

BERLINiB

2021/B

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Cover model for our BERLiNiB 2021/B issue is *Emmanouela Mpairaktari*, photographed by A. Tacoma, in *Summer Girl*.

2021/B BERLiNiB



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BERLiNiB: : Made in places with gorgeous models, outfits, and perhaps also weather via, among other things, **Being, Liberation** and **Nibbling**. A concept by Aristo Tacoma alias S.R. Weber, Oslo.

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

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who wish to contribute by quality direct communication.

We have decided to go entirely for 'digital paper' which includes PDF. With top of the line equipment, and the great taste and creative skills of our contributors, we create excellent results within this frame.

Aristo Tacoma

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

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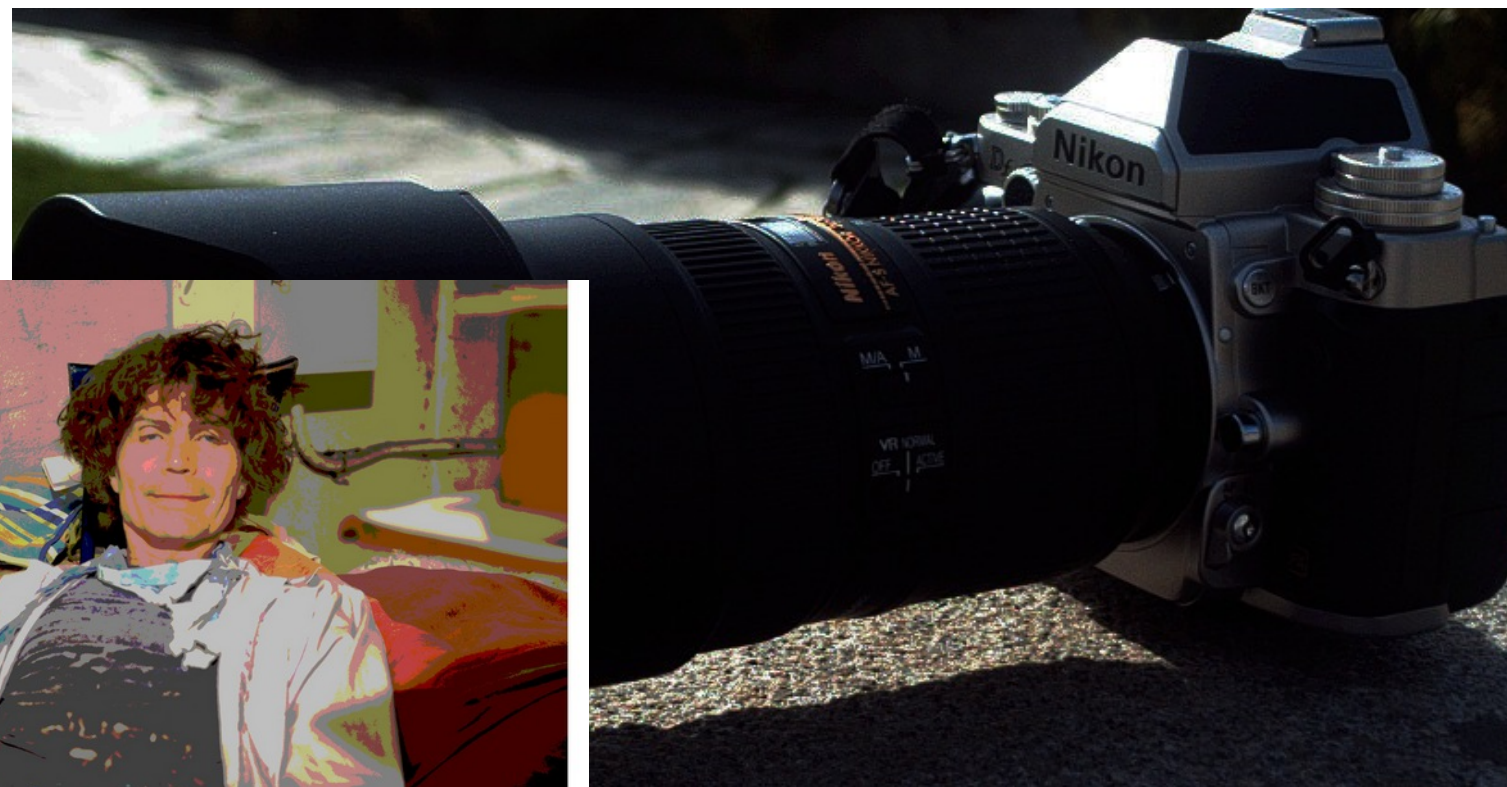
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**Fashion
Models
in BERLiNiB
editorials
in this
issue**

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BERLiNiB is free for all to read everywhere

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Before covid19, this magazine featured only women in late teens & older. As an article in 2021/B explains,, several fashion magazines incl. us, now feature quite often also the younger models & kids, but in a manner consistent with eg Instagram's 'family-friendly' rules, and in a way that continues to relate also to the fashion of those in the late teens & older.

Cover
model:
**Emma-
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cecilia.cole
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Editorials are typically placed in the magazine in the sequence in which they are made. All photos, text articles, & season-oriented fashion art are original material made by/for BERLiNiB & for the youngest with parental consent

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

Nathalie S.:
Gender-
bending as
source of
creativity
in fashion

Corona as
entry-point
for the
youngest in
fashion

Robots

Timing,
Bergson, and
partying

Where
is
fashion
taking
you
in
2021?



Summer
impulses
inspired
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Fashionable gender- bending as a source of creativity

By Nathalie Sophia,
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Illustration: AT



Harry Styles on the cover of Vogue US (December 2020) was a revolutionary moment in fashion history. He was the first man to appear on the cover solo - that one is true. He was hailed as a pioneer of gender-fluid fashion by the new generation. Well... he may be one of the modern-day icons with an influence on the younger generation but he certainly is not a pioneer or even a standout gender-barrier breaker. David Bowie's experiments with dresses, high heels, and leotards created waves of attention. Gender identity in fashion has often been a taboo subject for men. After all, historically speaking

women could be controlled by the regulations set up around them but men could only control each other through money and concepts of fitting in with the predetermined and rigid concept of masculinity which is to be displayed in all areas of public and private life.

In such as the 16th century, in many countries, menswear fashion was as adventurous and elaborate as that of women. Shoes with heels, colorful garments, silks, capes, tights, frills, and embroideries... All of that and more were staples of the wardrobes of the most powerful men in history including Louis XIV who revolutionized the idea of power dressing and pretty much invented the idea of fashion as we know it now. The power of a man showed in the most expensive of fabrics, most carefully crafted styles, embroideries, and jewels.

A change came about in early 19th century. Showing their wealth to convey power was reconsidered. As the industrial revolution came about and more men made careers for themselves outside of often stagnant positions in royal courts, simplicity and comfort became their prime concern. With that, a new mindset developed: colorful and decorative elements were not masculine. It was something that women, who had nothing better to do in their lives, worried about and so all those elements became associated with femininity. Instead, men donned well-cut tailored suits in sombre colors, most often black and dark shades of blue. They became clones of one another, stripped of personality and individuality. The appearances were one thing but the theme seemed to get a fierce grip on the 'mentality of men'--of many men, that is.

Menswear fashion has been explored by women long before male

designers took any such initiative. They were the first to break the barriers and don trousers a century ago. Many claim that it was due to the comfort that it brought about, especially since women during the two World Wars were deployed to work in nearly every industry while all capable manpower was sent to the battlefield. There is another reason behind it too, one which has a much more psychological connection and one that pushed women in the direction of even more changes going forward. It is the idea of acquiring power and emanating that power. After all, if one looks strong and powerful it is much easier to convince others that they in fact yield that sort of power and manipulate them into putting that real, tangible power right into our hands.

The power suit of men - a vision of influence and strength, wisdom and position in the society. Women took that element of men's wardrobe bit by bit, implementing it into our wardrobes so much so that in the modern

day there is virtually no difference if we speak of the simplest of shapes between suits offered to men and women. **Women adapted pants, then the strong, padded shoulders, straight silhouettes, and even similar styling with plain white shirts and neutral colors.** At times, they even add ties or bow ties. While the revolution came about fluidly over decades in the mainstream area, there were several iconic moments and significant shifts between the 1930s and 1980s that showed women adapting menswear. From Hollywood icons to social movements which came almost out of nowhere, a change could be seen in the dress, the attitude, and the ambition.

Marlene Dietrich is the icon of menswear fashion worn by women and on top of that an accomplished actress. She was reportedly bisexual, a fact that would be much easier to determine had she lived

in the age of social media or even a time in which women could openly speak of their sexuality and the LGBTQ+ community could speak of their own preferences freely (a feat that we are still short of in many places up to this day).

Dietrich debuted the black-tie attire in 1930 when she played in Morocco. Her character Mademoiselle Amy Jolly dresses as a man in an attempt to ridicule the concepts of masculinity and the pretense of men. She even "seduces" a female patron planting a kiss on her in one of the most scandalous moments in the history of cinema. Her suit was made for men and only adjusted to fit her body type.

Yves Saint Laurent's iconic Le Smoking from **the 1960s, a time in which feminism started gaining momentum,** was one of the first mainstream suits which were adapted for a female body. It was a part of a collection from 1966 and gained harsh

criticism upon its release. Laurent was the first designer to offer a suit as a form of evening wear for women. Following the standard of Christian Dior; an undoubtedly strong woman but one with a particularly feminine style, it was certainly a change of pace that caused the fashion industry and customers alike to question the design. It was only in the 1970s that the design gained favor, mainly due to Bianca Jagger who wore the look in white on her wedding day to Mick Jagger. Later in the decade, Le Smoking was depicted in a timeless photoshoot for Vogue Paris by Helmut Newton (1975) which cemented the style as part of enduring fashion which transcends trends and remains a focal part of Saint Laurent collections until this day.

In the 1980s, gender-bending fashion reached its peak. Feminism has been developing and growing in power since the 1960s but it was in the 80s when it has become the movement that we know today. Feminism during that decade was at its strongest since it has first brewed in

XIX/20th century What is referred to as the First Wave of Feminism started out with baby steps in early 19th century Women in Austria were granted a right to choose their own professions, those in Maine and Arkansas, US were allowed to own and manage their own properties, co-educational schools were opened, women were allowed to keep a child in case of divorce or even be able to divorce in the first place. At the start of 20th century, few countries granted women their rights to vote, at least in some capacity (ex. Finland, Australia, Denmark). It was something but oftentimes not enough, especially on a worldwide scale. It took the First World War to happen and women to be pushed to the frontline of caring for their own country while men were sent away to the frontline at war, to turn the situation around. A wave of voting rights for women spread through the world including the UK, Canada, Poland, Russia, Germany, and even in part the United States. With that, the First Wave of Feminism quietened down.

The next wave was in the 1980s. It was then that women started speaking of equality in the world that seemingly gave both genders the same opportunities. Issues of violence and reproductive rights were brought up in ways to change the mindset of both the public, and the officials in charge.

When it comes to targeting patriarchy in the workplace, there is much more room for a creative approach. Women could send a message by protesting both in and outside of the workplace, share messages of feminism and dress the part. One of the most popular trends for women in the time became wearing power suits - the prime symbol of masculinity. Simple silhouette with an emphasis on padded broad-shouldered look emulating the strength of a man. Some of the pioneers of suits for the workplace were the elegant and sharp Giorgio Armani in Europe and Ralph Lauren in the United States, who designed a slightly more relaxed version inspired by the American way. Their approach to fashion was a complete contrast to

the fashion scene of the 70s; soft and feminine Diane von Furstenberg, 1940s inspired Yves Saint Laurent or the queen of punk Vivianne Westwood. Even a rather minimalistic Halston was dedicated to the idea of dresses for each occasion. For the 1980s, the change was as drastic and the moods of the society. Women wore suits to empower themselves and show the men in their workplace that they could wear and do anything that their male counterparts could do.

With the boom of the 1980s gender-bending fashion, there was virtually no fashion trend originally assigned to men that women could not and did not

explore. The idea of always having to fight to be in the position that was gifted to men with no effort on their part

brought about a lack of fear to break the barriers. Women always coveted the positions that men held and took it upon themselves to enter those in all ways possible. Towards the end of the 2010s, we saw another wave of feminism which prompted another boom of suits. They are now present in most collections and it seems they will remain so. Whether it be the powerful look of Kamala Harris, the uber fashionable Marc Jacobs' oversized suits and the ethereal businesswomen blend of Alexander McQueen or the display of power and sexuality alike akin to Kim Kardashian West in a suit with no shirt underneath, the power of the suit remains as a testament to no barrier between menswear and female wardrobe.

While the revolution of women in menswear came about fairly fast throughout all but 50 years, men are much more reluctant to venture into the wardrobe of women. An overly

strict masculinity 'keeping males in line' has hindered many attempts of being more adventurous. For that reason, their evolution comes about much slower and even in the modern-day, imagining an average man wearing a dress, high heels, or makeup is much too farfetched. Can we even hope to predict a time in which that will be regarded as normal or will it be a one-of-a-kind sort of approach?

Through the 20th century several male figures ventured into the female wardrobe in search of individuality and undisturbed freedom of expression. Most of them were artists; particularly musicians seemed to be attracted to such a free-spirited form of expression. However, if we speak of mainstream appeal, perhaps the only time in which men ventured into a more colorful and feminine area of fashion was during the 1960s/70s when Peacock Revolution broke out and the hippie movement took over all things fashion. The 70s saw a mass rebuke of establishment and political figures who were strongly associated with suits and typical masculine

look. Instead, young men wanted to be carefree; a sentiment that disappeared as the decade progressed.

The absolute icon of that time, both in fashion and music, was David Bowie. His gender-bending style has been recorded throughout history in all areas of his public life. On the covers of albums and magazines, on the stage, and in music videos. The album cover for The Man Who Sold the World (1970) featured Bowie in a floral dress by Michael Fish. He notoriously wore skin-tight jumpsuits, particularly in the Ziggy Stardust and Aladdin Sane era of his career, which certainly do not fall in line with the typical menswear look. The Ziggy Stardust era saw him don sequined and flashy fabrics along with elaborate makeup and an array of bright colors and prints. He experimented with hair, makeup, high heels, and leotards. Nothing was out of his reach.

The interesting part about his career and fashion sense was the idea of reinventing oneself for each album. It was undeniably him

each time, however there was an element of novelty and adventure. The only artist who can match him in that merit nowadays is The Weeknd, although his style has little to do with gender-bending fashion. Bowie evidently exploited feminine fashion for no other reason than having fun with the idea of being able to do whatever he wanted to do. There was no reason why he would conform to traditional norms as the idea of being shocking was just too enjoyable to pass by. Later on in his career, he disregarded the adventurous outfits for a more classic approach to menswear but his legacy and influence live on. There is no other man who was equally influential in gender-bending fashion in history. Those who came after him didn't quite reach his level but each generation needs its own icons and idols, particularly if there is a change in attitude towards men in womenswear.

In the past, those who explored womenswear were often straight or at the very least bisexual men. Their sexuality and gender identity, which fit the

norm, gave them a form of security because whether or not people deemed their dress as feminine or not did not influence them. They knew who they were and understood that there was only so much shaming that people could attempt before they realized that it had no real meaning or merit. However, those who perceive gender-bending fashion as part of identity rather than creative expression have only started to publicly explore that recently. To emulate femininity as a straight man is different than to do so as a homosexual or transgender male. When it is a part of who we are, the idea to show it deals with much more vulnerability and any criticism is then taken as something very personal. It is not just a criticism of an outfit, it is a criticism of our identity and that is much more painful to bear. While homosexuality of a man does not predetermine any sort of inclination towards womenswear, many are often ignorantly identified as feminine and for that reason, criticism of feminine style is

often still an attack on their identity. Marc Jacobs and Billy Porter, both homosexual men experimenting with fashion, have been regarded as fashion icons of recent years. Jacobs has long been one of the most influential figures in fashion starting from his time at Perry Ellis to the iconic development of Louis Vuitton's ready-to-wear line and the work on his own brand. He is no stranger to wearing high heels, nail polish, and makeup. Billy Porter on the other hand has been one of the most exciting appearances on the red carpet since his black gown moment at the 2019 Academy Awards ceremony. The custom-made Christian Siriano design inspired by the classic male silhouette of a tuxedo transformed into a velvet ball gown at the bottom half. The meaning behind his choice came from a place of redefining what a gay man could wear and how aware he should be of the need to stress his masculinity in both fashion

choices and behavior. Since then he was spotted in multiple gowns by Hogan McLaughlin and a golden Giles Deacon gown (Oscars 2020). One of my absolute favorites was the spectacular turquoise, glittery jumpsuit with jeweled details, a matching hat, shoes, and even makeup. The design of Baja East duo Porter wore to the 2020 Grammys, was the perfect balance of theatrical and eye-catching without looking like a costume.

Costumes in the understanding of drag alter-egos also play a big part in the modern understanding of gender-bending fashion. The mainstream success of RuPaul's Drag Race which has now filmed 13 seasons of drag extravaganza is more than enough to confirm how much society has come around to accept and appreciate the concept. After all, in the past, and in many conservative areas and communities nowadays, it has been very much penalized and attacked. In order to achieve those desired theatrical looks, drag queens spend hours on

makeup and costume choices adapting their techniques from those making them look the perfect vision of sexiness, dark and moody, or even comical. And while the concept of drag queen may be on the more extreme side of gender-bending, there are many other examples of men exploring historically feminine practices. A perfect example of such can be makeup.

Due to societies' expectations of beauty and "self-care" for women, many of us have worn makeup religiously to the point where we did not feel comfortable leaving the house without it or even felt like we looked like an entirely different person without it. Nowadays, the benefits of makeup are freely exploring by our male counterparts. Whether it be the subtlest of ways such as paying attention to skincare and occasionally using colored creams and concealers to even out the skin tone to a full-on adaptation of colorful, elaborate makeup by makeup influencers like James Charles and Patrick Star (the first mainstream use of

makeup by man can probably be attributed to the band KISS back in the 70s). Somewhere in between, we can place the use of makeup as a classic form of enhancing the natural beauty of the person as it is done by movie stars during filming and performers like the much-coveted after K-pop band BTS.

Starting out in the group 'One Direction' in the 2010s, the outfits of fashion icon Harry Styles evolved from schoolboy cuteness to rock star chic before finally entering a more fashion-forward and experimental era. Back in 2015, Styles developed a liking for floral prints, effective suits, and the color pink. Following his split from One Direction, he embarked on a solo carrier and with the freedom of creative expression came the freedom to experiment with fashion. His partnership with Gucci brought about many elements classically associated with womenswear like lace, see-through materials, and shoes with prominent heels. Back in 2019, a picture of

Harry Styles dressed in a pink ballerina costume was released as part of the promotional content for his appearance at Saturday Night Live. Already at that point, one could see how prominent his affinity for womenswear was. Styles also appeared on the cover of Vogue US dressed in a Gucci powder-blue gown which appeared during the brand's Fall/Winter 2020 show in a pink version. Throughout the editorial, the singer donned multiple dresses and skirts ranging from Scottish kilt to a seemingly conservative white shirt and plain midi dress duo by Comme des Garçons. Styles' use of womenswear is by far not the most prominent or illustrious but there is something to be said about people with such a high profile being able to affect the general public on a much bigger scale even with the slightest of alterations from the norm. His feminine touch here and there had a much bigger influence on the popular comprehension of gender identity in connection to fashion than the most elaborate of drag queens.

"Am I sprinkling in nuggets of sexual ambiguity to try and be more interesting? No. ... I want things to look a certain way. Not because it makes me look gay, or it makes me look straight, or it makes me look bisexual, but because I think it looks cool."

[Harry Styles in Vogue, USA.]

"What women wear. What men wear. For me, it's not a question of that. If I see a nice shirt and get told, 'But it's for ladies.' I think: 'Okaaaay? Doesn't make me want to wear it less though.'" [Harry Styles in The Guardian, UK.]

Through this extensive journey on womenswear and menswear fashion and the way it connects to gender and the preassigned concept of what is acceptable and what isn't, we can see that fashion certainly has its own rules but the fun comes from breaking them. If we exclude cases of gender identity being challenged and that aspect being the driver for dressing outside of the box, it's about doing things that are unconventional. A lot of gender-bending fashion comes from the

desire to do something different and have fun with breaking the rules that society lives by. Does that mean that in the future the gender concepts of fashion will disappear? Not really. Starting from the idea of male and female silhouettes being different and needing different fits in order to accommodate the body and showcase its strongest points to the idea that when 'everything is normal', excitement vanes.

Especially for those of us who enjoy fashion as a form of art rather than simple garments with a specific purpose, it is necessary to bring an element of novelty and **surprise**. Genders cannot be dissolved; they are sources of endless creativity, also for fashion.



Nathalie Sophia



**NOW PRETEENS
ARE FASHION
MODELS TOO**

**COVID the
door-opener
for preteens
and the**

**youngest
teens in the
world of adult
fashion?**

Text, illustration: AT

Looking hard for a speck of light as to the effects of the coronavirus, or, more precisely, the effects of how it has been handled by the politicians, leads us to see more than how it may augment the stock value of the owners of certain digital platforms. For years, there has been an upward-age-ism in fashion magazines, with hot-headed arguments going against the inclusion of the youngest. Now when the world is at its non-pandemic normal, fashion is a career for some, although for most fashion models it is more precisely a hobby. Yet a serious hobby, and for some, a real income. In the present phase, however, people have been ordered by presumably democratic prime ministers and presumably democratic presidents to avoid travel, avoid gatherings, and everything--including fashion--becomes a matter of improvisation. And in the wake of this improvisation, suddenly we find that the rules are more fluid, and that has again opened the doors to the youngest in fashion. For after all, while the young adult fashion model may exemplify an idea of beauty as mixed with a mild element of cultural shadows, the younger teen or preteen may, of course, exemplify this idea before culture has thrown in its vaguely degenerate shadows. It is not that beauty is lessened by this--it is a different beauty, and one that ought to be presented inside the world of fashion, inasmuch as the beauty of the youngest influence all at least as strongly as the beauty of the older. And now, sitting at home with cameras in risk of dusting

down from lack of use, photographers are rediscovering what a source the younger class of models, or models-to-be, are: they are finding themselves in this and that fashion magazine, because they are where the photographers are--at home; while the world of professional beauty-ism has taken a corona pause.

iB

Text: Aristo Tacoma
Illustration: A bookcover
from the classical book "I,
Robot", first published in
1950, written by Isaac
Asimov

Beyond
Covid:
lift
your
gaze to
2030 or
'50:
**What
will
robots
do to
fashio
n?**



The transition from the 1990s to the first decade of the millenium saw the dawn of the era of computer networking as a new vehicle of collaboration and commerce for vast numbers of people. This has, of course, transformed fashion, and the transformation intensified in the second decade of the millenium.

Exactly how computer networking, internet, including networks of extremely tiny computers inside phones, are transforming fashion, is best summarized in more than one concept. But certainly one of these concepts are diversity. The fact that many people communicate in many more ways and with much more computing machinery at hand leads to a less controllable industry situation as seen from the viewpoints of traditional clothes businesses.

On the other hand, the growth of e-commerce, as we call it, to challenge conventional commerce as in the majority of decades of the 20th century, has led to new types of big industries, including new types of semi-monopoles, and whenever a big industry arises in a field, it has usually gone together with a new type of streamlining-- and this runs counter to the 'diversity' aspect of the new technology.

And just as small businesses may flourish when a new form of technology is becoming used, they may also find themselves more and more tightly controlled by a few

companies whose bank accounts are bigger than that of a small countries, companies that more or less act as gatekeepers of the new technology. In an over-populated world, where pollution and disease are typical, we have seen that e-commerce or 'online' shopping has become even more dominant at a time when many thought it had reached a sort of climax.

Now put all that into brackets, as it were:

welcome the dawn of the age of robots, which will transform all business including all fashion business all over again.

At the moment of writing this, the main use of the word 'robot' in the shopping centres seem to be associated with some silly little boxes cutting grass or doing vacuum cleaning. Compare that to the use of the word 'computer network' in, say, 1995. It is a nice little thing, perhaps not all that important.

Exactly how many years it will take is a question all of its own--we may see that it take some years or a decade or even more. But the robots are going to completely dominate all production areas and avenues and they are going to do so whether we like it or not, vote for it or against it,

and while we can predict that many small businesses can arise that make use of robots, we can also predict that some monopolies will control mostly all robot use and make others pay for it.

And while robot use will create many jobs, it doesn't take a lot of imagination that it will remove many more jobs than it creates, and simply enrich the already rich. Yet, let us see possibilities; there are always important exceptions in any such statistical summary of developments -- and, yes, there will be fascinating, perhaps extremely fascinating aspects about the dawn of robotics in all of human society, everywhere.

For instance, when you wander into a typical inexpensive clothes store with your slender forms and long legs, you may find that a smiling sales person kindly inform you that you are too slender and have too long legs for the standard sizes they have on display, so "please visit our website". Which for many means the cumbersome process of picking clothes on a screen, giving away card payment information to yet one more retailer, and waiting weeks for a package that, when it comes, may come to a pickup location that is not very near you and the package may not be exactly what you thought. That's pre-robotic shopping.

Enter robotic shopping. The pleasant human may be there, as a sales person, or not, but instead of being kindly guided to click away on the web at home, a roboeye camera fixates you and

passes this info on to the mini-factory the clothes shop has in the back office, where, while you sip on a coffee, you get tailor-made clothes for much the same price as the price of that cup of coffee.

Yes, there will be the twinge of conscientiousness that says: what about the human tailors? What about the human driven factories? Where are the people who had these jobs? But perhaps the robo-enthusiasts will reply that there is much less waste, much less pollution, and that anyone can set up a factory, not just the capitalists.

Or you make the clothes at your home: the home-robot does it. Or your neighbour has a set of robots in which all those in your street can go to get certain shared robotic tasks done in a safe-area where home/industrial robots are kept away from children, and where they have power-tools and resources available for all the thousands of tasks that people are expected to do with robots in year 2040 every week.

What will robots do to fashion?

Let us see it from the point of view of the partying fashionistas in 2050: their outfits will be, clearly, not just fancy, not just great--we're talking of personal creativity transformed into garments via **free apps running on home or shared groups of robots, making bikinis and miniskirts of another world.**

The diversity we have seen so far will be seen to be a very slight beginning of what diversity can be in fashion.

And just as computer screens can be completely programmed, pixel by pixel, meaning that skill in programming must go together with great sense of design and style, and an education in beauty (see our previous issue for an editorial about this theme), the dawn of the age of robots means that a great sense of esthetics, the chic and the stylish, will matter just about infinitely more--as there will be a vaguely similar possibility to 'shape the world' around us rather as computer screen pixels today can be changed. With freedom to unfold, in comes the responsibility to have taste.

Incidentally, 'taste' is a root meaning of the word used in the very definition of humans in science: Homo Sapiens. Let us hope and intend that the dawn of the age of robots will be the dawn of machine-slaves to living Homo Sapiens rather than vice versa, and that fashion will reflect the greater freedom for humanity to unfold through the canvas of technology.



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



EL RØCKS

K. SZCZĘSNA
FASHION

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www.roundneck.in

Summer

Girl



Cover
editorial
2021/B

SUMMER
GIRL

Cover model:
Emmanouela
Mpairaktari
@emmanouela_
mpairaktari

Photo, style:
Aristo
Tacoma

Particular
thanks to
fashion
shop
LeTrend,
@letrend.no
for some of
the outfits

MUA: Myrto
Departez,
@myrto_depart
ez

Styling
contribution
by
the model
herself,
and by
Myrto
Departez.

Locations:
Studio P56,
Athens,
@studio.p56
and www.
aforathens.
com

Brands
include
Tatu by
Suelita,
Athens,
Bershka,
H&M.



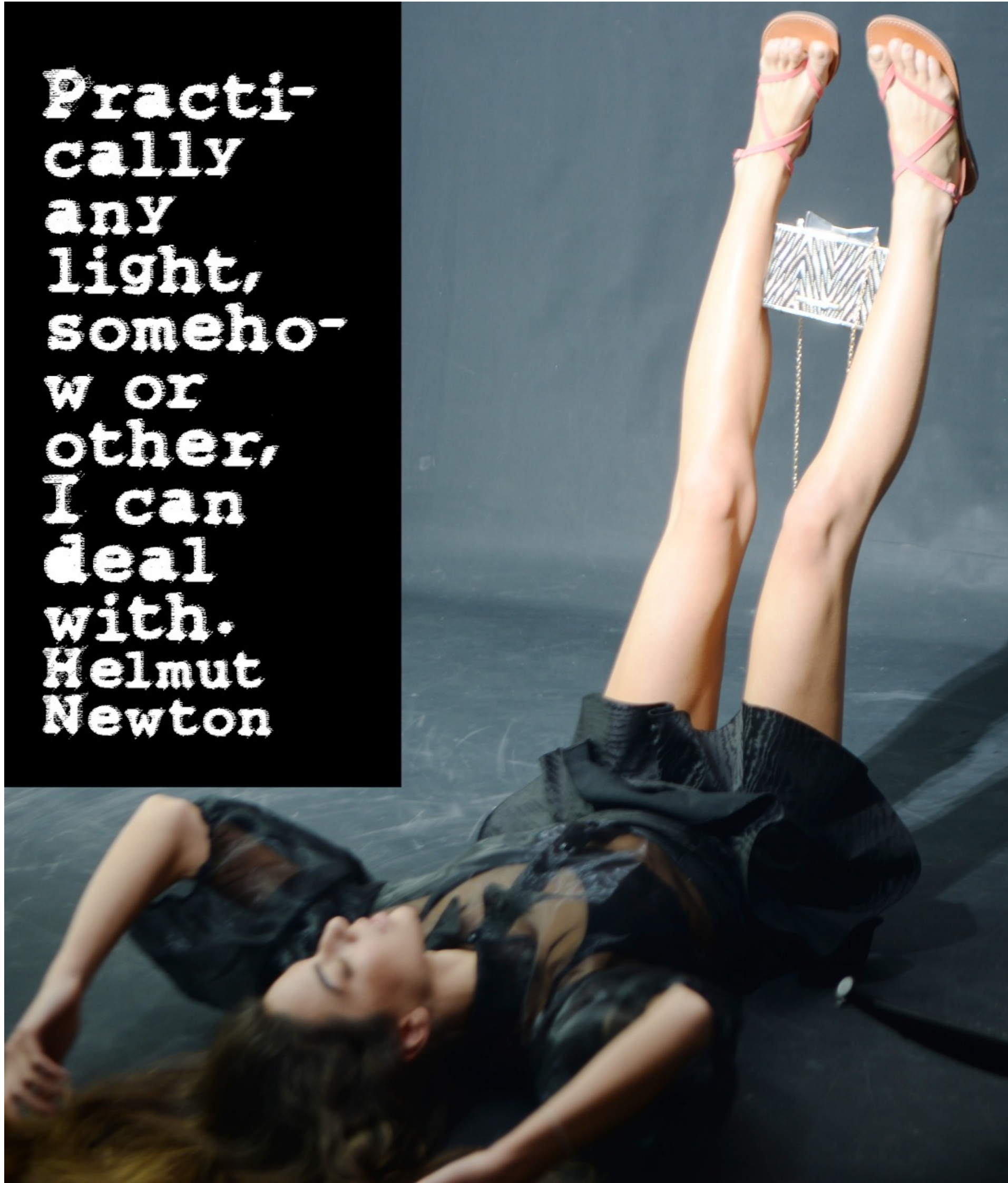








Practi-
cally
any
light,
someho-
w or
other,
I can
deal
with.
Helmut
Newton













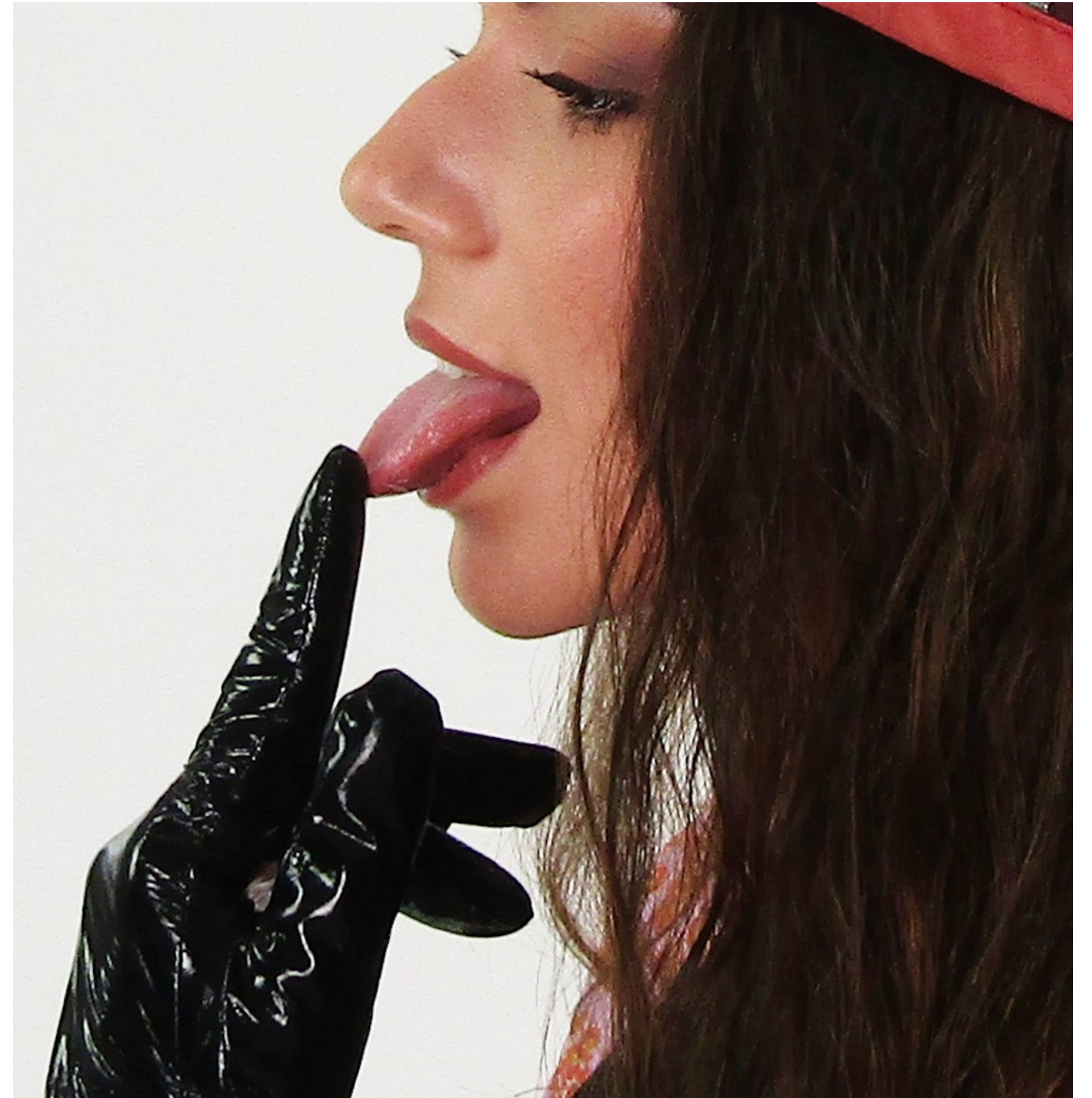






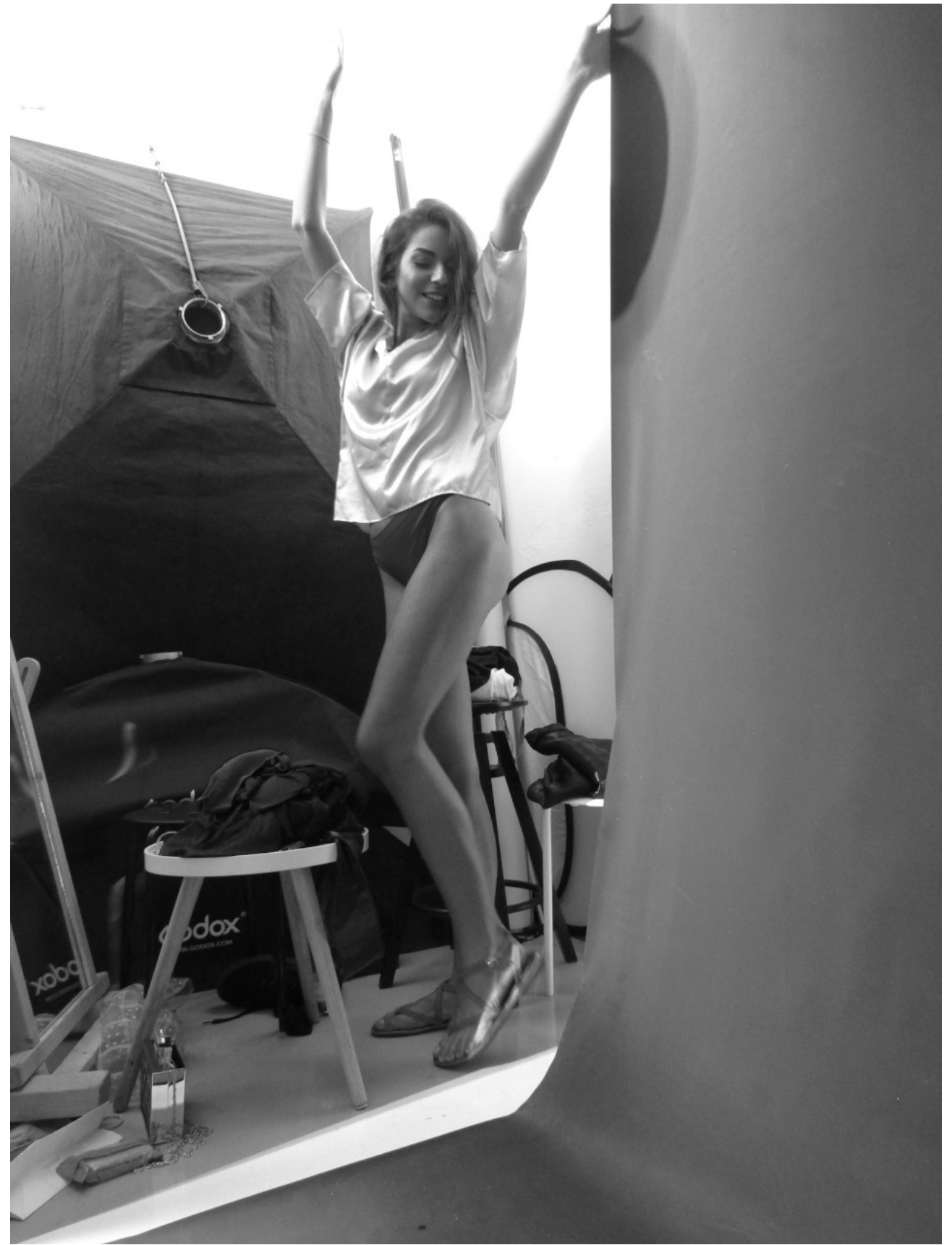








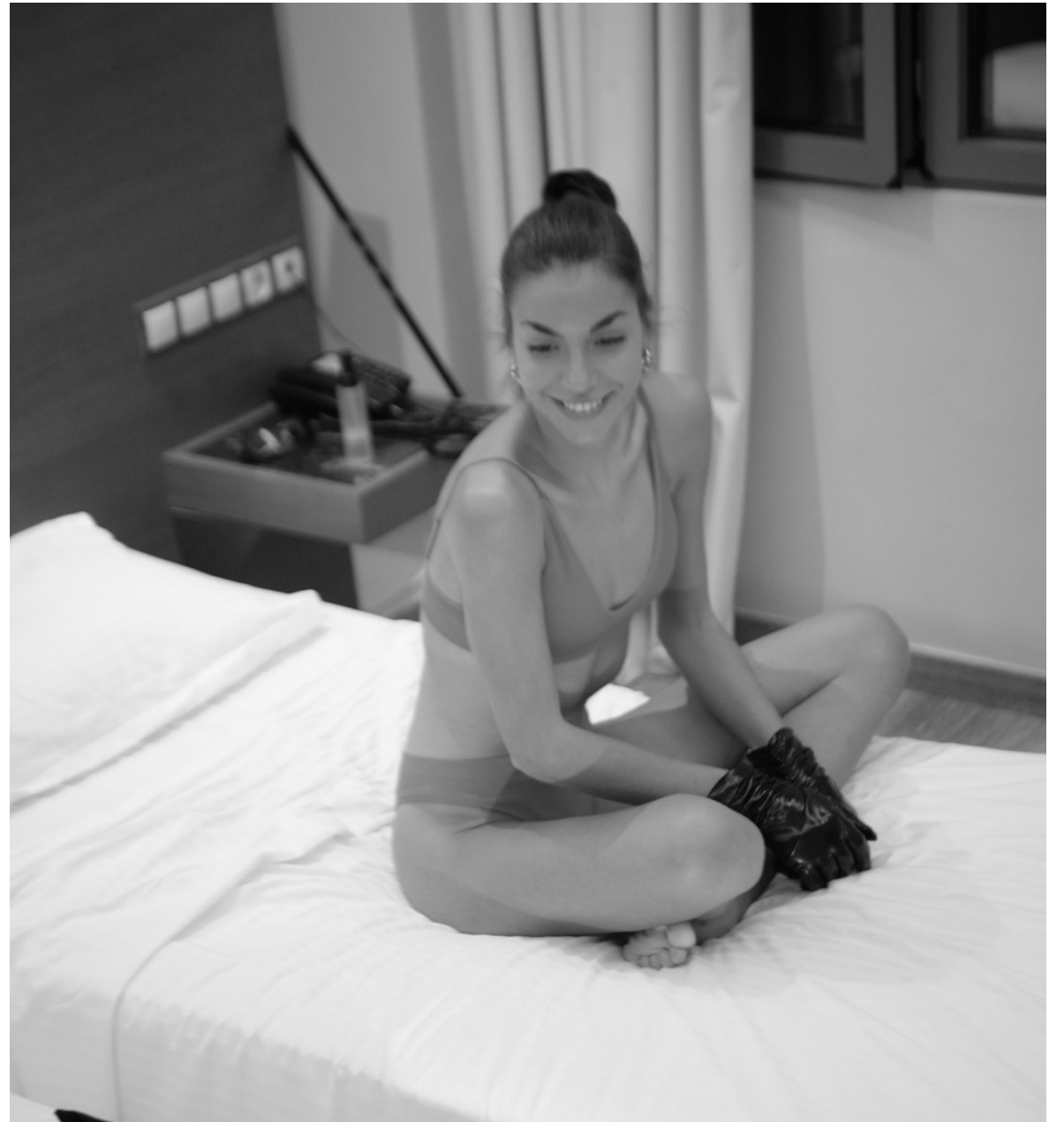


















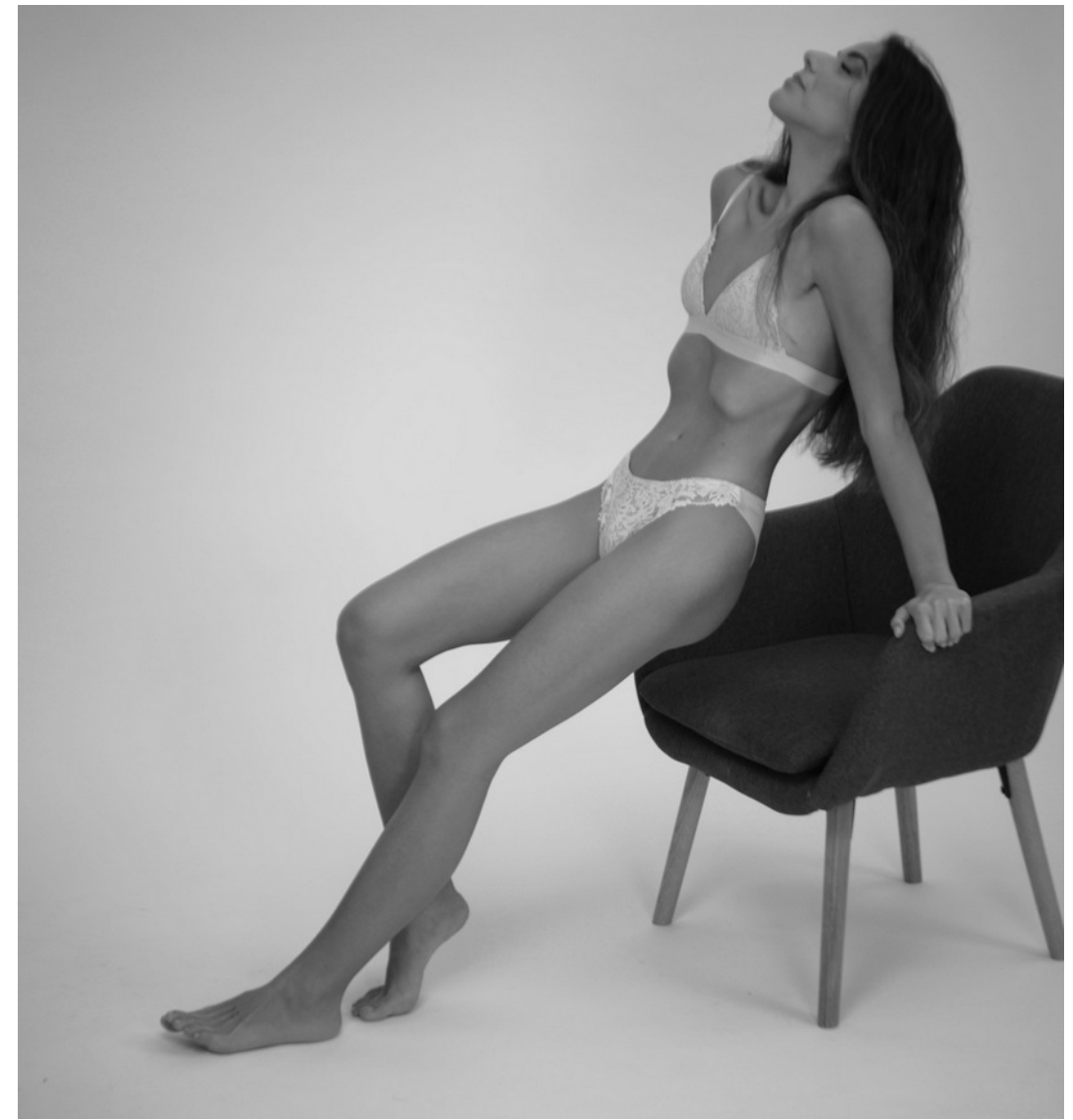
















Time

**Let it flow
and get a grip**

The approaches to time, from clock timers to the creative idea of time by the Henri Bergson, and in the Jamaican spirit and in the sense of being precise when we meet

**"When you say
that a party
begins at 10:00
P.m.,
You really mean
any time after
11:30 p.m!"**

--Leahcim Semaj,
Management Consultant and
Jamaica cultural expert,
in a comment on LinkedIn.com

Text, illustration this page: A.T.

Illustration on the following page: the classical painting The Persistence of Memory by Salvador Dali, 1931

**"A start time
for an event in
Jamaica is
simply a
formality and
a way to
giving you a
ballpark
estimate."**

-- Beverley Bowen-Evans,
language teacher in Jamaica,
in a comment on
womenwholiveonrocks.com

Disclaimer: I like being on time. I really enjoy that people come around 14:55 for a meeting that begins 15:00. But philosophically I admit that there is [much] more to 'being on time' than this.

I have put on some fav Bob M. tracks--not that all Jamaicans are listening to Marley all the time--and experienced again, the sense of pleasure, of imagining a culture in which there is a grace hour or two to get prepared before the appointment really clinches

in; and does it come about, it comes about because it has the adequate rhythm, it's on the right note, it has music and is part of the music; and that is what gives the future existence, its throbbing, sensual connection with a musical past out of which it is forged.

Not that all Jamaicans relate to time this way. But since enough Jamaicans are smiling and nodding when I ask whether or not this is more or less how they relate to time, I take it that it is other than offending to sketch these thoughts in a most un-patronizing way.

Much of technologized society exists on the presumption that appointments between humans need to be related to if not within the minute, then within, about, the ten-minute. This is a different pulse: we might say a more crowded pulse. We may rent a pool, a studio, a hotel room to do, say, a fashion photography session; perhaps it is rented for a day or a week but it may equally well be for just two hours or so. No way we can do that if there's a couple of hours 'grace period' in which people sort out whatever breakfast they ought to have eaten but didn't get to eat by this time; and wonder how to fix the car or to avoid the normal rush. The crowdedness of the technological appointment of time requires setting away a lot to achieve the quality meeting that is supposed to let the dance of beautiful photography--or whatever it is one is meeting for--emerge WITHIN that interval.

Some philosophers are pointing out--and have indeed long pointed out--that time is almost the very essence of that which is not fixed. Right? Time is movement. Time, the tides--these word roots are related--the phases of the tides, the water is rising and settling. You define time only to see that it escapes the cage of the definition. Time is the flow, the process, duration--it is life--it is mind, feeling, hope, joy, achievement, consciousness--it is the creative flux, the blur of position, the togetherness in a musical way.



Precisely because time is imprecise--the moment you try to fixate time it has already moved on--philosophers keep on saying

wierd things about time; and, as we are in an age where some wierd things are popular, formerly rather obscure works by philosophers like the french Henri Bergson, a contemporary of Albert Einstein, are sort of sky-rocketing into must-reads in today's academical world.

In our hands are these little digital instruments that not only allow us to communicate through social media such as instagram and whatsapp, but also to set little buzzers or wake-up sounds or vibrations by a few finger-touches. Each time we set up these little clock timers, we are telling the machine to tell us something--we know what it will tell, but we are wishing it to do it at a future moment, a moment in which we may have forgotten to think about the clock, perhaps because of some gorgeous work-out, absorbing work, fabulous party, or, less spectacular, we're having a nap.

Henri Bergson offered the point of view that time is essentially creative and tied up to our consciousness, that, indeed, consciousness is impossible without some kind of throbbing duration, the pulse of time, as some dimension that the physicists can't get the hang of; and, exactly because he went after the physicists, he got into a bit of academic enclosure that only now is beginning to open up, in an age where the formerly somewhat simplistic views of time such as by Albert Einstein does not seem to be as clear-cut and valid as once thought.

[cont.]

many little tasks as intertwined and relating to one another in ways that has time in it in a sort of spiralling and fractal fashion, if you know what I mean.

I have a little technique in how I work, when much has to be done, when it is important not to fall into a groove and forget the other

little tasks that are also pressing on, and yet have a joy and an intuitive going at the tasks. Some might call this 'arrhythmic timing'. Some would say, more ironically, it is about 'nonsensical timing.' It is this technique: to put on the alarm clock without very clear intention, to what feels to be a meaningful duration-- sometimes

twenty-three minutes, sometimes one hour and forty-six minutes-- always different numbers,-- and let the consciousness or half-consciousness that 'there is a timing going on' play on your mind as your engage now with this, now in that.

Each time you put on the timer in such a way you might feel--perhaps an illusion, perhaps not an illusion but an intuition-- slightly 'boosted' in your consciousness, as if the timer machine sprayed some caffeine into the air. The sense of the upcoming timer

signal may seem to play on your mind, evoke slightly or sometimes more than slightly new ways of doing things; you may find that things may done sometimes a bit faster, or slower, or along a different mode; they are always affected by the timers. Let us not let an algorithm or app control exactly what we set timers for, or how we set them. No

to create waves in the ocean of time during the day.

Whether there reasons why something like arrhythmic timing works that are metaphysical like perhaps Bergson could have suggested, or these reasons are more psychological--trivial, we need not conclude here.

to go beyond the little programs and apps on our computers, large as small; to explore the concept of time is part of the exploration of life itself.

In New York, Manhattan, and some other places on the planet, there are subways built in a manner that makes the whole place throb as we were living on the edge of some kind of massage machine. The throbbing is noticeable when you spend your first night there after travelling from a more quiet place. It is forgotten, in a way, when one lives there: but the excitedness and energy that perhaps may be linked also to this deep-ground pulse is noticeable every day for everyone. Is this is a different 'time zone' because of that

throbbing? Does time feel different in New York?

Travelling away from Manhattan to a quieter place, there is the sudden sense that indeed, silence wasn't quite there; and, gosh, how clear the color of that blue sky is! Which isn't to deny that Manhattan has its own kind of pulsating silence, and though its colors may be faintly characterized by some kind of smoke, they are very artistic.

In working on complicated projects by oneself, perhaps in an office, or a home, perhaps using computers or some other thing, one may find that the pulse of time is very other than linear. I mean, you experience the



need to type in a description each time for what it is about.

In addition to such playfulness relative to time in daily life, perhaps we have lists somewhere that set forth some day-goals, and that list presumably includes some definite clocks for definite things that are rather unalterable, like agreements with others. Beyond that, the timing game is an arrhythmic game, a background meditation, where we are calling on these little pieces of technology

Like when we work with computers and find that time is easily 'sucked up' by the process, it may be exactly what is called for to create more lively processes.

Whatever time is, however we relate to the idea of time, and to the clock, and to the calendar, and to the seasons--including the upcoming fashion seasons--time isn't confined to a simplistic 'box' or mechanism or 'dimension'. Time as concept keeps on eluding both philosophers and physicists, and it ought



Fashion model Sophia,
@sophiagobr

Photographers:
Claudia G.,
and Silan,
@silanmakeup

MUA, hair styling by
Silan, @silanmakeup

Stylist: Claudia G.

General style
advisor: AT

Brands in editorial
include: Zara, H&M

Location: Germany

**Rising
star
model
Sophia
shows us
how
evoke
the**

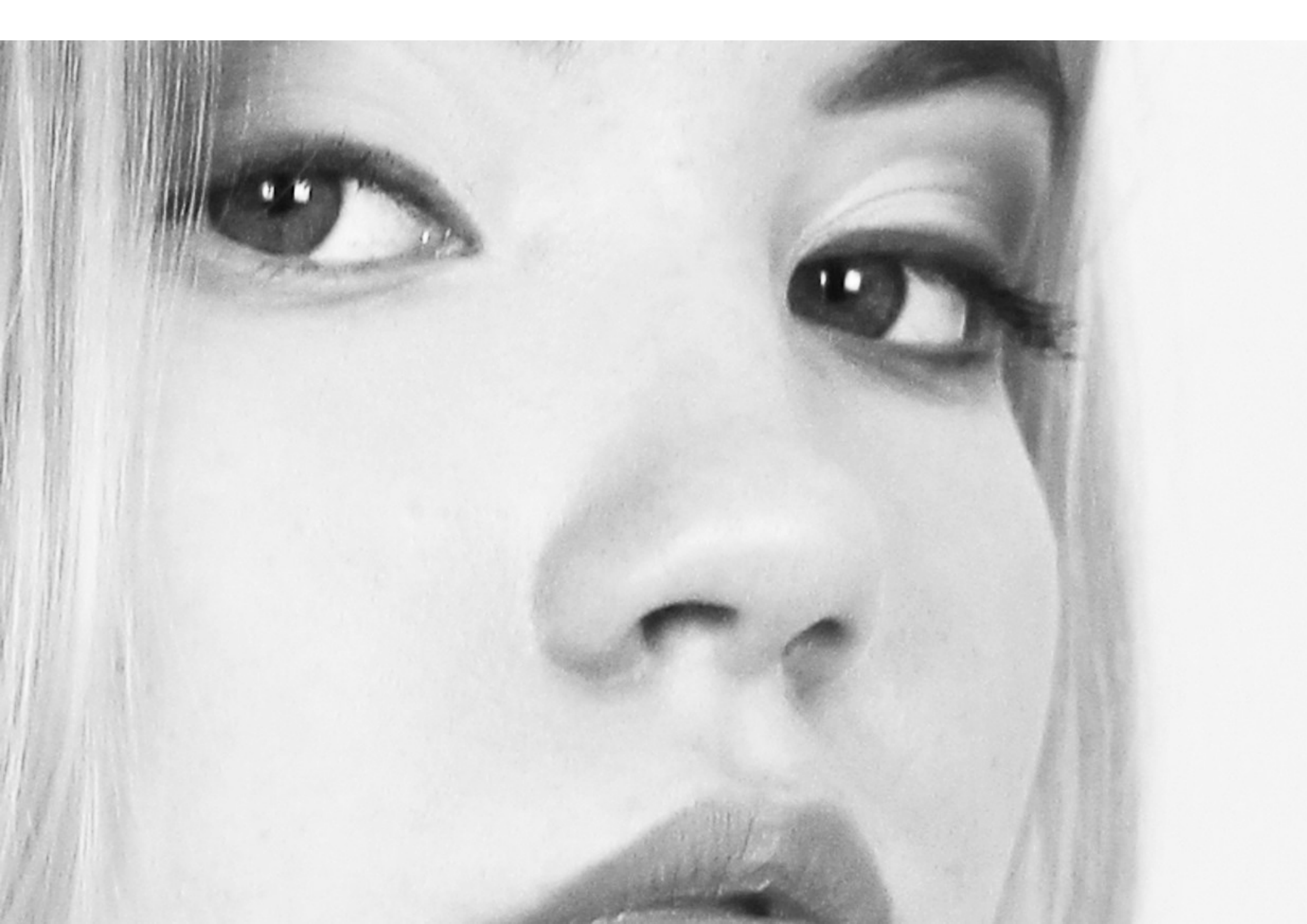
**Stellar
Factor**

**in plain
summer
2021 t-
shirt
styles**



<<I am very
much down to
Earth. Just not
this earth.>>

Karl Lagerfeld





<<[He] had been
feeling a good deal
of a fellow already,
but at the sight of
her welcoming smile
his self-esteem
almost caused him to
explode. What magic
there is in a girl's
smile!>>

P.G.Wodehouse, *The
Girl on the Boat*,
1922















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Fashion model
Amelie,
@amelie_lammers



Chic 2021

Chic 2021: Amelie is
photographed in
summer 2021 outfits

Fashion photographer
is @philipp_laa

MUA, hair styling by
@_ari_lamm

Stylist: @ba_ro_la

General style
advisor: AT

Location: Germany

Fashion brands in
this editorial
include:

H&M,
Tommy Hilfiger,
Peter Kaiser,
Schein,
and Zara

<<Fashion
lovers the
world over
are staying
home, but
they're still
getting
dressed and
celebrating
the joys of
clothing.>>
--Steff
Yotka,
February
2021, in
Vogue.com



"Chic is a combination of style and fashion. To be really chic, a woman must have [...] a positive way of living and acting and looking which is her own."
--Elizabeth Hawes in her book from 1938









<<Out of nowhere,
the mind comes
forth.>>

The Diamond Sutra
according to
Gary Z McGee at
fractal
enlightenment.com

















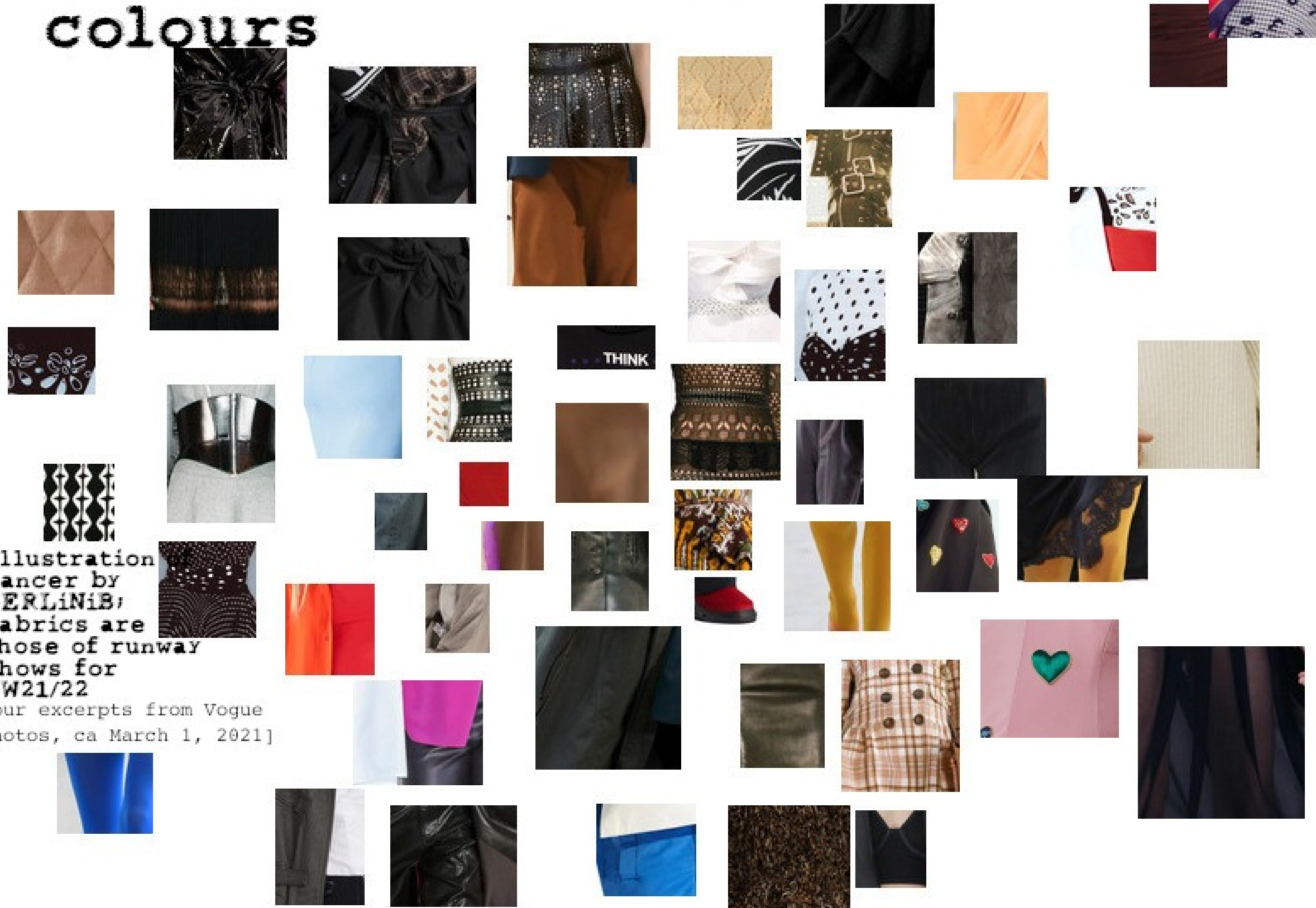




Some of the likely fashionable autumn 2021 colours



Illustration
dancer by
BERLINiB;
fabrics are
those of runway
shows for
FW21/22
[our excerpts from Vogue
photos, ca March 1, 2021]



The Croissant Theory of Air Plane Travel

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

There are four

theories as to why many people like airplane travel.

The third--that they like the food served above the clouds, in small cardboxes that gets greasy with the muddy-looking thing they call 'sauce' before you have got a chance to unfold the greasy thing they call 'dessert'--I regard as backed up by too little scientific evidence to be worthy of mentioning here.

Rather, I have added my highly personal and, some might say, slightly eccentric theory, theory #4, which I label the Croissant Theory.

Theory #1, as to why many people likes to fly planes, is that they want to get

somewhere. Some people do in fact claim that there is evidence for this in my opinion sort of pretty far-out view; however



implausible it may seem, we let it stand as first hypothesis.

Theory #2 is that they like to explore the finer nuances of the shampoo and possibly conditioner combination of the person in front of them, especially when she has a generally attractive appearance and her golden locks, carelessly thrown over the back of her passenger chair in front of you, dangle just above your coffee and competes in attention with the flight magazine.

This socalled 'Wash&Go' theory has wild approval ratings among a dedicated few enthusiasts, but so far there isn't all that significant statistical material to support that this is actually why people

buy airplane tickets and do the trouble to get through security controls and get over to another country. More precisely, the

supporters of this theory have not adequately summed up how many times they have experienced that the person in front of them was not a slender nymph but rather one who, after skipping recent baths and showers probably with the noblest intentions of saving the planet from too much energy use, have found respite in various hamburger and kebab bars before putting all his kilogram into the seat just in front, and leaning powerfully back, to check how much the plane can stand of him.

Our celebrated air hostesses will not forgive us if we exclude them from the list of theories. In fact, in many ways, it is a cardinal theory: when a graceful girl who, instead of being in a photo studio for a cover

just that afternoon, happens to be the one who has put on an austere uniform adorned with some wings and presented you with the options of tea, coffee or, if you fly something much better than business class, something more spectacular, there is, not for few, a moment of thrill. This is the Kinky Theory. It is pretty good we must admit.

Anyway, we proceed now to the Croissant Theory, which could sometimes be argued to have more solid body of proof to it than the Kinky Theory. All it depends on having a few extra euro or what it is, and the airport doesn't have to be modern or big or anything.

You might think that croissants are unlikely candidates for an airplane travel motivation theory #4--or was it #5--because, given their tendency to be pulverized while one eats them, it is a wonder that they are legal entities on an airport, let alone in a plane. I mean, unless one has about five square meters of napkin under and around one, a whole place can become full of elements of croissants when one has a healthy lot of them coupled with a healthy disregard for eating manners.

Presumably, though, there are some people having an honest job cleaning up food bits which can include croissant bits from and around airport and airplane seats

I mean, a person eating a pizza on an airplane waiting chair may leave a slight chunk of mozzarella beside his feet; but when, eg on an airport at a stop-over, I

have done with a group of neat croissants while trying to read the news on some device at the same time as watching carefully over my belongings, and gazing often at the clock and straining the ears whenever there is an announcement, the whole area around the chair, and the chair, as well as quite possibly a significant portion of my clothes and belongings all bear evidence to the fact that there has just been an orgy in croissants.

Perhaps I elaborate the point of the fragmentation of croissants a bit too much. There are other points in favour of it: while on the ground level, so to speak, croissants are merely some kind of nuisance, like candy--to be avoided by all nutrition-conscious people like nothing but air with sweet fat on--up in the air, and near, ie, at the airports, croissants have this marvellous feature of providing some sustenance while being gentle as a mild summer breeze relative to the digestion system. One can live on them while doing away with stop-overs and what not, and after the airplane travel is done with, one can confidently expect hunger to raise up, not having packaged sauces and greasy cookies on one's conscience. The hunger will raise up just in time for a splendid meal at the destination place, and the sense of airtravel mixed with croissant orgies lingers on the palate for a good while after.

An enquiry into some sitting poses

Fashionable sitting-on-the-floor
[indoors is a winner in these
times]

Lesson I:
Sensual-
ity is a
fruit of
fitness,
and has
an
innocen-
ce going
beyond
mere
sexiness

Fashion model
Sabrina Macheo
@sabrinamacheo

photographed by
@annaairaldi

Styling by
model.
General style
advisor: AT
Text: AT





<<Just be
still and
know>>

A zen meditator's
adaptation of Psalm
46:10

Lesson II:
Make use of
the interior



**Lesson
III:
Enthusias
m shows
through
other
things
than
facial
expressio
n**





<<When I lifted
the first veil
and entered the
outer court of
the temple of
initiation, I
saw in half
darkness the
figure of a
woman sitting
[..and she]
whispered to me
"[..] listen only
to the voice
that is
soundless.">>
P.D. Ouspensky

^
|
|
That's
lesson IV :)



Young feet, gymnastic feats

Girl power in 2021
from the youngest
and up

Our fashion
model in this
gymnastics
editorial is
artistic
gymnast Ari at
@ari.flips088

Gymnastics in USA: In 2017 [in USA], 3.1 percent of 6 to 12-year-olds participated regularly[...], a figure which has grown over the past 3 years [before covid19, editor's note]. S. Lock at www.statista.com

In 2018, nearly one quarter of children aged between 11 and 15 years of age in England participated in gym, gymnastics, trampolining or climbing frame at least twice in the four weeks prior to the survey. Among the 5 to 10 year olds this figure reached 19.8 percent. David Lange at www.statista.com

Artistic and rhythmic gymnasts presented higher bone mineral density and content values compared to untrained controls [...]. High-intensity mechanical loading of gymnastics activity appears to increase bone development and counterbalance negative effects, such as later pubertal development, lower body fat mass and lower hormone levels.

www.ncbi.nlm.nih.gov/pmc/articles/PMC5950742/

Jaak Jurimae, Rita Gruodyte-Raciene, Adam D.G. Baxter-Jones



General styling
advisor: AT.

Our fashion model in
this gymnastic
editorial
is artistic gymnast
Ari,
at @ari.flips088

Fashion photographer is
T.Borden,
at @t_borden_photos

Stylist is T.Borden.

Brands in editorial
include:
@higo_apparel,
@believeleotards,
@clash_leos,
@salute_leos,
@theofficialpandora,

Location: Midwestern
USA.



GIRL = POWER

From
Ursula
Andress in
the 1962
movie Dr. No,
with Ian
Fleming's
character
James Bond,
all the way
to 2021 with
its 'strong is
the new
pretty' and
other such
approaches
discussed
much on eg
CNN; there is
**one grand
develop-
ment**, and
that is that
girls with

**just the
right degree
of power
muscle can
now, more
than ever
before, reckon
themselves to
be top of the
pop**

When the COVID19
phase and its
influence towards
'sitting at home'
is more and more
diminished, it is
to be expected
that exercise will
gain in popularity
perhaps more than
in the years
leading up to the
COVID19 dominated
seasons, re-
affirming some of
the trends shown
in statistics up
to that point.



definitions
gender is
left entirely
intact, and
for most, this
is a welcome
development,
a sign of
democracy
that really
works.

Statistics on
the theme is
a bit fuzzy
and must be
taken with a
grain of salt.
While covid19
has

suspended
some forms of
training for
many, the
thirst for
training
remains and
is ready to
burst back on
the scene
once the
covid19 issue

We are living
in a world in
which not
one iota of
any ancient



"U.S.A. Gymnastics, the national governing body for gymnastics in the United States, studied the mental benefits of gymnastics on kids. The group found the strength kids build in their arms and hands improves their hand writing skills. The forward and backward movements or bilateral activities build visual and audio

senses and spatial awareness helps develop math skills."

--columbus gymnyc.com/can-gymnastics-help-kids/

<<Most sources state that there are over 650

named skeletal muscles in the human body, although some figures go up to as many as

840.>>

--www.loc.gov/everyday-mysteries/item/what-is-the-strongest-muscle-in-the-human-body/

<<Female artistic gymnasts compete on several different apparatuses, including the

[..] [In contrast,] rhythmic gymnasts use dance, creative movement and a variety of props to perform a choreographed routine. Props used by

hoops, balls, clubs and ribbon.>>

--
www.sportsrec.com/7794964/the-effects-of-gymnastics-on-childrens-growth



vault, uneven bars, balance beam and floor.

rhythmic gymnasts include rope,





increase brain sensitivity for the hormones serotonin and norepinephrine, which relieve feelings of depression.

[It] can increase the production of endorphins, which are known to help produce positive feelings and reduce the perception of pain.>>

www.healthline.com/nutrition/10-benefits-of-exercise

<<[Exercise] produces changes in the parts of the brain that regulate stress and anxiety. It can also



[Humans] acquire
particular
quality by
constantly
acting in a
particular way.
--Aristotle

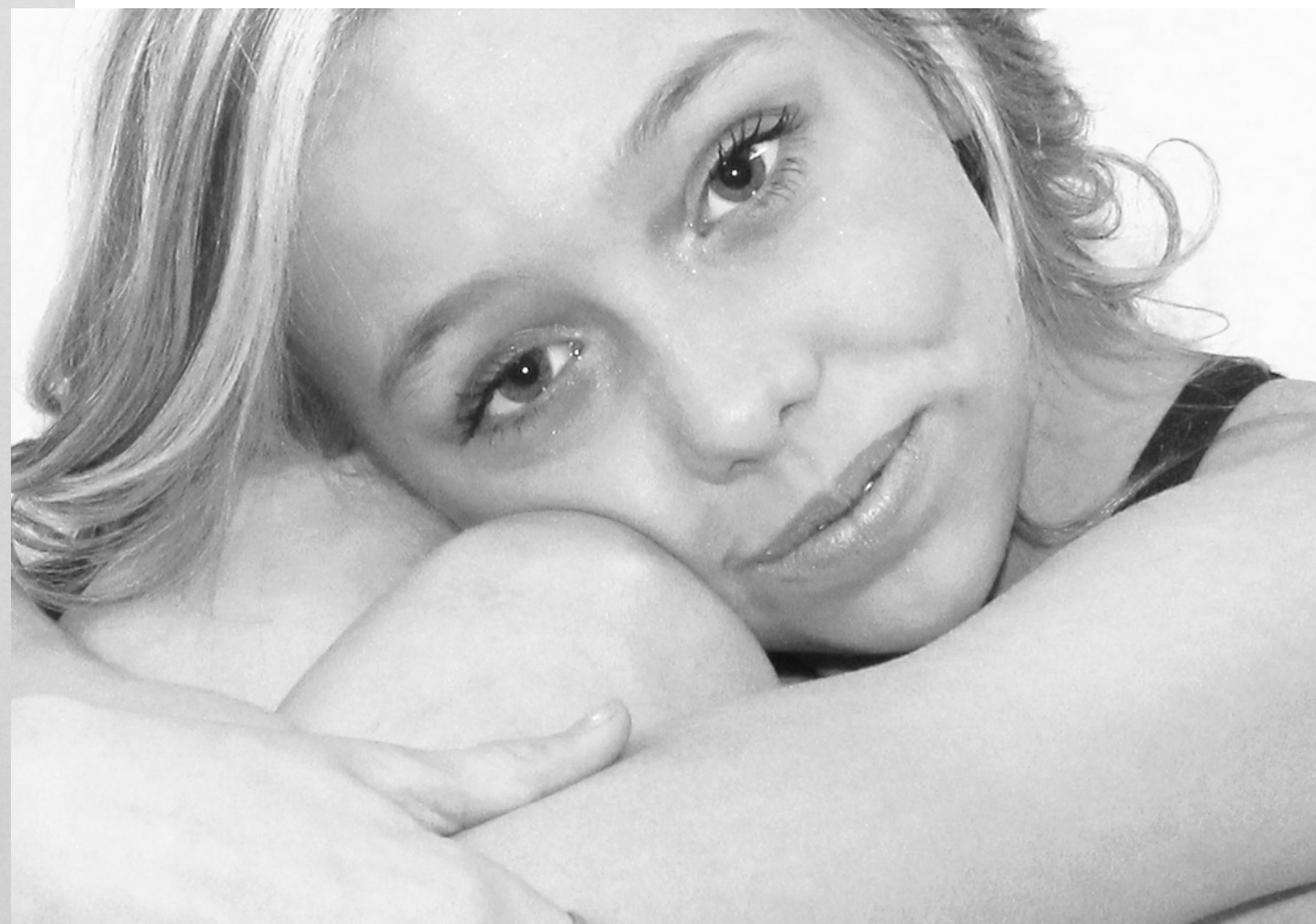


<<Dance activities in England: The share of 11-15 year olds participating in

2019/20 was measured at 28.9 percent [..]. The share of 5-10 years olds participating in dance activities this year was

slightly lower at 24.6 percent. >>
--Statista Research Department at www.statista.com









iB

The
intensi-
ty of
dance
aestheti-
cs

Fashion model Marianne
Cecilia, at
[@mariannececilia.cole](https://www.instagram.com/mariannececilia.cole),
photographed by Caroline
Ziemkiewicz [@cziemphotography](https://www.instagram.com/cziemphotography)



Fashion model:
Marianne Cecilia,
@mariannececilia
.cole

Fashion
photographer:
Caroline
Ziemkiewicz,
@czziemphotography

Makeup by the
model

Stylist is
Marianne Cecilia

Styling
contribution by
Caroline
Ziemkiewicz

General style
advisor: AT

Brands include
@batari_swimwear,
@hm, @zara, and
some vintage wear





<<Heaven
only knows
why we
love it
so.>>
--from
"The
Hours" by
Michael
Cunningha
m, 1998







<<..a sudden
surging
greediness
for life..>>
--from "Olive
Kitteridge"
by Elizabeth
Strout, 2008



<<The Muses are
the daughters
of Zeus and the
Titan Mnemosyne
(Memory) after

the couple slept
together for
nine
consecutive
nights.>>
--World History
Encyclopedia,
www.ancient.eu







«It is
better not
even to
look so
hard, to
leave off
explaining
.»
--from "The
Sportswrite
r" by
Richard
Ford











Beau
ty
Styl
e
Fash
ion



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instagram.com/berlinib
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berlinib.com