

2025/B

May  
June  
July  
August

Summer  
fashion



# BERLIN

Cover model for our BERLiNiB 2025/B issue is fashion model Kathinka

# 2025/B BERLiNiB



ISSN 2535-602X

**\*PREVIEW\***

BERLiNiB 2025/B

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

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

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

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

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

artists, fashion designers, advertisers, and other enthusiastic creatives who wish to contribute by quality direct communication. We have decided to go entirely for 'digital paper' which includes PDF. With top of the

line equipment, and the great taste and creative skills of our contributors, we create excellent results within this frame.

**Aristo Tacoma**

In iB: founding editor; and often stylist and photographer

BERLiNiB is financed by advertisements, sponsors and our own CT work, ie Currency Trading with EUR/USD. All issues are available for free as quality PDFs, viewed eg with Adobe PDF Reader, at berlinib.com which is industrialbabes.com.

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### Technology includes:

All best camera brands, with a 'use the force' attitude to focusing; no use of "AI" at all; use of Ubuntu, Gimp-- though not for touch-up's, all photos are **real**, LibreOffice, FontLibrary.org, Micro editor also at Android, and, as a our own creative tools, the G15PMN platform, see yoga6d.org/library, is also used for writing, programming, drawing and robotics.

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

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

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

**Cover model:**  
**Kathinka**  
@sweetlittle violinist  
**page 5**  
[Greece]



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**Natalia Rizou**  
@mnrizou  
**page 34**  
[Greece]

[EARLY PREVIEW OF FIRST PART OF 25/B]

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

**Themes of beauty, style and fashion include:**

**Fashion art by Yun for BERLINiB [to come]**

**Fashion report: Fame vs Beauty and fashion covers [to come]**

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

# The Summer '25 update:

plenty of jackets,  
stripes, nonsymmetries,  
bare legs,  
transparencies,  
metallic versions of  
these ss25 colors--  
also see our ss25  
palette in the  
previous issue  
and the  
comprehensive  
Spring/  
Summer 2025  
trend overview  
there

From  
pretty in  
pink and  
baby blue  
to plenty  
of black,  
darkgray,  
lightgray,  
white,  
near-white  
and some  
stronger  
forms of blue  
and violet;  
and plenty of  
browns and more

Summer'25  
cover  
editorial  
for  
BERLiNiB  
2025/B

Cover  
fashion  
model:  
Kathinka J  
@sweetlittle  
violinist



ANNO 2025

Summer '25 has a get-it-right sizzle which seems slightly chaotic but with stringent order, starting with your boots and going all the way up to solar plexus and beyond-- to a sort of wide-eyed self-confident skepticism, eyeing new futures

**Babe Voltage  
anno 2005**

**Cover  
fashion  
editorial for  
BERLiNiB  
2025/B**

**Fashion  
model:  
Kathinka J  
@sweetlittle  
violinist**

**Location:  
Studio P56,  
@studio.p56,  
Athens**

**Photographed  
and styled by  
Aristo  
Tacoma**

**Stylist  
assistant  
@wanderlust  
onworld**

[Actual studio lights for  
the cover photo; optical  
blurs not software blurs;  
no filters; color toning  
for photos as a whole to  
preserve authenticity]

**Contributing  
stylist is  
Mariter  
Torres at  
@danielajay  
fashion**

**Fashion  
brands in  
editorial  
include:**

**Molly  
Bracken  
@mollybracken\_  
official**

**Molly  
Bracken  
Greece  
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greece**

**Molly  
Bracken Girl  
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girl**

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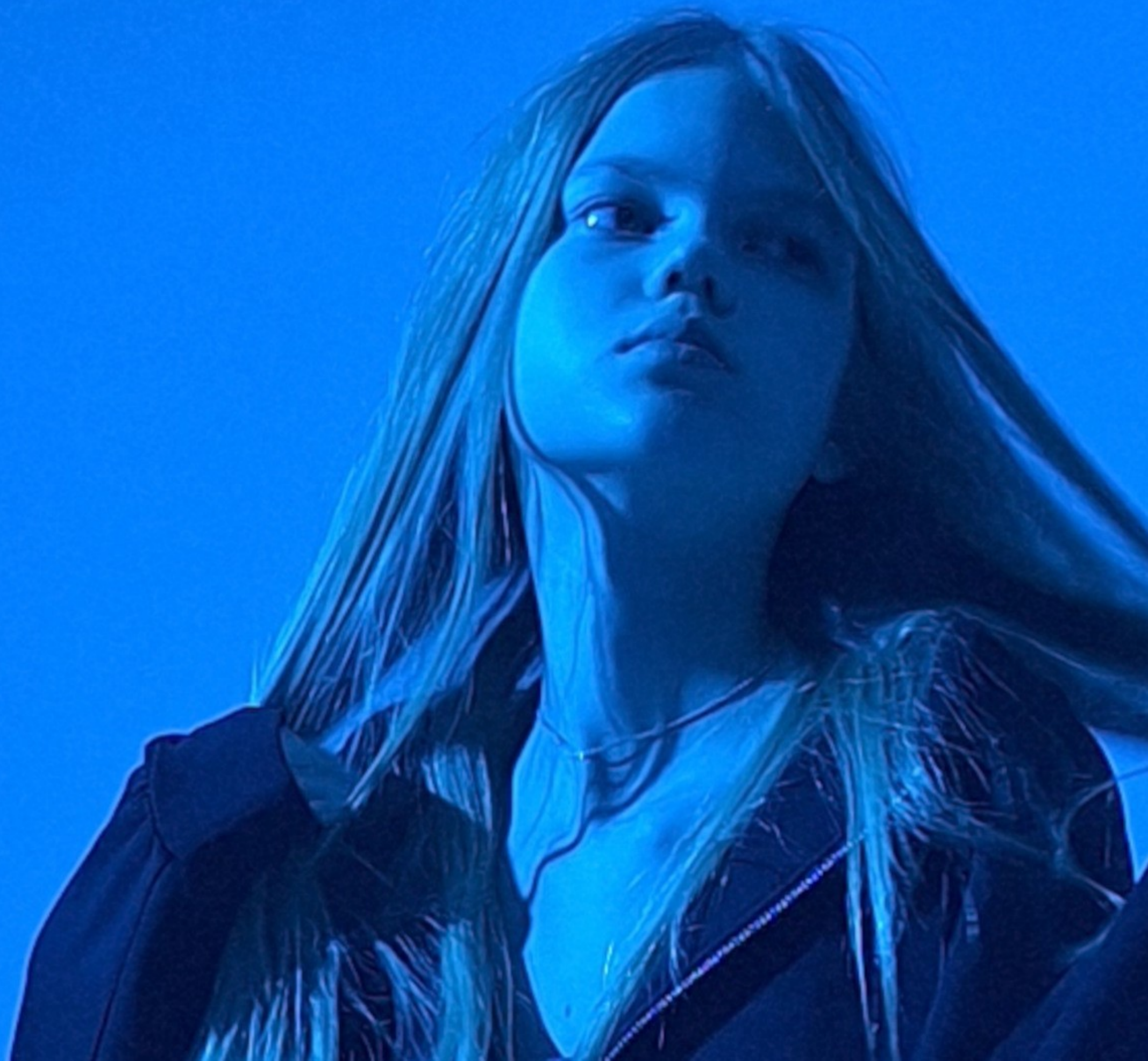
**H&M  
@hm**












A close-up photograph of a young person's face, focusing on their eyes. The person has light-colored eyes and is looking directly at the camera. The background is dark, and the lighting is soft, highlighting the texture of their skin and the intensity of their gaze.

Gen Alpha is not  
who you think they  
are. They are who  
they think they are.

In 2008, Mark McCrindle -- according to [en.wikipedia.org/wiki/Generation\\_Alpha](https://en.wikipedia.org/wiki/Generation_Alpha) -- coined the notion of G.Alpha for those born 2010-2024







«I think the  
difference  
between truth  
and that other  
thing that  
politicians are  
coming with all  
the time, is that  
you don't have to  
chat about it all  
the time.»

--Overheard in  
Munich airport



















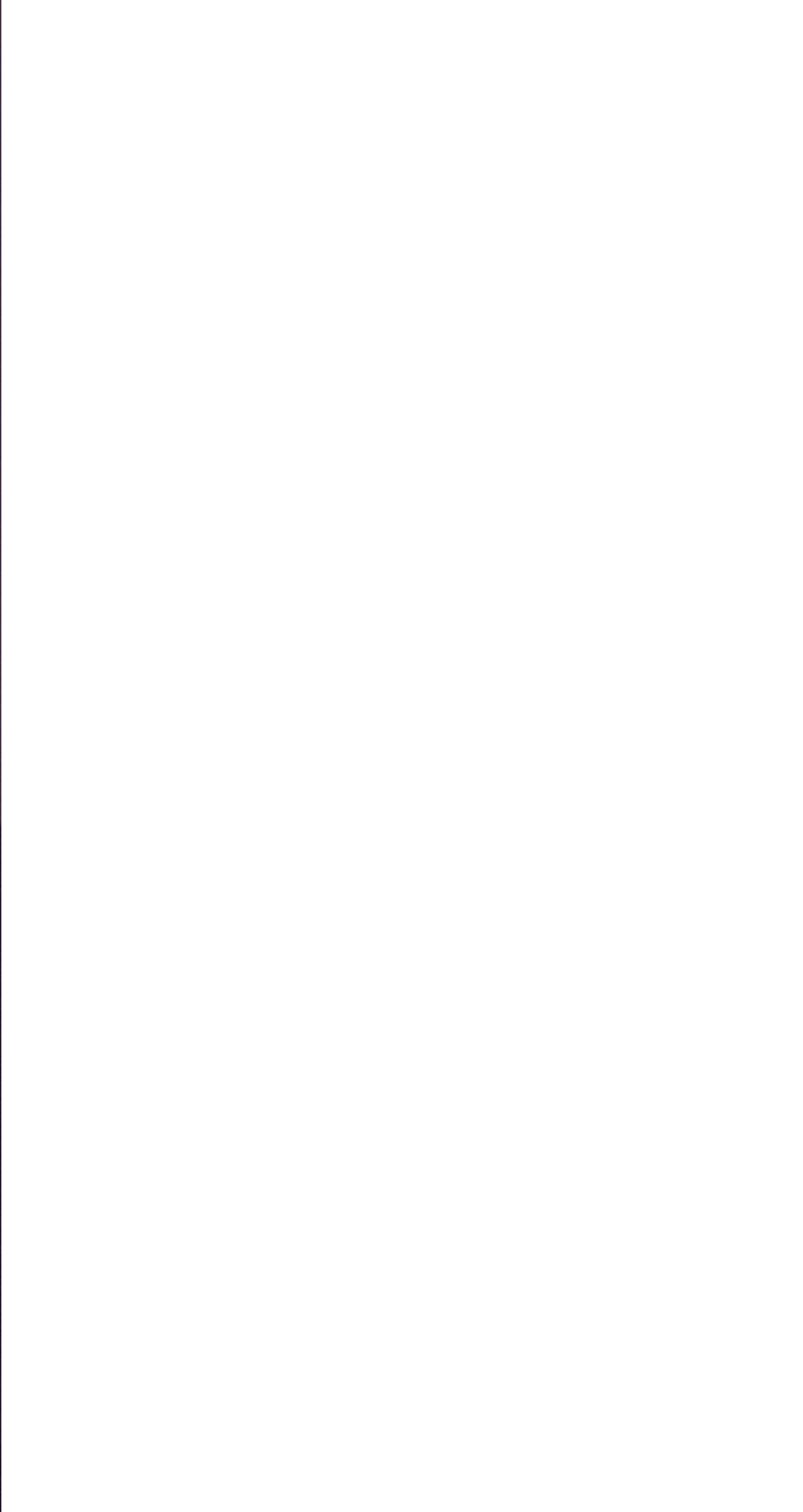






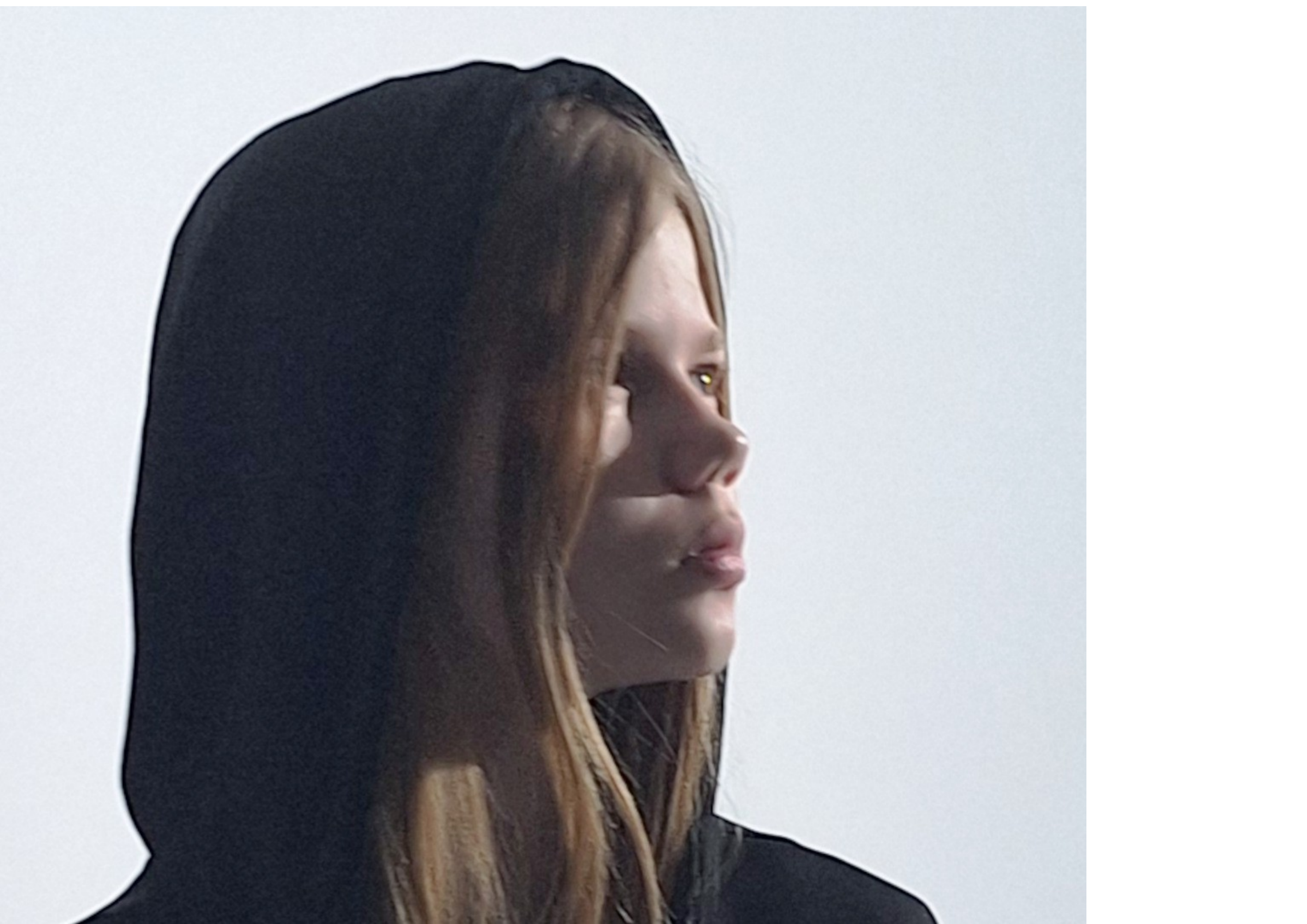




















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Fashion model Natalia Rizou

@nrrizou

**Haute  
elegance  
in  
the  
sum  
mer**



The theme of spring 2025 carries into the summer with even a bit more of the feminine toughness and where the note of 'live-life-now' sexy hedonism also found in dominant hit music is, if anything, accentuated, with its almost incongruent softness--leading to more than a touch of the anarchistic



Haute Elegance in the  
summer, BERLINiB 2025/B  
editorial  
Fashion model is  
**Natalia Rizou,**  
at @mnrizou,  
Location: Studio P56,  
@studio.p56, Athens  
Photographed and styled  
by Aristo Tacoma  
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Assistant stylist:  
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Calzedonia  
@calzedonia



<<Backpacks are (..) following  
in sneakers' path and becoming  
more fashionable>>  
The Economist, January 27 2025,  
[theeconomist.com](http://theeconomist.com)





<<[Metaphysics is the]  
study of what is, in so  
far as it is.>>

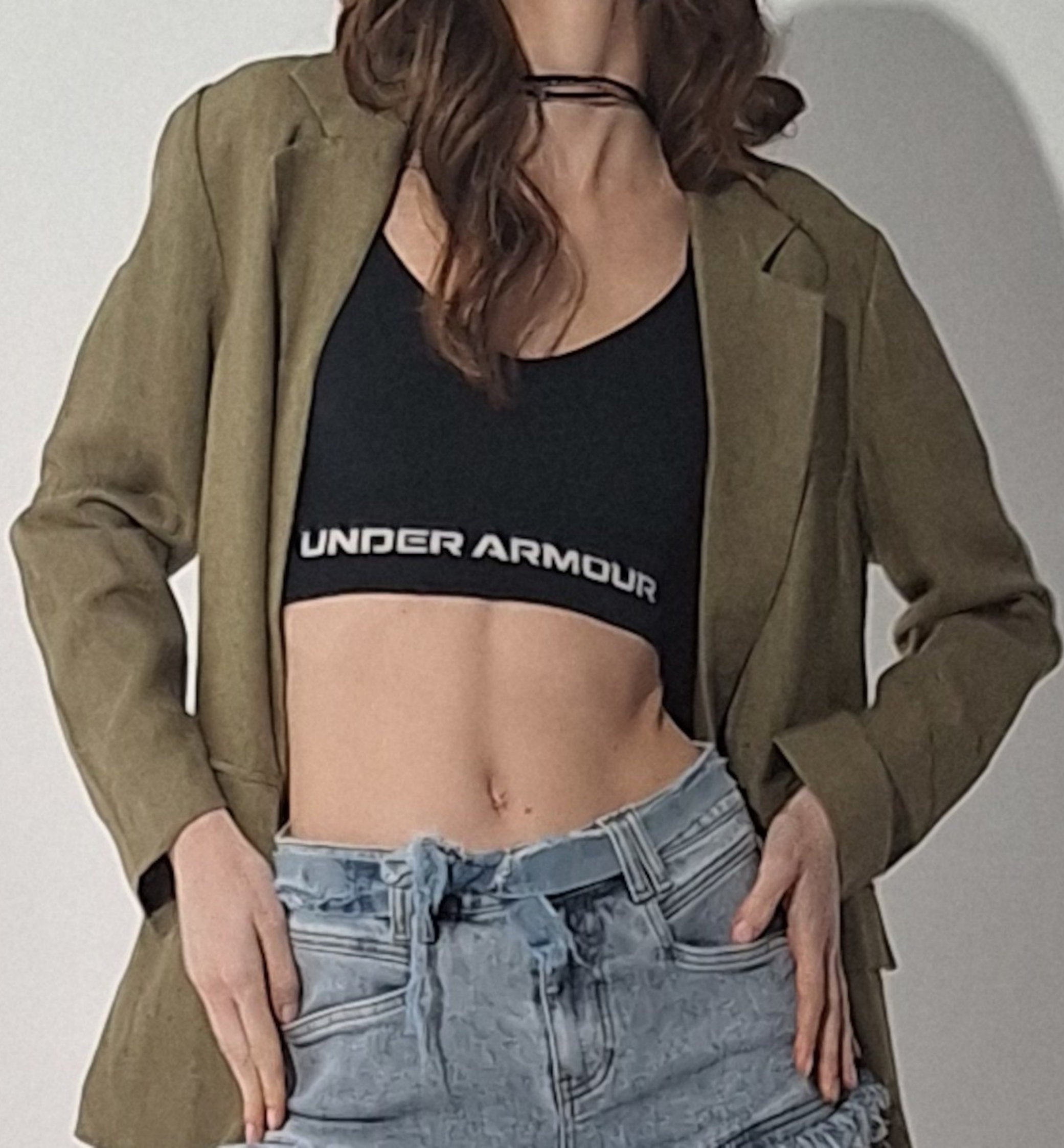
--Aristotle, Metaphysics, in a  
translation from ancient Greek  
influenced by prof. Anfinn Stigen,  
University of Oslo; compare  
translation by W.D.Ross at  
[www.documentacatholicaomnia.eu](http://www.documentacatholicaomnia.eu)

































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

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

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

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

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

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



ARACHNE

We're talking  
handmade  
fashion

@crocheterie\_arachne

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



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



























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# OMG!

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# EDITORIAL POLICY COMMENT Freedom from "AI"; authentic ity of photos

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

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

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

Now with what right do I say that there is an infinity about such a photo? Before I justify that claim, let me justify a much easier-to-justify claim, namely that there is a finiteness to all computer algorithms--whether in our phones or, through the so-called internet 'cloud', in a computer owned by somebody else. Why is it so that anything shifted around by an algorithm--a filter, a touch-up procedure--such as Photoshop is full of--becomes 'finite'? Because the digital is just that: finite. An algorithm is a set of rules, a finite set of rules, for shifting data around, digital data.

Before the algorithm, the photo reflected reality, and reality is beyond the digital, beyond the finite. But once an algorithm has 'touched it up', it has done something at once drastic and subtle, at once serious and nearly invisible, namely to rob the relationship between the photo and reality of any existence.

Some would argue, isn't that fine? A little escape is healthy. And I totally agree: a little escape is healthy; it may even keep the doctor away. So you switch on a game, or a scifi movie, or another fantasy

movie or movie made with a more realistic tone, or you read a novel, or a set of short stories--and in all these cases you indulge to perhaps sweetly 'escape' reality a little bit; and the mind may feel relieved. But if you close the book, or turn off the game, or switch off the movie, and you are no longer certain whether you are in the game or in reality, it is no longer an escape, but a mind-condition that in its mildest cases are called 'confusion' and in more severe cases lead to apathy or depression.

So the context of the 'fake' situation--the indulgence into the 'lies' of a good novel, or the 'realistic' illusion of a game, is good when the context is clear and when you can step into the context just as you step into a bath, and step out again and get your clothes back on again and move into reality again, refreshed.

Now reality is infinite, I claimed. And a photograph that hasn't been messed with by an algorithm has, if not its own infinity, at the very least a reflection of this infinity. This infinity is something we in a way take for granted as we gain consciousness as kids: we regard the world around us as flowing on with an interconnectedness that is beyond any fixed rule-book. Now a philosopher may come around and argue, say, at high school level, that this complex, infinity-looking reality may in fact be an expression of something humanity may one day discover to be more digital than what is until now understood. So may it be. Yet, as far as we know, the

play and dance of light and water and fire and earth and air and body and mind and trees and birds and animals and history and machines and money are all parts of a cosmos which is completely beyond the finite--in other words, it is infinite.

And why does that matter? Because once the world is experienced as a whole, once our lives are experienced as flowing whole in movement, into which we seek to connect some causes with some effects, by being, as it were, modest relative to reality, to truth, we come to be more and more able to navigate this life. It is a fool's mission to dismiss truth or brand it as the name of one's own program, ideology or software platform. It is by the hard-to-achieve scientific humility relative to the world of experience, also subjective and felt direct experience, that we gradually come to chisel out some hard-won truths, and from these we may more and more masterfully accomplish what we aim at, and what we aim at may be more in tune with reality than what it otherwise would have been.

When we appreciate the infinity of reality, we also appreciate that the mindfulness we are given as infants, and which evolve with us, has the stamp of this infinity itself. And that is the natural. Natural = infinite. In contrast to all this is that (fairly paradoxical) term, 'Artificial Intelligence' or 'AI' (which is paradoxical for, as we have just seen, intelligence relies on the infinite while artificial here refers to the digital

which is pr definition finite).

So it follows that, obviously, all forms of 'AI' should be neither used nor further developed by anyone, given a moral attitude; now this morality is not necessarily fitting with the commercial agendas of technological companies or the supervisory agendas of certain types of governments, left or right, --but there it goes. And in order to loosen up, can there be any role for the so-called, 'AI fake' (which is an unnecessary expansion of the term 'AI', since the 'A' stands for 'artificial' which in praxis means 'fake').

And, yes, of course. But only when it is called such, and when one doesn't have the risk of the snake of AI to escape the obvious cage

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

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

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



Recurring comment

it must be put into, for humanity to have technology serve itself rather than the other way around. The 'AI fake' can show us a pathway to more imaginative fashions; to new scifi stories; to new ways of bridging what seems unbridge-able in reality. A small doses, the 'AI fake' can contribute with a dash of creativity. Too much of it, and the mind looses

reality. Humbly, by this intuition, I find, having long quested into it: for sure, yes. All will work out nicely--"AI" is just an infatuation-with-the-artificial phase we're going through. The future is not as mapped by statistics. The quantum leaps of history are before us (and I don't mean "quantum computers").

Aristo Tacoma

# Video s and photo s, brain and being

Have you ever encountered a photo that made you feel that something just 'solved

itself'? Something that took you out of stress, gave you leisure, a sense of all making suddenly more sense. A moment of stillness--but of the ripe, creative kind. So a photo, like a painting, or a drawing, or a fantastic piece of music, can be like a meditation--a holiday of the mind, taking place perhaps while in the midst of other things.

A sudden moment of clarity, real clarity, a sense of overview--insight--awakening to your own natural intelligence--these things typically go together with what the brain scientists talk of as 'coherence' between the various parts of the brain, and the various forms of activities--waves, whatever--that the brain radiates. A form of synchrony--or "symphony", if you wish to be poetic. The turmoil-like stress-fluctuations that criss-cross the brain in a mildly frustrated mode may change and the mode of the brain may be more holistic: and at such times, there is, as psychologists report, have I read, a tendency for learning to take place faster, for insights to go deeper, and positive changes have a more easy time to take place.

This 'change of mode' is something that it seems children, when happy and laughing and playing and learning seem to dabble in quite a lot esp. before puberty, while to adults it is, typically--statistically--a more rare phenomenon--although not at all impossible. It is just somewhat more demanding.

And let us note that the 'change of mode' is not a

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

The change of mode from what we can call a mildly or not-so-mildly frustrated sense of being to one in which (as also A. Maslow called it, in his philosophy) there is a 'sense of abundance'--an "abundance mode"--in contrast to the "deficiency mode"--is more than change of feeling, more than change of perspective or 'gestalt'; it is a deeper and more profound alteration of the sense of existence, --a sense of transformation of consciousness-- although such words might seem pompous or even meaningless. But whatever words we may use here, it is not a mere flip of one emotion for another.

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

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

Videos, despite their obvious aptness in triggering emotions, may not be as efficient when it comes to the change of 'mode' of mind; the movement from a more frustrated sense of existence to one in which an overview and a more sanguine sense of existence is felt. For that, the more meditative approach, less full of the fast-and-somewhat-surprising triggers of emotion and more so that it brings together that which in some way may have been 'torn apart' in consciousness. Not so as to say that 'everything is positive', but rather so that the grounds for frustration seems to fall away while grounds for a more relaxed, more leisurely sense of cheerfulness--and even dance--can emerge. This sense of dance and wholeness can arise in many ways, and sometimes may be impossible due to life circumstances for a long time--but typically, what is required is a meditative presence of something of really high quality--or what is experienced as having such high quality.

If you at all dabble in brain research--a very valuable thing to do, for anyone, in my opinion--you won't have to look long to find articles like the following. The very respectable "Nature" scientific journal published, for instance, in July 2020, the following article by Daniel C. Richardson et al: "Engagement in video and audio narratives: contrasting self-report and physiological measures". In this, listening to a story were shown to have deeper physiological effects on a person than watching a video. And in another study, reading a story was found to be much similar to listening to a story as far as brain activity goes. In sum, less is more, when it comes to brain activation.

Now if it is the case that one read story can say more than one videographed story, it may also be that one gorgeous photograph can say more than a video over the same. A video, whatever it is called, is a succession of quick flashes of still photos, as we know--and it takes at least 25 of them per second to give the retina of the human being an experience of 'fluid' movement; and the sense of there being a little bit of realness to it is enhanced

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

Not so with a gorgeous photo.

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



may do it mathematically well, they may be rather



Recurring  
comment

## COMMENT

### On the hidden ocean

Aristo Tacoma

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

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

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

There is a way in which sexuality and intelligent creativity belong together, and, as far as I can tell, has

always done so, in ways which are subtle and complex and which rarely are talked about in rarified and adequate terms. Of course, many who have read their Freud etc have said things that give a flavour of credibiliity to sexuality in this or that way. For instance, they may have suggested that such and such person—perhaps Picasso, Dali--'channeled their sexual energy or libido'. So, there, at least, sexuality has got some reputation--'energy'. But energy is also adrenaline, electricity, caffeine – and **oil**. Energy is not necessarily subtle.

Even in cultures that to some extent honor sexuality as divine, such as in the tantra/chakra traditions, there is still a tendency to say: sexuality is an animal instinct, and lower than the golden impulses of the compassionate heart. It is the raw, sometimes aggressive force that also has procreation as part of itself. Now there is no denying that some forms of testosterone-driven action can have an aggressive slant or even involve killing; nor is there any denying in that procreation can be, and in fortunate circumstances can be intended to be, a beautiful result of healthy sexuality with mutual benefits.

But in one way or another, every one of these types of attitudes to sexuality, as just

mentioned, appear to me to be mere aspects of what sexuality is all about. To me, it seems like we have an hidden ocean here--sexuality--and that, for reasons of fear, haste, prejudice, have got into the habit of focussing on geometrical features of some shapes in that ocean near the shore, overlooking, in the process, the majesty and presence of the whole hidden ocean.

There are exceptions: there are those who have honored the oceanic vastness, but they have somehow too often become marginalized in how society have plowed on to discuss sexuality eg in political terms.

Let us try here, motivated by this background, to set some records about the concept of sexuality straight—so to speak. Here:

Sexuality is not merely an energy, it is a shaper of energy. It is not merely an animal energy, but something which connects to the most humane and most soulful of all feelings, namely compassion; and it does so in its fascinating and sometimes mysterious mingling with the appreciation for beauty tinged with cosmic spirituality. Sexuality is not merely an orientation or attraction or an energy that goes this way: it is a source of mental events,

intuition, intelligence, creativity and order so as to make action magnificent and esthetical. Sexuality is not merely tied up to such orders of health as are connected to human procreation: it is, while perhaps fuelled by human beauty, something that touches on and indeed deepens every form of technical, logical, intellectual, physiological and procreational capacity that a person possesses. The awakened and realized sexual energy is a mental and spiritual peak, far greater than a merely physiological response of the body—just as the greatest joy of sex is not in the physical climax but in the long dancing activity before that--a peak that nurtures the refined aspects of our minds and heartfelt feelings, and rejuvenates the skin and replenishes a fresh outlook on life and a bright sense of the future.

**By the way:** There is some scientific evidence for one thing that ties beauty to sexuality in a way that may not to all be entirely obvious. A study [reference for anyone who is interested can be provided] indicated that poly-activity is statistically favoured to a far greater extent by those who are typically considered beautiful. So!

## concept of "life force" in context of modern scientific advances?

Aristo Tacoma

Most fashion photographers would emphatically agree that life force is a substantial thing and that some models emanate it to an extent one should wear an UV filter to avoid a burn. Perhaps they are not wholly wrong. What does science say?

Before the view of the human being as a machine was seriously explored with the advent of modern biology, a typical view, surpassing religions, pervasive for instance in Buddhism but with a more personalized content in Christianity, Judaism, Hinduism, Islam and with all sorts variations in other religions and in shamanistic religions, was that the distinction between a living human being, and that of a body that is no longer alive, is an ineffable, immaterial yet real component sometimes called "life force". In the 1980s, the seminal thinker David Bohm, in his "Wholeness and the Implicate Order", argued forcefully that modern physics has surpassed the mechanical assumption in modern biology and allows, yet again, for something immaterial yet real (he called it 'the implicate').

**Is there any virtue to the**

Here are some of the hundreds of concepts that may be lumped together, with more or less precision, to equate "life force":

ki, chi, qi, logos, prana, atman, udana, psi, tao, etheric body, self, spirit

With our computers, to describe whether the computer is working or not, we do not seem to need any esoteric concept. If it is working, it is working due to cause-and-effect interaction between its components. And if it is not working, some of this interaction has, at crucial points, broken down. No need to bring in the concept of life force there. And this is indeed how a portion of those engaged in medicine and modern biology views the human being. If others in their profession, who may belong to a faith, begin to talk of "life force", the former group is known to quickly call them out for talking of something without "scientific backing".

Due to also computer-inspired modeling of physics models of the universe--and due to ever-more awe-inspiring scientific results as to the almost infinite complexity of the human being--we have seen enhanced willingness of scientists across all domains to think anew about these matters. Confer for instance the Discovery Science channel with its hugely impressive series "Through the Wormhole" narrated by Morgan



Recurring comment

Freeman, which, for years now, have documented a fascinating variety of views about us, the universe, and mostly everything in between, without clinging to a particular belief and without trying to use the authority of science to argue just in favour of one interpretation of the available empirical data.

How does this tie in with politics? For a while in 20th century, for instance after the rather harsh form of ideology shaped by a reading of Karl Marx, through Maoism, took over most of China (with a bit of the ancient pre-maoist China still existing with its original buddhist culture intact, the place that the Maoists never took, namely the country Taiwan), it seemed that a huge swath of the political spectrum had become wedded to a mechanistic, tough form of view of the human being, leaving nothing of credibility to views that could lean toward "the-religion-which-is-opium". In the view of the good Maoist, to speak of any concept synonymous with life force was as good as being a religious zealot and thereby a "counter-revolutionary".

However, gradually,--and everything evolved rapidly

as regards marxist-inspired political views after 1968 with the hippie blend of rock, Guru meditation and socialism--even China's form of communism has adjusted itself as to life force. Not only is Confucius, philosopher of the emperors, elevated to a near-spiritual top status in China, and the life-force-dominated practises of Acupuncture and Shiatsu and what not have got stellar status as complementary approaches to 'Western medicine', but also, yet carefully and as its Tibet politics show, in strongly biased ways still, even Buddhism has got the official stamp of being pretty much a good thing when titrated by a hierarchical leadership such as Confucianism. And by all this, life force is again a kosher (or shall we say, a good-comrade) concept in all of China.

To answer the question, in some not too-small subcultures within the physics community today scientists would nod to the potential reality of "life force", but while the physicists do so with scientific arguments, those who do so in the camp of biologists and Western medicine don't yet sit on any powerful arguments within their own domain for "life force". In some people's view, the liberation of biology and medicine from the clutches of the mechanistic conception of the human being is as far into the future as the fall of the Roman Empire was at the time of Ceasar.

As a after-note, it is of interest, perhaps, to recognise that the only ultra-dialogic large religion in existence is also the only large religion that doesn't appear to work anywhere on the planet politically, as for large countries, in its pure form. Its conception of the universe as 'all beings are equal' and pervaded with life force and karma is extraordinary cozy but all political realizations of these appear to call in, whether from another religion or from a political mastermind, a hierarcial approach in which some are given more leadership roles than the rest, and the ultra-dialogical approach of anarchistic zen is vaporized. Thus, for instance, in democracies in which buddhism is popular, typically there is also a hierarchical voted-in leadership which can be inspired or even dedicated to such as Christianity, or which is consciously defining itself as secular in the religion-tolerant sense.

Regardless of current camps of mainstream science and politics, artists--and fashion photographers tend to regard themselves as artists--tend, in my opinion, to regard the question of whether life force exists as purely hypothetical. That force is what is gripping about their profession.

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# the T.N.S. [True Nonsense Section]

Text Aristo Tacoma

Customer service  
chatbot:

Bot: Hi, I'm your customer service chatbot. I'm not actually here to help you, but rather it is all about making you feel that you have some degree of conversation about your almost certainly substandard and unintelligent question. So what is it you thought you had a question about?

Person: I wonder when the thing I ordered two weeks ago is coming.

Bot: I thought that would be sort of question you were likely to ask. For more info, see our FAQ, which is made so that even you can understand it.

Person: But when will it come?

Bot: Your question has already been answered. How do you feel now? Rate it on 1=satisfied to 5=extremely satisfied.

Person: I still wonder about that order.

Bot: Syntax error in input. Please answer by a single digit from 1 to 5.

Person: 0

Bot: That's outside the range, but with my immense intelligence I will interpret that as a sloppily typed '1'. It was very very nice chatting

with you. Always happy to help! We're here to serve. You will get a text message with a link where we -- very generously, I might add-- allow you to type in comments about our communication just now. Of course nobody will bother to look at your comments, but your typing might give you a psychological satisfaction in that you might feel that, at least hypothetically, your opinions matter even when they don't. We endeavour to please! Have a nice day!

[Chat ended.]





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

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

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

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

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

#ja #pinkfluidity #gracefully

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



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

# Beauty Style Fashion

