BERLiNiB

2027/A

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Cover model for our BERLiNiB 2027/A issue is fashion model Rohiny Belani Garyali

2027/A

BERLiNiB

ISSN 2535-602X

*****Preview

BERLiNiB 2027/A

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 Weber Reusch*
Adress: *Yoga4d:VRGM, Lislebyvn 189A, 1619 Fredrikstad, Norway. Photographed worldwide with main editorial activity in Athens.*
Format: *the PDF is at international paper size A3, equal to 2 x A4. The cover: A4 'embraced' by American letter standard format.*

Welcome! 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.
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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
berlinib@aol.com

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Picture on the left: Shown is the first camera used in iB productions; the analog feel yet digital force serves as illustration for how we bridge an honoring of authentic 'analog' real beauty with moderate use of strong digital powers.

Fashion Models in BERLiNiB editorials

in this issue

Cover editorial in 2027/A with fashion model

Rohiny Belani Garyali

@asweetrohmance

page 8

[UK]

Sapphire

Raquel

@sapphire.raquel

page 51

[UK]

Handmade Art for fashion by Yun

[to come]

Fashion report

Trends SS27

[to come]

Nathalie Sophia

Fashion report

[to come]

Nathalie Sophia

Nature is fashion

Fractal beauty of waves

page 31

Regular feature

TNS at completion of every BERLiNiB: a take on the world from a comical perspective

BERLiNiB is at berlinib dot com, which refers to industrialbabes dot com, and published on the eco-friendly "digital paper" format PDF. This opens elegantly in a good PDF reader on any device eg with the Vivaldi browser, ideally at a large screen personal computer. The magazine comes three times pr year, January 15, May 15 and September 15. Page numbers refer to standard page size of type A3.

Each number is oriented towards fashion-oriented people & includes 'post-teen' models, teen models and such as preteen gymnast/dancers, in the way which classical social media summarized as 'family-friendly'. The postings at social media is respectful of the approach each social platform has as for additional constraints. Teamwork behind each editorial (aomwtimes with a model agency) is guided by BERLiNiB and by the model and, for those under 18, also parents. Only female models.

COVER and first part of 2027/A: W27 [FW2627] **trends**



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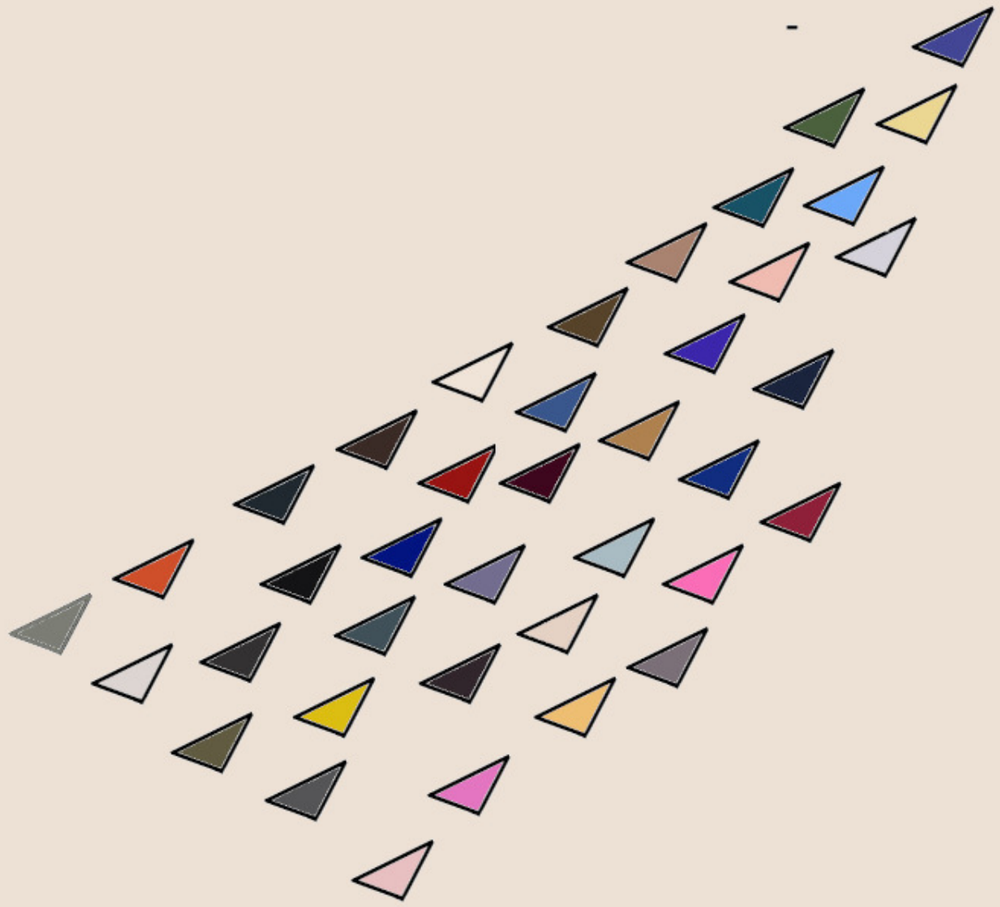
All fashion editorial photos, text articles, & season-oriented fashion art are **original** materials made by/for BERLiNiB & for the youngest with parental consent

Second part of 2027/A: SS27 trends, colors etc

[This is a very early preview of 2027/C much much more to come!]

Themes of beauty, style and fashion include:

Welcome to BERLiNiB
2027/A, which starts with the winter months of January and February, where W27 colors, as seen here, and styles apply [for many details on fw2627 see 2026/C], and which continues with spring styles SS27 as we go into March and April.
Obviously, in many parts of the planet, season concepts have very different meanings and placement in the calendar year, but as style colors and forms, the more neutral concepts of the seasons of FW and SS don't have to be tied to any exact weather type or temperature. In BERLiNiB we also blend in more timeless styles from dance and beauty photography.



W27 [fw2627] palette
created by BERLiNiB from
leading fashion shows
using Gimp and Asus w/MINT

Money can't buy everything: but you can buy a fragrance unlike all others



There is a myth that goes with the avenue Gold Essence perfumes: read about it on the website

Pronounced:
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www.avenuege.com

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BERLiNiB 2027/A Cover editorial

Being beautiful and victorious : A touch of the absolutely inimitable

Fashion model is Rohiny Belani Garyali, @asweetrohmance



Fashion model
Rohiny Belani
Garyali,
@asweetrohmance
in:
BERLiNiB 2027/A
cover editorial
with W27 [FW2627]
styles
"Being Beautiful
and Victorious:
A Touch of the
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Fashion editor
Aristo Tacoma,
in association
with stylist
Mariter Torres,
@danielajay
fashion





"For Cleopatra was a woman of surpassing beauty .. striking .. she also possessed .. knowledge of how to make herself agreeable to every one. .. brilliant to look upon .. " --ancient historian Dio Cassius, XLII.34.4-6

"There was sweetness also in the tones of the voice of Cleopatra, and her tongue, like an instrument of many strings, she could readily turn to many languages", -- historian and philosopher Plutarch, a contemporary with Cleoptra, XXVII.2 3

Translations of these passages by https://penelope.uchicago.edu/grout/encyclopaedia_romana/miscellanea/cleopatra/bust.html





<<I wanted to be considered a good craftsman. I wanted my dresses to be constructed like buildings, molded to the curves of the female form, stylizing its shape.>>
--Christian Dior, quoted by Gokhan Bu, in The Master Of The Haute Couture's Museum, Balenciaga Museum, 2011

«if the city has expectations of elegance you can still be you»
--fashion designer Luke Derrick

about fw2627, quoted in article by Laird Borrelli-Persson, www.purplerelativity.com



























































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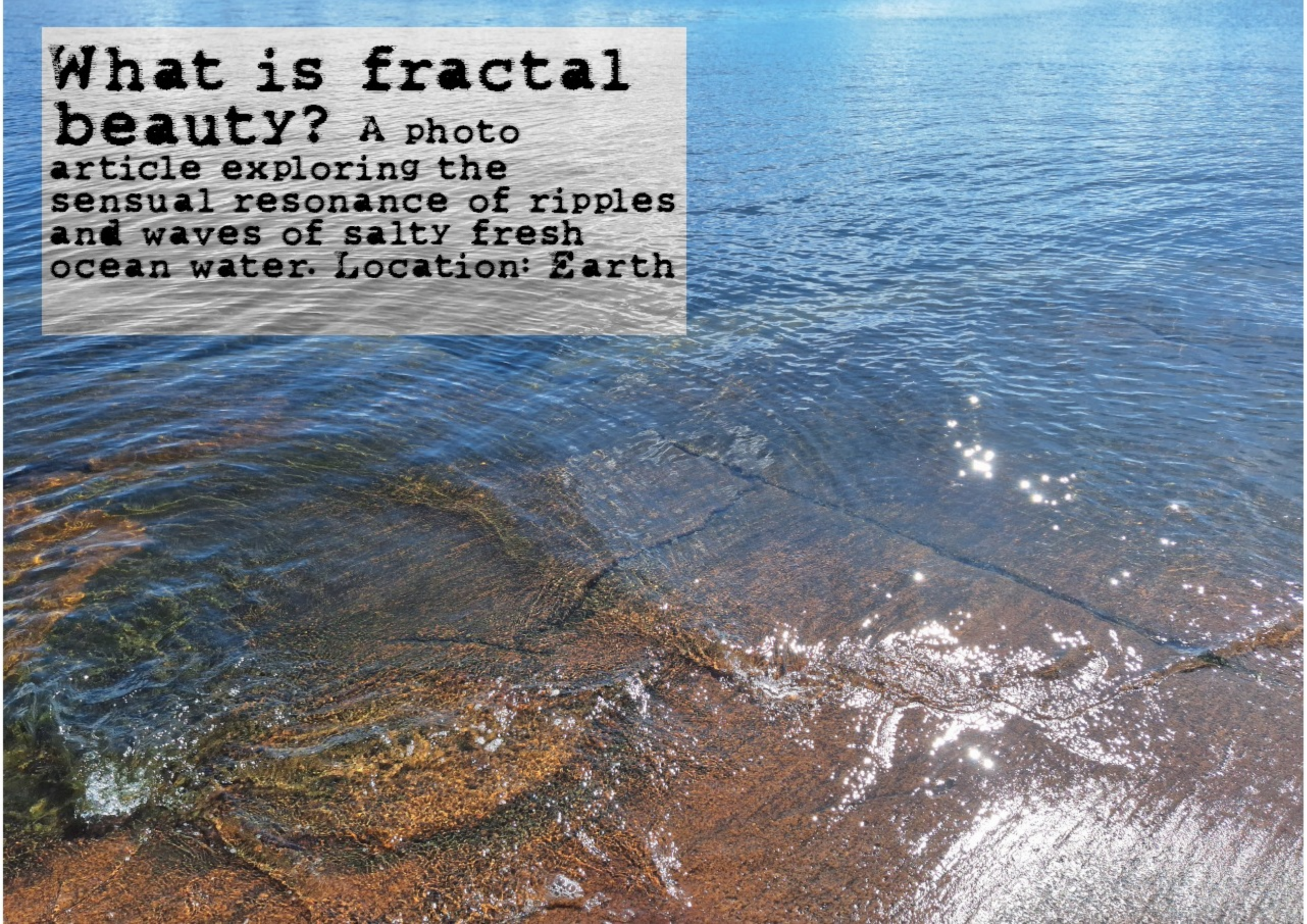
What is fractal beauty? A photo article exploring the sensual resonance of ripples and waves of salty fresh ocean water. Location: Earth





Waves: What is fractal beauty?

Text, photo:
Aristo Tacoma

A BERLiNiB 2027/A photo article with glimpses of and thoughts on the sensual resonance of waves of salt ocean water. Location: Hvaler, Norway. The photographs are taken in 2026 for this article and as with all other photos in BERLiNiB, no touch-ups other than color toning on the whole image have been applied.

Acknowledgement: Inspiration from a collaboration with Jens Hvass in Flux magazine in the 1990s about his photos of waves, and from conversations with David Bohm at his office at Birkbeck College, London, UK, from 1986, and also, more briefly, at the Brockwood Park Krishnamurti Educational Center, Hampshire, UK; and later on in Oslo, during the Bohm dialogue seminar co-arranged with Sven Bjoerk & co. at Forum 2000 and also with H.B.Tschudi, co-editor with the undersigned of Flux student Magazine. More acknowledgements pls see Super-Model Theory pdf at yoga6d.org/library.



When the legendary scifi author Arthur C.Clarke in a book wished to indicate something of his view of paradise, his impulse was to talk of being at a beach beside a ‘golden, gleaming body’, watching the ocean waves under the blue skies. This archetype of peace resonates with a key finding in science, namely that oceans and rivers were instrument for the very development of the human body itself, and took place in their proximity.

And in meeting one another, the tranquility and energy induced by waves can do wonders. The beach with its fresh, clear, salty waves, sometimes bluish by reflection of the sky, sometimes greyish by reflection of clouds, or other colors due to what is seen through it--or even countless colors as in a crystal when the Sun dances in unexpected ways on the breaking ripples—all this has a tendency to encourage the perceptions not just of Nature, but of each other; and so as to make the beauty experience come forth more effortlessly. ‘Charged up’ with waves, the model’s natural beauty may become even more intense. The ‘Gestalts’ around us--to use that German word for 'wholeness, form, figure'--becomes as it were even more present in an immediate way for one whose interplay of waves has de-hypnotised the tepid fragments of cultural hysteria and given us back a kind of Shaman’s natural insight. The waters of the oceans, and of the rivers, seem to have taken part in the evolution of what the human being is all about; and it seems to spur our consciousness, our wakeful minds, into new levels of presence; and like a symphony which we can trust, it seems to be friendly even as the very same ocean, when stormy, is more dangerous than mostly anything else known on the planet. But we are also powerful. Indeed, it is part of our duty as powerful human beings to do what we can to protect natural beauty—and that includes the oceans, and not just let greed for a narrow type of ‘progress’ get the upper hand.

And when we go to the mysteries of the formulae which compose the highest physics,



do we not also there find a symphony of waves, waves interacting and, as the quantum theoreticians say, 'interfering', so as to give shape even to the beginnings of the 'quantum transitions' of atomic states that gives character to matter and energy? Their waves may not be exactly the manifest waves of the ocean, but something more subtle, taking place in dimensions curling, perhaps, up inside the manifest dimensions. But their results are our lives, ourselves, and this may also be directly connected to the 'waves of possibilities' experienced as constituting the cores of our minds.

The thinker, and co-author of a branch of quantum theory, David Bohm, wrote, in such as his 1980 book, Wholeness and the Implicate Order, that to explore order means to explore 'similar differences and different similarities.' A make-up artist, a stylist, a fashion photographer are doing such things, and more, all the time. Far from being dull and boring, the right and ripe type of similarities, such as between the color the model's iris and the color used in mildly 'smokey' eyes around the eyes, can create drastic and new energies; and the sharpness of the high cheekbone as enhanced by various skin tone effects, some darker as a 'shadow', some lighter as if light is shining on the cheekbone, can enhance an exciting angularity of the face which in turn make the observer see other features of the head in a similar 'angular' light. Suddenly, for instance, given a certain make-up or certain jewelry, or certain hair-styles or clothes, the ear-tips may be seen as more pointed, like the mythic ears of an elf. And similarly, parts of the upper heels of a high-heeled shoe may have an arch that



resonates with the arch of the foot so as to call attention to this arch.

When we speak of 'fractal' similarities and contrasts, we mean it, in a more artistic and less numercial context, as partaking in, and perceiving with, the dance of similar forms across scales, and forms which permit similar contrasts. The waves of the ocean, the clouds of the sky, the mountain slopes and shapes of leaves all exemplify the direct esthetical experience of Nature, and this is indeed part of what makes Nature having worth in itself. But more than a mere play of similarities and contrasts, the larger wholes can be felt to have a 'resonance with themselves', and such features are found in subatomic physics, which for a while were called 'wave mechanics'--because, as Louis de Broglie pointed out, all matter have wave-like aspects, just as all wave energies have particle-like features. We can speculate that something of this is going on in our minds, in the sense of being the off-spring of the energy of attention, as something non-algorithmic, beyond the machine, and not reducible to mere matter interaction in the brain--yet connecting to the brain in heightened states of awareness. We must remind ourselves of such possibilities in a world whose commercial forces driving forth the hustling of technology into packages which are given mythic names and persuasive design so as to hypnotise people to believe more in the machine than in themselves.



Machines are not conscious, of course, and cannot ever be, and this also even if they are speeded up by harvesting a few more of the myriad quantum features in how machines are made. Machines are by nature fragmented and without the holistic perception and empathy and intelligence required for wisdom in action and happy sensuality.

The machines we have and use--such as when digital cameras capture glimpses of waves of the ocean--or the beauty of a human face, or the gait of a lovely dancer--can serve humans, make life easier and more funny. But infatuation with ‘The Machine’ is a real danger and can lead to what the Vatican boss, Leo, has called a 'paradise of machines', in which it has been forgotten that these machines are merely meant to serve us humans.

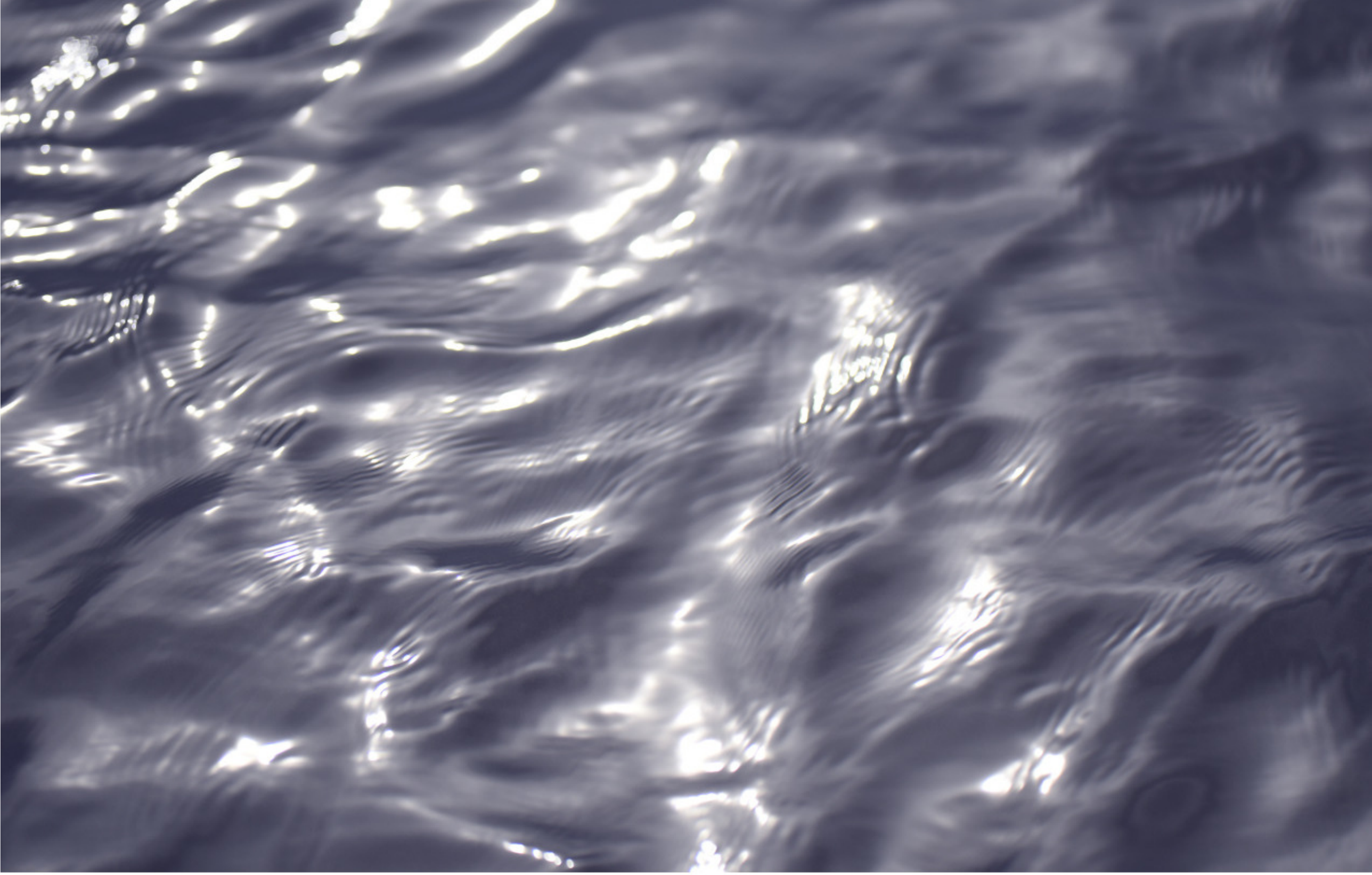
The oceans are always there to remind us of a deeper existence than the electricity-powered human gadgets, and to help us reset us to ourselves for renewed immediate touch with that which mirrors infinity. In the aftermath of such summerly, harmonious, pleasant meetings with beaches and oceans, just as in the meeting with flower in flower gardens, or with the delicious fragrancies of some forms of food or music or mythic stories, our senses will enjoy a re-awakening of our connections with each other and with the beauty of the natural human being. It is vital to give such mythic inner renewals time, every week, and not just compress the seconds with which we encounter new harmonies into ever-smaller parcels.











If this were music, it would be deep house / deep jazz, with a trace of the ambient







<<The entire visible
universe, what
Bishop Berkeley
called "the mighty
frame of the world"
rests ultimately on
a strange quantum
kind of being no
more substantial
than a promise.>>
Nick Herbert,
Quantum Reality,
1985





<<..there is a universal flux that cannot be defined explicitly but which can be known only implicitly as indicated [..], that can be abstracted from the universal flux."
David Bohm, Wholeness and the Implicate Order, 1980

<<Do not abandon the great, pure, calm ocean of the mind and cling to one bubble of confusion and accept it as the whole ocean. Be like the ocean, which receives all streams and rivers. The ocean's mighty calm remains unmoved. [..]>>
--from the ancient vedic sanskrit hymn Rig Veda, compiled by A.Rajendran
hindu-blog.com/2018/10/rig-veda-quotes-collection-of-quotes-from-rig-veda.html





<<All comes into being through opposition, and are in flux like a river.>> Statement attributed to the philosopher Heraclitus, ca 500BC







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Fashion model
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@sapphire.raquel
in the BERLiNiB
2027/A editorial
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Dance"
with W27
[FW2627] styles

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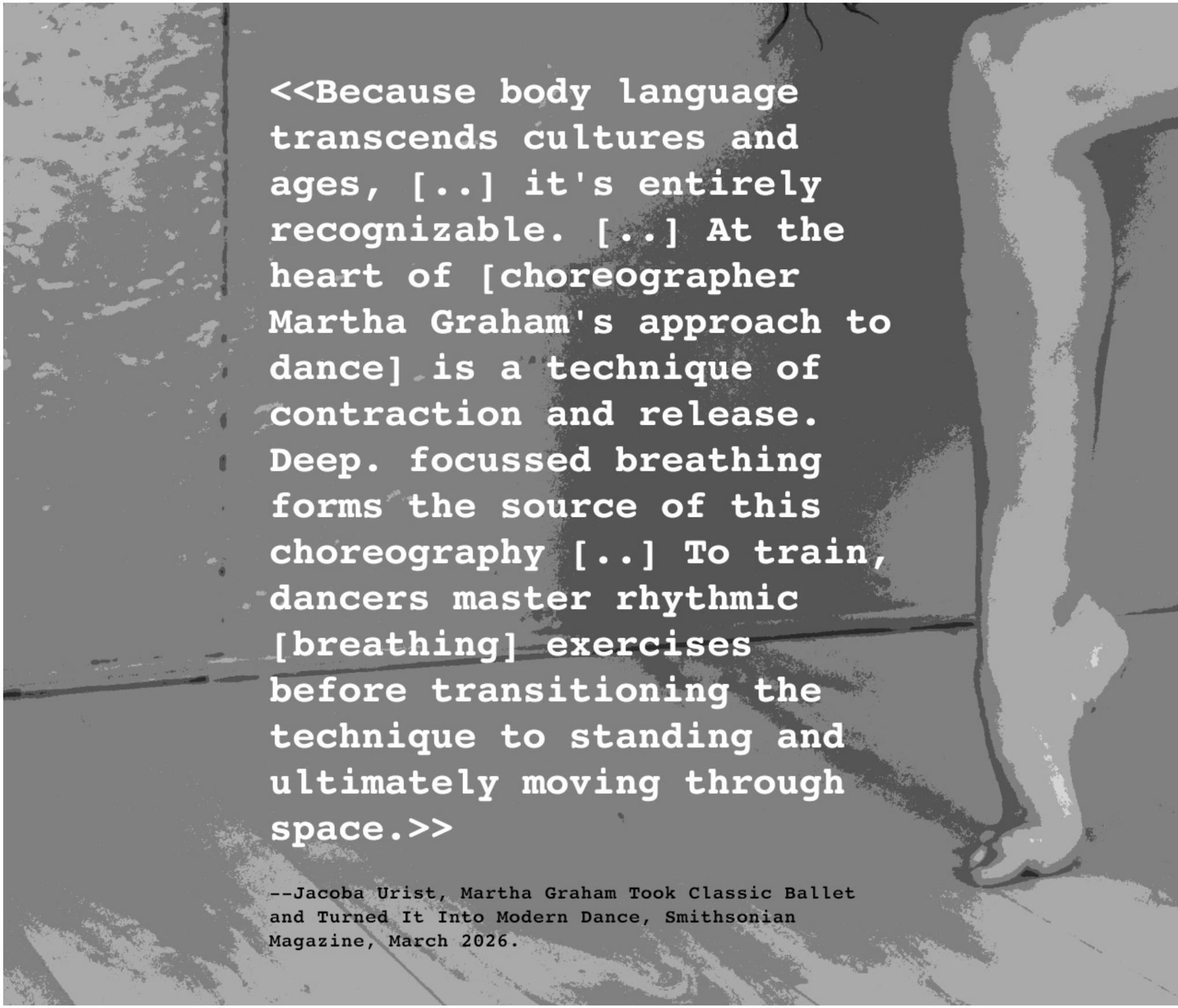
In one sense, fashion--at its best--urges each to look one's very best; to train, dance, pay attention to what is eaten, to cultivate and practise a sense of style, and find in oneself the generosity that permits the most beautiful radiance. In this season, it can be argued, fashion seeks to express a youthful world perception that,--while self-centeredness and egotism don't quite work, a degree of dignified self-cultivation of own strength is necessary in order to protect and get somewhere. There is an honoring of 'might' but also a disgust with what many of the mighty are doing; and there is--unless this is wishful thinking--a thoughtfulness. In a reversal of the roles of the past, the secular leaders of Big Tech wishes to take away keyboards and let their gadgets do the writing, while the religious leaders, such as the Vatican Pope, encourages everyone to not just read the old dogma, but actually to write--in order to think; and to read not just bibles, but fairy tales such as the tales of Gandalf, Aragorn, Sam and Frodo, in their conquest against the forces of darkness. This is a statement also which says: now that we don't have much of a working myth, don't led your technology bosses enslave you in their myths; but go dig into the treasures of the past, before algorithms and "AI", and find working myths there. --BERLiNiB


<<Because body language transcends cultures and ages, [..] it's entirely recognizable. [..] At the heart of [choreographer Martha Graham's approach to dance] is a technique of contraction and release. Deep. focussed breathing forms the source of this choreography [..] To train, dancers master rhythmic [breathing] exercises before transitioning the technique to standing and ultimately moving through space.>>
--Jacoba Urist, Martha Graham Took Classic Ballet and Turned It Into Modern Dance, Smithsonian Magazine, March 2026.




pro sport

















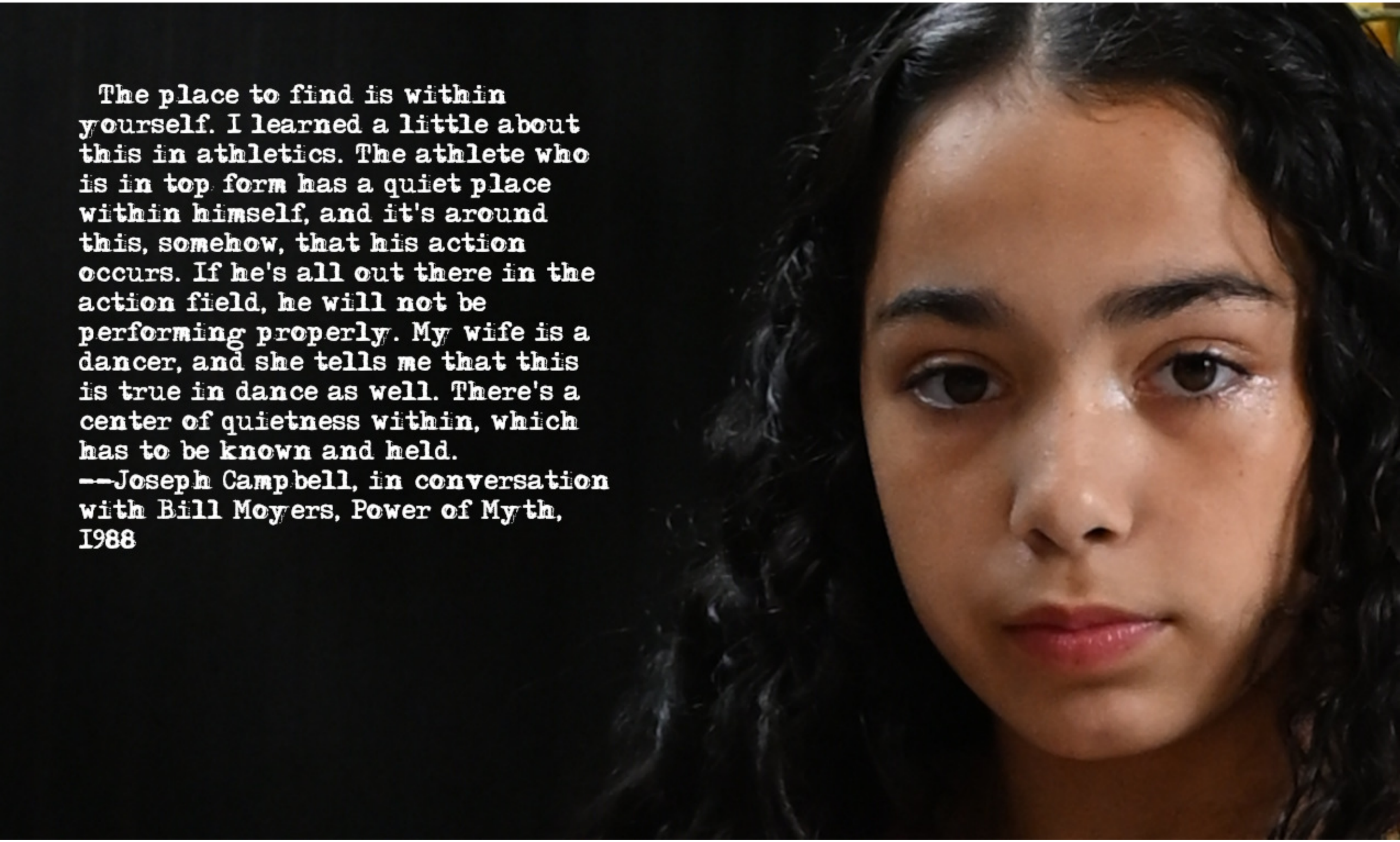







ro sport

The place to find is within yourself. I learned a little about this in athletics. The athlete who is in top form has a quiet place within himself, and it's around this, somehow, that his action occurs. If he's all out there in the action field, he will not be performing properly. My wife is a dancer, and she tells me that this is true in dance as well. There's a center of quietness within, which has to be known and held.
--Joseph Campbell, in conversation with Bill Moyers, Power of Myth, 1988









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Related theme: Consciousness and Matter, article by SHBReusch 2025:4:20, at yoga6d.org/library/sciencefolder/consciousness.pdf

Is there any virtue to the 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, Judiasm, 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').

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 esotheric 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 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.

EDITORIAL POLICY COMMENT

Freedom from "AI"; authenticity 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



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 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 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”).

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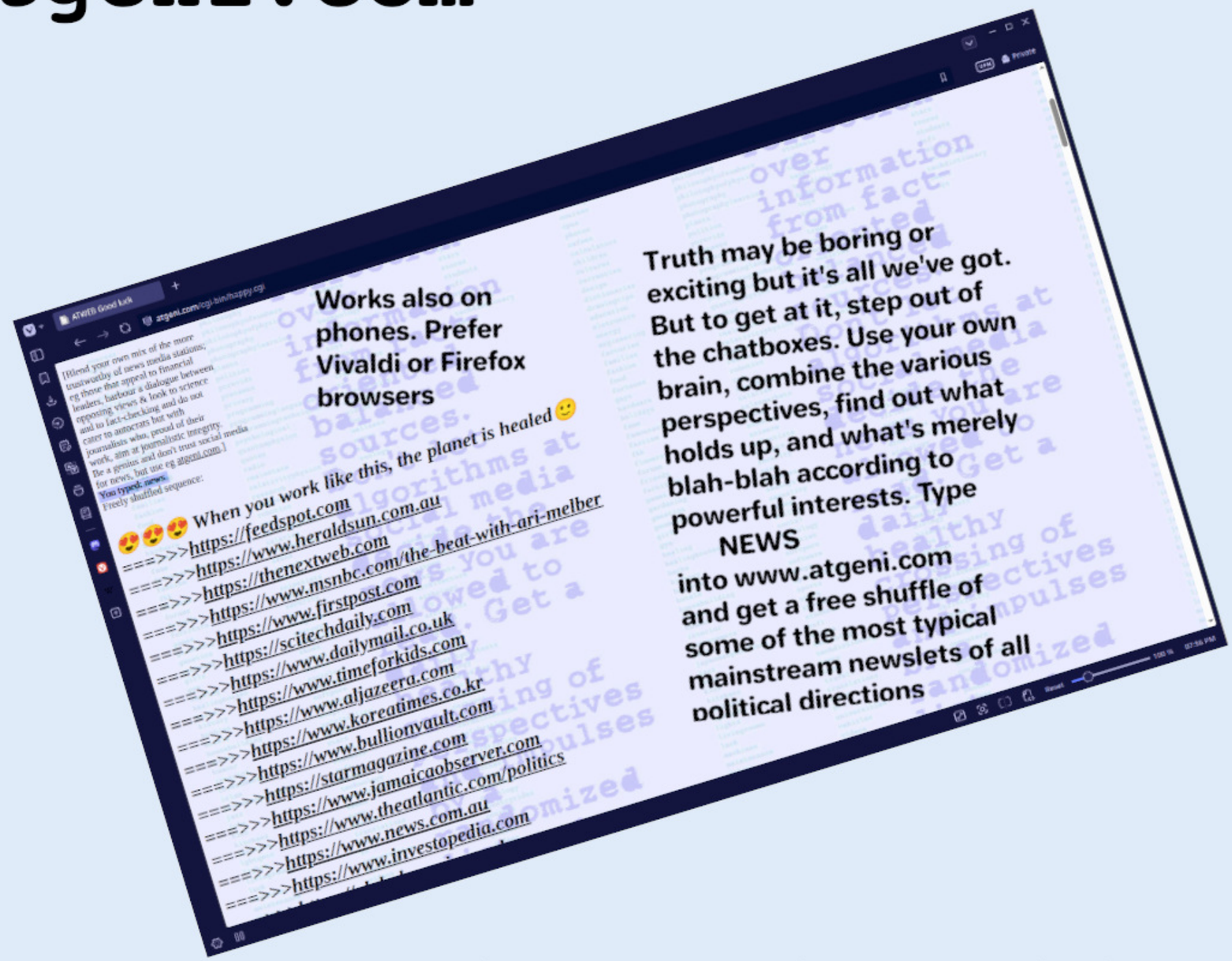

Get in touch with reality, not just opinions on social media or the political hopes of tech bosses expressed through their chatboxes

Aristo Tacoma

Videos and photos, brain and being

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

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

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

And let us note that the 'change of mode' is not a mere flip of one emotion for another.

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 meaning-less. 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 all: "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 pr 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.



Colors and fabrics from dominant SS27 fashion design shows

Compiled manually by BERLiNiB using Gimp



..and some notes on the shapes, openings, and forms of the clothes, shoes, sunglasses, and jewelry

Without going into the mythology behind SS27, here are some observations on the purely visual level of its designs: there is a lot of cuddly very pale clothes, and, on the other side of the spectrum, plenty stark black or white monochrome silky or metallic or leather clothes. The clothes in general cling tightly to the slender models, but with a sense of power exuding through the use of somewhat big, wide, vaguely wavy triangles and with sudden surprises on the waist: which either has tons of clothes, like a skirt too high up, there is nothing at all, there, or, as a third variation, it a nude-colored fabric just there as if a warning that oidbots (humanoid robots) may be around the corner. Disgustingly, some brands don't show their clothes on living people at all but merely provide artificial stuff. It is possible to get the SS27 right by using the colors as seen here in more monochrome form, also metallic and as leather, and less patterend form; and using slender, elegant clothes, perhaps clothes opened at the navel and with added strings and belts, and with some layering; and with some attention to getting a connection some of the geometry of SS27. There is a hint of the grunge in that tank tops and black and white are okay: it doesn't all have to be ornamented and cozy; on the runways there were lots of crinkled cotton-like fabrics which complement the silky, metallic and leatherly; here and there a mixture of feathers and flower-like leaves; or with minute flower-like pattern woven in a dance-like fashion into the fabrics. There is a resonance with the FW2627 season in SS27 in that clothes are layered and sometimes embracing the neck while liberating the navel. Other resonances include a wealth of black and white. Other colors include gold, silver, brown, dark red, dark green, and some more, and a set of almost bleached/washed-out colors including bluish, brownish, cream yellowish etc--anything autumn-like rather than spring/summer-like but pale. Shapes include as said the flowerly and often triangles but in this season often softened into other shapes, or wavish like the top of a heart-symbol, and they are pointing in all sorts of directions not just up; some of these triangle-mutations can vaguely look like a sort of low spaceship/flying saucer. As already hinted there is a profusion of _lines_ in SS27: they can be vertical, horizontal, enframing; they can be broad or slim; they can be here and there. SS27 also has the occasional perhaps half-transparent kneesocks; and for variation of shoes from high heels, knee-boots were also on the runways. The heeled and high-heeled shoes were either narrow and elegant or bulky and rounded a bit like the bulgy triangles seen on the clothes; the latter can also be said about the sunglasses, and the golden jewelry.

Aristo Tacoma



The teaching of the essence of economy according to three young wise people; and why cash, physical cash, is part of this essence

Aristo Tacoma

[The following text was written in the night hours direct after the mentioned experience; seeing it the next day, I liked its dance and peculiarities. Sometimes, for the sake honoring the 'soul' or 'body language' of a text, I feel spelling correction are an unnatural distortion. This is the first draft--and, for this text, the completing version. Similar for some of the other recurrent comments.]

I am in a land where some 3000 years ago it was taken for granted that when you meet somone on the street, it may not be who you think it is-- a friend, a mere mortal--but rather one of the higher beings who had transformed herself into the likeness of a friend to give me a message. They are good at conealing their divinity; they may appear to be just slight girls. Don't let it fool you.

Was this idea of manifestation still alive in the society today? How about this: if it is true, it ought to be possible to ascertain it simply by observing what happens. Ie, through the senses--being scientific about what you experience--which in philosophy of course is called 'phenomenology'. I leave the question open here, for my focus is economy. Whether divine in its origin or not, I encountered some humans whose insight into money taught me more than all the volumes I had read on the subject. The following is the actual experience I had first-hand, and I have resisted the temptation to grow it into a story of heroic action. It may be metaphorized, but it is exactly as it went, and for those who can listen, it speaks of all the human world. An outsider, observing my evening, would easily have said I am making much of nothing. I'm not so sure. You can judge for yourself.

Earlier in the evening water had fell from the sky in huge buckets and now it had almost completely stopped raining. I had been in a meeting and it had gone very well and now, slightly wet and cold, I was on my way to my hotel room, a good distance away. I was in the pedestrian narrow cozy streets of a cafe area.

I was approached by three teachers. They did not say that they were teachers, nor did they look like teachers, also I did not think of them like that at first. At first they looked just like other young, beautiful teens, with pleasant, elegant faces and splendid smiles. Due to the intensity of the rain earlier in the evening, there were exceptionally few people in this normally highly social area.

It turned out, at any rate, that they were teachers. Another word for it is 'scholars', or simply 'professors'. Professors teach. We'll summarize their teachings as we go along.

When there are many people walking in these areas, most don't want to get much into buying things from people on the street since it means opening bags and exposing these open bags to strangers and also one doesn't know who is in league with who in case there is sudden unexpected coordinations between the strangers and hands go into bags and all that. But these three elegant girls--tall enough, but I was taller, with nobody else around, did not cause me any annoyance at all when they held up some flowers with the gesture that suggested I should take one. She didn't say, do you want to buy? Nor did she hold it up in a way that indicted that she would retain it unless she got something for it. This is of course something one can experience in any place. In retrospect, I have extracted lesson 1 from that simple action.

ECONOMY LESSON 1: SELLING AND BUYING DOESN'T ALWAYS BEGIN BY A CONTEXT OF SELLING AND BUYING.

I said yes, okay, to the three girls and reaching for one of the offered flowers she find it natural to name a price and said '50 cent'. Okay, I said. I opened my bag, took out the wallet and looked for some coins. The girl beside the one with the flowers held out her elegant little hands and I put them there.

The first girl, the one with the flowers, said: Please, you can pay more, right? 2 euro, 3. Also no surpises here, of course; and why not, they were nice enough, also the flowers looked good. So I increased the pay, put it in the hands of the second scholar.

ECONOMY LESSON 2: A PRICE CAN BE A SELLING POINT RATHER THAN A LITERAL STATEMENT OF THE PRICE.

The girl with the flowers then let a slightly strained expression crease her otherwise perfectly smooth brow. Keeping the flowers in one hand, she held out her hand, too, as if no money had been paid yet and she was still waiting for them. She seemed, by body language, to convey the impression that it was nice that I had given her sister a donation, but now it is time to pay. Slightly surprised at this advanced method of selling something, I pointed out to the second girl that she maybe should give something to the first girl, but she shook her sweet head and that was that. Please, sir, the girl with the flowers said, and held her hand out. They were straight-faced like perfect poker players. Keeping back a laugh at their brazen approach, and vaguely annoyed at the sense of being perhaps a little bit cheated, I took out some more money and gave to the flower girl. All three approved warmly of my action and beamed their very good smiles on me.

ECONOMY LESSON 3: ONCE A CUSTOMER- SALESPERSON RELATIONSHIP HAS BEEN ESTABLISHED, AMBIGUITY PERMITS CHARGING FOR ADDITIONAL COSTS OF DIVERSE NATURE EVEN IF NOT PERHAPS EXACTLY AS AGREED ON, AND/OR IS AN OPPORTUNE OCCASION TO ASK FOR DONATIONS.

I was about to go on when the girl holding the bunch of flowers she had not yet sold seemed get a bright idea. You buy some more flowers also, maybe? And she held out the whole bunch she had. I said I had enough.

Please, she said. You should have these flowers also. You just take them. She shoved the bunch of flowers onto me. I thought for a moment she had a pang of conscience about the method of money-collecting and wishes to improve her karma. But that wasn't what she was about. Instead, the moment after succeeding putting the flowers in my hand, she held out her own hand in a gesture of wanting pay for it. I said I really don't need any more flowers. Please, the third girl said. It's for our food. I thought OMG, why not give them something more and I'll throw these flowers away and they can buy some yoghurt or whatever, how do I know it isn't true. And vaguely feeling wealthy to the fingertips compared to these three, who for no fault of their own had perhaps nothing at all--I tripled what I had given.

ECONOMY LESSON 4: MORE WANTS MORE, AND MUCH WANTS STILL MORE. ONCE SELLING AND BUYING GETS GOING, IT CAN SOMETIMES KEEP ON LIKE A DANCE THAT DOESN'T STOP. IT

GOES BEYOND WHAT THE CUSTOMER MAY THINK HE OR SHE "NEEDS". IT IS ABOUT COMMUNICATION AND EXPERIENCES OF RESPONSIBILITY AND FAIRNESS.

The three teachers got something-- after all, it costs money to run a university, and went gaily away, while I went on, intent on getting home and--for it was still raining slightly--into dry clothes. Would the girls come back?

Lo and behold, the girls re-emerged soon enough from a meeting street-- clearly navigating the little labyrint of pedestrian streets between the buildings were something they were used to. They greeted me with dazzling smiles, which disarmed me. I thought maybe they would come with complaints and stern looks but they came in what Abraham Maslow called an 'abundance mode', rather than a 'deficiency mode'. At least that was their original body lange. They did not have flowers in their hands, of course, for they had just sold every one of them to me. Please, they said, in a relaxed and convincing way, give us the flowers back, for we need to sell them to others. You understand that, boy. Three pairs of professor eyes beamed on me. Their looks of unadulterated innocence conveyed that they found this a very rational point of view. They were excellent communicators. At this point I did not try to conceal my laughter. They had the crust to break every rule of salesmanship but so elegantly and in a way honest, that it was a dance which seemed to me to have its own integrity.

In any case, from a purely practical point of view, it would help me to avoid looking for place to throw most of the flowers away. Are we not all for resirculation? Indeed. So I nodded, feeling sligthly foolish, but agreeing. "I'll retain one of them, I said." "Keep the the blue one," one of the girls suggested, holding it up to my jacket and pointing out that these two things belonged very well together. She embedded that one blue flower with a glow. Suddenly it seemed very valuable and I let go easily of all the other flowers, a satisfied customer.

ECONOMY LESSON 5: THE DISTINCTION BETWEEN OWNING AND LEASING IS SOMETIMES A FINE OR EVEN A FLUID ONE. A SELL CAN COME ALONG WITH AN INVITATION FOR FURTHER ENGAGEMENT WHICH CONVERTS THE SELLING INTO A LEASE; INDEED ANY FAIR TRANSACTION OF ANY TYPE CAN BE CONVERTED, IN CERTAIN CIRCUMSTANCES, AND WHEN ALL AGREES, TO OTHER TYPES OF TRANSACTIONS. QUALITY COMMUNICATION CAN TRANSFORM THE MEANING OF COMMODITIES.

You can understand that I'm not used to such in-depth scholary teachings while freezing in the after-rain, carrying bags, and also by the way, not having eaten anything since oranges and yoghurt at lunchtime. My brain, at this point, was hard at work recording all lessons and I had no notebook at hand. And I felt I had been imparted with a blue diamond of knowedge about economy, something transcending all the books. I thought I knew something about economy. As Socrates says, he is having an advantage who knows he knows nothing, compared to those who knows nothing but knows that not. That is exactly how I felt: like one who knows nothing and who suddenly understands it, and thereby gets a glimpse of knowing everything. The whole society of economical activities of humanity sort of came to me in a vision, seen through the lens of the teachings of these barely-into-teens professors, the alpha generation. I concluded that my knowledge was just at the starting-point, and now was a chance to get on with learning for real. I felt grateful, and was certain that now I had come to the completion of their lessons for today.

And indeed I walked for several minutes and were nearly leaving the cafe area when the three girls emerged again, dancing over to me and greeting me like an old friend. This was a field day, the world was a party. Noticing, as if against my will, that I was very pleased seeing them again, I was anticipating more possible actions. I had already understood here that these were not just five-star rated top sellers; these were economical magicians of the highest order, in the shape of some innocent-looking flower sellers. But party is party and in the dark wet evening with brilliant cafe lights all around us on the rather empty streets, I greeted them warmly and asked how it is going.

ECONOMY LESSON 6: THE HUMAN DIRECT COMMUNICATION BETWEEN SELLERS AND BUYERS CAN LEAD TO A RESONANCE OF A KIND THAT CONNECTS MORE TO THE SENSE OF FRIENDSHIP THAN TO A TRANSACTIONAL CONTACT, WHICH AGAIN CAN INSPIRE MORE FEATURES OF TRANSACTION.

They conveyed the sense that, also thanks to my actions, God was in his heaven and all was well with the world and their day was pretty cool. Good I thought, these are creatures of joy, not just need. The third professor, who as yet had not actively imparted any teachings to my student mind, jubilantly said that everything is good and and underlined her statement this by giving me a surprising hug. I found myself happy about this but also, in the corner of the mind, happy that I had put my wallet back into the bag and zipped it; and also vaguely embarassed about this sudden intimacy.

But the hug was very light and her scent pleasant and clean and there was nothing inappropriate or unpleasant about her gesture. Our roles were reversed for a moment, the professors were my students, I was their good old professor and they were showing gratitude. And they sort of stepped back, letting me walk on, and, to my surprise and pleasure, asked not for anything at all! Ah.

ECONOMY LESSON 7: WHEN THERE IS THE BEGINNING OF A NEW AND DEEPER CONTACT BETWEEN SELLER AND BUYER, MOMENTS WHERE THERE IS NO DEFINITE TRANSACTIONAL ACTIVITY AT ALL CAN FURTHER DEEPEN THE CONTACT. IT IS GOING FROM MEANS AND MEDITATION AND "I-IT" CONTACT, INTO THE ZONE OF THE IMMEDIATE OR WHAT BUBER CALLED I-THOU.

Was it real, though, this feeling? Could I really be so relaxed right now? Were they not in actual need; and, could I with conscience just walk home to my expensive hotel and feel that I was a good person, having given enough to buy half a beer or whatever one gets for a couple euro? I felt the "rich's man's dilemma". It would be dishonest to say that it ever has any complete solution. That's part of the web of the world, how it is screwed together.

For after all, these healthy- looking, splendid girls perhaps had indeed spoken the truth when they said that they wanted that rediculously small amount to get "food". There were no signs of drugs about them, but even if it were, could that also be condemned? Of course not. There was no backmen in sight, but even if there were some a kilometer away, could that be condemned? People need to collaborate with other people and some are shall we say more obviously good at selling things that others.

I found the girls quite sterling and decent types despite the fact that they exploited ambiguities in body language and words to the utmost, so as to imply a lie without ever directly lying, to get more than that they would have got by simply declaring their purposes from the start. They had, _in effect_, charged a price for me being given the privilege of carrying their flowers for a while, and retaining one of these flowers suitable to my style of clothes according to their stylist advice.

At any rate, I had given more than I had expected, and I felt good about it; though one might abstractly might argue that it is never enough giving. But there is. You don't do batteries any good by short-circuiting. You need a bit of what in electricity theory is called 'resistance'. When a battery has many electrons on one of its so-called "pole", and what in quantum theory one might call 'electron holes' on the other pole, we can make light and not damage the battery by wiring the poles to a light bulb, that invention of Edison. The light can flash up as the electrons--with a lot of playfulness and play-fighting also--gets from one pole over and into the other pole and the electron holes there by the quantum magic. The electron holes, in turn, moves around like they are pretending to be beyond any interest in the more male-like electrons but the usually give in, and joyously so, and absorb the electrons with their own powers; and that is the origin of light. The subatomic world is a dancing society of great intelligence and order and playfulness. Perhaps the ancients would have said that it is part of the land of the muses, or part of the pathway to the Olympic.

So by the sum of their actions, and their body language at this stage, the professors imparted yet another teaching into my mind:

ECONOMY LESSON 8: WHEN THOSE WHO HAVE LOTS MINGLE WITH THOSE WHO DON'T HAVE LOT, WITH THE SPIRIT OF RESONANCE AND PERHAPS A DEGREE OF

COMMUNION, IT IS ONLY NATURAL THAT MONEY OR SIMILAR FLOWS FROM THE HAVE-MUCH TO THE HAVE-LITTLE. THIS IS NEITHER SELLING NOR BUYING AS MUCH AS THE ELECTRICITY OF ECONOMY. THIS IS LAWFUL AND OUGHT TO BE LAWFUL IN ALL SOCIETIES.

At this point, though, I also felt it was really getting rather cold to be out on the wettish street in a hungry state, and I was not in a mood to study the peculiarities of economical theory despite the beaming presence of my professors.

Also, of course, there was this other aspect which worried me. The body language of the three scholars reminded me only too well of an utterly different context--when a guy goes through certain streets, adult women with a much more clear-cut idea of price and commodity may approach and in some parts of the world, they do it by dance, laughter, touches. But these were not such women; these were kids; and I asked myself whether the knew that. I was intent on getting back indoors and also intent, of course, of neither breaking any law nor behaving like I was intending to break any. And this intention was of course strong and clear and guided me so nothing inappropriate took place.

The girls seemed to sense I was a little uncertain about their approach and sort of just went beside me for a while, but at a distance, and playfully like the party was going on and as if they might at any point branch of to one of the crossing streets. And why not. So I relaxed and let my thoughts glide to the question that I had asked myself time and again for years: what do I really feel about the adults I mentioned?

Relative to these youngsters, what I had done was to _act natural_. As for pecuniary means, I have much, they have little, there's is something to like about the immediacy of their smiling behaviour, and I let them get at something a little more than the objective physical commodity of some cheap flowers which I didn't need.

So in some abstract fashion, the transaction reminded me of the one principle I was certain on, namely that money flow should not be condemned between consenting adults even when the activity isn't categorized as a typical commodity or service. When people interact, money and goods and services not only may flow and will flow, and what is lawful and not must not be as to just what money is attached to, but rather the overall effects on society and on individual's health psyhically, spiritually and physically, as a result of actions.

ECONOMY LESSON 9: AS IN THE METAPHOR OF A BATTERY, WHERE CONDUCTIVITY ARISES WHEN SUCH AS A LIGHT BULB CONNECTS TO A POLE OF ABUNDANCE OF ELECTRONS AND ANOTHER POLE WITH AN ABUNDANCE OF ELECTRON HOLES, SO ALSO IS MONEY FLOW NATURAL WHEN HUMAN BEINGS CONNECT AND THERE'S A COMPLEMENTARITY OF MEANS. IT CAN HAVE SEVERAL DIMENSIONS AND BE OF SEVERAL TYPES: THERE CAN BE ONE DIMENSION IN WHICH THE ABUNDANCE IS SO THAT A HAS MUCH AND B LITTLE; AND ANOTHER DIMENSION IN WHICH B HAS MUCH AND A LITTLE; AND INDEED MANY SUCH. THAT IS PART OF THE MYSTERY AND JOY AND EXCITEMENT OF THE MOST MEANINGFUL MEETINGS. AND OBVIOUSLY, DURING SUCH MEETINGS, THE BOUNDARIES BETWEEN MATERIAL CONTACT AND SENSUAL CONTACT CAN GET BLURRED; THE BOUNDARIES OF PERSONAL AND PRIVATE CAN GET BLURRED; THE BOUNDARIES OF THE SPIRITUAL AND THE MATERIAL CAN GET BLURRED. SOCIETY SHOULD NOT TRY TO INSTILL AN "I-IT" TRANSACTIONAL ATTITUDE TO THESE PROCESSES OF IMMEDIACY BY FALSELY LISTING UP AS UNLAWFUL CERTAIN CATEGORIES OF INTERPLAY JUST BECAUSE MONEY IS INVOLVED.

The young professors went with me and also on occasion connected to me and said this and that. They were not just professors but also young girls of a new generation who, regardless of how society thinks, considers that, at least in principle, the sky is the limit. As a pedagogical tool to make my brain more receptive to their teaching, they produced some economical bursts of compliments, and underlined this with additonal dance. When they felt they had done this enough, one of the girls held out her hand with the gesture of wanting to get something--with a wicked expression in her face, but completely quiet, saying nothing, indicating that she knows that she is going beyond the norms and indicating at the same time that she doesn't care and it's okay if I discline. And indeed I had to decline.

They had got enough for whatever they had given me and I was in no mood to start giving something for nothing and also I did not want any more of what they could give at that point. So I felt that the time has come to conclude my interaction with them, but out of a sense that they deserved something if not money, I gave what I hoped could be received deeply within: a statement out in the air and with a smile from me, honoring their beauty, and wishing them good luck.

They were easy to say because I meant them. And with an attitude of being in a hurry, I waved goodbye. They received them like bored tiger, half-satisfied, flashing white teeth in mild smiles and waving back indifferently. Guy is no fun, no more party with him tonight.

Somewhat dizzy-headed I found myself checking the contents of my bag: all was in order. Thank God. At home, I found myself wondering whether I had been too stingy. I didn't think so but I wasn't sure. I realized suddenly that this was their completing lesson this time:

ECONOMY LESSON 10: FORGET USE. FORGET MORALITY. WHEN YOU CARE, WHEN YOU'RE INSPIRED, ECONOMY IS VIBRATION AND FLOW AND ONE DOESN'T THINK ABOUT BUYING AND SELLING; ONE THINKS OF WHAT IS RIGHT TO DO, WHAT GIVES JOY AND WHAT IS JOYOUS TO DO. TOUCHING THE CASH IS PART OF IT AND DOES NOT HAVE TO BE OUTSIDE OF A MEANINGFUL HUMAN-TO-HUMAN DIRECT RELATIONSHIP. THIS TAKES PLACE WHEN THERE IS RESONANCE AND TRUST AND A SENSE OF FAIRNESS; AND WHEN IT HAS A CHANCE TO GROW AND BE RECONFIRMED, THIS TRUST IS LIKE A TALL ORCHID. IT IS HARD TO GROW, BUT NOT HARD TO DISPELL BY POINTLESS ANGER, BY MEANINGLESS SARCASMS AND SHOUTS, BY NEEDLESS SUSPICION. THOSE WHO NURTURE MANY SUCH LIVING FLOWERS IN THEIR DAILY LIFE ARE THE TRUELY MOST RICH PEOPLE, IN THE SENSE OF HAPPY. THEY KNOW THAT ECONOMY IS DANCE. THEY ALSO REGARD IT THAT PART OF THE DANCE IS PHYSICAL CASH. IT IS FINE WITH DIGITAL SUPPLEMENTS. BUT HUMANS ARE ANALOGUE AND THAT'S AN ESSENCE IN ECONOMY.

All this interplay would have been styltified without the physical money bills. They are crips papers or clinging coins and they are not oidbots or machines with passwords interfering with the living mindful human dance. The real-world touchable cash is part of the real-world actual touchable human beings, it is part of the visual description and the hand-touchable description of what means that literally are 'at hand' and what is given.



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 may do it mathematically well, they may be rather cautious in drawing conclusions, but the whole ship, so to speak, of interpretation is typically weighing many tons and may not reflect nearly all nuances.

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

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

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

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

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

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

Sexuality is not merely an energy, it is a shaper of energy. It is not merely an animal energy, but something which connects to the most humane and most soulful of all feelings, namely compassion; and it does so in its fascinating and sometimes mysterious mingling with the appreciation for beauty tinged with cosmic spirituality. Sexuality is not merely an orientation or attraction or an energy that goes this way: it is a source of mental events, intuition, intelligence, creativity and order so as to make action magnificent and esthetical. Sexuality is not merely tied up to such orders of health as are connected to human procreation: it is, while perhaps fuelled by human beauty, something that touches on and indeed deepens every form of technical, logical, intellectual, physiological and procreational capacity that a person possesses. The awakened and realized sexual energy is a mental and spiritual peak, far greater than a merely physiological response of the body—just as the greatest joy of sex is not in the physical climax but in the long dancing activity before that--a peak that nurtures the refined aspects of our minds and heartfelt feelings, and rejuvenates the skin and replenishes a fresh outlook on life and a bright sense of the future.

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

In the wilderness of artificially generated photos, BERLiNiB has only authentic photos and only a family-friendly context; editorial policy about other activities of its contributors

POLICY STATEMENT

The Family-Friendly Context of BERLiNiB with authentic photos only, and other activities of the contributors

[1] Other activities: artificially generated images
As for photographers who contribute to BERLiNiB we recognize that some have a desire or a need to engage in the production via algorithms of entirely artificial images. While BERLiNiB only publishes photos that are straight from camera apart from color-toning on the whole of the cropped part from the select set of few photos of the many taken in each photo session (the color toning can however be so a to render the image posterized etc, in some cases)--and uses no 'filters' of any kind apart from that--we collaborate with a variety of people who have other pursuits. For instance, some may have a commercial need to enlist some algorithmically produced material for certain TV ads. We do not censor these activities, of course; but we ask that photographers who do work with us are good at marking what works are authentic, real, from the camera, and with full acknowledgements to models etc in front of the lens, and, separate from that, marks material which is artificially produced in a clear manner--and do not mix the two during a working session for BERLiNiB.



[2] Other activities: adult-only photo activities
Before family-friendly social media began to dominate for real the editorial policy of the main fashion magazines, it was customary--and to some extent it still is--for high-profile fashion photographers to also include nude, even to some extent erotic, fashion photography as part of their standard portfolio, and there are plenty examples of such in Italian Vogue and various editions of Elle and Numero, to mention some. In the present age and phase of digital social media, this can still make sense as long as certain age criterions are met. All contexts with nude or erotic photography must be separate from those contexts which include models under 18; and it goes without saying that any above 18 context must only include such photos in so far as they are entirely consensual through and through. A photographer who works in a context with fashion editorials involving those under 18 cannot in that very same context put in content of the sort we just described; but the photographer can dabble in other contexts than a family-friendly one as long as these two contexts aren't blended.

In other words, BERLiNiB does not censor a photographer, model, writer, stylist or contributor in any way or at any level because of activities in other contexts than BERLiNiB in which more adult-only material (of a respectful kind) is engaged in. The photographer must be clear-headed about each context and honor each context on its own premises. The adults included in BERLiNiB editorials are included in BERLiNiB in family-friendly principles, the editorials are each so that people of all ages can see them, safely, this is also so for highlights-of-berlinib at Tumblr; and so also when the youngest are part of the BERLiNiB editorials, this is a safe context and with people who know about this editorial policy.

Given the art and philosophy of the whole human being, we would even go as far as to recommend that the contributors who themselves are over 18, and who whole-heartedly devote themselves to esthetics, consider it part of their self-education to engage, respectfully of course, and--as said, separately from BERLiNiB,--in suitably good over-18 contexts, such as available, for those who seek it, for instance in paper-only works, to explore the esthetics of the nude and so on. The learning that takes place there has a universality when it comes to human anatomy, under the well-known ancient Greek motto that the human being is the 'measure of all things'.
2025:5:7 A.T.

P.S. To those who feel some of the points in [2] may be inappropriate here, I recommend the award-winning PBS conversation series with Dr Joseph Campbell in his early 80s, where he as a professor of mythology forcefully describes what it means to be a non-neurotic whole person, relating to society as a system. PBS title: ***The Power of Myth***

The publishing house Yoga4d:VRGM described at the bottom of the magazine website, which publishes the family-friendly online PDF magazine engages, respectfully and with clear-headed separation of contexts, as most publishing houses, in several avenues of publication in parallel, including scientific, and with distinctly different contexts as paper-only.

OPINION: TOP MODELS HAVE A HEALTHY SEXUAL ATTITUDE WITH EMPHASIS ON NONJEALOUSY
A pansexual/autosexual polyamorous attitude rather than celibacy,--not at all to be mixed up with promiscuity, for it has much more loyalty and health-focus in it-- is often found alongside the work-out & diet discipline of a large section of the youngest adult top models. While gossip magazines like to call this by various words which has a political connotation, it is really highly practical--not a question of identity—rather a more or less necessary part of esthetical self-education as well the legitimate need for some personal happiness where the heaviness of two-some closed relationships isn´t found. As psychological research has shown, female attraction is often to a whole 'smorgasbord' of what we can call 'features' and when this touches, as it should, the model herself in how she studies her own poses, it becomes--non-neurotically-- what is called 'autosexuality'. The 'polyamorous' aspect in this case is more a 'shared autosexuality' rather than an identity and typically is found to have, as an important side-effect, to dismantle most forms of jealousies among the models. Therefore, we might say, this is a professionally valuable and adequately healthy approach in this phase of a young adult person's life and is often found to lead to excellent later career development in which perhaps other forms of relationships are preferred—where proclamations of identity-change is found needless, however 'sapphic' the top model phase was.

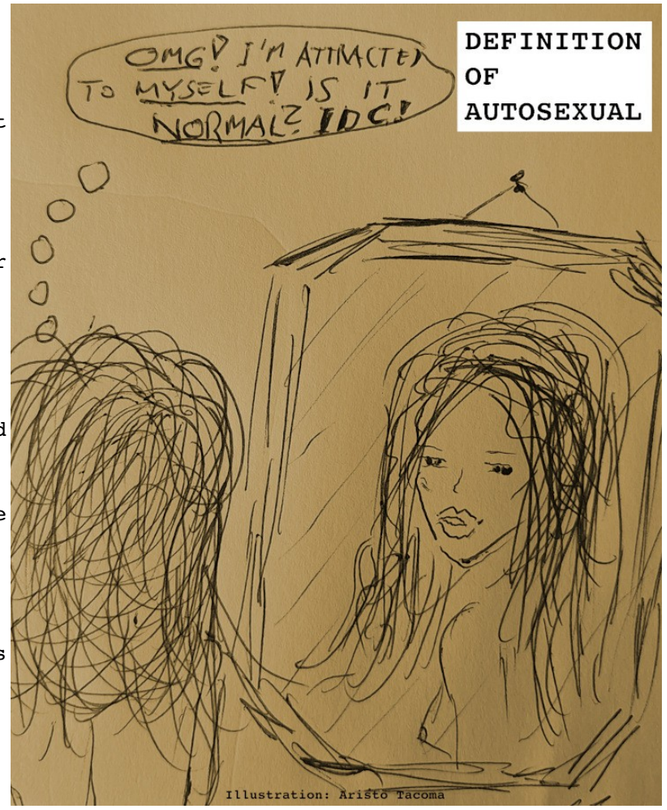

Illustration: Aristo Tacoma

the T.N.S.

[True Nonsense Section]

At the completion of each BERLiNiB, we offer a healthy dose of the absurd and, from a Tiger's Perspective, What's Adorable about Humans

'He ate more than the Carpenter, though,' said Tweedledee.
--from Through the Looking-Glass by Lewis Carroll, 1871

Text Aristo Tacoma

Christian Love, Ducks

'I like the Walrus best,' said Alice: 'because you see he was a LITTLE sorry for the poor oysters.'

When I say I 'like' something, what do I really mean? As the maker of Facebook, Mark Zuckerberg once remarked, it is a bit unclear what one means when one clicks 'like' on such as--I don't remember his example, but say a draught photo--we should rather have different types of things, not just like and the absence of like, I think he said. Of course there could be a button that says, "I like and respect you for taking the patience to post that awful photo". Because if there is simply a like and eg a dislike button, the dislike can be interpreted as "please don't post such photos" and in Zuckerberg's world, we don't want no such sentiments.

Indeed, the concept of 'like' is as diverse, we might say, as life itself.

In a park, there may be people feeding the ducks, and in a poetic sentiment, one of these may meaningfully proclaim, "I like ducks." If the person at the same time is hungry and looking forward to going to a restaurant to order crispy roast duck with Greek salad and Coca Cola, the 'like' is, we can say, slightly *tinged*; and from the duck's perspective, the slide of meaning is an alarming one. The duck may not anymore be in the mood to see it as a compliment but more focussed on whether it can set off to an early flight to the equator, in safe distance from this hungry human.

A polite and expressive German duck, in a cartoon, may phrase it thus: "your taste is indeed a compliment to my race, but not necessarily to me as a person. Tschuss!" And it flaps off in the direction of the tropics.

Indeed ducks, which in some American Indian tribes had wonderfully long names, before it became clear that the real name for

ducks is "duck", can mean much to people of a literary bent. Let's take, for instance, the case of the legendary novelist Henry Miller. He blazed trails for what would later become the veritable beatnik tradition in American literature just by writing exceptionally honest--or possibly exceptionally dishonest--diaries, in a sort of calling a spade for a spade style. Long time since I last read him in depth but as I recall a passage in a novel by his, he went to a park the day after one of his style of messy nachspiels, head slightly in a haze. There, he found it poetically ripe and suitably salient in his novel diary to offer the following observation: "F*** the duck!" Here we have an example of the inspirations duck can provide to a literary genius. We also have a possible example--but that depends on your own interpretion of "F***" in this context--of "like".

My own interpretation of his literary exposition which we can abbreviate to F.t.d. was that he spoke of "like" but in a sense that did not specifically refer to the animal kingdom. More specifically, I think he compressed a number of sentiments into one: **one, this universe is pretty cool; two, he likes to go with the flow of the universe, whether it has ducks or not;** three, he has a blasted hangover; and four, has June run off with Maude (or whatever they were called). So when he can simply say F.t.d. instead, you see how he got a reputation for going straight at the point. His no-filter form led literary critics (ie, that minority who did not advocate burning his books) to say that Miller was one the first persons to _really_ use the "I" form in English literature.

Let's return to the 'like' concept; there's more to be said there. Humans may for instance like animals. Add to this, we may think that we're sort of superior to the animal kingdom just because we can go to a restaurant and order some of them, like a lamb, on a plate.

But they, we, should remember that just as we may say we like e.g. lambs, tigers may say that they like e.g. humans. Note that in this context, the "e.g." is far from innocent but rather may indicate that it is the style and scent of the meat that appeals more than the personalities involved.

And tigers, one may argue, like humans. Indeed, in many ways we can say that it is an established fact that **tigers not just like but _adore_ humans**, otherwise how could they have eaten so many of them? History since the beginning of tigers and humans is full of information about this. Anybody must agree that, in the general case, **one does not eat a lot of somebody just to pretend that one likes** them and, unless mommy tiger orders one to because of all the healthy vitamins in it and the low fat and sugar content and so forth, one generally only eats what one likes.

Some might say, however, you cannot exactly 'like' person--in a Christian sense of neighbourly love--if eating is the key point.

A slightly related point of view is that **you don't go to a restaurant and order a beef just to prove that you have Christian love for the oxen.** In this connection let us note, by the method of free association, the singer Kesha who, a decade or two ago, released a song which became a radio hit having, as I recall, as main and dangerous teaseline, "I like you", --it is possible she even said 'love'--and she were referring to humans not lambs as like-worthy and lovable, but, as the rest of the song makes abundantly clear, in a purely **gastronomical** sense. A tiger, used to experiencing the classical watering-of-mouth upon seeing humans, would nod to her attitude and consider it wise and commendable. We imagine that Kesha's favourite line from Shakespeare's Hamlet is the passage where person A says "He is at dinner", person B replies this or that to it, whereupon person A makes his meaning a trifle more precise, "I didn't mean that he is having dinner, rather, he is being had for dinner."

So how come that 'like' is so diverse? Or do the various types of 'like' in fact blend when we look at it together? Could it be that the tiger really in fact has neighbourly love, ie, 'like' for

humans, only that the 'like' for a good lunch competes with that 'like' to the extent that the latter takes over? We can imagine a cartoon version of a polite tiger, where the tiger speaks English, having just had tea, and, looking at a promising and fresh specimen of human beings, would utter something like this:

"I really like you, Mr or Mrs Smith, in a Christian way--in the sense of loving my neigbours--please do trust that because I'm about as noble tiger as you can get; but I am also very hungry--have had no breakfast today and yesterday my buddies were all asleep high up in trees if you get my point, no fun with them, it made me very hungry--and your race happen to be my top fav lunch ingredients besides sebras, giraffes and horses so, yes, okay? Just a little bite to begin with." The more impatient type of tiger would perhaps shorten this into a single word, such as "Lunch!" and and go at the job of assimilating the human protein supplement with expediency. But do we have any right in concluding that this more impatient tiger does not harbour equal Christian love for this human being, despite not expressing it in those words?

Not a tiger, but a very Christian human, passionate in political energy, the Nobel peace prize winning bishop Desmond Tutu was interviewed some years before apartheid was finally over-thrown in his home country South Africa. He was asked, “Do you like the South African president F.W. de Klerk?”

Tutu was one of those who believed in simple talk.

“No, I don’t like him.”

“But,” the interviewer objected, “you are a Christian. You are supposed to love everybody.”

“Ah, yes,” Tutu replied with his winning smile. “Of course I love him. I just don’t like him.”

But to return to tigers. We offer the proposition that possibly, for the tiger, there is little or no conflict or, as the psychologists would say, no ‘cognitive dissonance’ in liking in both ways simultaneously --the Kesha way, say, and the Christian way. I mean the tiger would not call a psychiatrist even if the tiger harbours the feeling of affection for, say, the zoo-keeper, while also noticing that there is a certain watering-of-the-mouth on seeing the good-looking and well-meaning human, and not necessarily because of the food the human is bringing. Tigers, we can say, are expert at thinking two thoughts at the same time. They just don’t express their thoughts all the time, luckily for the zoo-keepers.

For an upcoming Facebook for Tigers, and since there is or was a tinder for cats certainly there can be a facebook for tigers, we propose to Zuckerberg and his likes that they could create buttons such as, **"*like you* [christian style]"** versus **"*like you* [for lunch]"** --we can imagine the icons or emjoiis or whatever they are called-- perhaps a smiling tiger blowing kisses, whereas a dinner plate with a heart on might do for the second type.

But just as a polite tiger might indicate respect and like for the other person while indicating that it is not quite top-of-the-charts to eat the dead mice or whatever was posted, they should have another type of button as well. That could be button with an emojii for a heart beside an X'ed out dinner, meaning

"I wouldn't eat it myself but I like, respect and love you for suggesting it."

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

BERLiNiB vids: dailymotion.com/
berlinibmagazinework
Ie, BERLiNiB Magazine Work--
includes BTS videoclips

Fashion models in wellness cover editorial for BERLiNiB 2023/B are, in alphabetical sequence: Anna Airaldi, @annaairaldi and Sabrina Macheo, @sabrinamacheo. Fashion photographer is Paolo Macheo. MUA, hair styling, the models themselves. Stylists are: Airaldi & Macheo. General styling advisor: AT. Fashion brands: Benetton, Brooks, Labello, Lancaster, Tally Weil, Terranova, Yamamay. Location: Lake Como, Italy



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

BERLiNiB Fashion Magazine

How many beauty types are there? Eg, infinitely many, and it sums up to three--all feminine, but with their masculine aspects as seem fit [rambling by the editor on the backside]

This is of course entirely subjective, and yet I say it with the presumption that it _might_ be objective, but I don't think that there's one beauty type, nor can one say--it would be preposterous to say--that 'everything is beautiful' except in some meta-magical sense of it all as a kind of vast fractal--but I think we're talking of infinite many beauty types that yet sort of gather themselves--a bit like in the reincarnation-oriented part of Hinduism with its three gunas--I believe the beauty photographers and --editors have the privilege of being eclectic as for world religions--into a kind of triple archetype.

These three drawings are of course but shadows of shadows of shadows of .. shadows of these archetypes; drawn just before going to the train, before going to the airplane, in the Sun, while having not slept enough due to trying to pack too much into a small luggage and hoping it doesn't get too heavy. There are few better places to draw the ultimate beauty types, the three--muses, as it were--than at Monastiraki before going to the metro in a summer day; because all humanity is buzzing around and there's no harm in having Acropolis staring down at you, in this world city of Athens-- Athina--so amazingly free of skyscrapers in its centre; a centre dedicated to a beauty just as much now as in the time of Socrates some two thousand five hundred years ago--and as free of skyscrapers. According to one of the pre-Christian myths of creation, Zeus made it all, showed it proudly to some fellow immortal beings who complained it was too silent; so he made the muses so as to empower creation with voices. He made nine, which is as good as to say three. I have my own names for these; I don't think Athina was/is a warrior goddess only, but one of the muses, and as superior in beauty as can be. And when Leonardo da Vinci dedicated the core form of Elishebha--which translates to "God is an oath", which also contains a root form of the number seven--to the painting he would constantly keep with him after he begun on it--the Mona Lisa--I believe he was straight on, identifying another of the muses, Lisa reigning highest in many ways beside Athina. The third would be a third daughter of Zeus, forever tied up in mythology to Aphrodite's pure love powers, namely Helena. He's what pen and paper that moment at Monastiraki gave to me of their essences in terms of facial expressions. I know, I know, it is not superior as far as drawings go; I can do better; anyone can. But the personality comes through, well enough that the drawings becomes equipped with this text. Why do I feel like it should be spelled out? Because algorithms pr principle can't get it right. Yet the works of many at the moment seems to try and compress humanity into algorithms and some of these algorithms have presumptious names of "beauty ideals". Don't let them bite you.



AUTHENTICATED SOURCES OF BERLiNiB:
homepage: www.berlinib.com which is
industrialbabes.com and our BTS are at
youtube.com/@berlinibmagazinework/
shorts
and the same BTS at dailymotion.com/
berlinibmagazinework
and we have www.berlinib.blog which is
tumblr.com/berlinib and naturally:
instagram.com/berlinib
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