

AQUAMARINE

ISSUE 1

JULY 2026



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photographed by
Giorgi Shervashidze



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Remember me for who I am.

Change Surroundings.

Girl, get up.

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Wynter Chavis

It really is that damn phone.

Always a giver.

Таблица II



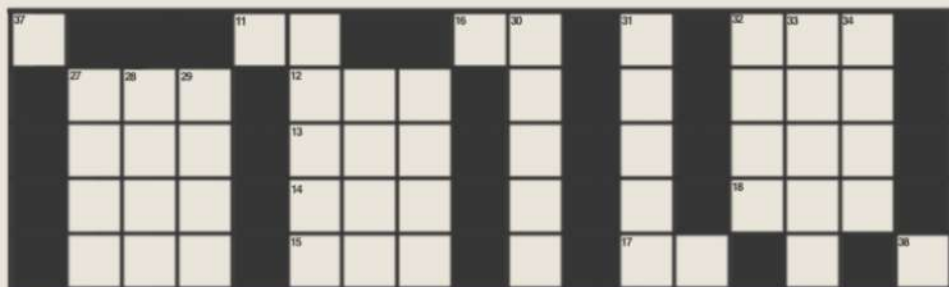
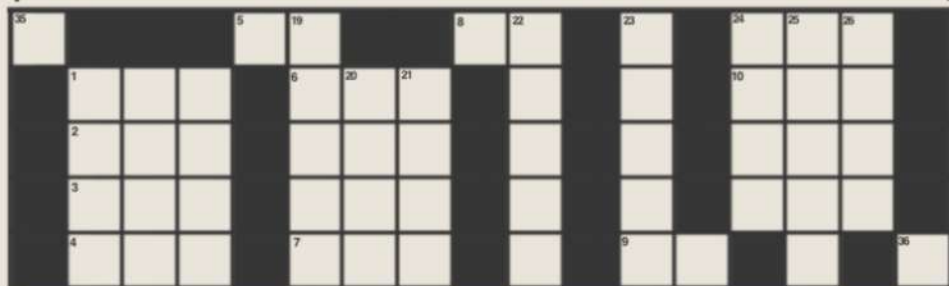
К ст. Орнамент

Таблица III



К ст. Орнамент

FASHION CROSSWORD



ACROSS:

1. Edge of a skirt or dress that is folded and sewn.
2. Formal neckwear often worn with suits.
3. Casual headwear seen in streetwear.
4. Luxury material historically used in winter coats.
5. Avant-garde fashion magazine published by Hearst Communications, famous for "wink" cover portraits.
6. Short for "record".
7. Short for "second".
8. Initials of Christian Dior.
9. As in an "___ girl," a fashion influencer dominating social media.
10. A specific period in history that defines a fashion movement (e.g., flapper or mod).
11. initials for Dolce & Gabbana.
12. Undergarment worn beneath clothing, central to Victoria's Secret runway shows.
13. 1960s fashion movement associated with London style.
14. Short for denim, the fabric used in jeans.

15. Name of streetwear line collaboration between Yohji Yamamoto and Adidas for Fall/Winter 2025.
16. Brand Louis Vuitton's monogram for their canvas bags.
17. Casual approval.
18. Alexander McQueen's middle name.

DOWN:

19. One-piece garment worn from shoulders to legs.
20. Fashion magazine founded in Paris, famous for empowering women's fashion journalism and global editions.
21. Effortlessly stylish.
22. Name of a Parisian fashion house that created the "Paddington Bag".
23. Italian luxury brand whose creative director is Demna Gvasalia in 2026.
24. Sleeveless garment worn over a shirt.
25. Italian luxury fashion house co-led by Miuccia Prada & Raf Simons.
26. Artificial fur.
27. Fashion label ____ Studios.

28. Paris label known for chic, contemporary wardrobe staples starting with M.
29. French couture house whose creative director for 2025 is Jonathan Anderson.
30. End the famous quote: "Never Trust a ____ E Girl."
31. Fashion house created by K. ____ Takada.
32. Raised part at the back of a shoe.
33. Influential London fashion magazine founded in 1991, famous for experimental fashion photography and youth culture.
34. Delicate openwork fabric often used in couture.

1-LETTER:

35. Clothing size: small.
36. Clothing size between S and L.
37. Highest garment quality grade in production.
38. First letter in the wardrobe staple "___shirt".

made by Kesaria
Tefnadze

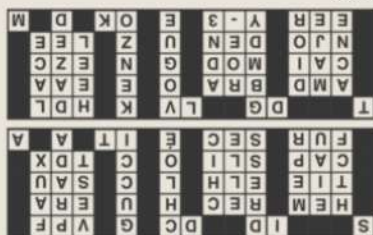


photo from @Gabbriette
on Instagram



FKA TWIGS

On Your Mind
Drums Of Death
Hard
Ultraviolet
Girl Feels Good
Predictable Girl
Touch a Girl



BEYONCÉ

Daddy Lessons
Formation
Find Your Way Back
My Power
Cozy
Pure/Honey
Bodyguard
Just For Fun
Tyrant
Sweet Honey Buckiin'

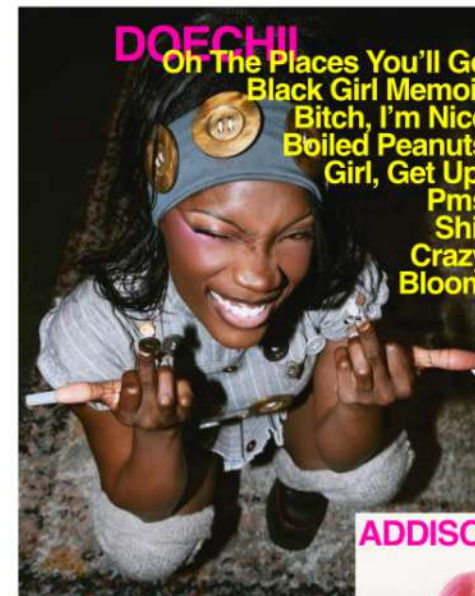


RIHANNA

Phresh Out The Runway
Cockiness (Love It) Remix
Run This Town
All Of The Lights
Pose
Skin
S*x With Me
Yeah, I Said It
James Joint
Consideration

ASAP ROCKY

Fashion Killa
Stay Here 4 Life
Cockiness (Love It) Remix
Far Away
Purity
PMW
Goldie
LVL
Pain



DOECHII

On The Places You'll Go
Black Girl Memoir
Bitch, I'm Nice
Boiled Peanuts
Girl, Get Up.
Pms
Shit
Crazy
Bloom



SADE

Soldier of Love
The Safest Place
Lovers Rock
Pearls
Mermaid



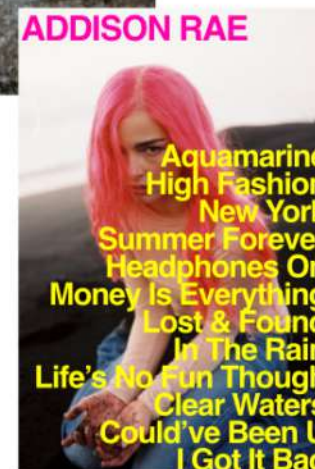
AMY WINEHOUSE

Stronger Than Me
Fuck Me Pumps
Best Friends, Right?
Our Day Will Come
Wake Up Alone
Valerie
Brother



FIONA APPLE

Criminal
I Know
Get Gone
Paper Bag
Slow Like Honey
The First Taste



ADDISON RAE

Aquamarine
High Fashion
New York
Summer Forever
Headphones On
Money Is Everything
Lost & Found
In The Rain
Life's No Fun Though
Clear Waters
Could've Been U
I Got It Bad

SPRING '26 PLAYLIST

CONNECT THE DOTS



made by
Kesaria
Tefnadze

photo from
"Scarlet: Claude"
Album cover by
Doja Cat

IN A MIND OF A CREATIVE: Bianca Censori



Known for not speaking up, nor explaining much of her creative choices, Bianca Censori to this day remains a mystery many can only *assume* to understand. Born in January 1995, Known for her nakedness, sheer outfits, and passion for eccentric fashion,

Australian architect, Censori, originally intended to be a sculptor until her aunt introduced her to architecture. After the altar of interest, Censori began to express herself using fine art. From creating conceptual jewellery inspired by medical instruments, to visual media concepts, Bianca Censori started pushing creative arts after graduating from Melbourne's Carey Baptist Grammar School as an architect and a performance artist. getting bachelor's and master's degrees in architecture from the University of Melbourne; In 2026, according to her linkedin profile, Bianca is a designer and head architect at Yeezy, her husband Ye's clothing company. But what is behind the public image? Viewers from the outside see Censori as merely wife to Kanye West, who dresses provocatively, and never speaks unless needed, a muse to an artist. but in truth, bianca speaks more though her art and creation than you'd assume she could express through words.



"BIO POP"

In 2025, Bianca took to social media to post a white heart-shaped pill, a custom 100mg supplement used to promote an upcoming project of hers called "BIO POP".

The 14-minute stunt took place in Seoul Korea on December 11/12th of 2025.

The left side of the set is covered with a white curtain. On the right side of the set was a kitchen, where Censori appeared in a skintight cranberry/maroon latex bodysuit designed by designer KidO Shigenari, while she cooked robotically.

After cooking for 10 minutes, Censori placed a wine red cake from the oven onto painted stainless steel, plexiglass, 3D printed resin, rolling casters and shearing fur wheeled cart. The color of the cake matching her outfit. As if she cooked a piece of herself.

While she walked towards the left side of the set, the curtain pulled accompanied by a scream cutting the earlier slow music. Slowly, as the white curtain pulled away it revealed a set of doppelgängers, strangely resembling a naked bianca, dressed in bondage, displayed as if they were human furniture.

The furniture recalled padded medical crutches, one model remained bent backwards under a table, another laid out over the chandelier, other being constrained by a bone-colored upholstery, brushed metal, framed chair that Censori sits on. sculptural furniture pieces explored spatial arguments around the female form. Bodily restraint, a sculpture people could live in. models doubling as domestic furniture.

"Censori's first work, BIO POP, stages the body inside the language of the domestic," Censori's official website said. "She begins in a kitchen, baking a cake, before carrying it into a dining room where women - masked, dark-haired doubles of herself - are restrained inside her sculptural furniture. Each piece is not passive support but an apparatus that moulds the body, turning comfort into confinement and domesticity into architecture. The doubles inside the furniture become extensions of the design, collapsing the distinction between object, body, and idol. The cake, baked in performance and carried to the table, is not nourishment but offering. It embodies the tension of the kitchen as origin, labor, and ritual: a gesture of domestic service reframed as spectacle."

The performance itself was criticised through the media. This was not surprising because of the thin line between art and objectification of a female body that was lingering in people's minds after witnessing the performance.

The spokesperson, who was one of the models for BIO POP performance as biancas double, explained the doppelgängers are not Bianca herself, but *spillages*.

Our society obsesses over one female ideal each decade and duplicates it all over easily influenced consumers. Everyone looks the same because it is what's trending. And when you were one, who was at a time called unique, and stood out for your uniqueness everyone began to copy you; it might begin to feel like you no longer have power over your own image. Everyone is a duplicate of you. Something that once made you special is now the expectation of society.

"A woman in the public eye is forced to watch versions of herself multiply without her consent." as Bianca's double stated in an interview with InterviewMagazine. "This is not a confession of feeling trapped. This is an act of repossession. She's reclaiming the unauthorised clones. She's not trapped in her image. She's multiplying it until the original becomes a myth."

She is doing labor for a society that is a vacuum of everything. She cooks for it and brings it as an offering. "Go on, consume my creations until you get finally sick of seeing the same things repeated over and over again."

She takes on her power by giving out even more until the original is forgotten and discarded like everything else. That's why the performance was called BIO POP. In today's time, Biology of a female body is taken as pop culture shapes into something popular, until it is overused and the viewer is overstimulated by the same repeating sight.

The body adjusts itself to structures that weren't built for it. The cake is an offering to a system that expects a body to conform itself in order to quite literally fit in. Human experience is personified and objectified. To many this exhibition might seem as if it is objectifying the female body. But in reality it is calling society out in a way that seems like it is converting. A performance that seems like a wolf in sheep's clothing.

Censori seems to have her future performances planned ahead. BIO POP being the first one of a seven year series of performances. "The seven-year arc is about lived time," Censori told writer Vittoria Benzine, "It moves through pop culture, objects, reliquaries, and domestic space as markers of collective experience. It isn't a closed narrative—it's a way of tracking how life accumulates meaning. Through this lens, it makes sense that the series starts in the home, where pretty much everyone's existence begins."



Series 01: Bio Pop (The Origin, 2025)
 Series 02: Confessional (The Witness, 2026)
 Series 03: BIANCA IS MY BABY DOLL (The Idol, 2026)
 Series 04: STARBABY (Worship, 2027)
 Series 05: BONE OF MY BONE (The Sacrifice, 2029)
 Series 06: GENESIS (The Rebirth, 2031)
 Series 07: BUBBLE (The Ascension, 2032)

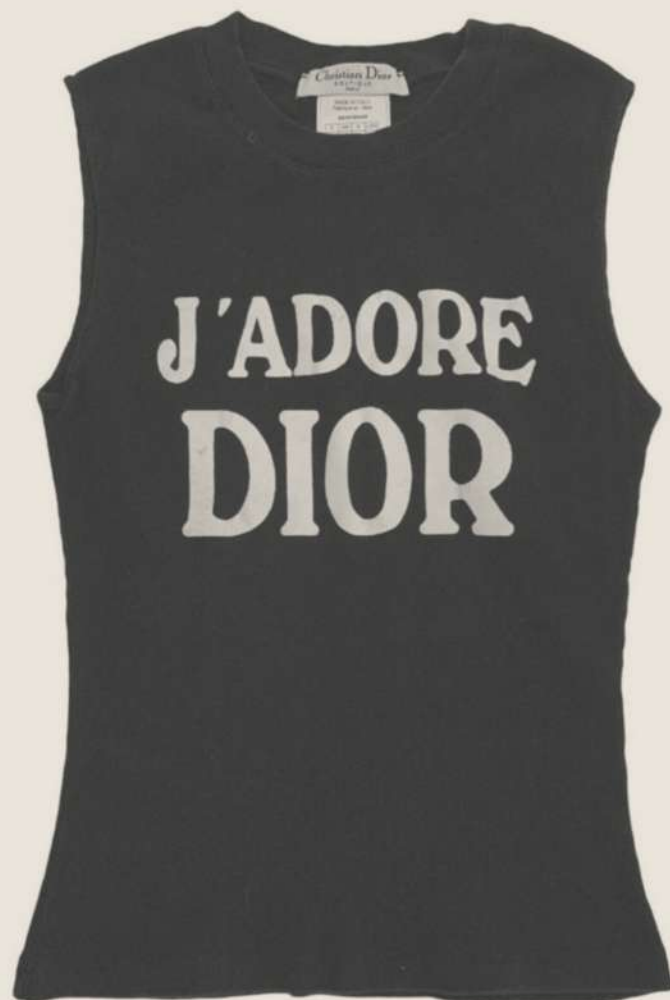
photos from
 @biancacensori
 on Instagram

The entire performance of BIO POP is slick, but her next creative directorial work for her husband's music video brought out many things happening in 3 minutes. Recently, on March 28th 2026, Censori directed the music video for "FATHER" featuring Travis Scott from Ye's new album *Bully*. Only 12 days later, on June 9th 2026, Ye dropped a single called "Gemini Season" which was creatively directed by Bianca, who appeared in the music video wearing a white corset and feathery lingerie that was custom-tailored by Jinnah Park for her Yeezy production. 11 days later, on June 20th 2026, "KING" music video dropped, once again creatively directed by Bianca Censori bringing her surrealistic vibe to the production.



The creative directorial collaboration brought in more views on Bianca as an artist rather than "Kanye West's Wife". People often forget/ignore the fact that Bianca herself is an artist.

Kanye West himself has stated that things he creates are hated in their initial release but with time, as it ages and marinates...it is appreciated more. He has always admitted that the women he dates are his muses. Take Amber Rose, Kim Kardashian, Julia Fox, Bianca herself. People do not understand that Bianca is a muse. She is a mannequin for an artist. As an architect she understands that the body, like everything else, is a part of human nature. It is not to be shied away from. Ahead of their time, muse Bianca and her artist husband are two people who know how to shock the audience, how to make them question their art that in years time will be understood more. They know how to make a spectacle calling out the society while seemingly playing by the society's rules. In view of the public converting to these same principals. These two creatives put themselves in cages until the culture gets tired of seeing the same thing and they decide to switch the topic.



SEEK - A - WORD

35 fashion brand, designer & fashion magazine names

M	U	G	L	E	R	M	A	R	K	J
A	C	H	L	O	E	S	W	M	O	F
R	O	E	B	V	C	E	L	I	N	E
G	A	R	K	O	F	L	O	U	E	N
I	C	M	A	P	O	L	F	M	A	D
E	H	E	R	L	R	E	F	I	L	I
L	Y	S	L	B	D	A	W	U	A	O
A	U	O	E	V	O	I	D	K	I	R
J	W	A	S	E	O	S	R	A	A	L
E	K	L	A	N	G	G	S	C	R	K
M	Q	U	E	E	N	U	U	N	E	E
L	K	R	N	T	M	C	W	E	A	N
B	A	Z	A	A	R	C	H	O	O	Z
Z	H	P	U	C	C	I	C	D	G	O

made by Kesaria
Tefnadze

WYNTER CHAVIS

by Kesaria Tefnadze

In January of 2026 I met Wynter through an online fashion magazine. She was helping the brand from a marketing perspective and I came across her social media link in one of the videos the magazine had posted. Taken back by her, I immediately followed her, and to my surprise she followed me back. Before I knew it, we were texting back and forth about fashion. In the last few months I have managed to learn a lot more than I ever thought possible from her. She taught me how to distance my opinion from the opinion of the masses online. It is quite difficult to do that lately when we are always surrounded by people who prize, versus criticise things without allowing you to take a breath and form your own opinion. Especially when it comes to fashion, since fashion, to me, is subjective as art. She taught me that in order to try something new I do not have to be 100% ready. And pushed me into believing that I do have a unique vision. Wynter also runs her own account called *The Mind of A Fashionista* where she talks about all things related to fashion that rests underneath in the mind of a fashionista.

as i considered interviewing someone who was into fashion as i was, the first person to pop up in my brain immediately was legendary miss Chavis.

KESARIA: Could you recall your first fascination with the fashion industry? Was there a particular moment or experience that made you want to pursue fashion professionally?

WYNTER: I fell in love with fashion from a very young age. But I think my first fascination came from when I was introduced to Vivienne Westwood as an adolescent. and it really shifted my perspective of what fashion can be. I've always been very unique when it came to styling and I knew I wanted to go to school for it, but my parents didn't nourish that concept. A career in fashion seemed so out of reach. so, when I graduated and decided to pursue fashion public relations. It felt like I was finally doing something for myself. And I'll never regret that feeling because it felt like this is how it was supposed to be all along.

KESARIA: Who or what would you say that has influenced your style the most in your life?

WYNTER: Growing up I loved Bella Hadid's style, but I'd say now my style is influenced by myself. If I see something that looks good, and I can see myself wearing it, I fall in love.

My relationship with fashion is very romantic and requited. It makes me feel good and I like knowing that I have access to pieces that I can pass down for some time. Maybe my future child or grandchild will thank me for it. I used to have idols of fashion influences, but I view it as everyone is individualistic and unique when it comes to what for them, and lifestyle is a huge part of this. However, my favorite aesthetics and visions come from Tom Ford's 90s-2000s era at *Gucci* and *Alexander McQueen*.

KESARIA: with reporting on fashion stories or trends, how do you decide which to cover? What's your process like for researching and writing a fashion related piece?

WYNTER: I decide based on how they make me feel emotionally. That's why I'm so in love with *Dior* because Jonathan [Anderson] just does this thing with storytelling that allows the audience to communicate through visuals. It gives you a sense of belonging. The past show [Spring/Summer 2026] made me feel really warm and thankful to experience such art and I just watched it on my phone. Imagine actually being there.





KESARIA: How do you manage to balance reporting on trends *versus* critiquing them?

WYNTER: I think it's really important to cut out the opinions of others when writing. *The Mind of A Fashionista* is such a new concept, but it's something I always wanted to create. It's just so hard to put yourself out there without feeling... anxious? So, cutting out others' opinions, building my own but also; know your facts. Not just how it makes you feel but from the designers perspective as well. Interviews, articles, peer cited sources.

KESARIA: What do you think that makes a fashion campaign stand out in today's overcrowded market?

WYNTER: I think my immediate reaction is to critique, but truthfully I don't know that process. After watching Demna [Gvasalia]'s *Gucci Primavera* Fashion Show I loved the clothes, but I critiqued the hell out of the images and the walks. But going back to that and finding out it was tied into night-life maybe I could see his vision, but I wouldn't go there. I think it's okay to offer your opinion as long as you're also open to hearing feedback yourself and being humbled. You can't just watch and critique. that's so closed minded. Watch, critique, learn & circle back.

KESARIA: Could you share a campaign or marketing strategy you can't help but admire?

WYNTER: A fashion campaign stands out to me if it's authentic

and it's not just piggybacking off of someone else's ideas. Plagiarism is such a huge thing in this industry and I've experienced/seen it. It's annoying as f*ck for someone to take your ideas just because they have the platform to do so... more power. As long as it's authentic and true to the creators, it's always going to stand out to me and I'll be open to looking at it. However, on a larger perspective GOOD MARKETING is soooo important.

KESARIA: Do you think that there are any fashion risks or innovations you believe the industry should start taking more seriously?

WYNTER: As of lately, I see nostalgia marketing playing a huge role in our lives and on a deeper note. I believe it's a feeling that we had as a society that a lot of us miss. Or just feel like we can spin back and bring this back. Some sort of feel-good. Demna did that with *Gucci* and I see a lot of creators do this as well. Whether it's creating a hairstyle, what we wear, music, etc. We're focused on the old because the new doesn't feel as good and that's kind of the reality from my perspective.

[With innovations,] I think we need to get over this normalization of AI and maybe that's the risk? Like, god forbid we use actual human thought processes from real creatives. It's getting too normalized and I hate it. It's like we kind of became lazy and real art is now boring. *Which it never will be.*

KESARIA: Who are the

emerging designers or brands that you believe are doing something unique?

WYNTER: *Kiki* the brand for sure!!! I found this brand around fall of last year and I feel she is very unique with her approach, but it's definitely a love letter to women. It's sexy, sensual, vulnerable, and everything the owner embodies. I love this brand so much because you don't see much like this outside of fast fashion shops and that's such a bore!!! She even had an incident where they were stealing her looks which is so, so pathetic on their end.

KESARIA: Speaking of fast fashion brands stealing, how do you think that we can try to fight against it? For years I've been witnessing small designers coming out and accusing fashion brands of stealing designs from them. And this is not only for designs. It's also with marketing ideas. Recently, you and I talked about a similar situation; *Vogue* magazine ripping off the idea of hosting a Fashion Week Watch Party from *Lyas* even though he has started this idea since June of 2025 in Paris after not being invited to Jonathan Anderson's debut fashion show at *Dior*. Big names stealing from small creators has become an endless loophole. Small creators birth something unique, a big brand takes the idea, fabricates it as their own as they do not give any explanation, nor credit. The bigger the *title* of the brand, the bigger the shadow cascaded upon these protesting artists, you know?

WYNTER: I feel like when it comes to fast fashion, it's more of an individualistic issue that

makes it a broader issue. If we keep putting energy into these brands, knowing the damage being done, completely ignoring it based on convenience, then it's evident that ignorance is blissful for the buyer. It's harder to abolish fast fashion from a broader perspective because different regions in the world experience much broader issues than the clothes on their back, and yeah, it is about convenience, such as financially. However, something I want to call out are people who have the money to purchase from smaller brands but choose to spend their money on fast fashion based on time management, trends, etc, it's gross. F*ck *Shein*, *Zara*, *Fashion Nova*, and their cousins.

KESARIA: as a person who was a fast fashion buyer in my early teens (*and then come to the light of the awful sh*t they've been doing.*) i couldn't agree more. I see people often shop in fast fashion brands because they are cheap and easily accessible. But what people lack is the knowledge of what's going on behind the scenes of the cheaply made racks of clothes. These very clothes that will be disposed of in trash because they are no longer being brought or they were easily damaged. It should not be worth it to shop cheap when it is *completely* obliterating the market, — as well as the planet! Yes, we must protest when ideas get stolen and recreated poorly for the sake of quick money, but will that change anything? Will protesting this, as well as the use of AI in work spaces, change anything?

WYNTER: The optimist in me

says yes. Be true to your art and craft. That's a good place to start, be an advocate of all things real and true.

KESARIA: What skills do you think are essential for someone entering fashion journalism or marketing today?

WYNTER: [when entering the industry] you have to be open minded and open to learning because things are always changing. Also *enjoying fashion and being devoted to it as a career are two separate things.* I learned the reality very early. You don't go into this for money, but because you enjoy it and what you learn feels so much better than money. (And I love making money.)

KESARIA: How do you manage to stay inspired and motivated in such a competitive industry?

WYNTER: Here's the thing, while it's competitive networking (competitiveness is also) such a huge part of it. So send those cold emails, DM that person, ask for internships, opportunities to help because — at least for me, — as long as I'm doing something I enjoy I feel fulfilled. I may not be Anna Wintour at the end of the day but I have realized I don't want to be. I just want to be me and learn. have community, see beautiful clothes, work in an industry where I get to meet people and talk about beautiful clothes. It's fun, but what makes it so exciting is the journey. It's ugly and beautiful. But I pushed into this in November, yet from the experience I've had so far it's worth it if you're passionate.

KESARIA: What would you say is your ultimate goal in your fashion career?

WYNTER: My ultimate goal is becoming a fashion publicist. I'd love to work for a house, but that'll take time and experience I'm willing to grasp. I want to learn and do as much as possible while also enjoying my life.

KESARIA: Let's say, someone wants to bridge fashion, journalism, and marketing like you, what advice would you give them?

WYNTER: Small projects. TMOAF is mine. and I don't take it seriously. I do it because I enjoy it and I don't really know what I want out of it. but I stopped having expectations a long time ago. Do it because it makes you happy because if not, it feels like a chore. And I'm saying that as someone who works a full time job, on top of a fashion PR internship and content creator, I heard somewhere to treat your hobbies like your 9-5 and your 9-5 like a side hustle and that shifted something in me that made me realize...

if I'm not happy then what's the point?



“enjoying fashion and being devoted to it as a career are two separate things.”



How much love towards yourself changes when you change your surroundings



I was around people who did not care much about me mentally. They looked for a friend who they could call to hang out and talk about the same interests. Why can't I ask for help when all I've been doing in my life was helping others? It felt like I had no real friends. But it felt good to feel wanted. Even if I was being used.

There is a strange exhilaration I find in knowing the fact how well educated I am on the psychology of a person at such a young age because of what I have been through.

Of course, sometimes this could be overlooked by the fact that I have indeed endured a lot for my age. But this also reminds me, the fact of how compassionate and understanding, and how easily shifting my point of view can be to imagine myself in other people shoes (or heels if you prefer them)

But if this is not replicated by a person then you are in the wrong place. Get out.

written by Kesaria
Tefnadze

ALBUM OF THE MONTH: "Eusexua" by FKA Twigs

HISTORY OF EUSEXUA

"Eusexua" is the third studio album by singer FKA Twigs, released on 24 January 2025 through Young and Atlantic Records. Eusexua was teased by the artist in 2024, who described it as "deep, but not sad", heavily inspired by the Prague club scene. She promoted the first single by posting the quote "Have you experienced EUSEXUA?" with date release for the single with the same title as the album, which gradually built hype within the fandom.

The Eusexua album pushes the boundaries between hyperpop, electronic, experimental, EDM & avant-pop. With slow tracks accompanied by angelic vocals, fast tracks with insane production and eye twitching outros, Eusexua is in its entirety an oyster that is often overlooked and neglected. Leaving many unknowing of the pearl that rests inside the rough edges.

The entirety of the Eusexua universe is cut down in 3 different parts. The first release; "EUSEXUA" was released on 24th of January 2025, with 11 songs and 43 minute runtime. Eusexua built a stable fanbase within the fandom of Twig's catalogue. The second release of "EUSEXUA" was released on November 12th of 2025. It was essentially a deluxe version of the first release but with 11 songs and 43 minute runtime, 4 songs have been switched out and omitted from this version of the album which featured a new album cover. The next release came only 2 days after the second release of EUSEXUA. "EUSEXUA Afterglow" was a sequel, released out of nowhere on November 14th 2025, it brought a complete new soundtrack with, once again, 11 songs and a runtime of 40 minutes and a new album cover.

The complete 1 hour and 45 minute long mix of the albums brings angelic feelings of pain in the emotional tracks such as "Stereo Boy", "Lost All My Friends", "Striptease" and "wild and alone". It brings in pop, electronic dance music in tracks such as "Sushi", "HARD", "Childlike Things".

The critics acclaimed the album for its production style, vocal performances, and electro sounds. The album soon went on to win a Grammy Award for Best Dance/Electronic Album in 2026.



1. EUSEXUA

1.5 EUSEXUA

2. EUSEXUA Afterglow

SO...WHAT IS EUSEXUA?

Eusexua is almost a feeling of intense euphoric transcendence received from art, dancing, s*x, love, drugs, movies, music, daydreams or anything that brings you an intense feeling of transcending into another world. Eusexua is a state of mental clarity. Eusexua is a state of content, a state of flow. It is the feeling of euphoria that is a two way road. One road could be peaceful, where you feel as though nothing can touch you,— as if you are invincible,— but the second road is *fear*. Fear that if you feel these intense emotions, or feel nothing at all, then you must not be real. The anxiety of getting too high, feeling otherworldly. To many people, feeling too much euphoria is more than what a human mind can comprehend. Therefore, our minds reaches towards the road feeling of regret, guilt, terror.

SHED YOUR SKIN, RIP YOUR SHIRT, THE FLESH EXPLODED.

As humans we use s*x, drugs, addictions, love, pain, daydreams, movies, music, anything to feel something or nothing at all. We are so used to the calm feeling of purely existing that any feeling of too much or too less often feels like heaven. **Eusexua.**

we tend to ignore/overlook this about ourselves. We live to feel pain or too much transcendence. We do not enjoy repeated stability. The feeling of eusexua brings what we need. Heaven or hell. quiet or dark. It still is something outside of our comfort zone reminding us how fragile and delicate our lives are. It reminds us that we have a certain amount of time on this earth. It makes us appreciate life a little more.

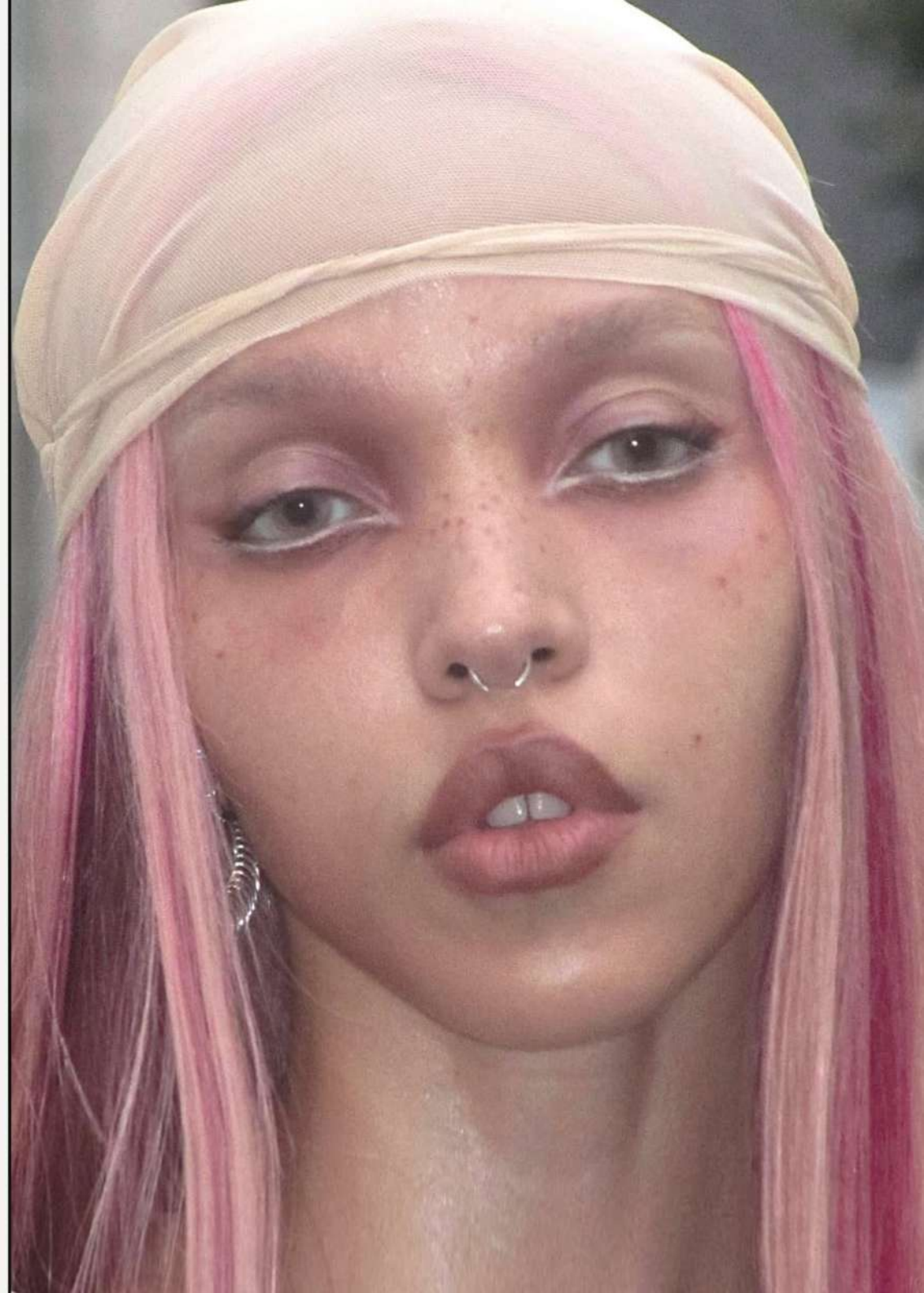




**DEVOUR THE ENTIRE WORLD,
FUCK IT, MAKE IT YOURS.
DO IT ALL JUST FOR FUN.**

Inspired by artists such as Björk, Madonna, Koreless, Eartheater and Kate Bush, Eusexua is a perfect balance of pain through lyrics but music that makes you want to slow dance to the beat. Perfect for those who want an emotional song to cry to. Strangely perfect for people who are in love with childlike things.

***Eusexua is for those who want to feel
EUSEXUA...at its best and worst.***





“You've one life to live,
do it freely.

It's your choice to
break or believe in it.

I'll be in my head if
you need me.”

- FKA Twigs

If you
saw
the way
I
romanticize
my life
you'd think
I'm insane.





ad-
dis
on

GREATEST REBRAND IN HISTORY

From the day she appeared on your screens 8 years ago, no one truly took her seriously. Even after putting in a community she was still twisted into a meme. Every time Addison Rae tried to escape her reputation of being a so-called "talentless tiktok dancer" by trying out things such as acting, modeling, businesses, and red carpet fashion, she was still judged and labeled as talentless.

To the public she was everywhere, which made it seem like she wasn't serious about any of the things she was involved with. This desperation to remain relevant translated awfully to people observing her. She was judged and painted as a girl who wanted to keep her 15 minutes of fame. She became a fabricated inauthenticity. With her baffling Kourtney Kardashian, doing an ET interview with her ex-boyfriend, being in a movie with poor ratings, calling paparazzi on herself repeatedly and recording 10 tiktoks a day...she was desperate to remain relevant, desperate to have people still talking about her...but there is only so far tiktok dancers can get you.

how did she go from just another tiktoker who was attacked by the cancel-culture for saying something wrong, to one of the most streamed artists, and so-called "Future Pop Princess"?

EP LEAK + AUDIENCE CREDIBILITY

unreleased tracks from her debut project first began leaking online in January 2022. From a marketing standpoint leaking her EP removed the idea of her trying to make people like her. It removed this idea of "I'm hosting this event to promote my music. Please listen to it." people who found it, happened to stumble upon it. So, liking her became a niche, not a meta. When you become a celebrity though reliability with time you become overexposed.

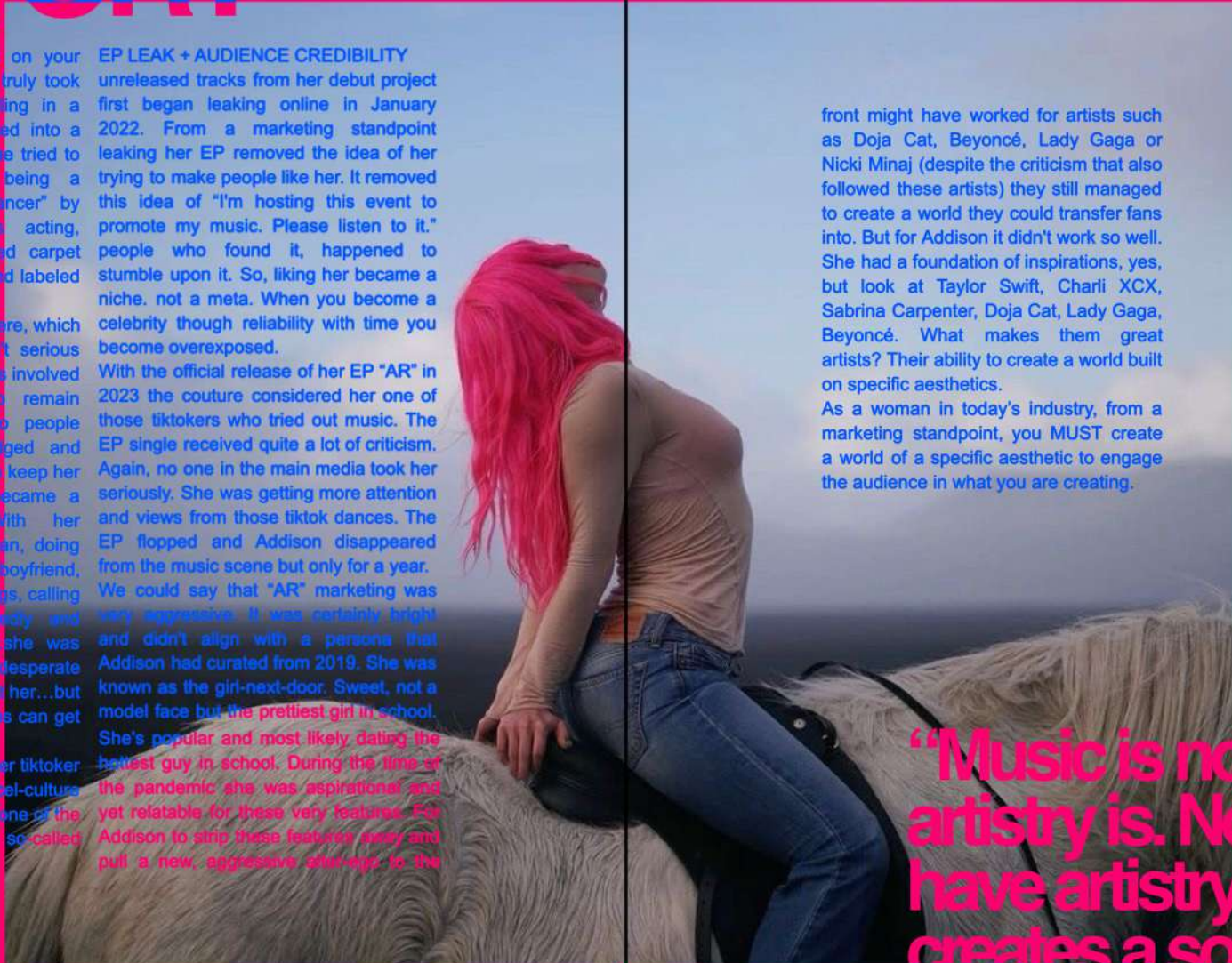
With the official release of her EP "AR" in 2023 the couture considered her one of those tiktokers who tried out music. The EP single received quite a lot of criticism. Again, no one in the main media took her seriously. She was getting more attention and views from those tiktok dances. The EP flopped and Addison disappeared from the music scene but only for a year. We could say that "AR" marketing was very aggressive. It was certainly bright and didn't align with a persona that Addison had curated from 2019. She was known as the girl-next-door. Sweet, not a model face but the prettiest girl in school. She's popular and most likely dating the hottest guy in school. During the time of the pandemic she was aspirational and yet relatable for these very features. For Addison to strip these features away and pull a new, aggressive alter-ego to the

front might have worked for artists such as Doja Cat, Beyoncé, Lady Gaga or Nicki Minaj (despite the criticism that also followed these artists) they still managed to create a world they could transfer fans into. But for Addison it didn't work so well. She had a foundation of inspirations, yes, but look at Taylor Swift, Charli XCX, Sabrina Carpenter, Doja Cat, Lady Gaga, Beyoncé. What makes them great artists? Their ability to create a world built on specific aesthetics.

As a woman in today's industry, from a marketing standpoint, you **MUST** create a world of a specific aesthetic to engage the audience in what you are creating.

written by Kosara
Tefractor

"Music is not important, artistry is. Not all artists have artistry. A musician creates a song but an artist creates an entire world." - Charli xcx.



But as an artist you have to understand that you can't appeal to this world that you create to everyone. Not everyone will like what you enjoy, or what you create, and that's okay. People who dislike artists like Charli xcx herself might say that their idea of "fun" is not the club and ADM music. And that's okay. As an artist you have to know that those are the people you should not try to appeal to. You should focus on the community that loves your appeal. You can't make everyone your friend.

The EP single was hated but many secretly enjoyed different songs like "2 die 4", "It could've been u" & "I got it bad" that resulted in a small cult following to Addison music. Collaboration with Charli xcx on "2 die 4" it was not seen as self-obsessed as single "obsessed" was. It was campy. It was a kind of satire, beyond the level of confidence. When you try to appeal to everyone you appeal to no one.

Besides this we must talk about audience credibility. Audience credibility is being associated with a certain person with an audience that you want to pull in. For Addison it was Charli xcx's fandom that she honed in with this song, (and then later on "Von Dutch" remix that became popular in 2024 Brit Summer)

After the official release of the EP, Addison goes quiet. She no longer posts tiktok dances, she archives her instagram posts and stops appearing in videos taken by the paparazzi as she was visiting Dunkin' Doughnuts.

ADDISON ALBUM

Addison started focusing on her craft. She started to choose quality over quantity. Prioritizing quantity was a mistake she has made before with her EP. No quick work lasts forever. Great artists take time to create something that could last forever.

She borrowed credibility. Doing concerts with Lana Del Rey, collaborating and performing on Coachella with Charli XCX, pushing the early 00's aesthetics of Lady Gaga and Britney Spears. She started abusing nostalgia correctly.

"Addison" album charted in Billboard Top 5. Her single "Diet Pepsi" gained over 647 million streams on Spotify by 2026. Her single "Fame is a Gun" received 301 million streams. The songs and the music video visuals made people still judge her but slowly people were going back and forth admitting that the world she was creating was emulative. Her fashion moments were praised. Her tour gave the ultimate vibe of club meeting theater pop...and yet her marketing seemed flawless.

This was not something done over night. It was a deliberate marketing strategy that worked wonders. From collaborating with Charli xcx to getting her own "Lucky Jeans" shorts line, Addison Rae has proved herself that even when the entire world is laughing at you for small mistakes you make you can still learn, rebrand and market yourself with dedication. Ultimately making them #obsessed.



When
you try to
appeal to
everyone
you
appeal to
no one.

“Gibson Girl”
photographed
by Kesaria
Tefnadze



BOOK OF THE MONTH:

“The Creative Art; a Way of Being”

by Rick Rubin

“The creative art; a way of being” is a book by Frederick Jay “Rick” Rubin who was born on March 10th 1963. Rubin is known for being an American record producer and co-founder of *Def Jam Recordings*, a record label established by Rick and Russell Simmons in 1984.

The book itself, released on January 17, of 2023, is a calm guided understanding of what creativity is to an average human being. To many creatives, the book is a good outlet of helping understanding what creative process and appreciating creativity can seem once you begin to try to nurture it.

In the book Rick talks about creativity as not something you are born with, but as something you nurture and grow much like a plant. “Creativity is not a rare ability.” says Rubin in the book, “It is not difficult to access.

Creativity is a fundamental aspect of being human. It’s our birthright. And it’s for all of us.”

Your thoughts, your actions, your decisions are creative.

The book itself is appreciated mainly for its positive view appeal. The book is described by many as a thing many called “A coffee table” book. It is a book you can not binge read in one sitting, because the amount of things discussed within the papers require time to sit, digest, understand, and apply it into your daily life. Once you read a few pages it will grant you a new point of view of what creativity itself is to you. “Whether we do this consciously or unconsciously, by the mere fact of being alive, we are active participants in the ongoing process of creation.”

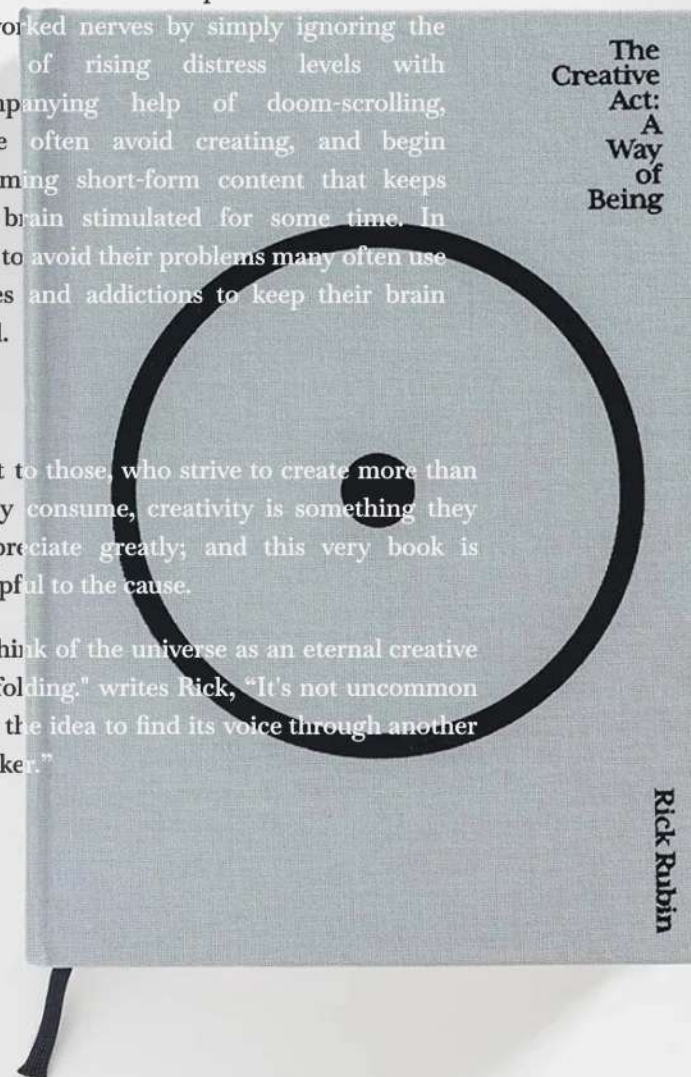
written by
Kesaria
Tefnadze

DON'T COMPARE, SIMPLY GATHER
INSPIRATION

In a world that keeps its stressed and overworked nerves by simply ignoring the cause of rising distress levels with accompanying help of doom-scrolling, people often avoid creating, and begin consuming short-form content that keeps their brain stimulated for some time. In order to avoid their problems many often use devices and addictions to keep their brain closed.

But to those, who strive to create more than they consume, creativity is something they appreciate greatly; and this very book is helpful to the cause.

“Think of the universe as an eternal creative unfolding.” writes Rick, “It’s not uncommon for the idea to find its voice through another maker.”





In the first chapters of the book, Rubin explains thoroughly that creativity itself is not something you are born with. talent is nurtured and forged by years of dedication. It is a common misconception within the society that you are born with talent, but once you take a closer look at talented artists you realize they grew up with a set of routine that slowly made them experts in what they do. They practice, learn, fail, and continue creating. Whether these are dancers, writers, architects, singers, painters, or ect. "To live as an artist is a way of being in the world. A way of perceiving. A practice of paying attention."

The book explores mainly 4 steps to creative output.

First is to gather inspiration. In the book Rick explains that in order to create you must consume what is around you. You might take a photo of a tree and draw it, you might sample sounds of birds into a song, you might write a dialogue in your book which reflects a conversation you've had in real life. Everything around you is inspiration if you keep your eyes peeled. These are the very seeds of your work.

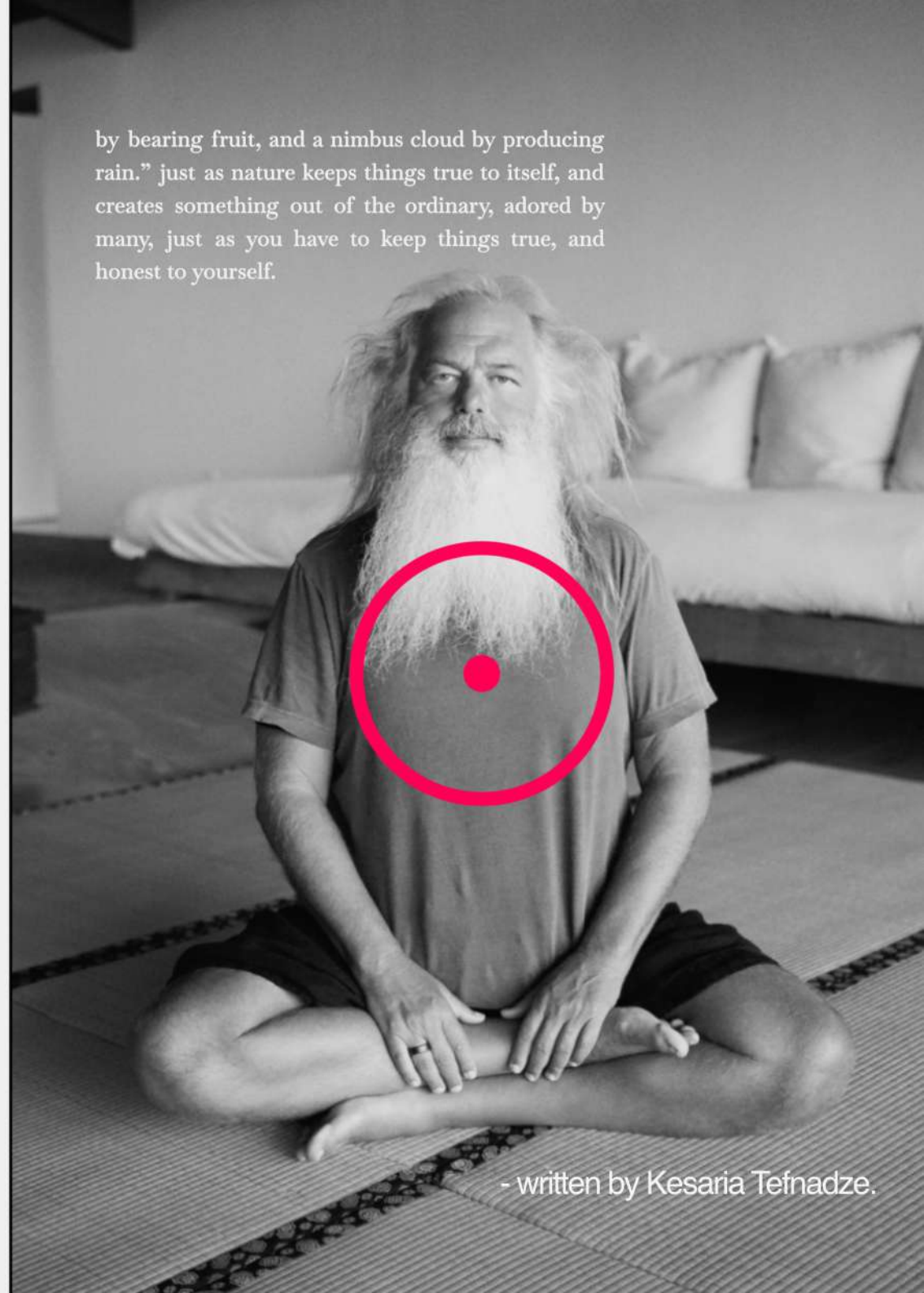
Phase two is to experiment. Do not put yourself in the box, experiment with everything associated with the thing you have in mind to create. With time it will begin to take a new shape, new form, it will start to go further from the original idea and become something entirely different but what is important is that you keep yourself in check that what you are creating is being true to yourself. Do not appeal to others. Because that's when doubt in your creation is birthed. Keep it true to your nature, and keep it unapologetically, without explanation, yours. As a quote from the book says: "To create is to bring something into existence that wasn't there before."

Step three is to form things into motion. Start creating, build the demos and then the finished product will come to you in time.

And the final phase is to send it out and share it to the world. All these steps are almost like taking steps up the letter. In order to move upwards you must have faith in your feet meeting the floor of the next step. Keep faith in your creation, gather inspiration, experiment and craft on your way up. and once you get up there you must be sure that you can let the idea roll out into the world.

The book itself could be recommended to artists who have trouble understanding where their creativity is linked from. In order to understand what you can build you must learn the source and slowly learn to appreciate it more. Once you nurture and water your mind, – instead of avoiding and not taking time to understand it, – that's when your creativity becomes more accessible. You are a creation. Everything around us is being true to itself. "There are so many remarkable accomplishments to appreciate. Each of these is humanity being true to itself, as a hummingbird is true to itself by building a nest, a peach tree

by bearing fruit, and a nimbus cloud by producing rain." just as nature keeps things true to itself, and creates something out of the ordinary, adored by many, just as you have to keep things true, and honest to yourself.



- written by Kesaria Tefnadze.

**Talent doesn't put you
center stage;**



it's the audacity.

DESIGNER OF THE MONTH: John Galliano

written by Mariko Berulava



When John Galliano took the helm of Christian Dior in 1996, he didn't just inherit a storied haute couture house; he inherited a strict architectural philosophy. Monsieur Dior's legacy was built on the "New Look" a mid-century masterclass in pristine structure, rigid corsetry, and a notoriously restrained color palette dominated by navy, black, white, and the iconic, muted "Dior Gray." It was fashion as architecture, meant to sculpt the female form with clinical precision.



Galliano, a romantic provocateur deeply rooted in London's club scene and historical theatricality, looked at this rigid gray foundation and chose violence.

To Galliano, color was never just a surface-level finish or a passive aesthetic choice. It was a structural tool. By marrying hyper-saturated, often jarring color palettes with explosive, asymmetrical silhouettes, Galliano systematically dismantled Dior's mid-century stuffiness, transforming the house from a monument of static elegance into a living, breathing theater of radical modernism.



Weaponizing the Retinal Shock

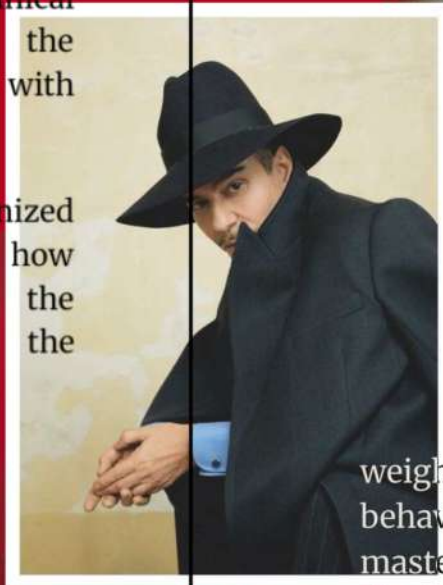
Galliano's love of color was rooted in narrative escapism. Where classic Dior relied on monochromatic restraint to emphasize the construction of a garment, Galliano used intense color to dictate mood and subvert expectations.

Take his legendary Spring/Summer 1997 Haute Couture debut. He took the iconic Bar Jacket, the very symbol of Dior's bourgeois, architectural tailoring and collided it with the electric, saturated beadwork and bold color-blocking of the East African Maasai tribe. Deep, visceral reds, piercing turquoises, and sunny

yellows clashed against hyper-exaggerated, corseted hourglass shapes.

By injecting these non-traditional, global color landscapes into European silhouettes, Galliano proved that couture didn't have to be quietly tasteful to be structurally masterful. Color became a wrecking ball, stripping the clinical coldness away from the atelier and replacing it with raw, emotive energy.

What truly revolutionized Dior, however, was how Galliano understood the relationship between the



weight of a fabric, the volume of a silhouette, and the behavior of color under runway lights. He was a master of the bias-cut, a technique that cuts fabric diagonally against the grain, allowing it to drape and cling to the body like liquid.



When applied to traditional dynamic gradients across the Dior shapes, this fluidity body. Furthermore, his obsession was perceived. Instead of the with historical volume, flat, static blocks of color massive crinolines, seen in 1950s tailoring, Edwardian sleeves, and layers Galliano's bias-cut silk gowns upon layers of shredded tulle moved constantly. A deep allowed him to treat fabric emerald green or a bruised like a painter's canvas. In violet would catch the light collections like the Spring differently with every step a 2011 Couture homage to model took, creating shifting, illustrator René Gruau,

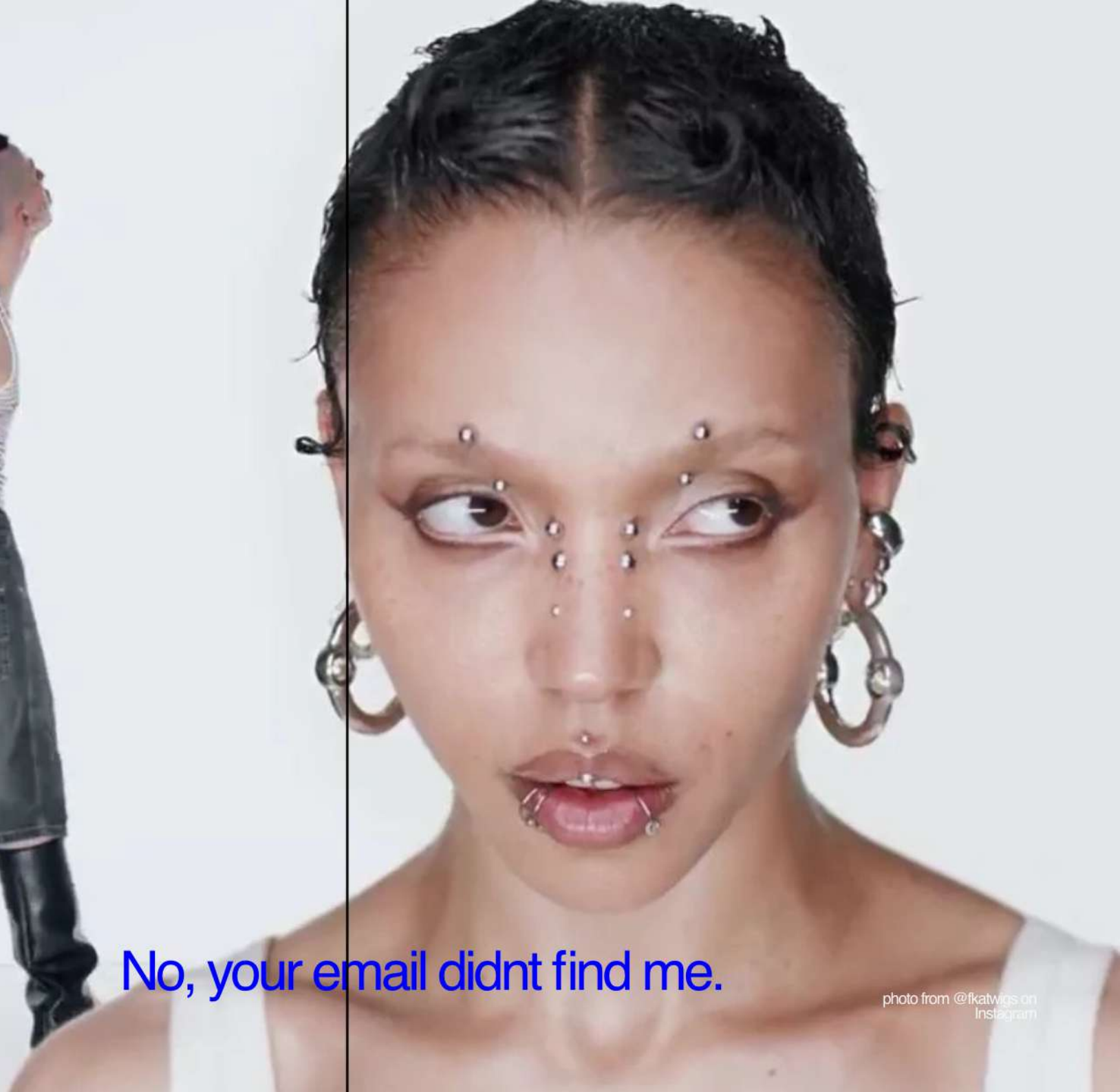


Galliano layered translucent tulles of varying hues (sharp reds bleeding into pensive grays and delicate flesh tones) to achieve a dégradé effect. The silhouette itself became a vessel for watercolor manipulation, blurring the lines between fashion construction and fine art.

A Lasting Architecture of Emotion

By the end of his tenure, Galliano had entirely redefined what "structure" meant at Dior. He proved that a fashion house could be held together not just by rigid boning and stiff wools, but by the gravity of a narrative and the sheer emotional weight of a

color story. He replaced the architecture of stone and gray fabric with an architecture of pure, unadulterated fantasy. John Galliano's love of color was never about finding shades that were pretty or commercially viable. It was about subversion. By crashing high-octane, theatrical pigments into the sacred, structured silhouettes of Christian Dior, he saved haute couture from becoming a museum piece proving that the truest form of elegance is often born from a stroke of brilliant, colorful anarchy.



No, your email didnt find me.

photo from @fkatwigs on
Instagram

You're not original and that's okay.

Working in fashion industry I've had interviews with many designers, who when asked about what inspired them to make a collection of a certain theme they always say they were inspired by something someone else has created before them.

good artists create. great artists steal.

Creative is transformation.

Nothing comes from nowhere. You are born from those before you. You need to learn that.

No work begins in isolation.

Learn to appreciate the material source of your creativity more, give credit to what inspired you, stop trying to make people pay attention for validation and start making things *worth* paying attention to. We claim that people lack originality when originality comes from a person that was an idea of two people. You are the creation of two people. You are not original. You are a duplicate.

As a starting fashion journalist and movie philosopher myself, there are moments where I have read works from my favourites like André Leon Tally, and so many more where I've been inspired to speak about things that they have spoken about. If I feel like I can add something to the conversation they have started, I will continue the conversation from my experience. I will pull references from my own experience. If I have nothing to add and nothing to contribute to a conversation then there is no need for me to involve myself.



There is a life of being a consumer before becoming a creator.

written by
Kesaria Tefnadze

As soon as you surround yourself with certain people with certain interests (like art, music, film or fashion) you will tend to pick up their habits and their views upon things. as social beings we live to inspire, listen and learn from those around us. As soon as you hear other peoples opinions your interests inevitably change as well.

I want to bring up this little idea to just let it marinate in some people's minds. When you grow up being told that body gore or triggering subjects are meant to make you feel uneasy and uncomfortable...you start to believe it.

You are your surroundings.

Stop being so obsessed with originality. It does not exist.

There is a life of being a consumer before becoming a creator.

photo from
@uniform_display on
pinterest

Girl, get up.



written by
Kesaria
Tefnadze



and
yet,
somehow,
I manage
to go
on.



I have a favorite quote from "Girlfriends" series, said by the materialistic and unapologetic Toni Childs: "and yet, somehow, I manage to go on." I say this quote to myself in the mirror when something awful occurs in my life.

As a girl who has been journaling since she was the age of 9 I have an opportunity of re-reading my old diary entries and reminiscing upon how everything seemed such a big deal back then.

Friendship breakups were the end of the world, rejection meant two month long depression, failure was a thing that made me want to commit suicide or crawl into a hole and never exit.

But as time grew, these problems, I realize, are no longer equivalent to who I am now. Yes, they have taught me lessons I would not unlearn if I had the chance of going back in time. but what I am talking about is the dramatic, oversaturated feelings I felt because something I lost or did not receive meant so much to me.

Now, I look back at these diary pages and think: "and yet, somehow, I managed to go on."

Job rejection is not the end of the world.

A relationship or a friendship ending is not the end of the world.

Losing someone is not the end of the world.

Now that we got that out of the way, I must emphasise that this does not mean that I'm telling you to not feel at all.

No. I had to go through stages such as sadness, depression, grief & acceptance to overcome hard times in my life. But, it was when I allowed myself to feel the sadness that I promised that I would not give up on life completely.

You must feel the downs, but you also must keep hope.

Fear eats the soul.

vulnerability with a sprinkle of hope allows fear to purge but later on, get up. Like a sprout of a tree: you must break it if you want it to grow. We are one of nature. Remember that.

When you feel sadness at most, – when you purge out these emotions that you have kept in a box, – Is when you feel the most lightweight.

Imagine yourself as a box.

Now, imagine your problems & feelings as clothes. When something bad happens your brain automatically assumes that you must keep it together. So, because of this you push down your feelings, a.k.a your clothes, down to the box. You shut the lid and sit on top of it. faking that you are doing better than ever to whoever passes you by. You smile, wave and say "nothing to see here" while sitting on a box with crosslegged feet.

But, a human can only be pushed so far. And you're right on the edge of breaking.

Once this box fills up, it explodes under you. You break completely. You feel rage and sadness, all of the problems and pain falls on your head. And you fall into a vicious cycle of depression.

Once I recognized this ideology, I opened up to myself: why is this happening? Why am I this way?

When I recognized that I do not allow myself to feel my rage or sadness at times I realized that only I can make the shift happen. Only I can change my life. Only I can unpack this box full of problems again, a.k.a clothes I have kept hidden and fold them neatly.

End of the day, everything is on me.

Now, sometimes, you must allow others to help unpack this very box of clothes. The trusted hands will help iron the shirts, fold them well and place them in a much preferred space. This preferred space can be seen as your craft if that's what you desire. Put your pain and experience to your art and creations. Trusted people can turn the shirt inside out and make you see that it is not as wrinkled as it seems. It can be ironed and made better.

Every problem can be fixed and made better.

"And yet, somehow, I manage to go on."

F*ck a limitation. F*ck a limitation of a bottle of emotions. We are not meant to be put in a box surrounded by four walls of utmost control. You must break and learn how to grow. Lows are what makes the highs feel higher.

When you know pain, you know what it's like to receive blessings and live life to the happiest. Lows are what makes the highs feel higher.

A clear example of not giving up is my inspiration for everything: DOECHII the dean. When she was fired from her job she simply chose to create her art not for the sake of receiving approval and applause but just to put her mind and soul out there.

She was rushing her creative projects to succeed immediately. She was not creating because she wanted fame or she couldn't wait but only because she knew people had certain expectations of her. and she was afraid of disappointing them. That's why she was rushing her success. Her future.

And yet, after years of failing and weeks of training her creative

with the help of a 1992 Julia Cameron book called "The Artists Way" she started to learn that she was happy with the speed her career was going.

She started creating in a flow and then, her mixtape "alligator bites never heal" got her to win her first Grammy. Establishing herself as the third ever female rapper to win a grammy award for Best Rap Album.

So, take from this the idea of not giving up. Not when you feel like you're not doing enough. Not when something bad happens. Not when people expect more from you. Not when the box filled with emotions explodes right in front of your very eyes. you must still feel hope and content with who you are now, in the present. There are 24 hours in a day. You can't do everything in one moment.

You can put things into place, and live your life slowly. Not based on others, but the happiness you feel towards yourself when you create something you are proud of.

Allow yourself to fall into depression, allow yourself to open up to help others to unpack different points of view of the problem at hand, also you must keep in mind that one day after the purge is done, you have to get up.

You got to get up and go back to life.

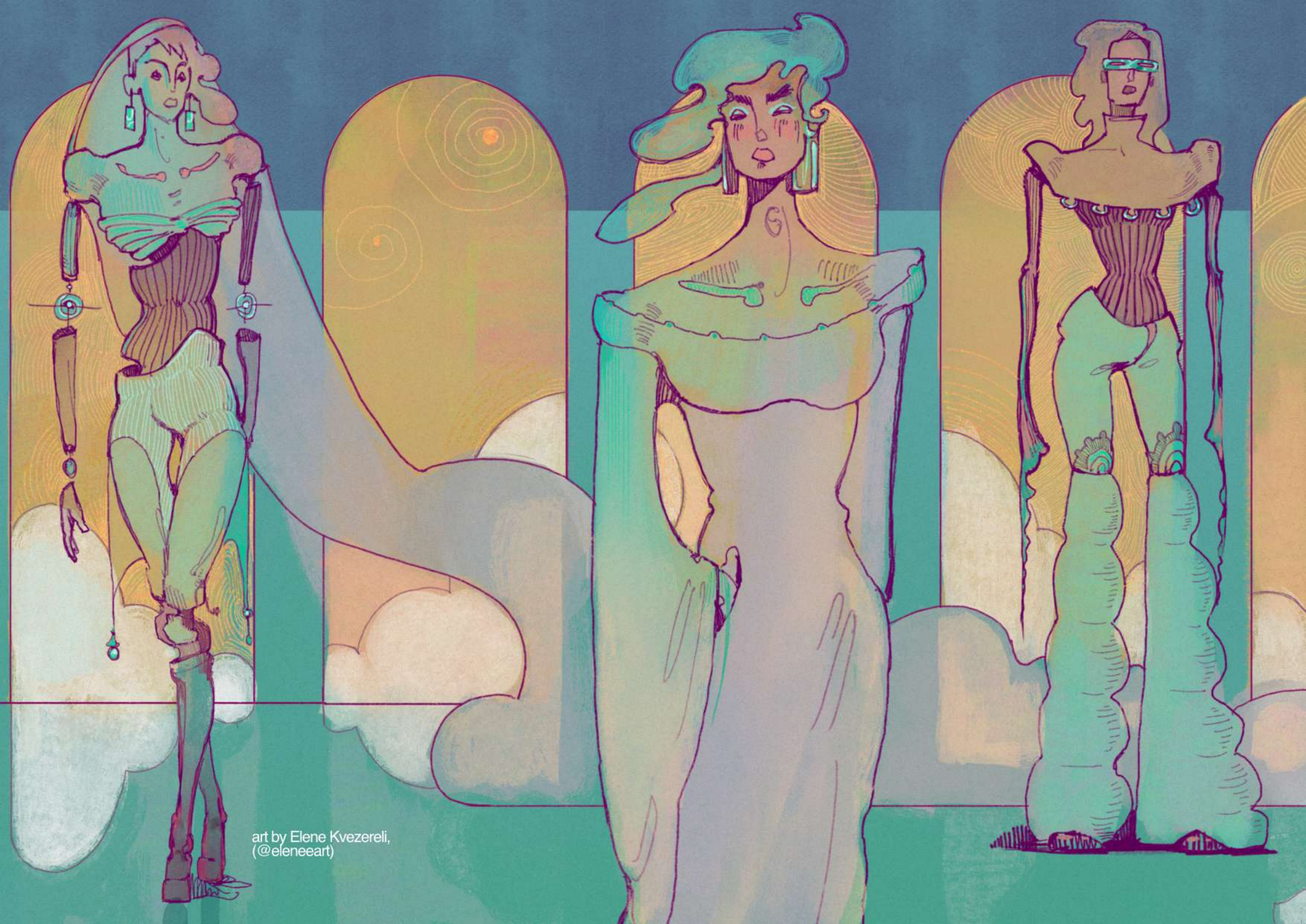
Not to quote Kim Kardashian but, you have to get your f*cking a*s up and work.

You won't be depressed forever. Pain won't last forever.

With time it will fade and you will look back with fondness as I do when I re-read my old diaries.

So; Girl, get up.





art by Elene Kvezereli,
(@eleneart)

2026

TIKO PAKSA

written by kesaria tefnadze.
may 13, 2026.

The thing about most Georgian designers is that they tend to have a habit of over-explaining themselves in order to be understood.

Working hands-on in fashion and attending multiple fashion shows, I've had conversations where designers have said that they feel like they owe the audience an explanation of what the meaning behind their collection is.

But, in 2026, at Mercedes Benz Fashion Week Tbilisi, Tiko Paksashvili, a long time designer and later on creative director for a fashion house Materiel and her own personal distinct aesthetic brand Tiko Paksa, did the complete opposite.

She brought in the mystery, and made the people who entered her exhibition wonder "What is this? What does it mean?"





The designer who graduated from the College of Fashion and earned her bachelor's degree in Fashion Design from the Tbilisi State Academy of Arts, presented an exhibition where oversized white t-shirt, pants, underwear and bra were presented, and in the middle of the room there was a large tote bag with logo of Paksa.

Paksa made us stand there and think about the story behind the pieces she's presenting. Not explain it and shove it down our throats. She allowed us to assume.

Tiko tends to take references from youth subcultures of past and present and implant them into her ready-to-wear label established in 2012. Currently, she creates two main collections per year. This exhibition on MBFW Tbilisi was one of them which captivated me the most.

What is this oversized clothing speaking of? Is it a "larger-than-life" perspective? Is it excessive food consumerism, therefore needing much bigger sizes of clothing? Is it a mere statement piece?

The topic remains the same: "what does it mean?" it keeps us on our toes, guessing and wondering what it means.

The thing about fashion, in my opinion, is that some looks are not memorable. If a collection is not standing out or causing emotions such as confusion, comfort, excitement, disgust or pleasure then it is, to me, considered as regular fashion that can't be put in the category of "fashion as art". Yes, basic clothing can be beautiful, but if we are talking about impact creation then we must acknowledge that something strange that our brain is not used to digesting easily sticks out like a sore thumb, therefore making us question how to make it valid or invalid in our eyes. We question to find out, to digest easier, and these questions help us uncover our own mindset. "Is this something I like? Is this something I would enjoy wearing? How do I feel about this?" And so on.

Like many people you'd go to a museum to observe a painting, such as the Mona Lisa or Girl With a Pearl Earring and question the story of a person that was illustrated by the artist upon the canvas. You'd pay attention to the intentional strokes the artist made to bring the drawing to what it is in the present day. you wonder about the artist, and what made them choose those colors. Was it their mental state at the time that made them graduate toward a darker color palate? Was it their peace that made them want to capture this sunset?

to some point, it's the same for this exhibition. We wonder what type of character would wear this clothing piece, and how would they enjoy to style it as much as we wonder about the story behind the model the painter captured. We wonder about the tailoring of a piece as much as we wonder about the strokes the painter made to create the painting. We question what inspired the designer to create this collection, what made them choose the fabrics, colors, styling or style of tailoring as much as we wonder about why the painter must've chosen those certain colors or this particular style of drawing.

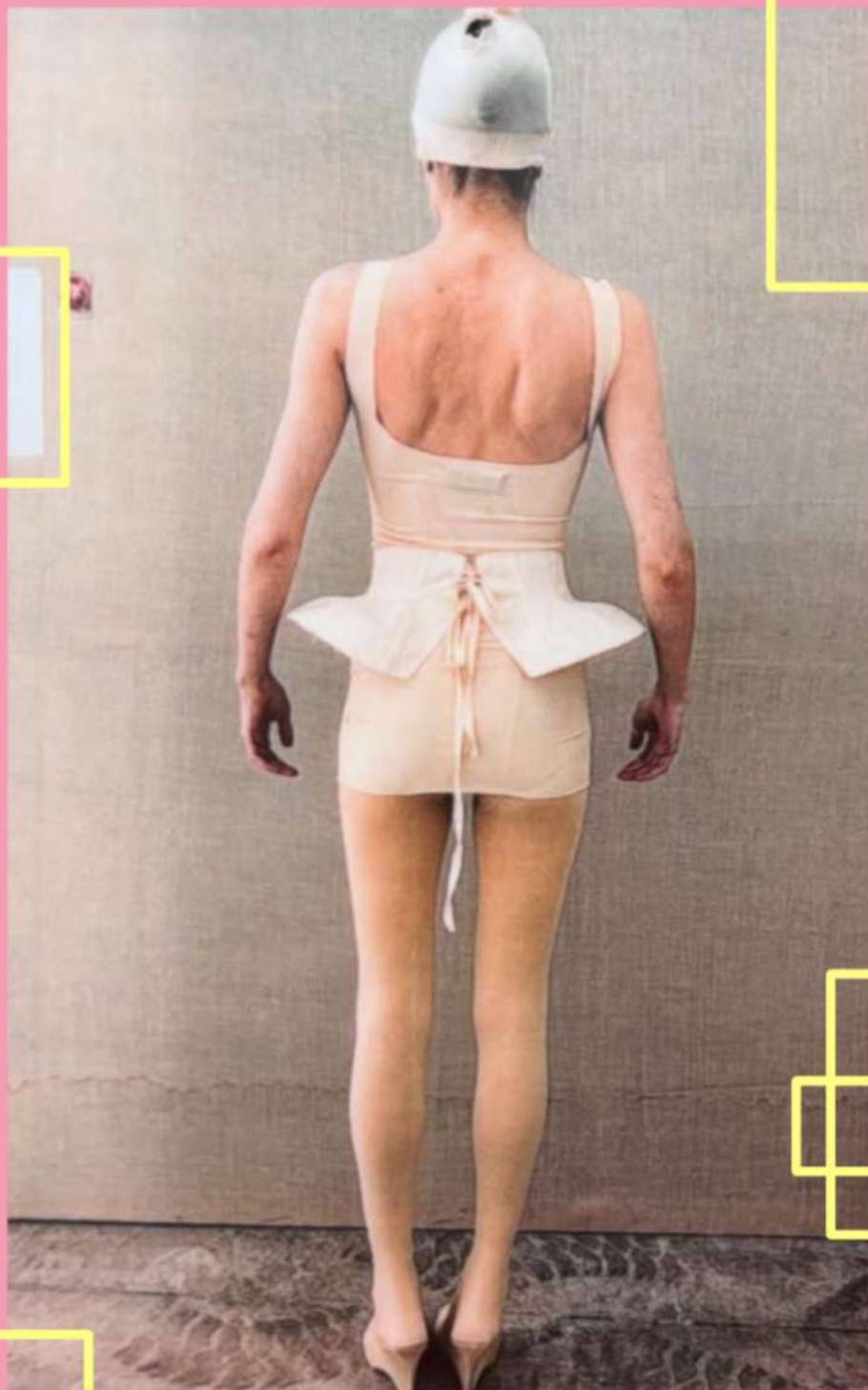


a great artist
leaves an imprint by
awaking emotions. And
if a collection doesn't
leave an imprint in
your mind, then the
collection was not
impactful to you.
Therefore will not
stick in
your mind.





**EXHIBITION
2026/2027**



tiko paksa



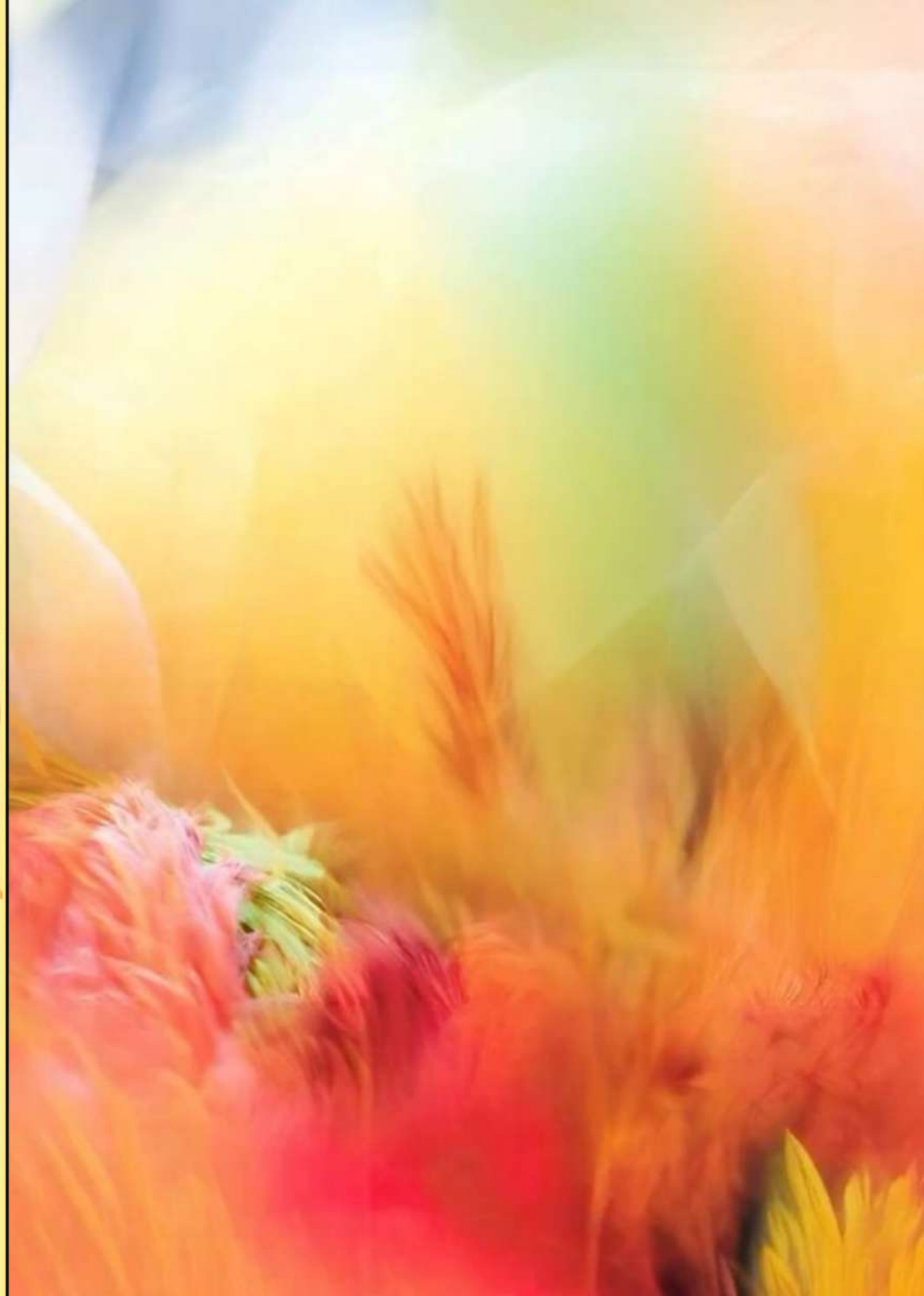
TEST 1.

LOOK 2.



PROMPT X2

SUMMER
FOREVER



SUMMER FOREVER

written by Kesaria Tefnadze

Having a *fun* summer sounds good in a nutshell. But most do not know how to make it last. For many years, I was one of those people who didn't know how to make my summer, — those three months of hot weather and rest, — *enjoyable*. I used to daydream about having a summer I would never forget. Summer that would last forever.

I would listen to music and daydream of car-rides in a hot car with the windows down and music blasting. I would daydream of being with my friends on the beach in cold water in bikinis we picked out specifically and meticulously. laughing with them until my heart stopped.

But I was never truly brave enough to ask for it.

There were millions of times I could have contacted my friends and asked them if they would be down to do things people do in summer. But, I didn't. *Why?* Because I believed that they wouldn't truly be down for it. Or I'd say I would do it next week. Next week came and I kept on procrastinating on something I truly wanted.

I wanted to be one of those girls who has a fun summer break to talk about. I wanted to have a crazy story to tell. I wanted photos to show my children one day if I have any. But I didn't take any action. I just sat home. And daydreamed.

This is common for those who are antisocial and/or anxious.

Oftentimes we try to plan things we want to do, but end up not doing anything because it seems scary. because it is out of our comfort zone. But you have to take a leap of faith.

So how can we make summer last?

Stop daydreaming, get out of your bubble and start texting whoever it is you want to hang out with. Get out of your bubble while you can. You can make memories, meet new people, and build strong bonds. Create stories to tell to others, instead of being home and watching people online having fun. times in their lives you could be one of them, who's actually enjoying their life.

Everyday we are surrounded by people who we think will judge us.

But in reality we simply have not left our home to meet people who we align with. We have not gotten out of our comfort zones to discover something new.

I learned my lesson the hard way last year. I spent the entire winter and spring time making daydreams in my head that when summertime came by it flashed me in a moment. With a blink of an eye it was gone. And in September I had to get back to work.

I have done nothing. Maybe I hung out with my co-workers, but I

could've done so much more instead of just existing in my room. I could have picked up a new hobby, i couldve met new people, i couldve gone to the river with my friends. But I didn't. Because sending that text of "are you down to hang out?" seemed petrifying. *What if they are busy? What if they dont like me as much as I think? What if they are just friends with me because they pity me so asking them to hang out is like forcing them to hang out with me?*

But now as ive grown ive realized its not that big of a f*cking deal.

If they agree, they agree to hang out with you because they want to. Not because you are forcing them.

Send that text. Send it to people who bring you joy. Send it to people you know online and finally want to meet in real life. Ask them to plan something with you. Bring your group together. Laugh and be a joke. *You* are here for *you*. You are here to enjoy your own time. You are not here to please others who walk down the street. What matters is what you enjoy.





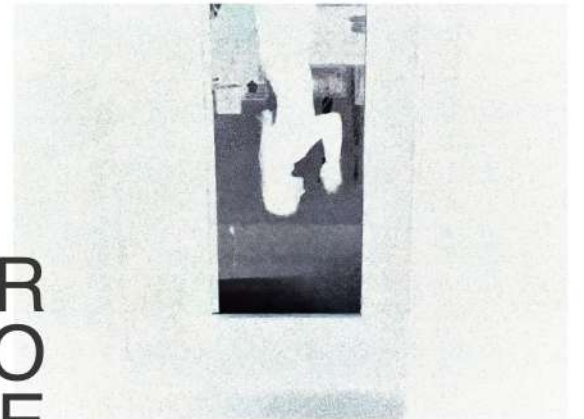
it's happening to everybody





NEARER
MY
GOD
TO
THEE

NEARER
TO
THEE



19 July, 2025.
“Artist Conversation”

Liam: “You have to separate art from the artist.”

Anvil: “But art can’t be without the artist.”

Liam: “but one can look at art and feel something without knowing who the artist is. Art is words being spoken. It doesn't matter who says it.”

Anvil: “I love you would sound different from your mother, your wife, your daughter and your friend. Art is nothing but words. It is the artist that gives it soul. A purpose.”

written by Kesaria Tefnadze



it really is that damn phone

KESARIA: As a girl who has always enjoyed a time on my own, I was often left to my own devices that I didn't know that came with prices. I often cured my boredom by using these devices to entertain me. But with time it turned into an addiction. Instead of living I was observing others' lives on my phone. We often hear about the growing state of depression in teenagers. How more and more children get diagnosed with body dysmorphia because of surrounding culture that always loves idolizing a certain aesthetic each decade. Everyone is trying to fit into a mold that is hard to achieve. When I noticed that in my youth this addiction of social media affected my daily life I noticed small patterns. I would not go out, I was having trouble with my body, I couldn't talk to strangers because I was afraid. Anxiety filled me to the brim. I became a shell rather than a human. Everything I consumed consumed me. Everything was taking away my youth and before I could blink my teenager years passed me in a minute. So, when I noticed these things I put my foot down. I had enough of observing instead of living. Once I turned 17 I went out without my phone more, I stepped further in my preferred industry instead of dreaming about projects I would do. I actually started to create instead of repeatedly consuming. I started living with normal people who were only thinking about living, instead of how they looked and how they were perceived. That was only when I finally learned that my issues aren't as big as they seem. Every once in a while I go out, and talk to people. And I thank myself. Because now with time I've grown ever so curious about a way of life to the point that cheap dopamine does not entertain me anymore. It is enough for me to be with humans. If i want to relax i pick up a book instead of binge watching social media clips that serve me nothing most of the time. It is all about the willpower of getting rid of bad habits. If your phone it's not affecting your daily life, then perfect. You are one of the many few who uses devices as an "add on" to a human life. But to those who can't live without these said devices and you notice that this is truly affecting you in a negative light then why not change it? Why not admit that it is not good that you are so used to disregarding your own self that once you are left alone without a phone to entertain you then you are uncomfortable in your own body.



photographed by
Kesaria Tefnadze



photographed by
Kesaria Tefnadze

the
epiphany of
There is a strange pain we find in
understanding that unpacking
ourselves too much to someone can be
giving too dangerous. Whereas we are to be
judged for our moments of weakness or
overlooked entirely, it teaches us
something over time: That giving too
much might leave you with nothing for
yourself. and not
receiving enough.

written by Kesaria
Tefnadze

MOVIE OF THE MONTH:

The September Issue [2009]



"I believe that people are frightened of fashion," says Anna Wintour at the beginning of the 2009 documentary. The film, highlighting the 2007 assembly of Vogue's September issue – the biggest, most important issue of the year, containing 840 pages – was documented by R. J. Cutler. It follows the behind-the-scenes creation of the issue, depicting the effort that goes into making the magazine. It is a great documentary gem that is not talked about enough.



In 2009, when fashion was still largely gatekept and almost seemed unreachable, getting this much insider information about the production of one of the biggest fashion magazines to date was a treat for its time. The September issue is when the fashion world sheds its skin and becomes something new. Much like New Year's January, the fashion world – especially fashion magazines – takes new roads, new styles, embracing bigger ambitions for what the world of fashion can be. We witness, hands-on, the hard work that goes into making a publication. It's not fluff. It's all serious. The 300 hours' worth of documentary footage, cut down to a two-hour-long movie, shows the behind-the-scenes direction, photoshoots, planning... and, oh, a subtle battle between two stubborn creatives who want to shed light on their vision but collide because of creative differences.

Throughout the documentary, (dubbed by people as "The Devil Wears Prada but in real life"), we witness Anna Wintour and Grace Coddington having disagreements over the creative direction of the 2007 September issue. We see the only person who dares to stand up to Anna Wintour – Grace Coddington – pushing the limits of spontaneity. Whereas Wintour brings her editor-in-chief title to use, controlling what goes into the issue and what does not, often deleting work that she does not like in the blink of an eye, cutting Coddington's creative vision. Which, in the end, brings us to the question: Is creative vision often quieted by editorial control?



"Don't be too nice," creative director Coddington tells editor Edward Enninful. "Even to me. Honestly, you'll lose." Behind Vogue, run by the intimidating Anna Wintour, Grace Coddington is a former Welsh model-turned-creative director of American Vogue magazine who is not talked about nearly enough. Starting at a young age as a model, Grace worked her way up and became creative director of American Vogue at the age of 47, in July 1988. Second fiddle to the intimidating Anna Wintour, throughout the documentary Coddington stands up for herself and for her creative decisions. As Grace herself said, "You have to be tough. You have to demand, or otherwise you will be blamed."



Grace believes in what she's doing and makes sure that others know it. She fights for her voice to be heard. She is defeated and ignored at times, but she keeps going, speaking up whenever her creative decisions are questioned. "It's hard to go on to the next thing," says Coddington when

talking about her work being thrown out by Wintour's direction. As editor-in-chief, Anna predicts new trends stepping in, like celebrities replacing models. Grace admits Anna was right that celebrities would become increasingly important to fashion publishing and right about social media exposure building Vogue into what it is today. But it is still hard to move on to the next thing.

ANNA:

"Fashion is a religion. This is the Bible."

If we talk about power, we must talk about Anna Wintour.

It's rare to see a woman in such a big industry freely pulling the threads. Hate her or love her, there is a satisfaction women can gain from witnessing the no-nonsense, get-things-done Anna shamelessly

disapproving of what she doesn't like. That sort of unapologetic attitude is rare to find, even in today's age. Because of this, when culture sees a powerful woman who knows what she wants, people often bring her down by calling her names. The fashion world today lives in

the "you scratch my back, and (maybe) I'll scratch yours" mindset—not in a catty sense, but in a cutthroat one. Every favor, every helping hand, must be repaid. To many, that can be a little inhuman, but owing favors exists in every high-stakes business.



But the power that Anna has over what goes in and out of Vogue brings disagreement between Coddington and Wintour. Wintour uses her editorial power to cut down Grace's creative vision simply because it does not align with her own. Grace can work for hours on a concept and a photoshoot, often dressing models and styling them herself, only for Wintour to come in and throw out a \$50,000 photoshoot on an aesthetic whim.

"If **Wintour** is the Pope," wrote Time magazine, "**Coddington** is Michelangelo, trying to paint a fresh version of the Sistine Chapel twelve times a year."



DISAGREEMENT OVER RETOUCH

For one of their editorial photoshoots, the documentary's photographer, Bob Richman, stood in during a shoot. He jumped up and down with a camera in front of a model's gaze. Both were jumping in the air, capturing a photo in action. Once the finished photos landed on Wintour's desk, she casually body-shamed the photographer and told him that he needed to "hit" the gym. She later told the retouchers to edit out his stomach because it was ruining the photo.

Once Grace heard about this, she stepped in and called the retouchers to explicitly tell them not to edit the photographer's stomach. She highlighted that this showed that we—the people behind the scenes—are just as normal as everyone else. We are not meant to be stick figures. Normal human life is not all about what the fashion world deems acceptable.

With time, everything has changed culturally. Magazines are selling more online, and print is declining. The fashion industry is no longer a mysterious thing hidden behind a curtain. In 2009, the fashion world,

in its entirety, was hidden and not easily accessible.

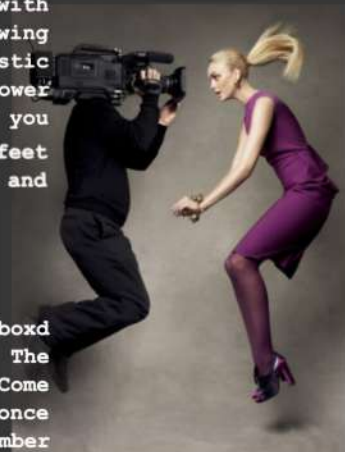
The director of the movie maintains a neutral approach to both Grace and Anna, which I consider either a creative decision or artistic cowardice.

If you know anything about the entertainment world, a few tweaks in the editing department could completely change the narrative, regardless of the truth. There was a chance to pit both women against each other, and, in some sense, it did happen during the retouching situation.

But in the end, Wintour recognized Coddington's eye for style and design. Many of Coddington's editorials ultimately appeared in the final September issue.

The documentary may have started centered about Anna's leadership at Vogue, but it ended with Grace Coddington showing that sometimes artistic vision can overpower editorial control if you truly plant your feet firmly on the ground and demand what you want.

As @bretz on Letterboxd said: "Do you love The Devil Wears Prada? Come back and talk to me once you've seen The September Issue."



REMEMBER ME FOR WHO I AM. NOT WHO I WAS.



We write to taste life twice so the thought of someone bringing up my past mistakes and laying it down into words for people to read seems stupid to me.

Yes, I journal. and yes, I reflect on my past.

But it is always about the present time. What can I change now? How can I make myself better?

As any other human being I don't want to be put in a situation where I am to be judged by what I have said or done in the past.

It's a blunt fact that the moment we exit the womb we do not stay the same forever. We learn to walk, talk, run, love, and grow. It is our entire mission in this mortal world that we become *different* than what we were a day *before*.

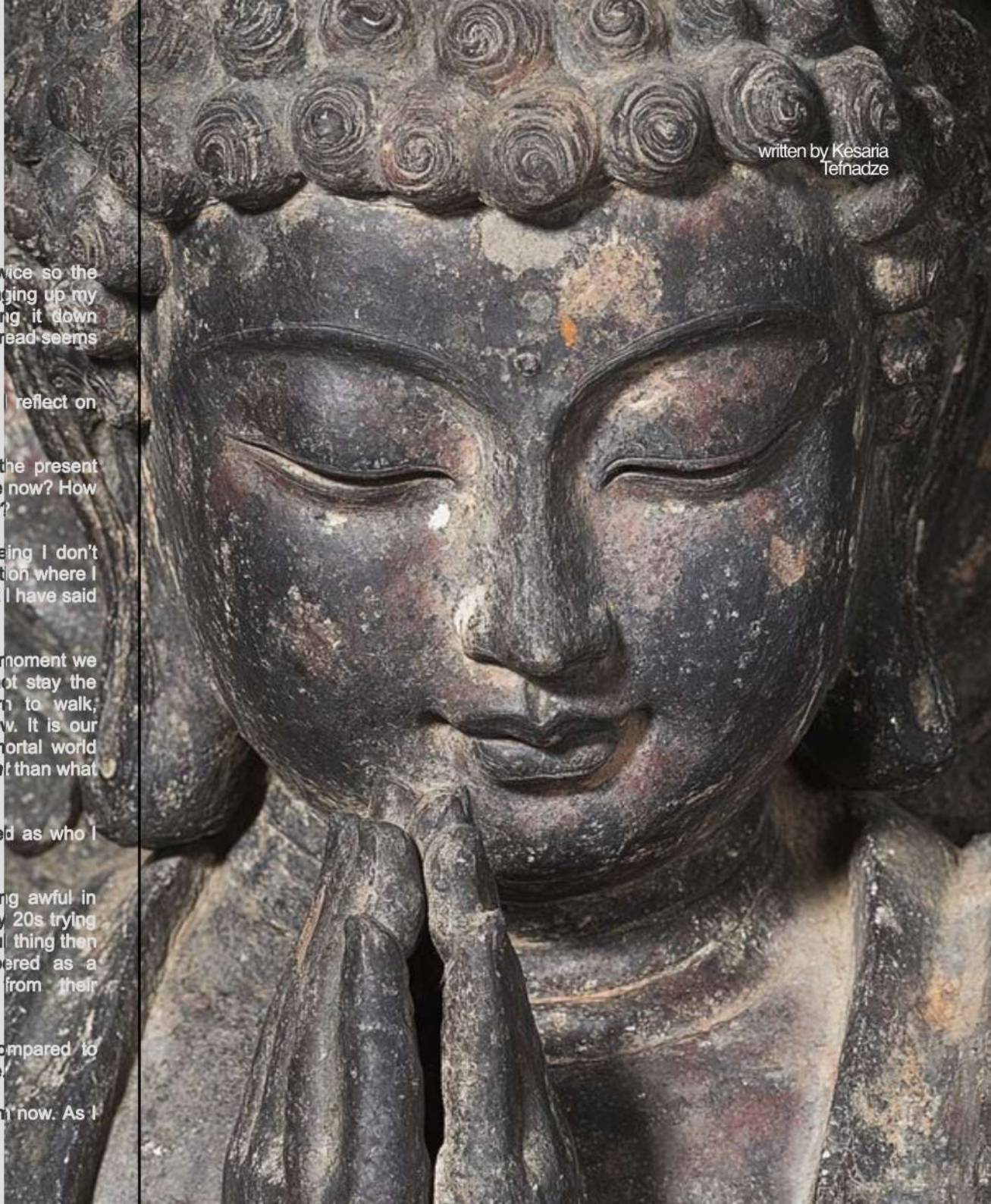
I want to be remembered as who I am *now*.

If I have done something awful in my teens but died in my 20s trying to make up for that awful thing then I want to be remembered as a person who learned from their mistakes and grew.

I do not want to be compared to who I was a week before.

I want to be me. As I am now. As I breathe.

written by Kesaria
Teinadze



**If what you
give out for
others is not
replicated by
others as well,
then you are in
the wrong
place. Get out.
You have no
one to please
but yourself.**



HOT TAKES OF THE MONTH

is there anything in fashion that everyone loves
but you hate?

WYNTER: Following trends so heavily without having individualistic value in the clothes you own shows a gap in character traits.

KESARIA: But, how do you find the balance between what trends might last for you?

WYNTER: If it feels true to me. I find that I love the 90s whimsical look through a lens of simplicity and timelessness. If it sticks with you then yeah, but it's exhausting constantly changing based on others terms and not yours. [also] did you want an intern or just someone to do free labor for work you put off? This is directed towards our conversation from yesterday.

KESARIA: Oh my god, I'm so glad we had that convo because it seriously made me reflect on past internships I've taken on. Sometimes it's been like where I was working on things I've worked on millions of times before that the company was lazy to do. Internships should be educational. If I am doing something I am a professional at then why am I here working for free?

WYNTER: Right and they don't teach you. They're just like 'okay that's how you do this. bye.'

KESARIA: And all this just to put something in my portfolio? Truth is I'm not learning sh*t. and writing an 'intern' in your portfolio is like writing a class you took in 3rd grade. interns in fashion are overlooked.

WYNTER: Yeah, as f*ck.

NIQUA: BOWS. That era where everyone was wearing pink and BOWS. I can't get behind them.

KESARIA: Oh my god, I used to be surrounded by friends who put pink bows on everything and I mean everything. It got so boring so quickly! and instead of it dying down it got even worse in the summer of 2023.

NIQUA: For real, I was annoyed. I just really don't like it.

KESARIA: I couldn't even say anything because I was going to get hardcore coquette girls to jump me and beat me up. I did *not* want that. But, I hated it. God, I hated it.

NIQUA: Lmao just had to stay quiet and hope the trend died down soon. And also, the over use of gold jewelry like it just looks fake and tacky. Most of them are like SHEIN jewelry and I do not support fast fashion.

KESARIA: I understand accessory layering here and there, but too much is too much. And most people have blindness to it. I was the same with too baggy jeans. 2024 was hell on earth for me. Everywhere I looked there was a guy in xxxxxl pants that were held together on his waistline by a thick a*s belt...*Jail*.

NIQUA: oh my god, yes like they wear just toooo big they can almost fly away with it I can't it was so baddddd.

KESARIA: It was like the ears of that elephant movie. What was it called? Dumbo? Oh my god, yes.

NIQUA: Yes, dumbo. I understand everyone has different ways of expressing themselves but it gets to a point.

KESARIA: Don't get me wrong i love the silhouette of oversized clothes, but f*cking hell, why do your legs look like dumbos ears? It's just cheap. It's just tacky.

NIQUA: Very tacky.

PATRICIA: Fashion wise I think everything works. I don't know how many people like this but polyester... people just buy sh*t for the sake of buying it. [also] any fast fashion that works with polyester and just makes dead colours like beige and black. Like get a life. Some hollister is slop too. There's good stuff but there's just slop there too. Anything that's mainstream I lowkey don't like because I don't know, my brain wants to act like they're the main character. Another thing I hate is graphic pjs. those cheap pjs that have stitch on them or like a cat or something.

KESARIA: girl, i love you. You're me.

PARTICIA: I'm glad I could help with my frustrations in the artistic world. Also, this isn't fashion [related] but I'm just telling you cause maybe it helps, maybe it doesn't. But there used to be individual things for different things. like an iPod for music, a camera for taking pics, a phone for calling etc. Everything getting put into 1 kinda lost its appeal In my opinion. Like it doesnt make it exciting anymore. And I haven't seen anything creative in a while. Everyone's just remaking stuff from the golden days. Not really reinventing. How else are we gonna evolve?

TORNIKE: I think McQueen has been kinda boring since Alexander passed. Dont hate meeee.

KESARIA: The way I said outloud "yup" in the most Georgian accent ever the moment I read that.

TORNIKE: lmao, I love you.



MARIAM: ultra-distressed jeans and trend cycles driven by social media.

KESARIA: Yes.

KESARIA: Is there anything in fashion that everyone loves but you *hate*?

NINI: Yes! what are they called? ...those *deer* shoes.

KESARIA: tabi shoes?

NINI: hear me out, at first i hated them—

VEKO: You can't be serious.

NINI: [laugh] At first I hated them, but now I don't!

VEKO: I mean, at first I hated tabis that were ballet shoes. It just looked so...boring and basic.

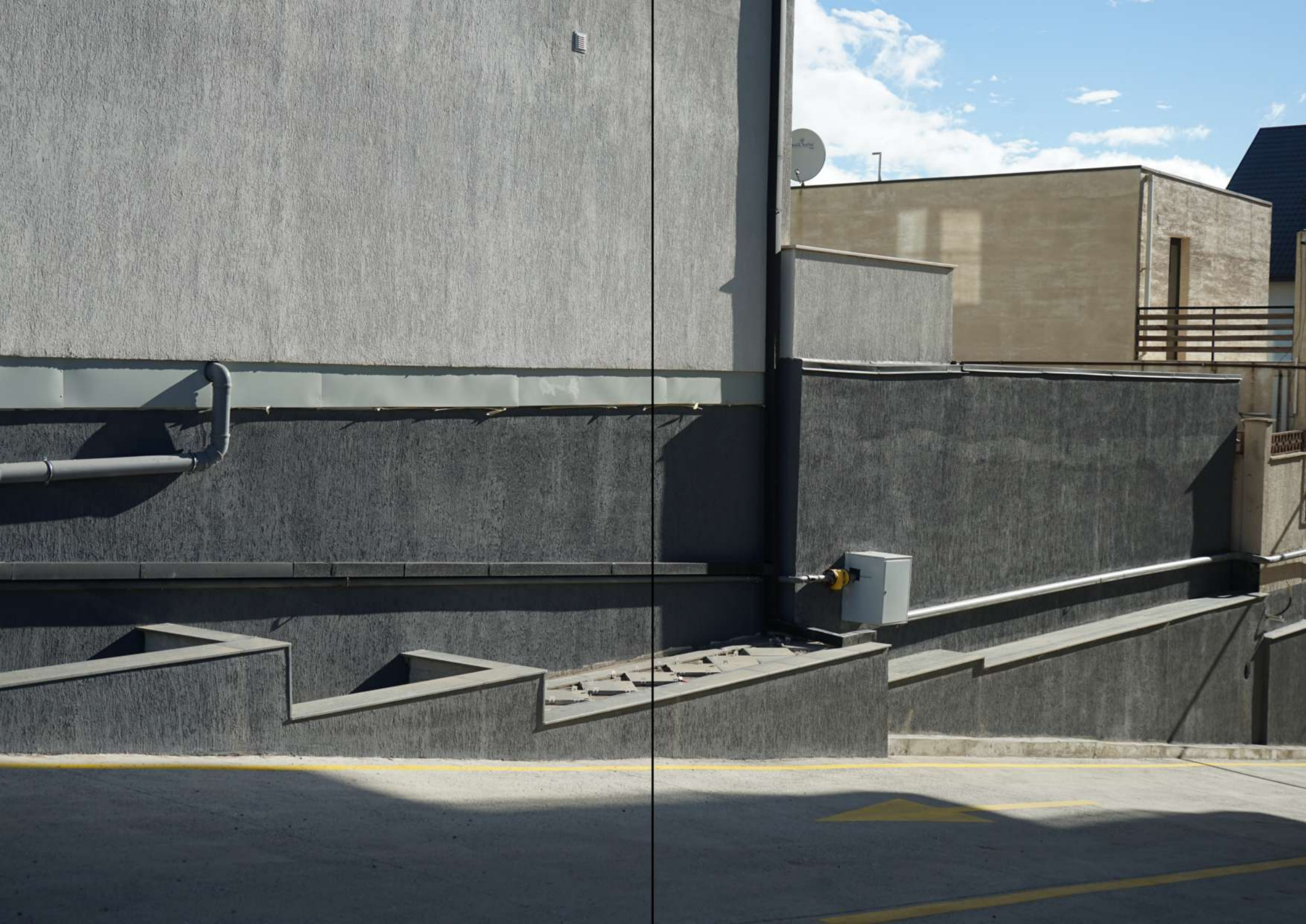
KESARIA: [gag] I can't believe I'm related to you two...

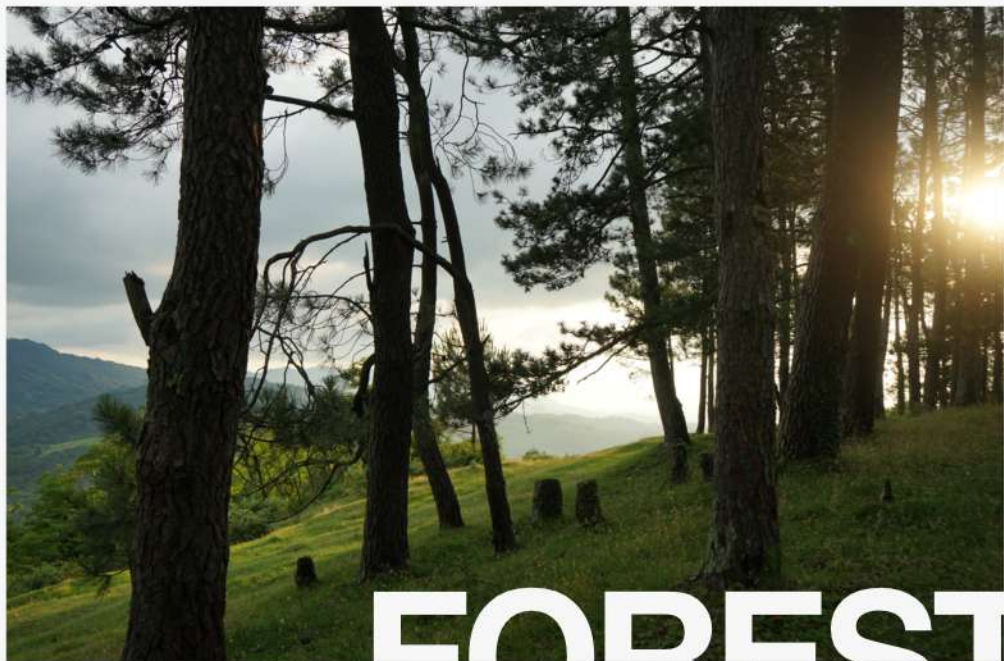
VEKO: to be honest, everything you hate somehow comes in trend in fashion...You can't really avoid it no matter how hard you try.

NINI: ...and eventually you get used to it. You start to like it because it's all around you.









FOREST GUMP

photographer
Kesaria Tefnadze

