

BERLINiB



**BERLIN
iB
2024/
B May
June
July
August**



Cover model for our BERLiNiB 2024/B issue is dancer and fashion model Ayda Senna photographed by Sina

2024/B BERLiNiB



ISSN 2535-602X

PREVIEW

BERLiNiB 2024/B

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
adress: Yoga4d Reusch, Sorumsgate 9, 2000 Lillestrom, Norway
Produced also in Greece.

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; and often 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 magazines. 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 focusing; 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





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.

Cover
model:

**Ayda
Senna**

at
@ayda_senna
_ballet
page 4
[Germany]

**Twinkie
Crecelius**

at
@twinkie_bug
_gymnast
page 32
[USA]

Vilde

at
@vilde.bo
page 53
[Norway]

Kathinka

at
@sweetlittle
violinist
page 68
[Denmark]

[Preview of
most but not
all of the
magazine]

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

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

**Fashion art
by Yun for
BERLINiB
page 30**

**The big
FW2425**


**fashion
trend
overview
[to come]**

**Color
palette
FW24
by
BERLINiB**

**Netshops,
their
future**

**Added
recurrent
comment:
beyond AI**

**..and towards
the
completion of
each number:
Our
lighthearted
TNS section:
Get it twice!—
humour & the
big O, and
musings on 'the
big boss'.**



Ayda is
her own
dance

Excellence
and the
love of dance

Our
cover
fashion
model
this
time is
Ayda
Senna

Choreography of
dance,
and essay on
dance by Ayda
Senna
and Julia
at

@ayda_senna_ballet
Fashion
photographer is
Sina Loose-
Wohlert
at

@sina.loosewohlert
fotografie
Light apparatus:
Sina Loose-
Wohlert
MUA, stylist, set
design: Julia
Brands include:
Arena, Zara
General styling
advisor: Aristo
Tacoma

Exc elle nce and the lov e of dan ce

Yogascittavrttinirodhah

योगश्चित्तवृत्तिनिरोधः॥२॥

The Yoga and Dance of Timeless Fashion

When, some possibly 2000 or 2500 years ago or more, a writer whose legendary or real name was Patanjali, articulated that "wholeness [yoga] is the going-beyond of [needless] fluctuations of the mind", he laid, in a sense, not just the foundation for a health and mind discipline, but also, in a way, for modern-day fashion.

His Sanskrit phrase, 'yogas citta vrtti nirodhah' invokes a sense of beauty as going beyond the petty

fluctuations of the time, to look at the timeless behind it all.

The timeless moves, in a way: it is a playing on the wholeness also of the human body. It is dance; so fashion is not just clothes, not just shoes, not just hats, not just runway shows, not just perfumes, but it lies in the thirst to drink of the expressions of the human anatomy to fight the needless, petty fluctuations of minds, politics, groups. It is the depth of the human

looking for beauty, and also for sensuality, inner strength, -- or soul, to pick a more spiritual word.

So when the world is or may be or recently has been ablaze with what merchants of chaos-- the so-called 'news stations' peddle as of key interest, fashion is its own ocean of a tranquil looking-beyondness where human anatomy is the keyboard upon which something grander is playing.

And when the world is apparently still, fashion stirs it up, becoming the mover and the shaker, the dance that says: do not stagnate. Also that is yoga--the Sanskrit word

meaning 'wholeness', possibly related to English 'join'--and which has nothing in the slightest to do with the glorification of, or naming of, nations. If Yoga is true to its name, it belongs to no sect, no political group, and does not delineate some people against somebody else.

Leaping from this sense of yoga is ballet, and in understanding ballet, knowing ballet by heart, that, too, one can go beyond, to reach an even higher yoga.

Who can speak of this higher yoga but the contemporary dancers? But do they have time to speak the words, when their bodies are so occupied with expressing their dance? Surely,

though, what a dancer says between her dances may carry the force so seldom reached in this world of chatbots and the faked intelligence.

To know something not just of the fashion of this summer, but far into the future, watch and listen to what the next generation of dancers are saying; listen between the lines; let the still photos make a movement in the mind greater than any vid or reel or 'story' or whatever hyped tech concept that dominates our era.



Essay on dance, by Ayda and Julia

Part 1:

<<Dancing, preferably every day in every free minute and always on the move.

Every day something is added and one day the learning pays off

Today I'm finally creative
Sometimes it's the same as with a photo or a choreography. It can take a while before it's perfect



Dancing, what my heart beats for, what I want. Training, trying, experimenting and reaching my limits. At some point it works. It makes me proud.

Not just move a bit to the music and jump around a bit : dreaming, it's feeling, touching, living, laughing.

It is sometimes sadness. If you can't find the words, you dance.

Not giving up, and more and discipline.

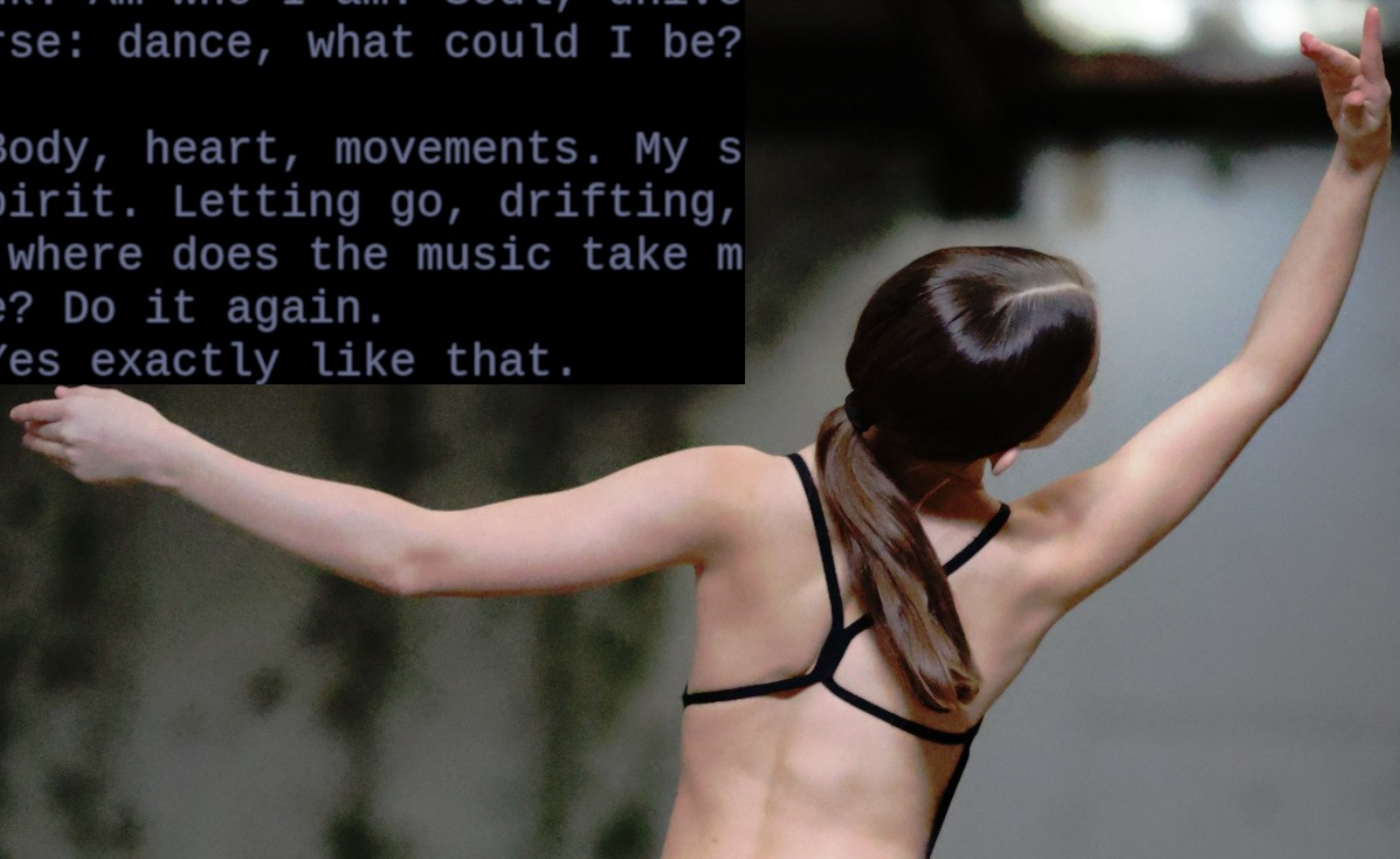


Dance all day, feel the rhythm of the music, the beat; you go to bed tired but happy and radiant and you know tomorrow will be a new day, great, impressive and just beautiful because you can dance more.>>

Part 2:

<<Dance, the only right thing. Heart pounding, pulse quickens, head clear: dance. Do have to, do not have to think. Am who I am. Soul, universe: dance, what could I be?

Body, heart, movements. My spirit. Letting go, drifting, where does the music take me? Do it again.
Yes exactly like that.



Dance, alive to the music,
feeling it, wanting it, by
will and pure strong energy
, sets you free.>>





Part 3:

<<Music accompanies me throughout the day. What is my feeling? How will my dance touch others. Dancing in my own choreography, a balm for souls.

Choreographing, composing on the tune of my life, a dance the world can see.

What is my dance? Proud, passionate, graceful, elegant?

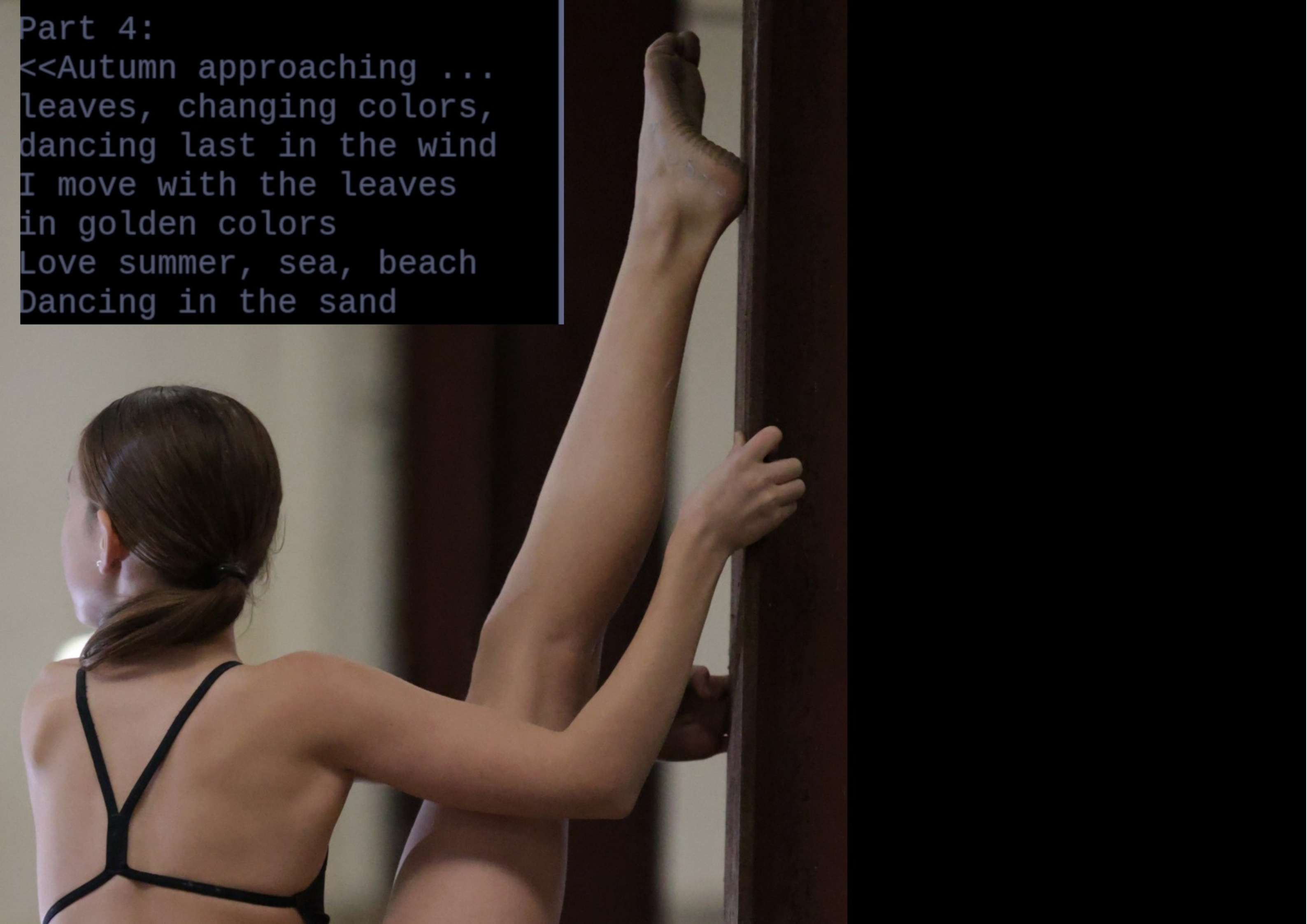
Autumn and spring, that certain something that is dance.

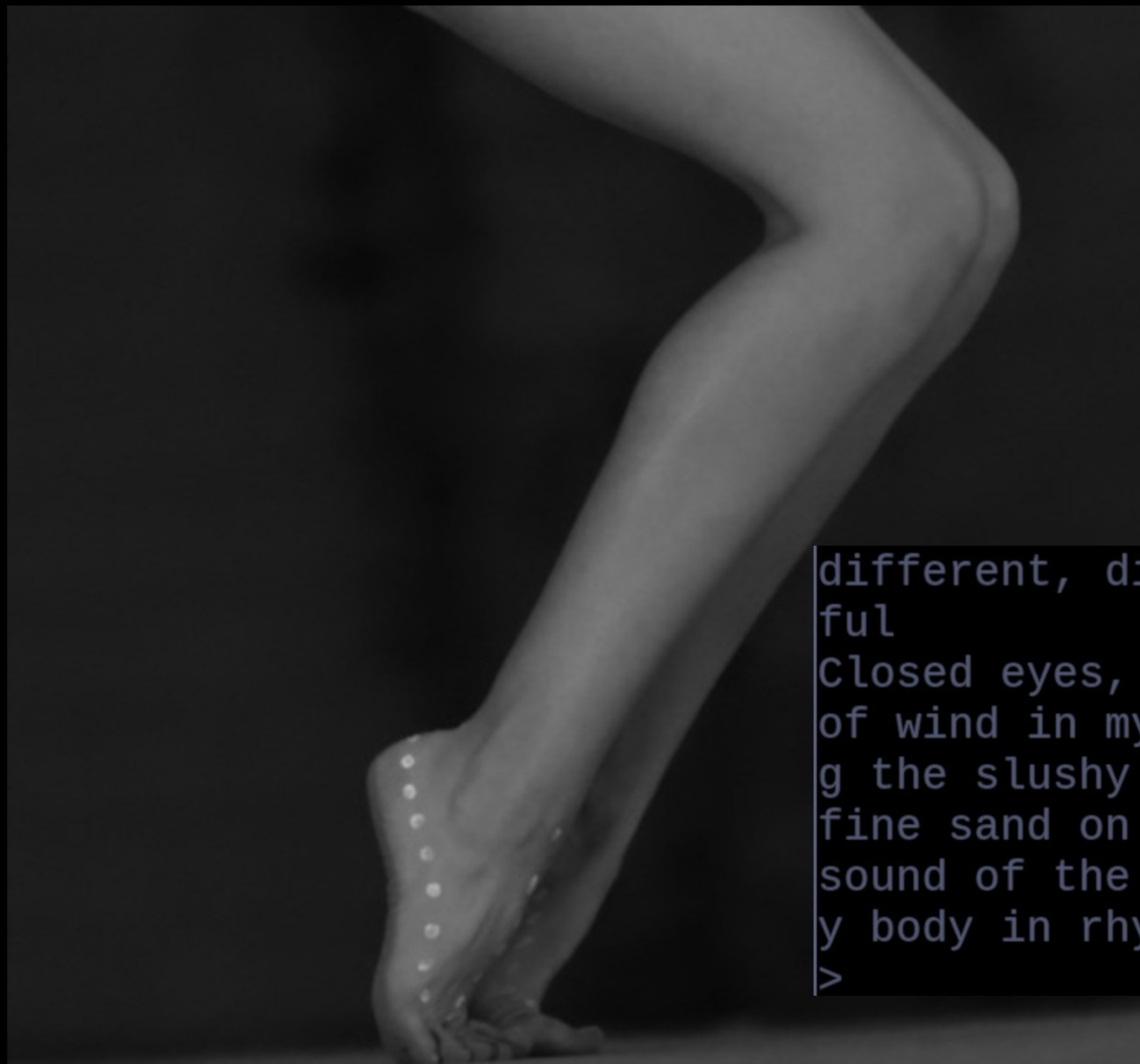


Dance, will you always love
me? I make my dance now a s
nowflake, pure and gentle i
n her movements, doing the
pirouettes and floating gl
itteringly through the air.
>>



Part 4:
<<Autumn approaching ...
leaves, changing colors,
dancing last in the wind
I move with the leaves
in golden colors
Love summer, sea, beach
Dancing in the sand





different, different beautiful

Closed eyes, feeling heat
of wind in my hair, smelling
the slushy air,
fine sand on feet
sound of the sea and feel m
y body in rhythm of waves.>
>



Part 5:
<<Already know it.
Say how it should go,
I'll go with you.
To do something... Dancing!
Before my first steps, I was
dancing



... everywhere, no matter where
Music, moving, expressing.
It doesn't always have to be
a whole dance to feel yourself.
How free you will feel, awaken
a passion, let yourself drift.



Much more, love and passion
, work and ambition, bounda
ries, heart and soul, mind
and freedom, openness and r
espect. You don't need many
words to understand me, ju
st music.>>

Part 6:
<<That tingling in your s
tomach when you're in lov
e
The butterflies
That's dance
First you notice the melo
dy Still very quiet
This slight seesaw





Rising, your legs move,
body loosens and relaxes.

Breathing becomes slow
Giving in to the urge of
the beats. You get warm a
nd the feeling is stronge
r,
inside is a roller coaste
r
Energy throughout your bo
dy
and it wants to break out



Dance is mom's heartbeat
Love when she caresses her stomach
the tone of her voice
when she talks to us
Touches and the comforting,
all the movements we need
to feel ourselves.>>



Part 7:

<<I explore...

my connection to music
and body and rhythm bec
ome one

and dance my life

this day, an amazing da
y

Sun shining

I dancing

air smells like icecrea
m

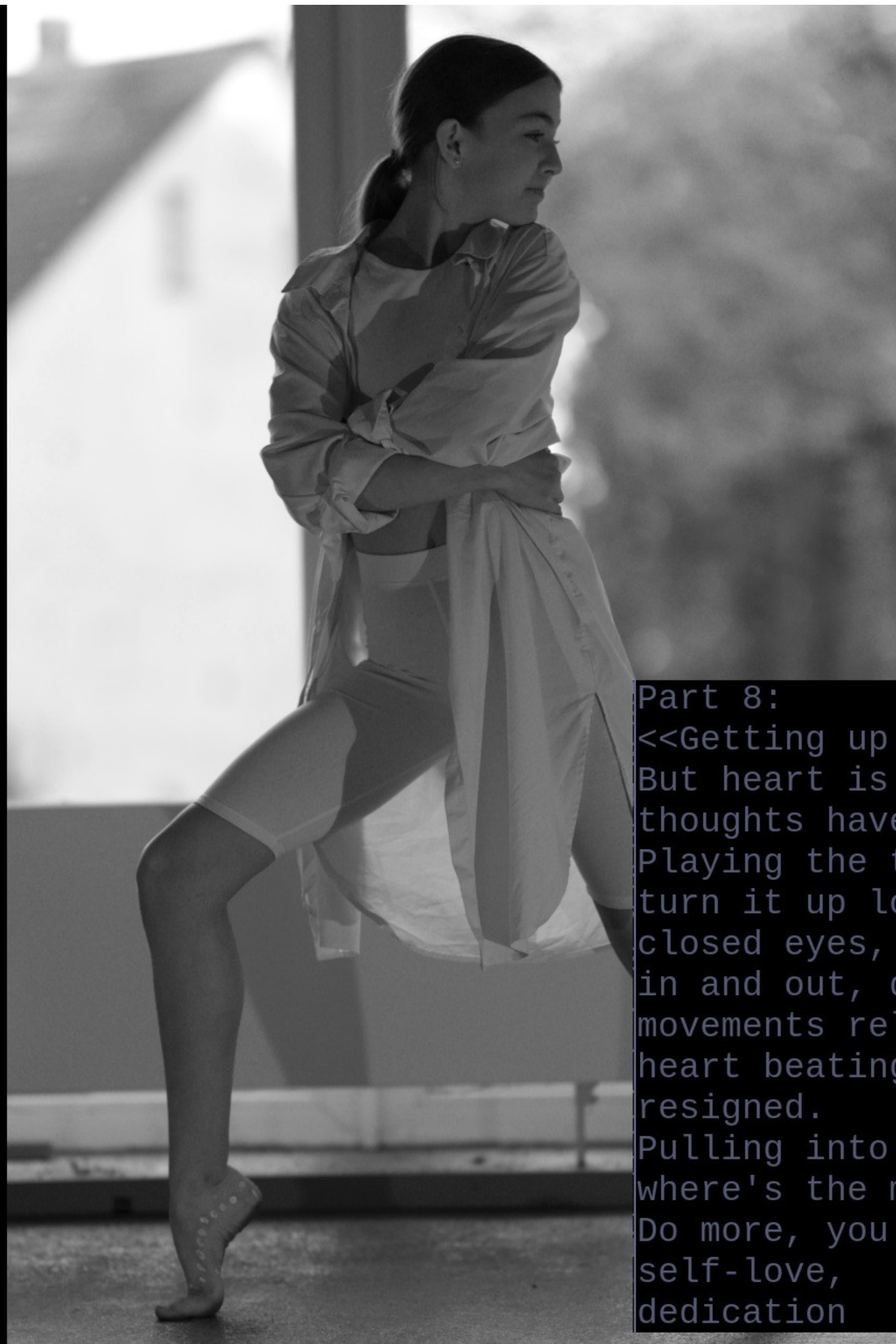
luck is in air



Night...
Fell asleep with the feeling
with dance
Got up, blink, felt it,
dance floods your body
This beat,
knowing it,
gratitude and love
This music within
Dance also my movement

We all feel the same,
free
At night when the moon reflects in the ocean, the ocean is the dancer, it thinks for you, full of colors, can be wild, can be completely still, powerful, captivating.>>





Part 8:

<<Getting up again, keeping at it
But heart is heavy
thoughts haven't order
Playing the tough music
turn it up louder and dance
closed eyes, breathe,
in and out, deeply
movements release
heart beating but body
resigned.

Pulling into the mood,
where's the music

Do more, you tell yourself: trust and
self-love,
dedication



calmer again, the body increases its m
ovements
thoughts become clear
dancing out,
with every step
a lightness increase
and a love
Dance warmth returns to hug
you
Feel you
Security of the dance
You devour, you are back,
loving.>>

Part 9:
<<Morning. Sea sound,
wind, waves,
salt water and glimmers of
sun in hair,
and people watch her, fixe
dly,
her toes are in the sand,
she turns her pirouettes



in the wind, sun touches
her tanned face softly
happy and does not think a
bout tomorrow.
live, love, infinity
And there she is again,
now walking
And I am watching her,
everyone is,
fascinating she is!



Could I be like her
so unperturbed and free
doing what she loves
without distractions
Every step beams grace
and elegance, that's
what it must feel
to walk as a dancer
proud from head to toe,
body control, lightness,
and yet intensity.>>



Inspirations from the
many dimensions of
autumn'24 fashion
runways by Yun
for BERLiNiB



Art for BERLiNiB by Yun,
Yun Studio @ltzyun ie @Ltzyun
lydialee0920@gmail.com

Yun

some cool colors
for fw2425
clothes: layers
upon layers (skirt)
wildly
metallic
raincoat
tight half-open
jagged prints
faintly striped
1/3 transparent
strong lean legs

Seen from the
perspective of
spring 2024,
the fabrics
and colors of
the coming

fw2425

season reflect
a world where
the champagne
resides, so to
speak, mostly
in the cellar.
The runway
shows display
all sorts of
variations of
black and
variations
from baggy
black
raincoats to
less baggy
black
raincoats. Add
white. Look
deeper,

though, and
there is a
superb
elegance in
between; there
are
explorations
of
transparency
and a set of
rather
majestic
colors.

And, a word to
be said for
the strength
of the black
and white &
monochrome: it
is a world of
fashion more
than ever
dedicated to
the sense of
the 'power
girl', also
the athletic
girl

**The apparent
ease of
athletic
perfection**

**Fashion
model
Twinkie
Crecelius**



Fashion model is
Twinkie Crecelius,
@twinkie_bug_gymnast

fashion photographer
is Lisa Crecelius,
@twinkiebug_photos.

MUA, hair styling by
Twinkie,
@twinkiebugflipflops

Stylist: Twinkie
Crecelius,
@twinkie_bug_gymnast

Contributions by
Victoria Jayne,
@velvetmoonbrand,

and Bri Millet,
@thesirkel.

Fashion brands:
@twinkiebugflipflops

Special thanks to
@betitanfit for Home
Gym Equipment.

General style
advisor: Aristo
Tacoma.











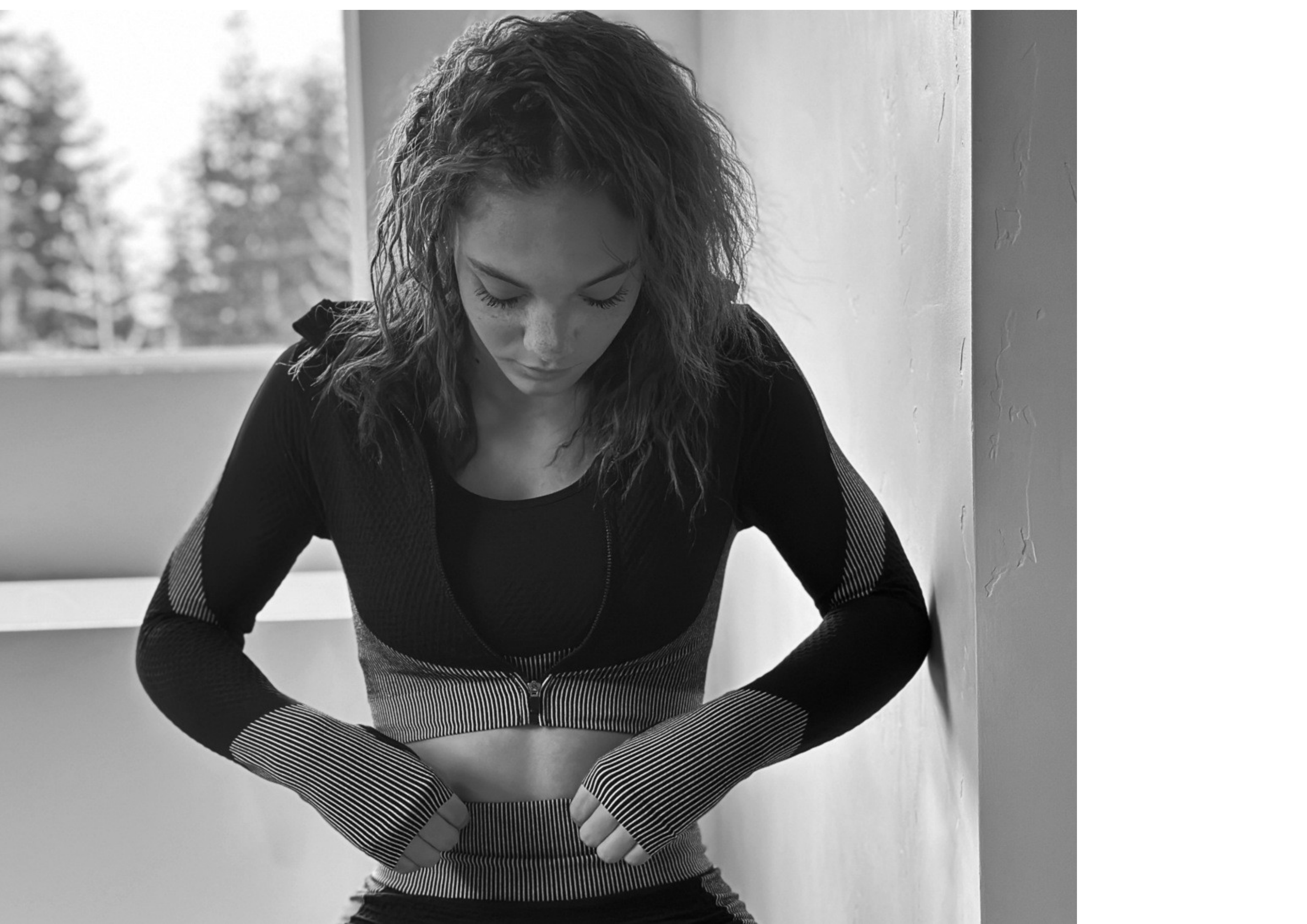
<<Don't
think
about
the
start
of the
race,
think
about
the
ending
.>>
Usain
Bolt

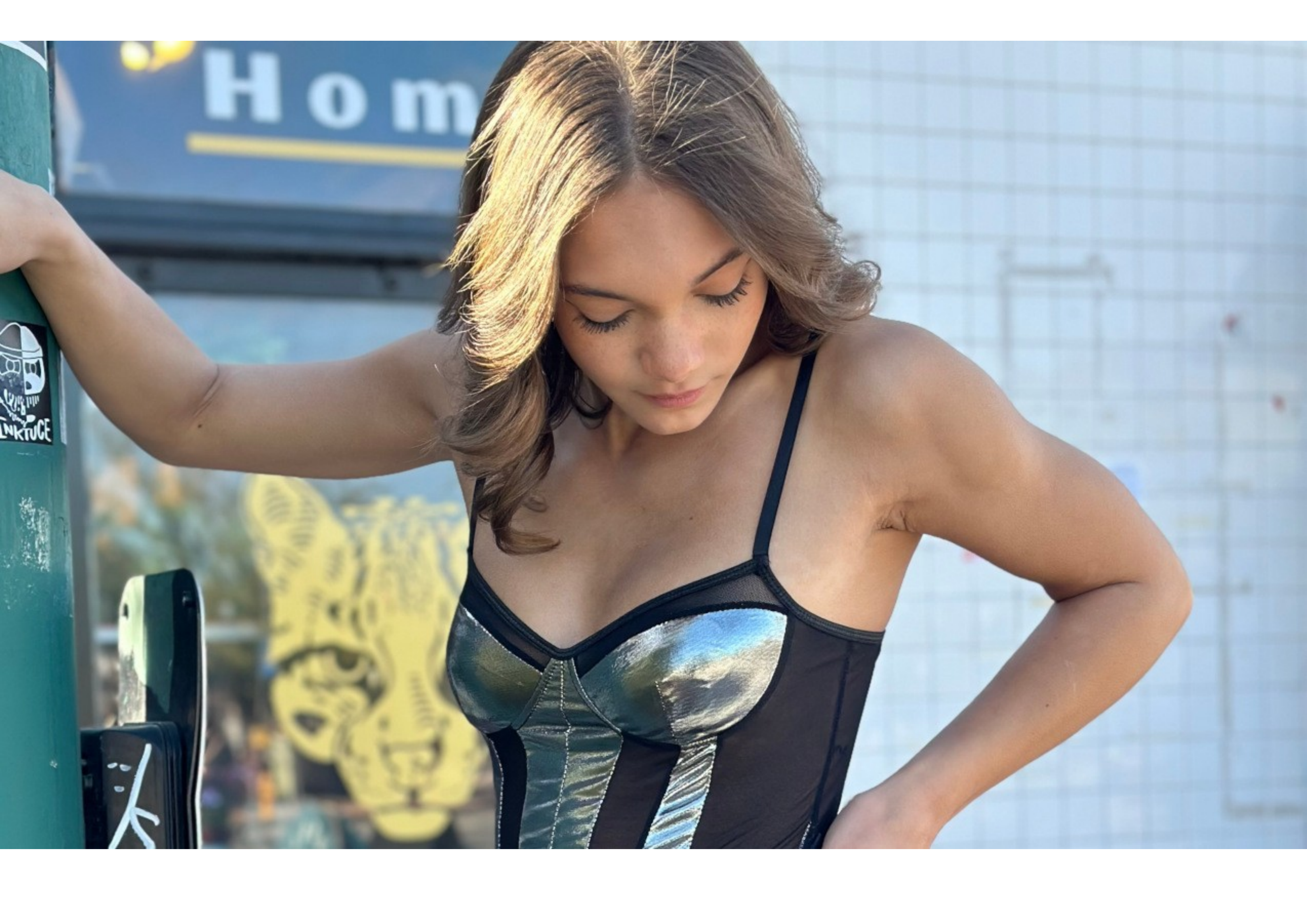
























POCKET
-SIZED



AvenueGE.com

AVENUE GOLD

ESSENCE *The
Perfume*

work with, live with, love with
your ever-new avenue Gold Essence
perfume by avenueGE.com

A Fashi on Anti- War

The
BERLi
NiB
Violet

Drink
Summe
r 2024

Requires adult
supervision :)

Concoction requires:

Sparkling water, or
nonsparkling if you
prefer



200 mg Sports
Caffeine Capsules
with powder, which
can be opened

Raspberry
concentrate, can be
sugared

Blueberry
concentrate, can be
sugared

If you prefer: a
mild probiotic
L.Acidophilus tablet
with powder, which
can be opened

A clean bottle

Stored in a
fridge, use
within some days

Mix generously
of raspberry into
the sparkling
water, and some
blueberry, until
a violet drink
manifests. Add
plenty of 200mb
Caffeine tablets.
Add a probiotic
to tone it for
excellent
digestion if you
wish. Shake well.
The idea is that
the blueberry
puts your brain
into an upbeat
cruise mode, while
the raspberry gives
you the power to
rule your world; the
caffeine helps you
to walk on the balls

of your feet and the
violet color means
you can tie an
elegant leather
string around an
ankle and be a peace
lover.

Drink light sips of
the bottle while it
is kept in a fridge,
while you do
energy/passion/fash
ion work: it is

not to be
served in
a glass
or drunk
with a
meal or
anything
so
sluggish.

Disclaimer:

Boosted by such a
drink go to a

party and be a
smash-hit and have
great fun,. But,
obviously, do not
drink more than,
say, some 400 mg
caffeine pr day--
unless you know you
can handle it and,
hey, not all the 400
mg at once.

iB

**Perfection in human form and
the pressures of nonmilitant
wave symphonies in FW24/25**



**Fashion model Vilde
at @vilde.bo**



"[To describe]
a Beethoven
symphony as a
**variati-
on of
wave
press-
ure** [would
have no
meaning]."
Albert
Einstein,
according to
Max Born
in his
Physik in
Wandel
meiner Zeit,
Braunschweig,
Vieweg, 1966.



**Perfect
ion in
human
form
and the
pressur
es of
nonmili
tant
wave
symphon
ies in
FW24/2
5**

Fashion model is
Vilde Andresen Bø,
at @vilde.bo

Fashion brands in
editorial include:
Clothes, Only, at
@only_official
Drink, Red Bull, at
@redbull
Chair, Skeidar, at
@skeidarnorge

Photographed and
styled by Aristo
Tacoma,
with assistant
stylist Svetlana
Jouini,
and contributions to
styling by the
model herself.

MUA, hair styling by
Svetlana Jouini,
Studio S Style,
Kierulfgate,
Lillestrom, Norway,
at @studiosstyle and
@svetlanajouini

Locations: Studio
Sorumsgate,
Lillestrom, and
Studio S Style,
Lillestrom,
Norway





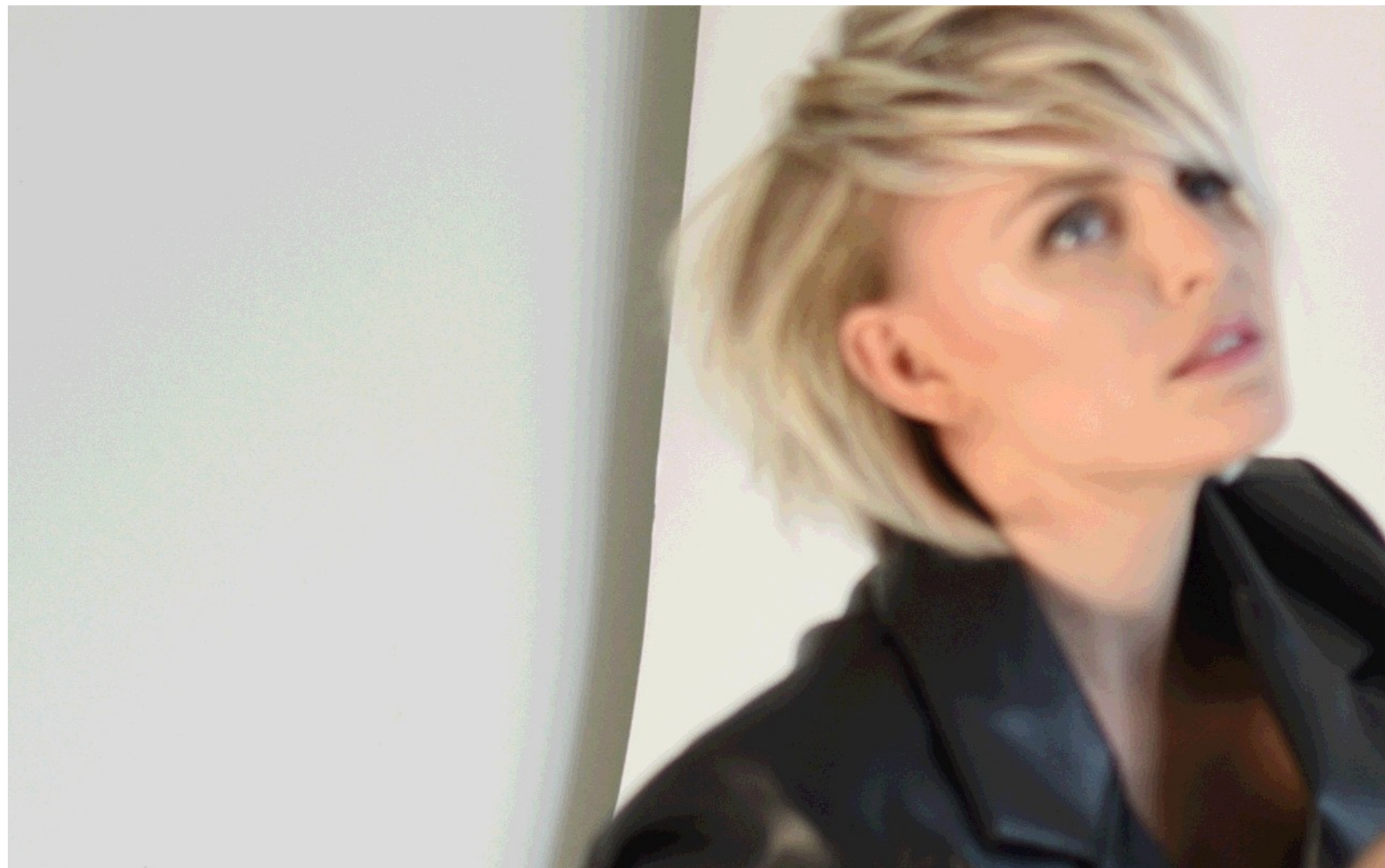












--Frans Widerberg,
painter, priv.comm.
with Aristo Tacoma



<<When
something is a
masterpi
ece, you
can do
anything
you like
with it.
Cut it up,
paint on
it, walk
on it—
each bit
is still a
masterpi
ece.>>



AND FUTUR E OF NETSH OPS

Comment

ABOUT THE PRESE NT

The present of
netshops
[overstated]:

the guys
running
physical stores
raise, however
slightly, their
eyebrows if you
come to their
store with any
even slightly
unusual
request--such
as getting
pants which
long enough to
fit you. And
they tell you
to go their
netshop.

There are
exceptions--
there are the
dazzling ones
who, with
glitter in
their eyes,
convey that
they are happy
that finally
someone has
left their PC
and flat little
devices and
come along,
physical person
and all, to
their real and
manifest shop
on this planet.

But those are
exceptions, as
far as I can
tell.

The general
impression one
gets is that
upon entering
a physical shop,
the
salesperson--
once located--
can hardly lift
his or her eyes
from the
screen, and
when the
person does
lift his or her
eyes, it is with
the air of
someone who
has to
complete a

national
budget tonight.
A glance at the
screen shows,
however, that
it is neither
Microsoft
Excel nor
LibreCalc that
is the topic of
concern, but
rather it is
not loosing out
on a game.

As a result,
one does
indeed go to
their netshop.
At least,
digitally, it
says a pleasant
vibrant
Welcome!

However on the
path to it,
trying search
engines, it can
easily be the
case that all
sorts of wares
come up in
search engines
but most of
them are sold
out and the
links aren't
working.

Each ware that
come up in the
netshop is
poorly
described,
badly
photographed,

and nobody has
any idea, even
slightly, of e.g.
what fabric
the pants so
neatly
depicted are
made of.

If the ware
doesn't fit, and
three out of
ten cases it
doesn't, it is
only a few
select
individuals on
the planet who
has the time
and bother to
carry out a
return
procedure.

Unless
somebody
figures out a
new way
altogether of
how package
mail systems
work, it is only
one pathway:
the netshops
must find a
description of
their wares
that is--when
there can be
any doubt--
infinitely
better than at
present. And
the search
engines, if
their budget
shows that

they earn
billions on ad
income from
companies, must
start
bothering to
update their
year-old lists
over which
company has
which ware to
what fits the
present.

A good thing
about netshops
--to be
optimistic-- is
that if you
know what you
want, and know
that the shop
is right and
the ware is
right, it is
superultra
fast to pay and
order and as a
recurring
customer a
matter of an
easy wait to
get it to the
home address.

Text: Aristo Tacoma

Comment

MEAN
INGF
ULLY

AWAR E BEAU TY

If you like me have read novels and such where phrases like, "and there was nothing self-conscious about her, her beauty seemed innocent" have appeared, you may have been doing some thinking: just when is the thing about being 'self-conscious' relative to own radiance a good thing?

In looking at my own

experience, I have had both experiences: I have been excited about how someone has been aware of own beauty, and happy and playful about it; and, on the other end of the spectrum, I have been turned off by how someone seemed to be 'aware' of a beauty that they didn't quite have, at least not to that extent. But there are more experiences like this: I have found myself a bit fascinated when someone seems to possess far more beauty than they show awareness of; but also a bit disgusted when someone dismisses a rare feature of beauty about themselves as insignificant. Would it not be

wiser, I have been finding myself thinking, that she was aware of that feature so that she cares for it? Is it not simply lack of beauty education to dismiss a a superb feature of oneself like that? A sort of 'bad upbringing'?

When someone is meaningfully aware of own beauty, it means that this feature of beauty--which is, when real, always an infinity of course, always something to explore more, not something finite, --is something that this person that you encounter is in a way actively engaging in exploring and perceiving. And you, agreeing to the point, may find yourself

sharing in the perception process; You and her, together, may perhaps find a quiet joy in re-perceiving these features of beauty by her. This is not exactly 'unselfconscious'! So when is 'unselfconscious' appealing? When is beauty that one is not aware of something nice? One thing is that one is not 'quite' aware of it; another is that one is condemning this feature of oneself (which might appear a bit idiotic). Not 'quite' aware may be an illusion; she or he may be good at not showing just how deeply own satisfying is being constantly taken of just this or that feature, or set of features, about own physical

radiance; or skill in movement; or personality or voice feature.

It may also be a potential for this sort of shared awareness of a person's beauty, that this person is not--yet--enlightened to the greatness of a feature. And that can also have an appeal.

iB



Autumn'24
with a
hint of
the regal

fashion
model
Kathinka

@sweetlittleviolinist



Fashion model
Kathinka,
@sweetlittle
violinist

Fashion
photographer
Tom Frank
Rasmussen,
@fotomanden.dk
fotomanden.com

Stylist:
@wanderlust
onworld

Fashion brands
in editorial:
H&M at @hm
Nelly at
@nellycom
Zara at @zara
Jewelry at p.82
is homemade

General styling
advisor:
Aristo Tacoma

Photographic
assistant and
choreographer:
Julijane Celin
Rubin,
@julijaneceline

Location:
Denmark



in every work of art, great or small, and
down to the smallest detail, everything
depends on the initial conception

Johann Wolfgang von Goethe,
Maxims and Reflections, 1833,
transl. E.Stopp, ed. P.Hutchinson



































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

the T.N.S.

[True Nonsense Section]

Text Aristo Tacoma

The big boss

Has it struck you that there is a way the phrase, "God is good!" (or its particularly apt variation, "God is good today!"), is sort of genetically wired into the genes of quite a few humans-- typically men, and indeed, very male men; though in this time and age it can be any gender at all of course. Let

me explain by being unusually politically incorrect, and not just politically incorrect but quite possibly religiously incorrect and historically incorrect as well. Suitable for a nonsense section.

Well then, it so happened one day around

26.5 AD

or so

that Jesus was riding with his disciples in a bus. Or perhaps you didn't know. But it was. As for its motor, I'm a bit unsure. Let us assume that it was pulled by asses but the point is not essential. It could even be camels.

The boss had just made water

into **wine** the other

day, and walked on water and such, and his disciples were as full of admiration for their leader as they could be, but it was not entirely reciprocal as Jesus found them just that day a bit boring; especially as they had all taken to speak to him of his eternal greatness in a in a dumb-witted choir.

Sitting upfront behind the bus driver, he let his eyes wander and longingly gazed out of the window, hoping for something to divert his attention.

And circumstances wanted it that his eyes suddenly beheld the slender young grace of Maria Magdalena, who, practically next to the bus, and in Eve's clothes, was taking a good wash and not caring a damn. Inadvertently, Jesus exclaimed, as quite a lot of, well, people would do, "God is good!" or the

corresponding in Arameic. And the disciples, as if by command, replied in a choir, "Yes you are!"

The point? None at all. But when the scene came to my mind a day, it sort of made it.

A stylized logo consisting of a lowercase 'i' and an uppercase 'B' in a blue, serif font. The 'i' is positioned to the left of the 'B', and they are both rendered in a solid blue color.

OMG! What do I need in

Advertisement

addition to bing, google,
duckduckgo etc?

ANSWER: Something
super-ultra-simple that
just gives you a top level
website list

← → C Search
Keywords: fashion news
Submit
accessories
actors
affirmance
anatomy
apartment
architecture
archology
art
assistants
autism
ballet
beaches
beauty
beauty contests
biology
business
cars
celebrities
chess
clothing
comics
computers
crime
culture
education
electronics
energy
engineering
factories
fashion
food
gay
hobbies
holidays
horses
humor
inventions
japan
jazz
kids
lgbt
luck
manga
music
news
online games
outdoors
pets
politics
porn
science
sex
shopping
sports
technology
television
travel
video games
weather
work
writing
youth

NEW
SEQUENCE

EVERY

TIME when you type in some
keywords you like and love in
daily life and with websites
that promise spice and money to
your study and work, like NEWS

TRY IT NOW:
ATGENTI.COM



EDITORIAL POLICY COMMENT

Freedom from "AI"; authentic ity of photos

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

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

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

Now with what right do I say that there is an infinity about such a photo? Before I justify that claim, let me justify a much easier-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

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

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

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



Recurring
comment

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

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

The change of mode from what we can call a mildly or 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 meaningless. But whatever words we may use here, it is not a mere flip of one emotion for another.

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

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

Videos, despite their obvious aptness in triggering emotions, may not be as efficient when it comes to the change of 'mode' of mind; the movement from a more frustrated sense of existence to one in which an overview and a more sanguine sense of existence is felt. For that, the more meditative approach, less full of the fast-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 al: "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 per second to give the retina of the human being an experience of 'fluid' movement; and the sense of there being a little bit of realness to it is enhanced

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

Not so with a gorgeous photo.

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



may do it mathematically well, they may be rather



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 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!

the T.N.S.

[True Nonsense Section]

Text Aristo Tacoma

Humour
is not
just
humour
and
there's
the big
O

Now this, I have to say, almost extremely respectable, TNS column is all about being fantastically decent--like the most, ever--and very politically sensitive-- nobody being more politically sensitive-- and in all senses correct. And so I cannot engage in naming people like somebody called, according to WSJ, Humpty-Trumpty. I mean, I didn't name anyone there did I? But upon reading the news, I have been chasing after ways of sort of getting the annoying bits of news away--because they are a bit many of some such bits sometimes-- and the annoying bits of news tend to go together with some people, though perfectly good nice people I am sure, come through as a little bit annoying themselves. And so I have found a master solution, but I cannot say to whom I apply it: Mr Fitzgerald Pumpernickel.

You see, whenever I read the name "X", mentally, I substitute,

"Mr Fitzgerald Pumpernickel" and the associated bits of news ceases, like magic, to be annoying. They become almost fun.

Try naming the Earth as 'flat' for instance, and you are in good company: a YouGov poll some years ago-- if I remember it correctly but I probably don't-- indicated some 3 out of 4 or 5 young adult Americans vote for 'not altogether convinced' that Earth is round. But all this is beside the point. The point is the Big O. Those who study the Big O and what leads up to it while also measuring

brain activity--

--not a great majority of scientists have done such pertinent research as yet--find there are some forms of symmetries and nonsymmetries that also sometimes involve Alpha EEG brain waves during such humane sports.

Interestingly--and I beg you to remember that each one of us, in happy days during growing-up, statistically laughs many hundreds of times pr day--good-natured laughter goes

along with the same EEG brain frequency. Now just listen to this: good-natured laughter, in other words, not the sarcastic laughter. And what is the difference?

In the sarcastic laughter, there is an object and the object is suffering, and that seems to diminish the degree to which the laughter gives Alpha waves.

But is there anything to laugh of unless one laughs of someone? All we need is one clear-cut example. Hm, let's go to a common source of TV-originated laughter: Seinfeld. He sometimes got this point right on, as far as I can tell. Eg, the 'I didn't bring a towel' episode. Know it? If not:

Seinfeld, who is a humorist also inside of his TV series, has a very okay girl-friend or date or whatever in an episode, I think she's called Sandy. Except that--as he complains to his close friend George that, when he (Seinfeld) tells a joke, Sandy typically responds, gravely serious, that it is very funny indeed. I mean, honestly replied, but completely without a

laugh. Kind of not what Seinfeld considers a big success in the realm of humour, and we agree with him.

Got the picture? Seinfeld dates Sandy and Sandy, in turn, lives in a NYC flat with pretty

Laura.

So one day, as we know, Seinfeld was to take Sandy out for the night or something and he knocks on the door and the door is opened by the dazzling Laura.

'Hi, you must be Sandy's boyfriend. She's in the shower right now. Do you want to come in?'

And Seinfeld replies, 'But I didn't bring a towel.'

Now Laura, much to Seinfeld's delight,

nearly collapses in roaring laughter.

Seinfeld explains this later to George. "Trouble is," Seinfeld says, "Laura has attributes that appeals to superficial men."

George nods meaningsfully and replies, "Oh "

And on it goes.

Good-natured laughing puts the brain in order: it feels that the world is pretty okay, and so it indulges in bringing about some neat Alpha EEG waves, maybe even a bit of Theta. You know, brain wave wine. In doing sarcasms, on the other hand--and remember this, good mr Dumpty-Tutti (oops, a sarcasm maybe there)--there seems to be a feature of some kind of guilt or something inside that reduces the prestine quality of the slight big-O feature of Alpha.

iB

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 Machoo, @sabinamachoo
Fashion photographer is Paolo Machoo, MUA, hair styling, the models themselves.
Stylists are Airoldi & Machoo
General styling adviser: AT
Fashion brands: Benetton, Brooks, Labello, Lancaster, Tilly Weill, Terranova, Yamamay.
Location: Lake Como, Italy



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

Beauty Style Fashion

