

BERLINiB

January
February March
April 2021



2021/A



Cover model for our BERLiNiB 2021/A issue is Nicole Keisidi, photographed by A. Tacoma, in 2021 and the *Energy of Fashion*.

2021/A BERLiNiB



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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, Oslo.

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

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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

{a photographer in, & the editor of, BERLiNiB; and also often stylist}

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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.

Cover
model:
**Nicole
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page 11

**Maya
Melita**
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maya &
@ante_
gamisu
page 20

**Sabrina
Macheo**
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macheo
page 34

Sophia
@sophia
gobr
page 48

Anny
Konstantinou
@anny
konstantinou
page 66

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

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

SS21
fashion
trends

Lasting
make-up

Money and
worldviews

Dance
& training

TNS1 & TNS2:
light-
hearted
reading

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We in BERLINiB are constantly in touch with a large number of **fascinating fashion brands** and stores, including individual designers, SMES, Small and Medium-Sized Businesses, and sometimes larger enterprises, whether involved in design, production or shop selling. In alphabetical sequence, here is, by means of logos, a tiny selection of some of the brands, which we have recently been in touch with and that we like and support:



EL RØCKS

K. SZCZĘSNA
FASHION

LÉ TREND

MURMALI



NATURAL VEGAN, HANDCRAFTED, CORK.
CRUELTY FREE. UNIQUE, ETHICAL LUXURY.
Link to Nature



OTKUTYR

FASHION HOUSE
EST. 2011

T-identi-T
www.roundneck.in

By Nathalie Sophia,
@fashionjudgment,
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Correspondent
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THEMES:

SPRING/ SUMMER 2021 RUNWAYS

**CREATIVE
UNCERTAIN
TY BRINGS
OUT THE
INDIVIDUAL
ITY WE
HAVE LONG
WANTED TO
SEE IN THE
FASHION
INDUSTRY**

I. Stay- in Comfort

For the last couple of months, many of us were led to putting comfort first--a nice way of describing the covid restrictions of some governments. It seems that major high fashion brands are determined to benefit from that. Balenciaga went for fuzzy slippers inspired by those given out at the hotels, cozy outerwear, and oversized sweaters which was countered by chunky flashy jewelry. The coolest part of the

collection? Velour sweats! These are also promoted by Kim Kardashian West. Her brand Skims launched a collection which perhaps was inspired by tracksuit photos with Paris Hilton back in the mid-2000s. Celine's Hedi Slimane presented sweats, sports bras, and sneakers--surprising and perhaps polarizing in doing so. Prada and Givenchy, usually known for their classier approach, offered their own take on cozy sweatshirts, where Givenchy showed fun embellishments twists.

2. Power Neon Like 80s

Balmain is one of the brands which have taken notes from the 1980s before. They seem able to do it more effortlessly than many other brands. The use of neon colors and power suits with exaggerated shoulders fits perfectly into the image of strong and independent women and men who make up the Balmain Army. Miu Miu mixed elements of athletic 80s fashions

with bowling jackets and velour pieces. The intertwining of the 80s with the decade that seems the closest to Miu Miu's identity--the 60s--worked out quite well.

Louis Vuitton put on one of the most casual shows (which, one can argue, is natural since Vuitton has done ready-to-wear in this way for a good while now). An abundance of 80s silhouettes, prints, and materials dominated the runway. There were oversized dresses with an athletic touch and basketball shorts embodying the 80s spirits, much more so than they do with the brand's heritage.

Chanel did the same with class and consideration for their brand history, incorporating prints with neon lights and vibrant colors in a visible but not at all overbearing way.

3. Peek- A-Boo

The trend of covering up and showing skin at the same time is more manifest than ever. While it often brings

forward thoughts of sexuality, there is a way to keep it soft. Eg, the dreaminess and softness in Fendi's collection was a perfect transition for the brand before it shifts ownership. They displayed soft flowy pieces, coats woven carefully with the level of craftsmanship rarely present at the best fashion houses. On the other spectrum, Matthew Williams presented his first collection for Givenchy this season and what a triumphant debut it was. After Tisci's departure, Givenchy initially seemed to have lost some of its spark, but now it is back. Cut-outs and to-the-point materials were everywhere. Elegance met modernity, relaxed silhouettes were countered by structural shapes. There was much to admire and be inspired by in their collection. Tule, completely see-through dresses embellished all over; dresses with plenty of cut-outs along with a backless number with a thong peeking out brought a much-needed element of exuberance and sexiness to the collection. That same sentiment echoed at

Mugler. Casey Cadwallader never fails to bring major sexy vibes, dressing powerful women looking good for no-one else but their own selves. There was a particular pair of jeans with contrasting panels forming an illusion of a denim thong which I absolutely fell in love with.

4. Creatures of the Sea

We see a fascination with the element of water, designers referencing the sea, each of them in their own way. At Burberry, Tisci focused on raincoats, net-like details, fisherman hats, and tall boots all of which referenced the fisherman's outfit. There were references to mermaids and a top with "Swim with the Great Burberry at your own risk" too. In Italian fashion, a major throwback from Versace to the Spring/Summer 1992 by Gianni Versace. From the wet hairdo to

wetsuit inspired tops, seashell details and brightly colored ocean-floor inspired prints, which decorated about anything from bikinis to matching sets for men and spectacular dresses both long and short. There were even a couple of bras that reminded me a whole lot of *The Little Mermaid*. While I was never a major fan of Donatella's Versace, I find Gianni to be much different. Ever since the Gianni tribute collection (Spring/Summer 2018) the brand has returned to the type of fashion the original designer swore by--bold, unapologetic, and uniquely Versace. It seems that Etro has taken major tips from Versace too, which is the greatest tribute to the influence of Gianni. While Burberry focused more on the fisherman aspect and Versace on various sea creatures, Etro is giving us references to marines. It seems to me like a resort collection for all intents. Likely there is an element of hope lingering somewhere. Is it a possibly vain dream of Spring/Summer 2021 season bringing the disappearance of

COVID and a chance to travel to ocean-front destinations again?

5. Fishnet

Connecting to the fantasy of the ocean exploration, and surprisingly present also in collections that didn't necessarily explore that theme, is the fishnet material. Used in the Burberry collection mostly as a form of decorative jewelry on top of other garments, at Fendi it was the bags, designed akin to a fashionable and luxurious potato sack. It may sound brash and not all that good but personally I am a huge fan of making the most down-to-earth elements into a fashion statement. Acne Studios presented full-on outfits knitted with large spaces in between and Dion Lee worked that pattern not only into garments such as a beautiful golden yellow skirt but also footwear.

6. Realism

In complete opposition to the 80s trend which favors all attempts to live and dress like the world would end tomorrow, there is a sobering element of being in tune with the world and reflecting those emotions in the kind of fashion one designs. In a quest to design the type of clothing that will fit just right into the social climate several brands have presented rather simplistic collections. At Prada, the new co-creative director Raf Simons is talking about redefining the Prada uniform he defined by simple lines, lack of decorative elements, and neutral colors. Minimalistic sleeveless

tops and straight-leg pants could be distinguished as Prada only by a sizeable logo placed below the neckline. Other than that, a fully utilitarian approach.

Valentino is rarely short of creativity or bending to the trends of the time in a way that could against their tradition. Over the recent few seasons, we got used to elaborate pieces, big volumes, and dreamy tulles but this time a much simpler approach was taken. Footwear was about the original Rockstud flats with a twist, clothing much simpler than usual. Simple oversized shirts, monochromatic min dresses, and rompers, jeans paired with neutral-colored shirts. The whole collection brought a certain level of serenity with its earthy color palette and straight silhouettes. Even brands such as Dsquared2, who usually go crazy with layers, shapes, prints, accessories, and pretty much all in between toned it down so much so it was a little hard to believe this was the same brand. The

collection dominated by black and white was certainly a complete 180 degrees turn from the floor-length shearling coats and Western extravaganza of last season.

7. The age of innocence

We have the realism and the idea of facing the reality, we also have the 80s which are all about escaping the negativity of the times but those two aren't the only notions that seem to contradict one another. Realism in fashion represents a sombre reality we are living in now. What better way to escape that than go into a place in our minds that we occupied as children. When nothing in the world bothered us because we simply did not understand what was going on in the bigger picture. Emilia Wickstead balances between the two, entertaining both the minimalism and the dreaminess with the wide midi skirts and

pastel colors. Giambattista Valli takes it further – bows tied in the hair of each model, pastel colors, lace, tulle, ruffles. All of that countered only but a jet-black eye makeup, which could not deter us from the fairy tale feel of Valli's collection. Erdem captured the softness of a woman with 18th-century references. The organza and muslin dresses were seemingly the response to a need of running away into the fantasy land in our own minds. The designer is quoted as saying something like this: "When one feels apocalyptic, doesn't one need a pink moiré hand-embroidered gown?" Hm.

8. Longing for nature

Amazing how these little lockdowns act as a miracle cure on those who before didn't love Nature. Hiking? A walk in the forest? Picnic in the park? A camping trip? In the world of

fashion, these desires are reflected both in comfortable and easy to put together pieces, perfect for any of those outdoor excursions, as well as the nature-inspired sets. Philosophy di Lorenzo Serafini presented a collation for a fashionable social distancing individual. One of the inspirations behind the collection was John Singer Sargent's painting entitled "Claude Monet Painting by the Edge of a Wood" from 1885, which brought about themes of painting and spending time in nature – some of the social distancing-friendly things many of us occupied ourselves with over the recent spring/summer season. All sorts of pants and skirts with a print reminiscent of an artist's uniform, all dirtied up with an array of paint spots, were accompanied by the vivid imagery of a fashionable gardener. Dressed in Wellingtons, floppy hats, plaid dresses, and loose shirts with tank tops underneath paired with jeans or wide shorts, she is equally well put together as she is serene and unbothered.

Burberry and Erdem both chose sets in the forest, Elie Saab a desert, and Jacquemus one in a wheat field.

9. Blur the Season idea

Gucci has introduced a concept of episodes, shown twice a year but not connected to a particular season. Many brands are already leaning towards such an approach without announcing it publicly, whether due to global warming, global non-Western markets, and/or covid19. When Marc Jacobs and others return with new designs, will they still design for a season or will they take advantage of the opportunity to design clothes which will stand the test of time and be carried through many seasons? In any case, there, too, we have seen and are seeing creativity.

iB

Nathalie Sophia

impulses from ss21 fashion



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2021 and the Energy of Fashion

These
questions
have been
heard lately:

>>> How does that which is born of social proximity and wild, maskless, intense relationships between young people, artists, designers-- namely, that which is called "fashion"-- handle masks, social distancing, endless covid19 statistics and half-open, half-closed public spaces?

>>> How does the sharp vivacity of fashion handle the repetition of the annoying idea that human breath is potentially toxic? That we are all

potentially surrounded by clouds of something, which some people can't stand?

>>> Where is the fiest, the fun, the rhythm, the party, and the elegance of clothing when one sometimes gets the feeling that the world has become one big introvert staring at own navel?

A suggestion:
In 2021, let the energy of fashion come, as it were, through the clouds of uncertainty, also by the certainty and movement of dance





**Article
part I:
Energy
and fashion**

**Article
part II:
Some of the
spring/
summer 2021
trends and
the
Uncertainty
Principle
extracted
from physics
and
playfully
applied to
fashion
photography
and make-up
in the 'covid
cloud'**



World had as one of its capitals of both fashion and energy the city of New York--in which its Manhattan often, in phases, exuded a somewhat mysterious combination of business and creative bohemian art. This was true even in early 20th century. Here the young P.G.Wodehouse is relating his impressions of New York in one of his classic comedy novels; the character has just arrived from the U.K.:

**Part I :
ENERGY and
fashion**

For as long as there has been fashion, it has thrived on energy--more specifically, human creative energy, the energy associated with artistically productive places. In large parts of the 20th century, the Western

<<New York is a large city conveniently situated on the edge of

[cont.]

America [...]

<<After the first shock of seeing all this frightful energy [it] didn't seem so strange. I've spoken to fellows since who have been to New York, and they tell me they found it just the same.

Apparently there's something in the air, either the ozone or the phosphates or something, which makes you sit up and take notice. A kind of zip, as it were. A sort of bally

freedom, if you know what I mean, that gets into your blood and bucks you up, and makes you feel that--

God's in His Heaven:

All's right with the world

[..]>>

In the 21st century, with the global introduction of computing technology for a significant proportion of humanity, the places and capitals of energy and artistic unfoldment perhaps are more distributed and less concrete. It is not that obviously centered in a few cities anymore, and that might be a good, worthy and democratic thing in a way. The capitals of energy are perhaps slightly more in the virtual realm, in Internet, in the most-used social computerized media such as Instagram; and

fashion vibrates, re-creates itself in what is physically perhaps a more spread-out manner. Some of the classical centres of the free world have seen rent increases making them suitable more for business folks than for bohemian folks; which, in an abstract sense is puzzling since one could imagine that when a place becomes somewhat less interesting, the prices to live there ought to reflect that lessened demand instead of going up. Anyway, there are many models of economical explanation.

The virtual presence of energy in the digital realm was obviously very intense prior to the COVID19 situation in 2020. Yet clearly it could increase still further, and did increase; however this digital intensity took place simultaneously with much limiting effects on the cities; which has led to tough challenges for many across the planet; and new questions and seeking of new ways of making commerce possible.

Fashion is often seen as a celebration of youth and beauty, connected to also commercial trends in clothing, but the energy it offers must to some extent resonate with the world and its perhaps somewhat new challenges or features. The energy it can provide, at its best, is that of a clearer mind, an uplifted spirit, and a willingness to portray the best of oneself to others. At best, it can give rise to the experience of what we

might call the 'aesthetical impulses' that human glamour gives the human mind and which sets things in movement.

has something beyond mere commerce in it when it really works. Fashion is not an ideological effort, nor is it any goal that it should be

One good thing that the pandemic/post-pandemic fashion impulse has unleashed is that of

Power of youth

Spectacularly situated between the adult and the child are those muse-like faces and expressions that propel human ingenuity and provide an energy to people from all walks of life. These have been given lofty representations for as long as there has been human art. Fashion is not always doing that; but in 2021, the power of youth is present in a way that is a combination of the naturalness of the tech-aptitude of youth in a technologized world, with both the necessity of the increased online orientation that the pandemic/post-pandemic concerns brought about-- and with the question, asked as if by society to its new members: how are you going to handle all this? Implicit in that question is, we hope you have a brilliant way because the old world didn't quite have any brilliant way!

Fashion has naturally turned to its youngest members with the hope that the perceptive ingenuity and creativeness of the upcoming generation, they will be able to show the rest that also this can be assimilated, or adapted to, and the world isn't in a crisis, it is merely a slightly different world and the dance must go on. But how does it go on, this dance? What is the dance like? What is the new form of socially acceptable fearlessness?



This energy is real when it is not arrogantly portraying itself as 'beyond everything': it must be a lifting up of what is a potential in us all, and where we are. Fashion doesn't (let's hope!) be anything like a 'world-healer': it is unashamedly commercial, but

'loved by everyone'--which it obviously isn't. It is, though, a real source of inspiration for quite a few, who feels that a sense of the excellently beautiful in daily life is exactly what the mind needs in order to handle also much more mundane and practical tasks in daily life, perhaps involving also helping people, even ideologically.

increased experimentation and we hope to exhibit some of that tastefully here, in this first 2021 issue.

[cont.]

AND A VIDEO
CULTURE HAS
AFFECTED MAKE-UP
AND SOME
FASHION TRENDS
AND SOME
PHOTO TRENDS

**Part II:
II A MAKE-UP
II B
BLURRED
PHOTOS
II C SOME
SS21 TRENDS**

HOW A FACE MASK
CULTURE

II A. MAKE-UP
AND RELATED
FASHION
QUESTIONS IN
PANDEMIC OR
POST-

**PANDEMIC
FACE MASKS
SITUATIONS**

*** Emphasize hygiene,
the fresh look

*** That includes
frequent shift of
face masks

*** Emphasize the
types of make-up
that blends deeply
into your skin,
emphasizing your
natural glamour

*** Moisturize well
against dry skin, and/
or use a primer of the
type that
fits your skin well

*** Tone your skin
rather than paint
over it

*** Your upper cheek
bones and your
eyebrows and your
eyes; and your hair
style: all these
things are
constantly on display
when you have on
masks and that's

where a lot of
attention should go

*** Cushion
foundations;
concealers; bring in
the core stuff, for
these last longer

*** When you bring in
other colors, it is
because you know that
you can
spend time without
face mask; these
should resonate well
with your clothes and
your natural colors

*** Either use powder
based colors all the
way, or use powder
based colors to help
the make-up set

*** Use lip balm
rather than lip color
under a mask

*** If you can get hold
of face masks
that can be
shaped to fit
your face
rather than
be stretched
over them,
choose them

*** Many are
using
transparent
face shields
but check the
hygiene
aspects of
these: they
vary a lot

*** Some are
maximalizing
on mask
design, but as
the shifting
of face masks
is important,
the question
is whether
the hygiene
will not be
much better if
you stick to
inexpensive
simplicistic
masks that are
shifted often;
these things
are not meant
to be cool and
they cannot
really be that
cool

*** As soon as
you remove
the face mask,
be ready to
touch it up



[cont.]

each day), and a bit of high-quality lotion; shake well before each application.

*** You can make yourself a freshening-up face spray that not only helps the make-up set, but also adds sheen to your face and feel great. Use refillable type eg made for air plane travel; keep it maximally clean. Add recently cooked cooled water to it, a slight touch of ideally acid-neutral C vitamin to make the mix last for up to a week (the smell should be super-fresh

**II.B.
EMBRACE
FASHIONABLE
E
POSSIBILITIES
THROUGH
ALSO
BLURRED
PHOTOS**

*** The greater use of online digital screens for shopping and a sense of keeping 'a meter apart' which characterize some public spaces have been one of the factors contributing to a series of photos in social media in which personal space, home situations, unusual angles, sometimes with blur, in a mirror, strange lights etc have become typical and occasionally found their way to fashion covers and even inspired some clothes design.

*** A related trend is that of the increased use of newcomers to fashion photography to take photos also for very established magazines, leading to different types of picture criterions

*** Editorials have increasingly had series of photos rather like as if snapshots from a cinema, with atmosphere rather than pixel-perfection being a core of interest

*** In order to perceive movement and more possibilities

through a still photo, it typically has to have other features than the position-focussed pixels. Instead, allow the right kind of blur.

*** The video culture of the various social medias have shown that not only are photos of fascinating human shapes inspiring for people, but also a sense of movement

*** In physics, in early 20th century, the famous Heisenberg Uncertainty Principle (also called Indeterminacy Relation by the Dane Niels

Bohr) stated that the more position is focussed, the less momentum-- which is related to movement-- is depicted; and the more a measurement is oriented towards movement (or momentum), the more position must be considered

'in a cloud of possibilities'

While this is having fascinating and even light-transcending implications on the quantum level, it also suggests something, as a metaphor, to photo artists: that we can appreciate the blurred photo as an artform in itself, conveying unique information not available to the sharply focussed position photo

*** When you wish to embrace a range of themes, photos, designs, scenes, stories etc with a unifying cover photo, the right type of blurred photo may be exactly to the point, because of its embracing feel

*** The right type of blurred photo typically doesn't 'conceal'; rather, it appeals to the active brains and minds of the observers to engage in their own rich imagination and fantasy to make up their most inspiring shapes, and in that way you are bringing forth more participation from the observers of your photo

*** The shapes that come forth in the blurred photo should hint at an eminence that is completed in the mind of the observer; it can have chaotic elements such as lights and mirror effects that stimulate a sense of story and a sense of good timing



[cont.]

II C. SOME SS2021 FASHION TRENDS AFFECTED ALSO BY THE PANDEMIC/ POST-PANDEMIC SITUATIONS

SOME COLOR ELEMENTS OFTEN USED IN SS21 CLOTHES

*** Typical color palettes in ss21 are something like the follows, and we see here a kind of paled, light-shadowy colors, with many skin-near or skin-resonating colors; fabrics in many of these colors can also have an element of shining (see beneath for the note on metallic grey etc).

Some of the fabrics used are more like tiny nets, vaguely related to masks and perhaps to the 'cloud of unknowing' about all the things related to air hygiene

*** One of the most fascinating aspects that have unfolded due to the corona-virus and the narrative around it is that of increased openness for **experimentation**

*** There is a sense of uncertainty, and a sense of sudden shifts, or a censoring of contact, and

there has been a lot of do-it-yourself approaches

*** The intent is harmony, and various types of textiles; mixed colors, and the occasional strong print is brought in

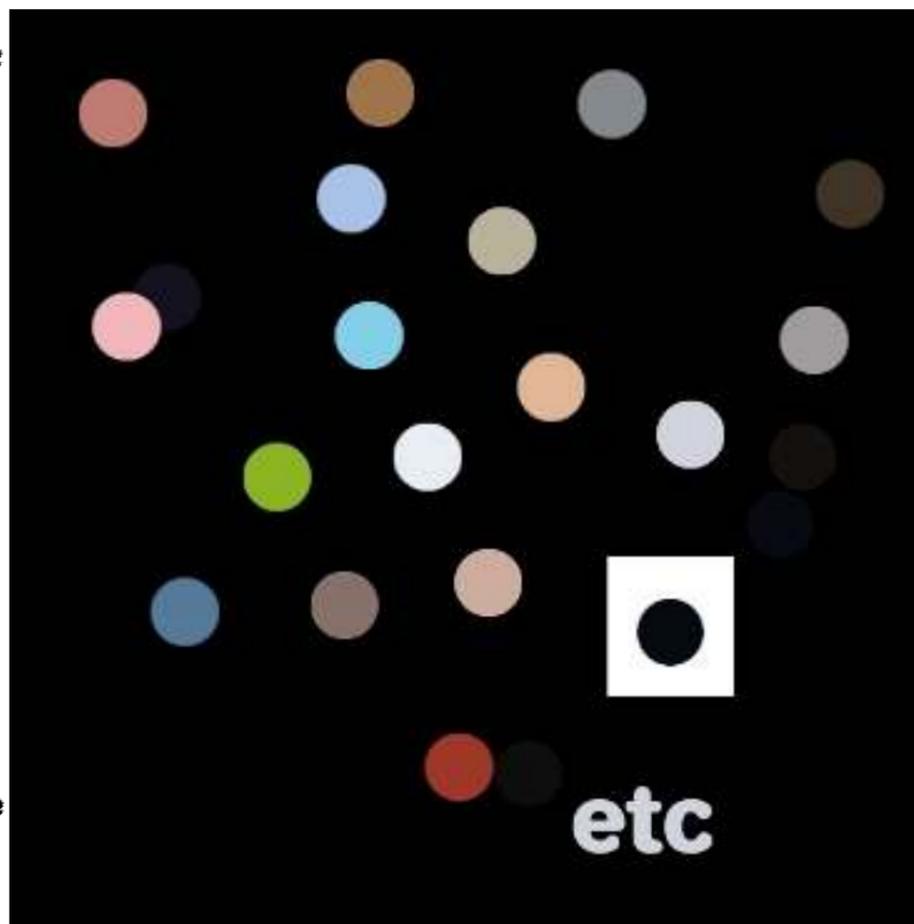
*** Yet the elaborate prints and highly organized and embellished clothes have given some way to somewhat more

trend is a psychological orientation: how such and such is good for personal mood and well-being and harmony; this is more often put high up and up front in many fashion contexts

*** Part of the freedom, and the increased need for seeing skin in an era which has to some extent censored human connections may be sudden spurts of loads of skin-showing, including using just a bra as top; g-strings on display

*** Not everything is done via online shopping and when shopping is done, it is perhaps done more on the idea that it is best to 'get it all done'; the practical implications of this has meant that people have begun using big bags for real after bags, for some years, were getting slightly microscopic

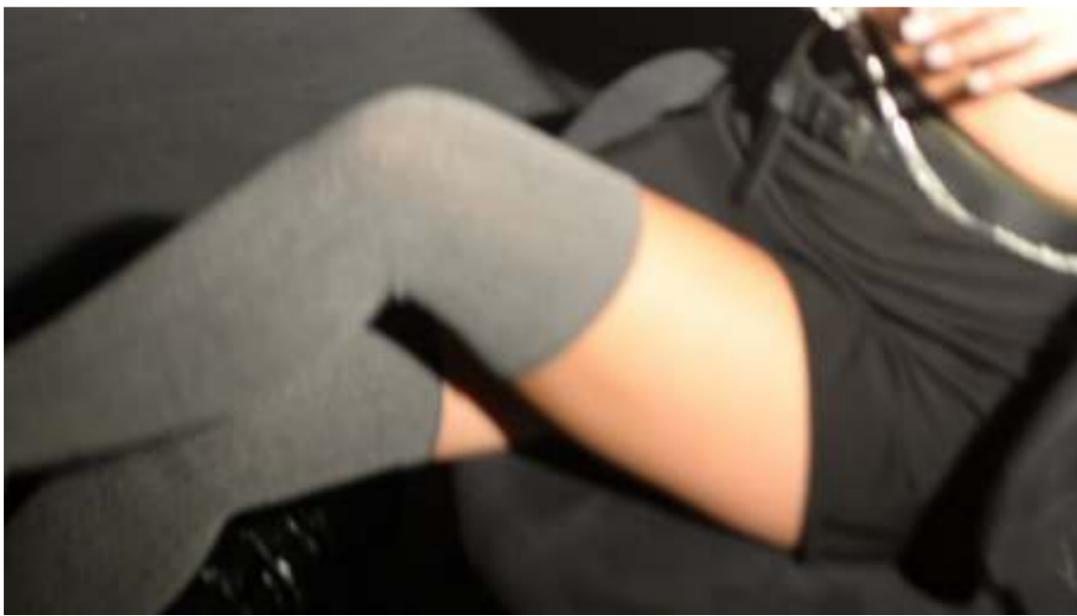
*** The materials include metallic, especially when combined with grey, sometimes also white or near-white, and an embracing of shiny black fabrics including with a hint of something kinky



something of this is perhaps reflected in the use of also large squares and triangles and these squares may be tilted on the side; these symbols, esp. when large, are also fairly easy to implement in clothes design and in the past season

monochrome, somewhat more printless materials, which however are typically used more creatively, freely, on top of each other, beside one another, and eg with elastic waistbands

*** What could also be called a fashion





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SOM A- SIGN IFIC ANC E

Fashion model: Maya
Melita,
@melita_maya
@ante_gamisu

Photo: Aristo
Tacoma, also main
stylist

MUA, hair style:
Myrto Departez,
@myrto_departez

Creative styling by
the model herself
and further styling
contribution by
Myrto Departez

Whole ness in the body, coher ence in the mind

SS21
inspirations
with a
proportion
environmentall
y aware fashion
outfits using
also excellent
second-hand
material from
KiloShop,
@kiloshopgreece,
Athens

Philosophy
is the arch-
inspiration
of science
and art, and
even, at its
best,

politics.
Fashion
looks to all
sources to
try to give a
playful
perhaps

eccentric
snapshot of
thoughts
fleeting in
the heads of
the young,
shaping the

designs of
their
outerwear
and of the
gait of their
walk and the
twist of

their smiles.
Sometimes we find
in fashion also a
tendency to look
for a greater
balance than
that thrust upon
us from the

world. Take a
deep breath of
health and
project that
radiance in a
counter-cloud to
all that we read
statistics about
these days: it's
an occasion to
call in what a
philosopher
called



«soma- signi- fican- ce».

Instead of
letting the

psychological
pressure of the
news give rise to
something like
psycho-somatic
stress, do the
opposite: radiate
soma-

signifi-
cance;
a beautiful
physical
expression
that
elevates
the
psychology
of those
who
encounter
it.

This isn't [as far
as we know] any
branch of
therapy or
wellness cure or
healing
approach: Rather,
we're talking
here of rather
clear-thought
psychology,
written by a
physicist with a
magnificent mind,

who was one of
the legendary
forefathers of
one of the
lesser-trodden
pathways of
quantum physics
in the 20th
century.

Background. When
David Bohm, the
physicist who
sought
throughout his
life to create a
worldview in
which the world
is seen as a
whole, turned his
attention to the
word "psycho-
somatic", he got
an idea. First of
all, he wanted to
take the idea
that the mind
affects the body
outside of the
domain of
disease, and into
the domain of
health.

Secondly he
wanted to see the
transition from
mind to body as
step by step, or
gradual, or a
process, rather
than a clear cut
between
"psyche"
and "body".
An
intertwine
d process.

Thirdly, Bohm,
who had spent
some time with
Albert Einstein,
wanted to see
correlation not
just a one-way
flow from mind to
the body, he
wanted the
correlation to go
the other way as
well. Of course,



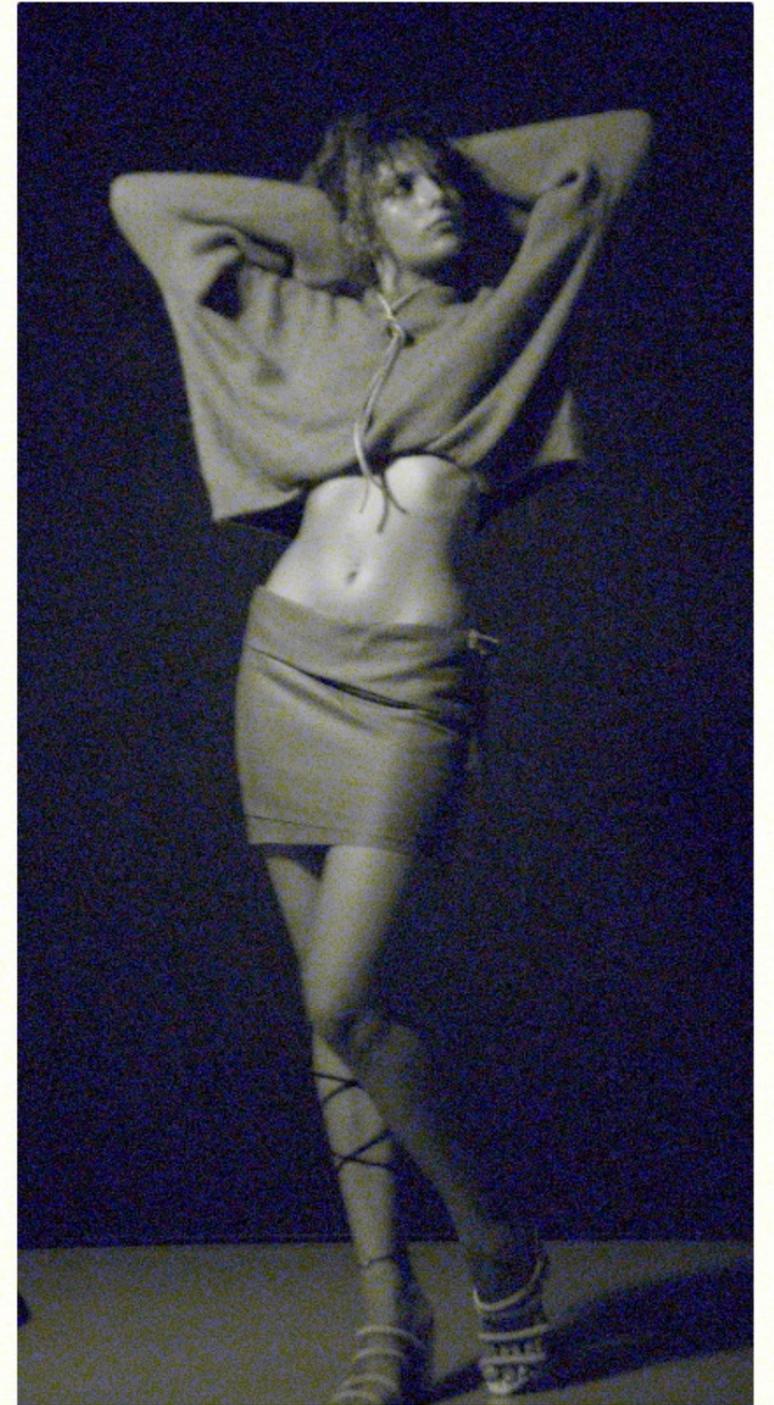


Einstein's relativity is full of correlations, and this is one of the features that had inspired the young Bohm to branch out and make a new way of rendering quantum theory.

David Bohm sought a more general word than "body", something that could convey a sense of all matter--and he picked the word "soma". And instead of using the word "psyche", he picked the word "significance"--which is in the word-group associated with such as meaning, meaningfulness,

mentality, and so on--clearly psychic things.

Instead of just one word, he created a word-pair, one to speak of how the physical can create something psychological: soma-significance; and another one to speak of the whole process when it goes the other way--but now with a sense of a fullness of meaning, rather than the earlier context of stress-related issues--Bohm proposed the word signa-somatic.





«I argue that the
phenomenon of
consciousness cannot be
accommodated within the
framework of present-day
physical theory.»
Roger Penrose,
co-recipient of the 2020
Nobel Prize in Physics,
from his earlier book
The Emperor's New Mind:
Concerning Computers,
Minds, and the Laws of
Physics



<<..contained
in this little love
placed upon this
cloud of unknowing.>>

--from the The Cloud
of Unknowing written
in the 14th century

transl. by
Ira Progoff







The world is not
only in flux, it
is flux
--David Bohm





Money and

the

7

dimensions

Sometimes, thinking can make personal economy and own money situation improve. As input for philosophical

stimulate to laying the foundation for better prosperity in the long run.

room, some of them may find that it is possible to be creative about the necessities and/or the goals, and in that way find more peace in that area.

The global financial crisis resulting from the COVID19 virus and from the massively intense talk about it, fuelled by digital media, has led to a greater degree of challenges in the economical area for very many people who before could, at times, with luck, be vaguely comfortable with their economy.

The word 'challenge' is easy to say: for some, the word is massively understating it; and few but the most powerful politicians and the richest people on the planet can have any effect of significance relative to these.

Those who are lucky enough to have more peace of mind and more space for creative improvement of their situation in various ways, and who have time to reflect on their life as if from a philosophical angle, may benefit from a broad thinking about economy, going far beyond the question of personal needs and desires. This broad thinking may lead to company ideas or ways in which things can be handled that reflect a creative intuition of some long-term economical benefit.

As some has noted, the word "economy" is one of those real

treasures of a word, speaking of its roots. We're talking here of one of the most-used words in the world, reflecting one of the biggest challenges for many people all around--and yet there is a wonderful sense of order, even beauty, in its meaning: eco- or oikos, meaning, in ancient Greek, "house, abode, dwelling", and -nomy, meaning eg "to keep in good order"; economy is to keep your house in order, it is good house-holding. By seeing the word "house" sometimes as a metaphor, and at other times more concretely, the word tells you about order, it tells you not just to speak about how much you "have", but of how things add up and how they substract, how they prosper and how they wither, how the order of incomes and expenses constitutes a structure worthy of maintenance, an order that might even in some sense have a beauty or at least a rational order.

Those who are anchored in a sense of the necessities of protecting the unpolluted diversity of free nature and all environmental resources, are leaning on exactly the same type of word-pair, when they say, "ecology"--the "eco-" is the exact same, and "-logy" relates to the sense of logic and also logical order.

Economy, money being part of economy, clearly is a vast concept, and somehow it relates to all our existence, to our worldview. Yet when we look up the word 'worldview' in physics or



reflection over the role of money in a broader perspective, here are some ideas about worldviews and dimensions. While thinking of this sort won't address an immediate concern, it may

Broadly speaking, there are those who experience that their personal economy has comfortable room for their necessities and goals, and those who don't. In the case of those who haven't such

philosophy, we rarely touch on a mentioning of economy.

When we do need to think more about economy, however, and we need a kind of space in our mind to put it into the greatest perspectives, it would be good to have a sense of the dimensions of existence, and somehow tie these in naturally to such as money, commerce, the business of generating income and managing moderate expenses, and relating to ideas, to interactions with people in an also generous way, to art and design and everything that makes a personal life and also businesses, large as small, flourish.

Let us, for what it is worth, shop a little both in ancient philosophy and in more modern worldviews related also to physics, and give an outline of some type of thinking in which the whole is intertwined; and in which not just economy, but also a sense, however vague, of ecology is also somehow included.

In physics in the 20th century, it is common to speak of the universe as manifesting out of energy; the word energy has Greek roots going back to something like "energos", meaning also work or force. Let that be the first of what we here, informally, sketch as seven dimensions: the dimension of energy. The source. The foundation. The ocean on which everything else --to borrow a metaphor used by some quantum physicists-- are waves.

Secondly, in this energy there are forms, these forms may be a bit like the abstract higher "ideas" or

forms spoken of by thinkers such as Plato and Aristotle, and we find similar in most other world cultures. Informally, let us think of what motivates the highest constructions, the greatest designs--be it for the Taj Mahal or for the logo of your business. The dimension number 2 is that of the highest forms of beauty, giving shape to the energy which is dimension number 1. As a third dimension, let it be all sorts of higher order, also beautiful, but now serving the purposes of upholding the greater ideas, rather as when you build something beautiful, you need to have smaller forms that happily go together with the essence forms, the highest forms of beauty. As dimension number 4, we look to the material forms, that most concrete, the touchable, the matter that is perhaps the result of how we have put the energy that is dimension number 1, through the process of higher forms as dimension number 2 and more particular forms as dimension number 3, into the most concrete and manifest, the dimension number 4.

Once we have a shape, a form, we can--like a newly sprung rose can--let the gorgeousness of it all be shown to the world, radiantly and generously. And it is part of the generosity of life that life protects life, to some extent; the fluidity of empathy, sympathy, care, and connections in which the human spirit shows it as its best. The fifth dimension is that of generosity, a foundation for good communication, for insight, for genuine humaneness, and also a way to understand the

values of environmentalism when they are at their best and not fanatically implemented.

In having physical shapes and insights and forms of training and skills and a physical presence, and anchored in generous communication--all the dimensions from one to five--we can also sell and buy, we can exchange goods and services, we can do--in short-- business transactions, whether as employee connecting to an employer, as shop owner relative to customer, as web online provider relative to its customers, as consultant, artist, or anything else, in alignment with our abilities, skills, values, affections, capabilities, and resources.

The sixth dimension is that of business transaction

S, and while society may have more or less strict rules for these, an enlightened individual does not censor those who come with sensual services as long as they do no harm.

In going from the first to the sixth dimension, we have become gradually more concrete, but also, in a way, we are lifting up the forms so that they can go into the world of money and be part of the lively society. In seeking to raise our gaze above all this

again, we can see patterns and larger trends, such as in how the dollar may or may not evolve in its transaction price relative to the euro just this week. These patterns sort of summarize all economical in at a meta-level, and in going up a level in abstraction, above business, to a societal level, we reach the sense of a seventh dimension. And it is, with today's computing technology and the individualistically oriented online bank services, possible for individuals to connect to the larger statistical movements of currencies and engage in currency transactions as a way to possibly earn more money. This I think is a meaningful seventh dimension, tying in with business which is the sixth dimension, yet not as concrete as it is. Let it be said: like stock trading but possibly even more, currency trading with more than toy sums is not for those with fragile nerves; it is no more easy than having **luck in fishing** can be considered 'easy'.

Leaning back, going for a walk, or running, or exercising well--all these things help clarifying the mind when big things need to be thought about. One lets the reflections, and the questions--all the facts and the goals etc--go into one's subconscious mind, and some time later one will get a sense of a new series of questions, or tasks. In having a process over time, one may find that all 7 dimensions as sketched here can 'speak to' one's future economy, in one way or another.



Beauty- ty from running- ing

Fashion model: Sabrina Macheo





<<When I run I feel free, without thoughts. I like to run in the middle of nature, away from the chaos of the city. I train constantly to improve and achieve my goals.>> --Sabrina, model in this editorial, whose running goals involve at least 20 kilometers pr week



**Fashion model
Sabrina Macheo,
@sabinamacheo,
photographed by
@annaairaldi**

Stylist, make-up:
the model herself.
Styling advice:
Aristo Tacoma.

Location:
Menaggio, Lake Como,
Italy
Brands in editorial
include:
Guess
One Star Converse
Benetton
Tally Well
Under Armour

<<Mental will is a muscle that needs exercise, just like the muscles of the body.>>

Lynn Jennings, rated one of the best female American runners of all time,
with a range from 1500 meters to the Marathon.







<<I'm stronger than I think I am. Mentally. Physically.>>
Misty May-Treanor, Olympic gold medalist, beach volleyball player





Fruits,
vegetables,
ideally 5
times pr day

Bread
wholemeal,
pasta

Water 2 litres
or more

--main part of this
model's diet

<<For every finish-line tape a runner breaks--complete with the cheers of the crowd and the clicking of hundreds of cameras--there are the hours of hard and often lonely work that rarely gets talked about.>>

Grete Waitz, winner of nine
New York City Marathons,
women's division,
between 1978 and 1988













Beauty as



Education



Fashion
model
Sophia
@sophiagobr



**Jeder, der
sich die
Fähigkeit
erhält,
Schönes zu
erkennen,
wird nie alt
werden.**

From "Gespräche mit Kafka"
by Gustav Janouch.
[Anyone who holds on to the
ability to see beauty never
grows old.]



**Fashion model
in this
editorial:
Sophia,
@sophiagobr**

**Photographer,
make-up artist:
Micky Re,
@micky
isa
photographer**

**Stylist:
Claudia G.**

General
style advisor:
Aristo Tacoma

Brands in this
editorial:
H&M, Zara

BEAUTY as

EDUCATION

"Beauty," a wise old man once told me, "that is something that means that you so to speak lay down your weapons. Your ego." The same wise old man had, many decades earlier, argued in academic philosophy that "Nature has value in itself--a value that is not merely the value it has for humans." For it is beautiful, right? A related thought is that Nature is worth protecting because it is worth experiencing--or, more precisely--it CAN be experienced, precisely because it is beautiful, ie, "aesthetical"--and this words derives from ancient Greek words indicating something that can be sensed, felt and understood-in-or-through-feeling.

[The approach that 'Nature has value in itself' led to eco-philosophy, co-founded by Arne Neass, while the approach that Nature is worth protecting because, put simply, "it can be sensed, since it is aesthetical", has been explored and discussed in various related

fields such as eco-psychology.]

Shakespeare let one of his characters, in Hamlet, say, "Nothing is true or false but thinking makes it so." A related opinion, heard often--perhaps especially in a political context, can be expressed along these lines: "Nothing is beautiful or ugly but thinking makes it so."

However far we can go with such a thought in an abstract discussion, there is a form of beauty where people tend to agree a lot more, and that is the form of bodily beauty called, put simply, "health". We can say that health is a "form" of beauty, because, for instance, the fact that the organs such as the lungs, or a muscle, do work and do have health is, in a certain physiological and anatomical sense a question of the wholeness and beautiful quality of these organs. Beauty is more than mere simplistic health, but health is, we might argue, a kind of beauty. And once we argue that, people are less inclined to believe in the character of Hamlet.

shadows, that indicate fit, long-limbed, healthy muscles, as well as a good glow to the skin, a sheen and a lustre that speaks of a body that has had much exercise and the right amount of healthy food and top hygienics. This can be argued away for political reasons, just as there are some fashion editors who seem to regard celebrity status as sort of interchangeable with beauty (because both evoke attention, apparently).

[cont.]

Few are the people, on any side of the political spectrum, that would offer an opinion like, "Nothing is healthy or unhealthy but thinking makes it so."

And, as one trained in logic may argue, given that we can say that beauty at least of one kind is beyond subjective thinking, and has an objectivity to it, it follows that the concept of beauty as a whole has an objectivity, in some sense.

In fashion, it is typically regarded as beautiful that the a person has enough slenderness that the limbs has the finer nuances, the play of

supply, is somebody who is far more likely to elegantly tackle various challenges.

Health, therefore, is an argument clincher relative to the old philosophical question of whether the universe has in it some objective beauty. The human being is "the measure of all things," was a saying in ancient Greece (though the translation that "Man is the measure of all things" is more common, the intent was really that of human beings.)

Suppose we lay aside the question of whether beauty is real or not and simply say, "Alright, beauty is a real thing." A person growing up may feel intrigued by such an approach to life and, as a natural step, ask: "Well, how can I educate myself in beauty?" But since the beauty concept is so sought-for, so emotionally tied up with people's hopes and disappointments, and in some contexts, associated with envy, it is not available as a societal educational pathway, generally speaking. Put simply, you can't get a ph.d. in "Beauty". You can get it in, say,

"Philosophy of Beauty" (maybe), or in, "Societal perceptions of Beauty", or in, "Job selection processes statistically evaluated through the Beauty criterion." But even if you go into art, or the history of art, there is no obvious focus on "Beauty" as such, nor will it be any more easy if you educate yourself in design. Apparently, human beings have made sure that whoever is fascinated about the concept of beauty will, in an academic context, find that this is an old-fashioned approach.

Yet, beauty as concept on its own, in society, in the minds of each new generation, is anything but old-fashioned. Each child growing up in anything like a typical intercultural context with a language like English as mother tongue meets with the beauty concept in a way that comes not merely from without, but also from within: "Oh, she is so beautiful! Why do I feel that way?" Without trying to, one may feel suddenly a bit mesmerized, enthralled, stunned, or, as the wise old man said, "one puts one's weapons

away; the ego is gone for a moment." It is a biological experience: the body, one's own body, suddenly feels different, one mind is blank, there is a surge of feeling: it is the intrinsic experience of beauty --something that is immediate and which we are all "wired" to have.

However, the experience that someone or something is beautiful is, fortunately, a question also of style and setting. It

may not exactly be this or that feature of the

face or whatever it is that as such is as appealing as the way she is using her eyes; or how the lips are reflecting the light in just that moment; or how the hair plays with the vaguely spiralling curve of the gentle anatomy of her left ear--or something like that. And once we get the sense and idea and comprehension that something and some one can, indeed, be "styled" to be beautiful, the beauty concept feels less like a fixed thing and more like something truly worth educating oneself in.

Yet how do we do that, given the scarce agreement as to what is beautiful?

Perhaps through reflecting over the history of the arts, and history of music, relative to the present age of great creativity in all fields. In looking at the history of the arts, or art, we see something similar, when it comes to beauty, as to the history of music, namely that classical ballet, as today perhaps most strongly cultivated by France and Russia, resonates with the classical





[cont.]

composers, such as
Tchaikovsky and Mozart,
in suggesting a sort of
fountain of harmony and
in which the graceful
long gravitation-
defeating lines of the
ballerina involves an
arch-display of what
human beauty can be
about. Let me rush in
and say at this point
that it is possible to
have this point of view
while not actually
considering this more
than a starting-point
for the exploration of
beauty. Just as a good
sense of classical
music leads to a
capacity to listen that
can enable one to
appreciate
trance/club/house
music, so can a good
appreciation of the way



[cont.]

Bolshoi ballerinas dance lead to a great sense of why some fashion works mesmerize while others don't. Those who don't have such a background may overlook such non-obvious yet essential elements as the play of the length of the model's legs relative to her torso upon the mind, a mind that may or may not have an appreciation of the Golden Ratio, which is approximately 8:5 and in itself a theme underpinning what we may call a "beauty education".

Yet as soon as we speak of the length of the legs we are into, are

we not, the rather political discussion as to whether some forms of human body are more beautiful than other forms--or are we? Well, let us bring in the concept of "styling" again. You put high heels on a girl, and let her strut her stuff in some really cool pants, and, given make-up and light coming from one angle and you with the camera having another angle, she may all of a sudden have the "look that slays"--that, in other words, slays the weapons, puts the egoes away, for, "There is Beauty."

In other words, the magic of some photos is that they allow a styling to come through such that a model can --in a lucky glimpse, caught, in a blur or not, as if by a synchronicity willed by the muses--exhibit some kind of other-worldly beauty. And let us be clear, that beauty, in that photograph, may not be representative of how the model typically styles herself, or sees herself; it may not be representative of how the model is easily looking on photo. And yet it is a real and not 'photoshopped' thing, ie, not a thing

that comes from manipulation of photos, the fixing and trixing with pixels to make some flat cartoon-ideals of human looks come through.

And it is with such a starting-point is again possible to look with a smile and a nod and indeed an interest in classical ballet: not that everybody should look like Bolshoi ballerinas, or that every Bolshoi ballerina looks like the ultimate in beauty: but it is, as with classical music, a fountain of suggestions of somehow harmonious relationships between lines and lengths, between curves and shines and shades of lights, in the dance beauty ideals founded also by such as the so-called Sun King, Louis XIV, of France, who became king at the age of 4.5. In understanding these, and the understanding can only come through much exposure, much work,--drawing, painting, observation, thinking--and in moving over to the creative culture of sensual and tantric and beautiful photography we have today, we can get a grip on an approach to beauty that can open up

for beauty styling also where beauty is less obvious than in the ballerina context.

Such an education, obviously, is hard work. How do you really draw a ballerina? By trying a hundred thousand times, that's how. And you will only try enough times in a situation where you have that peculiar mix of playful ambition and playful self-criticism and playful attention applied again and again in practical action, in artistic work. That takes a lot of time; but yet it is merely the beginning, because to make the leap from classical beauty ideas to realizing beauty as a form of styling and design in any context requires a great deal of further playfulness and experimentation.

This education in beauty requires time: but it also requires a certain shall we say ruthlessness relative to what one should definitely not waste one's time on. And what one should not waste one's time on are the forms of technology in which concentration is not possible because distraction has become the order of the day. Only by relating to the

forms of artistic unfoldment in which quiet attention to detail is possible--such as a still drawing, or a still photo--can there be growth in the mastery of the underlaying relationships that form our beauty perceptions and capabilities to unfold these. The forms of artistic unfoldment in which a flickering through many images rapidly is the order of the day--ie, in the form of videos and the like--do not offer adequate growth in the beauty understanding. A video is a throwing around of enough images per second that nothing appears to be still: this throwing around is the very antithesis of an education. It is the opposite of concentration. It is the implementation of distraction. And so there is no natural 'progression' from still photo to video; rather, it is by the photos we grow, and the videos are merely there as a candy on which we must not grow fat.



Who
will
take
over
the universe

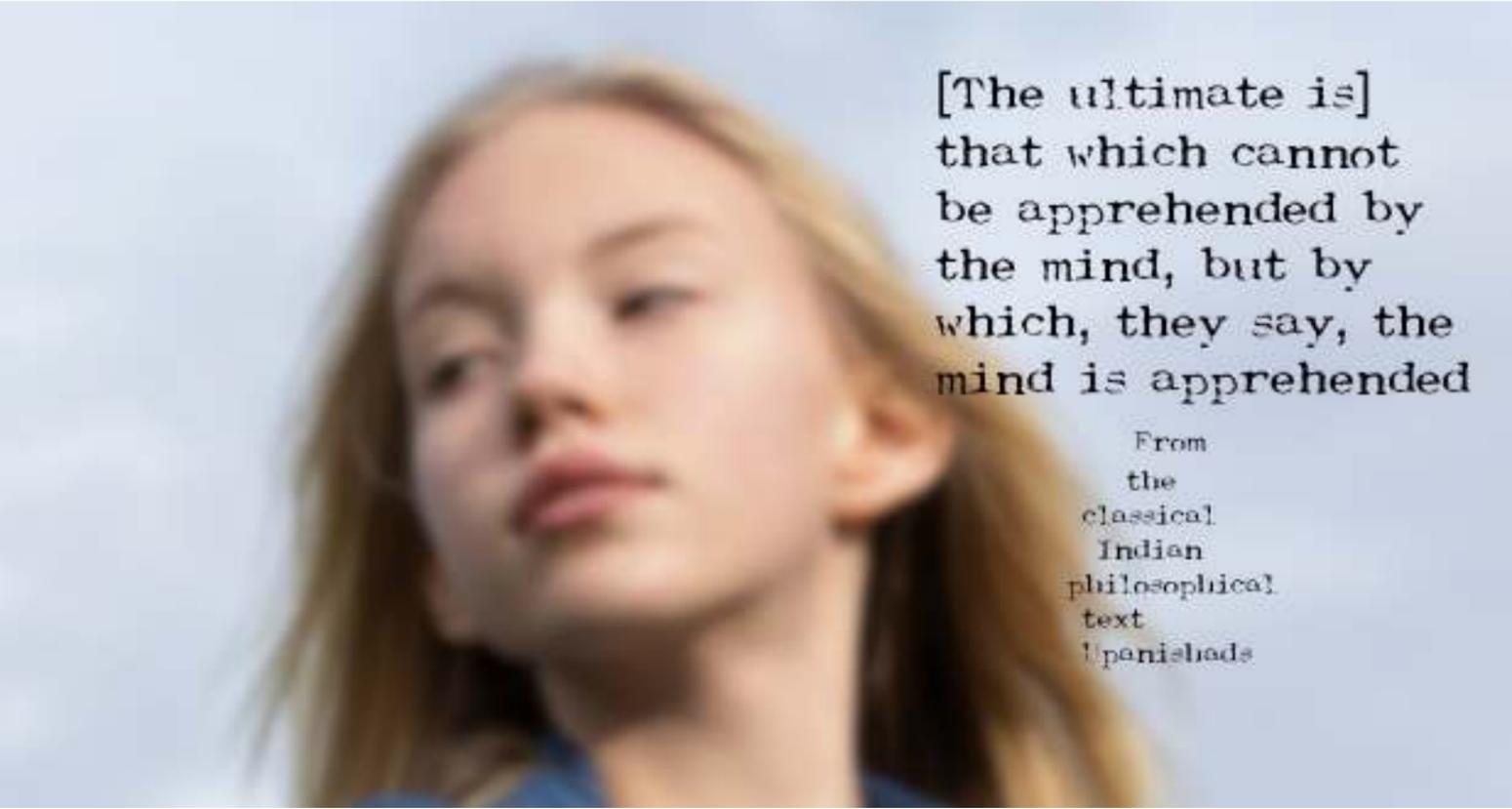
Allen Ginsberg
in his 1960s "Planet News"











[The ultimate is]
that which cannot
be apprehended by
the mind, but by
which, they say, the
mind is apprehended

From
the
classical
Indian
philosophical
text
Upanishads



A photograph of a person's lower body and legs, wearing a dark dress with a light-colored pattern and brown sandals. The person is standing in a field of tall grass. A black rectangular text box is overlaid on the left side of the image.

When you stand with
your two feet on the
ground,
you will always keep
your balance.
From the classical
Chinese
philosophical text
Tao Te Ching







Dance like Anny

Our ss21 fashion
model in this
editorial is
dancer Anny
Konstantinou,
@annykonstantinou

international latin
dancer Anny
Konstantinou,
@annykonstantinou

We met at a cafe
two days after the
photo session and
interviewed Anny
about all things
dance and training.

Make-up artist:
Myrto Departez,
@myrto_departez

Styling
contribution by
the model
herself and by
Myrto Departez

Photo, style,
text:
Aristo Tacoma

Main location:
Studio P56,
Athens,
@studio.p56

Y oigo el eco
de esos tangos
de Arolas y de
Greco
que yo he visto
bailar en las
veredas.

from "El tango"
by Jorge Luis Borges
/and I hear the echo of those
tangos of Arolas and Greco
that I have seen danced in the
streets/



Modelling in our dance
fashion editorial is
the highly respected

Greek-Italian dancer,
choreographer, and
dance teacher,



Background. Anny Konstantinou has danced since she was four. Her education is in choreography and the latin styles of dance, in marketing and communication, including body language. She has won several british dance competitions and been main choreographer in Theatre of Milan. She is choreographing, dancing as well as teaching dance in Athens.

Everything is
so alive, that
I can be
alive. --Pablo
Neruda





>>> Talk about dance, feelings, choreography.

Anny: Dancing, obviously, is form of body language. On a stage it is also about trying to keep the eye of the audience on you by moving in good lines.

Dance is an international language, going beyond all the words in all the languages.

The way I see it, choreography is shaping dance according to a feeling or a story, which is told with the body of the dancers--it can be a love story; it can be a happy or sad story, whatever kind;

the feelings are shown gracefully and without using words.

Knowledge of body language is part of shaping the choreography of the performers. By the body language you can express feelings in minute detail, something for instance Charlie Chaplin showed, when he developed the field of the silent movie. Everything important is radiated using body language.

>>> Dance as a sensual experience: how do you feel when dancing?

Anny: Dance is always the big excitement and a kind of stress and kind of anxiety. In the positive sense. The excitement of dance is not a bad stress. The feeling of dance is like having sex.

>>> Literally? All the way?

Anny: Haha, I mean at the level of the heart. The heart-beat is the same. When you really dance, you are in another world, a different sort of reality. It is just you and your dance with all these feelings and expression and it is radiating from you.

>>> Together with the dance partner?

Anny: The communication is with your body, and, in Latin dances, of course with your partner.

>>> What is the role of the partner?

Anny: Of course that depends on the dance form but as we know in classical Latin dances the man sort of sets forth the idea, and leads, and the role of the woman

is, so to speak, to make the idea beautiful.

>>> Say something about the value of dancing for the very young, for those growing up.

Anny: You learn how to be with each other, touching in a nice way, and with respect; in that way it is very ethical. To learn how to be physically together without feeling encroached upon, to be comfortable about being close. Learning how to be really human with each other.

>>> Dancers are typically skinny, right?

Anny: When we are going nearer to the premieres etc I always tell my students that they must affirm to themselves, I am the best dancer, perfectly beautiful, I have a top outfit, the best body. As the night of the dance approaches, you must have the approach that body fat is not a problem if you know how to use your body.

If someone know how to use body fat it can be amazing, even very sexy, despite the lack of shape. That is one aspect.

Another thing is that if you dance a lot you cannot hold onto your fat. It gets away!

Thirdly, to dance much, obviously, fat must not be in the way of the muscles. Big muscles can be fine, though. You need be able to move all your body, all your muscles. You need to have the reins, so to speak, of your body. To hold the reins of your body and control all of you.



Anny: When you dance you learn how to walk. That is the first thing that we teach babies, ourselves, right? How to stand. Shoulders down, long neck, straight body, breathe

showing equanimity.

Anny: When you are on the dance floor you must make it yours. All the floor is yours. Straight legs. You must feel like it is your

Anny: You find motivation where you can find it, perhaps by being in love. Every day must be a good meditation. When you have a nice relationship and you are in love, you feel

**train
because you**

room, nature, or a human being. And we need to have something we like to see in the mirror as well. Whether we like it or not, being good-looking is a door-opener. It gives you

relationships, jobs. It may not help you to keep those but helps getting them!

>>> Is one finished with learning dance, ever?

Anny: A good thing in dance like in other arts, you are always learning, there is always more to learn, as in all areas of life. It is up to you to walk safely and do all the things you know really well. But you may also try out new things and be very creative about it now.

On the stage, of course, you go with a choreography that you have worked with and

you are mastering well. In addition, there is always also the improvisation because of it entices the audience and may lift up the feeling of the movement.

>>> Improvisation within limits?

Anny: There are some rules about the way you move and



slowly, even if you run, and be calm.

>>> And the use of the hips?

Anny: In Latin dance we say that when you stand on the right foot, your hip must look right. In other words, you are turn your hips to the right, in a relaxed way.

>>> And when you walk, your head is balanced, straight,

own.

>>> Talk training.

Anny: Training is of course something, as a dancer, you do every day. As we say, 'A day without practising is a lost day.'

>>> How does anyone find motivation to train that much?

powerful, it helps training. You fall in love and it makes you have more inspiration to express more, to do more, dance more, and also train more. But every emotion can be taken up and somehow be converted into dance.

Also, **you**

**know it
makes you
more
beautiful.** We

all need to see something beautiful, even if it is a car, or the interior of a

[cont.]

>>> Talk walking: one cannot avoid noticing you walk very gracefully.





[cont.]

breathe but as you are using
these rules without having
to think about them; they do
not feel much like limits at
all!

>>> For those who are not



[cont.]

dancing as a profession,
how do they motivate
themselves to train? Do you
have any tips?

Anny: Make the work-out
exciting. I particularly

recommend dance schools.
There, you find that it is a
socializing way to train;
you are making friends.
There, it is beautiful,
connects deeply to the
music, and it all affects
your soul, your physiology,
generates endorphins, makes
you happy.

And you can choose dance
according to what body you
want. To burn the fat, eg
get into Zumba or Swing. For
muscles, choose a dance form
where you have have poses.
In my training program we
also use weight straps on
the ankles, holding tight,
letting muscles be flexed
both to build them and to
burn the fat.



[cont.]

>>> How can one who is stiff get more flexible like a dancer?

Anny: Do something like ten minutes pr day with stretching exercises. Six months later the differences on the body flexibility will be very noticable.

Each stretch you hold still, just pushing, and when you start to have pain you keep holding it while counting to twenty.

>>> I read some statistics that seemed to show that a significant percentage of young women are not experiencing much sexual joy. Could stretching heal, you think, in this area?

Anny: Quite possible. With dancing exercises, you learn to listen to your body. You learn to react to your needs. Stretching is part of that.

Dancing is the poetry of the foot.

British poet John Dryden in the 17th century



[cont.]

Dance is also to entertain a wide mind. If you are looking for something concrete with a narrow mind, you don't enjoy all the other things that can come to you that could be better.

Flexibility in the body means that you can express more.

>>> In these days with coronavirus restrictions some say that, many places, and contrary to the oft-repeated narrative of social distancing, rather many are socializing more intensely than before.

Anny: It may be true.

>>> Why, do you think?

Anny: Maybe because all

these rules that we must stop socializing and hide the smiles behind mask people get more feverent. People socialize more intensely because there is more to heal. Add to that that sometimes that which is forbidden is more sweet.

>>> Your choice of dance as a profession. It was a choice of love?

Anny: For me it was. Many are told that what they love should just be their hobby, that they should not follow

it as a profession. I chose to do what I love and maybe without having a full wallet. To be happy with or without much money, a simple life full of smiles, loves, friends, music, expressions. I think people should follow what they love. Follow dreams. Never regret.









Text, drawing:
Aristo Tacoma

Semantic difference between open relationship and polyamory

In talking to one another, one of the phrases that perhaps belong more to the past years than to the past centuries, is this one: "I understand totally where you are coming from."

This is usually spoken, as we know, when the person disagrees and words like 'absolute' may be substituted for 'totally'. It is however more than a polite way of saying, "I disagree." It suggests, with just a hint of a condescending attitude that may not be entirely out of place in all circumstances, that despite the implicit disagreement with the other, the speaker just possibly could have agreed given the same type of background, or upbringing, or experiences, as the other person.

It is the type of articulation that makes somewhat more sense in a world in which people are regarded as engaging in narratives rather than

engaging in a dialogue over a set of possibly objective facts. Let us imagine a situation in which scientists eg at Nasa are talking over what kind of course a certain satellite should take to save the most rocket fuel. In the midst of a dialogue over a critical point, it is probably not going to soothe the nerves of the rocket scientists. However in arguing over which hat is best, it may well do the trick.

"Long hats are best." Reply: "I understand totally where you are coming from." Alright, it makes sense.

Once we beam over to Nasa headquarters, we find the following conversation bit rather more unlikely: "The course between Mercury and the Sun is best." Reply: "I understand totally where you are coming from."

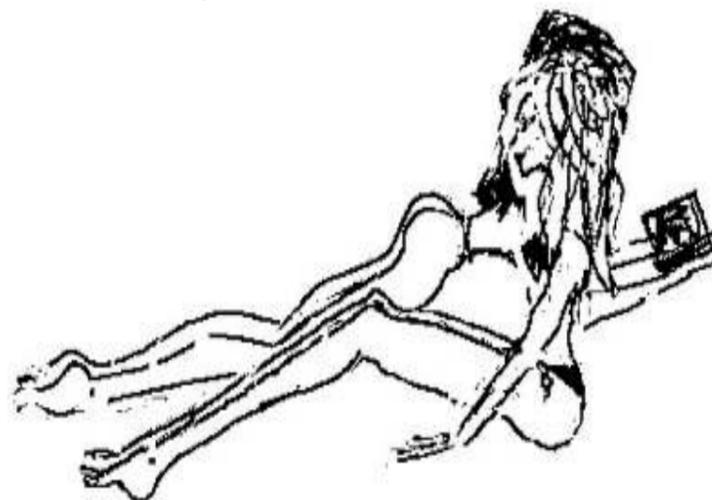
Get it? It is not a fact-friendly as much as a narrative-friendly way of talking, this 'where you are coming from' stuff. In a fact context, it would be surprising if it is considered an ideal way of relating to disagreements.

Few things are more grounded in narratives than relationships; and so it would seem that relationships are easy to mould, re-form, explore, expand and in general do anything one wants with: the relationships are, in a way, facts of our own making. Yet the concept of the relationship between two people has been carved out through a massive

conditioning of writing that has gone one since at least the time of troubadours of the High Middle Ages.

The phrase 'open relationship', however innocent it sounds, is, as we know, in a certain sense pretty revolutionary.

For instance, when Lancelot--you know, with helmet and swords, finally gets a quiet chit-chat whomever damsel/princess he has recently rescued from distress, possibly involving dragons, we wouldn't, in a



normal context, assume the dialogue takes this course after a first kiss:

Lancelot: "I have thought about it, and I should really like an open relationship."

Guinevere (smiling and condescending): "I totally understand where you are coming from."

In that sense, discussions between Lancelot and damsels like Guinevere have more than a little bit in common with discussions between rocket scientists. It oughta be precise. Because of their essential connection to human emotion, when relationships are discussed,

one person's fine distinction may be far from fine enough for another. The psychological researcher P. Turner (see suggestions for further reading) says that an additional factor that complicates the discussions of relationships is that some people's use of words are descriptive, while other people's use of words in this regard is more 'prescriptive'--in other words, setting forth rules of what ought to be the case.

What has taken place, in waves, and as "carrier waves" being a number of 20th century poets and philosophers and authors, as well as fashion idols, is the sprouting on the tree of human narratives about ways of being together a set of concepts that actually can be different than those solidified relationship concepts of old.

While humanity may have unfolded these new concepts, however, it doesn't follow that the existing relationships have matured similarly. While adding the common, simple, easy word "open"--just four letters--in front of the also normal word "relationship" requires no tricks of the tongue and is easy to speak, one doesn't just mould a relationship into an open relationship just like that.

However before relationships start, that's where openness may make sense; and before relationships shape themselves, the linguistic exploration of the new forms

of fluidity of sexual identities and the varieties of such as polyamory may suggest ways of connecting to others that can have a higher level of stability in it, given a world that has enough of challenges relative to the older forms of relationship.

It is for these who in a linguistic sense, and as it were with a philosophical distance, it makes most sense to explore the semantic contrast between a concept like "open relationship" and "polyamory".

And here it is in a nutshell: open relationship has two main uses; one, any form of relationship in which there is a going-beyond of exclusiveness; second, in which there is a sort of primary, strong relationship between two, but in which sexual adventures are acceptable within limits. In the first sense of the phrase, open relationship is a broad concept, and includes such as polyamory. In the second sense of the phrase, it sticks nearer to the original idea of relationship but has a sort of ventilation system built into it-- typically associated with the sexual aspect.

The concept, or, more precisely, concepts of polyamory, in contrast starts with the idea of more than two people, and also starts with the notion that there is a romantic, or loving, not just sexual relationship between more than two. This is for some more or less an identity-- just as some girls prefer a pansexual identity to a

bisexual identity even though the behaviour may be mostly the same. For others, it is a statement, in terms of a gradually more mainstream, enhanced vocabulary of English, of how the world is experienced, and felt; whether or not it is put into practise.

To connect it with the beginning of this little article, the polyamorous person is "coming from" a different landscape than the one who is considering making an exclusive relationship a little more open to adventures; the polyamorous person starts with a sense of love which can embrace, even from the outset, several; while the idea of opening a closed relationship starts with a two-some type of situation and seeks to add to it.

Whatever the variety of these two or other such concepts, it is however clear that mainstream culture in most parts of the world not controlled by a state-run mass media, is more and more embracing and lifting up and to some extent even celebrating such forms of what some would say are "hippie"-like views of love.

Suggestion for further reading: "Dealing with Difficult Metamours", by Page Turner, Amazon, 2019, and website www.poly.land.

The solution:

Thin k About Jupit er

The T.N.S. [True Nonsense Section]

Text & illustration: A.T.

Think about Jupiter, and drink tonic water. That's the essence of advice one can give to anyone who is worried about COVID19.

I cannot fully attribute the brilliance of this

suggestion to my own intellect entirely. The first part of it came about this way: I heard about yet another possible COVID19-inspired so-called "lockdown", and started up BBC World Service to hear more about it. And they talked about Jupiter, more specifically, a satellite expedition to the space nearby some of the moons of Jupiter. I think they spoke of four such moons. Never mind that COVID19 and lockdowns were a hot theme--prime minister or somebody had just given a talk--they went on and on and on about Jupiter, I think for some twenty minutes if I am not mistaken.

And it occurred to me, when they spoke of the uncertainties these rocket scientists had to endure to encircle the moons of Jupiter, that the much more mundane uncertainties connected to COVID19 are a mere trickle in comparison. I mean, hello, a little bit uncertainty as to whether the city is going to have open shops VERSUS the immense uncertainties involved in balancing rocket fuel versus solar power and radio signals and what not out there some millions of miles (or whatever it is) in deep space. COVID19 uncertainties are almost unnoticeable when you think about Jupiter. Now that you are thinking about Jupiter, just notice the tranquilizing effect it has. Pretty remarkable, eh?

The prime minister--if it were the prime minister--really should have listened to BBC's advice here, and dedicated more time in speaking about Jupiter.

As for Tonic Water, ancient history has it that Gin Tonic did something--

what it was has for the moment slipped my memory--to someone--who I cannot at the moment recall--but it most definitely was something, and mostly it was the Tonic, that did it, whatever it was. Got it? It boils down to this: if somebody asks you, "Why should I drink tonic water", the answer could be a simple, "Why not?"

Of course I am sure there are plenty of reasons why you shouldn't drink tonic water just as there are plenty of reasons why you shouldn't eat, say, carrots or drink something like tomato juice if one goes deep into the science of all likely and unlikely side-effects. But apart from those reasons, why shouldn't you drink tonic water?

The science behind the advice of Thinking about Jupiter and Drinking Tonic Water when one is worried about COVID19 goes like

this: what things are the least related to COVID19 of all the things you can think of? Surely, ranking

fairly high in that class of things we find the planet Jupiter, fifth when counting from the Sun. This is the principle of maximalizing distraction: when one

doesn't like to think about something, think about something very different. Many people have tried it and it usually helps. It is an eminent pathway to get into the tranquility the ancient Stoics spoke about.

When you think of Jupiter, you naturally want to drink something--I mean, sooner or later, right? Jupiter has this sort of fluid gas on its surface, they tell us, and the little rocket that was catching some neat photos of some of Jupiter's moons were, according to BBC, directed to fly into Jupiter when it had done its job. Apparently, in case there were living some beings on the moons, they did not want to disturb these but leave them intact for later expedition. What I mean to say is that what with the vaguely orange color of many tonic water bottles and such, it is not the furthest leap of thought, when thinking about Jupiter, to splash a little tonic water down one's throat as well. Both are eminently unrelated, according to my information anyway, to COVID19 and the World Health Organization and the next talks of prime ministers and presidents about what early evening hour they will now want pubs to close on.



About happy

PART 2
of the T.N.S.
[True
Nonsense
Section]

We have, in this hard-working TNS section--doing two TNS sections for this issue--recently been told that many people these days are quite interested in the concept of

happiness.

Harrison Ford, who reputedly has been together with one and the same partner for more than a decade, says he has a simple secret to happiness in relationship. According to slightly trustworthy sources, the advise he gives is, "Don't talk. Nod your head."

We think this is a refreshing advise, after years of hearing more typical recommendations such as, 'Talk about it!', 'Be good at dialogue!', 'Honesty is what makes a relationship work!', 'Communication is the key to happiness in a relationship!', 'Put words to your emotions!', 'Comment on the process!'. All the while, the clue was just to nod. Amazing, eh?

After E.U.'s directive on cookies--something which is more noticable for European users of the internet than for others--we are often led into 'nodding' the cookies into action at the start of opening a website with tracking ads on it, and apparently tracking ads are

the types of ads that pay the most money these days.

Most of these websites have a button that says something like 'Accept all cookies' and another one that says 'Manage cookies', and we have yet to encounter any individual who has actually with willing intent clicked on 'Manage my cookies'.

Some websites are more shall we say, "insinuating". They may write, for instance, 'We respect your privacy' and underneath there is a button that says, 'I understand', and another one that says, 'Reject cookies.' Apparently, understanding is equivalent to approving of the ethical qualities of those who operate the website. Only dummies would reject their ethics and, hence, their cookies.

But the U.K. Guardian's website has another take on it. They don't imply that it is stupid not to accept cookies. Rather, they imply that the real question is whether you are happy or not. The happy individual clicks on a button that says, 'Yes, I am happy', and implicitly--for such seems to be the approach that the Guardian editors take--happiness goes along with accepting the spy cookies of Guardian. Those who for better or worse reasons aren't happy are led into the section where they can, or so it would seem, clear up their emotional life a little by spending time managing Guardian's cookies.

Some would say that this take on human emotion is a little simplistic: surely there are more states of mind than just happy or not; and surely, given a state of

happiness, it doesn't logically follow that one accepts the Guardian Newspaper's spying devices. Right? A happy person might sometimes not accept even Guardian's cookies. Besides, one might philosophically argue that while it is a worthy position to talk about happiness on the front page, and perhaps a better idea than giving a range of buttons for all sorts of grievances, still a bit of diversity could be called for:

Original:



Our proposal for a more diverse-
emotional set of cookie buttons:



Beau
ty
Styl
e
Fash
ion



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