

# FUNVIEWWS



David Schaefer

Artist

FEBRUARY  
2026  
ISSUE 32

DIGITAL WORLDWIDE DISTRIBUTION

CULTURAL  
EVENTS

# PRODUCT RECOMMENDATION





# FEBRUARY

"A month made gay by Cupid never could be wholly stupid."

# PRODUCT RECOMMENDATION



# EDITOR'S PAGE



## Instagram

Instagram is no longer just an app; it is a living gallery where identity, ambition and imagination are curated one square at a time. In its endless scroll, we discover not only trends and faces, but reflections of who we want to become. Filters soften reality, captions sharpen intention and stories disappear as quickly as moods, reminding us that presence is both powerful and fleeting.

For artists, brands and dreamers, Instagram is a stage with no curtains. A photograph can launch a career, a reel can shape a movement, a comment can ignite a community. Yet beneath the glow of likes and metrics, there is a quieter truth: authenticity still outperforms perfection. Audiences crave connection more than polish, honesty more than flawless skin.

As the platform evolves, the challenge remains the same: to use visibility wisely. Instagram can amplify voices, celebrate diversity and inspire creativity, but only if we remember that behind every image is a human story waiting to be told.

*Vassilios Nicolaos Vitsilogiannis*

# PRODUCT RECOMMENDATION



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B L A C K

P R A D A

B L A C K

THE NEW EAU DE PARFUM

# FUNVIEWS

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PRODUCT RECOMMENDATION



L'HOMME  
YVES SAINT LAURENT



EAU DE TOILETTE

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-Circle Network Event



**DAVID SCHAEFER**  
MEET THE MULTIFACETED ARTIST



Interview by Vassilios Nicolaos Vitsilogiannis  
@vassiliosvitsilogiannis

David Boris Schaefer is a Swiss-Croatian actor, model and singer-songwriter born in Basel, Switzerland. He is recognized for his roles in films such as *Lads in the City* (2019), *Into My Ears* (2018), and *Eleven* (2018). Before his acting career, Schaefer spent a decade as an international model for prestigious brands like Hugo Boss, Calvin Klein and Vogue Mexico. Under the stage name David Deen, he achieved success as a singer, performing with the pop band Culture Box and collaborating with DJ Mike Candys. Schaefer continues to build a diverse and dynamic career in the entertainment industry.

**You've had a diverse career spanning acting, modeling and music. How do you balance these different creative pursuits?**

I always say that with good planning, anything is possible and it's all about collaboration and effective communication. I learned that. When I started in a Disney band, I didn't know that I would be an actor or an international model one day. Everything is possible. I try to go with the flow. I am grateful; I love art and it's my passion. Whenever I can, I do it, and I feel happy, as if I've been at home. Film, fashion and music have given me so many valuable experiences and fun over the years that I can only say thank you. I am eternally thankful.

As a model, I travelled the world, as an actor, I learned more about myself and others and as a musician and singer, I got closer to expressing also more of who I am in a very deep sense. Also, I realized that fashion, film and music are all connected. The world is small; entertainment can be a village.

For example, I was at a photographer's event I was invited and I met actor friends from London I used to hang out with. It's an exciting industry full of learning and ups and downs, which is character-building.



**Your acting credits include films like "Lads in the City" and "Eleven." What drew you to these projects and how do you approach character development?**

After years of working as an international model, I moved to London. In London, my acting career began and I am forever grateful for it. I had to learn all from scratch, no posing into the camera, ignoring the camera, the opposite of what we did in modeling.

In fashion, the camera is your best friend. You often flirt with the camera to get the right shot; we call it in fashion money shot.

I started with small student films and other smaller projects before I was fortunate to self-submit at that time to a casting director and film director in London who cast me as a Russian gangster in a gangster movie, which I then went with him to Cannes to promote the movie and also did a TV series with him for Nigeria. In the UK, it is called "Lads in the City".

People stopped me in the streets and said, "I saw you in Nigeria in a movie. Haven't you done the movie "Return of the Don"? It was a nice feeling."

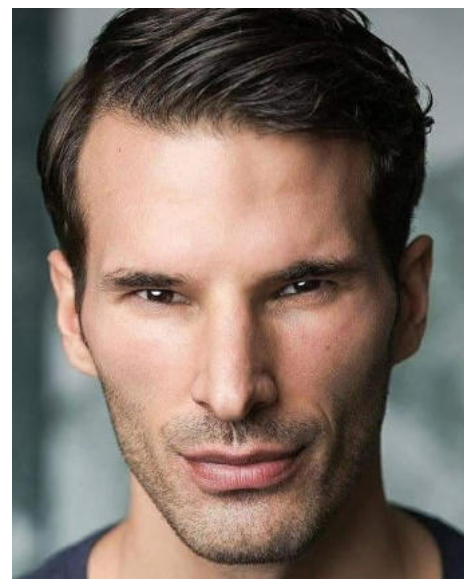
Later, I was cast in a WWI movie and had the pleasure of playing a German lance corporal, which was a very memorable and humbling experience. We had a beautiful movie premiere in London.

It was super cold on set in January, but we had an amazing time, the cast, the crew and everyone.

When I prepare for a character, I conduct extensive research. For example, for the Russian gangster character I played, I learned some Russian sentences because they were part of my dialogue, alongside the English dialogue. It was a challenging but fun role to play. My character's name was Artem Chernakov. I spent time with Russians in London and tried everything to get the character as close as possible to how I imagine him.

For the WWI movie, I asked my older friends and people I knew, who told me more than I knew about the WWI movie. I bought books about the WWI movie and watched many war movies in preparation for it. I also watched old documentaries.

I recorded my scenes and watched every move I made. I lost weight to look like the character the director and writer were imagining. I also got a haircut, so I look like the soldier they imagined for the movie.



I had to completely separate and be a boy who was young and naive and didn't want to go to war. He just had no other option, sadly. Those boys were maybe 19 to 20, if I remember right. Naturally, I am a big guy, 6'4" and also have broad shoulders, which was often a problem, my height and body, because the clothes, for example, in Milan, are often sample size but often very small.

In different markets, I worked over the years, but I never worked every day like some models. I often had jobs where I would fit with my profile more like magazine editorials or commercial work, where they looked for bigger guys or more muscular types of guys. High fashion models are usually much slimmer than me.

Also, in movies, the camera depends on which angle it rolls in order to make you look bigger or smaller. I always try to prepare for my characters, even if that means hitting the gym more or losing weight. I love it.



**As a former international model for brands like Hugo Boss and Calvin Klein, how did that experience influence your transition into acting?**

I always say that without modeling, in my case, I may never have had the chance to end up in acting. My Disney band and modeling kick-started my career, which I am very grateful for.

My first modeling trip was actually to Greece for three months, amazing times living near the Acropolis. I miss the times and the people and the good food.

I also learned how to move in front of the camera, how to walk for fashion shows or just in general, to fix my posture, or how I carry myself. Modeling really helped me in acting.

Also, my life experiences living in so many model apartments around the world with different people and characters helped me to be more of the person I am today and adapt fast to different situations and environments.

Also, I try to accept myself and other people. We are not perfect and I always say we are a work in progress; we are learning daily from our mistakes and things we do.

Of course, acting is not modeling and I was studying books and also went to different acting schools, took classes like the Identity School of Acting in London, or I took improv classes in LA or in London at the Actors Centre at that time.

A great part-time drama school I can recommend is Identity School of Acting.

Especially for actors and individuals who work on the side, like in normal jobs like catering, I did in London.

I think empathy and compassion are very important and being vulnerable is important as an actor.

I always say nothing beats life experiences to become a good actor and we all have our individual experiences.

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**Can you tell us about your time as a member of the pop band Culture Box? What were some of the highlights of performing across Europe?**

I was fortunate to be cast as a member of the band Culture Box and loved living in Cologne, Germany.

I never thought I would make it into the band because there were so many incredibly talented singers at that time in Cologne during the casting.

Why did they choose me, I thought?

One of the most amazing highlights, next to choreography training, are interviews, autograph signings and concerts. I think a huge highlight was when we were invited to the famous Spenden marathon. A charity event, or when I had a concert in a stadium, which was an amazing and once-in-a-lifetime experience. I sometimes watch the videos on YouTube and that feels so surreal.

We had so many amazing moments as a band, but also some challenging ones, which were part of the business. For example, I had a high fever and was weak and had no one to make me a tea. Everyone was busy and living their own lives in their free time, which was understandable. I was used to being alone later, even more as a model; you travel alone most of the time and find ways to be happy with your solitude.

So, you learn a lot in fashion, modeling, music, acting, or traveling. I think you develop a much stronger character over time.

**Your solo music career includes tracks like "That Girl." How would you describe your musical style and what inspires your songwriting?**

I am very proud of this song, "That Girl," because it's my first

solo single with my amazing producer team, Harvey Grey Music. "That girl" was written by amazing USA songwriter Edwin Balder and produced by Neil Harvey and Caitlin Grey. I am grateful to have such experienced people on my side. I think that song is almost tailored to me and the style I love.

When I heard the song for the first time, I felt like it was really made for me. It's a pop-rock song; my producers can describe the song style, maybe better than I can.

"That Girl" is a dynamic track showcasing pop/rock and acoustic undertones, edgy beats and a powerful, uplifting chorus. I love that style because I grew up with it and saw Bon Jovi, Bryan Adams and other incredible artists live in concert.

Pop rock or acoustic music is something I have always loved. I also wrote songs over the years myself, but I never really released them for my solo records. Maybe who knows in the future.

There are so many great songwriters like Edwin, Caitlin, and Neil Harvey in my team, who write better songs than I do. English is also not my first language. I am Swiss-Croatian.



**You've worked with renowned DJ Mike Candys. How did that collaboration come about, and what was it like working on "All Around the World"?**

I think working with Mike Candys, such an established dance artist, producer and DJ, was a very special experience. I always loved his music and when I heard that I was able to work with him on "All Around the World", I was very happy.

I was always famous for knocking on doors or emailing people to hopefully get my shot or opportunity. The same happened with Mike. One day, I emailed him and he replied. A few days later, I was in his music studio.

You never know when opportunity knocks, so keep emailing and networking. We worked on multiple projects and songs together. One email can change everything and one phone call can always be proactive. I remember singing the song in my normal voice in the studio. Chest voice is called.

Range-wise, it was right for the chest voice; it was more for a female singer. I said I have a strong, powerful falsetto if you want to use this voice. He said, "Let's try," and I did it. Falsetto is the high voice that many use, like Michael Jackson, Justin Timberlake and others.

He loved it and we did the song in my falsetto voice. It was one of those moments and songs I never forget and it opened a lot of new doors, thankfully in the dance industry as a singer before. I worked with many national and international producers and DJs more in the background.



**Standing at 6'4" (1.93m), how has your height impacted your career in modeling and acting?**

As I previously mentioned, starting modeling was for me, as for my first agent, who discovered me, not easily, due to my height and build.

We had to find ways to tell the clients he's very tall, but he fits the normal sample size clothes if it's not Paris or Milan fashion week. For 17 years, I never worked in Paris, maybe due to my height and build.

I had so many negative answers from clients and agencies on castings, which I understand now. At that time, I didn't think so much and thought they had a personal problem with me until I learned it was business.

Maybe your nose is not right, your build, or your look could be anything; I've probably heard it all, and it's the nature of the business. Not every job is for you and not every door will open.

For example, I went many times to Milan for fashion week, but I never booked a show in 17 years or had a campaign shoot or something like that. I was always too tall and big.

Only until my agent at that time sent me to South Africa, China, Malaysia and other places that I started building my modeling book, the portfolio with pictures. One model agent once asked me, "David, you don't work much. Why are you giving up?"

I said, "I'm not a person who ever gives up. I overcame being sick as a child and many other things in life. Maybe I will quit when I have my fragrance campaign", I laughed.

He laughed too and said sarcastically and ironically, "Wow, that's one of the smallest jobs you can have in fashion. You're so humble, David". We both laughed. He knew I was ambitious, but also knew it's not easy to book me for fashion work. If I love something, I can't quit.

Acting was much easier because finally my height and build were more welcomed for the characters I played and also my strong character or personality, some model agents told me, was more welcomed.

Overall, I had a great career so far and I'm thankful, of course, I still want my fragrance campaign.

**As someone with Swiss and Croatian roots, how has your multicultural background shaped your artistic perspective?**

I think interestingly and diversely. I grew up in a family where we always supported each other. I have two older brothers who are very successful in life, with what they have achieved. I am proud of them even if we don't see or talk to each other often because we are all busy. I tried to learn from them and looked up to them.

Also, my parents are amazing. My mother, Croatian and my father, Swiss, were both responsible for the character I am today. I have both nationalities in me, one is more diplomatic and one more emotional, but that helps me in my art.

I always had my own mind, maybe also because after being sick as a child with a heart defect, this shaped me for life and my character. I take nothing for granted and every new day is a gift. I was close to death and I'm thankful I overcame this sick childhood and am still walking this earth.

My belief in God got stronger and stronger over the years. I experienced things in life that I sometimes think, "How did I overcome all this?" I have friends from all backgrounds and belief systems, and we often have philosophical discussions about how they see the world and things.

I believe it's important to have self-belief and my belief in God. A friend who knows me very well. He says, sometimes jokes, "David, you're unbreakable." I wouldn't say that, but I can take a lot.

I try to see everything as an experience, good or bad.

I always let it out in martial arts; if I have a bad day, the kicking and punching bags are my best friends. Speaking of it, I am going in a bit to work out with a friend.



**You've been involved in projects addressing bullying awareness. Can you share more about your passion for this cause?**

After being sick as a child with a heart defect, I was often in hospitals and away from school.

Kids thought I had just found an excuse and I got bullied in school. It was not such an easy time for my parents. Later, I got stronger and beat up the kids who bullied others. I changed two schools because of my behavior.

Maybe I compensate for my anger because I was sick as a child. Since I was a kid, I have had a sense of justice and it often got me in trouble helping others. I always protected the weaker ones.

Later, I learned Muay Thai from a family member and boxing, which gave me a lot of confidence and power over the last 20 years doing martial arts. I never use it, only in self-defense situations.

I walked away from so many situations because I knew no one really wins in a fight. Peace is more important and if you can communicate, you can solve many problems with conversation and good psychology.

I do stand up against bullying and think it's important that we find ways to eliminate this, especially from schools. Because I experienced it myself, kids can be brutal to their young mates and often don't know any better. Parents and teachers are also important in finding ways to prevent this from happening. Mental health for everyone is important, for kids and adults.

**What's next for David Boris Schaefer? Are there any upcoming acting roles, music releases, or other projects you're excited about?**

I just got new representation by

Enorama Talent Agency manager Thanasis Psilopoulos, who's gladly submitting me already to some great projects.

I am excited and feel something is coming shortly that will fit my profile. I also work on a second book project after writing a memoir during the pandemic.

The memoir I am currently rewriting is for a commercial release. People from the industry I know, friends in Hollywood, advise me to change it more into a motivational book for others to learn from.

My men's health cover and being sick as a child is a contrast that many would find motivational. I'm not a book writer; I just discovered my passion for writing.

I don't know how to write a book, such as what format to use, etc. I did have some help from a friend with formatting.

I have co-written and co-produced a short film called "Into My Ears" and am working on a second short film, this time a comedy.

I just recorded my brand-new solo single, "Brave," which will be released in the coming weeks with Harvey Grey Music and I also shot a new music video for "Brave".

Another magazine publishing will come shortly. I love being busy and creative.

No one has a crystal ball to see what projects might come in, but it's exciting in entertainment or art; anything is possible.

Thank you so much for having me. It was a real pleasure sharing my journey with your readers.

Cover Image by Natalia Apet  
Images by Oliver Sutton, Scott Teitler, Maciek Krula & Nick James

# GUILA CLARA KESSOUS

PHILOSOPHER



Interview by Vassilios Nicolaos Vitsilogiannis  
(IG: @vassiliosvitsilogiannis)

Guila Clara Kessous is a renowned French philosopher, writer, and educator known for her interdisciplinary approach to ethics, culture, and human rights. She explores contemporary philosophical questions through a blend of critical theory, literature, and social activism. Kessous's work delves into the complexities of identity, memory, and justice, emphasizing dialogue across cultures and generations. As a committed educator, she fosters critical thinking and ethical awareness among students and public audiences. Her contributions span academic research, public lectures, and writings that inspire reflection on how philosophy can engage with social challenges and promote a more inclusive and compassionate world.

**What inspired your recent visit to Greece and how does this trip align with your work as an Artist for Peace and Vice-President of the United Nations Federation?**

I was invited to Greece by the President of the French Greek cultural movement, Le Soleil Foundation, Mrs Ada Iliopoulou. We also discussed some upcoming plans in Greece. My visit to Greece was inspired by its rich history and enduring cultural heritage. Greece is a living testament to the power of art, philosophy and tradition in shaping societies. This journey reinforced my commitment to using art and culture as tools for peace, showing that our shared heritage can inspire harmony and collective responsibility across nations.



**Can you share key experiences during your visit that resonated with your mission for peace?**

Meeting Mr. Isidoros Kouvelos, President of the Hellenic Olympic Committee, highlighted how the Olympic Games can serve as a platform for peace, culture and social progress. Being honored as a citizen of Paleo Faliro by Mayor Yiannis Fostiropoulos reflected the deep historical connection of the port as a place of exchange and dialogue.

When I arrived in Paleo Faliro, the name "Trocadero" immediately caught my attention. It recalled the Trocadéro in Paris, a place dedicated to human rights, justice and freedom. This connection felt like a poetic bridge between historic and contemporary struggles for dignity and liberty.

Releasing a dove from this location became a symbolic gesture: a bridge between cultures, a dialogue between past and present and a reminder that the pursuit of peace is universal. The dove carries the resilience of the Mediterranean waves, soaring above divisions and fears, embodying hope and the power to overcome adversity. Choosing this Trocadero was a way to honor history while declaring that peace can cross borders and awaken hearts everywhere.

I was also inspired by Kostis Georgiou, whose work demonstrates how creativity can foster empathy and understanding across borders. These encounters reminded me that peace thrives through cultural exchange and shared vision. I also met some more important artists like George Voucanos, who was honored at the 2025 Intercontinental Music Awards, in the USA, in the Classical Pangaia category, for his work "For You Became the Sun", which focused on the historical background of the Ancient Theater of Ilidas. I met many interesting people. It was a beautiful experience.

**How do you use your art to advocate for peace and international cooperation?**



I use my art to create spaces where dialogue, empathy and understanding flourish. Through diplomatic entrepreneurship, I link civil society with diplomatic initiatives, turning creativity into a tool for social transformation. Projects combining exhibitions, workshops and educational programs show that grassroots action complements diplomacy. Art becomes a universal language, bridging divides and transforming dialogue into concrete collaboration.

**What is your vision for the role of artists in global peacebuilding?**

Artists are catalysts for social transformation. Art transcends borders, inspires empathy and shapes narratives of reconciliation. At the World Art Day International Forum, I bring together artists, educators and leaders to explore creativity as a tool for cultural dialogue. Art is not a luxury; it is essential for transforming societies, healing divides and inspiring a future grounded in justice and empathy.

**As Vice-President of the United Nations Federation, what are your priorities connecting culture, art and peace?**

I focus on promoting the Universal Declaration of the Rights of Humanity (UDHR), emphasizing responsibilities to humanity, nature and future generations. Beyond advocacy, I submit UN proposals, train women as diplomatic negotiators and develop art projects for peace education. Peace is not merely a concept; it is a practice requiring courage, dedication and concrete action.

**How has your career evolved from artist to international peace advocate?**

My artistic journey evolved as I realized that creativity is a tool for dialogue and social change. Receiving my PhD alongside Nobel Peace Prize laureate Elie Wiesel allowed me to bridge storytelling with diplomacy, showing how narratives and art foster empathy and reconciliation. Today, I use art to amplify marginalized voices and turn ideals of peace into tangible action, connecting civil society, diplomacy and cultural dialogue.

**What message do you hope to convey about the power of art?**

Art unites and heals. It transcends borders, creating spaces for empathy, dialogue and shared humanity. By engaging communities in collaborative projects, we amplify marginalized voices and create opportunities for cooperation. Art turns empathy into understanding and understanding into lasting peace.



**How does Greece’s cultural heritage contribute to your work in peace and dialogue?**

Greece’s history, from democracy and philosophy to the Olympic Truce, shows that dialogue and shared values are timeless tools for resolving conflict. Its heritage reminds us that art, sport and civic engagement are interconnected pathways to reconciliation. Drawing on this legacy strengthens initiatives that unite communities and transform ideals of peace into global action.

**What challenges have you encountered in combining art with diplomacy and how have you overcome them?**

Being an artist and a diplomat can seem irreconcilable; one thrives on freedom, the other on strategy. Projects like “Woman on Rope” allowed me to reconcile these worlds, transforming personal artistic expression into a platform for advocacy. Creativity strengthens diplomacy and diplomacy amplifies art’s impact, turning inspiration into concrete action for peace.

**You had a shooting in which you tried to ride the rope. How did this idea come up and can you tell us more about its inner meaning?**

The project “Woman on Rope” is not merely a photoshoot; it is a profound metaphor for the delicate balance we all seek in our journey toward peace. The goal of this project is to create a short film that presents the evolution of women’s rights as an ascent on a rope, each knot representing a milestone, each grip a struggle, each movement a step toward equality.

For years, I hesitated to undertake this physical and symbolic challenge. Yet, confronting my own fears and limitations allowed me to transcend personal boundaries and embody the collective ascent of women worldwide, striving for dignity and justice.

The short film will be presented on



March 8th at the United Nations in Geneva, New York, and at UNESCO Paris, highlighting the global significance of women’s rights and their essential role in building peace. Each scene captures different stages of women’s struggle, accompanied by voices speaking in their native languages, creating a polyphonic tapestry of shared hope. The culmination is the release of a dove, symbolizing resilience, freedom and the universal quest for equality. “Woman on Rope” is more than art; it is a call to action, a reminder that courage, solidarity and perseverance are necessary to reach both personal and societal peace.

**Looking ahead, what are your goals for expanding your peace advocacy through art?**

I aim to build stronger bridges between civil society, artists and diplomacy. I plan initiatives that train young artists and women as agents of peace, while fostering international collaborations that amplify marginalized voices. My vision is to make art an integral, measurable force for connection, understanding and global cooperation, showing that creativity and diplomacy together can shape a more empathetic and united world.

# ALKISTIS PROTOPSALTI

A TIMELESS VOICE



Interview by Vassilios Nicolaos Vitsilogiannis  
(IG: @vassiliosvitsilogiannis)

Alkistis Protopsalti is one of the most important and timeless performers of the Greek music scene. Born in 1954 in Alexandria, Egypt, to Greek parents, she brought her passion for music to Athens at a young age, where she was raised. With a career spanning over four decades, she has captivated audiences with her unique voice and distinctive style, performing countless concerts in Greece and abroad. Her journey is marked by artistic consistency, numerous collaborations and accolades, establishing her as a symbol of contemporary Greek music.

**Would you like to share some of your childhood moments with us?**

We came to Greece with my parents when I was seven years old. My father's and mother's siblings were relocated—some went to America, others to Australia. My parents, Stavros and Marika, lost everything: our home, the medical office, their social circle and their relatives. It was a very difficult time in our lives. They tried to hide it from me, but I could feel that kind of upheaval. We said goodbye to Alexandria. That was the first time my life hit zero, and since then, I've never feared starting over. I know what it means.

We came to Athens with all our memories alive: the horse carriage rides along the Alexandria beach, where I always sat in front, next to the coachman, because I had a better view and sometimes, he let me hold the reins. I remember the ice cream my father would run to bring me before it melted, my mother's laugh that echoed like a bell in my ears, my school, the Averoff School, with my classmates and our games, the evenings at home when they sang Moscholiou and Bithikotsis (you know, my mother had a better voice than mine) and so much more.

And now, Athens. At the age of eleven, when I lost my father, I began to understand what life means. I took a hard hit that threw me against the ropes, but I got back up. My mother was solid like a rock. She guided me beautifully. Ultimately, a child's entire



cultural upbringing begins at home, encompassing ambitions and dreams. I always remember the advice: "Respect the people you meet on your way up, because you'll meet them again on your way down."

**How has your origin from Alexandria, Egypt, influenced your artistic path?**

It shaped my emotional world; that deep sound of "Ah" in the soul makes you sing better. Later, empathy developed in me to the fullest. In life, help where you can, do good without expecting anything in return, especially for children, be the voice for those who have none. Offer to those around you, however and wherever you can. Culture is doing the right thing when no one is watching.

**What was your first time with music and what led you to become a singer? Share with us your first concert at the Palais des Sports in Thessaloniki in 1975. How important was that moment for you?**

Composer Dimos Moutsis discovered me back then and my first song was "God Abandons Antony", "Say goodbye to Alexandria, which you are losing" by the great Alexandrian poet Constantine P. Cavafy.

It was obvious that singing and music in general were coursing through my veins. Always with my guitar in hand, surrounded by people, on trips and at parties, I enjoyed playing it. Twelve years without a microphone, saying the morning prayer in front of my classmates at school, from elementary through high school. I also had another big love: track and field. I was in Panionios, running the 100 meters and the 4x100 relay, but at the final turn, by a chest's width, I chose the path of music. The most beautiful marathon of my life. That name "Protopsalti" hides millions of hours of work, sweat, perseverance and principles. Nothing was handed to me freely. I always strive for the best, the most correct, with the utmost respect for the audience. To never betray my beliefs.



**What has been your most important collaboration so far and why?**

There isn't a single "most important"; there are links that formed a significant chain. Performances with great directors, inspired composers, exceptional colleagues and musicians who created a magnificent color palette. Hundreds of live shows, thousands of experiences. I travel the world, invest in my ears and eyes, translate what I hear and see, discover what the arts and entertainment have to offer and what opens the mind. To be inspired by the best.

**How do you deal with the pressure of maintaining long-lasting success in the music industry?**

As lyricist Lina Nikolakopoulou says, "Leading roles drink fire." I've learned to function under all conditions, always aiming to realize my vision in the best way possible. What matters is having collaborators who share the same aesthetic values and are always raising the bar. I like having people around me who have a spark in their eyes and don't wear watches.



**How important was your role as Minister of Tourism in the interim government of 2015?**

Politics is a special marathon with hurdles, ascents and risky crossings. You can't "learn it" in just a few steps, but you can contribute something. What I can tell you is that during those 22 days I served my country in the interim government as Minister of Tourism, it was a time of absolute awareness. It was a supreme honor to serve Greece in a completely different way, though not far from what I've always done for my homeland through music.

I fully understood the meaning of the word "service" in government. Looking back, one of the most beautiful moments of my life was that OATH to the homeland, when I raised my hand, I held my whole life in my fingers. My mind raced with images, memories, my parents, my friends and everything I loved smiled and took its place to watch through my SOUL. I tried hard not to let my emotions overflow.

Later, the only thing I lost was my sleep. Tons of adrenaline to keep everything running smoothly. 22 days with a single goal: to do your job as well as you can.

The Ministry of Tourism is amazing, a bright mirror of the country and our culture, the heavy artillery of Greece.

**What is your position on politics and how does it affect your artistic creation?**

I believe that art has the power to act as a counterbalance in these difficult times we live in, a crisis that affects everyone and is not only economic but also social and moral.

Art has always been and always will be a refuge for the soul, BUT I am afraid of the lack of justice, education, culture and the lack of domestic and foreign policy.

I am outraged by political indifference, economic condemnation and the disgraceful healthcare system.

I fear the inexistence of dreaming, the systematic numbing of society and the endless burning and vandalism in Athens. I am angered by the absence of planning for "extreme events," which always ends with: "Beautiful Greece burns and drowns beautifully."



**What can you tell us about family and your personal life?**

Family is very important in every person's life, everything starts from there: character formation, education, values and dreams.

As for my personal life, it remains personal.

**How do you choose the songs you perform in a concert or on an album?**

It all begins with the lyrics, then the emotion, the time and the venue. There is an incredible variety in the songs and the projects I take on and that creates a stunning landscape for me.

From a single piano and one voice to symphony orchestras and choirs, an unbelievable range of emotions.



**What keeps you creating and performing music after all these decades?**

In three words: Passion, love and communication.

**Your message to the Greek diaspora.**

I love the diaspora. I'm glad I meet them every year all over the world, I engage with them and understand their deepest emotions and concerns. I wish you peace, health, prosperity and that you fill your hearts with optimism, dreams and opportunities. I hope your nostalgia for Greece remains alive and that one day you return to our beautiful homeland.

**Your life motto.**

Carpe diem: seize the day and don't let it go to waste.



Images by Online Sources

# ECO-FUR: THE WINTER TREND

Article by Kanella Vollari  
Stylist  
(FB: @kanellavollari)



In a previous article, we talked about fashion trends for Winter 2026. One of these trends is eco-fur. Also, a man's outfit as well.

I don't think there is even one woman who wouldn't want to enjoy this kind of luxury in her everyday life, at a lower cost, along with the wonderful feeling of warmth and soft texture on the body that eco-fur provides. From short boleros to very long coats, and even as an added detail on eco-leather jackets, eco-fur offers unique style combined with warmth on cold winter days.

The previous generation had real fur in their wardrobes and wore it only on special evening occasions. Admit it, when we were little girls, we secretly went to our mother's closet and gently stroked her fur. Thankfully, today real fur has largely been replaced by beautiful eco-fur, with short or long pile, in many textures and stunning colors.

Black and ice white dominate, but eco-furs in earthy and bold colors, as well as animal prints, also stand out. For Valentine's Day, which we celebrate this month, I suggest fiery red!

Eco-fur can be worn from morning to night. We pair it with our jeans or our elegant evening dress, and style it with everything from our favorite sneakers or boots to our twelve-centimeter high heels.



However, in order to enjoy our eco-fur in good condition for many years, proper care is essential. In the case of a small stain, use a damp cloth that has been well wrung out. Washing can be done either by hand with liquid detergent or in the washing machine on a delicate cycle, using cold water only.

Contact with heat is strictly prohibited, and eco-fur should always be stored in a fabric garment bag, never in plastic.

After washing, let it dry naturally on a hanger, then shake it gently to restore its volume. Short-pile furs can be brushed lightly from time to time.

For those of you who haven't yet added a fur to your wardrobe, now, during the sales season, is your chance. I'm sure you'll love it and won't want to take it off! And without a doubt, wearing fur will earn you plenty of affectionate touches!



Images by Online Sources

# BASEL IS EFFORTLESS REFINED

Article by Bill McJohn  
Editor



Basel is Switzerland's quiet show-off, the kind of city that doesn't need to brag, because everything it does is effortlessly refined. Located in where Switzerland, France and Germany meet, Basel feels international without being overwhelming, cultured without being stiff.

The city's heart beats along the Rhine River, where locals swim downstream in summer with their clothes tucked into waterproof bags, a tradition that perfectly captures Basel's relaxed confidence. The Altstadt (Old Town) is a postcard brought to life: red-sandstone buildings, narrow cobblestone streets and hidden courtyards that reward curious wanderers. At its center stands Basel Minster, its twin towers offering sweeping views over the river and rooftops beyond.

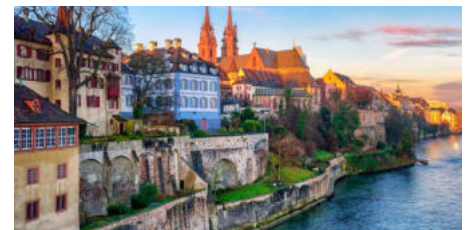
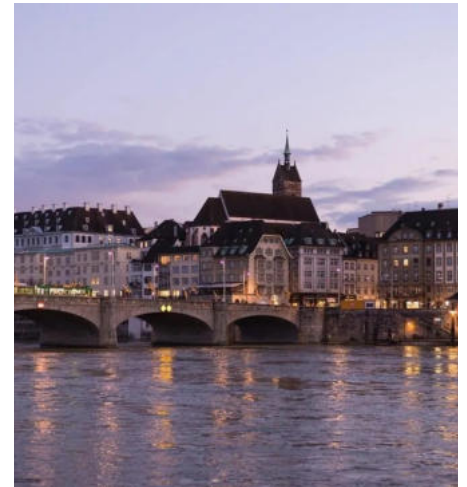


Basel is also Switzerland's cultural capital. With over 40 museums, it punches far above its size. Art lovers can move from the world-class Kunstmuseum to cutting-edge contemporary spaces in a single afternoon. Architecture fans will spot bold contrasts everywhere, from medieval guild houses to striking modern designs by Herzog & de Meuron.



Food in Basel reflects its borderland soul. Traditional dishes like Basler Lächerli (spiced honey biscuits) share the table with French finesse and German heartiness. Cozy cafés and riverside bars invite you to slow down and linger.

What makes Basel truly special is its livability. It's clean, walkable and calm, yet never dull. Whether you're there for art, history, or simply a beautiful place to breathe, Basel doesn't try to impress you, it just does.



Images by Online Sources

# AT THE TABLE: WHAT IS BUILT WHEN WE EAT TOGETHER

Article by Rafael Brunhosa  
Gastronomy Chef



## Food, Intimacy and Social Order

Before it became an expression of affection, eating together was a matter of survival. Across human history, shared meals have structured alliances, reduced conflict and organized collective life. The intimacy created at the table is neither spontaneous nor universal. It is constructed, regulated and learned.

In nearly every society, sharing food establishes a temporary exception to daily life. Time slows down. Bodies draw closer. Rules of coexistence become visible. Eating together requires coordination: schedules, gestures, silence or conversation, fair distribution. For this reason, the table is never neutral. It reveals who belongs, who waits, who serves and who decides.

This article approaches food as a concrete expression of social intimacy, understanding intimacy not as emotional closeness, but as unavoidable proximity between people who must coexist.



### Commensality: The Intimacy That Is Possible

Anthropology defines *commensality* as the act of sharing a meal under culturally defined rules. It is not simply eating in the same place, but entering a temporary social contract.

For Claude Lévi-Strauss, cooking marks the passage from nature to culture. Eating together amplifies this transformation, as food ceases to serve only the individual and begins to circulate as social language. Marcel Mauss frames food as exchange: offering a meal creates obligation, while accepting it acknowledges a bond, even when nothing is said.

Across cultures, refusing food is rarely neutral. It often signals distance, mistrust, or refusal of relationship.

## Food Rituals, Recipes and Cultural Structures



### Japan: Intimacy Through Collective Discipline

In Japanese food culture, shared dishes demand coordination, restraint and mutual awareness. Cooking and eating often happen simultaneously, reinforcing presence and cooperation. Meals organized around collective preparations such as *nabe* or *shabu-shabu* transform the table into a synchronized system.

In these meals, everyone shares the same broth, yet each diner remains responsible for their own gestures. Thin slices of meat are briefly cooked by each person in a communal pot, making the act of cooking itself part of the social exchange. Trust is built through attentiveness, timing and rule-following rather than conversation.

More understated dishes like *oden*, simmered slowly and served from a single pot during colder months, extend this logic of care and continuity. These preparations emphasize stability over expression. Intimacy emerges not through emotional disclosure, but through disciplined coexistence.

## The Mediterranean: Intimacy as Continuity

In Mediterranean societies, shared meals are repetitive, expected, and structurally essential. Recipes are designed to serve many, sustaining long conversations or extended silences. The table functions as a place of return.

In Italy, dishes such as *pasta al ragù*, cooked for hours and served family-style, or *lasagna al forno*, layered and portioned at the table, reinforce generational continuity. Soups like *minestrone* adapt to season and availability, reflecting domestic permanence rather than spectacle.

In Greece, oven-baked preparations like *moussaka*, everyday dishes such as *fasolada* and collectively prepared *dolmades* all emphasize the same principle: food exists to bring people back to the same table repeatedly. These meals persist regardless of emotional climate.

Here, intimacy is not rooted in verbal affirmation. It resides in repetition, obligation and continuity. Sitting at the table confirms belonging, even when affection is ambiguous.



## West Africa: Intimacy as Collective Practice

Across much of West Africa, meals are organized around shared bowls, where etiquette governs access and respect. Food teaches coexistence before it satisfies hunger.

In Senegal, dishes like *thieboudienne*, combining rice and fish in a single communal platter, or *yassa poulet*, shared among family members, remove individual ownership from the act of eating. In Mali and Burkina Faso, staples such as *tô* eaten with shared sauces, or peanut-based stews like *maafe*, reinforce collective nourishment.

Each person occupies a symbolic section of the shared dish. Waiting, restraint, and mutual awareness are part of the meal itself. Intimacy here is not exclusivity. It is shared responsibility, learned through daily practice.



## Brazil: Intimacy Built Through Availability

Brazilian food culture emphasizes openness, improvisation and inclusion. Recipes often expand as more people arrive. The table adapts.

Dishes such as *feijoada*, cooked slowly and served in abundance, are designed for extended meals. The everyday trio of rice, beans and farofa allows for flexibility and sharing. *Churrasco*, served continuously rather than portioned, prioritizes presence over hierarchy. *Moqueca*, brought to the table in a communal pot, invites collective serving.

Brazilian shared meals value generosity and time spent together over precision or formal structure. Intimacy is not announced. It unfolds gradually, through availability and permanence.

## The Table as a Space of Trust

Historically, shared meals sealed political alliances, commercial agreements and religious pacts. From Roman banquets to village councils, eating together reduced the immediate possibility of conflict.

In everyday life, this logic persists. Sharing food involves concrete risks: hygiene, scarcity, taste, time. For this reason, the meal functions as a rehearsal of trust. The host assumes responsibility. The guest accepts vulnerability.

Food-based intimacy is less about emotion and more about mutual accountability.



## Without Idealization: Intimacy as Exposure

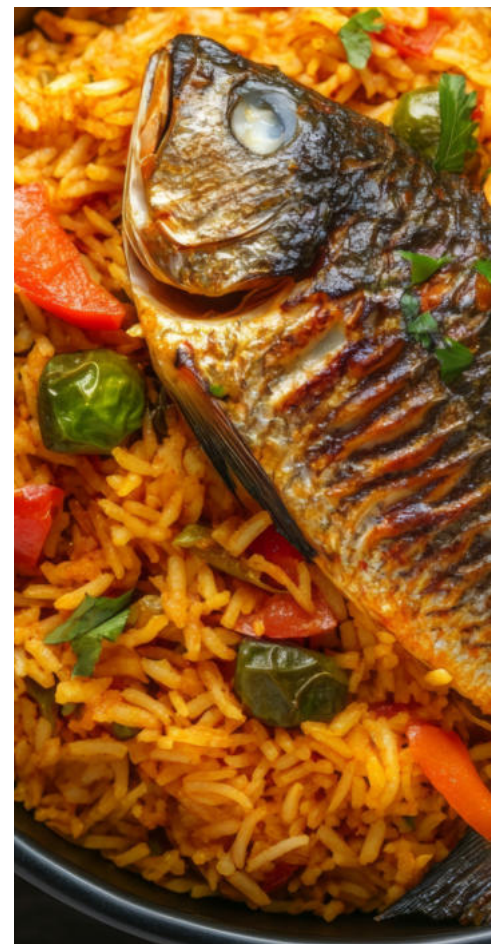
Not every table is welcoming. Many reproduce silence, rigid hierarchies and exclusion. Anthropology does not romanticize shared meals. It observes them as spaces where bodies, habits and inequalities are exposed.

Eating together forces coexistence. And it is precisely this exposure that gives the table its enduring social power.

## Conclusion: Intimacy as Coexistence

Eating together does not create intimacy by magic. It produces it by necessity. At the table, the other ceases to be abstract and begins to occupy shared time, space and resources.

Across cultures, intimacy at the table does not promise harmony. It establishes coexistence. And perhaps this is precisely why, even in an accelerated world, the shared meal remains one of the most enduring rituals of human experience.



Images by Rafael Brunhosa Archive

## THE 3 STAGES OF PERSONAL AWAKENING AS A PATH TO SOVEREIGNTY: STAGE 2

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In this article, I describe the second stage of awakening towards personal sovereignty as I experienced it in my life so far. As before, I begin with reflective questions, not to judge, define, or persuade anyone, but to offer a mirror for those who feel drawn to look. These reflections come from my lived experience, from years of mystical and initiative encounters, inner work and self-reflection and from observing patterns that repeat again and again in individuals and societies.

If none of these questions resonate with you, that is completely fine. This text is not here to tell you where you are, nor where you should go. It is simply an invitation to look within, only where it feels true.

Do you feel that much of your energy is invested in understanding yourself, your patterns of behavior, your traumas, your beliefs? Have you spent years working on yourself, analyzing, philosophizing, healing, processing, and still feel that life is somehow on hold in your relationships, your work, or your expression in the world? Do you feel safe inside labels you place on yourself, such as spiritual, alternative, or awakened, through healing practices or systems of self-development, yet still experience lack or limitation? Do you sense a hesitation to fully act, create, or choose because you feel you are “not ready yet”? Do you look for guidance or confirmation before trusting what you already know? Have you joined conscious or alternative spaces, only to notice the same patterns of fear, hierarchy, lack, or dependency circulating again? Do you feel clearer than years ago, more aware than before, yet not fully living your life? Or you feel that you already know more and can lead the way, or save the others? And beneath all of this, do you ever sense that self-work or ideology itself may have quietly become a place to stay? And if so, is it comfortable there?

These questions did not arise from theory. They arose from long periods

of sincere inward turning, stages I have moved through myself, while observing the world outside in relation to my thoughts, experiences, relationships, and actions. They reflect a second stage of awakening, where attention turns from the outside world toward the inner one, but even there, there is a false mirror to follow. One of the Ego.

Yes, injustices still exist and the systems of control still operate. Yes, modern society remains deeply conditioned. But now, you look inward. And this is a real shift. And it is also a place where many people, having moved beyond fear and victimhood, pause.

## STAGE 2

Blaming others softens. Personal responsibility appears beyond reaction. You start to see that systems do not exist only because of power, but because of beliefs, conditioning, fear, and unconscious participation, including your own. This realization is important. And it is necessary. You begin to explore your inner world.

You notice patterns formed early in life. You recognize inherited stories shaped by family, education, environment, culture, and community. You begin to question identity itself. You work with your emotions. You recognize personal traumas. You observe behaviors that once ran your life silently. You may enter therapy. You may study psychology. You may move into spirituality or self-development. You learn a new language to describe your experience.

Humility appears. Awareness expands. Without passing through this stage, sovereignty cannot grow. Looking inward still gives power away. Even in this stage, authority is often placed outside. The human need to belong remains strong.

Many people look outward for healing, validation, or identity in methods, teachers, therapists, life coaches, or gurus. In some other cases, they feel they are the teachers, they are the saviors, they are the ones who have

to say. In systems that define what “spiritual,” “healthy,” or “conscious” means. These definitions that still divide us as human beings, fragment our own self taking sides. I am better than the others, I know better, or I seek validation in constant healing.

Some become lost in love-and-light narratives. Others are in endless therapeutic loops or alternative practices.

Meanwhile, the world continues unchanged. Fragmentation persists and fragmentation supports systems built on division and control. Labels such as religion, awakening, spirituality, or alternative life continue to feed external authority when people do not yet stand in their own power as sovereign beings.

Support can be helpful. Guidance can be valuable. But when clarity constantly needs permission, when choice always needs approval, power remains elsewhere. Responsibility has begun, but sovereignty is delayed.

The comfort of endless becoming. There is often a quiet safety in this stage. As long as you are healing, you do not have to risk being fully seen. As long as you are learning, you do not have to make a full choice. As long as you are prepared, you do not have to stand in your full power. Self-work becomes a refined way of postponing embodiment. Not consciously. Not deliberately. Just gradually.

Communities and alternative paths. Many people here seek more aligned environments. Spiritual communities. Alternative ways of living. Conscious relationships. Intentional or ecological groups. These spaces can be supportive or ways to seek validation. But if fear, lack, or dependency still live inside, the outer form may change, while the pattern remains.

Hierarchy returns. Authority changes shape. Belonging becomes identity. Leaving the mainstream does not automatically create freedom.

# LUXE VARIÉ MAGAZINE CELEBRATES ITS OFFICIAL LAUNCH

Luxe Varié Magazine made a striking entrance onto the global media stage with an exclusive afternoon launch at The Ritz-Carlton, Dubai International Financial Centre—an event that seamlessly blended fashion, culture, and refined luxury. Set against one of Dubai’s most prestigious backdrops, the celebration marked the official unveiling of the magazine’s highly anticipated inaugural 2026 edition.

At the heart of the launch was the reveal of the debut cover featuring entrepreneur and style icon Lara Tabet. Radiating confidence, sophistication, and modern influence, Tabet perfectly encapsulates Luxe Varié’s editorial vision—where elegance meets leadership and contemporary relevance.



Guests were treated to an immersive experience that reflected the magazine’s global ethos. A standout moment of the afternoon was a curated fashion presentation by Caribbean designers, brought to life by Dubai Latin Fashion. The showcase highlighted bold silhouettes, vibrant craftsmanship, and cross-cultural creativity, reinforcing Luxe Varié’s commitment to celebrating diverse international voices.

The event welcomed an intimate gathering of industry leaders, creatives, media figures, and tastemakers, all united by a shared appreciation for innovation and excellence. With its debut, Luxe Varié Magazine positions itself as a fresh authority in luxury storytelling—spotlighting visionary personalities, forward-thinking brands, and the cultural narratives shaping tomorrow’s world of luxury.

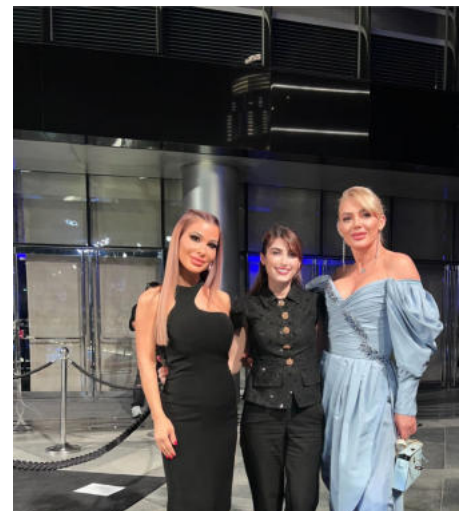
The launch signals the beginning of an ambitious journey, as Luxe Varié connects global audiences to fashion, culture, and influence with unmistakable style.



Images by Lara Tabet Archive

## DUBAI MALL FASHION FESTIVAL

The Dubai Mall Festival of Fashion was a dazzling tribute to style, luxury and global glamour, unfolding in the vibrant heart of Dubai. It brought together iconic fashion houses, emerging designers and trendsetters from around the world. The festival transformed The Dubai Mall into a living runway. Exclusive showcases, immersive experiences and bold visual storytelling celebrated creativity at its finest. From haute couture to contemporary street style, every corner pulsed with innovation and elegance. More than a shopping destination, the festival was a cultural moment, where fashion, art and lifestyle collide, reaffirmed Dubai's status as a world capital of style and sophistication.



Images by Lara Tabet Archive

DUBAI MARATHON PRESS CONFERENCE

The Dubai Marathon press conference unfolded as a morning charged with inspiration and quiet excitement. Leading voices from the media gathered in a space alive with purpose, where excellence felt less like a goal and more like a shared mindset. Conversations flowed easily, fueled by anticipation and a collective respect for the scale of what lies ahead. As insights were exchanged and visions outlined, the momentum toward race day became unmistakable. It was truly energizing to witness how passion, professionalism and ambition converged in one room, setting the tone for what promises to be an exceptional marathon and another defining chapter in Dubai's sporting story.



Images by Lara Tabet Archive

**EXCLUSIVE DINNER AT SIMA VED RESIDENCE**

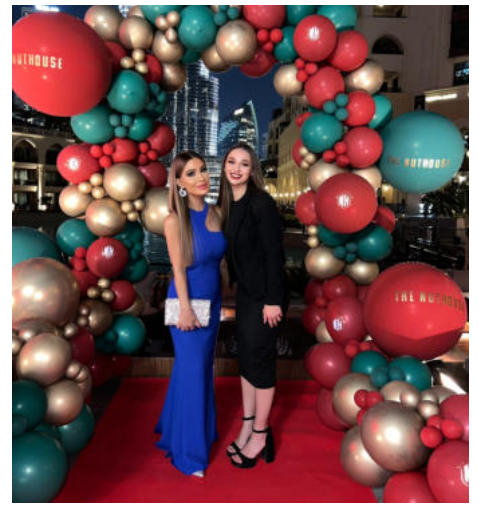
Lara Tabet attended a truly wonderful and elegant evening at an exclusive dinner hosted by Kay x Falguni Shane Peacock x Sima Ved, set within the stunning private residence of Sima Ved, founder of the Apparel Group, in the prestigious Emirates Hills. The night unfolded as an intimate celebration of high fashion and refined luxury, where creativity and craftsmanship took center stage. Surrounded by couture masterpieces and an impeccably curated atmosphere, the event embodied artistic excellence at its finest. From the exquisite details to the inspiring conversations, every moment reflected sophistication and vision. It was a graceful evening celebrating fashion, luxury and the beauty of inspired collaboration.



Images by Lara Tabet Archive

## SAIF AND FATIMA WEDDING CELEBRATION

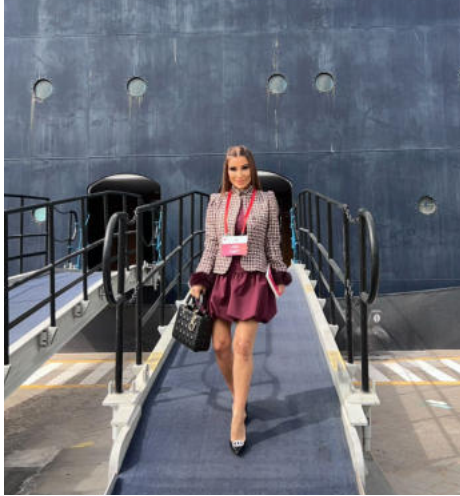
Lara Tabet stepped into an evening straight out of a modern fairytale as she attended the wedding celebration of Saif and Fatima, an event that was nothing short of magical. From the moment guests arrived, the atmosphere radiated romance, elegance and effortless joy. Every detail, from the refined décor to the warm smiles shared across the room, told a love story beautifully. Laughter, music and heartfelt moments blended seamlessly, creating memories that will linger long after the final dance. It was a truly memorable celebration, where love took center stage and the night sparkled with emotion, grace and timeless charm.



Images by Lara Tabet Archive

### CIRCLE NETWORK EVENT

Circle Networks hosted an exclusive international networking event aboard the legendary Queen Elizabeth 2 (QE2) in Dubai, uniting founders, global leaders and influential business owners from around the world. Set against the refined elegance of the iconic vessel, the gathering offered a rare space for meaningful connection and strategic dialogue. Guests engaged in curated discussions, exchanged ideas and explored cross-industry collaborations in an atmosphere of sophistication and purpose. More than a networking event, the experience reflected Circle Networks' vision of building powerful global communities. The occasion also reinforced Dubai's status as a leading hub for innovation, entrepreneurship and international collaboration.



Images by Lara Tabet Archive

# ZODIAC READINGS

**FEBRUARY  
2026**



**TAROT READINGS BY S**

## ARIES

First Meaning: you see things only from one perspective. You need to be a little more flexible. Don't listen to other people because your vision is going to be blurry.

Second Meaning: other people create obstacles and negativity for you and your partner. Be very careful of what you say to your significant other because you may hurt them a lot.

It's either you pick the first or the second meaning according to what resonates with you the most. You can't choose both.

## TAURUS

You need to be a little extra careful this month in terms of everything. Don't start anything new or sign any papers or get involved in any argument. It's as if nothing works for you, so you'd better stay alone and use this time to reflect on your goals, so that next month you take action.

## GEMINI

There is no way that you will be able to resolve any kind of confrontation this month. It's better to use this time constructively in order to decide how to approach people and how to make your relationships work, so that you take action next month.

## CANCER

First Meaning: there is a relationship or a collaboration that has nothing to offer to you and you will get to see it soon. Try to stay away from this person otherwise you're going to lose. Second Meaning: some of you have to deal with difficult situations in your relationship/marriage because family members seem to have a lot of opinions or because you and your partner deal with a lot of social or financial difficulties that affect both of you. Don't worry, everything will work out in the end.

It's either you pick the first or the second meaning according to what resonates with you the most. You can't choose both.

## LEO

You have been through a lot but things are getting better soon. Start making new plans full of hope but just remember that some confrontations will be inevitable. Health issues will be resolved soon as well but not as easy as you'd prefer.

## MONTHLY INSIGHT

This is a very confrontational month! Relationships don't work a lot. Try to see things from a distance.

Always read your ASCENDANT, MOON, VENUS and MC for a more accurate prediction.

ASCENDANT: It shows how we present ourselves to the world, the first impression we make on others and our life approach.

MOON: It shows how our emotional world is represented, our inner self and how we process feelings.

VENUS: It shows our approach to love, partnership and money.

MC: It shows our career and professional life.

## VIRGO

Confrontations will be there for sure but you are definitely the luckiest of all this month! There is nothing you won't be able to achieve, no matter the obstacles.

## LIBRA

New opportunities arise through inevitable change. The change won't be smooth, but everything is ultimately working out in your favor.

## SCORPIO

Others try to sabotage new opportunities coming your way and unfortunately they may influence your success, but only to a point. No matter what, success is still coming your way.

## SAGITTARIUS

The things you used to believe don't seem to work any more. A lot of confrontations and many difficulties ahead, but in the end you'll be able to find the best possible solution to your problem.

## CAPRICORN

This month is very demanding relationshipwise. People are coming to you, ready for a fight not because they want to hurt you but because they are afraid of your power. You'll get to see this in the end and you will let go of any grudges. They won't be able to harm you.

## AQUARIUS

First Meaning: you are very close to a selfish narcissistic person that will never forgive you for your mistakes. This person is rarely satisfied with any outcome and will also try to rub you the wrong way. Stay calm and detached.

Second Meaning: there are issues that have caused a break in trust between you and your significant other. It seems that the love you once shared is no longer the same. In the end, the truth will come to light.

It's either you pick the first or the second meaning according to what resonates with you the most. You can't choose both.

## PISCES

No matter how many confrontations arise this month, you will be able to overcome all of them. Hang in there! Things will get better soon. Try to stay away from unhealthy habits and obsessions.

For a personal tarot reading email me here:  
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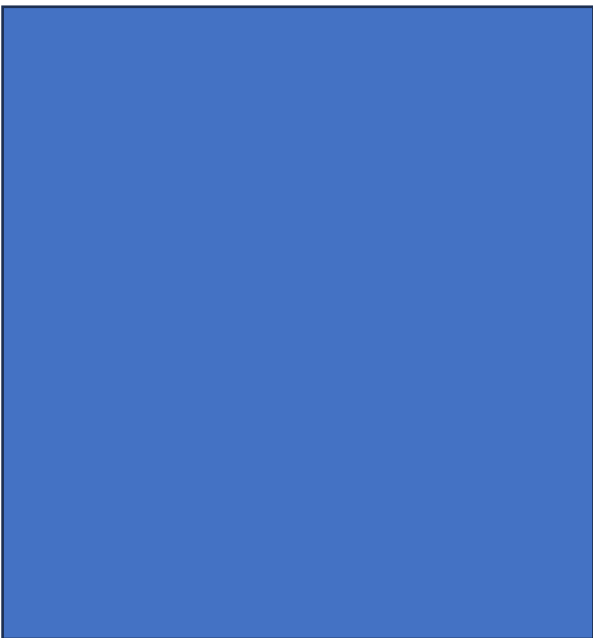
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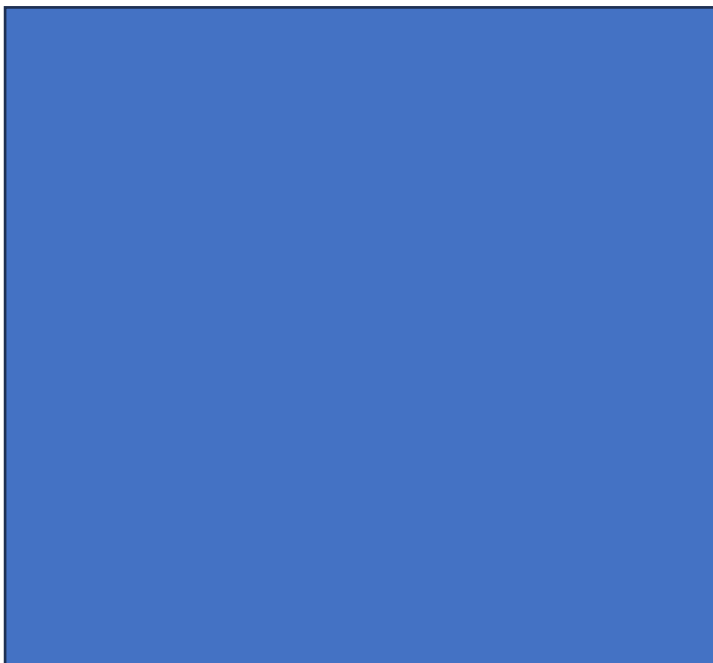
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