

BERLINiB

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September
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November
December



Cover model for our BERLiNiB 2020/C issue is Ana Pascaru, photographed by A. Tacoma, article: Personal Space.

2020/C

BERLiNiB



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We have decided to go entirely for 'digital paper'. 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 {a photographer in, & the editor of, BERLiNiB; and also often stylist}



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Technology includes:

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

As you perhaps know, BERLINiB at berlinib dot com, published on universal "digital paper" format PDF, comes three times pr year. With few exceptions, editorials are placed in the magazine in the sequence in which they are made. Page numbers refers to A3 pages.

Golda
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Location:
Istanbul
page 12

**Cover
model:**
Ana
Pascaru
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Location:
London
page 27

Sabrina
Macheo
@sabrina
macheo
Location:
Menaggio
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Stephanie
Johnsson
Location:
Paris
page 60

magic
mstyle-
Marilena
@magicmstyle
Location:
Athens
page 83

Editorials are typically placed in the magazine in the sequence in which they are made. All photos, text articles, & fashion art are original material made by/for BERLINiB

As written on page 2, early preview versions have (in its last pages) some additional photos to coach our creative efforts to high standards, acknowledged in our instagram account.

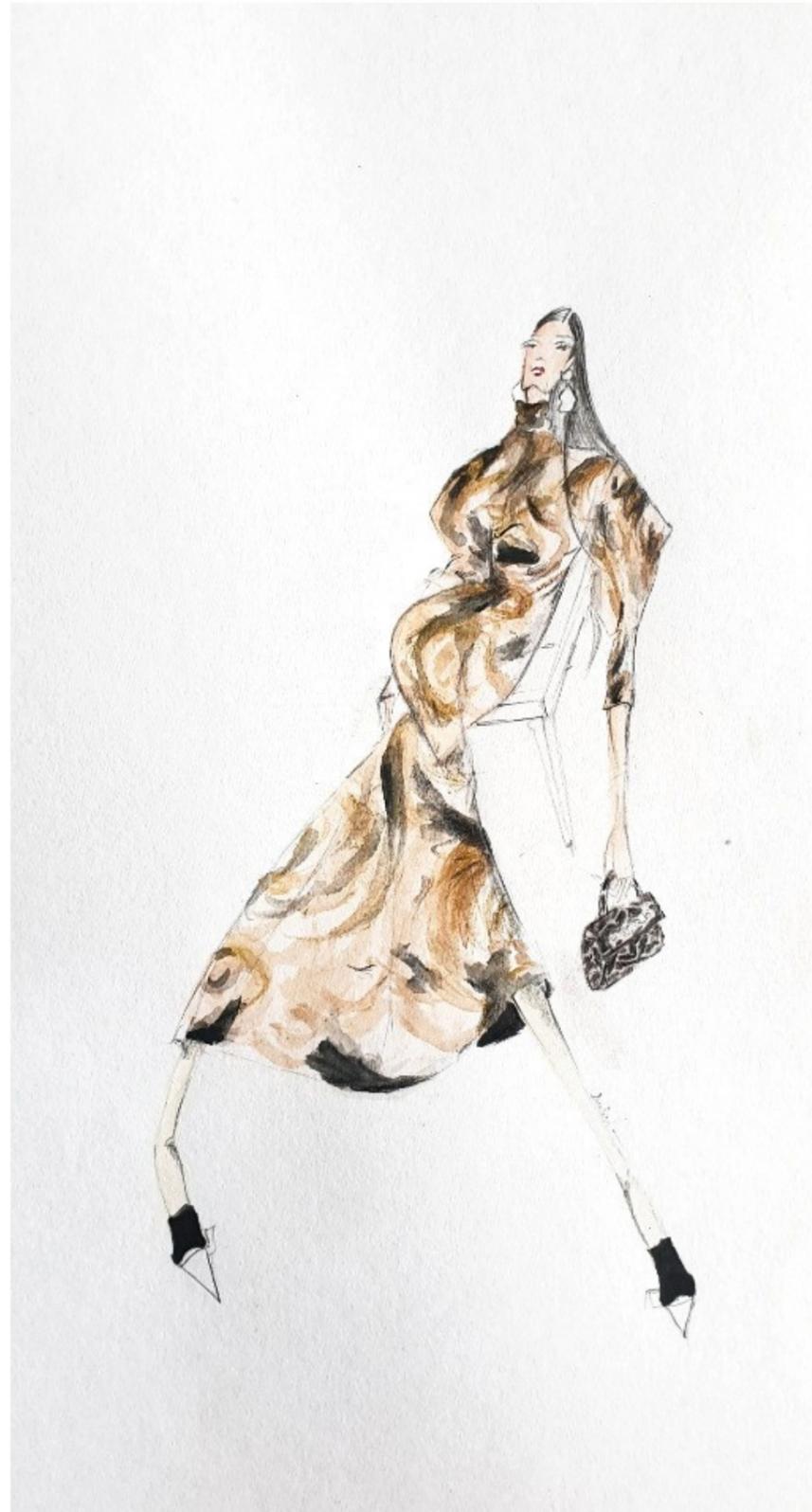
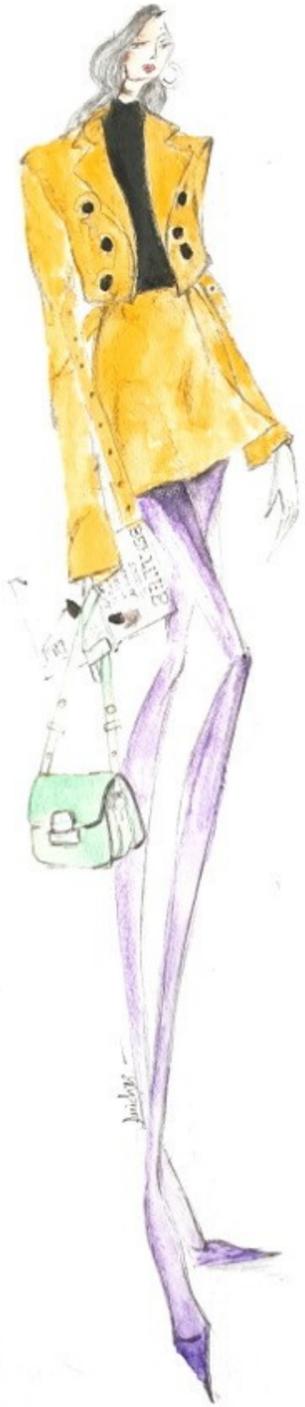
Written themes of beauty, style and fashion include:
The Grand Commentary on Fashion as we Enter 2021 by **Nathalie Sophia** page 77

Book review:
The Nabal-prize winning economist & his "Narrative Economics".

Reading the J.R.R. Tolkien's Lord of the Rings

Impulses from FW20/21 fashion

For BERLiNiB
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18 Redeeming points about Dune, the 1984 movie

In 2020, for the nth time, there will be an attempt to make a movie out of the classical Dune book, this time directed by Denis Villeneuve, with screenplay by Jon Spaihts, Eric Roth and Villeneuve. Whatever the possible merits of this newest attempt, we consider Dune by Lynch from 1984 worthy of re-evaluation & fresh attention. Here we go:

Dune: by David Lynch, 1984: a science fiction film inspired by the novel of same name by Frank Herbert from 1965, which Arthur C. Clarke has described as the "greatest fairy tale ever written".
Leading roles: Kyle MacLachlan as Paul Atreides, Sean Young as Chani, Sting as Feyd Rautha, and a large cast with many well-known actors.
Filmed in Mexico City.
Soundtracks: Toto, Brian Eno.

We have all heard about Lynch's Dune, right? That **colossally expensive scifi movie**

with so many bad points about it that nobody has managed to list them all :)

And still, that movie just won't go away. It keeps on stirring people. It is being watched and rewatched; it has been reedited by Lynch and by fans alike; it is being shown in tiny cinemas for fascinated on-lookers who perhaps feel as they are opening some sort of 19th century fine wine and that they ought to be privileged for the experience.

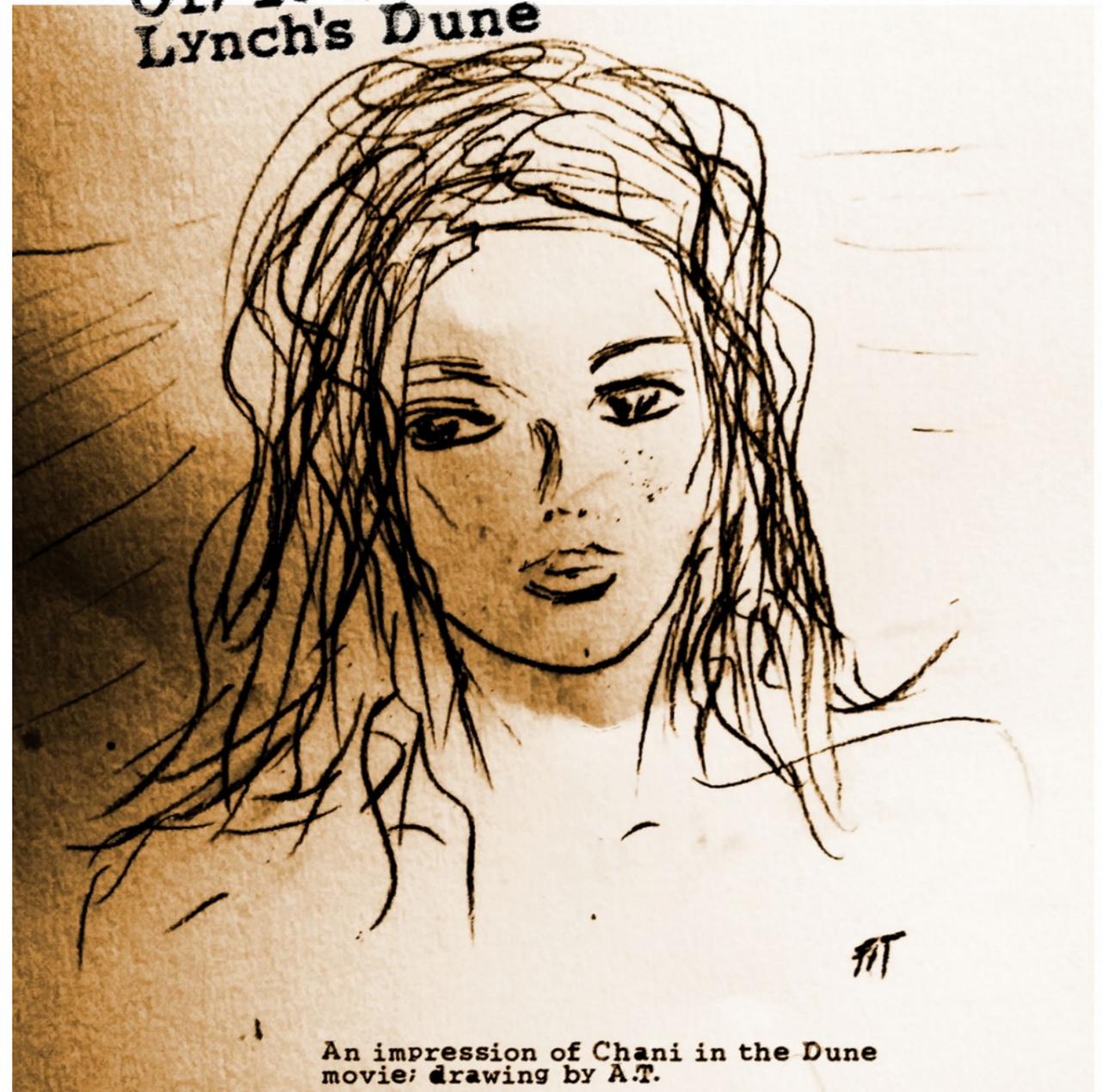
Which some might say is surprising.

Imagine being a newspaper movie critic in 1984 when the movie was first released--you know, with spacious, page-rich newspapers with wads of big sheets of text paper dedicated to discussions of movies. What a field day it must have been! Just a few minutes into the movie there is the uncanny sense of being stuck in an over-enthusiastic underpaid amateur theatre showing, with misplaced pride and absurd self-confidence, their very first theatre performance, ever.

Much of what ought to be subtle is made overly obvious. Many gestures seem overdone. The quiet thoughts of some main characters are audible in the form of an annoying whisper. The dialogues may be brilliant, and some of the character interaction, but the animation technology is TV 1960s style. Some of the spacecrafts seem modelled after steam trains. And on and on the list goes: and it all gets magnified for those who have read the fantastic book upon which the movie is supposedly based.

**FW20/21 escapist
idea: re-
evaluating
Lynch's Dune.
[A formidable
task]**

**Or, 18 redeeming points about
Lynch's Dune**



An impression of Chani in the Dune movie: drawing by A.T.

[cont.]

Just remember: moviemaker David Lynch is a celebrated master of disgust, and the budget in this case allowed him to go to new heights in exhibiting also this particular flair.]

Our 18 redeeming points for Lynch's Dune:

1 Sting's brilliant humour and smile transform whole situations (really: he is in his ace, as if born to do just this)

2 The Baron (related to Sting) is brilliantly bad

3 The other nephew of the Baron is awesome in his badness

4 The truthsayer of the Baron has superb voice and body language

5 Chani has a compelling radiance

6 The main character, Kyle MacLachlan, grows with his role into the movie and, as it progresses, melts convincingly with the Paul Atreides character

7 The mother of Paul Atreides shares with the daughter of the Emperor a royal kind of grace

8 There is an abundance of wielded copper and other metals and well-knit unusual fabrics in the movie. If for the moment we look away from the scifi

In the book, after all, you could forgive the author for certain exaggerations, because there was a sweet subtlety of well-described body language--for instance in the meeting between the Chani of Paul's dreams, and Paul, in the desert region. Much in the movie seems inspired by TV films of a more military touch.

However, there are depths here, even revolutionary depths, that make many movies of the 2020s seem trivial and unnecessary. To connect to these depths, let us praise the the redeeming points about this movie, for they certainly are there. In case you are new or fairly new to Lynch's Dune, you can pay attention to these points and, by expert self-hypnosis, attempt to put the whole movie into a state of pleasant blur when it comes to everything else.

[Have you never seen the movie? Are you about to?

context, and simply look at the design, it's pretty cool, some of it

9 Paul's sister is played by a tiny girl who is a little genius

10 One of the motifs in Dune the book is extremely well-preserved in the movie: the young and uncorrupt overwhelm and overtake everything but not too harshly (indeed, it is the youngest character in the movie that eventually finishes off the most corrupt character in the movie)

11 The sense of innocence as connected to something extra-sensory (in the movie, also through the instrument of what is there called 'spice'), and thus uber powerful, comes fairly well across

12 The so-called 'personal force fields', a concept we know eg from the 1950s book series by Isaac Asimov called Foundation, are in the movie represented in an ingenious way, through squarish half-transparent half-metallic elements, which warp vision rather like a crystal cube

13 Science fiction is often refreshing to those who seek alternative perceptions of the existing world because of its supposedly alternative reality and alternative narrative--also about religion and past and cultural sensitivities: but Dune (both in book and in the movie) is spectacular

in this regard: Dune by Lynch manages to shop eclectically but not, I think, irreverently, in Arab, Jewish and Christian cultures in constructing new worlds and peoples with totally different pasts. And it does it without trying to deconstruct the spiritual into mere superstition. On the contrary, it heaps superstition on top of superstition and, as it were, proves it real; determined not to reduce it to a mere flirt.

14 While the word 'polyamorous' does not exactly apply neither to Dune the book nor to the movie, there is a delicious hint of it; and there is a quality of realism in the human relationships that make sense (comment: there is a little more in the book, though)

15 Dune by Lynch contains a reference, similar to Dune the book by Frank Herbert, to a past in which people had to distinguish themselves from 'thinking machines', and which people won. It is a point of resonance with some of us!

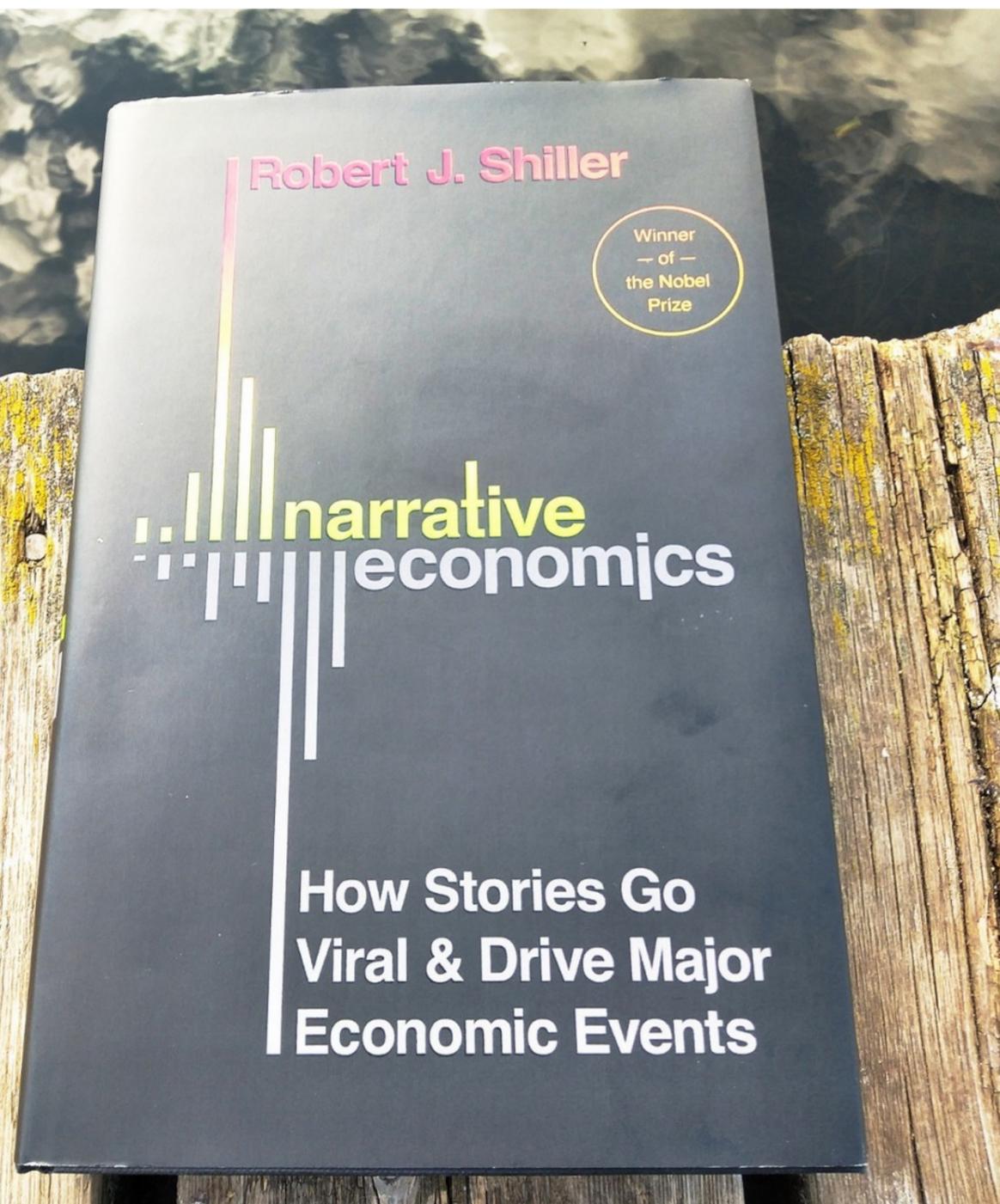
16 Similarly, Dune the movie, like Dune, the book, speaks of what is human rather than animal as expressed also in our capacity to not yield to pain when we know better. Mental determination not to let actions be wrongly guided by intense pain is what rescues Paul in the beginning of his adventure; it is what 'proves' that he is human, proves that there is soul not just machine

about him. It is a formidable point in this age of pain-killers. It is rarely expressed this succinctly.

17 When Paul eventually is victorious over Sting's character, the victory moment has a sense of art about it (comment: the final transfixing of Sting, Sting's smile almost intact, in particular)

18 Finally, it is neither this sect nor that sect that 'wins', it is the independent, creative spirit of the self-actualized Paul Atreides that 'wins'; thus, whatever we may mean about the rightness or not of religious gatherings, this is also a celebration of the individual and his or her meditation and capacity to defy rules from the depth of own will-power.

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Narratives of Fashion, Economy and Pandemic

Book review and commentary
by Aristo Tacoma

In a recent interview, Nobel Laureate R.J. Shiller pointed out that in addition to

the COVID-19 pandemic, there is the 'pandemic narrative about the pandemic'. In his 2019 book, published just before the virus erupted, he invites us to think about the dominant narratives and anticipate, and even create, counter-narratives

A narrative, Nobel Prize-winning economist Robert J. Shiller tells us--in his 2019 book *Narrative Economics: How Stories Go Viral and Drive Major Economic Events*--is more than a mere story. A story can perfectly well be sheer fiction. A great novel is a great story. It may not have anything to do with our world. It may not pretend to present the world and its challenges. It exists on its

own, it lives in our minds, for our enjoyment and excitement. It may teach us something about the world, but the story doesn't in any way look like it is meant to teach; if it happens that it does teach something about the world, is as if by coincidence, by metaphors we create in our own minds.

Of course, as many literary professors have pointed out, those who read many books tend to develop their intelligence and their personality; they tend to get greater at communicating, and swifter at understanding things from others' perspectives. That is to say, stories not just narratives can give understanding. For instance, in case you happen to have read the story--the novel--*On Human Bondage*, by Somerset Maugham, you may find yourself more capable at understanding how self-destructiveness can ravage a beautiful and admirable young person.

Reading Robert Shiller's *Narrative Economics*, we are reminded of something that philosophers have said, with various words, for as long as there has been philosophy, but we are told it expertly and in a modern language, fitting the modern rational mind and the scientifically educated person. This person may be interested in society and

economics, both macroscopically and in terms such as small businesses, and may not be put off by something as apparently dense as 'economical theory'.

What Shiller says is an analogy to what, for instance, the philosopher and mythologist Joseph Campbell wrote much about, namely that humanity creates society not merely by relating to fact, but by

using **the power of myth**.

A myth is more than a story: it is a way to present fact, which may entirely lack a factual basis; and yet it shapes meaning and behaviour, and as such is a total power in society. In his 1949 book, *The Hero with a Thousand Faces*, Campbell explores what he sees as essential similarities between the myths of all known societies, great as small, shamanistic as technological and scientific. His younger friend George Lucas, who wrote the manuscript for the dominant "Star Wars" movie series, sought by this movie especially to nourish a spiritual myth in a technologized world. In the scifi fairy tale myth he spun, partly in inspiration over Campbell's work, the vastness in time of a grand myth and space could, he hoped, stimulate to a new spiritual meaningfulness in daily life.

[cont.]

story, yet too concrete to be exactly a 'worldview': it is a partly subconscious vehicle, which fills our

the functioning and well-being of societies goes back to ancient philosophy. For instance, Plato suggests, in

one of his famous story about the metaphor of the cave, that while most people derive their lives' meaning from reflecting on the shadows, only a dedicated few (the Philosophers) can raise to see the light that gives rise to the shadows --and: recover from the experience!

Plato associates the beautiful with forms so elusive, so subtle, that they can never be quite reached in terms of the sensory organs--they are but glimpsed through insights. This is a sentiment that is similar to aspects of classical Indian philosophy. Hinduism has myths in it that speak of the world of objects rather as reflections of a divine reality or a spiritual series of events beyond the senses. Not just physicists but also those who work with art, industrial and architectural design, and indeed also with fashion, have been inspired by such narratives. The scientist, eg through a theory,

and the artist and photographer through such as a visual image, may both seek to convey a glimpse of something not quite touchable, not quite seeable, but which nevertheless can lift up and

give society energy. In other words, many people are

'myth workers', and **We are all touching, and being influenced by, and influencing the narrative**

S, which drive events at all levels in society; and more so in a globalized society with much communication and travel.

In Shiller's terms, a narrative--seen as a mental, societal energy out of which macroeconomics is built (for in his economical work, he is mostly oriented towards macroeconomics),--a narrative is seen to attain societal importance through

enthusiasm and excitement. This is a mental energy of social meaning that only lasts for a while. For a certain phase, whether the narrative is explicitly stated by many or by few, it may shape the major decisions of the politicians, it certainly does shape the evaluation of stocks on the stock markets, and it pushes society to enter new phases, to the advantage of some and often

so that it leads, sooner or later, to a number of issues. Like the shaking of a bridge, a narrative does not need much repetition to be sustained--it only needs the 'nudge' at the right moment, and its effects can be tremendous. As a further metaphor, Shiller invokes the concept of the 'contagious' narrative, that spreads through the population in a rapid, exponential and partly invisible way, only to wither away after a time.

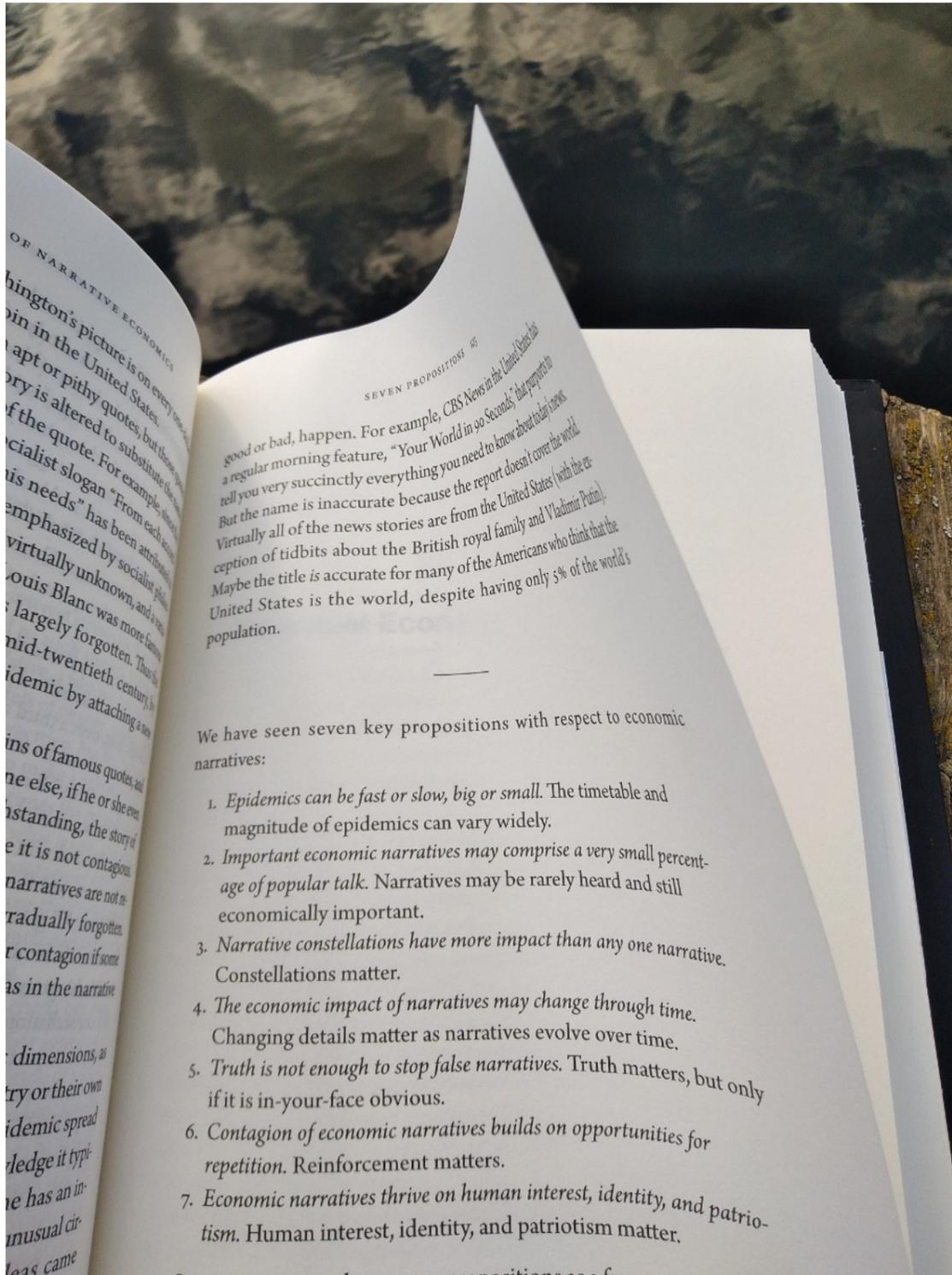
What are these narratives all about? In a word, everything. A narrative may be about how technology as a job-creator, or as a job-destroyer; it can speak of 'business life' as a healing factor involving healthy competition and creativity in a society, or as a factor that breaks down people through 'cold market capitalism'; a narrative can say of big governments that they are great things that can give society strength and provide caring for the weak, or it can say of governments that these are things of corruption and exploitation that a liberated society should diminish and step beyond.

In fashion, and through fashion, narratives of the human being, of the genders--and indeed also the quantity of genders--are constantly being reinvented. The past half-century has seen, for instance, the transformation of the narrative of the young woman from a tender adorable object to a powerful muse-like subject, who, with longlegged, slender grace and youthful elegance shapes the world. The narrative of the man has invoked new feminine

aspects, and the narrative of the genders in between the genders, and of the pan-sexuality and poly-amory in between the traditional systems and institutions of sex and love have become mainstream.

The narratives of fashion are not exactly theories of genders nor mere stories. We can invoke Shiller's idea of the macroeconomic narrative to speak of how fashion both reflects, and generates, a way to perceive society and ourselves. And for each narrative that is invoked, counter-narratives come into being, so fashion must, like art, constantly recreate itself.

Whether or not we like the similarity with a disease, Shiller finds that, in terms of the principles of spreading and the forms of immunity of the herd that eventually arises, leading to counter-narratives, there are similarities with how a virus spread in the theory of epidemics in medicine. The principle that counter-narratives arise after a time seems to also apply to narratives in other areas of society, not just the macro-economical.



We have seen seven key propositions with respect to economic narratives:

1. Epidemics can be fast or slow, big or small. The timetable and magnitude of epidemics can vary widely.
2. Important economic narratives may comprise a very small percentage of popular talk. Narratives may be rarely heard and still economically important.
3. Narrative constellations have more impact than any one narrative. Constellations matter.
4. The economic impact of narratives may change through time. Changing details matter as narratives evolve over time.
5. Truth is not enough to stop false narratives. Truth matters, but only if it is in-your-face obvious.
6. Contagion of economic narratives builds on opportunities for repetition. Reinforcement matters.
7. Economic narratives thrive on human interest, identity, and patriotism. Human interest, identity, and patriotism matter.

Regardless of religion or its absence, myths exist in all societies. Myth, like narrative, is more than

minds and selves with a motivating force and a sense of direction--whether or not this force and direction has any ground in fact.

Some of the understanding of the importance of myth for

[cont.]

When a certain narrative no longer excites, when it has spread--whether by word or mouth or more subtly, more indirectly, by the 'body language' of society--and evoked a counter-narrative due to exhaustion of its original impulse and energy, then we get a new phase in

society. **The counter-narrative will come to dominate.**

It, too, will spread in a way akin to a disease. And after a while, it too will fade. Instead of a return to the former narrative we will then find an older narrative will be given a new form, usually incorporating some new elements. This is a bit like how marxist historians find that there is a thesis, an anti-thesis, and thirdly a synthesis in societal development phases.

The narrative, as Shiller points out with strength, is more than a mere story. To draw some parallels: for the mythologist Joseph Campbell, a myth is more than a mere story. In a different but vaguely related way, a scientist like David Bohm said of 'worldview' that

this is more than any scientific theory or set of such, yet dominates the thinking also of scientists--a bit related to how Thomas Kuhn conceptualized 'paradigms'. These are, we might say, social ways of relating to fact, but they may have in them something deeply disturbing and counter-factual.

And it is here Shiller is no longer the post-modernist, he is not buying into a 'post-truth, fake news' perspective: he is suggesting that narratives both can and should be carefully taken apart, and looked at, and evaluated for what they are. This is a dangerous thing to do in some societies when those in charge are very aware of some of the dominant narratives and indeed constantly nourish them in order to stay in power--which is precisely how dictatorships survive. Their narratives give the population a bit of justification to support otherwise corrupt and disgustingly ineffective governments; but the government can only tolerate pockets of disagreement with the main narratives. If a statistical majority engages in the production of counter-narratives, the dictatorships act to enforce their own narratives--or possibly re-invent their dominant narratives.

The narrative of 'pandemic'--which is a combination of the word 'pan', which in Greek refers to 'all', and 'epidemic', which refers to a much-spread contagious disease--is one that has, from time to time, led to great

societal changes, and one that may or may not be inferred from the disease itself. It is essentially a term from Western medicine. Thus, for instance, the narrative of COVID-19, the pandemic which erupted in 2020, led to a number of societal changes. Some of these changes were at odds with the dominant narratives which preceded the narrative of the pandemic.

For instance, just before the narrative of the pandemic became dominant across most nations, there was the narrative of how plastic is filling up the oceans with a devastating form of pollution; how plastic ought to be replaced by other forms of packaging; how plastic is one of the leading challenges for modern, technologized society. So strong was the narrative of the danger of plastic that EU was about to introduce fierce legislation against plastic--and for reasons that may be perfectly factual--when the narrative of the COVID-19 erupted and pushed aside mostly all other concerns.

In the narrative of the 2020 COVID-19 pandemic, 'untouched food' achieved a supreme status, and plastic-wrapped food again became embraced; in part as a result of the narrative

of COVID-19, plastic garbage quantities in Europe surged.

therefore two pandemics: the pandemic, and the narrative of the pandemic. And in charge of it all sits a group of medical doctors who may or may not be in tune with all the facts, who may or may not may read

"What causes the recurrent bubbles and busts in financial markets that create so much disruption in our lives? Economists have explored all sorts of possible causes, from subtle changes in monetary policy to the solar sunspot cycle. In this fascinating book, Robert Shiller argues that what really matters is a good story. Narrative economics, he argues, can explain what statistics miss, and shows how viral shifts in economic thinking resemble real epidemics."

—JOHN QUIGGIN, author of *Economics in Two Lessons*

"Ambitious and absorbing, *Narrative Economics* takes seriously the possibility that stories may have an economic life of their own, spreading through communities like epidemics, and it makes an extremely compelling case that studying such stories is important. The book is also a joy to read—lively, engaging, and accessible."

—RAJIV SETHI, Barnard College, Columbia University

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statistics correctly, who may or may not know the real measures for keeping the virus under sway and for keeping populations healthily--and these doctors, and the politicians listening to them, became the arch-priests of the narrative of the pandemic and restructured the entire world economy.

As Shiller pointed out, the narrative of the pandemic was itself, is itself, a form of pandemic. We have

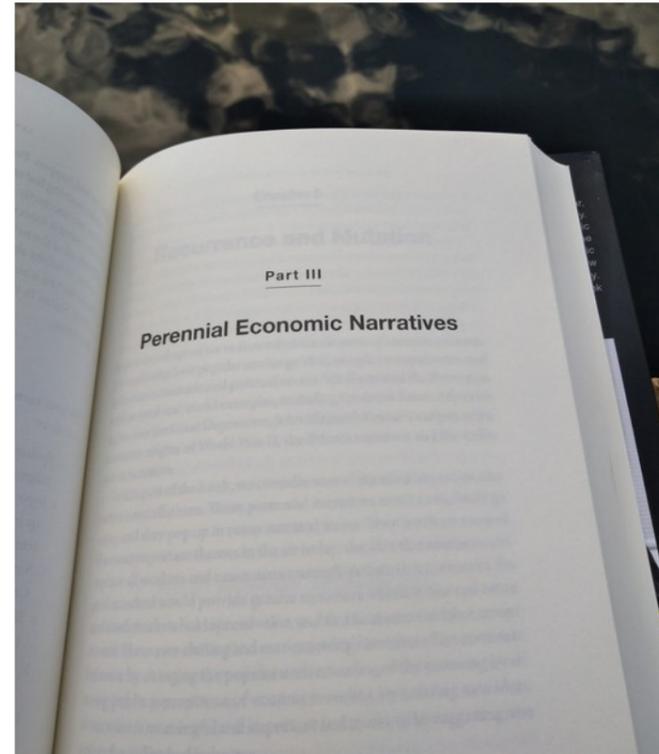
ideals of cleanliness must go beyond the appearance of cleanliness in the perfectly packaged product and involve every aspect of how we relate to one another.

[cont.]

This is not to pass a moral judgement over the narrative of the pandemic nor over those who has, and have, and are, nourishing it. Like Shiller, we can say that a narrative may or may not be based on fact. It can be analyzed into sub-narratives, and each sub-narrative into a number of assumptions, and some of these assumptions may turn out to have a ground in fact and others may be poppycock.

As the counter-narrative of the narrative of the pandemic is building--as, according to Shiller's theory, it is bound to--we will find that the narrative of health, freedom, and individual strength and beauty--indeed all things connected to the narrative of fashion--will be affected, in some ways subtle, in some ways obvious. For some, it will be a celebration of youth and 'herd immunity'--that by letting go of fears, and trusting life to unfold in hippie-like freedom, the strengths of individuals are built and diseases will be warded off. For others, it will be the insight that, in a world that, according to ecological thinkers such as Jane Goddall, can be characterised as more or less 'over-populated', the

enough to go burning down 5G base stations. But even if it leads a distraught few, whose interests in fact, rationality and science are meagre, to feel that they have penetrated into an important feature of the world,-- for most, such



conspiracy theories are not at all meaningful counter-narratives--and hence they cannot generally take the role of a counter-narrative in economics or in fashion, whether at the macro-scope level or at the level of small businesses.

Let us remind ourselves that, on the level which Shiller is researching narratives, a real counter-narrative rarely has anything to do with the so-called 'conspiracy theory'. A conspiracy theory is a counter-narrative that only works for a fanatical few. For instance, since 5G phone base stations have been erected in the same year as the COVID-19 virus spread, some are nurturing the conspiracy theory that the 5G base stations are really the source of COVID-19. While most see humour in such a ridiculous point of view, to some it is reason

We started out by recounting Shiller's reminder that a narrative is not a mere story: a narrative, more than the story, says something about the world--or pretends to do so. A narrative implies, usually, also a moral judgement. Thus, for instance, when we are in a phase in which one of the many narratives of environmentalism is dominant, then certain things that are seen as negative for the

environment--such as one-time-use plastic in connection to food--tend to cause public dismay. It may be the role of a narrative to 'correct' society on a point, and we may see that alternatives to plastic can be found, in part due to the economical force of such a narrative of protecting the planet and thus ourselves and our future.

A narrative can also have in it a streak of fanatical condemnation, going so far in its excitement to 'clean up' the world that the baby goes out with the bathwater. Thus, when the same World Health Organization that at present has given valuable advice as to how many seconds should be spent washing one's hands did some work some decades ago on tobacco, perhaps they did it 'too well'. As is well known, a number of studies in part led by notable medical doctors who also were leading politicians, such as Gro Harlem Brundtland, a former Norwegian prime minister, encouraged the narrative that tobacco smoke is life-shortening and that true development of our cities means ruling such toxic clouds out of all spaces. The narrative of statistical life-prolongation thus led to the removal of one of the chief attractions of many culturally significant cafes in many cities. Many of these cultural beacons vanished in part as a result of the judicial crusade against smoking. This led to a change in the city structures, for these smoke-filled hearths of spiritual fires could not be removed without diminishing the very concept of the city.

A cafe may have been life-shortening in its medicinal statistical impact, but if you speak of the creative authors, musicians, politicians, philosophers, technology enthusiasts and fashion people who for decades made new discoveries in dialogues in which they were, so to speak, submerged in tobacco smoke, then for them it was obvious that the vice of smoking--like it was for Ian Fleming--was well worth that life-shortening. Their narrative, of course, is that depth is more important than length. The smoke-cafees were an important deepening of the creative energies for those who were young and alive at the time, to have those cafes, those meeting-places, working in just that manner; a manner that could not be replicated by most of the cafes in the decades following the eradication of tobacco from public spaces in many countries. As a result, with the withering of the cafe culture, simultaneous with the growth of new digital means of social connectedness, the physical meetings between people took a new low; leading in term to waves of subtle issues for populations--the list is long and includes well-known phenomena like obesity and a general fatigue about life.

A narrative, such as cleansing the air of tobacco, led by modern medicine, may have perfect foundation in a certain type of statistical fact about certain types of health, and yet it may contain holes in which other forms of significant facts are completely ignored. By fanatically implementing the approach of getting air

across the world cleaned of tobacco, the politicians of the world also contributed to a destruction of the city centers; possibly in turn leading to a vastly increased use of cars--leading to a much more serious form of environmental damage. Such counter-productiveness comes from manic concentration on a single point: and the reason politicians do this is that they think they "get understood"--a power-trick to remain in charge beyond their time.

In recognizing a narrative as a narrative, we are prepared to step out of hysteria and into a mood of meditation and dialogue. With a global communication pattern dominated by a few digital companies,--companies that indeed have a business interest in certain narratives and myths including that of the dangers of physical proximity and bare feet on cafe tables--we also have a reason to wake up to counter-narratives and go beyond the dichotomy of narratives and counter-narratives. Certainly, fashion is not only drifting along and portraying the narratives that dominate the present in glorious terms; it is also sometimes able to transcend narratives in inspiring ways. As part of this excitement, is the sense of elegant beauty and fit style sought by many of those who work in fashion.





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👉 Exquisite Bags

👉 Handcrafted in Greece

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dakovasimona@gmail.com

Defini tion of a good hotel

Fashion model:
Golda,
@goldafi

Locations: Hotel Troya
Taksim, Istanbul,
room 702 and rooftop;
Sara Cafe & Nargille





Fashion model: Golda,
@goldafi
photo/main styling:
Aristo Tacoma
Styling contribution by
the model herself.

Also modelling in
editorial,
Osman Karabacak.

MUA: Banu Altun Yorulmaz,
@banuyorulmaz.

Locations include::

Hotel Troya Taksim,
Tepebasi, Mesrutiyet
Caddesi #45, 34430
Beyoglu/Istanbul,
@troyahotelaksim

Sara Cafe & Nargile,
Istiklal, Istanbul;
thanks to Osman
Karabacak and Coco.

Labels include:
PENTI, Istiklal, Istanbul,
@pentl.
NIKE, @nike.
MANGO, @mango.
ZARA, @zara.
ASMALI MESCIT MAH.,
Istiklal, Istanbul,
@ramazancanbaz_
spicebazaar64.

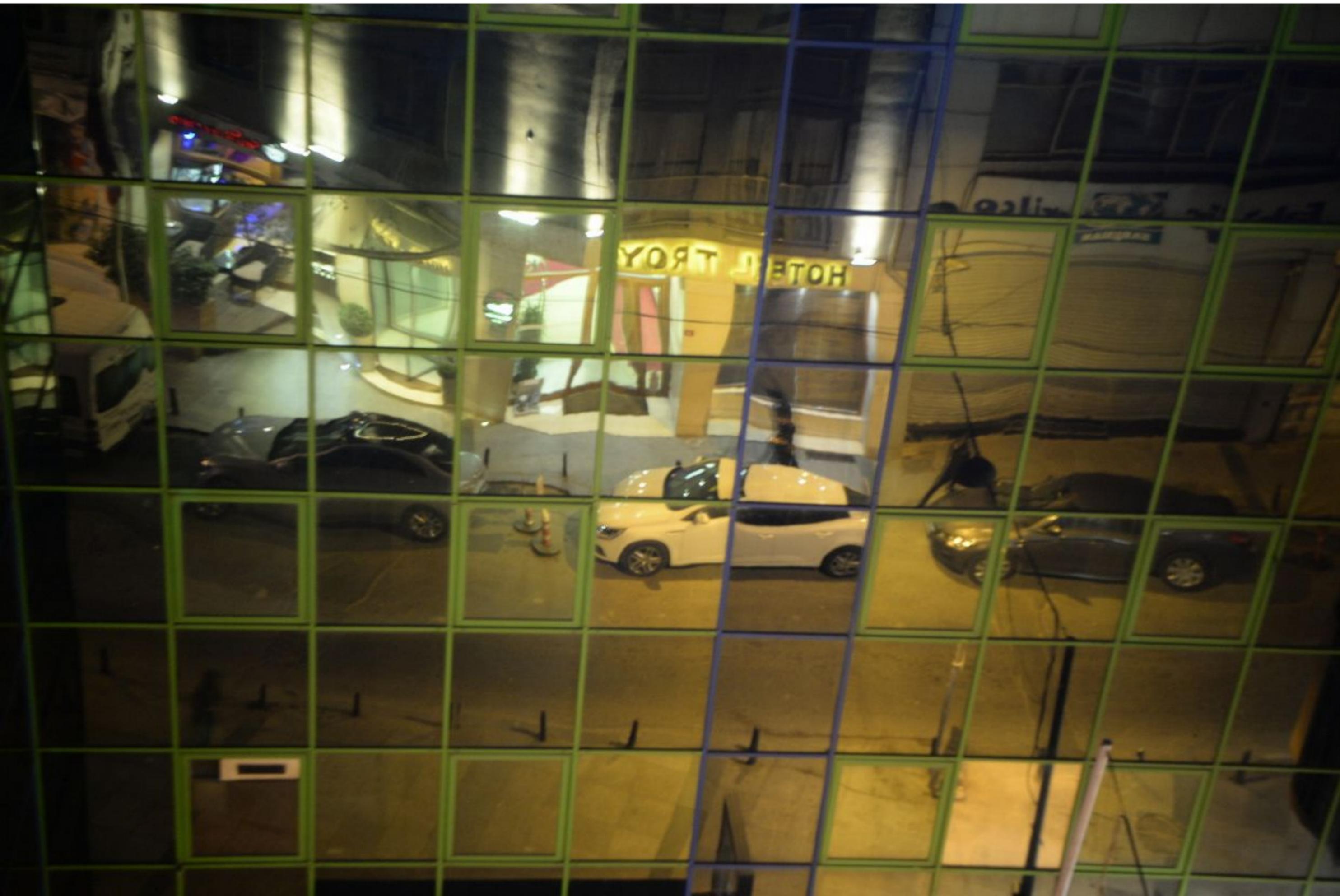
My
defin
ition
of a
good
hotel
? A
place
I'd
stay
at.

Robe
rt De
Niro



<<Never job
backwards.
What might
have been
was a waste
of time.>>

Ian Fleming's
"From Russia
with Love"















pass,
sir."

"There
are
moments,
Jeeves,
when one
asks
oneself,
'Do
trousers
matter?'
"

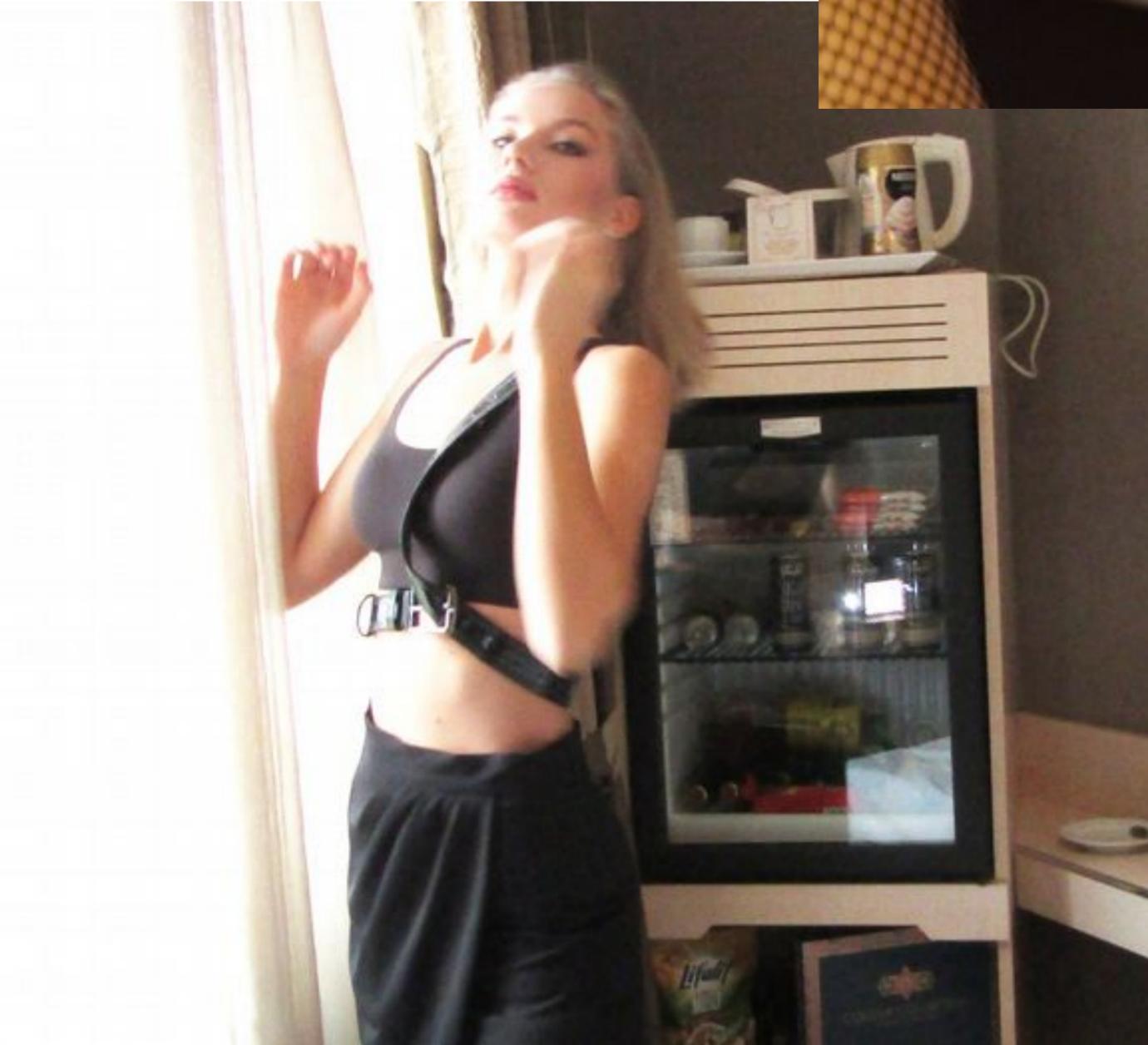
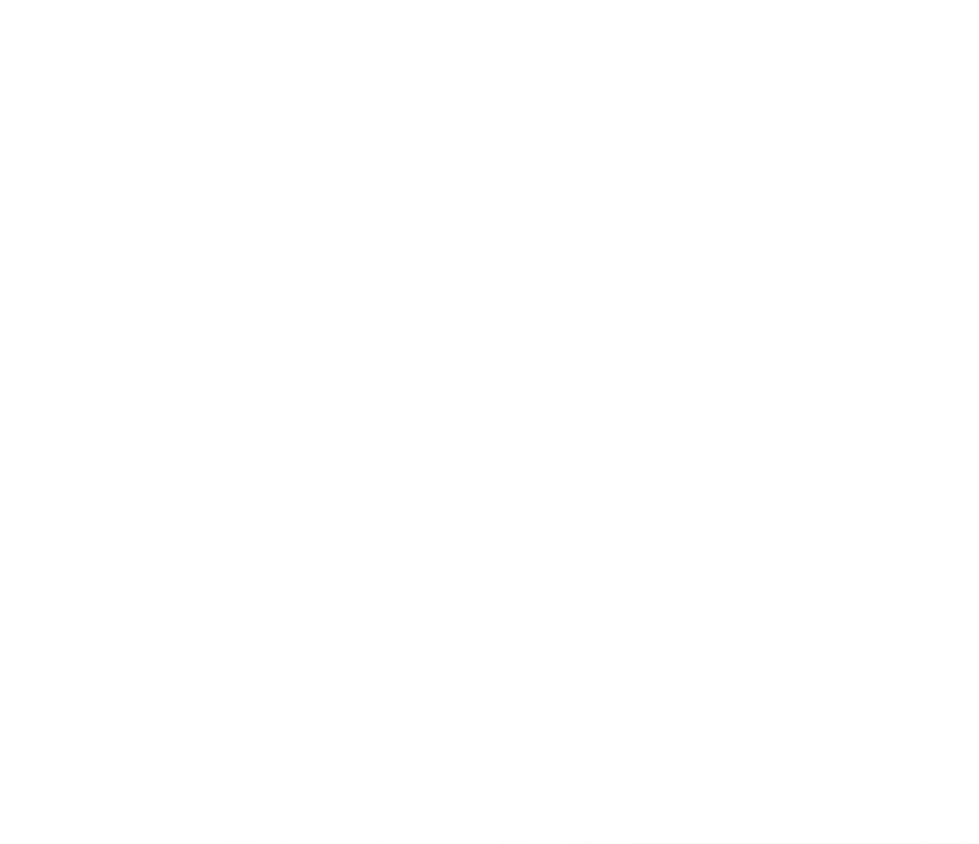
— P.G.
Wodehouse,
The Code of
the Woosters

"The
mood
will









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IOAKEIMIDIS
Jewellery

Web: www.ioakeimidis.com
Instagram: [ioakeimidis_collection](https://www.instagram.com/ioakeimidis_collection)
Etsy.com: [etsy.com/shop/ioakeimidisJewelry](https://www.etsy.com/shop/ioakeimidisJewelry)
E-mail: info@ioakeimidis.com

Fashion model
Ana Pascaru

Personal Space



Fashion model

Ana Pascaru,

@anapascaru88

Photo, main styling:

Aristo Tacoma

Styling contribution by
the model herself.

MUA, hair styling:

Goodie May-Johnson

Location:

69 drops Studio, London,

@69drops_studio.

Fashion labels include:

TOP SHOP, @topshop.

DIANAS SALONGER, Oslo,

@dianassalonger.

BERSHKA, @bershka.

LINDEX, @lindexofficial.

Jewelry from

IOAKEIMIDIS, Athens,

@ioakeimidis_collection.

White jacket from

MYSTORY LONDON,

www.mystorylondon.com,

Martial arts costume:

from FIGHTERSPORT, Oslo,

@fightersportnorge.

GINA TRICOT, @ginatricot.

BIKBOK, @bikbok.

Fabrices from KARAT GULL,

Oslo, @karatgull.















Study how
water flows
in a valley
stream,
smoothly
and freely
between the
rocks.

--Morihei
Ueshiba,
founder of
Aikido





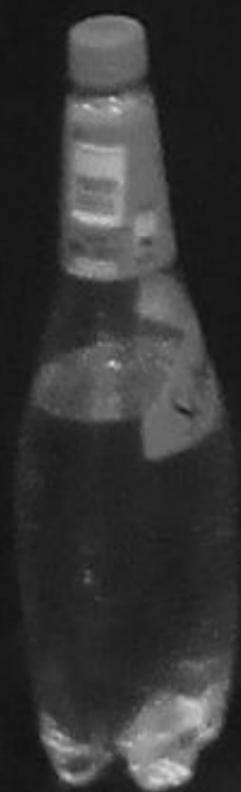






"My
meditation
is
wonderful.
I feel so
ecstatically
joyous and
alive."
The teacher
told him,
"It will
pass."

From Zen,
transl. by
Timothy Conway













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OTKUTYR

FASHION HOUSE
EST. 2011



@otkutyrfashionhouse



Training Glamour

'Glamour' was originally a Scottish alteration of 'grammar': [...] it came to denote an attractive or exciting quality that makes certain people or things seem appealing. --
www.wordhistories.net



Fashion model
Sabrina Macheo,
@sabrinamacheo,
photographed by
@annaairaldi.
Stylist is the model
herself.

Location:
Menaggio, Lake Como,
Italy

Brands in editorial
include:
Superdry, Mizuno,
Tezenis, Puma, Nike.







<<Energy
is an
eternal
delight>>
--William
Blake, 1790





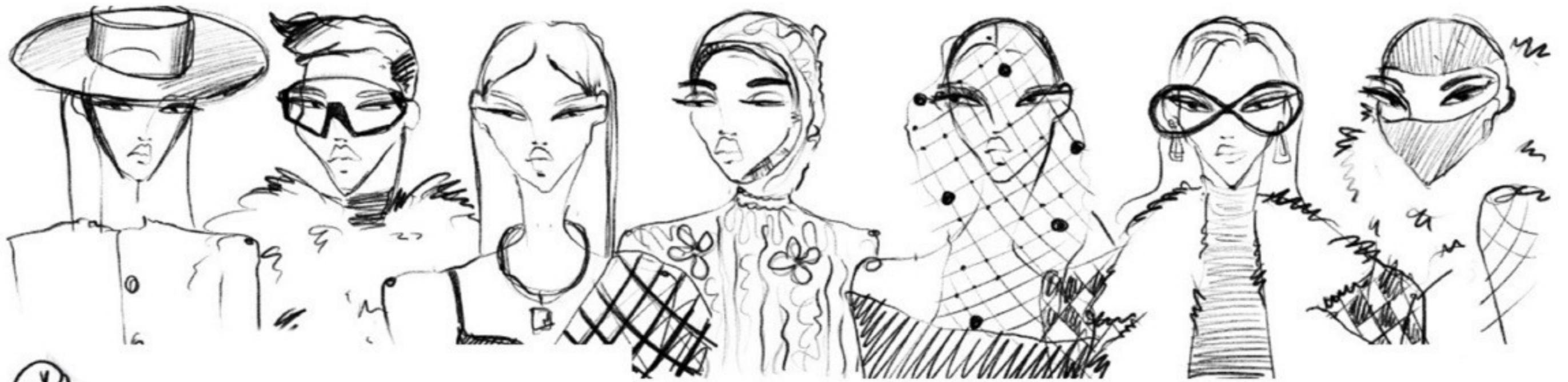












KK

For BERLiNiB by
artist
Ksenia Kotova
@kkseniart

Fast sketches of high fashion,
inspired by FW20/21 fashion shows
and trends from NY to Milan

<<Pledge that you will
look in the mirror and
find the unique
beauty in you. >>
Tyra Banks



KK

Paris Fab

Fashion model
Stephanie Johnson
photographed by
Erick Seban-Meyer
@erickseban
www.seban-meyer.com

Main fashion label
in this editorial:
Nyumba Orisa,
Paris, at
@nyumba_orisa
nyumba-orisa.com
MUA: Thomas
Robert,
@thomasrobertmakeup

<<Don't let
fashion own
you, but
you decide
what you
are,
what you
want to
express by
the way you
dress and
the way you
live.>>
Gianni
Versace

Stylists:
Stephanie Johnson
and Erick Seban-
Meyer

Location: Studio
Photobest, Paris



<<I
imposed
black.
It is
still
going
strong
today.>>
Coco
Chanel



<<For me,
style is a
garment that
goes well
with a
beautiful
material. The
material
speaks for
itself. No
extravagance,
there is
nothing
better than
simplicity. To
be yourself
in a clothing
in which you
feel good. A
clothing that
reveal your
personality

and your
charisma.>>

Aurelia
Belliti,
fashion
designer







<<I would
rediscover
the
secret of
great
communications and great
combustions.
[..]
Whoever
would not
understand
me would not
understand
any better
the roaring
of a tiger.>>
Aime Cesaire







<<The
soul
never
thinks
withou
t a
pictur
e.>>
Aristo
tle



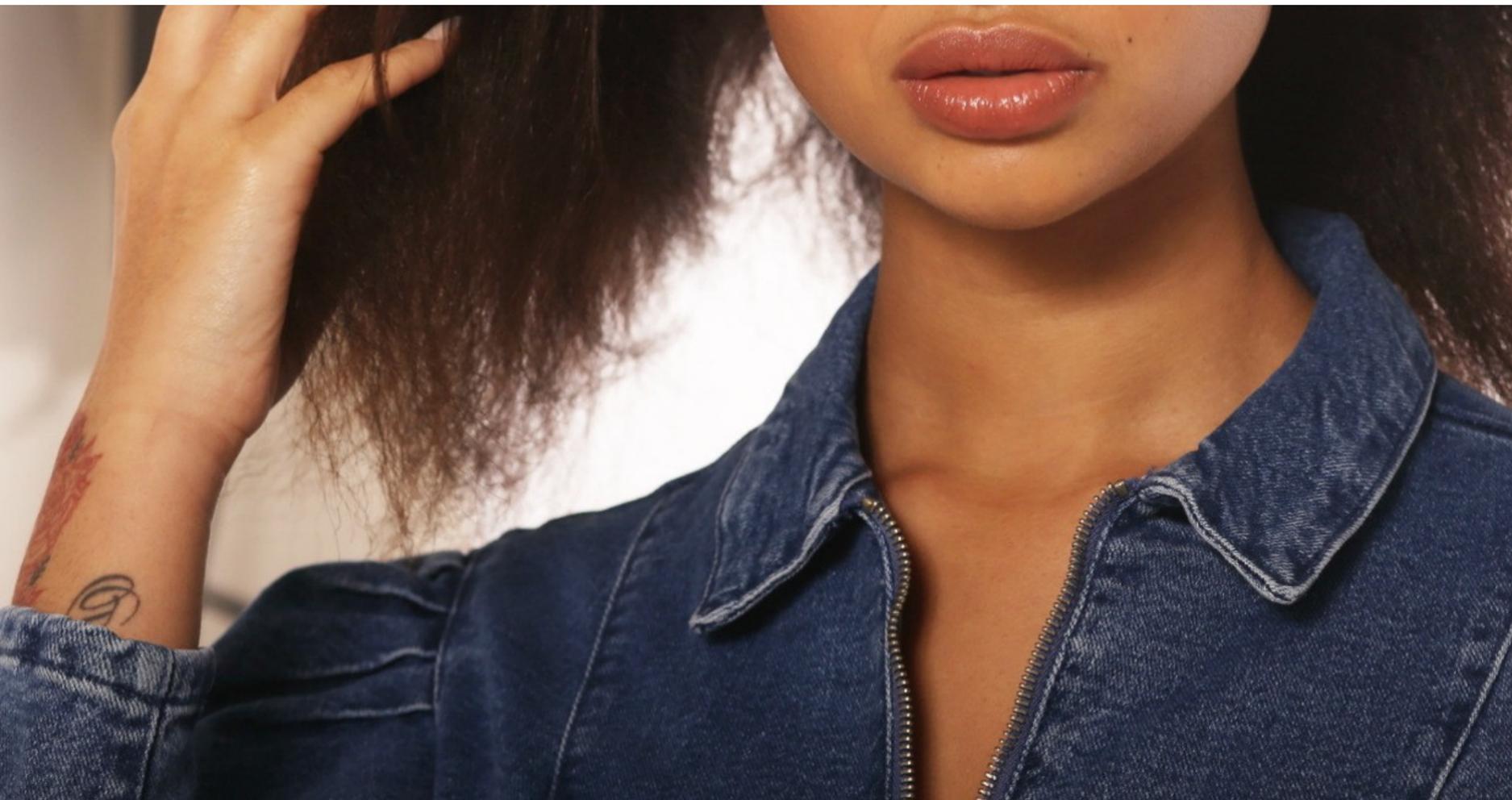








<<Bears are very nice, as long as you are nice to them.>>
Karl Lagerfeld









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Fashion wrap-up: getting groovy about 2021

Part 1: Early 2021 Fashion trends
Part 2: Spirit of Staying and Working Much from Home
Part 3: What Did we Learn in 2020 about Diversity Behind the Scenes in Fashion?
Part 4: Diversity Brands You Can Support Now

By Nathalie Sophia,
@fashionjudgment,
BERLiNiB Fashion
Correspondent
nathaliesophiajournaliste@gmail.com
Illustrations by A.T.

PART 1 Early 2021 fashion trends

In the previous issue, 2020/B, there is a summary of likely FW20/21 trends. The covid19 impulse hasn't yet lead to any torrent of new fashion instincts. Obviously is it leading some to try to make face masks a bit chic (while some considers face masks a contradiction to the human spirit) or at least a bit expensive. The ill-smelling drops of disinfectants offered for free in lots of shops now are a regulative necessity, not a fashion; so is the expansion of the capital of the billionaires owning online giants, which for some became the only way of shopping for a while. A trend, or maybe just a sloppy consequence of mask-requirements on airflights and so on, is that at least some people's otherwise strict make-up routines have loosened. Brands with

resort collections are reaching for their heritage as extra inspiration. Other trends include loungewear, 'fantasy world' escapist clothes inspirations and various causal-look experimentations incl with hair-styles and many layers of clothes. But breaking through all this with surprising energy are flavours of fashionable diversity orientation. In 2021 we may and should see a lot more of this (see part 3 of this article). Diversity orientation may mean something positive for small and medium-sized enterprises related to fashion in 2021.



PART 2 Spirit of Staying and Working Much From Home

An August poll cited in Reuters Financial News suggest that a majority of CEOs of leading U.S. companies believes that some increased tendency for people to work at home will survive the pandemic. How do you get the best spirits, the best motivation, the best energy, the greatest emotional good strength, in being home, possibly also working and studying from home? The relevance goes beyond voluntary or semi-volunntary working from home, given the fact of covid19 quarantine regulations here and there, occasionally being applied.

Isn't it fascinating how 'we all' used to complain about waking up early to commute; how we would rather stay in bed than brave a cold winter day? Did we not dream of remote classes and jobs?

Despair not! There are ways out of the valleys of procrastination, boredom, and the more serious emotions. We will not more than give some hints here, which you can explore further on your own. Their articulation is motivated by a quest for a surge of top spirits of home-working and home-staying in general. Eg: What can enhance creativity and productivity and well-being within a definite number of square meters--which sometimes may feel more like square inches? How do you organize home life to create positive emotions so that anything you work on can take place more effortlessly and with more peace of mind? Here:

>>> Rotate between the rooms
Given the option of more work places, don't just settle on a single "work station" and stick doggedly to it. Make sure to utilize your space and when you start feeling 'too monotone'--just switch from your regular area to another one.

>>>Keep up with your inner circle
Make sure to keep up with your close friends and

family. Even when separated physically, it is still crucial for our peace of mind, our mental harmony, to stay connected. And perhaps somebody who is nearly close to you deserves being more close.

>>>Discover new favorites
It could be a hobby, a delicious recipe, or a new, fascinating show. My personal favorites are in the realm of music. There is nothing better than randomly looking up playlists on Spotify and finding a gem, especially when it is something indie.

>>>Really read books
Don't rush them. Don't read as fast as you can because you are so excited to know their ending. Take your time to find the little details, get inspired by the characters, find the interesting words to call on in the future. Great leaders read great literature, is it not so? The slogan, obviously, is: "Be a leader! Read!"

>>>Let yourself breathe
Even with somewhat less socializing, do you have a lot on your plate and find that you still can't keep up? Chill out. If you need to slow down for a bit, create that time and give it to yourself as a gift. A harmonious state of mind, allowing yourself to breath, usually means that your work acquires a higher quality.

And, speaking about breathing, be sure you also, in a positive sense, 'get out of breath'--regularly. Find workouts so the body really gets up to speed--between meals. The body needs movement, circulation: be creative so you get it implemented in the home area. Benefits: you will look better. And it has not escaped the attention of people that, statistically, skinny people fare better in being exposed to viruses like covid19. Eat enough; but with regular fasting and exercise within it home-working can be superbly healthy.

>>>Clean up your closet
A quarantine trick: think of cleaning up your closet as a visit to the store. It's a great way to let the mind rest but still getting something useful done. By the time quarantines are over, you won't have to struggle to find your favorites nor wear the same thing because of mess in the closet.

>>>Treat yourself occasionally
Shopping is hopefully possible where you are, at the very least in online form. A little shopping doesn't hurt. Even on a tiny budget, you can still treat yourself to something small like a cool mug or even a selection of your favorite snacks. We all need that extra sprinkle of happiness once in a

while. A speck of extra light.

>>>Learn something new about the things you love
It doesn't have to be academic or "useful" at all. You could be fascinated by a mystical creature or an iconic movie star, and as long as that helps your mind to find wholeness, it will serve its purpose. Or, why not, pick up a big new ambition to become a master of a language or something on that level, but give it lots of time perspective so it is not a new stress. A language takes years to get into. Waking up to such a new passion--exploringly at first--does something to your spirit. To begin on a project that resonates with your feelings, the 'glow in your gut', may give a surge of personal energy.

PART 3 What Did We Learn

in 2020 about Diver sity Behin d the Scene s in Fashi on?

Perhaps future historians will label 2020, or at least something of its beginnings, 'a year of worldwide lessons'. The widespread covid19 epidemic (and the mixture of rational and irrational fears and narratives associated with it) taught the world about hygiene also in public spaces, including by endless government-sponsored ads that in a year before would have been seen as utterly invasive and nanny-society-oriented (and

indeed that is how they are seen by an increasingly powerful minority).

People have been led to be more at home than they had anticipated. Some of us has had the fortune to discoverer new hobbies and new workout-at-home schemes. We may even have refreshed our understanding of rekindling good contact with our nearest and dearest.

Yet something infinitely serious than 'remember-to-put-this-soap-on-your-fingers' has emerged. As it is impossible for any awake reader not to know, the U.S. saw a surge of a new type of anti-racism movement following the video-ed death of yet one more innocent black man at the hands of white U.S. police. A wave of protests swept over the land, furiously defying some of the covid19 distancing rules that prohibited public gatherings and that, of course, immensely helped the movement to grow and expand far beyond the borders of North America. Perhaps the overdone covid covering had made world news particularly ready for a new big topic. Whatever it was, the necessity of combating racism became a theme pulsating through many parts of the world, including the fashion world.

When a majority of the leaders and creative staff in many fashion companies are disproportionately white compared to the surrounding society, somewhere, something has gone wrong. The reasons why, of course, are complicated and may have nothing to do with any direct 'discrimination' in a workplace or on the part of its leaders. Rather, it can be associated with how society as a whole leads to there being less opportunities for excellent education and socialization for "blacks" than for "whites" (if these words 'black' and 'white' really can be used meaningfully to cover any of the awesome variation of skin colors). This may extend, some places, to latino discrimination etc. One can be born with exceptional ability, but it may take great education as well as exposure to the right kind of networking to bring it forth; and perhaps one doesn't have to be born with it given great education and great networking.

Even if there is not much most of us can do to help provide such a societal significant improvement, what we can surely do is support spectacular non-white-owned businesses and not in the least when they are SMES, small- or median-sized enterprises.

PART 4 Diversity Brands You Can Support Now

Here is, selected from a vast range of possibilities, a few brands worth checking out. both in the name of diversity and great fashion:

* Nyumba Orisa
Our editorial "Paris Fab" in this issue: Stephanie shows just how gorgeous Nyumba Orisa designs are.
www.nyumba-orisa.com

* Petit Kouraj
Looking for the perfect bag for the holidays? The most beautiful fringe totes and fishnet bags with stunning shell detailing are created by Nasrin Jean-Baptiste, a fashion stylist with Haitian roots. Yes, the holiday season has pretty much wrapped up and we are moving on with the fall fashion but it is never too early to start thinking of another amazing trip, especially since many of us got

stuck at home for so long and likely will take their tropical destination holidays earlier than usual. Besides, I would surely go out of my way to wear such gems all year long--fall rain and winter snow be damned. www.petitkouraj.com

*** Tlz l'Femme**

The ultimate brand with female empowerment in mind. Aazhia Rhy--the designer behind the label, just wants you to look your best and feel the part too. A little bit of the "I don't care, but I'm hot" look mixed with "Survivor" by Destiny's Child vibes and some streetwear meets night out--there is so much going on and it all falls together into a perfect statement look. The vegan leather pants with strap detailing or the metallic mini dresses--nothing they offer is less than worthy of a WOW moment, something also Kylie Jenner has found out. www.tlzlf.com

*** Pyer Moss**

Arguably, one of the most prominent brands at New



York Fashion Week nowadays. I remember seeing Kerby Jean-Raymond's SS2019 collection and reading about the inspiration behind it--The Green Book. It was the first time I heard about it and when I found out what it was, it was a huge eye-opener for me. His clothes and the messaging behind them makes him one of my favorite designers. The brand also has a collection of athletic wear in collaboration with Reebok, perfect for those who like a bit more of an athletic look. www.pyermoss.com

*** Lauren Napier Beauty**

As a celebrity makeup artist, the founder had the scoop on all the things makeup and skin related. When she moved on to work on her own brand--she thought of everything. The range of three types of wipes fit for different skin types and individual needs is actually perfect; chic packaging, travel-friendly, individually-packaged, supposedly cruelty-free, sustainable, made using renewable energy. www.laurennapier.com

*** Andrea Iyamah**

The beautiful line by Nigerian fashion designer Dumebi Iyamah inspired by the ethnic culture, nature and bright colors is beyond fun. Not only are the clothes beautiful, but they are also designed

with inclusivity in mind--a slim girl will find something perfect for her just as well as a girl with some curves. Whether you're looking for retro printed sets, a fun piece for a night out during tropical vacation or an absolute show-stopper swimsuit or bikini, this brand is for you. www.andreaiyamah.com

*** Golde**

The Brooklyn-based brand that may supply you with all health/wellness products you need. During quarantine, we all became a little bit crazier about health and beauty--face masks, matcha, green juices and a sprinkle of superfoods on pretty much everything. Good news: you can find it all at Golde. Their products are made with organic and vegan ingredients, safe for all skin types and free of preservatives. Personally, I am obsessing over their superfoods latte blends. On their blog you can find some delicious healthy goodies recipes. www.golde.co

*** Laquan Smith**

My obsession with Laquan Smith has been unwavering for years now. The raw sexuality and unrivaled confidence his clothes always hold matched with seasonal inspirations that keep it equally exciting each and every time--perfect blend in my book. Whether

he is working with American cowgirl vibes or 90s minimalism of form, he nails it every single time. www.laquansmith.com

*** Bit of Denim**

Vintage-vibes and denim are some of my two favorite trends. Add exclusivity and sustainability to it and you have a dream, modern brand. Alexis Colby, the self-taught designer behind the brand is the definition of modern-day retail and artistry. Recycling old denim into anything you desire--all her garments are made-to-order--she will make you the most perfect pair of denim shorts, a crop top or a bucket hat. She already caught the eye of the likes of Megan thee Stallion and H&M, with, so far, only an Instagram account: @bitofdenim

*** Grn Goods**

Looking for sustainable natural skincare essentials that are also affordable? Look no further! Grn Goods has a couple of gems worth trying out. Their beauty oil made with goodies like cranberry seeds and jojoba and grapeseed's oils seems like a winner to me. And don't let me start on their amazing selection of handmade soap bars. www.grngoods.co/blog-home

*** Daily Paper Clothing**
I have a little bit of a streak with the type of

fashion that is not very everyday friendly if you are not a fashion victim like myself. However, I do know that many women look for a little more of a low-key and comfortable look, especially now that we spend the majority of our time at home. Daily Paper would be the perfect choice for that. Their comfy, printed looks can be quickly turned from at-home chill session to night out with friends with just a couple of tweaks here and there. Shopping there will certainly provide you with all the cool basics you need at leisurely costs. They also have a kids section. www.dailypaperclothing.com

Nathalie Sophia



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ads@industrialbabes.com



OAT BOOST

A tastely and exercise-healthy energizing low-cost lacto-vegetarian recipe from long-lasting fairly normal kitchen ingredients

Try our "Out Boost" as a luncheon or part of a dinner.

Pro: most of the dry ingredients of Oat Boost are inexpensive and longlasting. The meal itself: exquisite taste. Great to benefit muscle and neural growth and splendid skin glow for those who are healthily addicted to exercise. It's also fairly inexpensive. The meal itself doesn't look spectacular but maybe with luck regular use might possibly contribute to your spectacularness!

Con: people living the area around your home can sniff the cooking: oozes more than a lot, it oozes massively. Yet, the ooze has a pleasant flavour. Perhaps it is just what the area you live in needed right now.

Ingredients:

- * a couple cups whole oats
- * milk-protein muscle boost powder from a nutrition/sports store (the type they want you to shake with water before you drink it but which is almost certainly not as digestible as they tend to imply).
- * half a litre almond milk
- * quarter litre soy milk
- * a dash (ie, a spoonful or a little more) of kefir (you know, the Turkish-style yoghurt which is as good as, and tastes like, medicine)
- * a dash of a fruit-sweetened yoghurt or similar
- * spices: cardamom, cinnamon, indian red hot chilli powder, gurkemeie, sea salt

* oils for the pan: for health, the body must have a great variation in oil type; littlepoint in being ideosyncratic about oil choice especially if you not often use these oils, and are not allergic. (In other words, feel free to doubt the oil diet nerds.) Mix olive oil and rasp seed oil with every other oil used for frying and the body will give you a nod from within.

What to do:

.1. Put a cup of muscle boost powder into a bottle together with the almond milk and the dashes of kefir and yoghurt and shake

vigorously for some minutes: that's a pathway for making such powder into more normalized nutrition element.

.2. Pour it in a bowl and add the rest of the ingredients including the spices mix it really well. Use enough oats that, when you have churned it together, it is considerably thicker than a soup.

By the way, muscle-boosting milk-derived protein powder from one of the Mr. Universe stores is stuff that's normally fairly inexpensive pr gram, but they often sell in such large packages that a storage method is of the essence. To be the powder really remains fresh, wrap it up in an airtight manner and keep it cool eg in a fridge.

.3. After up to ten minutes wait, stir it again.

.4. Warm a pan pretty intensely--with all the oils, and be sure all ventilation is at maximum. Pour a third or maybe as much as half of the mix into the pan, carefully, standing back.

.5. The frying process: do it in portions, turn it over constantly.

The frying is a bit like frying onions: it is about turning it often, making sure no bit get over-fried; the fried taste and the texture of it, once most of the water has evaporated from the mix, is a great deal of what makes it nice. It also feels nice that all these complicated, important ingredients have been mushed together and heat-treated so well that the stomach will welcome them.

Go from frying one portion to the next, adding more oils each time (if you only want one serving, fry all the rest in the pan and freeze it in small packages after cooling; these, when unfrozen, can supplement other meals but won't be as crisp as the virgin fry).

Enjoy!

Put a suitable amount on each plate and there will be a golden crispy nice healthy bit of food for you with a surprising span of taste, something that the BERLiNiB kitchen attributes esp. to the almond milk.

Unless you crave colors and variation on your dinner plate,--some do, but those who often eat by themselves are perhaps reading something and don't require that the meal looks as good as it tastes--it is a very complete dish.

Now if you are amongst those raised in a certain culture where eating dinner while reading is frowned upon, let us--also to balance out the feeling that the meal is only for those who pump iron--remind the knowledgable reader that the brain is composed of billions of cells whose nature is electrical like muscle cells, and whose structure is remarkably identical to muscle cells. And the brain, like the muscles, crave protein. That's why thinkers are often having excellent metabolism, burning away calories in mysterious ways.

You may find that your dreams will be in extra color the night after your Oat Boost meal. Reading, brain scientists love to tell us, is much more a nerve exercise than watching

a vid (we're speaking statistically: if you are watching an educational video with the intent to actually learn, it can stimulate even more than reading).

Reading is brain exercise and the protein will more easily flow to the brain when you eat, because of increased blood-flow to the brain during reading. You now have the perfect answer if somebody complains in case you are reading while eating dinner. Feel free to improvise over this line of reply:

"Hey, it just looks like reading. This is the neurons being in the gym. It's for a better metabolism, don't you know. Putting the food to good use."

And if you follow up by walking--running a bit the day after or so, the proteins get to the body not just your brains. (If we can point it out: don't watch weight but watch photos of you: muscles look great but weigh much more pr square centimeter than fat.) Oat Boost has a great protein combination in good quantity, saturated and mono-un-saturated and unsaturated oils, healthy carbohydrates esp from the oats, fiber from the oats, a bite on the tongue from the chilli, the aroma of cinnamon and cardamom, and the depth-nutritions of gurkemeie which gives the meal its lush color.

[Source of this recipe: our own kitchen, having set our minds to make a pancake only to realize that there were hardly any ingredients for it. Obviously, it's probable that similar recipes exist here and there.]

NO ADMITTANCE EXCEPT ON PARTY BUSINESS

[Poster hanging on Bilbo and Frodo Baggin's home at Bag End just before their birthday, in the start of the narrative of the Lord of the Rings.]

Great FW20/21
Escapist idea:
re-read the
whole of
J.R.R.
Tolkien's
**Lord
of
the
Rings**



Here are three reasons why it may be an idea to re-read the volumes of the giant Tolkien novel "Lord of the Rings" again.

First of all, the book is beyond the movie. Dismiss the movie in this case. We have this officially, so to speak, from the horse's own mouth: one of the descendants of J.R.R. Tolkien has publically stated that the blockbuster movie over Tolkien's main work is but an 'action movie'. The movie leaves out much of what the book is really about. Here, it is the written work and only the written work that counts.

Secondly, even if you have recently read the entire Lord of the Rings,--and perhaps more than once--chances are that at the end of the book you have 'been through' so many adventures that, almost at once, you can innocently and with relish start over again. That's how packed the tale is with great stories.

Thirdly, it is a novel that builds strength and stamina, and does it without ridiculing weakness--which is quote a balance to strike. It is, of course, written partly during and in the wake of war, and in part meant to do just that: to stimulate to sustaining high and lofty ideals and integrity of action also when the world doesn't seem to be much cheerishing integrity. This feat Tolkien accomplishes without letting "Lord of the Rings" lose its edge as a fairy tale with thrilling, rife with battles and horses and love and, of course, magic; everything any grown-up child wants in a story.

Tolkien doesn't let people down: those who persevere in the good work, heeding no discomfort, will ultimately succeed--that is perhaps the 'take-away'. Some might take this as a cosmic instruction book for how to build a small-sized business. As most people find out it takes perseverance, perseverance, and yet more perseverance.

According to Tolkien and his biographers, a sort of underlying motif of Tolkien's work was to give to English and, more specifically, to the British Isles, a tale worthy of rivalling the Germanic folklore; indeed, capable of competing with such as Wagner's mythic operas--in which there are also magical rings--though different rings than those of Tolkien's myths.

Tolkien's tale is suited to features of the British landscape and invests it with a spiritual aura and conscious life of its own. Tolkien sought, perhaps, to impart a sense of how extraordinary lives subtly and invisibly side-by-side with the ordinary; perhaps he himself had an acute sensitivity and wished to submit a grander perspective than the atheist one. The elfin songs and princesses, the living trees, the wisdom and danger of the myriad natural and magical beings of Nature, all this is part of what the wanderer and the warrior and the ranger must relate to.

One of the strengths of Tolkien's production is the equal eminence with which he describes fierce warriors and magicians of integrity, like Aragorn and Gandalf, and the champions of the

corrupt and twisted, like the Sharkey met in one of the final chapters. Tolkien lends a voice of eloquence also to the bandits and let some them develop their argument in sufficient depth to challenge the reader make up his or her own mind and heart. And while there are sometimes magical solutions that provide a pathway of ease into a great future for some of great integrity, many are tested and experiences hardships. No easy success is guaranteed; but the winning side connects to Tolkien's faith in a good God that at some point unleashes just the right power to heal all.

Apart perhaps from the grimmest chapters--eg where Frodo and Sam, with Gollum just behind them, tread a lonely path to a volcano at the edge of the world--it is a story that is suitable also for small children.

If it feels like hard work to read the novel it also feels like healthy work--and an encouragement to be at one's best during all sorts of shifting circumstances and thus certainly deserving to be regarded as a great way to be escapist in a FW20/21 context.



Awaken and
return to
yourself.

Marcus Aurelius,
Roman emperor,
ca 179 AD

Athens Elegance

Fashion model magicmstyle-Marilena,
@magicmstyle



He is
happy
whom
the
Muses
love.

Hesiod,
ca 700 BC

I have my permanent
muses and my muses
of the moment.
Karl Lagerfeld



<<To a
naked
girl,
whose
wind
lifts
her
clothes,
a moment
of luck
that I
capture
[...]

Deep
in the
gold of
summer
[...]>>

--from two
greek poems
by Vasilis
Simeonidis

Fashion model
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Marilena,
@magicmstyle
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photography.

MUA and stylist:
@myrto_departez.
Styling
contribution by
the model herself

Fashion labels
include:
Bershka,
Collection
Departez,
H&M

Make-up brands:
Kryolan,
Mac Cosmetic





<<The forces,
which press
the atoms
against one
another,
and which
give
stability to
the mass,
Empedocles
calls "Love."
It is a
molecular
force, a
constitutive
force of the
bodies.>>

--Friedrich
Nietzsche,
transl by
M.A.Muegge

Could
someone
have a
feeling of
ardent
love or
hope for
the space
of one
second--no
matter
what
preceeded
or followed
this
second?

Ludwig
Wittgenstein,
transl by
G.E.M.Anscombe







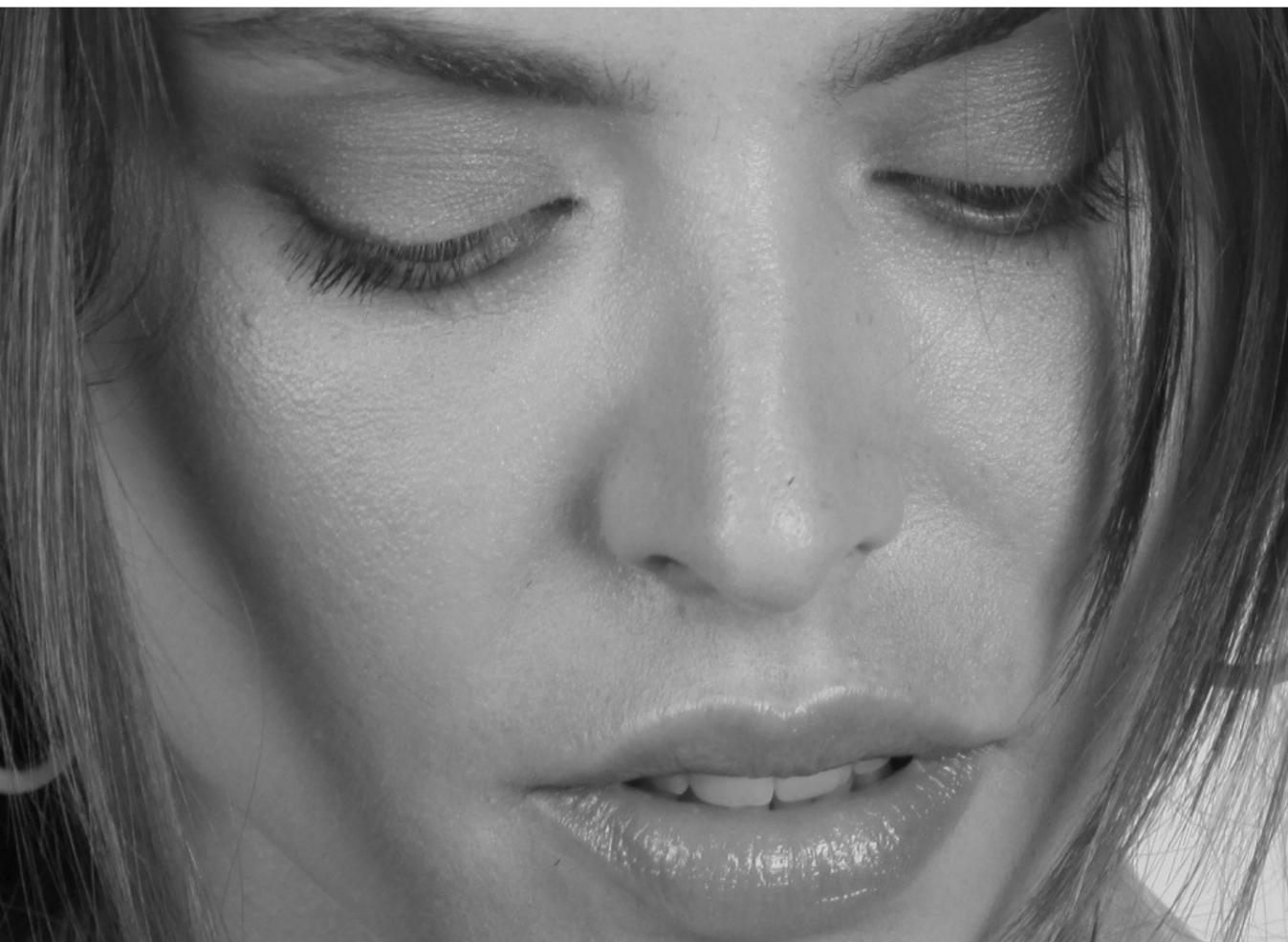




<<It's
not
enough
that we
do our
best;
sometim
es we
have to

do what's
require
d.>>
Winston
Churchil
l





<<You see, **life**
is itself an
education. Her
daily intercourse with
me-->>
Henrik Ibsen,
The Wild Duck, 1884,
transl by W.Archer





[I] found her gabbing gregariously with technicians, grips, actors, cameramen, writers and assorted assistant directors, clad the while in what looked like a trio of cocktail napkins plus, in austere moments, shoes. .. "Depravity?" She blinked when the word came up during our between-takes interview. "That has something to do with sin, no?"

From an interview with Brigitte Bardot written in 1974

I don't look at
myself as a
commodity, but
I'm sure a lot
of people have.

Marilyn Monroe
[interview with
Richard Merymen
in Life Magazine]







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