k about
FW23



' .. FW23
Doesn't
Wear You,
You Wear
It. Channel
your
inner
grunge
kid, your
Kurt
Cobain
fantasy ..
www.hypebeast.com,
2023







'I'm a spokesman for
myself.'
--Kurt Cobain



'Come as you are,
as you were, as I
want you to be.'
--Kurt Cobain

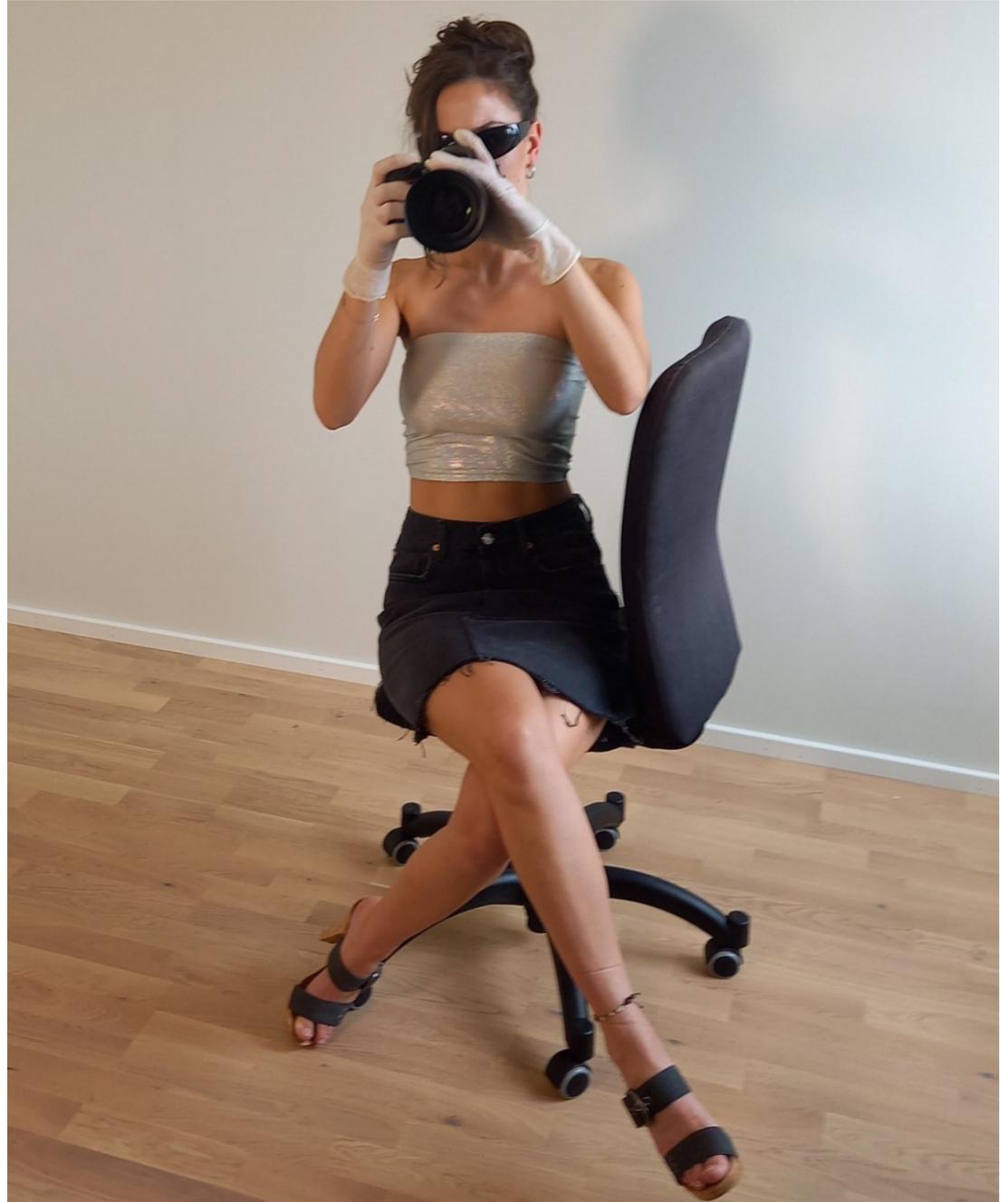


'The duty
of youth is
to
challenge
corruption.'
--Kurt
Cobain



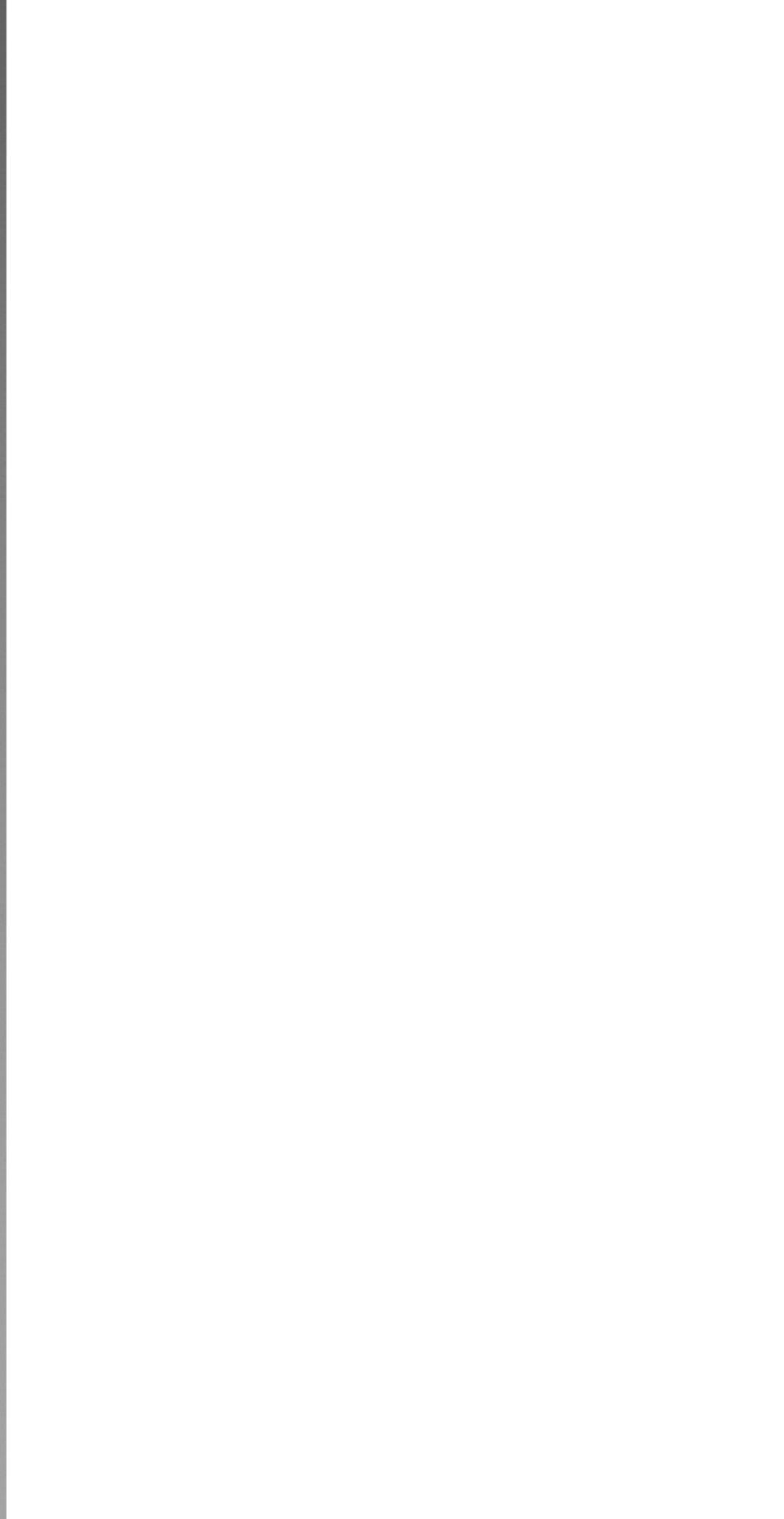








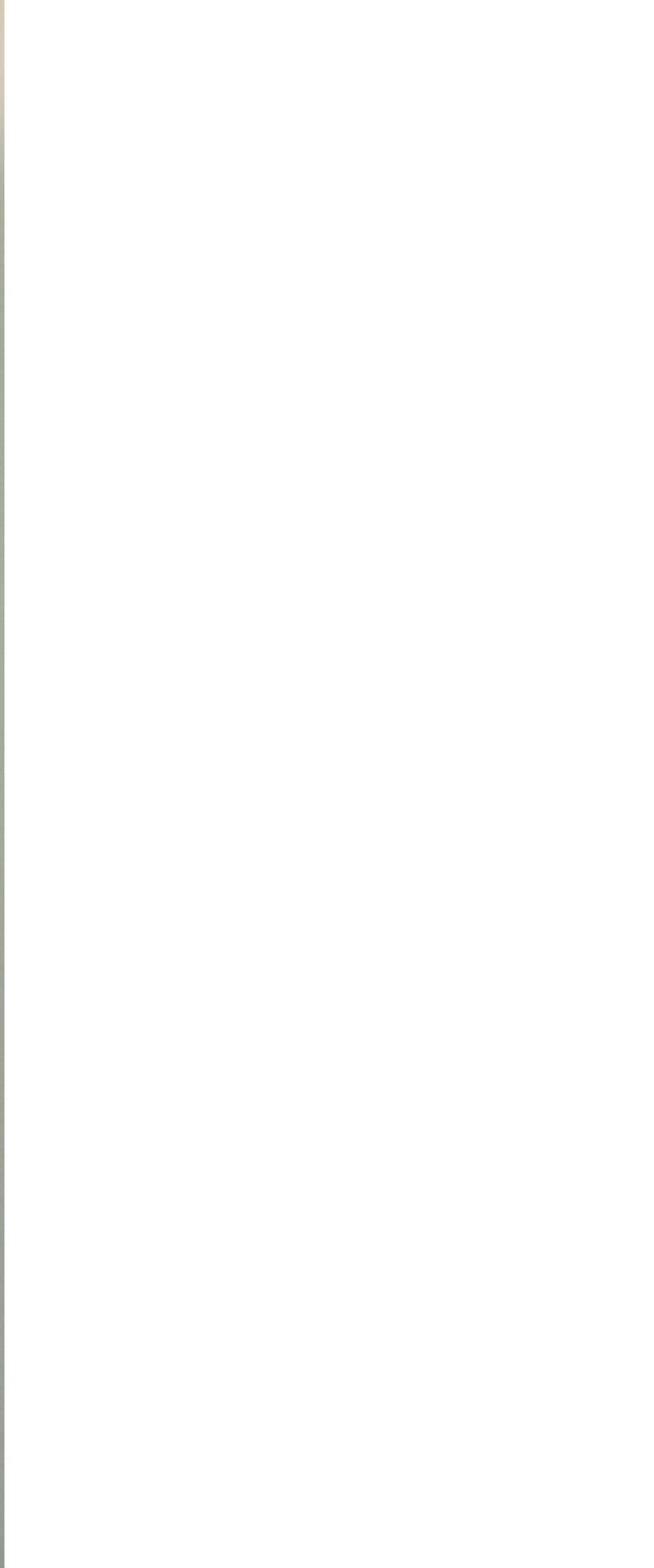


























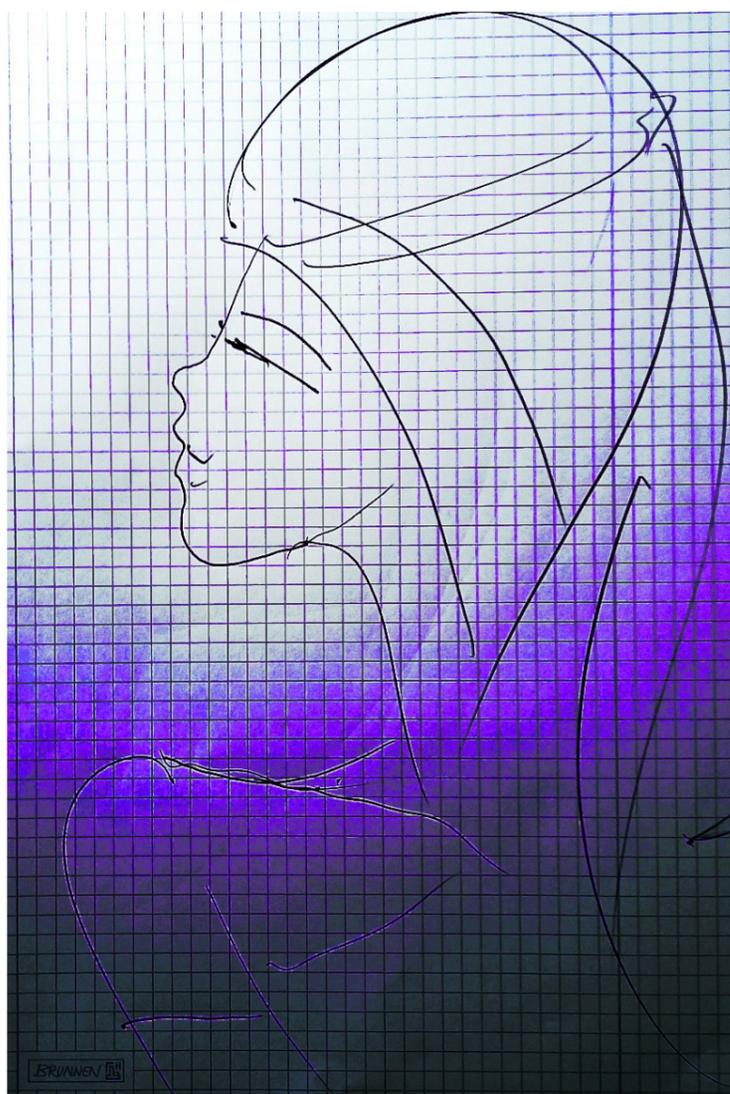
iB

Fashion liberation & how courtesans and royal mistresses became the ultimate setters.

By Nathalie Sophia
BERLINiB Fashion Correspondent,
nathaliesophiajournaliste@gmail.com

These rule-

feared nothing but being overlooked.



Looking through the lens of time, women have come far. From financial and legal independence to the right to vote and access to high-ranking jobs, many things have changed. Even in terms of **sexuality**, while men were always allowed to explore extramarital affairs and other **casual** encounters with

tren

breakers

women, females were heavily ostracised for any type of physical contact outside of marriage. It even went as far as ensuring that a female was a virgin upon being married off, as if some actual value came from that feature alone. While the most respectable females of the society tended to be very proper; all covered up and shy of physical contact with men outside of their own families, there were also the rule breakers--prostitutes, courtesans, and mistresses.

Prostitutes were the common sex workers, making a living by earning money through sexual favors but rarely going beyond that. Courtesans were prostitutes of higher status--they often had much more to offer than just sex and beauty; they were

educated and entertaining--many of them were writers of class, skilled poets or handled musical instruments with a rare finesse. They often saw themselves as a different breed to a common prostitute; in the words of a famed "married courtesan" Lucietta Padovana: "I am not some common prostitute. I am a courtesan. Big difference." Their favorable position and plethora of affluent clients were good for much

more than just quick money.

Courtesans could earn access to the royal court and the highly sought-after position of a mistress to some of the most important figures in court, including members of the royal family. Royal mistresses were the lovers of the king or his heir--they were often regarded with respect, at least on a superficial level, and had plenty of power over the king.

Some of them even

became queens, like Marie and Anne Boleyn, Chinese empress Wu Zeitan. And there are obvious parallels, in this regard,

with recent British throne history.

These women made a living and reached high positions in society perhaps also through their sexual prowess and alluring company. Their liberation and acceptance of being shunned by the society gave them power--their lack of concern for what people thought made them much

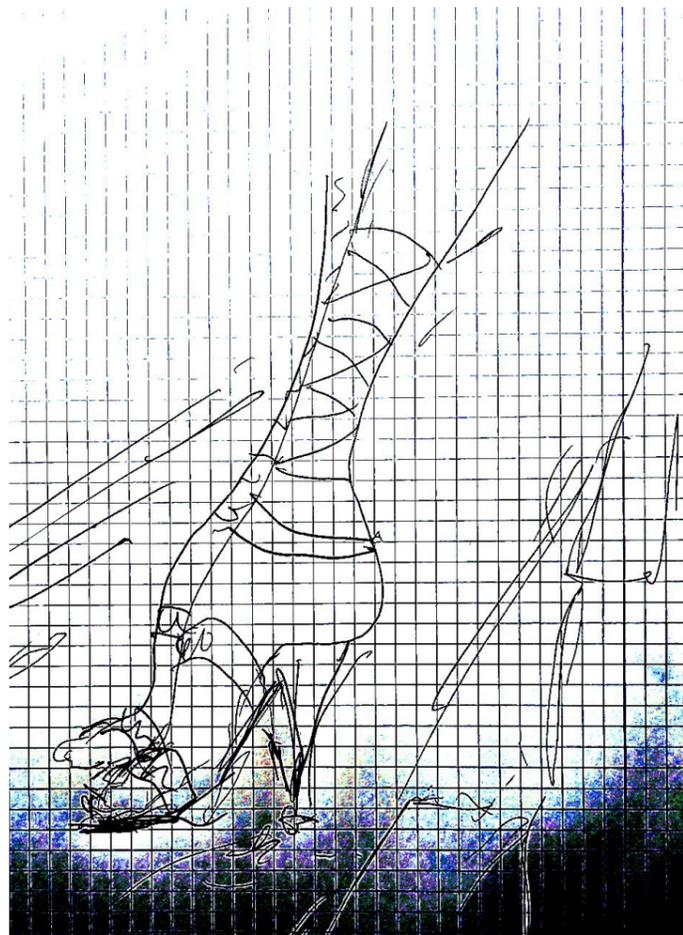
braver and more experimental in the context of fashion,

behavior, and even seeking knowledge. During the medieval times, education for women was often exclusively reserved for those placed in a convent and

otherwise limited to Latin and other foreign languages. In order to achieve their goal of gaining attention, they had to ensure they were the brightest stars in the room, and what better way to do it than through extravagant fashion?

A popular stereotype of beauty--the blond bombshell--may as well have been influenced by Ancient Rome, where prostitutes were required to wear blond wigs. Valeria Messalina, a wife of the Roman emperor Claudius, clearly felt inspired by the free-spirited, fun-loving woman of the time--she often partied her nights away under the cover of blond locks.

The influence of sex workers on the higher class of women started as early as the 1st century. Agnès Sorel--known as **The Dame of Beauty--**



who served as the chief mistress of Charles VII of France, was considered to be one of the biggest fashion influencers in the French court. She famously wore dresses with plenty of cleavage on display. These dresses often featured laced-up corsets, and the young lady had a tendency to wear those laced very loosely. Her fashion preferences were immortalized by Jean Fouquet's painting Virgin and Child (1452), which shows her with one breast fully exposed. Historically, there is no evidence to support the fact that she actually bared her whole breasts in court, but she's certainly credited as the one who popularised large decollates in the French court. Soon, the style became popular enough to influence many women into showing off their

ample cleavage; apparently, it was all the rage in the XVII c., especially among **court ladies** and prostitutes. Even Henrietta Maria of France--the wife of Charles I of England--owned a masquerade costume that fully revealed both of her breasts.

In 16th century Italy, the



courtesans were so extravagant with their dress that the common folk put pressure on the grand Duke of Florence to pass sumptuary laws--fashion regulations restricting the elaborate way of dressing. These laws prohibited sex workers from wearing fancy things such as gold, silver,

gemstones, and silk. However, the effect of that may have been even worse as the main point of attraction became **female neck** and cleavage. In Piedmont, courtesans were even ordered to wear headgear with horns, supposedly putting off God-fearing people.

The most prominent courtesans with high-ranking lovers could easily cash in a couple of favors to continue dressing the way they liked.

Crispijn de Passe the Elder--a Dutch

engraver, draughtsman, and print publisher--published what was meant to be a fashion guide for noblewomen. The catch? The illustrations were of courtesans. According to the author,

"they were quicker to adopt new fashions".

Madame du Barry--the mistress of Louis XV of France--who was formerly a mare prostitute, became a

woman of extravagant taste upon being installed as his official mistress. She was particularly fond of **diamonds.**

Her extravagant dress was deemed by many to be inappropriate, and her lowly birth status--unfit for her high-ranking position in court. This created a conflict between her and the young Marie Antoinette, who vowed to rival the extravagance of this "low-birthed prostitute" who exploited the treasuries of Versailles. Perhaps this was one of the reasons why Antoinette paid as much attention to revolutionizing fashion as she did. Du Barry's extravagance haunted Marie Antoinette till their deaths. After all, she was the focal point of the Affair of the Diamond Necklace. The jewel was

ordered to be made as a gift for du Barry by Louis XV and came at a whopping cost of 2 million livres (approximately 15.1 million USD in 2021). Before it was delivered to him, he died, and the necklace remained uncollected and unpaid for. This same necklace was falsely claimed to have been bought by **Marie Antoinette**, whose already poor reputation took a major hit along with the rest of the royal family. Many historians credit this event as one of the reasons for the decline of popular support for monarchy which culminated in the event known as The French Revolution.

Even during the Victorian Age--one of the most conservative times in terms of fashion--courtesans did their own thing.

A famous trendsetter of the time, Catherine Walters popularised horse riding--of course, in a fitting attire of a tight corset and a **slim-fitting** skirt, which showed off her stunning figure. She was a fan of heavy makeup and pretty necklaces paired with a hefty peek of cleavage, often thanks to her off-the-shoulder, flamboyant dresses. Truth be told, all that proved was that despite looking down on these woman for their lifestyle, their liberties and ability to be freely creative still impressed the more "proper" female population.



Take a female favorite--a pair of platform heels for

example. They can be traced back to footwear worn in ancient times by actors on the stages of Greek theatres. A closer, more accurate connection though would be the **chopine** S--platform shoes highly popular among Italian courtesans between the 15th and 18th centuries. In more recent times, platform heels gained popularity thanks to Carmen Miranda and pin-up girls circa 1930s. These entertainers were highly recognized as sex symbols, which created a circle of influence, once again propelled into notion by women associated with being objects of desire. Currently, platform heels of extreme heights, often associated with the image of fetish **footwear** worn by strippers, are a popular choice for many fashion

brands, including Versace, Saint Laurent, and Vivienne Westwood. High fashion has also willingly embraced latex, harnesses, and chockers--all heavily inspired by **fetishism**.

Depending on the culture, modesty can be viewed very differently: East Asia and the Middle East, along with other areas associated with Islamic religion, are notably very conservative in terms of dress and nudity. On the other hand, Europe and the Americas have little

issue with it, as the approach to nudity has become more and more relaxed since the XIX c. In Europe, bare bodies are a theme explored heavily in art, which rarely appears provocative. From early ancient times, Europeans appreciated the beauty of the human body; take Michelangelo's David or The Birth of **Venus** by Sandro Botticelli--there is nothing sexual about those pieces of art. It is also not uncommon to see female celebrities or runway models baring their chests, including nipples. No one really cares as long as it is not coupled with provocative actions. Even still, if a regular female went to a party with a sheer top, many eyes would be turned and not for the right reasons. This idea confirms that

entertainers, both in the past and present, have a certain hold over public opinion. Whether it be their shock factor, which attracts people seeking public attention, or women's desire to evoke the same level of admiration and attraction that their more scandalous counterparts do, sex workers and seductresses will always be the point of reference. Their sense of freedom and lack of fear of judgement are qualities many wanted, want, and will want to embed in their own lives.

Nathalie Sophia





Makeup

<<Muses work
all day long
and
then at night
get together
and dance.>>
Edgar Degas

Fashion model:
Linda Halvari,
at @lindahalvari

MUA: Svetlana
Jouini at
Studio S.Style,
@svetlanajouini
and
@studiosstyle,
Kjerulfgata 1,
Lillestrom,
Norway

Photographed by
Aristo Tacoma

for party in
the night

Industrial
by the day,
and ready

Hints
on

The
Art
of

Location: Studio
S.Style and
Studio
Sorumsgate

Makeup
an

for
industrial
babe







"For
sensuality
of nose
and lips,
blend No. 7
and
Ink Velvet
29."

--MUA Lana,
Studio S.Style



"To make the makeup seem natural, select a set of colors as near as can be to the model's natural colors and vary as mildly as can be, and be careful with concealers.

To enhance cheekbones, choose a bronze that is just slightly deeper in color."

--MUA Noor, Studio S.Style



I have
learned
to
surrender
to the
muse.

--Isabel
Allende,
2008, in a

conversat
ion
with M.
Schnall





"With an open third eye, you sense life better: so apply high-lighting drops No 7 to the third eye, and white gold."

--MUA Lana,
Studio
S.Style





In the
art of
doing
make-up,
the make-
up artist,
by intent
and
experie
nce, has in
herself/h
imself a
perceptio
n of the
capacity
of the
model to
come
forth, in
a

glimpse,
as a muse,
and
experie
nce
combined
with
intuitio
n will
prepare
the model
to
exhibit
the
radiance
of that
beyondne
ss







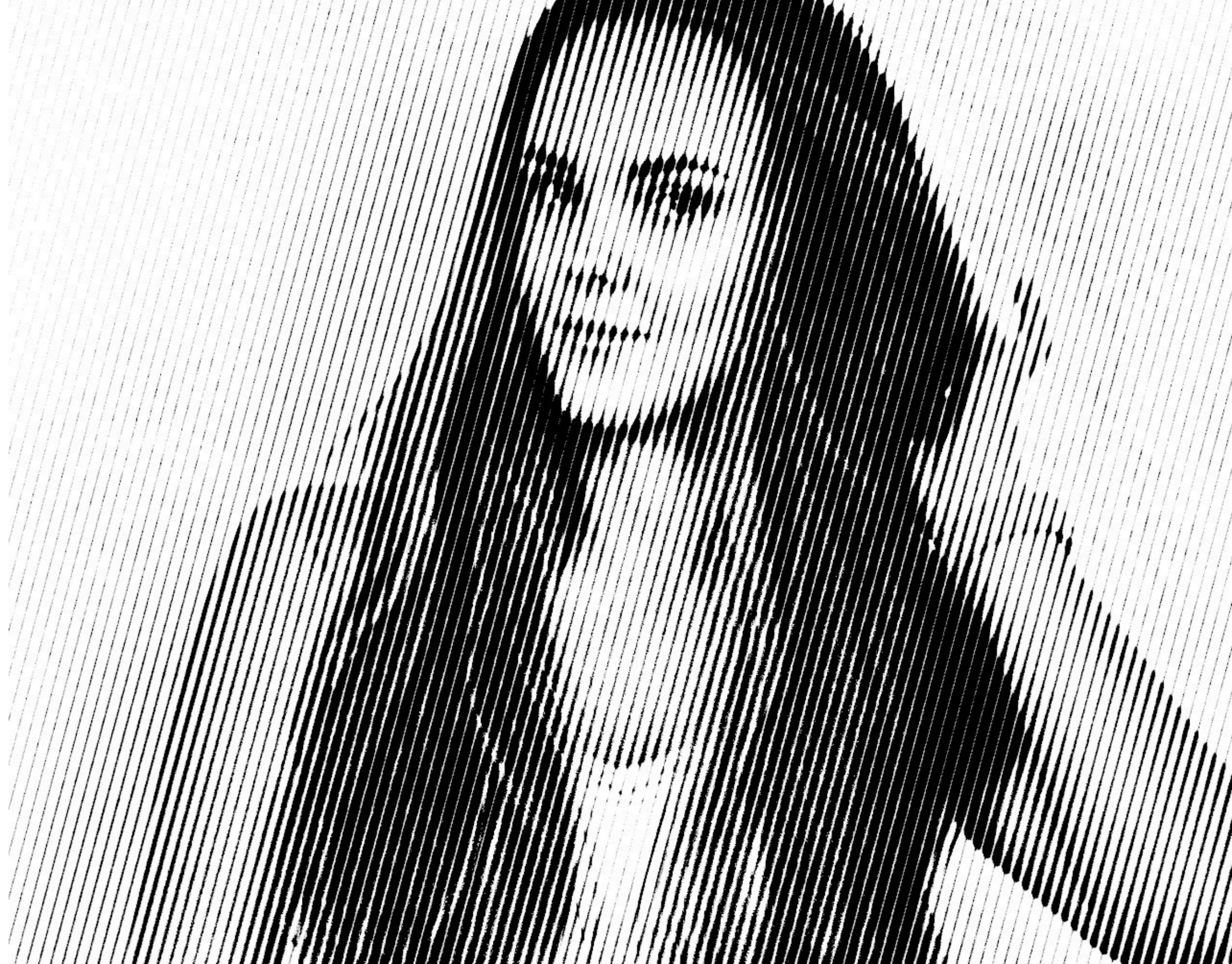
<<(Smokey eyes are)
universally
flattering and
superwearable
(..)>>

--Lucia Pieroni in
Elle magazine



<<Ther
e are
nine
muses
[..]
Count
again!
>>
Plato









Aristo Tacoma

Comment

Bodies, brains and fahren heits: from Bikram to the A20 gene

Have you ever felt what one can call 'cognitive dissonance' over the constantly heard advice to have cool rooms-- by which I mean any room colder than some 25 degrees celcius, or some 77 degrees fahrenheit. No? Or maybe?

Now the body typically has as we know well, some 37.5C or 99.5F, as temperature.

Just give that a think. I do so whenever I go to Copacabana in Rio de Janeiro in February--which I have only done once, by the way. It means that if the day is so cold it happens to be below 99.5F, or below 37.5C, it is colder outside than inside the body. That's a kind of relief, no? Still, it can be good to wear sandals because the sand might burn a bit, as it accumulates heat.

I would propose that, on own experience, people are of two kinds when they enter a room of 26C, or 80F, or higher temperature. Either they start panicking, or they, albeit with perhaps a droplet on their brow, they smile and go on with whatever they want to do.

Let me be unempathic enough to suggest that heavy drinkers stand heat the

worst. The constant alcohol consumption causes changes in the body, leading it too easily to dehydrate. Let me be still more unempathic on a related point: those high on drugs may also have strong reasons to avoid strong heat, because their brains might be in a more vulnerable state to heat when neurons are affected by dope.

Now I am going to argue that for the rest, they may want to start working in 26C, 80F, or even slightly more if they wish to be smarter and have a more healthy body. I am going to give three reasons from science, in which the first is reasonably sensational, or ought to be, given classical thoughts on the matter. The first is well-researched on by now--and yet who are taking its advice seriously as yet? The second is just researched on a little bit: expect much more here.

The third is well-known within a segment of yoga practioners and have, like ginseng, a score of indicative results associated with it.

Number 1: keyword: A20.

Number 2: keyword: brain.

Number 3: keyword: bikram.

The number 4 keyword isn't part of the list; it's my private unofficial reference: A Norwegian legend from fairly early in 20th century, Marcello Haugen, whose psychic powers led Rudolf Steiner to name Haugen 'a mere atavistic magician' one whose indisputable powers was merely natural-born rather than trained, therefore of little value. Haugen saw disease as a 'cold' and consequently decided that the ultimate of health involves cultivating heat--going well above the 26C/80F in his healing rooms when he gave advice to his innumerable fans.

The number 1 is the sensation: get ready for the A20 science dope. Here we're talking of the name of both a gene and a protein, in complex interactions. A20 is essential for the immune system. A20 thrives on the same mild type of elevation of bodily temperature as the body uses to fight both virus and bacteria. And, yes, in case you are in doubt: the body temperature varies all the time. It reaches above the 100F, above the 37.8C, science will tell us, given certain types of exercises

especially in certain types of hot surroundings.

If you are not submerged in ethanol nor flying high with party dopes the body gets its A20 to fight any inflammation of any sort more into action when there is this sort of raise of temperature. And when you sleep, the temperature drops, and that's why sleep is a challenge when it comes to battling inflammations.

Let's go to number 2. I'll leave it to the endless variety of search engines to dig up the top science on the A20 theme: there is much, and it is about as respectable as anything can get in the science world.

The number 2 is this: the brain has fluctuations in temperature all the time and these are an essential part of its own self-regulation; and--for those not on alcohol nor on drugs-- the mild increase of brain temperature goes along with increased rather than decreased mental acuity and activity. Raise it too much, and there is mental fatigue; raise it too little and there is artificial quietude--get it exactly right, and slightly higher in the right way at the right times, and

there is better mental life.

This bit is also researched on: but not nearly as much as yet. Expect more here.

Thirdly, Bikram: there is a lot of evidence that at the very least, doing fierce yoga in extremely hot rooms does you nothing wrong; and at best, that it be miraculously effective in enhancing both physical and mental health at all levels.

Acknowledgements
I am grateful to @jc4c for introducing the concept of Bikram to me.

iB



Brooklyn
Arizona
Style



Express
@express

Louis Vuitton
@louisvuitton

Fashion Model:
Brooklyn Sharr
at
@brooklynsharr

Fendi @fendi

Fashion
Photographer:
Birdie at
@_heybirdie

General style
advisor: Aristo
Tacoma

MUA, hair
styling:
Lana Sharr
at @sharr.lana

Stylist: Mariter
Torres at
@danielajay
fashion

Styling
contribution:
Edith
Belsterling at
@edimaeb

Fashion brands
in editorial:

Molly Brocken
@mollybracken_
official

Lili Sidonio
@lilidonio_
official

Desigual
leather
@desigual

Mauritius
@mauritus_usa

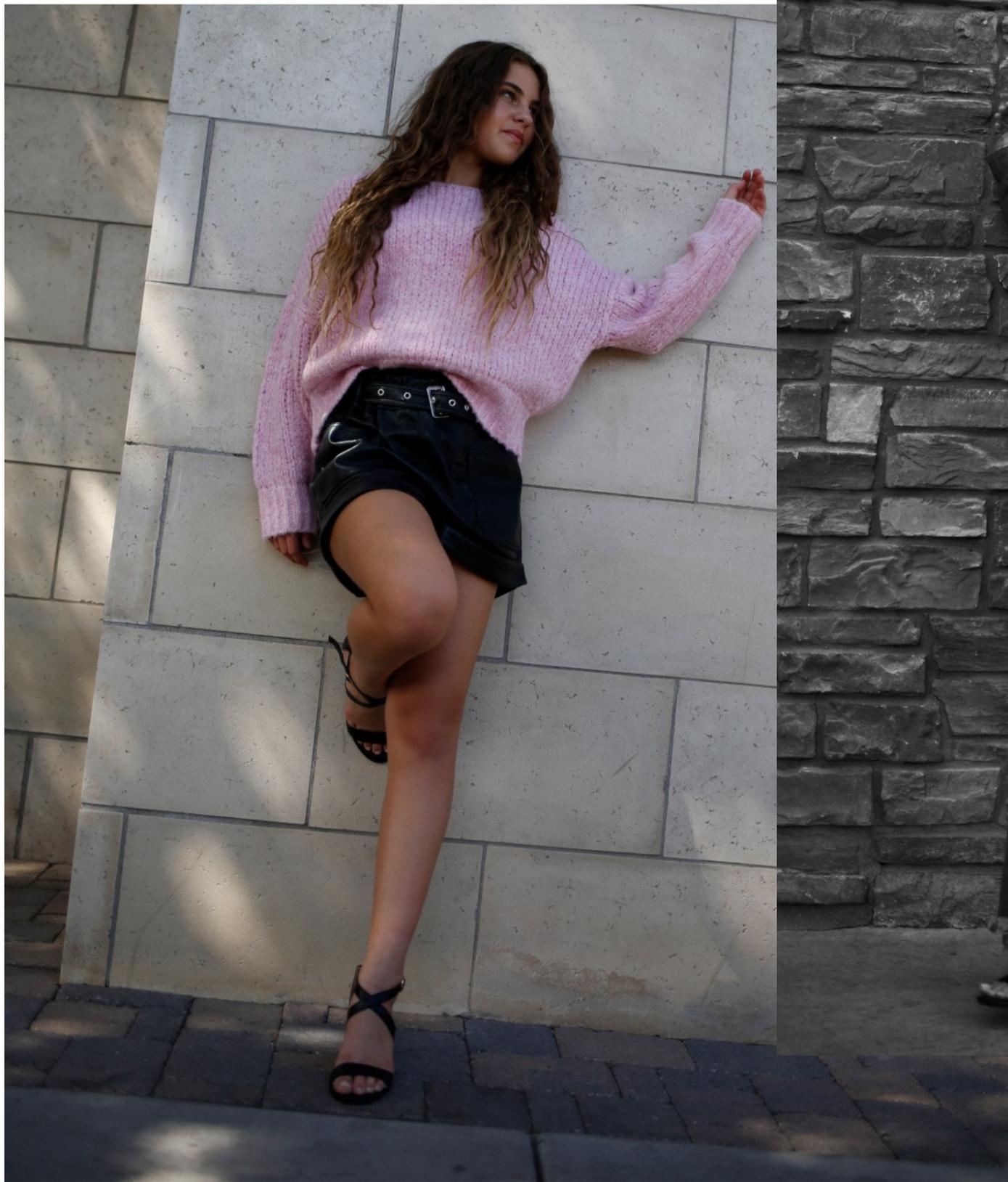




How long are
you going to
wait
before you
demand the
best for

yourself [..]?

Epictetus, from
Manual 51,
1st century AD







"I paint
flowers so they
will not die."
--Frida Kahlo



<<Life is strong
and fragile
(..it is) a particle
and a wave
(..and it) exists
together>>
Joan Jett



**"Want to
be one of
a kind?
Be
yourself!"
Hayley
Williams,
Paramour
e**



"When I was moving, I could
feel."
--dancer Pina Bausch











iB



Text, illustration:
Aristo Tacoma

MONEY- MAKING TRENDS



When we look at what succeeds in this world of cities, computers, cars, communications, phones, planes, shops, networks, apps, music, tv, radio, magazines, cafes etc --succeeds, not just in terms of popularity, but in terms of making money

in decent enough ways, are there patterns? Are there general features associated with success in this world of ours? Indeed there are.

Let us imagine that a shop, whether online or in the physical world, is going to be set up. The place of it matters, and how it is announced matters, and when it succeeds, it is typically giving experiences to people along these lines:

THE MONEY- MAKING SHOP

1. It's interesting in an immediate sense. Ie, it matches the sense of perceived importance or value or beauty in a direct way.

2. It's either pain-reducing or joy-increasing or answering a felt necessity. Even pure water is highly delicious when there is the pain of too much thirst. But when food and drink are satisfied, there are higher enjoyments-- Abraham Maslow suggested the idea of an 'abundance mode' for such higher longings of actualization of oneself.

3. It's safe enough and socially respectable enough. The respectability may be of some less concern when there is much privacy. Respectability touches also on brand recognizability in many cases. Who one regards as socially important matters and varies of course much from person to person. **Endorsement from relevant popular persons and brands are usually extremely positive factors.**

4. It either opens the door to more good or at least does not close doors.

5. It is experienced also mentally. Ie, it fits with the minds of the customers. People may take time. Unsurprisingly, a typical advise is: **keep repeating the message in as many relevant media as possible.**

6. It is having a sense of future open doors about it. Ie, it fits positively with the time experience, the upcoming times, of the customers. In many cases, this also

involves the importance of seeing that as a person engages with a shop, a company, this involves a sense of duration of the shop. But it also can concern the nature of what is bought: the item or service is such as lead to good experiences or satisfaction of important goals of another kind.

7. It fits with a sense of what is importance for one's style, or at least does not contradict it, and/or with one's sense of humour.

8. For repeated shop interactions, there is a sense that promises are kept, that time of the customer is honored, and that the customer gets a little more rather than a little less than promised.

When one is one of several trying to make success of a project or a business, there are questions of cooperation and the presence of skills and poweers and connections, and additional, let's say 'psychological

factors'.

THE SUCCESS COLLABORATION

1. The collaboration has the smile in it. Humour: the brain wave of insight, creativity, perceptiveness, good work flow.

2. The collaboration has honesty about the facts in it. Enough precision about time factors. Stuff like that.

3. The individual worker keeps criticisms and intrigue-like thoughts to herself or himself and only offers suggestions for changes about something when patient perception has preceeded the observation.

4. The worker is happy about the successes of the other workers and about the experience of satisfaction, joy, pleasure in the customers.

5. The worker is good at keeping personal ambitions in check within the environment of the working together

with others, so that these personal ambitions do not lead to a reckless, private attempt to expand the job definition. In that sense, a humility relative to the definition of work in a larger context makes sense.

5. Most jobs aren't a democracy but part of a hierarchy of some sort or antoher. "You got the job: stick the code if that's what it takes to get on with it."

may do it mathematically well, they may be rather



Recurring
comment

COMMENT

On the hidden ocean

Aristo Tacoma

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

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

I say this because, as far as I can tell, scientific research on human sexuality has scarcely begun. This is echoed in culture, which, though sexuality dominates from the sides, so to speak, it has not a serious stamp on itself, whether in science or in society. Add to that the condemnations of sexuallity 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!

Clint who?

Now okay. That's Clint Eastwood.

Eas two od!

Presumably, nobody is saying, "Clint who?" But take now the case of the celebrity, the late Margaret Thatcher, our iron lady.

A very famous pop band (I think, though I had never heard about them) had an audience consisting, according to a Guardian Newspaper journalist, mostly of 8-9 year olds. And the same journalist announced--and he spent several columns investigating this phenomenon, since he had spent years (or so I took it) arguing against the Iron Lady's approach-- that when asked what these kids thought about Margaret Thatcher, the typical response was, --you guessed it--"Margaret who?". The journalist,

shocked to the core, clearly had to rethink his entire worldview. The number one source of bad society clearly hadn't registered (yet) upon the innocent pop-hungry minds of the the upcoming generation.

The journalist, a forgiving and philosophical type, however was quick to point out that, being just 8 or so years, these young people had, after all, just recently begun to 'grasp objects'. As such, they could not be expected to know about such phenomena as Margaret T.

Now I don't know if you have noticed it, but each time someone is pointing out that someone else is famous, it is sort of a--well, right?--a little bit funny; or no? A famous person, one would think, wouldn't really need explanation on that point.

But, no, that is exactly the point: to be famous is not that 'everyone knows who that is'--of course not, only Clint Eastwood is known by everyone--rather,

it means that the person sort of exudes fame and that this is not contradicted--by the handful of people who knows about that person.

Wasn't it Clint Eastwood who once said, only when they can spell your name in every backyard in Hong Kong, are you famous.



the T.N.S.
[True
Nonsense
Section]
Text Aristo Tacoma

On Fame

What is a celebrity, what is a 'famous person'?

The obvious answer is, of course, that a famous person is someone who 'everybody has heard about'.

But is anyone then really famous?

At Oscar's movie awards some years ago, on TV, a famous person (I think, though I didn't quite know who he was) made the following announcement, just before awarding an Oscar's to Clint Eastwood: that when all come to all (or something like that) there's only one celebrity in the world, and that is Clint Eastwood. Or maybe he said 'famous person', or perhaps-- yes I rather think so--he said 'star'.

Fashion

Istas ARE

AWARE OF A
EXCLUSIVE TYPE OF
ATTRACTIVENESS:
Let's give it a
name:<<PERCEPTIVE
AUTOSEXUALITY>>

Text: Aristo Tacoma

Now not everything that is understood by those who engages let's say in fashion styling has a recognisable name, or any good name for that matter. Once a good name has been coined for a hard-to-see phenomenon, it may suddenly become easier to see and reason

about. Here's a go on something like that :)

To stay on the linguistic note first, some concepts are harder to embrace in a word or idiom because they already seem to have such. Yet, not uncommonly, that word or phrase may have been shaped along with inherent assumptions that are off the mark, and the confusion may be added to by it encompassing several entirely different phenomena as if they were one. It is here some good English language-work can be put in. Indeed, one of the beauties of the English language is how freely it permits the formation of new phrases to express new perceptions, even in such emotionally complicated areas as sexuality. In that sense, English is inherently creative, and much more suitable as intercultural language and intelligent discourse in an unbiased sense than many other much-used languages. Surely, there is no better way for a dictatorship with narrow views of sexual permissiveness than to reduce the English-speaking capacity in

their country. English can set the mind free.

The past decade has seen a movement to unfold new concepts, typically through creative use of English, of human sexuality.

The era of definitions in the realm of perhaps vaguely unexplored good yet slightly embarrassing human temptations is here, and here to stay .

This exists already in the sense indicated above--where several phenomena are lumped together and tied up to inaccurate assumptions: the word 'autosexual'.

So let us do some definition work. The first definition, or sub-definition of autosexuality, draws a circle around a rather trivial (but important) phenomena, that already has many names. The second sub-definition is where the real work lies.

The first sub-definition:

The concept 'practical autosexuality' is, we propose, identical to what we can also call 'practical autoeroticism' and refers to the behaviour which is done by everyone healthy unless they are excessively bigoted; it refers, quite trivially, to a person who engages much and, obviously, with the typical great pleasure, in the practise of engaging in sexual self-stimulation all on one's own, regardless of ridiculous condemnations of the practise due to quasi-religious sectarian prejudices. This sense of autosexuality is important enough but extremely well-known.

The second sub-definition:

The concept 'perceptive autosexuality', by contrast, is highly elitistic--we may say exotic: it is perhaps also little understood as yet. But--to make it a bit mysterious before we elucidate it--when you brush by someone who genuinely 'has' it, and has good reasons to have it--which goes along with a great sense of style as well--you may just

happen feel as if you have been lightly touched by a sweet comet; you may find that your mind becomes filled with art and great visions of a beautiful humankind. Or something like that. In other words, here is something worth exploring; it is one of the most potent artistic concepts of sexuality: and some might even argue it is in the core of what sexuality is about. So what is it? Perceptive autosexuality is evoked by a few who possesses adequate magnetic properties of attraction so as to experience this attraction onto self: to the fascination also of others; and it is a brand of sexuality that intermingles with all other forms of sexuality.

In other words, this kind of autosexuality is approximately similar to what we before have termed 'narcissism' (in contrast to the trivial and unpleasant concept of the narcissistic) and refers to a person who is aesthetically turned on by some or many aspects of own body to an extent where the person can be said

to be sexually in love with self. The sexual encounters with someone who engages in this form of autosexuality are easily of an extraordinary pleasing nature, for the person exudes a field of beauty and prettiness of a potency such that the person manifests what it is to be struck by that field-- almost in an educational sense for others who are sexually meeting this individual. This, I submit, is the stuff out of which art is made; when someone is fortunate enough to be labelled a 'muse', it typically includes (although is not limited to) an immensely autosexual (yet loving) person.

My 'qualified guess' is that there hasn't been one who has been by the many labelled 'supermodel' who hasn't had it; and it is not restricted to the classical female.

Is the pansexual concept embracing the autosexual concept? Of course, pan is pan is all; but for that reason, 'pansexual' can sometimes be a bit simplistic.

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

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

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

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

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

#ja #pinkfluidity #gracefully

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



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

Beauty Style Fashion

