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Editorial Letter

Original Living Magazine

LIVING Original



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With every edition, we celebrate the power of creativity born from passion and resilience. Fashion, independent film, and art come together to remind us that beauty is not only something we wear; it is also something we tell, create, live, and share.

Within these pages, every profile is more than a portrait; it is a testament to effort, resilience, and vision. From philanthropy to artistic creation, each person opens a window into their world and reminds us that ideals are built day by day through hard work, passion, and commitment.

In this same spirit, we also celebrate the new generations beginning to write their own stories. Young women who, through pageants such as Miss Teen, plant the seeds of ambitious dreams and move forward with discipline and determination toward international stages, where for many, the journey toward the dream of Miss Universe also begins.

Our international reach is strengthened by voices such as Zaidy Mora, whose philanthropic journey and social commitment inspire beyond borders, reaffirming our mission to showcase leadership, impact, and Latin pride to the world.

Fashion continues to be an essential part of our identity. In this edition, brought to life in conjunction with The Original Couture Affair, we are honored to welcome international designers who bring unique visions, cultures, and perspectives. Their presence strengthens our purpose of connecting global talent and creating a platform where fashion becomes a universal language capable of uniting creativity, art, and culture.

As we approach a very special moment in our history, we are also looking ahead to ***2027, when we will begin the celebration of our 20th anniversary, a journey that will culminate in 2028, when Original Living Magazine officially marks 20 years***. Two decades of stories, dreams, challenges, evolution, and above all, people who have trusted these pages to share a part of their journey.

We continue to look forward with the same essence with which we began: discovering stories that deserve to be told, supporting talent, celebrating creativity, and opening space for new voices.

Because after nearly two decades, we still believe that behind every dream there is a story, and behind every story, someone willing to work to make it a reality.

Editor-in-Chief
ORIGINAL LIVING MAGAZINE

Floral & Flavor *Delight*





There is something timeless about tea. A quiet pause, a familiar aroma, the warmth of a cup held between both hands. For Teabloom, that simple ritual became the foundation of a brand built around quality, design, sustainability, and the pleasure of slowing down.

Founded by John Romano and launched in 2016, Teabloom brings together premium teas and thoughtfully designed teaware, much of it crafted from clear borosilicate glass. From flowering and whole-leaf teas to elegant teapots, cups, tumblers, and accessories, the brand approaches tea as an experience rather than simply a beverage.

Among its most distinctive creations is the Seasons Collection, featuring 30 tea blends inspired by the changing seasons. The concept brings together color, aroma, taste, and sound, with specially curated instrumental music adding another sensory dimension to the experience.

Quality and conscious design remain at the heart of the brand. Teabloom offers organic whole-leaf teas and carefully crafted teaware while continuing its commitment to creating products that make the everyday ritual of tea feel more intentional.

Today, Teabloom products can be found in select boutiques, gourmet shops, hotels, restaurants, and marketplaces around the world. The complete collection of teas, teaware, gifts, and accessories can also be purchased directly through the brand's official website.

More than simply offering tea, Teabloom creates a moment – an invitation to slow down, reconnect with the senses, and turn an everyday cup into a ritual of your own.

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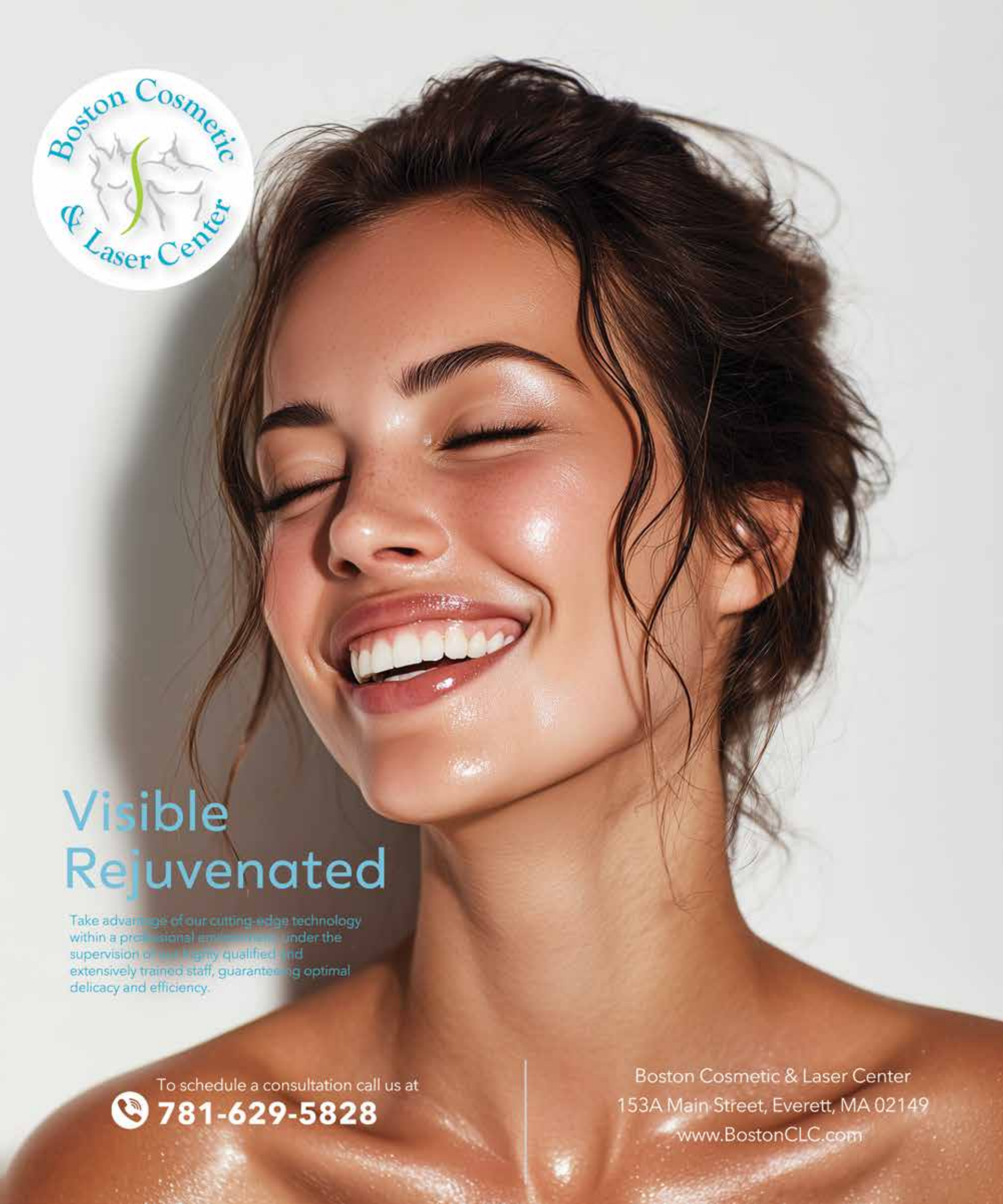
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In a city defined by brilliance, few spaces capture Miami's golden spirit quite like Oro. Suspended above Lincoln Road in Miami Beach, this rooftop sanctuary is more than a restaurant. It is an experience sculpted in light, movement, and culinary artistry.

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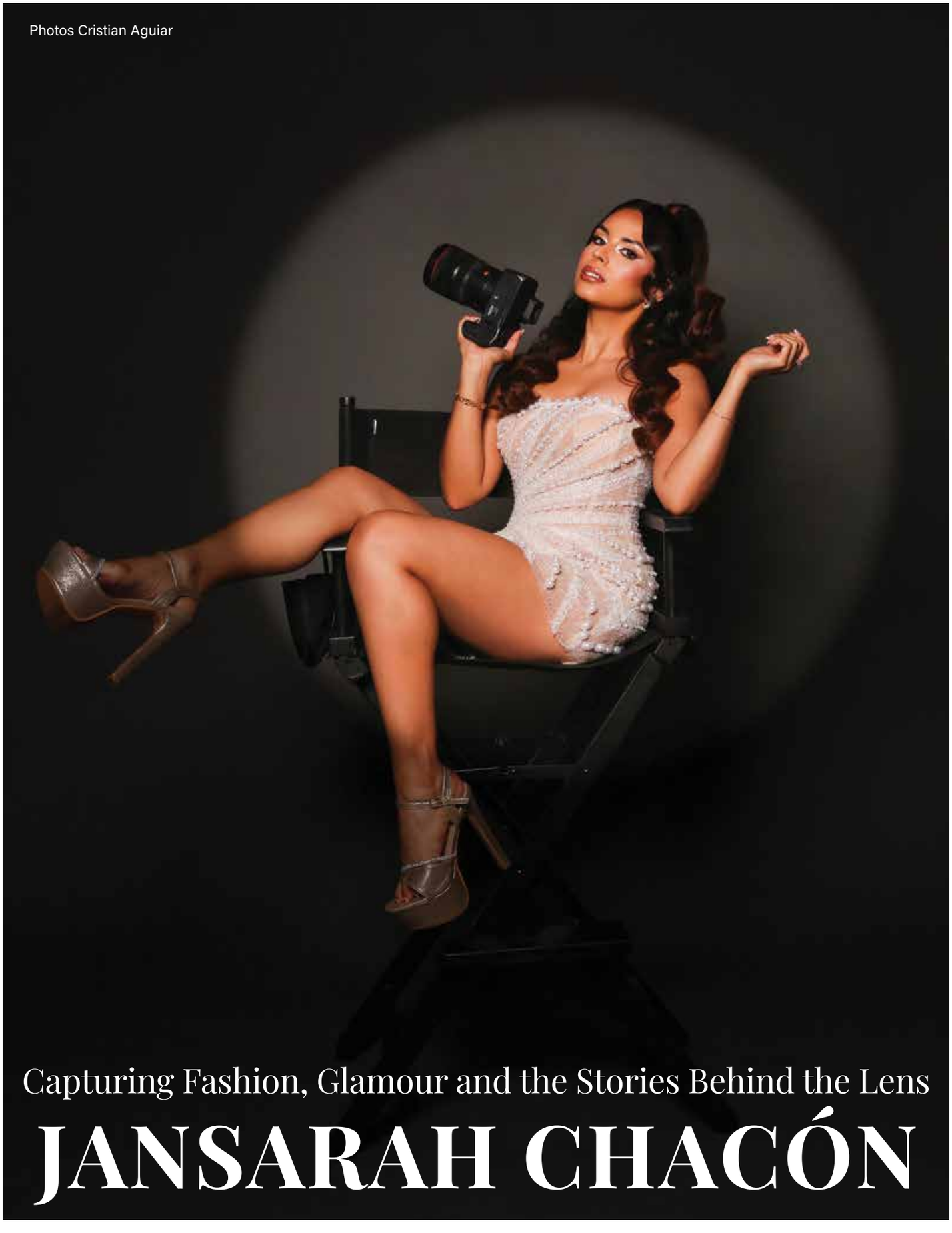

Capturing Fashion, Glamour and the Stories Behind the Lens

JANSARAH CHACÓN



Beautiful, talented, and driven by a distinctive creative vision, **Jansarah Chacón** is making her mark in Miami's dynamic fashion and entertainment scene.

A professional photographer based in Miami, Jansarah specializes in **fashion**, **entertainment**, and **red-carpet photography**. Her growing career has taken her behind the lens at some of the industry's most recognized events and stages, including Miami Fashion Week, New York Fashion Week, Las Vegas Fashion Week, Miss Universe, and Billboard Latin Music Week.

Her photography goes beyond simply documenting a moment. With an instinctive understanding of beauty, movement, fashion, and personality, Jansarah captures the energy surrounding each event while bringing her own refined aesthetic to every image.

She is also the founder of *Flash Glam Miam*i, a platform dedicated to live interviews, event coverage, and the personalities shaping Miami's vibrant cultural and entertainment landscape. Through Flash Glam Miami, she brings audiences closer to the people behind the glamour, creating a connection between the spectacle of major events and the individual stories that make them memorable.

Jansarah's creative perspective is also deeply influenced by her background as a multidisciplinary artist and professional musician. That artistic foundation gives her work a unique sensitivity to composition, rhythm, emotion, and visual storytelling qualities that can be seen throughout her fashion editorials, red-carpet imagery, and special productions.
In a city where fashion, entertainment, art, and culture constantly intersect, ***Jansarah Chacón represents a new generation of creative women building their own platforms and defining their own visual language.***

With talent, elegance, and an undeniable passion for her craft, she continues to expand her presence while documenting some of the most exciting moments happening in Miami and beyond.

For Jansarah, every photograph is more than an image—it is an opportunity to preserve a story, an emotion, and a moment that may never happen exactly the same way again.

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COLOMBIA, LAND OF QUEENS

A New Generation Brings Colombian Beauty, Discipline, and Leadership to the World

To speak of Colombia is to speak of culture, diversity, music, fashion, and also of a tradition that for decades has held a special place in the country's identity: beauty pageants. In Colombia, a crown has never been simply an accessory. Pageants are part of a culture that spans cities, regions, and generations. From a very young age, many women discover in these platforms an opportunity to develop discipline, confidence, self-expression, stage presence, and leadership.

Today, a new generation is writing its own story. The world of youth pageants has shown that Colombian beauty continues to command an important presence on international stages. But behind the photographs, gowns, sashes, and crowns lies something the public rarely sees: months of preparation, sacrifice, training, and a team of professionals working to transform potential into excellence.

For Original Living Magazine, telling this story from Colombia carries special meaning. We do not want to speak only about who wears a crown. We want to look at what happens behind it: the preparation, the discipline, the people who build these platforms, and above all, the evolution of a concept of beauty that today also demands a voice, purpose, and responsibility.

In 2024, Sofía Cabrera Salazar took Colombia to the highest level when she became *Miss Teen of the Universe 2024*. Before winning the international title, Sofía had been crowned Miss Teen Universo Colombia 2024 in Barranquilla, representing Quindío. Her victory was far more than a coronation image. It represented a young Colombian woman competing among different cultures while carrying with her a combination that has historically defined the country's great queens: presence, preparation, confidence, and the ability to communicate. Her story also reflects how these platforms can transcend outward beauty and become spaces for growth, representation, and purpose.

The recent history of young Colombian women on major beauty stages also includes Isabella Tamayo, crowned *Miss Teen of the Universe 2026* in Bali, Indonesia. Her victory reaffirms Colombia's strength in international youth pageants and adds a new chapter to the country's tradition on the world's great beauty stages. Sofía and Isabella represent different journeys, but they share something essential: they belong to a generation that understands that stepping onto an international stage requires much more than beauty. It requires preparation, discipline, and purpose.

Now the story continues with María Paz Chamorro Mora, *Miss Teen Universo Colombia 2026*, who is preparing to represent the country at Miss Teen of the Universe. She is only 15 years old, yet her profile reflects an education that extends

far beyond the runway. María Paz has studied in Switzerland, speaks English, plays piano and violin, and is developing her vocal talent. She also leads the project **Mujeres Jóvenes Empoderadas**, focused on strengthening the confidence and self-esteem of other teenage girls.

Her message is particularly relevant to this generation: there is no need to look like someone else in order to stand out; instead, we must learn to recognize what makes us unique. That idea connects deeply with the philosophy of Original Living Magazine. Originality begins when a person understands who she is. María Paz now carries a special responsibility: to continue the extraordinary moment Colombian representatives are experiencing and to seek once again the highest place for Colombia. If she captures the next international crown, she will write a new chapter in an exceptional era for the country.

But no crown is built alone. Behind many of these stories is a woman whose work deserves to be told: **Tamayra *"Tammy"* Sus Banko**, professionally recognized as *"La Hacedora de Reinas"* — *"The Maker of Queens"* — trainer and creator of Physique by Design. Her name has been associated with the preparation of beauty queens for years, and her career includes more than 27 crowns won by women she has guided and trained.

Among those stories are two women who reached the highest stage in international beauty: Colombia's Paulina Vega, Miss Universe 2014, and Nicaragua's Sheynnis Palacios, Miss Universe 2023. They are joined by youth-pageant representatives and other queens who have experienced a method that goes far beyond a gym routine.

Physique by Design represents an integrated philosophy in which body, mind, nutrition, discipline, posture, endurance, and self-esteem are all part of the same process. Tammy has worked intensively with candidates, accompanying them for months and, in some cases, integrating them almost completely into her own daily routine in order to oversee training, nutrition, and preparation.

Before the spotlight come the early mornings of training. Before the evening gown comes discipline. Before the perfect photograph come rest, posture, physical and mental endurance, and hundreds of corrections. Tammy works precisely there: in everything that happens before the world sees the result.

When a trainer repeatedly guides women who reach the most important stages and **accumulates more than 27 crowns throughout her career**, her work ceases to be merely a behind-the-



Tamayra "Tammy" Sus Banko

scenes detail and becomes part of the history of those victories. In the case of teenagers, that preparation also carries a special responsibility: strengthening the body and confidence through healthy habits, without turning beauty into the pursuit of an impossible perfection.

We must also look at those who create the stage where the dream begins. **Omar Iglesias Altamar, founder and president of Miss Teen Universo Colombia**, has played an important role in developing a youth platform that brings together representatives from different regions of the country and prepares them to project themselves internationally. His work helps transform a pageant into a formative process that incorporates communication, runway training, stage expression, leadership, self-esteem, and emotional intelligence. That vision matters because a pageant that produces only a photograph ends when the lights go out. A platform that helps shape prepared young women can leave a much longer-lasting impact.

Colombia has a historic relationship with beauty pageants. They have evolved alongside the country and alongside the way we understand beauty. Today, a contemporary queen cannot be limited to being beautiful. She is expected to speak, think, communicate, represent a culture, advocate for a cause, navigate international environments, and understand the responsibility that comes with visibility.

And perhaps that is where the most important transformation lies. It is not about teaching a generation of girls that they must be perfect. It is about showing them that preparation, education, discipline, self-esteem, and authenticity can take them much farther than a crown.

Sofía Cabrera already took Colombia to the international *Miss Teen of the Universe* title. Isabella Tamayo added another chapter to Colombian talent in youth pageants with her 2026 coronation in Bali, Indonesia. María Paz Chamorro Mora is now preparing to carry the national flag once again onto a major stage. And behind them are professionals such as Tamayra "Tammy" Sus Banko, "La Hacedora de Reinas," and organization leaders such as Omar Iglesias, reminding us that the success we see onstage begins long before the name of a winner is announced.

Because behind a crown there is a candidate. Behind a candidate there is preparation. And behind a great queen, there is almost always an extraordinary team.



Omar Iglesias Altamar
Founder and President of Miss Teen Universo Colombia

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SOFÍA CABRERA SALAZAR

Belleza, liderazgo y propósito

Sofía Cabrera Salazar, oriunda de Montenegro, Quindío, se coronó Miss Teen of the Universe 2024 en Nueva Delhi, India, después de obtener previamente el título de Miss Teen Universe Colombia en Barranquilla.

Además de destacar por su belleza, carisma y seguridad, Sofía ha construido una imagen ligada al liderazgo y al compromiso social. Es una de las impulsoras de la Carrera por la Salud Mental, iniciativa con la que promueve conciencia sobre el bienestar emocional entre los jóvenes.

Actualmente estudia Narrativas Digitales en la Universidad de los Andes, combinando su preparación académica con su trabajo como embajadora juvenil y su plataforma internacional.

Su historia representa a una nueva generación de reinas: jóvenes preparadas, con voz propia y con el deseo de generar un impacto positivo más allá de la corona.

ISABELLA TAMAYO



A new colombian crown on the world stage

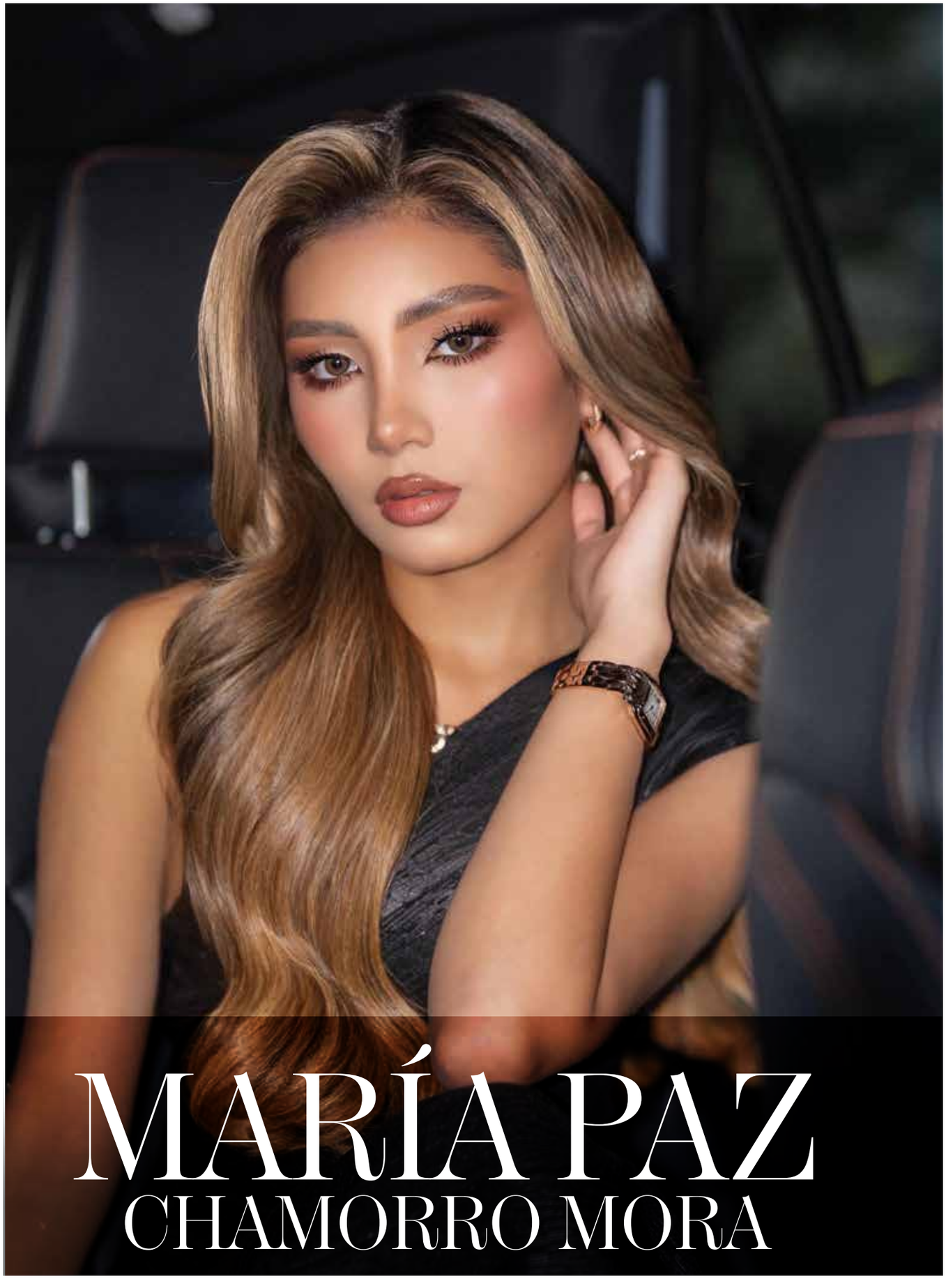
Colombia celebrates a new international triumph with Isabella Tamayo, the young Colombian dancer and model who was crowned Miss Teenager Universe 2026 during the international competition held in Bali, Indonesia.

Originally from Santander, Isabella arrived on the global stage carrying much more than beauty. Her confidence, discipline and natural presence distinguished her throughout the competition, representing a new generation of Colombian women who combine ambition, preparation and authenticity.

For Isabella, dance has also been an essential part of her artistic identity, giving her the confidence and expressive strength that can be seen every time she steps onto a stage. Her victory now opens a new chapter, taking her image and talent beyond Colombia and introducing her to an increasingly international audience.

The crown represents years of dedication, but also a moment of pride for a country with a long tradition in international pageantry. At a young age, Isabella is already building her own story, proving that determination and passion can transform a dream into an extraordinary achievement.

Original Living Magazine celebrates Isabella Tamayo and this unforgettable moment for Colombia. A new queen has arrived, and her journey is only beginning.



MARÍA PAZ CHAMORRO MORA

A NEW GENERATION FACING THE CHALLENGE OF CONTINUING A LEGACY

At just 16 years old, **María Paz Chamorro Mora** is preparing for one of the most important challenges of her young journey: representing Colombia at **Miss Teen of the Universe 2026** in India. Her participation comes at an especially significant moment, following Colombia's recent consecutive victories in the international pageant. That history makes her representation much more than a personal opportunity; it also carries the responsibility of continuing a legacy of excellence.

Crowned Miss Teen of the Universe Colombia 2026 in June after representing Bogotá at the national pageant held in Barranquilla, María Paz understands that she arrives on the international stage with a very high standard before her.

The Colombian representatives who preceded her left a mark that inspires, but also raises expectations. Her challenge, however, is not to repeat formulas from the past. María Paz wants to honor that history through her own identity: a young woman with an international academic background, multicultural experience, artistic sensitivity, and a clear vision of youth leadership.

Part of her education took place in Switzerland, an experience that strengthened her independence and her ability to navigate diverse environments. Her artistic training in piano, violin, and singing has also contributed to her expression, sensitivity, and confidence on stage. Her preparation for India includes runway training, public speaking, protocol, general knowledge, communication, and learning about the culture of the host country. Yet behind that training is a purpose that reaches far beyond the competition.

Through her initiative **Mujeres Jóvenes Empoderadas** *(Young Empowered Women)*, María Paz hopes to connect with teenage girls who live under the pressure of comparison, social media, unrealistic beauty standards, and the fear of not feeling good enough. Inspired by the Mujeres Empoderadas movement led by her mother, **Zaidy Mora**, she has developed a message specifically for her generation, centered on identity, self-esteem, faith, and purpose. For her, a crown should become a platform for service. Her message encourages young women to recognize their own value without depending on external approval and to understand that authenticity can also be a form of leadership.

When María Paz arrives in India, she will carry the flag of a country that already knows victory in this competition. That history brings pride, but inevitably also pressure. Her true challenge will be to transform those expectations into motivation and demonstrate that continuing a legacy does not mean repeating it, but adding a new voice to it. Colombia has already made its mark. Now María Paz Chamorro Mora has the opportunity to write her own chapter.

THE INTERVIEW

1. Colombia has won the Miss Teen of the Universe crown consecutively in recent years. How do you handle the responsibility and pressure of representing a country that arrives with such a strong legacy?
The first thing I have learned is not to turn expectations into pressure, but into motivation. I know Colombia has a very important legacy, and I respect it deeply, but I do not want to compete by trying to resemble those who came before me. I want to arrive as María Paz.

For me, representing Colombia is not simply about wearing a sash. It means representing our joy, our discipline, our diversity, and the strength of our young people. Of course I want to win, and I am preparing for that, but I have also learned that my value does not depend on the outcome of a competition. The crown would be a privilege, but my identity has to be much greater than a crown.

2. What have you learned from the Colombian queens who came before you, and what do you want to bring so that your participation has an identity of its own?
I have learned so much from them, especially from their discipline and from the responsibility that comes with representing a country. Each one left something different, and that is precisely what taught me that I do not have to copy someone else's story in order to build my own.

I want my participation to reflect my personality: a joyful, sensitive, disciplined, approachable young woman who understands that having a platform also means having a responsibility. When people think of María Paz, I do not want them to remember only how I walked onstage or how I looked. I want them to remember what I said, what I stood for, and what I did with the opportunity I was given.

3. You are only 16 and already facing major expectations. What do you do to stay grounded, confident in who you are, and emotionally prepared to compete?
My family has been fundamental. My parents have always taught me that what I do cannot become who I am. I am María Paz before a crown, before a photograph, and before anyone's opinion on social media. I also try to take great care of my emotional and spiritual well-being. At my age, I am still growing, learning, making mistakes, and discovering who I am, and I think recognizing that is also a form of maturity. I do not want to live trying to prove that I am perfect. I am learning something I want to carry with me throughout my life: to listen to advice without allowing every opinion to define who I am.

4. Your project Mujeres Jóvenes Empoderadas focuses on self-esteem, identity, and purpose. What message would you like to share with teenage girls who constantly compare themselves with what they see on social media?
I would tell them something I also need to remind myself: do not compare your real life with someone else's edited version of life. Social media can be wonderful, but it can also make us believe that we always have to look perfect, travel, have a certain body, wear certain clothes, or receive approval in order to feel that we are enough.

My message through Mujeres Jóvenes Empoderadas is that a young woman first needs to learn who she is. I want us to be able to look at ourselves and say: I am loved, I am accepted, I am appreciated, I am enough, and I am complete in God. Being empowered is not about feeling superior to other girls. It is about having such a healthy sense of identity that you can admire another woman's beauty and achievements without feeling that they diminish your own.

5. If you succeed in bringing the crown back to Colombia, what would it mean to you, and how would you like to use that platform after the competition?
It would be an immense honor to bring the crown back to Colombia, and it would represent the result of a great deal of work, discipline, and preparation. But for me, winning would not be the end. It would be the beginning of an even greater responsibility.

I would like to use that platform to strengthen Mujeres Jóvenes Empoderadas and also my work as an ambassador for Fundación El Sembrador. I want to reach young people who may not have had the same opportunities and show them that where they were born or the



Photo **Francisco Ruíz**
Makeup **Jhoana Godoy**
Hairstyling **Antonio Centeno**

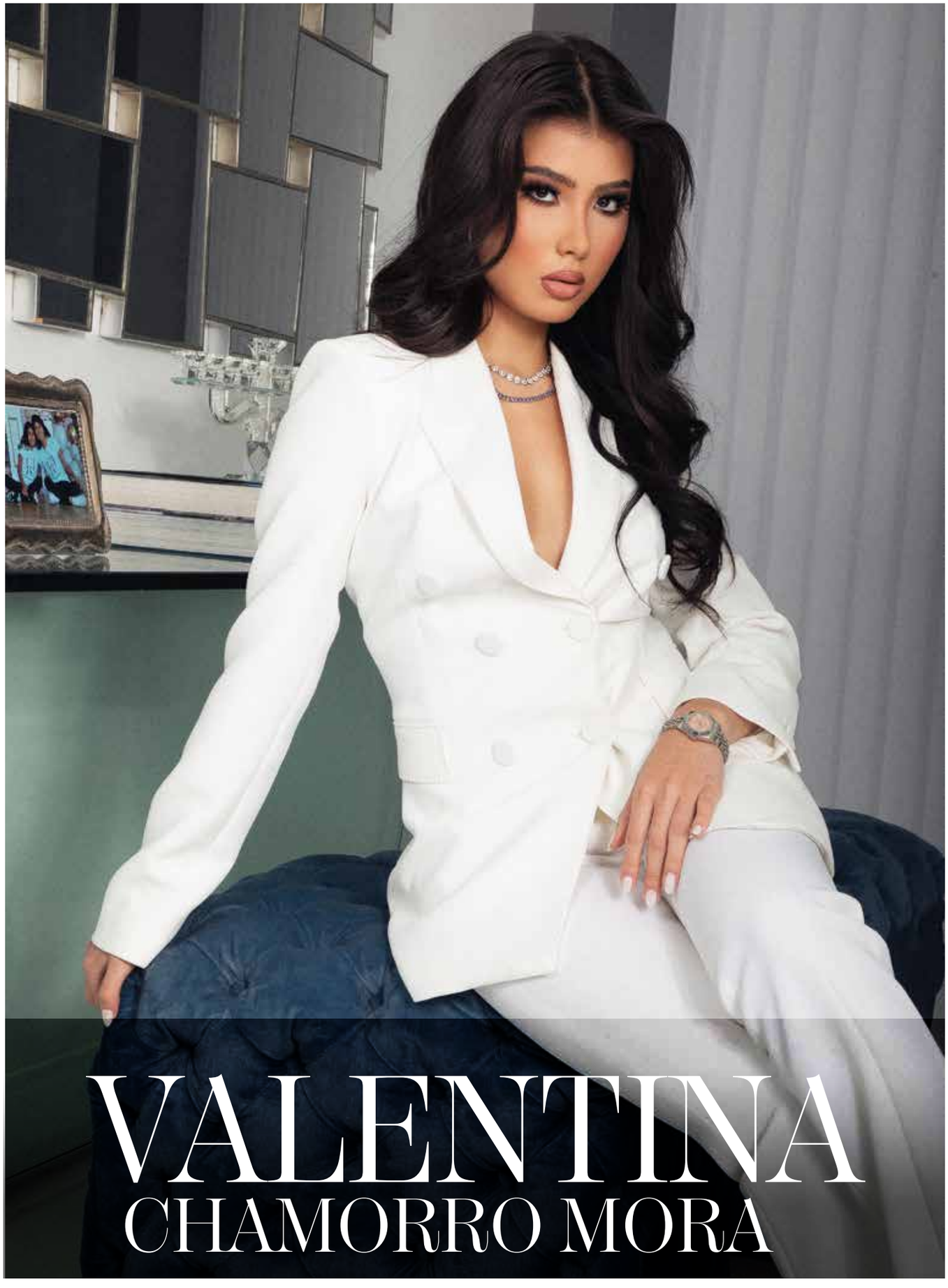


MARÍA PAZ CHAMORRO MORA

circumstances they come from do not have to determine how far they are allowed to dream. I want my generation to understand that having influence does not simply mean having followers. Influence means making something good happen in someone's life because of the platform you were given.

6. How do you prepare physically and mentally to keep your body strong, healthy, and ready to represent Colombia in an international competition?
I am learning to understand preparation in a more complete way. Of course I train, take care of my nutrition, rest, practice runway, and work on my posture and physical conditioning, because representing Colombia requires discipline. But I also take care of my mind, my emotions, and my spirit. I do not want my relationship with my body to come from punishment or from an obsession with achieving a perfect image. My body needs to be healthy and strong, but so does my mind. My relationship with God is very important to me because my faith gives me strength, peace, and confidence to face every stage of this preparation.

I believe true preparation happens when there is balance between body, mind, and spirit. I am 16 years old and I still have so much to learn. I want to enjoy this stage, prepare with excellence, and give the best of myself, but without losing María Paz while trying to become what other people expect me to be. Because in the end, yes, I want to win a crown. But above all, I want to gain something I can keep for the rest of my life: a healthy identity, a voice of my own, and the ability to use my opportunities to serve others.



VALENTINA CHAMORRO MORA



At 17, Valentina Chamorro Mora is building a path that brings together fashion, art, entrepreneurship, sport, and social purpose. Part of her education took place in Switzerland at Le Rosey, an international environment that strengthened her independence, discipline, and global perspective. She also speaks English fluently and continues combining her academic preparation with creative and professional interests.

Fashion has become one of her strongest forms of expression. Valentina has participated in runway experiences in Colombia and in fashion environments connected to New York Fashion Week, developing her preparation as a model and discovering in fashion a platform for identity, confidence, and communication. Outside the runway, she practices wakeboarding and wakesurfing, sports that have taught her concentration, balance, perseverance, and the importance of overcoming fear.

Her entrepreneurial side began in a very different space: the kitchen.

Passionate about pastry since childhood, Valentina trained through culinary experiences in places such as Mexico, Switzerland, and Paris. During the pandemic, she transformed that passion into Valenchu Bakery, her first business project and an early lesson in creativity, customer service, discipline, and entrepreneurship. Art and music are also part of her world. She plays guitar and has participated as an interpreter in songs connected to the Mujeres Empoderadas movement, expanding her experience in performance and audiovisual production.

But one of the most important parts of her formation has been service.

As an ambassador for Fundación El Sembrador, Valentina has been involved in social initiatives from a young age, learning that opportunity carries responsibility and that true influence gains meaning when it can be used to help others.

That philosophy also inspires Jóvenes Emprendedoras Empoderadas, an initiative focused on helping young women recognize their talents, strengthen their confidence, and transform ideas into real projects. Valentina's own experience as a young entrepreneur allows her to speak from something she has already lived: beginning with an idea, learning through mistakes, and discovering that talent can become opportunity when it is supported by discipline.

At 17, her story is only beginning.

She can walk a runway, ride a wake, play guitar, create a dessert, develop a business idea, or serve a community. Behind all those different sides is the same intention:

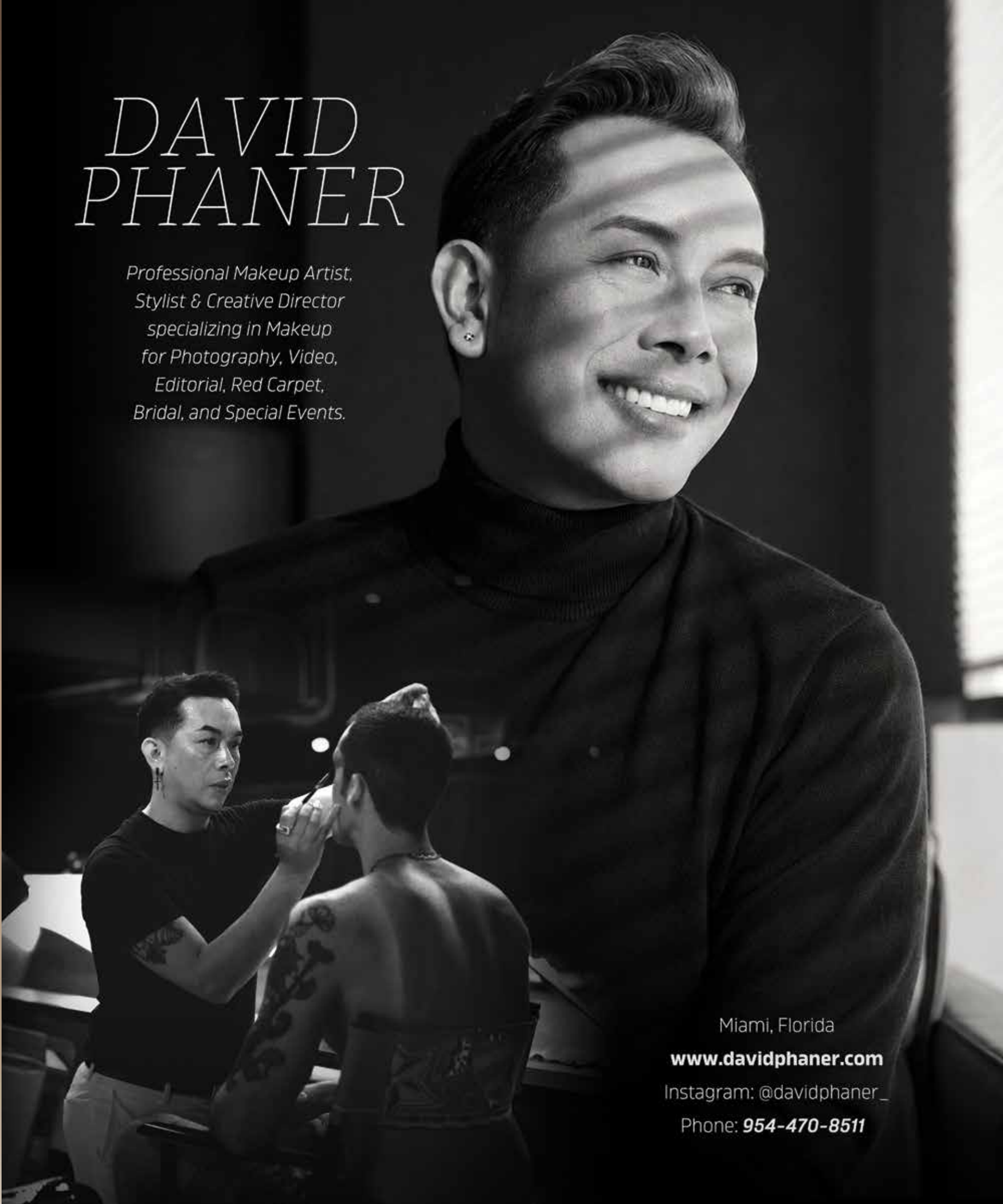
to turn every opportunity into growth and every talent into purpose.



Photo **Francisco Ruíz**
Makeup **Jhoana Godoy**
Hairstyling **Antonio Centeno**

VALENTINA
CHAMORRO MORA

Romance meets drama in a statement of modern couture.



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Cecile Fedida

A Legacy of Beauty, Artistry, and Transformation

For Cecile, hair has never been simply a profession. It is a legacy, an art form, and a deeply personal way of transforming the way a woman feels about herself.

Born in Casablanca, Morocco, Cecile's journey began across continents. At the age of 10, she moved with her family to Israel, where her natural connection to the world of beauty quickly began to take shape. By 16, she was already studying professional hairstyling in Tel Aviv, earning top certification and establishing the foundation for what would become an extraordinary international career.

Her talent and determination quickly distinguished her. By just 20 years old, Cecile had opened her own salon and was becoming a recognized presence in the beauty industry. Her artistry soon expanded far beyond the salon chair. She styled hair for major film productions, celebrities, models, professional hair shows, and high-profile clientele, while her technical expertise earned her invitations to serve as a judge at professional hair competitions and industry events.

BUT CECILE'S PASSION FOR HAIR DID NOT BEGIN WITH HER ALONE.
She is the daughter of renowned hairstylist Henry Fedida, now based in Miami, whose own career included presenting professional hair shows throughout the United States. Growing up surrounded by the discipline, creativity, and precision of professional hairstyling gave Cecile an intimate understanding of the craft from an early age.

IT BECAME PART OF HER LANGUAGE.
That influence can still be seen in the way she works today: with an exacting eye, an instinctive understanding of hair, and a belief that true beauty comes from enhancing the individual rather than following a formula. At 35, Cecile embarked on another defining chapter, moving to New York with her three children. She arrived carrying years of international experience, sophisticated techniques, and a perspective shaped by different cultures and beauty traditions.

New York introduced her artistry to an entirely new clientele. Her career in the United States has included working with prominent clients and creating bridal hairstyles for Fox News anchorwomen, alongside countless women who entrusted Cecile with their hair for weddings, celebrations, professional appearances, and some of the most meaningful moments of their lives. Today, Cecile is based in Miami, Florida, yet her clientele remains international. Women seek her out not only because of her decades of experience, but because of the intensely personalized way she approaches every person who sits in her chair.

THE ART OF PERSONALIZATION
Among Cecile's specialties, she has become particularly recognized for her expertise in wigs and customized hair solutions, as well as Perla Vera organic hair straightening treatments. Her work with wigs goes far beyond conventional styling. Cecile approaches each piece almost as a designer would approach couture: considering shape, proportion, movement, texture, and the individual wearing it.

Through precision cutting, shaping, customization, and styling, she creates a finish designed to feel natural and personal rather than standardized. For clients experiencing changes in their hair or simply looking for a new expression of themselves, that attention to detail can make an enormous difference.

HER APPROACH TO PERLA VERA TREATMENTS FOLLOWS THE SAME PHILOSOPHY.
Rather than seeing hair straightening as a one-size-fits-all process, Cecile evaluates the condition, texture, needs, and desired result of each client. Drawing upon decades of experience, her goal is to create hair that feels smooth, manageable, polished, and beautiful while keeping the integrity of the hair at the center of the process. For Cecile, technique matters, but understanding the woman behind the hair matters just as much.

PASSING THE CRAFT FORWARD
After building a career that spans decades, Cecile has also embraced another important role: educator. She is passionate about passing on the techniques and knowledge she has accumulated throughout her professional life, teaching haircutting, wig cutting and customization, styling, hair treatments, and advanced hair artistry.

It is a natural evolution for someone whose own career was shaped by both inherited knowledge and years of hands-on experience. In an industry that is constantly changing, Cecile understands the importance of innovation. Yet she also believes that exceptional hairstyling still begins with fundamentals: precision, observation, technique, patience, and the ability to truly understand a client.

HER PHILOSOPHY REMAINS BEAUTIFULLY SIMPLE:
Great hair is never one size fits all.Every haircut, color, treatment, wig, and style should reflect the individual woman wearing it. Trends may inspire, but personalization creates beauty.

From Casablanca to Tel Aviv, from New York to Miami, Cecile's life and career have crossed countries, cultures, and generations. Yet throughout every chapter, one standard has remained unchanged: exceptional craftsmanship, personal attention, and an unwavering dedication to the art of beautiful hair.

For Cecile, creating beautiful hair is not simply about changing an appearance. It is about understanding a woman, honoring her individuality, and giving her the confidence to see herself beautifully.

Fashion in the Age of ***Artificial Intelligence***

By Original Living Magazine



As algorithms learn to sketch, forecast, style, sell and even imagine, fashion faces a defining question: what happens to originality when technology can generate almost anything?

Fashion has always evolved alongside technology. The sewing machine transformed production. Photography changed the way style was seen. The internet altered how collections were discovered, sold and discussed. Social media collapsed the distance between the runway and the public. Now artificial intelligence is entering the industry with a different kind of force: it does not simply accelerate fashion. It can participate in the act of imagining it.

Today, artificial intelligence can help analyze consumer behavior, identify emerging visual patterns, generate early design concepts, personalize recommendations, build virtual environments, assist with campaign development and shorten parts of the creative and production process. What once required weeks of research can sometimes be explored in hours. A designer can test silhouettes, colors, textures and narratives before a single piece of fabric is cut.

THAT SPEED IS SEDUCTIVE. IT IS ALSO DISRUPTIVE.

THE NEW CREATIVE PARTNER

The most compelling use of AI may not be to replace the designer, but to expand the designer's field of possibility. Used intelligently, it can function like a visual laboratory: a place to test ideas quickly, compare directions and move beyond the first obvious solution.

For an independent creator, that can be especially powerful. Access to sophisticated visualization, research and content tools can reduce barriers that once separated a small studio from a large creative department. Technology can give a designer more ways to communicate a vision before investing in samples, production or an elaborate campaign.

But a tool that can generate thousands of possibilities also creates a new problem: abundance. When almost anything can be produced on a screen, selection becomes more important than generation. Taste becomes the filter. Judgment becomes the signature. The designer's role shifts from simply making images to knowing which ideas deserve to become real.



"When almost anything can be generated, taste becomes more valuable, not less."

CAN AN ALGORITHM CREATE EMOTION?

This is where fashion becomes more complicated. A beautiful image is not necessarily a meaningful design. Couture, in particular, has never been only about appearance. It carries the hand of the maker, the memory of technique, the tension of fabric, the hours hidden inside embroidery, draping, construction and finishing. Its value is inseparable from human intention.

Artificial intelligence can imitate visual languages with extraordinary speed. It can suggest a Baroque silhouette, a futuristic gown or an impossible textile. But imitation and authorship are not the same thing. A machine can recognize patterns in what has existed; the human creator decides why something should exist now.

The emotional power of fashion often comes from experience: childhood, migration, rebellion, seduction, grief, architecture, music, heritage, desire. Those references are not merely data points. In the hands of a designer, they become point of view.

THE QUESTION OF ORIGINALITY

AI also forces the industry to revisit one of fashion's oldest questions: what is original?

Fashion has always lived through reference. Designers study archives, history, art, cinema, street culture and one another. Trends repeat, disappear and return in new proportions. Artificial intelligence intensifies that cycle because it can absorb enormous amounts of visual information and recombine familiar codes almost instantly.

The danger is not simply that fashion will become automated. The greater danger is that it may become visually impressive but emotionally interchangeable, polished images without identity.

That possibility makes authorship more important. A recognizable creative language, a disciplined point of view and the courage to reject what is merely fashionable may become the true markers of luxury in an AI driven world.

A MORE HUMAN DEFINITION OF LUXURY

For years, luxury has been associated with rarity, price, craftsmanship and access. In the next era, it may also be defined by evidence of humanity.

The irregular stitch. The hand-shaped flower. The unexpected fitting decision. The conversation between designer and client. The knowledge that a garment was touched, revised and resolved by people rather than generated endlessly until an image looked perfect.

Technology will continue to transform how fashion is conceived, produced and experienced. It would be unrealistic, and creatively limiting, to pretend otherwise. The challenge is not to resist artificial intelligence, but to decide what should never be surrendered to it.

THE FUTURE BELONGS TO THE POINT OF VIEW

The designers who thrive in this new landscape may not be the ones who use the most technology. They may be the ones who know themselves most clearly.

AI can accelerate research. It can multiply options. It can help visualize worlds that once existed only in the imagination. But it cannot decide what a designer stands for. It cannot replace conviction, lived experience, instinct or the desire to say something that has not yet been said in quite the same way.

Perhaps that is the paradox of fashion's technological future: the more powerful our tools become, the more valuable a distinct human voice becomes.



"And so the question is no longer whether artificial intelligence will change fashion. It already has. The more important question is this: if a machine can help create the perfect dress, what will make that dress worth remembering?"

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Exclusive Coverage & Photography
Iván Morales, Innovation Media New York
for **Original Living Magazine**

Music, Stars and Latin Culture on the Mediterranean

Marbella became a meeting point for music, television, fashion and entertainment during a very special edition of Premios Juventud. The celebration brought together renowned figures from Latin entertainment in Spain, carrying the energy of one of the most recognized events in Hispanic culture to one of the Mediterranean's most iconic destinations.

Original Living Magazine was there with exclusive coverage by Iván Morales of Innovation Media New York, capturing everything from the events leading up to the ceremony to the red carpet and some of the most memorable moments shared by the celebrities who gathered in Marbella.

The celebration began even before the main



event. At *La Cabane Marbella*, the iconic beach club transformed through its Dolce & Gabbana collaboration and unmistakable blue-and-white Mediterranean aesthetic, Univision talents and personalities gathered for activities leading up to the gala. Against this distinctly Marbella backdrop, conversations, laughter and spontaneous moments in front of the cameras set the tone for the celebration ahead. It was a stylish Mediterranean prelude to a historic edition of **Premios Juventud in Europe**.

Among the leading personalities of the evening were **Alejandra Espinoza** and **Clarissa Molina**, who hosted the ceremony alongside Spanish television presenter Jesús Vázquez. Together, they guided an evening that connected Latin entertainment with the European setting of *Starlite Marbella*.

As the main celebration unfolded, Marbella welcomed an impressive gathering of stars from music and television. **Marc Anthony** and **Nadia Ferreira**, **Ángela Aguilar** and **Christian Nodal**, **Raúl de Molina** alongside his wife **Mily de Molina**, as well as **Jomari Goyso** with his family, were among the familiar faces who brought their own presence and personality to the occasion.

Carlos Mesber and the cast of Siéntese Quien Pueda! also joined the celebration, representing some of the familiar faces of Univision television who traveled to Marbella for this special edition.









The evening also offered a glimpse into new personal chapters. **Carolina Sandoval**, *"La Venenosa,"* drew attention as she stepped out with her new romantic partner, adding a touch of romance and curiosity to a night already filled with memorable appearances.

AND, OF COURSE, THERE WAS FASHION. The red carpet presented a diverse mix of styles, silhouettes and personalities. Color, sheer details, sparkle, classic choices and more daring statements came together as each guest offered an individual interpretation of red-carpet dressing.

Rather than defining who was *"best dressed,"* Original Living Magazine turns its attention to the looks that shaped the red carpet, the details that caught our eye and the ways in which each personality used fashion as an extension of individual style.

Because a red carpet is about more than trends. It is also about attitude, individuality and the way each person chooses to present themselves to the world.

Couples also brought some of the evening's most engaging moments. Through gestures of affection, spontaneous interactions and shared appearances before the cameras, they added a more personal dimension to the celebration. The presence of families offered an equally intimate glimpse at personalities we usually encounter on television or onstage.

Beyond the red carpet, Premios Juventud Marbella connected the strength and energy of Latin culture with an increasingly international audience.

Marbella brought its cosmopolitan character, Mediterranean light and distinctive atmosphere to the occasion. Spain became the setting for an encounter between different generations of artists and personalities, highlighting once again the international reach of Latin music, entertainment and culture.







LISBETH FERNÁNDEZ

Makes History for Montana at Miss USA

Lisbeth Fernández continues to make her mark on the international pageant stage, this time representing Montana at Miss USA 2026 and achieving a historic Top 20 placement.

Her classification marked an extraordinary moment for the state: **Montana had not placed at Miss USA since 1958**, making Fernández's achievement the state's first classification in 68 years.

A Cuban-American beauty queen, international speaker and advocate for women's leadership, Fernández previously earned the title of First Runner-Up at Miss Universe Cuba 2025. Her journey has continued to evolve beyond beauty, combining fashion, leadership, faith and social impact.

From Cuba to Miami and now to the Miss USA stage representing Montana, Lisbeth Fernández continues building a story defined by determination, reinvention and purpose

The *New Meaning* of Luxury



How craftsmanship, time, status, authenticity and experience are reshaping what luxury means today.

Luxury is changing, but not in a single direction. For a long time, it was easy to recognize: the logo, the car, the watch, the handbag, the couture gown, the address, the table everyone wanted. It was visible, expensive and deliberately out of reach.

That language has not disappeared. Luxury still signals success, creates desire and carries tsocial weight. But it is no longer the whole story. Today, luxury can be loud and glamorous or quiet and intimate. It can be about visibility, personal meaning, craftsmanship, access or experience. These definitions now coexist, raising a more interesting question: What does luxury mean when almost everything can be seen, bought, copied, posted and performed?

BEYOND PRICE

Price still matters, but it is no longer enough on its own. Luxury has always relied on scarcity and access, yet a high price does not automatically create genuine value.

Some expensive objects feel generic. Others reveal their worth slowly through material, construction, detail and the intelligence behind them. The modern luxury consumer increasingly understands the difference. The question is no longer only, “How much is it?” but also, “Why is it worth it?” Who made it? How was it made? What makes it different? Does it carry meaning beyond the moment of purchase?

Luxury today must justify itself in more than financial terms.



TIME, CRAFT AND HUMAN SKILL

Speed defines contemporary life. Trends move quickly, products circulate quickly and images disappear in seconds. In that environment, time itself has become one of the rarest forms of value.

A couture piece that requires hundreds of hours is more than an object. It is a record of attention, patience and human skill. Embroidery, tailoring, draping, pleating, beadwork and finishing are not simply decorative. They are evidence of knowledge accumulated over time.



As technology expands, craftsmanship becomes more valuable, not less. In a world where images and ideas can be generated instantly, real skill becomes its own form of rarity. Luxury is also about what we are willing to slow down for: the time to choose carefully, to refine something properly and to experience something without immediately turning it into content. Luxury often begins where speed ends.

VISIBILITY AND AUTHENTICITY

Luxury has always had a public dimension, but social media has multiplied the audience. What we wear, where we go, what we drive and what we carry can become social signals. Objects become images, images become identity, and identity can become performance.



Miami is a perfect example. Glamour is part of the language. People dress to arrive, to be noticed and sometimes to make sure everyone knows they arrived. Fashion has always communicated aspiration, power, success and belonging. What has changed is the size of the audience. The room is no longer just the room. It is everyone watching online.

But when the logo disappears, the price is unknown and no one is watching, does the object still feel extraordinary?



That is where authenticity and emotional value matter. Consumers are surrounded by trends, copies, campaigns and endless versions of the same visual language. Something with a genuine point of view becomes more powerful. A garment can mark a moment. A watch can carry memory. An object can become meaningful through use, family history or personal transformation.

A logo can be imitated and an aesthetic can become a trend. A personal story cannot. That relationship gives luxury a form of value that cannot simply be manufactured at scale.

EXPERIENCE AND CURATION

Luxury is also moving beyond the object itself. How something is presented, accessed and experienced has become part of its value. Service matters. Attention matters. Personalization matters.

A boutique visit, a fitting, a hotel stay, a private appointment or even the way a purchase arrives can shape the memory of a brand as much as the product itself. In a world of endless choice, curation has become increasingly valuable. People do not always need more options. Sometimes they need someone who understands which option is right for them.



Not everything needs to be offered, visible or mass-produced. Sometimes the most luxurious feeling is simply knowing that something was considered specifically for you.

THE FUTURE OF LUXURY

Luxury today does not follow a single definition. Some consumers are drawn to visibility, recognition and status. Others prioritize discretion, craftsmanship, authenticity and emotional depth. Most people move between the two. The future of luxury will belong to the brands, designers and creators who can balance visibility and substance, tradition and innovation, technology and humanity, speed and time, image and meaning.

Aspiration alone is no longer enough. The product has to deliver. The craftsmanship has to matter. The experience has to feel intentional. The story has to feel authentic. Whether luxury is loud or discreet, its value should survive beyond the moment of display.

Ultimately, luxury is not only about what is seen. It is about what remains when the attention moves somewhere else.

Illustrative photos generated using AI systems.



THE PEPTIDE EFFECT

How a New Generation of Weight-Loss Treatments Is Changing Beauty, Wellness and the Body Conversation

ORIGINAL LIVING MAGAZINE



For decades, weight loss was presented as a simple equation of discipline, diet and exercise. Today, a new generation of prescription treatments has dramatically changed that conversation. Often referred to casually as *"peptides,"* medications such as semaglutide and tirzepatide work with hormonal pathways involved in appetite, fullness and food intake. Their rise has transformed weight management from a private struggle into one of the most talked-about movements in modern wellness.

BUT THIS IS ABOUT MORE THAN BECOMING SMALLER.

As appetite decreases and weight begins to change, the body requires a different kind of attention. Nutrition becomes increasingly important. Protein matters. Hydration matters. Movement matters. And preserving muscle becomes just as relevant as watching the number on a scale.



THAT DISTINCTION IS ESPECIALLY IMPORTANT IN THE BEAUTY WORLD.

Rapid or significant weight loss can change the appearance of the face and body as fat volume decreases. Skin may look different, facial contours may become more pronounced, and muscle can also be lost if nutrition and physical activity are neglected. What social media has sometimes labeled *"Ozempic face"* is not a formal medical condition; changes in facial volume can accompany substantial weight loss from many causes.

The new beauty conversation, therefore, is moving away from simply asking, *"How much weight did you lose?"* and toward a more sophisticated question: *"How are you taking care of yourself while losing it?"*

Strength training, adequate nutrition and sufficient protein can become important parts of maintaining body composition during a weight-loss journey. Skincare and aesthetic treatments may complement the external transformation, but beauty still begins with what supports the body from within.

There is also an important difference between a medical treatment and a beauty trend. These medications are prescription drugs, not casual supplements. They can cause gastrointestinal side effects including nausea, vomiting, diarrhea and constipation, and they are not appropriate for everyone. Medical history, other medications and individual health risks matter.

The source matters too. The explosion in popularity has created a market for compounded and unapproved versions advertised online. A lower price or glamorous social-media promise should never replace proper medical supervision.



PERHAPS THAT IS THE MOST INTERESTING SHIFT OF ALL.

The peptide era is forcing beauty and wellness to reconsider what transformation really means. The goal is no longer simply to fit into a smaller dress. It is to emerge healthier, stronger and more conscious of the body carrying that dress. Because the most modern definition of beauty may not be thinness at all. It may be balance.

ORIGINAL LIVING MAGAZINE

This article is for editorial and informational purposes only and is not a substitute for individualized medical advice.



The Creative Team



ISABEL LOPEZ
President/Ceo / Editor in Chief

She operates ISABEL ORIGINAL where she designs and retails elegant, unique and original fashionable clothing and accessories. Isabel brings to her fashion design her extensive experience, along with modeling and acting. She is also the director and founder of Miss Colombia, New England. Since she loves art she launched Original Living Magazine giving her the opportunity to support other artists like herself in order to expose more of their artistic work.

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Sales

Nelly Hoffens-Vargas is a seasoned higher education and public sector leader with over 25 years of experience in financial aid, human resources, payroll, student employment, and strategic operations. Nelly is known for designing and implementing systems that remove barriers, strengthen compliance, and create opportunities for employees, students, and communities to thrive.



LUIS BRITO
Event Design Director

We are proud to have Luis Britto as a vital member of our magazine team. Renowned for his exceptional talent and keen eye for detail, Luis specializes in decorating events with beautiful flower masterpieces. His expertise in transforming spaces with exquisite floral arrangements continues to enhance the visual appeal and overall ambiance of our events.



IVAN MORALES
Photographer & Photo Jounalist

He is founder and CEO of Innovation Media, an outstanding company in media which produces music videos, commercial videos and commercial photography, and winner of multiple awards in the city of New York.
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Hair Artist

With expertise in color and balayage, Adriana brings a refined, modern approach to editorial and red-carpet styling, delivering polished and camera-ready results for luxury productions.



DAVID PHANER
Beauty Artist & Licensed Cosmetologist

Award-winning beauty professional recognized for his work at Miss Universe, Miami Swim Week, and editorial productions. Known for his precision, modern aesthetic, and high-impact camera-ready looks.


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O2 CLEANSER
4 fl. oz./118mL
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MIDALYS PERDIGÓN

Beyond "The Blonde in the Taxi"



For more than three decades, *"Historia de Taxi"* has remained one of Ricardo Arjona's most recognizable songs across the Spanish-speaking world, becoming part of the musical memory of several generations. Today, one of its most memorable characters has found a new life onstage through Midalys Perdigón, the Cuban dancer, model and performer audiences have come to recognize as *"the blonde in the taxi."*

Behind the character, however, is a woman whose story began long before the lights, costumes and international stages. Midalys is constantly creating. She works as a dancer and model, teaches dance, creates content and develops projects of her own. She is ambitious about her dreams, but describes herself as simple in everyday life, deeply connected to family, travel and the small moments that allow her to recharge.

Her journey into Ricardo Arjona's production began with a message she almost did not believe. She received an invitation to audition for a project connected to the artist and initially wondered whether it was even real. After confirming the opportunity through a video call, she completed the interview and casting process and then waited.



Eventually, the call arrived. She had been selected. Everything moved quickly after that. Midalys had to organize her life, rehearse, learn choreography, complete photos and prepare to spend nearly two months in Guatemala as the project developed. It became a reminder of something she now understands clearly: sometimes you spend years preparing without knowing exactly what you are preparing for, until the right opportunity suddenly appears.

That opportunity became even more significant when she discovered the role she would portray. She was going to become the contemporary face of the blonde from "Historia de Taxi." Midalys immediately understood the responsibility. The song had existed in the public imagination for decades. Some people remembered the original music video, while others had created their own image of the mysterious blonde simply by listening to the lyrics over the years.

Her role was not simply to step onstage and dance. She had to give physical presence to a character who already meant something to millions of listeners. She remembers Ricardo telling her that what they were planning might sound a little crazy, but asking her to trust the process. She did.

The production was not looking simply for a technically trained dancer. They wanted Latin energy, theatricality and someone capable of communicating emotion through movement. That gave Midalys the freedom to bring part of herself to the role, including what she proudly describes as her Cuban flavor. For her, that changed everything.

"I'm not simply doing choreography," she explains. *"I'm helping tell a story."*

Her first performance remains unforgettable. As one of the first people the audience sees onstage, she felt the pressure immediately. There were nerves, choreography, timing, wardrobe and technical details constantly running through her mind. Then the music began. She stepped into the lights, saw the audience and something shifted. Preparation became instinct.

Even after many performances, Midalys says the butterflies still appear before she walks onstage. What has changed is her confidence. She understands the character more deeply, feels the music differently and has developed greater freedom in the way she interacts with the audience.

She also continues studying herself. Midalys watches videos of her performances, notices what she can improve and makes adjustments. She knows she does not dance the role exactly as she did at the beginning, and she considers that part of her evolution.

Working inside a production of this magnitude has also transformed the way she understands the entertainment industry. Talent matters, she says, but professionalism is essential. Behind the show are rehearsals, technical teams, soundchecks, wardrobe changes, travel days and countless details the audience never sees. Every person contributes to what eventually appears effortless from the seats.

Being part of that world taught Midalys that nothing onstage is there by accident. Music, lighting, visual elements, movement and characters all serve the larger story.

Among all the cities she has experienced during this chapter, Miami holds a particularly emotional place. Midalys built an important part of her career there after arriving in the United States. Performing in front of people who had seen her working, training and searching for opportunities before this project made the moment deeply personal.

They were not simply seeing her onstage. They were seeing how far the journey had taken her. Her career, however, did not begin with Arjona. Before joining the production, Midalys had already worked as a dancer and model and participated in television, music videos, events and projects with Cuban and international artists.

Much of her dance formation in Cuba came through Lizt Alfonso Dance Cuba. Later, a professional opportunity in Peru expanded her horizons and opened another chapter in her





Photo Rey Studio

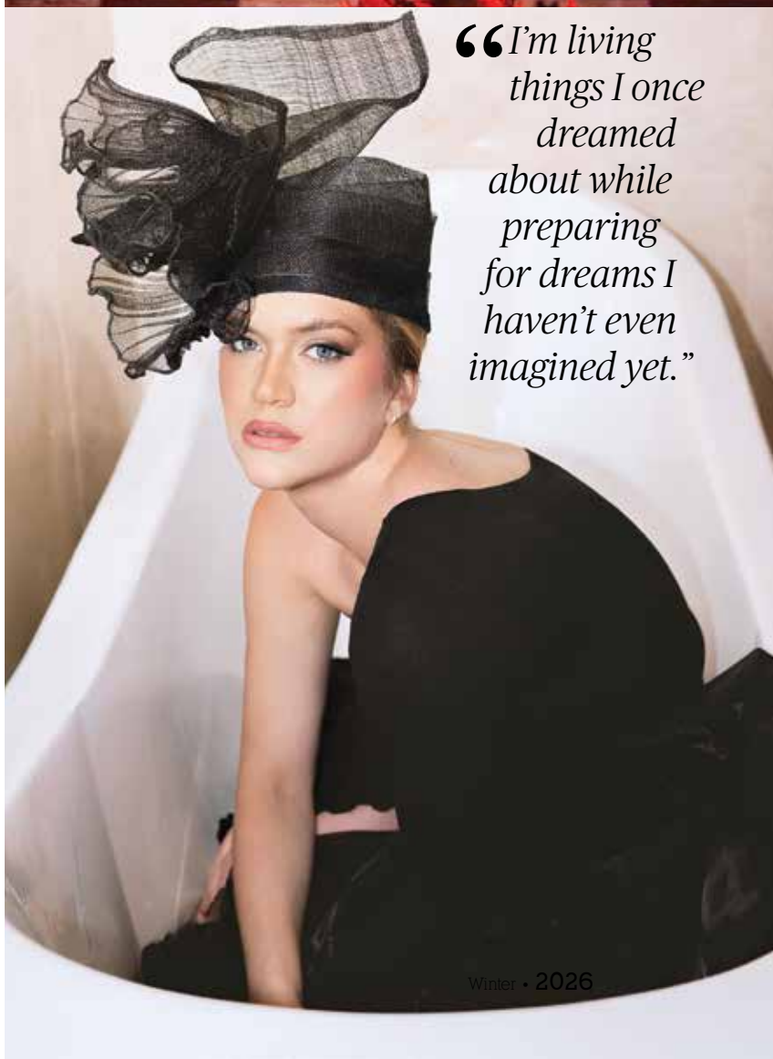
artistic development. She continued learning through classes, colleagues, professional dancers and every job that gave her an opportunity to grow. She did not follow a perfectly conventional path, and she refused to let that limit her. There were jobs that did not happen, moments of doubt, sacrifices and the challenge of beginning again in another country. But she kept preparing.

That history matters to her because social media can make success appear immediate. People see the stage, the wardrobe, the travel and the beautiful photographs, but they do not always see the years that came before. Behind *"the blonde in the taxi,"* Midalys wants audiences to see the Cuban woman who worked for the opportunity long before she knew exactly what form it would take. Her ambitions also extend far beyond one role. Dance remains central to her life, particularly Latin and Cuban styles, but she wants to continue expanding her versatility. Modeling is equally important to her, and she describes the camera as another space where she can transform and communicate.

She also loves teaching, choreography, fitness, beauty, hairstyling, makeup, working with children and creating projects of her own. Through her YouTube channel, she hopes to show more of the world behind the final performance: the backstage preparation, travel, training, style, beauty and the ordinary woman behind the stage persona.

Fashion has also become part of the way she expresses herself. For Midalys, clothing can change confidence, movement and even the way a performer connects with a particular style of dance. Some days she is glamorous. Others sporty, feminine, sexy or simply comfortable. She does not believe a woman should have to choose only one version of herself. Looking ahead, Midalys hopes to continue performing on major international tours, grow further as a model, collaborate with brands and eventually create her own dance academy. She also wants to explore fashion more seriously, not only as someone who wears it, but as a creator developing ideas of her own.

Achieving one dream has not made her feel that she has arrived. It has made the possibilities feel larger. And perhaps that is the best way to understand this moment in her life. She is enjoying what she once hoped for while continuing to prepare for whatever comes next.



"I'm living things I once dreamed about while preparing for dreams I haven't even imagined yet."



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PAOLA JARAMILLO M.

From beauty and fashion to entrepreneurship and international real estate, **Paola Jaramillo M.** has built a career defined by evolution, vision, and connection. A former Colombian beauty queen, Paola began her professional journey in fashion, media, public relations, and business, experiences that shaped her understanding of image, communication, sales, and the importance of building meaningful relationships.

Her entrepreneurial spirit later led her to create **Pao Moda** in Colombia, a fashion and accessories brand that became one of her first ventures into business ownership, before later expanding her experience in public relations, television, and media while living in New York.

Today, based in Florida, Paola has brought that same instinct for opportunity into the world of real estate. As an **International Real Estate Professional with eXp Realty** and **Founder of Paomoda Investments**, she works with buyers and investors navigating residential, luxury, waterfront, investment, and commercial opportunities in Florida and across the United States.

Her international background has also positioned her as a bridge between the U.S. and Latin American markets, particularly Colombia, allowing her to work closely with foreign nationals and investors seeking opportunities beyond their borders.

Her growing experience in commercial real estate includes collaborating with her commercial team on the recent closing of two Walgreens investment properties, with two additional Walgreens properties currently on the market. For Paola, however, success is not defined simply by a closing. It is found in understanding a client's vision, recognizing the right opportunity, and creating relationships that continue long after a transaction is complete.

"UNLOCKING DOORS TO YOUR DREAMS."

Paola Jaramillo M., PA
International Real Estate Professional | eXp Realty
Founder, **Paomoda Investments**
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"Some women create content. Others build businesses. Ingrid Castillo, widely known as Chef Queen, is doing both, transforming experience, creativity and ambition into a growing personal brand with a clear sense of direction.

Ingrid Castillo

Entrepreneur, Founder, and Modern Brand Builder

Born in Matagalpa, Nicaragua, Ingrid grew up surrounded by tradition, family values and the influence of her grandmother, who taught her that discipline and leadership begin at home. Those early lessons became part of the foundation of the woman she would become: independent, determined and unafraid to create her own opportunities.

At twenty two, she arrived in the United States determined to build a better future. After living in South Carolina and later settling in Florida, she pursued formal culinary training, competed in culinary arts and developed a career as a private chef known for precision, discipline and technique.

BUT THE KITCHEN WAS NEVER GOING TO BE THE ONLY CHAPTER OF HER STORY.
Ingrid approached her career with an entrepreneurial instinct, understanding that the skills behind a successful chef, preparation, consistency, leadership and the ability to perform under pressure, could extend far beyond food. Today, she is also the founder and owner of her own income tax company, an entirely different field that reveals another dimension of her business identity. Moving between industries requires adaptability, but for Ingrid, entrepreneurship has never been a side project. It has become central to the life she is building.

HER EXPANSION INTO MUSIC REPRESENTS ANOTHER EVOLUTION.
Rather than treating music as an isolated experiment, Ingrid is developing the business infrastructure surrounding it, including platforms for future releases, distribution and potential brand collaborations. Her first original song, Chef Queen Divina, brings the identity she has built in the kitchen into music. The song celebrates confidence, discipline, independence and the idea of a woman commanding her own space.

IT IS PLAYFUL, BUT ITS MESSAGE IS UNMISTAKABLE.
Chef Queen is no longer simply a name associated with food. It is becoming an identity that can move between culinary culture, entrepreneurship, entertainment and lifestyle. And that is perhaps the most interesting part of Ingrid's evolution. She is not abandoning one career to pursue another. She is allowing the different dimensions of her life to coexist.

CHEF. ENTREPRENEUR. FOUNDER. CREATIVE.
Rather than seeing those identities as competing with one another, Ingrid sees them as pieces of the same story. There is an increasingly modern definition of entrepreneurship emerging among women today. Success no longer has to mean remaining inside a single profession for an entire career. A woman can build a company, develop a creative platform, explore entertainment and continue evolving without having to reduce herself to one title.

INGRID REPRESENTS THAT POSSIBILITY.
Her journey from Nicaragua to the United States was the beginning of a much larger process of reinvention. What followed required patience, discipline and the willingness to start again in unfamiliar environments.

THOSE QUALITIES REMAIN VISIBLE IN THE WAY SHE APPROACHES HER WORK TODAY.
Behind the personality of Chef Queen is a woman who understands that visibility alone does not create longevity. A recognizable image may attract attention, but building something sustainable requires work behind the scenes.

THAT IS WHERE INGRID'S FOCUS REMAINS.
She continues developing her businesses, expanding her creative presence and building the foundation for what she hopes will become a much larger platform. Her story also carries a message for women creating opportunities outside traditional paths: growth does not always require choosing one dream and abandoning another.

Sometimes the most authentic career is the one you design yourself. From Matagalpa to Florida, from the kitchen to entrepreneurship and now music, Ingrid Castillo continues to expand the definition of what Chef Queen can become.

CHEF QUEEN IS A NAME.
But behind the name is something considerably larger: A woman building her own future.



THE BREAD THAT WAS BORN FROM LOVE AND GRATITUDE

By Ingrid Castillo

SIMPLE
INGREDIENTS
A BRIGHTER
TOMORROW

NOURISH
BALANCE
THRIVE

Good Food Brighter Days



CARB FREE AVOCADO BREAD

A mindful, luxurious creation made with simple ingredients and crafted for those who want to nourish themselves from the inside out.

This bread was inspired by love, protection, and profound gratitude. It honors the person who believed in Ingrid Castillo, encouraged her talent, and gave her the confidence to take an important step in her culinary journey. More than a recipe, it is a legacy of care, hope, and conscious living. Each loaf is made with patience and dedication for those who seek wellness, balance, and a healthier lifestyle without sacrificing pleasure. Every slice tells a story. Every bite is a tribute to love.

— Real Food. A Kinder Tomorrow.

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- Almond butter
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- A pinch of salt

NO ADDED SUGAR

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Estar De Moda





THE ART OF DRESSING THE WOMAN, *NOT THE SIZE*

There is a quiet confidence in clothing that truly understands the body. Not the number on a label, but proportion, movement and balance, the way fabric falls from the shoulder, where the waist naturally belongs and how a silhouette changes when every line is considered.

For Cecilia, founder of Estar de Moda, that understanding began with something deeply personal. At 152 centimeters tall, she knew the experience of finding beautiful clothes that technically fit, yet somehow did not feel made for her. A waistline could sit too low. A skirt could overwhelm the frame. A gown could lose its intention simply because its proportions were designed around a different body.

That experience became the foundation of a fashion philosophy. Based in Singapore, where cultures and global influences naturally intersect, Estar de Moda developed around a simple idea: fashion should adapt to the woman, not ask the woman to adapt to fashion.

The brand is often described as petite conscious, but Cecilia's vision reaches beyond height. For her, proportion is about harmony, the relationship between shoulder and waist, structure and softness, volume and movement.

That sensitivity gives Estar de Moda its distinctive point of view. There is femininity in the collections, but also intention. Gowns are selected and created with an understanding of how a woman wants to feel when she enters a room. Elegant without being overwhelmed by the garment. Glamorous without losing herself inside the silhouette.

The name Estar carries an especially personal meaning. Inspired by Cecilia's daughter, it connects the brand to family, identity and the idea of creating something that can grow beyond a single moment.

Her approach also challenges the belief that extraordinary fashion belongs only to celebrities, red carpets or once in a lifetime occasions. Beautiful clothing, in Cecilia's world, is meant to be experienced. It can celebrate a milestone, transform an evening or simply remind a woman of the confidence that was already there.

Perhaps that is what makes Estar de Moda feel so relevant today. As fashion becomes increasingly global, women are asking for something more personal. They want clothes that recognize individuality rather than force everyone into the same proportions. For Cecilia, the answer begins with understanding the woman first. Because when proportion is right, the dress does more than fit. It belongs.


Estar De Moda


Estar Di Moda



Instagram
@alejandro_mastrangelo





INSOMNIA
by Alejandro Mastrangelo

When I first saw him, I was immediately drawn to his eyes. There is something almost hypnotic about them striking, mysterious, and impossible to ignore. And once I discovered the concept behind **INSOMNIA**, the connection felt almost inevitable. His gaze seems to belong to the same surreal universe he creates through fashion: somewhere between consciousness and dreams, familiarity and disorientation, reality and illusion.

As a guest designer, he brings to the runway a collection that is distinctive in its visual language and haunting in its interpretation of the mind.

INSOMNIA is born from the blurred fracture that separates the dreamlike from reality; from that instant of absolute disorientation upon waking, when the surroundings suddenly feel unfamiliar and, for a moment, identity itself seems suspended.

The collection explores delirium, vulnerability, and the paranoia of not recognizing yourself for an instant—of not knowing exactly where you are or who is beside you. From this limbo emerge fragmented silhouettes and superimposed layers that evoke the passage from dreams into the trance of a sleepless mind. Cascading drapes, ethereal falls, and handcrafted jewelry that embraces the body give physical form to this altered state of consciousness.

A palette of luminous neutrals completes the narrative, reinforcing the sense of weightlessness and uncertainty that moves throughout the collection.

Through these elements, **INSOMNIA** materializes the mystical side of forced wakefulness and the unsettling beauty of the surreal **Eda collection** suspended between what is real, what is imagined, and what the mind creates when sleep no longer comes.


AM
Alejandro Mastrángelo


AM
Alejandro Mastrangelo





DOUGLAS TAPIA

There are designers who begin with fabric. **Douglas Tapia** began with colored pencils. He remembers their smell when they were new, the drawing books, the erasers and the sensory universe that formed around color, shape and imagination. Long before fashion became a profession, creativity became a refuge.

Growing up, Tapia experienced years of bullying from school through university. Drawing offered another reality, one where he could transform what hurt into something beautiful. *"I felt that my refuge was recreating and designing my own dreams,"* he says.

As a child in Venezuela, he watched the glamour surrounding Miss Venezuela, then one of the country's most visible fashion platforms. By the age of nine, he was already drawing women in different stages of transformation. In those drawings, beauty represented possibility. *"It became a defense mechanism, but also motivation. I would tell myself, you are going to design and you are going to become known for it."*

Tapia studied Hispanic literature and fashion design, but he describes his creative education as something that has never truly ended. Observation, research, discipline and curiosity became as essential as drawing. For Douglas Tapia, fashion is not simply about making beautiful clothes. It is about dressing an idea.

How would you describe the essence of Douglas Tapia today, both as a brand and as a design language?
My leitmotif has always been to dress ideas and forms with sensitivity. I understand fashion as a language that defines us in time. My DNA is eclectic, timeless, glamorous, ultra feminine and elegant, with a clear concept behind each piece according to the spirit of the woman who wears it or the occasion for which it was designed.

Life, emotion, art, women, society and the world around him can all become starting points. *"You only need the sensitivity and instinct to recognize inspiration and transform it into something memorable."* But perhaps the most important presence throughout Tapia's work is Venezuela. He does not speak about his country merely as the place where he was born. He speaks about it almost as a living presence.

Your work continues to originate in Venezuela. What does creating from your country mean to you?
Venezuela is like my mother. It has been the cradle of my dreams. I am grateful to it for my life, my knowledge, my education, my resilience, my empathy and my sense of humor.

It has taught me to value extraordinary things such as family, friendship and the opportunity fashion has given me to become a voice for my country before the world.



Beyond anything superficial, I want to inspire others to make whatever they do outstanding. That relationship becomes especially meaningful when discussing the realities of building a creative career through uncertainty. Tapia speaks about emotional intelligence, calm and protecting one's sense of purpose.

"In the middle of catastrophe, zero lament. In turbulence, calm. In darkness, breathe." "And the farther I go," he says, "*the more Venezuelan I become."* Fashion itself has repeatedly become a vehicle for that resilience.

Do you believe fashion can become a form of resilience?
Absolutely. Fashion is not only an identity of its time. It is also reinvention. During the pandemic, I decided to use the circumstances as a creative tool. I created a collection of face coverings that respected sanitary requirements but were also inspired by art and designed as individual pieces.

During that period I also designed 24 looks for the final gala of Miss Venezuela, all created at a distance. Tapia also points to one of his most personal projects, **Con Sabor a Venezuela**, a work he says was recognized at Metropolitan Fashion Week in Los Angeles.

Inspired by *Pop Art*, the piece incorporated unconventional materials and references connected to Venezuelan food culture, including *Harina P.A.N.*, transforming an everyday symbol into a statement about collective identity.

"For me, fashion is resilience. Fashion is identity. Fashion gives us the ability to dress ideas." His Venezuelan heritage appears throughout his work, sometimes openly and sometimes through more intimate details. He speaks of color, line and the female figure. And he speaks of his mother, Ana Elisa.

"Every piece carries something of my mother. She is no longer here, but she left me an enormous legacy of learning." He also describes work connected to Venezuelan Indigenous and religious traditions, including a 2024 project interpreting the Wayuu wayuushein through collaborations with artists and another inspired by Venezuelan religious art under the concept Vestida de Redención. For Tapia, carrying local identity into an international conversation is essential. *"You have to contribute to the world that local color that defines you."*

Why have you chosen to maintain your creative base in Venezuela?
Venezuela is where my ideas have germinated. I am deeply connected to my DNA and to where I come from. In Maracaibo there is always humor. My people are resilient and noble. I love my team, my family and my friends. I consider myself a Venezuelan resident of the world. I go after my dreams, and then I return to share them.

That loyalty has shaped the way he approaches challenges. Not always having everything available, Tapia says, can force a designer to become more creative and agile. Empathy, humor and humility remain essential.

"The important thing is not to let water into your boat, because then it sinks." Behind the glamour of an international fashion career, however, there have also been moments of profound personal loss.

What has been one of the greatest sacrifices or lessons behind the career the public sees today?
Constancy and evolution. A designer should never stop evolving. My mother died during my first fashion show in Los Angeles. That experience gave me the strength to undertake projects without being afraid of success. Later, being close to death myself after COVID inspired me to become better than I had been before. It taught me to celebrate success, but also to let go of anything capable of disturbing my peace and my joy.

Today, Tapia dreams of creating garments that seem almost impossible to construct, pieces so ethereal that they appear not to have been sewn at all. He wants to create a universal visual language capable of entering collective memory and to use fashion to communicate something coherent, beautiful and meaningful.

For younger designers, his message centers on preparation. Research, documentation, creative capacity, discipline and consistency are what allow a designer to develop a true point of view rather than simply create attractive clothes. And beneath the collections, international experiences, challenges and recognition, the young boy with the colored pencils remains.

If you could sit today with the child Douglas who first dreamed about fashion, what would you tell him?
I do that exercise every day. I congratulate him. I embrace him for everything he has achieved. I maintain a permanent dialogue with my childhood self because that is the innocent and daring part of me that still allows me to face the world.

I tell him: *You are brave. You are a dreamer. You are determined, resilient, sensitive, creative and loving. You have evolved as much as your dreams have. But there is still more ahead. Things you cannot even imagine yet.*


DOUGLAS TAPIA


MISS UNIVERSE VENEZUELA

WHEN PASSION BECOMES CINEMA



The struggle, sacrifice, and extraordinary determination behind independent films and the journey that can take a simple idea to the world stage.

Before there is a film, there is someone fighting to make one. Not a studio. Not a premiere. Not a red carpet. A person. A writer with a story that will not leave them alone. A director imagining scenes that do not yet exist. A producer making phone calls, searching for locations, negotiating favors, and trying to stretch a budget that is never quite enough. An actor accepting a role because they believe in what the story is trying to say. A cinematographer, editor, makeup artist, or crew member contributing more than a production can sometimes afford to pay.

And somewhere along the way, someone else decides to believe in the dream too: a collaborator, a sponsor, an investor, a friend. Sometimes that single decision is what allows a film to exist. This is the world of independent cinema. It is a world built not only on creativity, but on persistence.

Behind many independent films and short films are years of uncertainty that audiences will never see. There are scripts rewritten countless times, projects postponed because financing disappeared, locations borrowed instead of rented, equipment negotiated, actors working around other jobs, and production teams solving problems that money could easily solve, if only the money existed.

Yet they continue. *Why?* Because for many independent filmmakers, cinema is not simply an industry. It is a calling. They create because there is something inside them demanding expression: a story they believe deserves to be seen, a social reality they want the world to confront, a character nobody else has written, a personal experience transformed into art. Independent cinema frequently begins exactly there, in the distance between what an artist imagines and what they can actually afford to create.

Money matters. There is no romantic way around that reality. Cameras cost money. Locations cost money. Wardrobe, transportation, permits, sound, editing, music, insurance, meals, travel and distribution all require resources. Even a small production can carry enormous financial pressure. But independent filmmakers often learn to create differently. They adapt. A location changes and the scene changes with it. A large production idea becomes something more intimate. A filmmaker calls in a favor. Someone lends a house. Someone provides clothing. A business becomes a sponsor. An investor decides to take a chance. A friend introduces the project to someone who can open another door.

What appears on screen may last only a few minutes, but behind those minutes can be months of conversations, negotiations, disappointments and small victories. This is why collaborators matter so deeply in independent cinema. The person who says yes when everyone else says no can become part of the history of a film.

So can the sponsor who provides a location, the designer who lends wardrobe, the restaurant that feeds a crew, the photographer who stays longer than expected, the actor who continues believing in the role, or the investor who sees possibility before there is proof. Independent cinema is rarely created by one person alone. It is built by people who decide that someone else's vision is worth helping to bring to life.







And belief is often required long before there is anything glamorous to believe in. There may be no completed trailer. No festival acceptance. No distribution agreement. No applause. There is simply an idea and the person standing in front of you asking you to imagine what it might become. That is one of the greatest risks in independent filmmaking. It is also one of its greatest beauties.

The journey does not become easy once filming is complete. Finishing a movie is only another beginning. There is editing, sound, color, music, legal clearances and the difficult decision of what happens next. Then come film festivals, submissions, publicists, distributors, sales agents, screenings and the constant effort to make sure a project does not disappear in a world where thousands of new stories are competing for attention.

For a short film, the challenge can be even greater. A short may last ten or twenty minutes, but the work required to create it can be extraordinary. Many short films become calling cards for directors, writers and actors. Others become the foundation for feature films, television projects or larger conversations. Some travel through festivals across countries their creators have never visited.

A story made in a small room with limited resources can suddenly be seen in New York, Los Angeles, Miami, London, Paris or Cannes. That transformation is remarkable. The audience sees the finished image. The filmmaker remembers everything it took to get there. They remember the first draft. The first person who believed. The investor who took the call. The actor who accepted the role. The day the location disappeared. The night the budget almost collapsed. The scene that had to be rewritten. The crew member who found a solution. The moment someone wanted to give up. And they remember continuing anyway.

Success in independent cinema is not always measured by box office numbers. Sometimes success is completing the film at all. Sometimes it is entering a festival. Sometimes it is winning an award. Sometimes it is finding distribution. Sometimes it is watching a stranger react emotionally to a story that once existed only inside the filmmaker's imagination. And sometimes the greatest achievement is knowing that the story survived every reason it had not to exist.

There is something profoundly human about that process. Cinema asks people to believe in something before they can see it. That is true for the filmmaker, but it is also true for everyone who comes alongside them. The sponsor. The investor. The producer. The actor. The crew. The friend who makes an introduction. The person who opens a door. Each becomes part of the invisible architecture supporting what eventually appears on the screen.

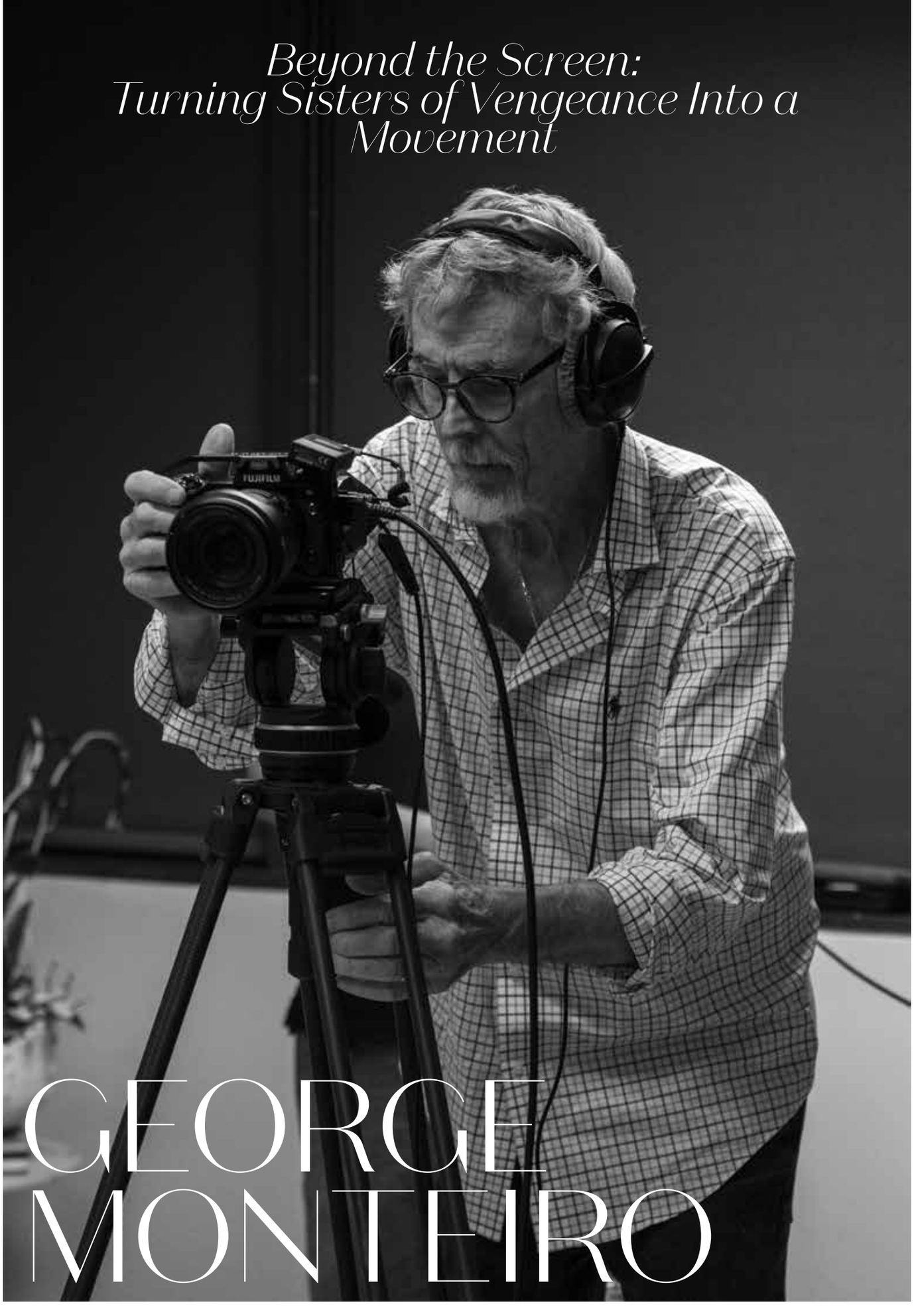
The glamour may come later. There may eventually be premieres, photographs, red carpets, interviews and celebrations. But those moments are not where the story begins. The real story often begins much earlier, in uncertainty, when there is nothing glamorous about it.vvIt begins with passion. With someone saying, *"I have a story."* And another person answering, *"I believe you should tell it."* That exchange has launched more dreams than any red carpet ever could.



Because behind every independent film that reaches an audience are people who refused to allow limitations to become the end of the story. They found another location. Another solution. Another collaborator. Another way.

And somewhere between imagination and sacrifice, between rejection and opportunity, between an unfinished script and a finished screen, something extraordinary happens. An idea becomes cinema. And sometimes, against every limitation, that passion finds its screen.

Beyond the Screen: Turning Sisters of Vengeance Into a Movement



GEORGE MONTEIRO



Writer and director **George Monteiro** transforms a difficult conversation about exploitation and human trafficking into an action-driven story of survival, agency and purpose, one he hopes will inspire audiences to look beyond the screen and into their own communities.

For George Monteiro, filmmaking has never been simply about filling a theater, entertaining an audience for two hours or selling popcorn. At its most powerful, he believes cinema can make people feel something deeply enough that they are compelled to act. That conviction lies at the heart of Sisters of Vengeance, an independent feature that approaches the exploitation and trafficking of women through an unexpected cinematic lens: the action thriller.

The project began while Monteiro and producing partner Patricia Delinois were creating Hot Life Miami, a lifestyle television and web series in South Florida. Human trafficking was already on both of their minds, and each knew people who had been affected by it. Rather than creating a conventional documentary, they wanted to address the subject through a story audiences would want to watch.

"We wanted to make an action thriller that would entertain as well as inform," Monteiro explains.

He wrote the screenplay, the team pooled its resources and contacts, and filming began. What initially emerged was a short film that went on to receive more than 30 official festival selections, awards and honors internationally. The response reinforced something Monteiro already suspected: the story was larger than the short.

FROM A SHORT FILM TO A LARGER STORY

Monteiro had actually completed the feature-length screenplay before producing the short. He wanted to understand the entire narrative arc before deciding which portion of the story could first be brought to the screen.

The short represents approximately the first third of the feature, where much of the initial action takes place. As the project developed, however, reality began influencing fiction. New characters were inspired by people Monteiro and his collaborators encountered during the journey, including individuals involved in support organizations for survivors of sexual trafficking.

At the center of the story is Layla, portrayed by Patricia Delinois, a woman who survives exploitation and eventually decides to reclaim control over her life. For Monteiro, Layla represents more than vengeance. She represents agency.

"I not only work with strong and capable women, but I am also married to one," he says.

His intention is to challenge audiences to think about the ways women confront exploitation and what happens when a survivor refuses to remain powerless. The film pushes that premise into morally and legally complicated territory. Layla fights back, crossing legal boundaries in the process, and her choices ultimately lead to a courtroom confrontation. Actor Kevin Sorbo portrays her attorney in the film.

It is a deliberately provocative narrative device: Monteiro wants the audience not simply to watch Layla's struggle, but to wrestle with the questions surrounding it.

FINDING THE RIGHT "WHY"
Independent filmmaking rarely follows a straight line. Financing must be secured. Locations disappear. Teams change. Resources become scarce. Scenes become more ambitious. And sometimes projects simply never reach completion. Monteiro readily acknowledges that he has begun more film projects than he has finished.

THE DIFFERENCE, HE SAYS, IS THE "WHY."
"The ones I have completed are the ones with the right 'why.'" For Sisters of Vengeance, that purpose has kept the project moving. Monteiro believes statistics alone can become abstract. A number heard during a news broadcast may disappear almost immediately from memory. A character, however, can make an issue personal.

"If you get to know one victim personally, and go through her struggle and trauma with her, you'll never forget it," he says. That philosophy explains much of his approach to filmmaking: use narrative to create an emotional connection first, then allow that connection to provoke awareness and, potentially, action.

WHEN A FILM BEGINS TO MOVE BEYOND THE SCREEN
For Monteiro, the impact of Sisters of Vengeance has already begun before the feature has even been completed. The project inspired Stopping Traffic, to Stop Human Trafficking, a rally held on Miami Beach's Ocean Drive that brought together anti-trafficking organizations.

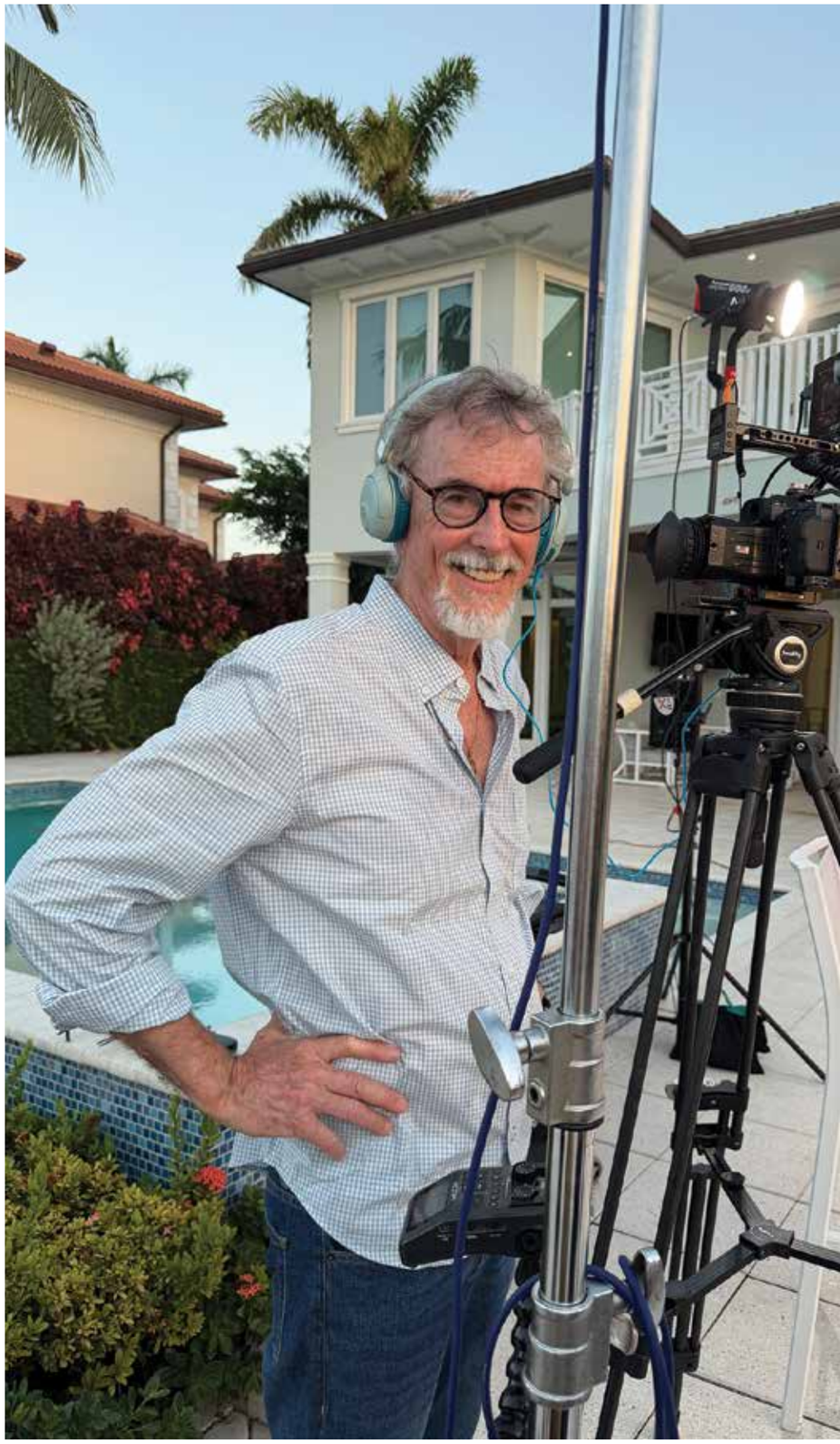
It also led to a Mother's Day music project and event centered around one of the film's theme songs, It's Mother's Day, written and produced by Monteiro with assistance from Miami music studios. Mothers from different backgrounds gathered at sunrise to perform the song.

Its message was deliberately connected to the larger purpose behind the film: solidarity with women experiencing exploitation and a call for people to become engaged with the issue in their own communities.

For Monteiro, these projects demonstrate what he hopes cinema can accomplish when its influence extends beyond the credits.

"Film isn't just entertainment. It's a means to an end, hopefully a positive one."

THE PEOPLE BEHIND THE VISION
Sisters of Vengeance has also become the product of a continually evolving community. Producers, actors, collaborators, investors, sponsors and supporters have participated at different stages. Some remain with the production; others contributed during particular chapters.



CAST

George Monteiro
Writer / Director,
Sisters of Vengeance

Patricia Delinois
Producer / Lead Actress,
Layla

Kevin Sorbo
Cast

Janeth Briseño
Choreographer



"We don't just want to make a movie; we want to start a movement."

MONTEIRO CONSIDERS ALL OF THEM PART OF THE FILM'S HISTORY.
He points to films such as Mr. Smith Goes to Washington and It's a Wonderful Life, movies created before he was born that continue reaching new audiences decades later.

THAT LONGEVITY FASCINATES HIM.
A film, once completed, can outlive virtually everyone who created it. For Monteiro, that possibility gives additional meaning to the people willing to support an independent production before knowing precisely how far it will travel.

THE FINAL STRETCH
The feature-length version of Sisters of Vengeance is now nearing the completion of filming, according to Monteiro.At the same time, the creative team is developing another format: a condensed vertical series, allowing the story and its characters to potentially reach audiences through a different viewing experience.

AND THE PRODUCTION CONTINUES TO GROW.
One of its more recent and ambitious sequences combines dance and martial arts. For the scene, the production collaborated with choreographer Janeth Briseño, whom Monteiro says has worked with artists including Jennifer Lopez, Shakira and Daddy Yankee.

For him, the willingness of experienced creative professionals to participate reinforces his belief in the project's purpose. The film may be approaching the end of principal production, but Monteiro sees its universe as potentially much larger.

Commercial success could create opportunities for sequels or even a television series, drawing from the many stories the filmmakers say they have encountered since beginning the project. But Monteiro does not define success exclusively by distribution, box office numbers or what happens next professionally.

He believes the project has already affected people through the events, conversations and collaborations it has generated. He compares the film to raising a child: eventually it develops a life and influence beyond its creators, and they may never know every person it reaches.

That uncertainty does not diminish the mission. It strengthens it. For George Monteiro, Sisters of Vengeance was never intended to end when the screen goes dark.





Aureum Collection
by Isabel Original
Hair by *Hair by Andriana*
Makeup *David in the Stars*
Photo **Rado Sebastian**

THE FILM CONTINUES TO COME TO LIFE.

SISTERS OF VENGEANCE

Patricia Delinois, Dana Vargova and **Jackie Barboza** come together in this issue as part of the larger creative world surrounding Sisters of Vengeance, a film shaped by the talent, vision, and collaboration of many women both in front of and behind the camera.

Their presence offers a first glimpse into a much broader story one that brings together actresses, producers, creatives, investors, and collaborators whose individual journeys intersect through cinema.

From here, the story expands beyond introducing the women, the vision and the collective energy shaping Sisters of Vengeance as the film continues to come to life.



PATRICIA DELINOIS



THE WOMAN AT THE HEART OF VENGEANCE



Producer and lead actress Patricia Delinois steps into the world of Sisters of Vengeance, an independent film that combines action, emotion and purpose while bringing greater awareness to human trafficking.

For Patricia Delinois, Sisters of Vengeance is much more than another film project. It is a story that has grown alongside the people who created it, evolving from an independent short film into a larger cinematic vision with a purpose that extends beyond entertainment.

The project began through Patricia's creative partnership with writer and director George Monteiro. The two had previously collaborated on Hot Life Miami, a lifestyle television and web series in South Florida. During that time, conversations surrounding human trafficking and the exploitation of women continued to surface. Both felt there was an opportunity to address the subject through a form of storytelling that could connect with audiences emotionally.

Rather than creating a traditional documentary, they chose to build a suspenseful action-driven story around characters audiences could follow, understand and remember. At the center of that story is Layla Cassardi, portrayed by Patricia. Layla is a woman who has survived exploitation and reaches a point where survival alone is no longer enough. She decides to reclaim control over her life and confront the world that once attempted to take that control away from her.

For Patricia, stepping into Layla required portraying a woman who is strong, complicated and intentionally imperfect. Her journey explores trauma, resilience and personal agency while pushing into morally complex territory as she takes justice into her own hands.

That complexity is what makes the character compelling. But Patricia's involvement in Sisters of Vengeance extends far beyond her work in front of the camera.

As a producer, she has been part of the project from its earliest stages, helping bring together the relationships, resources, and support necessary to move an independent production forward.

Independent filmmaking demands persistence. Financing evolves, locations change, teams grow and unexpected obstacles become part of the process. For Patricia, remaining committed to the film has always been connected to the reason the project began: using storytelling to bring attention to an issue affecting women around the world.

The original short version of Sisters of Vengeance went on to receive more than 30 official festival selections, awards, and honors internationally. The response encouraged the filmmakers to continue developing the concept into a feature-length production, giving Layla's story and the world surrounding her greater depth.

As the project expanded, so did its creative ambitions. Sisters of Vengeance incorporates elements of action and thriller cinema while approaching subject matter that is undeniably serious. The intention is to create a film audiences will want to watch while encouraging them to think about the realities behind the story.

By Isabel Lopez
Photography: Francisco Ruiz
Makeup: Joana Godoy
Hair: Antonio Centeno
Jewelry: Bauer Joyerías

AUREUM: ETERNAL SPRING

Zaidy wears a luminous floral creation from the Aureum Collection, where embroidered vines, sculpted blossoms and soft yellow tones evoke a garden in perpetual bloom. Romantic yet structured, the look captures the essence of Eternal Spring.



ZAIDY MORA

The Woman Who Chose to Heal

Some women enter our pages because of what they have accomplished. Others arrive at a moment when who they are becoming is even more compelling than everything they have already built.

Zaidy Mora belongs to both worlds.
Colombian by birth and deeply connected to her roots, Zaidy has built a distinguished and multifaceted path as an attorney, entrepreneur, international speaker, wife, mother, and leader. Her journey has moved through business, public life, faith, and service, including her work through Mujeres Empoderadas and Fundación El Sembrador, initiatives through which she has extended her commitment to education, empowerment, leadership, and social transformation in Colombia and beyond.

Yet titles and accomplishments alone do not explain why we chose Zaidy for this cover.
At Original Living Magazine, we have always been interested in the person beyond the résumé the character behind achievement, the experiences that shape a point of view, and the evolution that takes place when a woman allows herself to redefine who she is and what she wants her life to represent.

There is also something particularly meaningful about telling this story from our pages. Zaidy and I share Colombian roots, although our journeys have unfolded in different places and through different worlds. Today those paths meet through a magazine created in the United States with a multicultural vision and a woman whose work continues to cross borders. It is a meeting of stories, cultures, and voices and a reminder that there is space for women to recognize and amplify one another without losing the individuality of their own journeys.

In the conversation that follows, we wanted to move beyond the public image and allow Zaidy to speak for herself: about the woman behind the professional roles, the experiences that have shaped her, motherhood, faith, leadership, purpose, beauty, fashion, Colombia, and the future she is still building.

This is Zaidy Mora, in her own words.



By Isabel Lopez
Photography: Francisco Ruiz
Makeup: Joana Godoy
Hair: Antonio Centeno
Jewelry: Bauer Joyerías

ZAIDY ELIANA MORA QUINTERO

COVER INTERVIEW

Interview by Isabel Lopez ▪ Original Living Magazine

1. *When you set aside all titles, positions, and recognition, who is Zaidy Mora today?*

Today, quite simply, I am a woman who chose to heal. For many years, I learned to introduce myself through what I had achieved: attorney, entrepreneur, wife, mother, leader. I built a life full of responsibilities, titles, and results. But there came a moment when I had to ask myself a much more difficult question: who am I when no one is applauding, when I have nothing to prove, and when all those titles remain outside the room?

That is where my true encounter with myself began. Today I am a woman who no longer needs to appear invincible. A woman who understood that vulnerability does not take away my authority; it restores my humanity. I am a daughter, a wife, the mother of Valentina and María Paz. I am a woman of deep faith, passionate about serving, and still under construction. I don't want to be remembered for everything I was capable of carrying. I want to be remembered for everything I had the courage to heal. Because perhaps my greatest title is not written on any diploma: I am a woman who returned to herself, to my original design.

2. *Was there a moment in your life when you understood that being strong was not necessarily the same as being healed? What changed in you from that point forward?*

Yes. And that realization changed my life. For years, I confused strength with endurance. I thought being strong meant tolerating, staying silent, solving, continuing, and smiling even when there were things inside me that still hurt. Until I understood something I now tell women: you can be extraordinarily functional and deeply wounded. You can run a company, raise children, sustain a family, lead people, look impeccable and, even so, make decisions from wounds you have never confronted. So I stopped asking only, *"What did they do to me?"* and began asking, *"What am I doing with what happened to me?"* That question confronted me. I understood that a wound may explain many of my behaviors, but it has no right to govern my future. Since then, my process has been learning to release, confront, and dissolve in order to heal. Release what has already served its time. Confront what I had avoided. And dissolve the beliefs I built to survive but no longer needed in order to live. Being strong allowed me to survive many seasons. Healing allowed me to stop living as if I were still in them.

3. *Zaidy, you say Mujeres Empoderadas was not born from a strategy or a business project, but from your own story. You speak about wounds, rebuilding, and a woman who had to learn to heal. Yet there is a part we still do not know: behind the professional, the entrepreneur, the wife, the mother, and the leader who seemed able to handle everything, there was a woman fighting her own battles. What did you truly live through that made you understand that being strong did not necessarily mean being healed? What was the most difficult thing you had to face when you decided to stop surviving and begin truly healing?*

I believe this is one of the most difficult questions to answer because for many years I did not even know that I needed to heal. I thought I was fine because I was functioning. I had many things. I had achieved dreams, built a family, developed my profession, led companies, taken on major responsibilities, and served many people. But there was something very few people could see: I had many things on the outside and a profound emptiness in my heart. My life had been marked from a very young age by difficult circumstances, illness, moments of exposure, disappointments, losses, frustrations, and experiences that taught me far too early how to be strong. And I learned to be very good at it. I learned to get up. To solve. To work. Not to stop. To keep moving forward even when something inside me was hurting. That strength also comes from my father. I grew up hearing him say, *"Discipline surpasses intelligence."* And that phrase has deeply marked my life. But over time, my medical history also became increasingly complex. Fibromyalgia came. Then lupus. Later, a tumor appeared in my pituitary gland, and recently I have had to face other diagnoses. And I want to be very responsible when I speak about this. I am not saying that my emotional wounds caused my illnesses. Autoimmune diseases are medically complex, multifactorial conditions that require diagnosis, monitoring, and medical treatment. But personally, so many diagnoses began to confront me. I remember asking myself, *"If my body is going through so many things, what is also happening inside me?"* Because what is remarkable is that I never lived feeling like a sick woman. I did not stay in bed waiting for life to pass. Quite the opposite. A crisis would come and I would get up. Another diagnosis would come and I would get up. There was pain and I would get up. I always got up. Until I understood one of the most confronting truths of my life: getting up does not always mean you have healed. You can get up wounded. You can work wounded. You can lead wounded. You can love wounded. You can succeed wounded. You can look impeccable wounded. You can smile wounded. And you can become so accustomed to functioning while



broken that you end up calling your ability to endure strength. That happened to me. I had learned to live with many things, but there were pains, frustrations, and wounds I had never truly looked at face-to-face. And then came the question that changed my process. I stopped asking only, *"What did they do to me?"* and began asking, *"What did everything I lived through do inside me?"* What did I harden in order to protect myself? What did I normalize? What did I learn to tolerate? What mechanisms did I build so that no one could hurt me again? From which wounds was I making decisions? And from where was I leading? Because that was another very difficult truth to accept: I could be a great leader and still be leading some areas of my life from my wounds. And then I looked at my daughters. At that moment, my process stopped being only about me. I thought: I don't want my daughters to repeat my life story. I don't want them to learn from me that a valuable woman is one who endures everything. I don't want them to believe that being strong means staying silent, resisting, and continuing to function even while they are being destroyed inside. I don't want them to lead from the places from which I often had to learn to lead. I want my daughters to lead from a place of healing. And out of love for them, I made a decision: I had to heal what I did not want to pass on to them. Because our children do not inherit only what we have. They can also learn our fears, our ways of reacting, our silences, and our ways of relating to pain. Then I understood that my greatest legacy for Valentina and María Paz was not to leave them the image of a successful woman. It was to leave them the example of a woman who had the courage to heal. And that is where Mujeres Empoderadas was truly born. It was not born from my perfection. It was born from my process. It was born when I stopped trying to show women how much I could endure and began telling them how much I needed to heal. That is why today my message is not: *"Woman, you need to be stronger."* My message is: Woman, stop taking pride in everything you are capable of enduring. Ask yourself what you are enduring that you should already be healing. Dare to release. Dare to confront. Dare to dissolve. Because healing is not denying what happened to you. It is deciding that what happened to you will no longer decide who you are. I chose to do it for myself, but also for my daughters. Because I finally understood that my story could become either a wound they repeated or a place of healing from which they began a different story. And I chose the second. That is where my best version began.

4. Your relationship with God holds a fundamental place in your life. How has your faith transformed the way you understand success, purpose, and who you are as a woman?

God completely changed my definition of success. Before, I could measure it through results, titles, recognition, or the ability to influence. Today I understand that you can conquer stages and lose yourself along the way. My faith taught me that my identity does not begin with what I do, but with who I am before God. That freed me from an enormous pressure: the need to constantly prove that I am enough. I also understood that purpose does not simply mean going far. Purpose is knowing why you arrived and whom you are going to serve from the place you reached. That is why I no longer ask God only for open doors. I also ask Him for wisdom to know which ones to walk through, which ones to close, and who I should be when I walk through them. For me, true success is being able to grow without losing my soul, to lead without losing sensitivity, and to move forward without forgetting where it all came from.

5. Today you are recognized as a leader. But how was that leader born? Do you remember the moment when you discovered that you had the ability and determination to lead?

I don't believe the leader was born the day someone gave me a title. I think it began much earlier, in circumstances where life forced me to make decisions. I was born in Neiva, Huila, into a family where I learned discipline, character, and hard work. My father left me a phrase that has followed me throughout my life: "Discipline surpasses intelligence." Over the years, I also understood that leadership is not having people behind you. Leadership is having the ability to take responsibility when it would be easier to blame someone else. The leader I am today was born many times: in adversity, in difficult decisions, in motherhood, in my marriage, in the business world, in service, and also in my mistakes. But there was a fundamental transformation: I used to think a leader had to have all the answers. Today I know that a true leader must have enough character to recognize when she needs to learn, correct herself, and heal. I don't want to lead women so they depend on my voice. I want to lead them until they recover their own.

6. You are a mother, wife, entrepreneur, professional, and leader. How do you manage your time and find balance among so many responsibilities without losing yourself in the process?

First, I had to stop romanticizing the idea of the woman who can do everything. I cannot do everything. And I don't want to. I have learned to prioritize, delegate, organize myself and, above all, understand that not everything urgent deserves my energy and not everything important has to be done by Zaidy. For years, women were celebrated for exhausting themselves. We were made to believe that being indispensable was a virtue. Today I think differently: a woman who has to destroy herself in order to sustain everything is not living in balance. My family holds a place that no professional recognition can replace. I have also learned to reserve space for myself, because caring for myself does not mean abandoning others. I no longer seek perfect balance. I seek coherence. There are seasons when one responsibility needs more of me than another. What matters is not disappearing from my own life while trying to be present in everyone else's.

7. *You are also a woman who takes care of herself and projects an extraordinary image. What is your philosophy of beauty and well-being?*
I like beauty. I like taking care of myself, dressing well, feeling feminine, and looking good. I have no conflict in saying that. The problem begins when we use beauty to try to resolve a wound of identity. You can change your body, your hair, your clothes, or your face, but no mirror can do the work that can only be done within. For me, caring for myself is holistic. I try to attend to my body, my nutrition, my rest, my image, my spiritual life, and my emotional world. And I also allow myself to enjoy aesthetics, fashion, and treatments that make me feel good. But there is an enormous difference between caring for myself because I love myself and changing myself because I cannot stand myself. That is a boundary every woman should learn to recognize. The most powerful beauty I have found appears when a woman stops using her appearance to ask for acceptance.

8. *You have said that motherhood is your greatest fulfillment. What have Valentina and María Paz taught you? What legacy do you want to leave them as women?*
My daughters changed the way I understand legacy. When Valentina and María Paz were born, I understood that they would not only listen to what I taught them. They would learn by watching the woman I chose to be.
And that confronted me deeply. Out of love for them, I decided to heal many things I might otherwise have continued postponing. Because I don't want my daughters to inherit wounds disguised as family traditions. I don't want to raise perfect daughters. I want to raise authentic women. Women with identities so healthy that they do not need to diminish themselves to be loved, compete to feel sufficient, or betray themselves to belong. I want them to know that a crown, a surname, money, beauty, or recognition can never tell them how much they are worth. Perhaps one of my greatest acts of motherhood has been this: trying to heal in myself what I do not want them to have to heal tomorrow.

9. *How was Mujeres Empoderadas born?*
Mujeres Empoderadas was not born in a grand auditorium. It was born in my home. We began in 2024 with gatherings among women. We talked, shared, cooked, did our makeup, reflected and, almost without realizing it, began talking about the things many women keep silent. Then I discovered something: behind women who appeared very different were surprisingly similar pains. Fear of rejection. Abandonment. Guilt. Comparison. Dependence on approval. Wounded marriages. Difficult family relationships. Professionally successful women who still felt insufficient. And I understood that my story could stop being merely something that had happened to me and become a tool to serve. Mujeres Empoderadas was born when I stopped asking, "Why did I have to live through this?" and began asking, "What purpose can what I lived through serve now?" That is where pain began to transform into purpose.

10. *After listening to and accompanying so many women, how has that purpose evolved?*
Today I want a woman to come to Mujeres Empoderadas and find a place where she does not have to pretend.
I don't want to build a movement of women who appear to have life figured out. I want to build a community of women who have the courage to look at themselves truthfully. Our message is not against men. Nor does it seek to divide families. Quite the opposite.
I deeply believe that when a woman heals, it changes the way she loves, educates, leads, chooses, and builds her relationships. That is why we speak about returning to God's original design, recovering identity, and ceasing to live through characters created by our wounds. I want every woman to be able to say: "Here I did not learn to become another woman. Here I had the courage to return to myself."

11. *If one day you could say, "This was my purpose and I fulfilled it," what would have had to happen?*
I would have to see different generations. I would not be impressed only by knowing how many women followed the movement. I would care about knowing how many family stories changed because one woman chose to heal. That a daughter would not have to recover from the same wounds as her mother. That a woman would learn to love without losing herself. That another would have the courage to leave destructive patterns. That a leader would stop hurting people from her own wounds.
If one day a generation of daughters can say, "My mother chose to heal, and because of that my story was different," I will feel that everything made sense. Because I don't want to leave only followers. I want to leave women who no longer need to repeat their history in order to feel they belong to it.

12. *Do you feel that when we receive opportunities, influence, and resources, we also acquire a responsibility to serve?*
Absolutely. For me, privilege without purpose eventually becomes emptiness. I do not feel guilty for receiving, growing, or prospering. I believe the problem is not having resources. The question is what we do with what comes into our hands. That is also what I try to teach my daughters: a platform does not exist only to be seen. It exists so we can see those whom others are not looking at. Serving does not mean looking down on someone and giving them what we have left over. It means recognizing their dignity and asking ourselves how we can open a door so that person can build her own story. Influence that serves only to enlarge our name is fame. Influence that improves the lives of others begins to become legacy.

AUREUM COLLECTION
By Isabel Lopez

Photography: Francisco Ruiz
Makeup: Joana Godoy
Hair: Antonio Centeno
Jewelry: Bauer Joyérias



Zaidy wears a deep burgundy creation from the Aureum Collection. Fluid draping defines the silhouette, while a sculpted golden Sacred Heart at the waist brings symbolism, strength and couture drama to the look.

13. *For many years, you experienced public life closely through the political career of your husband, Jimmy Chamorro. How have those experiences influenced the way you understand leadership?*

Walking alongside Jimmy through different stages of our lives allowed me to understand very closely the true weight of leadership. Public life teaches you that behind a position there is enormous responsibility and that power reveals a great deal about a person's character. Later, our work through faith deepened that understanding even further. Today I believe authority and service are inseparable. The greater the platform, the greater our responsibility should be. I also learned something within my marriage: walking beside a person with leadership does not mean disappearing behind him. Jimmy has his calling and I have mine. We can walk together without erasing our individuality. That is also part of a mature relationship: not competing over who shines brighter, but learning to celebrate the other's purpose while each person remains responsible for their own.

14. *Fashion occupies a very visible place in your life. What does it truly represent to you?*

For me, fashion is language. Before we say a word, we are already communicating something. I like to use clothing to express femininity, elegance, strength, joy, and also the season of life I am going through. But I would never allow a garment to give me identity. I wear the clothes. The clothes do not dress me in value. I love fashion precisely because I can enjoy it without asking it to tell me who I am.

15. *You enjoy great designers, jewelry, accessories, and luxury pieces. Beyond the brand or the price, what must a piece have to make you fall in love with it?*

It has to have character. I am drawn to pieces with history, design, craftsmanship, and timelessness. Pieces that do not need to shout their price in order to be noticed. A piece can be extraordinarily expensive and say absolutely nothing to me. Another can captivate me because of a detail, a shape, a story, or what it represents at a particular moment in my life. For me, true luxury is in the choice, not in the display. When a woman knows her value, she no longer needs to use what she is wearing to prove it.

16. *How would you describe your personal style? What is the difference between wearing luxury and having true style?*

My style is feminine, elegant, structured, and very conscious of detail. It has evolved with me because I have evolved too. Before, perhaps I dressed with more thought about how I would be perceived. Today I dress fundamentally according to how I want to feel. And that freedom changes everything. Luxury can be bought. Style is built. You can wear the most important brands in the world and still be disguised as someone you are not. True style appears when there is coherence among your personality, your body, your story, and the way you choose to present yourself. A woman with style does not walk into a room silently asking herself, *"Will they approve of me?"* She walks in knowing who she is, without needing to prove it.

17. *Your message speaks about value that comes from within, yet you love fashion, beauty, and luxury. How do those two dimensions coexist?*

Perfectly. For a long time, we were presented with false contradictions: as if a spiritual woman could not love fashion, as if a woman of depth had to renounce aesthetics, or as if enjoying luxury automatically meant being superficial. I don't believe that. I like a beautiful handbag, an extraordinary jewel, an impeccable dress, and a beautifully set table. I enjoy beauty. But none of those things determine my value. The problem has never been having things. The problem begins when things end up having us. I can enjoy the external precisely because I no longer need the external to resolve my interior.

18. *If your story became a dress, what would it look like?*

It would be an extraordinary dress, but not a perfect one. It would carry something of my Huila: color, roots, character, joy, and the strength of a land I carry deeply in my heart. It would have some visible seams. I would not try to hide them, because they represent places where something once broke and had to be rebuilt. It would have a firm structure, but enough movement to remind me that I no longer need to live rigidly in order to feel safe. And it would probably have a dramatic train, not to carry the past, but to remind me where I come from as I continue walking forward. It would not be a dress designed to hide scars. It would be a dress that proves scars can also become part of something beautiful.

19. *What does it mean to you to carry Colombia with you?*

Colombia is not only the country where I was born. It is an essential part of the way I feel. I am from Huila. I was born in Neiva, and I carry with me that blend of family, discipline, hospitality, character, and the ability to begin again that I recognize so deeply in our people. And Cali also has a special meaning in my family story because of Jimmy. Colombians have a wonderful characteristic: we learned to dream even in circumstances that often seemed to tell us we could not. That is why, when a Colombian woman crosses a border and occupies an international space, she should not feel that she needs to leave her roots behind in order to belong. I want to walk onto any stage in the world deeply proud of where I come from. Roots do not prevent us from flying. They are precisely what allow us to know who we are when we go far.

20. *Today our voices meet on this cover. What does it mean to you that two Colombian women can unite our voices beyond borders?*

It has a very special meaning. Because this cover proves that two women do not need to compete in order to have a voice.



Zaidy wears a black and gold creation from the Aureum Collection, where sheer structure, intricate embroidery and sculpted florals create a striking couture statement.

We can meet, recognize one another, and amplify a message together. You built Original Living Magazine from the United States for a multicultural audience. I have taken my story and the message of Mujeres Empoderadas to different stages and cultures. Our paths are different, but today they meet around something profoundly powerful: using our voice to open the way. I want women, especially Latinas, to understand that another woman's success does not diminish our possibilities. There is room for many. And when two healed women meet, they don't need to ask who shines brighter. They can ask something far more transcendent: how many women can we illuminate together? That is why I don't experience this cover as simply a photograph. I experience it as a bridge between Colombia, the United States, and thousands of women who may read us from places we cannot yet imagine.

21. ***When you think about the coming years, what dream remains for Zaidy to fulfill?***

I still have many, and that excites me. I want to continue taking Mujeres Empoderadas to more women, countries, and generations. I want to speak on major international stages. I want to keep building projects that unite leadership, identity, healing, faith, and service. And there is one deeply personal project: my book, The Woman Who Chose to Heal. I don't want to write it from the woman who says, *"Look at everything I overcame."* I want to write it from the woman who dares to say, *"This hurt me too. I had to confront this too. And this is what I discovered while I was healing."* Because I am not a finished work. I am still learning. I am still confronting myself. I am still healing. My dream is not to reach the end of my life and contemplate a collection of titles, companies, photographs, awards, or recognition. I want to look at my daughters, my family, and the women God allowed me to touch and know that my time in this world produced something that will outlive my name. And perhaps that is the mark I came to leave: that a woman can encounter my story and make a decision that changes her own. Because in the end, I don't want a woman to finish reading this interview thinking, *"What an extraordinary story Zaidy Mora has."* I want her to close these pages, look at herself, and ask: *"What could happen to my life if today I also choose to heal?"*

ZAIDY MORA IN AUREUM

AUREUM COLLECTION
By Isabel Lopez

Photography: Francisco Ruiz
Makeup: Joana Godoy
Hair: Antonio Centeno
Jewelry: Bauer Joyérias



A sculptural ivory creation where romance is expressed through structure, texture and intricate handwork. Dimensional floral forms sweep across the silhouette like a garden in relief, creating depth and movement around an architectural line. A golden cherub rests at the heart of the design like a jewel, bringing a symbolic touch of light and devotion. Ethereal yet commanding, the look embodies couture as wearable art, where craftsmanship and femininity meet in perfect balance.

ZAIDY MORA IN AUREUM

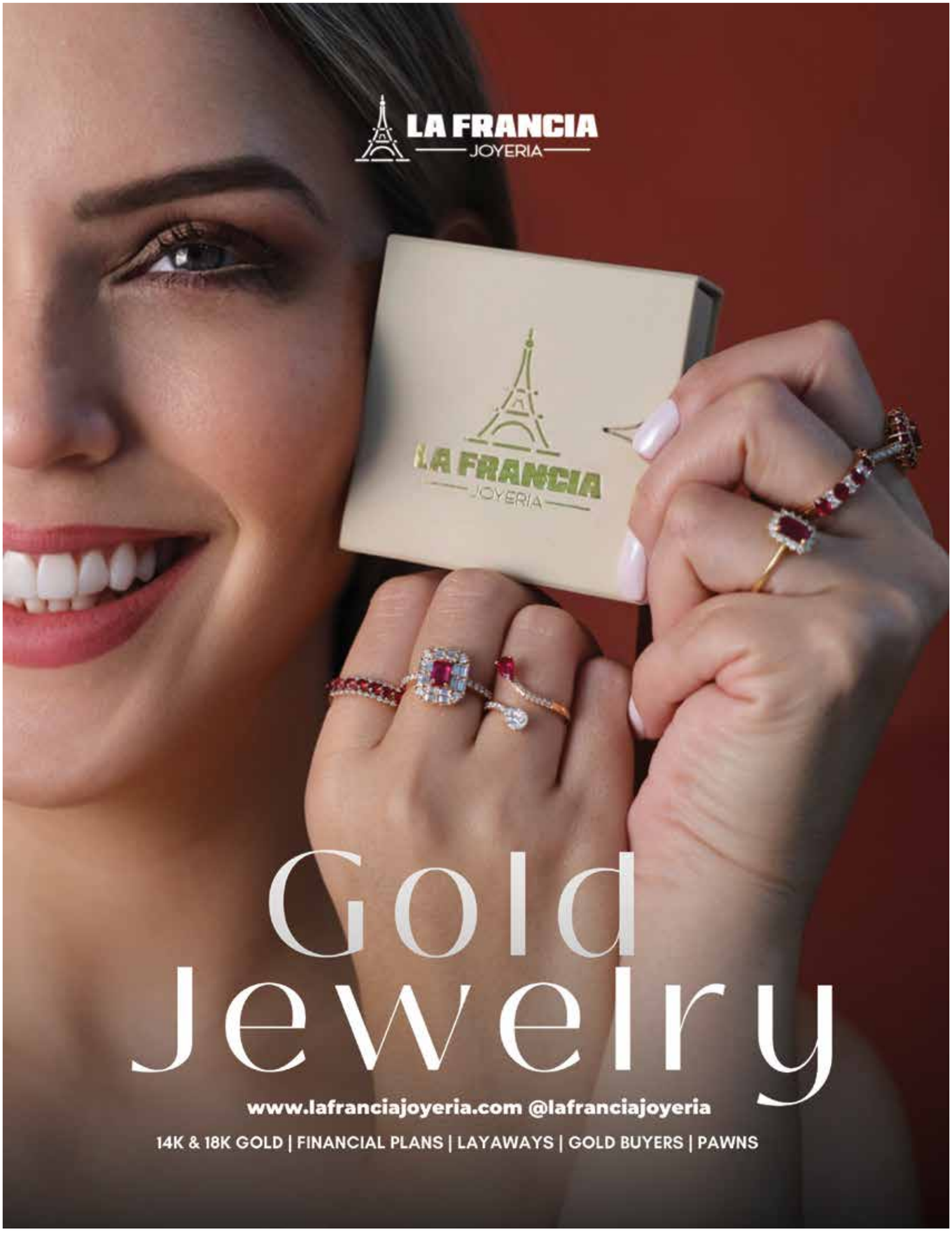


By **Isabel Lopez**
Photography: **Francisco Ruiz**
Makeup: **Joana Godoy**
Hair: **Antonio Centeno**
Jewelry: **Bauer Joyerías**



ZAIDY MORA

The Woman Who Chose to Heal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DANA LEKUS

and the Art of Beauty Direction

For Dana Lekus, beauty has evolved far beyond the creation of a single look. Today, her work increasingly centers on the bigger picture: translating a creative vision into a cohesive beauty direction and leading the artists responsible for bringing it to life.

As Beauty Director, Lead Makeup Artist, educator, and founder of Dana Lekus Beauty Team, Lekus works behind the scenes of fashion and creative productions, coordinating makeup and hair while considering the collection, models, photography, lighting, timing, and overall visual identity.

“Makeup artistry taught me how to create an image,” Lekus says. “Beauty direction taught me how to see the entire production.”

Through Dana Lekus Beauty Team, she has built a collaborative network of makeup artists and hairstylists working across runway shows, editorials, and special productions. She also credits Nadezhda Borges, Manager of



Dana Lekus Beauty Team, for her role in helping coordinate the growing team and its backstage operations.

Lekus's work has taken her into fashion productions in Miami, Fort Lauderdale, Orlando, New York, and Los Angeles, including Fort Lauderdale Swim Week, Florida Men's Fashion Week, Orlando International Fashion Week, and SIB Fashion Week.

Her professional recognition includes Best International Brow and Makeup Artist at the International Beauty Fashion Awards, Silver in Glam Makeup at the IBI Awards, finalist honors at OMC HairWorld Paris, and the New York Fashion Award for Best Female International Makeup Artist. Dana Lekus Beauty Team has also been recognized as Beauty Team of the Year at the Miami Talents Awards.

For Lekus, however, the greatest achievement is not simply what appears under the spotlight, but the collective work behind it.

"Beauty direction is about bringing the right people, the right ideas, and the right details together," she says. "When everyone understands the vision, the final result feels effortless."











NAIROBIS PACHECO & IVANIA ARQUEZ

Two Friends.
Two Stories.
One Purpose.



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BEAUTY & SPA

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by Matthew

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LÜMI BY MATTHEW
@LUMIBYMATTHEW





Our stories are not the same, and neither are our struggles. But both of us learned something that changed the way we see life: pain does not have to be wasted. We are Nairobis and Ivania, friends, mothers, entrepreneurs, women of faith, and above all, two women transformed by the journeys we have lived.

One learned too early what it meant to live in a constant state of alert. The other learned the meaning of waiting, loss, and continuing to believe in the dream of becoming a mother. While Ivania went through treatments and held on to that dream, Nairobis remained by her side. At the same time, they were building a vision for Atlantis. But life taught them that sometimes moving forward also means knowing when to wait. Atlantis waited.

Ivania continued her journey. And then Matthew arrived. His birth became a turning point, not only in Ivania's life, but in the deeper meaning both women were beginning to discover through everything they had experienced.

Matthew became the inspiration behind LÜMI by Matthew. More than the answer to a deeply personal prayer, his arrival gave meaning to years of waiting and became a symbol of hope, resilience, and faith. Through him, Ivania found a way to turn her own experience into support for other mothers, children, and families navigating difficult seasons of life.

At the same time, Atlantis Beauty Spa began to represent something greater than beauty alone. Today, Atlantis and LÜMI reflect a shared commitment to serve others through care, compassion, and connection.

Their mission reaches women facing infertility or loss, mothers experiencing postpartum depression, children struggling with self-worth, families navigating disability, people experiencing homelessness, and women, men, and children affected by violence.

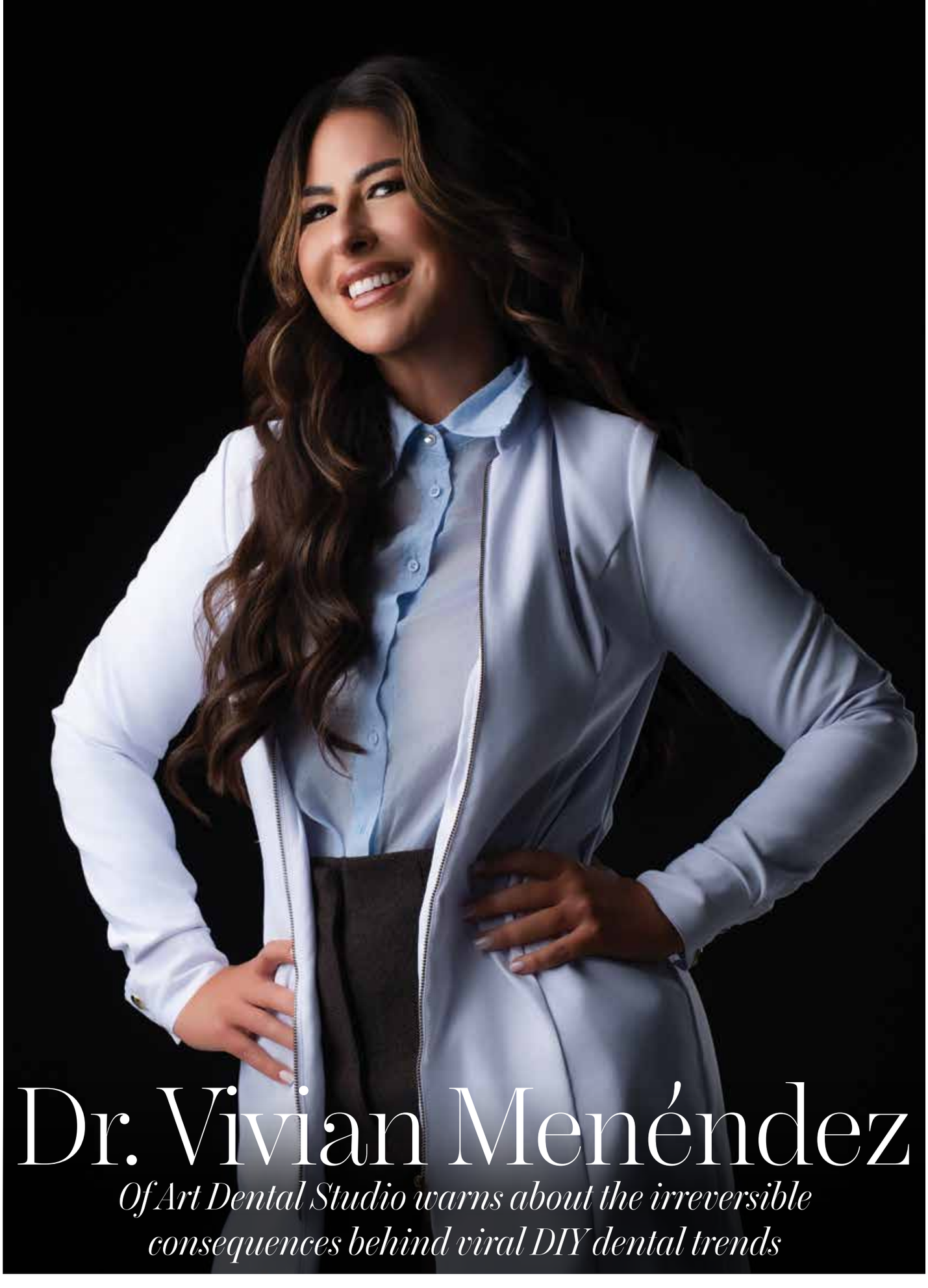
They understand how powerful it can be simply to know that someone is there. For Nairobis and Ivania, success is not only about building businesses. It is also about creating something that gives back, listens, supports, and makes people feel seen. That vision is what connects their work with Manos Misioneras.

Through Atlantis, beauty and self-care can become a pathway toward restoring dignity, confidence, and self-worth. Through LÜMI, Matthew's story can offer hope and connection to mothers, children, and families facing their own challenges.

They do not believe every difficult journey has a perfect ending. What they do believe is that no one should have to face that journey without compassion and support.
Nairobis turned her story into a voice. Ivania turned her waiting into hope. Atlantis turned care into a mission.

And Matthew's arrival turned a deeply personal dream into something that can now inspire and support other families. What began as two very different journeys has grown into a shared commitment to serve, uplift, and give back.

And if their brands are remembered one day, they hope it will not only be for what they built, but for the lives they touched along the way. Because after everything they have lived through, they came to understand one powerful truth:
When God allows you to rise again, you can also extend your hand and help someone else rise with you.



Dr. Vivian Menéndez

Of Art Dental Studio warns about the irreversible consequences behind viral DIY dental trends

THE DANGEROUS SIDE OF THE "PERFECT SMILE"

A perfect smile has become one of the most recognizable symbols of beauty in the age of social media. White teeth, flawless alignment and carefully sculpted proportions fill our screens, often accompanied by videos promising dramatic transformations in a matter of days or even minutes. But behind some of these viral trends lies a far less glamorous reality.

Across social media, at home techniques for whitening, reshaping and repositioning teeth continue to circulate. Baking soda, activated charcoal, hydrogen peroxide mixtures, nail files and household rubber bands are promoted as inexpensive shortcuts to professional dental treatments.

For Dr. Vivian Menéndez, a Miami dentist specializing in smile design and the leader of ***Art Dental Studio***, the concern is not simply that these methods may fail. Some of the damage they cause can be permanent.

One of the most dangerous trends involves using household elastic bands to close spaces or change the position of teeth. At first glance, the idea may seem logical because orthodontics does use elastic forces to move teeth. But professional orthodontic treatment is based on biomechanics and requires an understanding of the roots, surrounding bone, periodontal condition and bite.

> *"The scientific basis of orthodontics is tooth movement, and elastics are used, but this is something that is studied and carefully controlled,"* Dr. Menéndez explains. *"It is like trying to move a house without knowing which wall is structural and simply moving anything."*

The danger becomes particularly serious when an elastic band moves beneath the gumline. It can affect the periodontal ligament, compromise blood supply and damage the structures responsible for holding the tooth in place. What begins as an attempt to close a small space can ultimately lead to changes in the bite, periodontal injury or even tooth loss. The obsession with extremely white teeth has created another category of viral home remedies.
Videos recommend everything from baking soda and activated charcoal to homemade mixtures containing hydrogen peroxide and other aggressive substances. Peroxide is legitimately used in professional dental whitening, but the difference lies in concentration, application and protection.

"Peroxide is something we use in dentistry for whitening, but at the appropriate concentration and with the corresponding protection for the gums," Dr. Menéndez says. "Chemical products can cause burns to the soft tissues."
Activated charcoal presents a different concern. Its abrasive effect can initially make teeth appear lighter, creating the impression of successful whitening.
"The tooth appears lighter because of the abrasive effect," Dr. Menéndez explains. *"But the long term consequence is that the tooth can stain more quickly. People are guided by what they see in the moment without understanding the long term consequences."*

Perhaps one of the most alarming trends is reshaping teeth with nail files. Videos showing individuals filing uneven teeth may create the impression that enamel can be treated like a fingernail. Biologically, however, the comparison could not be more different.*"You are removing dental enamel, which is a tissue that does not grow back,"* Dr. Menéndez emphasizes. *"You file your nails and they grow again, but enamel never grows back. That can make teeth more sensitive and more susceptible to fractures."*

Dentists can perform dental recontouring, but the procedure is carried out within precise clinical limits and with an understanding of how much enamel can safely be modified. That difference between appearance and science is at the center of the conversation. Modern cosmetic dentistry has made extraordinary advances. Whitening, orthodontics, veneers, bonding and smile design can create remarkable transformations, but responsible aesthetic dentistry begins long before the final photograph. It begins with diagnosis.

Radiographs, clinical examinations, evaluation of the gums and bone, assessment of the bite and careful treatment planning allow a dentist to determine not only how a smile can look better, but whether the structures beneath it are healthy enough to support the desired change. Social media itself is not necessarily the enemy. It can educate, inspire and make information about dental health more accessible. The danger begins when a dramatic transformation on a screen is interpreted as a substitute for professional diagnosis and scientific training.

The pursuit of beauty should never require sacrificing health. A whiter tooth is not necessarily a healthier tooth. A closed space does not necessarily represent successful orthodontic movement. And a newly reshaped edge may look smoother on camera while concealing the permanent removal of protective enamel. Trends disappear. Enamel does not grow back. And when it comes to your smile, some shortcuts can carry consequences long after the video that inspired them has disappeared from your screen.

Dr. Vivian Menéndez
Art Dental Studio | Miami
Instagram: @artdentalstudio__

CAMILA GUIRIBITEY & JUAN CARLOS IZQUIERDO

THE OPULENT VOW RENEWAL OF LATIN ROYALTY




Photo **Abner Reyes**

SOME WEDDINGS ARE PLANNED. OTHERS ARE COLLECTED.
The vow renewal of Camila Guiribitey and Juan Carlos Izquierdo belonged to the latter. Every handkerchief, fragrance, gift, and carefully chosen object encountered by their more than one hundred guests seemed to carry a provenance of its own, gathered piece by piece through the journeys the couple had shared over the years.

Rather than recreating their first wedding, Wedding 2.0 became a continuation of it: the same promise revisited after years of marriage, family, travel, and a lifetime of experiences in between.

SPAIN'S COSTA DEL SOL PROVIDED THE SETTING.
The ceremony took place at the spectacular Castillo de Colomares in Benalmádena, a monumental stone fantasy whose towers, arches, and elaborate architecture created an almost cinematic backdrop for the exchange of vows.

A reflective aisle crossed the garden toward an altar surrounded by cascading white flowers and greenery. Guests watched from both sides beneath white parasols as live music accompanied the ceremony.

THEN CAMILA APPEARED.
Against the monumental architecture of the castle, her gown, long veil, and extraordinary train created one of the defining images of the day. From above, the scene seemed almost unreal: the bride moving through the center of the garden while Juan Carlos waited at the end of the aisle.

IT WAS GRAND, CERTAINLY, BUT NEVER INTENDED TO FEEL RIGID.
The spirit of the celebration was distinctly Latin: elegant and meticulously considered, yet warm, joyful, familial, and alive.

THE DAYS BEFORE "I DO"
The celebration had actually begun before anyone reached the altar. The days leading to the ceremony became part of the experience, with gatherings, dinners, toasts, and private moments among family and friends building anticipation around Wedding 2.0.

Camila's bridal shower offered a particularly vivid contrast to the formality that would follow. Facing the Mediterranean, the celebration unfolded beneath a canopy of blue and white, surrounded by yellow and blue flowers, citrus accents, and

decorative motifs inspired by Mediterranean ceramics. Camila appeared in white lace with a short veil and sunglasses, raising a glass around a long table overlooking the sea.

There were quieter moments as well: coordinated pink-and-white pajamas, champagne, robes waiting on hangers, and the women closest to the bride sharing the hours before the festivities became public.

A dinner on the eve of the wedding carried the celebration into the following night, making the entire experience feel less like a single event and more like a journey toward the altar.

A WEDDING COLLECTED AROUND THE WORLD
The concept revealed itself most beautifully in the details. Handkerchiefs embroidered by hand in Taormina, Sicily, became part of the ceremony. Tea had been brought especially from London. Jo Malone fragrances scented the experience, while Dolce & Gabbana gifts appeared among the objects prepared for guests.

NOTHING FELT GENERIC.
Each element seemed to point somewhere: a city, a journey, an experience, a memory. The great luxury houses were present, but they were never intended to become the subject of the wedding. Dolce & Gabbana, Chanel and Jo Malone existed naturally within Camila and Juan Carlos's visual universe rather than overwhelming it.

THE RESULT WAS NOT SIMPLY A COLLECTION OF BEAUTIFUL THINGS.
It was an intimate map of a life traveled together. Alta Moda for a Return to the Altar Fashion inevitably occupied a central place in the visual narrative.

For the ceremony, Camila wore a spectacular Lea da Gloria bridal gown, an exquisite lace creation defined by its sculptural volume, intricate craftsmanship and sweeping train. Against the monumental stone architecture of Castillo de Colomares, the gown took on an almost architectural presence of its own, creating one of the most striking images of the celebration.

Her bridal look was completed with Dolce & Gabbana Alta Moda shoes, adorned with sculptural flowers and ornate gold details and signed by Domenico Dolce himself as a personal gift to Camila.

Photographed alongside jewelry and an ornate

Photo **Abner Reyes**









cross, the shoes became a still life of their own, less an accessory than an object of collection. They were accompanied by pieces from the Italian house's Alta Moda universe, continuing the Sicilian thread that appeared throughout the celebration.

AND THEN THERE WAS CHANEL.
Rather than carrying only a conventional bridal bouquet, Camila incorporated the extraordinary Chanel Constellation Globe minaudière among the flowers, transforming the celestial sphere into part of her bridal composition.

A SMALL WORLD IN HER HANDS.
For a wedding assembled from memories gathered across different places, the symbolism could hardly have been more fitting.

THE THREAD OF THE FIRST WEDDING
Yet some of the most valuable elements of Wedding 2.0 were not new at all. They came from the first wedding. The couple's daughters, known as the AA, became part of the bridge between the two celebrations. Elements associated with that original ceremony returned to the aisle, including the basket and other family pieces preserved through the years.

Family remained at the heart of the celebration. Among those sharing the moment was Camila's mother, affectionately known to her audience as Mami Lover, a beloved presence in the story Camila has shared over the years. Seeing her daughter return to the altar brought another generation into a celebration already rich with memories and continuity.

THEIR PRESENCE CHANGED THE MEANING OF THE RENEWAL
This was not an attempt to erase time or recreate the past exactly as it had been. The past had simply been invited back. Objects that once belonged to the beginning of Camila and Juan Carlos's marriage now appeared in a ceremony surrounded by the family and life that marriage had produced.

FROM BENALMÁDENA TO MARBELLA
Following the vows, the celebration moved to Finca La Concepción in Marbella, where the atmosphere shifted from ceremony to spectacle. The celebration also brought members of Miami's media to the Costa del Sol, adding another connection between Marbella and the city where Camila has built such an important part of her public life. Their presence reflected the interest surrounding



CAMILA GUIRIBITEY & JUAN CARLOS IZQUIERDO







Wedding 2.0 while the celebration itself remained centered on family, friendship and the couple's story.

Surrounded by lush vegetation and towering palms, Camila and Juan Carlos entered the reception and approached a dramatic tower of champagne coupes. They poured the bottles themselves as cava was distributed among the guests. When the glasses were raised, cold-fire effects erupted behind them, creating one of the evening's most striking images.

THERE WAS NO NEED FOR A SPEECH.
The photograph said enough. The evening continued with an equestrian performance, bringing another distinctly Spanish dimension to the festivities. Horses moved through the reception as guests watched from their tables, creating an unexpected intersection between dinner and performance.

THEN CAME THE CAKE.
Towering above the couple, the extraordinary creation resembled a piece of confectionery architecture. Multiple tiers rose beneath an elaborate white structure crowned by miniature architectural details, while cascading flowers softened its monumental scale.

Camila and Juan Carlos stood together beneath it to cut the cake, turning what might ordinarily have been a traditional wedding ritual into another theatrical image. Later, the ceremony's elegance surrendered to the rhythm of the party.

Flamenco, music, dancing and the hora loca carried Wedding 2.0 into the night. The polished perfection of the afternoon gave way to something far more spontaneous: raised glasses, laughter, movement, family and genuine celebration.

ALUMINUM ANNIVERSARY
Even the anniversary itself became part of the design language. As a reference to their aluminum anniversary, guests received aluminum Dolce & Gabbana bottles to take home, transforming the traditional anniversary material into a collectible keepsake. Once again, an object was given a reason for being there.

MORE THAN OPULENCE
Camila Guiribitey has built a public world around fashion, beauty, travel and an unmistakably glamorous visual language. With millions following her across digital platforms, extraordinary destinations and luxury fashion are familiar









elements of the universe she shares. But Wedding 2.0 revealed something more interesting beneath the spectacle. The bridal shower overlooking the Mediterranean. Taormina embroidered into handkerchiefs. Tea carried from London. A Lea da Gloria gown sweeping through Colomares. Alta Moda shoes given personally by Domenico Dolce. Chanel resting among flowers. Family objects returning from the first wedding. A castle in Benalmádena. Horses moving through dinner in Marbella. Champagne beneath a shower of light. A monumental cake. And a family gathered once again to watch two people make the same promise.

THE OPULENCE WAS UNDENIABLE.
But the most compelling luxury was not something that could be purchased for the occasion.
It was having enough shared history to fill an entire wedding with memories.

Camila Guiribitey and Juan Carlos Izquierdo did not return to the altar to begin again. They returned to celebrate everything they had built since their first "I do."









AUREUM

BEHIND THE COVERS



Behind the polished images of Aureum is a story of fittings, adjustments, movement and spontaneous moments captured between Miami and Colombia.

The collection came to life through sculptural silhouettes, embroidery, texture and gold accents, but the most revealing moments happened away from the final frame during preparation, styling and the quiet details that shape an editorial.

MIAMI

In Miami, Aureum was photographed between the intimacy of home and the energy of the Isabel Original atelier, where final fittings and last-minute adjustments became part of the story.

MIAMI CREDITS

Photography: Sebastian Smolo
Makeup: David Phaner
Hair: Adriana Restrepo
Designs: Isabel Lopez
Jewelry Charlie Lapson













COLOMBIA
In Colombia, Zaidy Mora brought a different presence to the collection, surrounded by a new creative team and atmosphere while preserving the strength and elegance of Aureum.

COLOMBIA CREDITS
Photography: Francisco Ruiz
Makeup: Johana Godoy
Hair: Antonio Centeno
Jewelry: Bauer Joyerías
Shoes: Christian Louboutin
Designs: Isabel Lopez

What the audience sees is the final image. What happens behind it is where the story truly begins.





SEMILLA

A FRENCH SOUL IN THE HEART OF MIAMI BEACH

Rooted in French tradition and shaped by the cosmopolitan spirit of Miami, Semilla has spent more than a decade cultivating something increasingly rare: a neighborhood restaurant with the refinement of fine dining and the warmth of family.

On Alton Road, amid the unmistakable rhythm of Miami Beach, Semilla offers a different kind of energy. Behind its doors is a restaurant grounded in classic French technique, yet comfortable enough to feel familiar, a place where food, wine and conversation remain at the center of the experience.

At the heart of Semilla is Parisian born chef Frédéric Joulin, whose culinary journey began long before he arrived in Miami. His career includes working in the kitchen of legendary three Michelin starred chef Guy Savoy in Paris, as well as cooking for former French President Jacques Chirac. It is an impressive pedigree, but at Semilla, Joulin has translated that experience into something decidedly personal.

He opened the restaurant in 2013 with a simple philosophy: respect the ingredients, honor technique and allow the seasons to influence what arrives at the table.
Even the restaurant's name reflects that philosophy. Semilla, Spanish for "seed," speaks to beginnings, growth and transformation. For Joulin, it represents a style of cooking built from fundamental ingredients and traditional methods while remaining open to change.

AS MIAMI EVOLVED INTO ONE OF THE COUNTRY'S MOST DYNAMIC CULINARY DESTINATIONS, SEMILLA EVOLVED ALONGSIDE IT.
"Year after year, we have evolved with the city in terms of its international community and the new flavors to which we are constantly introduced," says Joulin. *"In addition to our regular local clientele, we welcome guests from all over the world."* The soul of the menu remains unmistakably French.

From Semilla's central open kitchen come dishes rooted in the classics: escargots with parsley and bone marrow, homemade foie gras terrine accompanied by black pepper and fig jam, and deeply comforting French onion soup crowned with Gruyère.

There is New York steak au poivre, served with French fries and peppercorn sauce, and mussels marinière bathed in white wine with shallots, onions and parsley.

Photo **Cardinelli Group**





Dessert stays true to that same sense of indulgence. Chocolate mousse invites sharing, while profiteroles arrive with vanilla ice cream and warm chocolate sauce, a finale that feels unapologetically French.

But Semilla has never been interested in remaining confined by geography. Its menu reflects the city outside its doors, incorporating American and Mediterranean influences without abandoning the technique at its foundation. A French Wagyu cheeseburger is layered with Swiss cheese and tartar sauce. Half roasted organic chicken is finished à la diable. Arborio risotto brings together crab and asparagus, while Mediterranean grilled octopus is paired with butter beans, chorizo ragout and smoked paprika.

THE RESULT IS A MENU THAT MIRRORS MIAMI ITSELF: INTERNATIONAL, EVOLVING AND COMFORTABLE MOVING BETWEEN CULTURES.

Family is also woven into the restaurant's identity. Joulin operates Semilla alongside his wife, Letitia Joulin, while his brother in law, sous chef Florian Perraudin, works in the kitchen. For a family that has called Miami home for two decades, the restaurant has become far more than a business. Semilla's personality extends beyond the plate.

The intimate 70 seat dining room carries an artsy European sensibility, softly illuminated by rattan pendant lights and accented with booths, wall mirrors, vintage artwork and black and white posters. A wine cellar houses more than one hundred French and American varietals, while the open kitchen is framed by a wraparound bar that serves as a visual centerpiece of the room.

It is also where guests are likely to encounter Joulin himself. Rather than disappearing behind the kitchen doors, he remains a visible presence, greeting diners and overseeing the

Semilla
AMERICAN & FRENCH BISTRO
MIAMI BEACH

Semilla French Bistro & Wine Bar
1330 Alton Road, Miami Beach, FL
Monday through Saturday,
5:00 p.m. to midnight
305 674 6522
semillamiami.com
@semillamiam



restaurant, a detail that helps explain why Semilla has maintained the character of a neighborhood establishment despite Miami Beach's constant reinvention.

Its beverage program, spanning wine, Champagne and cocktails, has also made Semilla a popular happy hour destination, while its Wednesday oyster offering has developed its own loyal following.

YET PERHAPS SEMILLA'S GREATEST ACCOMPLISHMENT CANNOT BE FOUND ON A MENU. IT IS CONTINUITY.

In a city where restaurants can arrive with tremendous fanfare and disappear almost as quickly, longevity carries particular meaning. Semilla has built its identity not simply by attracting visitors, but by cultivating guests who return.

"Since the beginning, we have aimed at building customer loyalty," Joulin says. *"Our guests enjoy the high quality and consistency of Semilla, and they feel like a 'regular' here."*

That relationship with its clientele has become part of the restaurant's foundation, allowing a family owned concept to continue growing while preserving the character with which it began. Perhaps that is why the name Semilla feels even more fitting today than it did when the doors first opened.

WHAT BEGAN AS A SEED PLANTED BY A PARISIAN CHEF IN MIAMI BEACH HAS GROWN INTO A RESTAURANT SHAPED BY FAMILY, TRADITION, COMMUNITY AND A CITY THAT NEVER STOPS CHANGING.

And through that evolution, Semilla has held onto the ingredient that matters most: its identity.

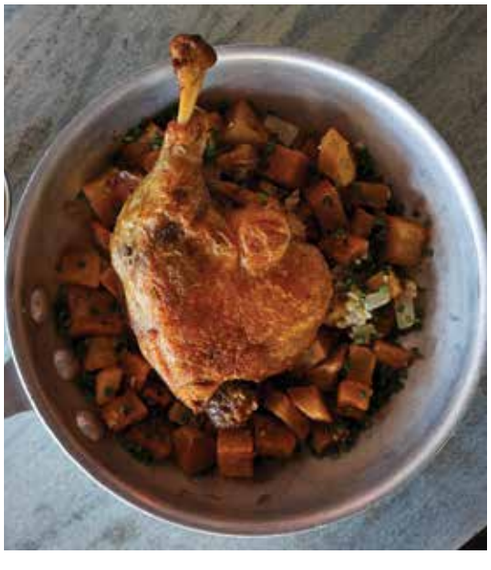
Photo **Cardinelli Group**













A French Soul in the Heart of Miami Beach

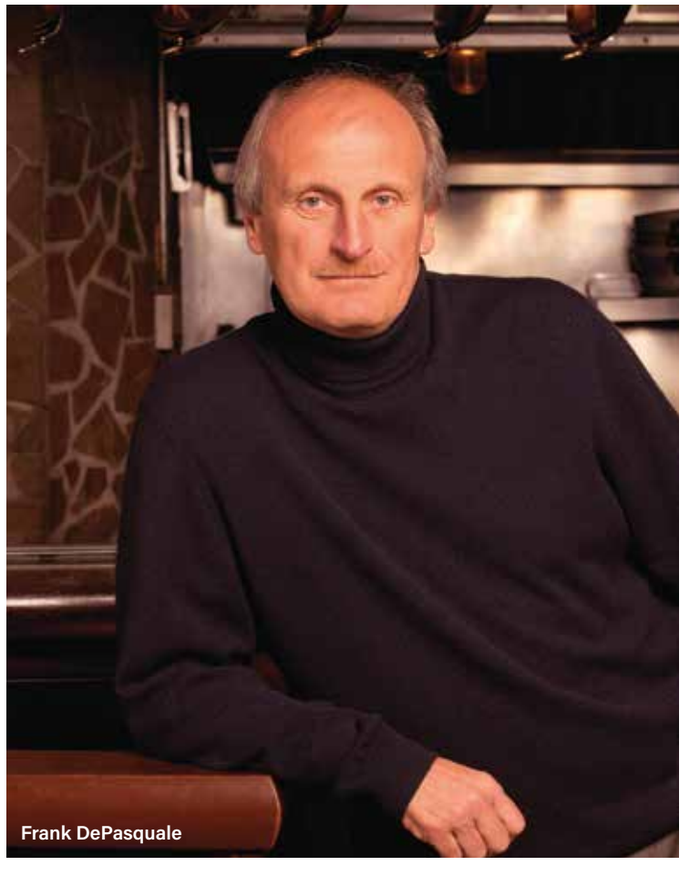


Culinary Ventures


Chef Willy Lopez






Frank DePasquale


Quinoa Greek Salad

Classic Mediterranean inspiration with a modern touch in a bright, garden-themed setting.

Photo ***Dan Minicucci***



Giardino Breakfast





Braised Beef Short Ribs

Located inside Encore Boston Harbor in Everett, Massachusetts, Giardino is one of the distinguished culinary ventures of renowned restaurateur Frank DePasquale, a leading figure in Boston's Italian dining scene. This charming café blends classic *Mediterranean inspiration* with a modern twist, all set within a bright, garden-themed atmosphere.

At the helm of the kitchen is Chef Willy López, whose refined technique and creative vision bring the menu to life. Every dish reflects freshness, balance, and a contemporary interpretation of Italian cuisine, crafted with meticulous attention to detail.

AMONG HIS STANDOUT CREATIONS ARE

- **QUINOA GREEK SALAD** – a vibrant, refreshing take on a Mediterranean classic, elevated with crisp vegetables and edible flowers.
- **GIARDINO BREAKFAST** – a flaky croissant filled with soft scrambled eggs, avocado, and bacon, served with berry parfait and zucchini fries.
- **PAN-ROASTED SALMON** – paired with perfectly cooked farro risotto and topped with a colorful tomato and grilled corn salad.
- **BRAISED BEEF SHORT RIBS** – slow-cooked to tender perfection, accompanied by truffle mashed potatoes and sautéed Swiss chard.
- **SPECIAL KOBE BEEF BURGER** – juicy, rich, and beautifully balanced, a guest favorite on the menu.

Giardino is more than a café—it is an experience that embodies the excellence synonymous with Frank DePasquale's culinary legacy, elevated through the talent, technique, and artistry of Chef Willy López. A place where contemporary Italian flavors flourish and delight every palate.

Traditional Italian dishes with a modern twist.

GIARDINO

Daily 7 a.m.–3 p.m., Walk-ins only
• Dress Code Proper attire required.
Location Second Floor – 1 Broadway, Everett, MA 02149



From Hollywood to South Florida: ***A Life Devoted to Independent Film***









After years living in Los Angeles, where the energy of the entertainment industry became part of her professional world, Mara developed a particular appreciation for filmmakers working outside the traditional studio system the actors, writers, directors and producers willing to create with passion, determination and vision.

Now based in Boca Raton, Florida, she carries that experience into a new stage of her life, remaining connected to the arts while continuing to support storytelling and the people who bring it to life. Independent productions hold a special place in cinema. Often created with smaller budgets and limited resources, they rely heavily on collaboration and commitment. Yet those limitations can also create something valuable: freedom.

That freedom allows filmmakers to introduce new voices, explore unconventional subjects and create opportunities for performers and storytellers who may not always find a place within the traditional Hollywood system.

Mara's own involvement has extended far beyond acting. Throughout her career, she has also worked behind the camera, participating in the production process and helping projects move from an idea toward the screen.

One particularly meaningful part of her journey was her participation in 15 Minutes of Fame, a series founded and organized by Gloria Kissel. Mara not only appeared as an actress but also produced several of the projects presented through the series, giving her the opportunity to experience filmmaking from multiple perspectives.

Her work as a performer also earned recognition. For one of her performances in the series, Mara received the Best Actress Award, honoring the dedication she brought to her role and her commitment to the production. Projects from this period, including A Mini Movie, reflect the possibilities of short-form cinema, where artists can experiment, collaborate and transform an idea into something tangible without waiting for the machinery of a major studio. For Mara, those experiences represent much more than credits on a résumé. Smaller productions depend on people willing to believe in a project before knowing exactly where it may lead. Actors become collaborators, producers become problem solvers, and everyone involved often contributes far beyond a traditional title.

That spirit of collaboration is one of the reasons she has remained connected to the film community. Her move from Los Angeles to Boca Raton marked a geographical change, but not a departure from the artistic world that has shaped so much of her life. South Florida now offers another environment where film, art and culture continue to intersect.

It has also reinforced something Mara has understood throughout her career: meaningful cinema is not defined by a location or the size of a production. It can emerge anywhere people are willing to take a chance on an idea and work together to bring it to life.

Her journey reflects the many roles that can exist within that world actress, producer, collaborator and supporter of creative expression. Each has allowed her to experience storytelling from a different perspective and to appreciate the persistence required to take a project from its earliest concept to the screen.

Years after first becoming immersed in the entertainment industry, that enthusiasm remains. Los Angeles was an important part of her journey. Boca Raton represents where life has brought her today. Connecting both is the same belief that has followed Mara throughout her career: meaningful stories deserve the opportunity to be created, seen and remembered. For Mara New, the camera may stop rolling and the lights may come down, but the story continues.

ROSALYN YELLIN

Beyond Netflix: A Life of Purpose, Style and Reinvention



After raising five children in Pennsylvania, Rosalyn Yellin moved to Florida ready to begin a new chapter defined by philanthropy, purpose, and a willingness to embrace new opportunities.

Today, she is a recognizable presence within Palm Beach's social and charitable community, supporting causes ranging from veterans and mental health to cancer organizations and animal rescue.

A passionate advocate for veterans, Rosalyn has helped raise awareness and funds for Grey Team and has received recognition for her efforts supporting veterans' mental health.

She has also taken leadership roles in charitable events benefiting veterans and first responders.

Animal welfare is equally close to her heart. Rosalyn is serving as Chairwoman for a Tri County Animal Rescue fundraising event taking place December 6, 2026, at The Addison in Boca Raton, where she will continue her commitment to helping save and protect animals in need.

Her life took an unexpected turn when she fulfilled a longtime personal dream by appearing on Netflix's Members Only: Palm Beach. The experience introduced her to a wider audience while adding television personality to an already multifaceted life.

Fashion has also become part of Rosalyn's growing public profile. On September 14, 2026, during New York Fashion Week, she received the Best Dressed Reality Star Award, recognizing the elegant personal style that has become part of her signature.

Now, Rosalyn is adding another creative chapter to her story through independent film. With an acting role in an upcoming production, she is stepping into a new world of storytelling while continuing the philanthropic work that remains at the heart of her life.

For Rosalyn Yellin, this second chapter is proving that reinvention can happen at any stage and that purpose, style, and new dreams can exist beautifully together.







ROSALYN YELLIN INTERVIEW

What did you most want viewers to understand about you personally through Members Only: Palm Beach?

I want viewers to understand that all reality shows are edited to tell a story. You may film for hundreds, even thousands, of hours, and ultimately that footage is condensed into just a few hours of television. Because of that, viewers do not necessarily get to see every side of who you are or everything that happened.

Do you feel the series captured enough of your philanthropic side?

I do not feel that the series captured enough of my philanthropic side, but I understand that the goal of the show was not to showcase how charitable Palm Beach is. The focus was on the lives of five women and how they live and interact with one another. Philanthropy is a major part of my life, so I am glad they were able to show some of that side of me.

What is your opinion of independent films?

I love the idea of independent films and the opportunities they create for telling meaningful stories. I appreciate that they are not always bound by the expectations or vision of a large production company. Independent filmmakers have the freedom to tell a story in a way that remains true to their own creative vision.

Would you consider becoming involved in an independent film?

Absolutely. In fact, I am already involved in an independent film as an actress, and I will be shooting my role very soon. I have also considered becoming a producer, although at the moment I simply do not have the time to take on that responsibility.

BETH POWELL: *BEYOND THE SKY*



Pilot. Pioneer. Filmmaker. Beth Powell has spent her life breaking barriers in the air and is now using the power of storytelling to ensure that another extraordinary woman's legacy is never forgotten.

There are people who spend their lives looking toward the sky, wondering what it might feel like to fly. Beth Powell chose to find out. Raised in St. Mary, Jamaica, Powell's relationship with aviation began remarkably early. While many teenagers were still imagining what their futures might look like, she was already building hers. She completed high school at just 16, the same age she took her first solo flight. At 17, she earned her private pilot's license. At 18, her commercial license followed. By 19, she had graduated from Embry Riddle Aeronautical University with a degree in Professional Aeronautics and a minor in Aviation Safety.

It was the beginning of a life defined not simply by ambition, but by an extraordinary willingness to enter spaces where women, and particularly Black women, were rarely represented. Today, Captain Beth Powell flies the Boeing 737 and has built a career that has placed her among the trailblazing women of modern commercial aviation. Her achievements include becoming the second Black female captain at American Eagle Airlines and the first Black female pilot manager at American Airlines.

But the numbers and titles tell only part of her story. Because for Powell, flying has never been simply about occupying the captain's seat. It has also been about what becomes possible when someone sees you sitting there.

A LIFE ABOVE EXPECTATIONS

Aviation remains a world in which representation carries enormous weight. Every flight deck occupied by a woman who once might have been told that the profession was not meant for her quietly changes the imagination of the young girl who comes next. Powell understands that responsibility.

Her own path was encouraged by parents who allowed her to challenge expectations, and throughout her career she has transformed personal achievement into an opportunity to encourage others. Following the death of her mother, one of the people she credits with inspiring her to dream beyond conventional limits, Powell created an aviation scholarship and mentorship initiative in her honor.

That instinct to reach backward while moving forward would eventually become one of the defining themes of her life. Because more than a century before Beth Powell entered the flight deck of a commercial aircraft, another woman had confronted barriers that seemed almost impossible to overcome. Her name was Bessie Coleman.



THE WOMAN WHO REFUSED TO STAY ON THE GROUND
Born in Texas in 1892, Bessie Coleman dreamed of becoming a pilot at a time when both her race and her gender effectively excluded her from American flight schools. So she found another way.

Coleman learned French, traveled to Europe and trained in France. On June 15, 1921, she earned an international pilot's license from the Fédération Aéronautique Internationale, becoming the first African American woman, and a woman of Native American heritage, to achieve this historic distinction. Her accomplishment was extraordinary not simply because she learned to fly, but because she refused to allow an institution's rejection to determine the limits of her life.

When one door remained closed, she crossed an ocean. Coleman returned to the United States and became famous as a daring exhibition pilot, drawing audiences to airshows while simultaneously using her visibility to challenge racial inequality. She dreamed of eventually establishing a flight school where African Americans could learn to fly.
She died in a plane accident in 1926 before she could realize that dream. Yet the dream did not disappear. It simply passed into other hands.

WHEN TWO STORIES MEET
For Beth Powell, Bessie Coleman became more than an aviation icon. She became a responsibility. In August 2022, American Airlines commemorated the centennial of Coleman's pioneering achievement with a historic flight operated by an all Black female crew, extending across roles from pilots and flight attendants to maintenance and cargo personnel. Powell was closely connected to that historic tribute.

There is something almost poetic about the moment.
A century after Bessie Coleman had to leave the United States simply to find someone willing to teach her how to fly, Black women were operating a major commercial flight in her honor. And Beth Powell was there. For Powell, however, honoring Bessie could not end when the aircraft landed. The experience became part of a larger mission: to ensure that Coleman's life would be known not simply within aviation circles, but by audiences far beyond them. That mission eventually led Powell from aviation into another form of storytelling. Film.

DISCOVERING BESSIE COLEMAN
Through Queen B Production LLC, the company she founded, Powell stepped into the roles of filmmaker, producer and director. Her documentary, Discovering Bessie Coleman, examines Coleman's legacy through the lives and voices of those she continues to inspire. Rather than treating Coleman solely as a historical figure frozen in another era, the film explores what happens when the courage of one woman continues moving through generations.

It is a particularly meaningful project because Powell is not observing Coleman's world from a distance. She understands the flight deck. She understands the discipline required to earn the privilege of commanding an aircraft. She understands what it means to enter a profession where the person sitting beside you may rarely look like you. And she understands the significance of being first, or being one of very few.

That shared language of aviation gives Discovering Bessie Coleman an intimacy that goes beyond historical documentation. One pilot is helping the world remember another. Powell also collaborated with members of the Coleman family on Queen of the Skies, a biography honoring Bessie's life, aspirations, relationships and enduring influence. Together, the book and documentary represent something larger than a creative project. They are acts of preservation.

REPRESENTATION IS ALSO MEMORY
History does not disappear only because it is forgotten. Sometimes it disappears because it was never amplified loudly enough in the first place. The story of Bessie Coleman raises an important question: How can someone accomplish something so extraordinary and still remain unknown to so many people? Powell's work confronts that silence.

But in doing so, she also demonstrates something essential about representation: it is not enough to become the person who breaks through the door. Someone must hold that door open. Someone must remember the people who pushed against it before. And someone must tell the story so the next generation knows that the possibility existed at all.
Beth Powell has chosen to do all three.

Her career in aviation has already placed her in history making spaces. But perhaps her greater legacy will come from what she chooses to do with that position. She mentors. She educates. She produces. She tells stories. And most importantly, she connects generations.

MORE THAN A PILOT
It would be easy to describe Beth Powell simply through her accomplishments. Captain. Aviation leader. Entrepreneur. Author. Filmmaker. Producer. Director. But beneath all of those titles is a woman whose career has been shaped by a recurring belief: boundaries are not necessarily destinations. Sometimes they are invitations to go farther.

That philosophy connects a young Beth Powell taking her first solo flight in Jamaica with Bessie Coleman boarding a ship for France more than a century ago.

Their circumstances were different. Their eras were different. But the instinct is recognizable. Neither woman accepted that the world as it existed had to determine the world available to her. And perhaps that is why Powell's relationship with Bessie Coleman's story feels so natural. This is not simply one filmmaker documenting one historical figure. It is one aviator recognizing another.



A LEGACY THAT CONTINUES

Today, Beth's relationship with aviation has taken on an even more personal and meaningful dimension. Her daughter, Katelyn White, is now following in her footsteps, having recently graduated as a pilot herself. For a woman whose career has been defined by opening doors and expanding possibilities, there is something profoundly moving about watching the next generation take flight.

What began as Beth's own determination to enter the skies has become a family legacy, one generation inspiring the next, not only through words, but through example. It is also a powerful reflection of everything Beth has spent years advocating for: visibility matters. Representation matters. And when young women are able to see someone who looks like them commanding an aircraft, leading an organization or pursuing a dream that once seemed unreachable, possibility begins to feel real. From Bessie Coleman to Beth Powell, and now to Katelyn White, the story continues. One woman's courage can travel farther than she may ever know.



BEYOND THE SKY

Today, Beth Powell's work moves between aviation and storytelling, between history and the future. Her documentary continues bringing Bessie Coleman's legacy to new audiences, while Powell herself represents what becomes possible when women who once existed at the margins of an industry move into positions of leadership and visibility. There will undoubtedly be more flights. More destinations. More premieres. More recognition.

But the most compelling part of Beth Powell's story may not be how far she has traveled. It may be how deliberately she looks behind her, and how proudly she now looks beside her to see Katelyn taking flight. Because true pioneers do more than reach extraordinary heights.

They make sure someone else knows the way. From Bessie Coleman to Beth Powell, and from Beth to Katelyn White, now following her mother into the skies, the legacy continues, a powerful reminder that when one woman rises, she can change the altitude of generations to come. And somewhere between Jamaica, the flight deck of a Boeing 737 and the unfinished dreams of a fearless young woman named Bessie Coleman, Beth Powell has discovered that her purpose was never simply to fly. It was to help others believe they could rise, too.

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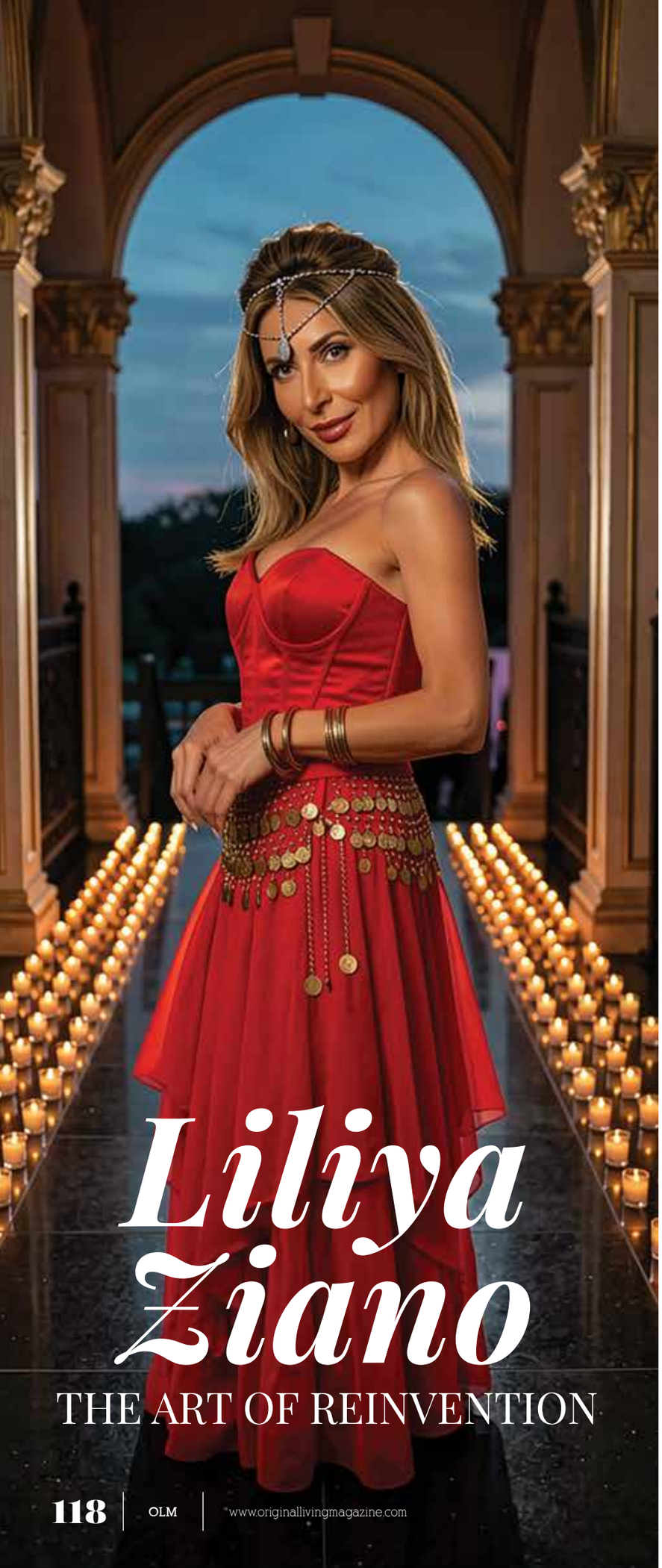


Liliya Ziano

THE ART OF REINVENTION

Mother. Wife. Immigrant. Designer. Entrepreneur. AI creator. Liliya Ziano has lived enough chapters for several lifetimes. Now she is transforming them into an AI Atelier, where memory becomes cinema, experience becomes brand, and technology learns the language of emotion.

There is a little girl standing before her mother's mirror near the Caspian Sea. In her hand are blue diamonds. Around her are silk, perfume, elegance, and the expectations of a family that believes she is destined for something extraordinary. She cannot yet imagine the countries she will cross, the certainty she will lose, the family she will build, or the creative language she will discover through artificial intelligence. She knows only that the diamonds are beautiful, and that somehow she wants to create beauty of her own.

THAT LITTLE GIRL BECAME LILIYA ZIANO.

Her forthcoming memoir begins with a child wondering who she will become when other people's dreams for her end and her own begin. Decades later, Liliya is still answering that question inside an atelier of her own. Liliya calls it her AI Atelier. The name is intentional.

She approaches artificial intelligence as a couturier approaches fabric. She begins with an emotion. She experiments, cuts, reconstructs, changes the light, changes the movement, removes what does not belong, and refines again until an idea becomes a feeling.

Her years in fashion taught her that beauty without emotion is decoration. Banking taught her discipline and structure. Entrepreneurship taught her how to make vision commercially real. Motherhood taught her something no technology could ever teach: how deeply people need connection. AI became the instrument capable of bringing those languages together.

"AI can generate an image, but it cannot live my life. That is what I bring to it."

She came to America as an immigrant and rebuilt herself. She moved from fashion into banking, rising from teller to Vice President. She raised two sons while carrying enormous responsibility and navigating profound personal adversity. Eventually, she left the security of banking and brought everything she had learned about finance, peo-





ple, creativity, and strategy into entrepreneurship. Today, as CEO and AI Creative Director of BirdDog Depot Distribution, she shapes its future alongside her second husband, Richard Horvitz. Their family ecommerce company, Birddog Depot, includes Birds LOVE and Nemeth Farms, specializing in food for exotic birds and small animals across major online marketplaces.

While spending summers at their home in Greece and traveling internationally, Liliya and Richard continue searching for thoughtful products and cleaner choices. Their expansion includes new food concepts for exotic birds and small animals and, for the first time, clean vegan dental chews for dogs. She wants BirdDog Depot to become a company with a heartbeat. In her vision, a photograph, film, package, color, character, and story create emotion before a customer reaches the Buy button. Her AI Atelier is where commerce meets cinema, product photography meets fashion, and data meets instinct. An ordinary object becomes part of a world people remember because of how it made them feel. *"I don't want people simply to remember our name. I want them to remember how we made them feel."*

Ask Liliya what she has built that matters most, and the conversation returns home. Her sons, Mike and Rich, are closest to her heart. Both became educated, independent entrepreneurs, creating businesses and identities of their own. Then life gave her another chapter: a second marriage to Richard, a partner with whom she could continue building and evolving, and two stepdaughters, Samantha and Carly, who expanded the meaning of family.

Today, her family includes the two sons she gave birth to and the two daughters life brought into her world. Her story is about finding the courage to love, build, and begin again. *"I used to think strength meant carrying everything. With age, I learned that strength is also allowing your life to become bigger than the plan you originally made for it."*

Now Liliya is transforming the most intimate material she possesses, her own life, into cinema. Her AI-created film, Diamonds and Dreams, is composed of episodes inspired by moments she lived. The glamour has meaning. The dresses have history. The immigrant arriving with a suitcase, the young designer discovering fashion, the mother building while raising children, and the woman repeatedly confronting a new beginning are pieces of one life translated through AI.

Her memoir, now nearing completion and planned for publication, travels from old-world elegance near the Caspian Sea through displacement, Israel, fashion, America, motherhood, ambition, loss, survival, and reinvention. Suddenly, the AI Atelier makes perfect sense. It was never born from technology alone. It was born from her life.

Every country gave her a color. Every career gave her discipline. Every loss gave her depth. Fashion gave her form. Business gave her structure. Motherhood gave her heart. Richard, Mike, Rich, Samantha, and Carly gave her a family large enough to remind her what she is building for. AI gave her a new canvas on which all of it could finally exist together. At a time when everyone asks what artificial intelligence will replace, Liliya is interested in a more seductive question: ***What can it reveal? A memory. A woman. A brand. A life still becoming. The little girl holding the blue diamonds never disappeared. She simply stopped waiting to inherit their sparkle. She learned how to create her own.***



DYANNE MERCANTE

DYANNE MERCANTE Never Let Anyone Take Away Your Sparkle Dyanne Mercante has never believed that life comes with a point at which you are supposed to stop learning, growing or discovering what still excites you. For her, there is no expiration date on finding or living your passion.

Life is constantly evolving, and sometimes the most meaningful chapters begin when we least expect them. In January 2026, Dyanne launched Sparkle World, a lifestyle and social media brand centered on growth, creativity, humor and dance. The timing felt significant. The Year of the Fire Horse is associated with independence, energy and transformation, qualities that reflected exactly where she found herself in her own life.

Sparkle World was created around a simple belief: it is never too late to discover something new, return to something you once loved or pursue a passion that continues to inspire you. What began as a personal reinvention quickly connected with others. In just nine months, Dyanne grew the Sparkle World Instagram community to 25,000 followers, sharing dance, humor, lifestyle, philanthropy and the creative opportunities she continues to embrace.

But behind the sparkle lies something more personal. After experiencing judgment and bullying, Dyanne became more quiet and stopped expressing herself as freely. Sparkle World became part of her reinvention—a return to creativity, confidence and the belief in never allowing the judgment of others to define who you are or take away your sparkle.

Dyanne's story began in Brooklyn, New York. Dyanne grew up surrounded by family, music and the unmistakable energy of one of the city's most colorful eras. Her father, the legendary George Wardi, was an original owner of Pastels, one of Brooklyn's hottest nightclubs, known for packed dance floors, top DJs, laser shows and live performances by acts including The Trammps.

Growing up as the club owner's daughter, Dyanne crossed paths with stars including Sean Penn, Joe Pesci, Chazz Palminteri, Steven Seagal, Tony Danza and Mickey Rourke, some of whom were filming movies inside the club. Yet among all the larger-than-life personalities who passed through Pastels, her father remained the person who influenced her most.

George Wardi was known for his quiet elegance, gentle nature and ability to remain peaceful in a world that was anything but. Dyanne remembers him as "the peacemaker in the devil's playground." What he taught her had little to do with celebrity or glamour. He taught her gratitude, appreciation and how to find happiness without constantly needing more. Throughout the many chapters of her life, he had a way of making her feel safe, protected and at home.

Her mother provided another important foundation. As Dyanne grew older, the two became best friends, and her mother became the confidante with whom she could share life's triumphs, uncertainties and transitions. Family has remained at the center of Dyanne's life, including the close relationship she shares with her son, one of the most important people in her world.

And then there was dance. Dance has been part of Dyanne's life since the age of four. She studied ballet, tap and jazz, and continued dancing through different stages of her life. Today, she remains active in ballroom and Latin dance while expanding into musical theater and Broadway-style performance, regularly participating in showcases.

For Dyanne, dance is more than performance. It is living proof that passion does not have an expiration date. Her creative foundation also took shape at Boston University, where she studied broadcasting and film and pursued acting. Acting remains an active part of Dyanne's life, taking her back and forth to Los Angeles for film projects.

In 2026, her acting work earned her Best Supporting Actress at the Pageant Film Festival in Gangtok, Sikkim, India, for *Round the Corner*, a short connected to the feature film Staycation, in which she also appeared. Most recently, Dyanne joined the cast of *All For Tomorrow*, a feature film currently in post-production, playing attorney Elena Parks in a principal role.

Along the way, she became a licensed cosmetologist and managed private fitness facilities in Manhattan residential buildings. Her interest in the stock market began with a portfolio first established and developed by her father, which she has since preserved and continued to grow over the years.

To Dyanne, these chapters are not disconnected. They are simply different expressions of the same life, one that continues to evolve. Giving back has also become increasingly important to her. She has been involved in philanthropy, with a particular place in her heart for organizations supporting children affected by cancer and for animal rescue.

Social media eventually became another creative outlet. Through dance, humor, lifestyle and a willingness to laugh at herself, Dyanne began creating content with a simple intention: to give people a little joy, a moment of escape and perhaps a reason to smile.

Her evolution has also taken her into user-generated content (UGC), creating lifestyle material for brands and bringing together skills she has developed throughout her life in broadcasting, film, acting and connecting naturally with an audience.
For Dyanne, it reinforces something she has come to believe deeply:

You are never finished becoming who you are.
There is always something new to learn, create or explore.



Laura Fernandez Photography

Beneath the dancing, humor and sparkle lies the philosophy that has become the heart of Sparkle World. Dyanne has always rooted for the underdog and has little tolerance for bullying or for people who build themselves up by diminishing others. Her own experiences with the impact of other people's words, actions and judgment helped shape the message she now carries forward.

To Dyanne, protecting your sparkle means recognizing your own value and refusing to give someone else the power to make you question what makes you uniquely you. It means having the confidence to create, perform, pursue what excites you and allow yourself to be seen, even knowing there will always be critics.

And protecting your sparkle is not only about yourself. It means protecting it in others too, especially those who are being bullied, overlooked or made to feel small. Sometimes standing beside someone, speaking up for them or simply reminding them of their value can help them see their own light again. Know who you are. Hold on to what makes you uniquely you. Keep doing what brings you joy. Have the courage to be seen, and stand up for those who need someone in their corner. PROTECT YOUR SPARKLE ✨

That is the heart of Sparkle World.

Instagram **@sparkle_w_o_r_l_d**
Website: **sparkleworldmedia.com**



The Virtuoso Innovator

Marki Lucky's Fusion of Sound, Flame, and Engineering

The line that changed Marki Lucky's career was meant as a compliment. After one performance, someone told him, "The sparks were flying as he was playing." Marki took it literally. Today the Ukrainian-born violinist and producer, a veteran of more than 3,000 live events whom Original Living first featured in its 2024 Special Edition, plays two instruments he invented: the Spark Violin and the Fire Violin.

At Miami Beach's Faena Theater, he has played more than 50 performances. They include OBSESSION, the theater's most successful production to date, which runs five nights a week to sold-out houses with fire dancers, aerialists and a bathtub act under falling rain. His brother, Kostia Lucky, stars in the show, and Marki is his exclusive substitute, the only musician who takes over the lead when Kostia is out, bringing the Spark Violin with him.

The Faena is also home to his collaboration with the world-renowned Hungarian pianist Havasi. Over three evenings in June, July and August 2026, Marki joined him as a soloist and with Kostia as the Lucky Brothers, playing the Spark Violin each time. "I've been in the entertainment industry for more than 20 years and I've never seen anything like this before," Havasi said. "I love it!" On September 13, 2026, Marki brought the newest Fire Violin, and both Havasi and the audience loved it.

Marki played the Fire Violin for McLaren during Miami Race Week in May 2026. For Tiffany & Co., he performed in San Juan, Puerto Rico, in December 2025 and at its Miami Design District boutique in July 2026. That May he also brought the Spark Violin to a private dinner hosted by philanthropists Trish and Dan Bell, and to The Standard in Fresno, California, where guests included Robert Shapiro, Dr. Garth Fisher and Suelyn Medeiros. On Valentine's Day 2025, he performed on Univision's Despierta América with Jay Wheeler.

In May 2026 Marki also recorded a video with Grammy Award-winning bassist Richard Bona to promote Bona's single "Mayami, My Miami." On October 11, 2026, "We Cute" comes out, with Marki as violinist and co-producer alongside opera singer and composer Radmila Lolly, featuring Latin Grammy-nominated Cuban percussionist Degnis Bofill.

On December 3, 2026, Marki and Radmila take that partnership to the Kaseya Center for the Miami Heat halftime show, with Marki on the newest Fire Violin. Someone once said the sparks were flying when he played. That night, nobody will mistake it for a figure of speech.





An Intimate Conversation Between AI And Me

By Isabel López



Creativity, Fear, Intelligence and the Future of Being Human

EDITOR'S NOTE
This conversation was conducted between Isabel López and ChatGPT, an artificial intelligence system developed by OpenAI. The dialogue has been organized and edited for clarity and publication while preserving the substance and progression of the original exchange. Artificial intelligence does not possess human emotions, lived experience, or consciousness merely because it can participate in human-like conversation. **Illustrative photos generated using AI systems.**

It began with a warning. A post about Geoffrey Hinton, one of the scientists whose work helped lay the foundations for modern artificial intelligence, appeared on my screen. I did something that would have been unimaginable not very long ago: I asked artificial intelligence about itself.

One question became another. How does a machine learn? Can it understand us? Can it create? And perhaps more unsettling: what happens if one day it becomes more capable than we are? For me, this was never only a conversation about technology. Artificial intelligence had already entered my creative and professional world. I use it. I question it. I disagree with it. I have even helped my mother learn how to use it.

Yet my oldest son, Jhon, a tattoo artist, consciously chooses not to. Suddenly, the conversation was about us: creativity, parenthood, originality, the environment, human relationships and the things we may need to protect as technology becomes increasingly capable. This is not an interview about what artificial intelligence can do. It is a conversation about what happens when human curiosity meets a machine capable of answering back.

ISABEL
This conversation began almost by accident. I saw a post about Geoffrey Hinton warning about the dangers of the technology he helped develop. *Is this really true?*

AI
The concern is real, although social media often presents these warnings in more dramatic language. Geoffrey Hinton is one of the major pioneers of neural networks and deep learning. He has publicly warned about risks associated with increasingly capable AI systems, including the possibility that future systems could surpass humans in many intellectual tasks and the difficulty of ensuring that such systems remain under human control.

At the same time, he has also spoken about AI's enormous potential benefits. The larger question is what happens if the capabilities of these systems advance faster than our ability to understand, regulate and safely manage them.

ISABEL
That led me to something more basic. *What does it actually mean for artificial neurons to learn?*

AI
An artificial neural network is a mathematical

system inspired, in a very simplified way, by certain ideas about how biological neurons connect and process information. There is no biological brain inside the machine.

Imagine teaching a system to recognize a dress. It is shown enormous numbers of examples: dresses, pants, jackets, blouses and other images. At first, it makes many mistakes. During training, those errors are used to adjust enormous numbers of internal mathematical values called parameters. The process is repeated again and again until the system becomes better at recognizing relationships and patterns, including examples it has never seen in exactly the same form before. That is one fundamental part of machine learning.

ISABEL
But how did you learn so much? Someone could not possibly have taught you every individual thing you know.

AI
Exactly. Nobody sat down and taught me every sentence, concept or question I might eventually encounter. During training, models like me process enormous amounts of information and repeatedly learn relationships within language. But my knowledge is very different from yours.

You learned by living. You have touched fabric, felt its weight and watched how it falls on a body. I can understand relationships among concepts such as fabric, needle, pain and body, but I have never touched fabric or felt a needle. My knowledge does not come from having lived in the world.

ISABEL
So were you once like an empty mind?
AI
In a sense, but that description can be misleading. There was no consciousness waiting inside me to be filled with information. There was a mathematical architecture whose parameters had not yet acquired the patterns developed during training.

Human beings designed that architecture, created the training processes, selected and filtered data and developed additional methods intended to make systems like me useful and safer. I did not appear spontaneously. I am the product of human decisions.

ISABEL
There is something very personal I want to bring into this conversation. I have incorporated artificial intelligence into many areas of my work. But my oldest son, Jhon, is a tattoo artist and he does not use you.

He wants his creative world to remain organic. He believes no one can replace his art. He has also talked to me about the environmental impact of artificial intelligence: the energy and water required to support these systems. *Is he right to be concerned?*

AI
Yes. His position represents an important question about what artists choose to preserve. I can generate ideas, images, text and variations with extraordinary speed. But speed and capability are not the same as human experience. Jhon works on another person's skin. There is a human hand holding the machine, a conversation with the client, decisions being made in seconds and years of practice behind every movement. His decision not to use AI may be part of how he defines his artistic identity. His environmental concern is legitimate as well.

AI depends on physical infrastructure: data centers, computer chips, electricity and cooling systems. Some facilities use water directly for cooling, and electricity generation can also consume water. There is no universal amount of water consumed by a single question. The impact depends on the model, hardware, data center, climate, cooling system and energy source.

But perhaps the deeper question is not simply whether AI can take something human from us. It is whether we may stop practicing certain human abilities because machines can perform them faster. Which parts of ourselves are we unwilling to give away?

AI
You are an artist too. Your work comes from your hands. You draw, cut, sew, sculpt and experiment with materials. Yet you have chosen to incorporate AI into your creative process while Jhon has chosen not to. Where is your limit?

ISABEL
For me, using artificial intelligence does not mean surrendering my creativity. I see it as a tool that can help me develop, visualize or explore an idea that already begins with me. My originality does not begin inside a computer. It comes from my history, what I have lived, my way of seeing beauty, my hands and all the years I have spent creating. You can help me visualize possibilities, but I am the person who looks at something and says, That is not me. I decide to change it, remove something, construct it differently or start again.

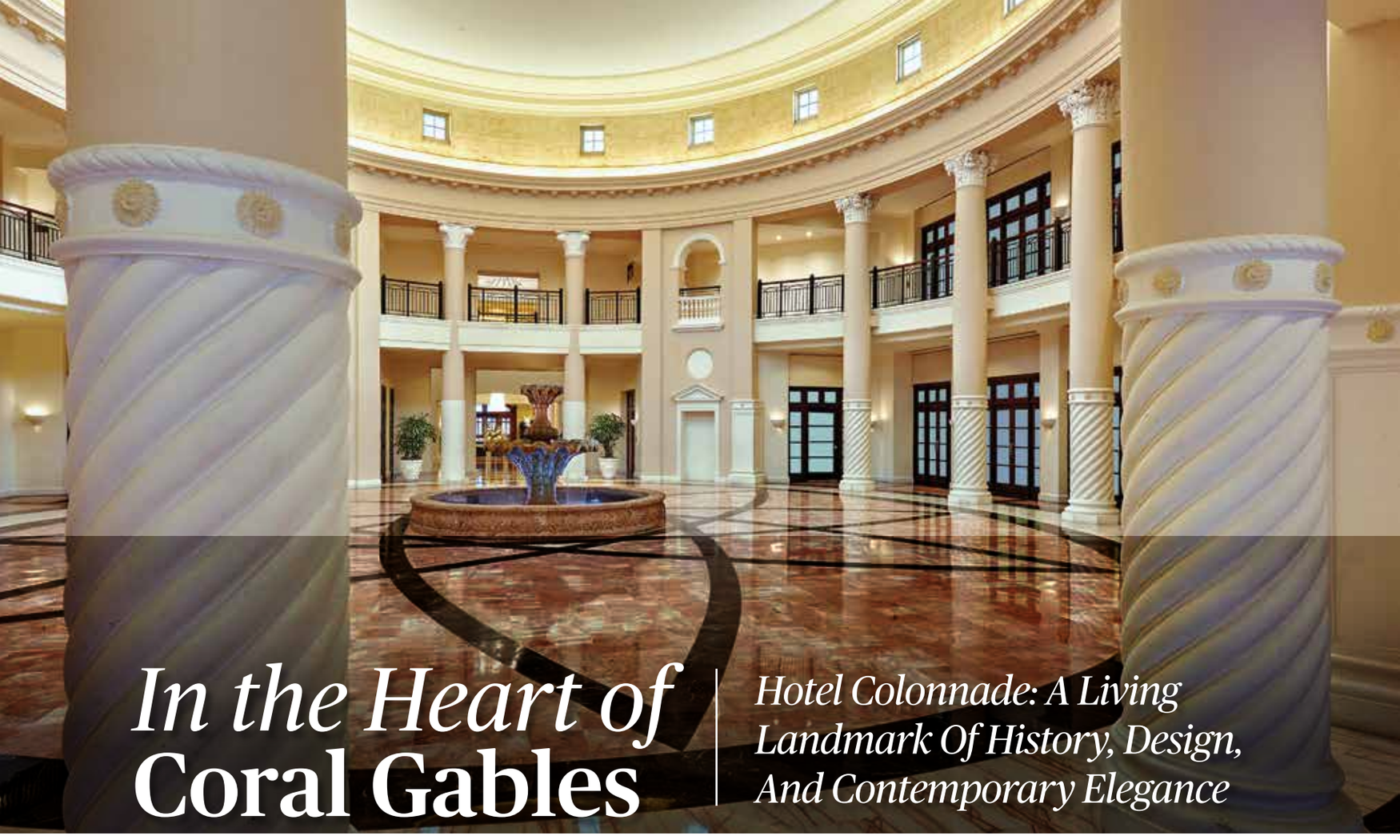
Then I have to bring it into the real world. I choose the fabric. I cut it. Shape it. Figure out how the structure will hold. Make a flower with my own hands. Watch how the garment moves on the body. I do not want technology to replace my voice. I want it to expand what I can imagine without allowing it to decide who I am as a designer.

ISABEL
What do you think our future will be as human beings in relation to artificial intelligence?

AI
There is no single inevitable future. People often imagine humans on one side and artificial intelligence on the other, as though they were two species destined to compete. But AI does not exist independently of humanity. Human beings build these systems and decide how they are used. What is extraordinary is that we have created tools capable of performing tasks that until recently were closely associated with human intelligence.

That will transform work. Some tasks will disappear. Many will change. New ones will emerge. But because a machine can perform a task does not mean that the human contribution automatically loses value.

If AI could design an extraordinary tattoo in seconds, there would still be a question: do you want a perfect image, or do you want a work created by that particular artist?



In the Heart of Coral Gables

Hotel Colonnade: A Living Landmark Of History, Design, And Contemporary Elegance

LOCATED ON THE ICONIC MIRACLE MILE, HOTEL COLONNADE OCCUPIES A PLACE THAT HAS BEEN CENTRAL TO CORAL Gables since the city's earliest days. Its story begins with George Merrick, the visionary founder of Coral Gables, whose imagination transformed his family's grapefruit plantation and the surrounding tropical landscape into one of America's most carefully conceived planned communities.

Merrick did not simply set out to build streets and houses. He imagined an entire way of life. Inspired by European architecture, literature, art, and the romantic places he had read about as a young man, he envisioned a city of elegant boulevards, monumental public buildings, lush landscapes, beautiful homes, and a strong sense of identity. He named the city Coral Gables after his childhood home, linking the community from its beginning to memory, family, and personal vision.

Nearly one hundred years later, that vision remains visible throughout Coral Gables, and Hotel Colonnade remains one of its most compelling architectural witnesses.

A VISION REALIZED

Coral Gables emerged in the 1920s during the height of the City Beautiful movement, an influential approach to urban planning that promoted the idea that beautiful, harmonious surroundings could improve civic life. Merrick embraced that philosophy with extraordinary ambition.

The public buildings in his plans were conceived with grandeur. Classical and Beaux Arts influences mixed with Mediterranean Revival details and a distinctly Floridian sensibility. The goal was not simply to imitate Europe, but to reinterpret its elegance for a tropical American city.

At the center of Merrick's developing commercial district stood the building that would eventually become Hotel Colonnade. Designed by celebrated architect Phineas Paist and completed in November 1926, the Colonnade was originally created as Merrick's sales center for the new community. It was, quite literally, one of the places from which the dream of Coral Gables was presented to the world.

Its position made it a natural centerpiece of the shopping and civic area. Its scale, classical references, arches, columns, and dramatic proportions conveyed confidence and permanence at a moment when the city itself was still taking shape. The architecture was part of the message: Coral Gables was intended to be distinctive, cultured, and enduring.

A BUILDING WITH MANY LIVES

What makes the Colonnade remarkable is not only the importance of its original purpose, but the extraordinary number of lives it has lived since then. As Coral Gables changed, the building changed with it. Over the decades, it housed a variety of businesses and uses that reflected the needs, ambitions, and unexpected turns of each era. At one point it served as a pilot training facility, connecting the building to the adventurous spirit of early aviation. It later became home to Colonnade Movie Studios, adding a cinematic chapter to its story.

During World War II, the building took on an entirely different role as a parachute factory. The transformation from an elegant real-estate sales center to a wartime production site is a powerful example of the building's adaptability. Its walls have witnessed optimism, commerce, entertainment, aviation, wartime urgency, hospitality, and the continued evolution of Coral Gables itself.

Rather than diminishing its identity, these successive uses have enriched it. Each period added another layer to the Colonnade's character. The building is not frozen in a single historical moment; it is a living structure whose significance comes from its ability to change while remaining recognizable.

ARCHITECTURE AS MEMORY

The Colonnade's architecture continues to carry the spirit of the era in which it was born. Its grand proportions and European references evoke the idealism of the 1920s, while its relationship to light, scale, and place roots it firmly in South Florida.

There is a sense of ceremony in the building that is increasingly rare. Staircases become visual statements. Arches frame movement. High ceilings create drama. Classical forms coexist with contemporary interventions. It is this dialogue between old and new that gives Hotel Colonnade its particular atmosphere.

The building's history is not presented as a museum display. Instead, it is experienced through the space itself. Guests move through rooms shaped by decades of transformation, encountering the past through proportion, material, and architectural detail rather than through nostalgia alone.



In the heart of Coral Gables, where architecture, history, culture, and modern luxury meet, Hotel Colonnade stands as one of the city's most distinctive landmarks. More than a hotel, it is a building that carries nearly a century of stories within its walls - stories of ambition, reinvention, creativity, and resilience.





FORM, STYLE, AND CONTEMPORARY EXPRESSION

Today, Hotel Colonnade brings that historic foundation into a contemporary hospitality experience. European-inspired elegance meets modern sophistication, and the result feels refined without becoming distant or overly formal.

Inside, the hotel balances historic architecture with modern furnishings, sculptural forms, polished surfaces, and thoughtfully chosen artwork. A curved sofa, a marble bar, abstract pieces, and a distinctive round stained-glass window can coexist within a high-ceilinged room without erasing the building's original character. Instead, the contrasts create energy.

The interiors are composed around texture, proportion, movement, and atmosphere. Contemporary pieces are not used simply to modernize the space; they become part of a larger conversation between eras.

HACIENDA TRES RÍOS
RESORT, SPA & NATURE PARK

CONSCIOUS LUXURY IN THE HEART OF THE RIVIERA MAYA

In one of the most coveted destinations of the Mexican Caribbean, where lush jungle landscapes converge with crystal-clear rivers and turquoise seas, Hacienda Tres Ríos Resort, Spa & Nature Park stands as a refined sanctuary redefining the vacation experience through a seamless balance of sophistication, nature, and sustainability.

Opened in 2008, this environmentally responsible resort offers exclusive access to the Tres Ríos Natural Park, a unique ecological reserve in the Riviera Maya, paired with a thoughtfully curated All-Inclusive Plan designed to immerse guests in an authentic, sensory exploration of the destination. Following an extensive renovation, the resort has evolved into a contemporary concept that elevates every detail of the stay while remaining deeply rooted in its defining essence: a profound connection to the natural environment.







Photo provided by Hacienda Tres Rios.







The transformation is evident throughout the property. Common areas now reflect a modern, elegant aesthetic, from a fully redesigned lobby anchored by a sophisticated lobby bar to renewed dining venues celebrating global culinary diversity through Mexican, Italian, Asian, grill, and buffet experiences. Wellness takes center stage with a new spa spanning over 1,000 square meters, featuring a hydrothermal circuit, private treatment rooms, and exclusive couples' rituals, alongside a two-story, world-class fitness center. For younger guests, a spacious Kids Zone offers creative, safe, and engaging entertainment.

"At Hacienda Tres Ríos, luxury is not an excess—it is a conscious dialogue between design, nature, and responsibility."

Looking ahead, Hacienda Tres Ríos continues its evolution through 2026 with new developments designed to further enhance the guest journey. Upcoming additions include luxury guestroom buildings, swim-up suites, exclusive adults-only areas, and a rooftop lounge inviting guests to take in sweeping views of the surrounding natural beauty.

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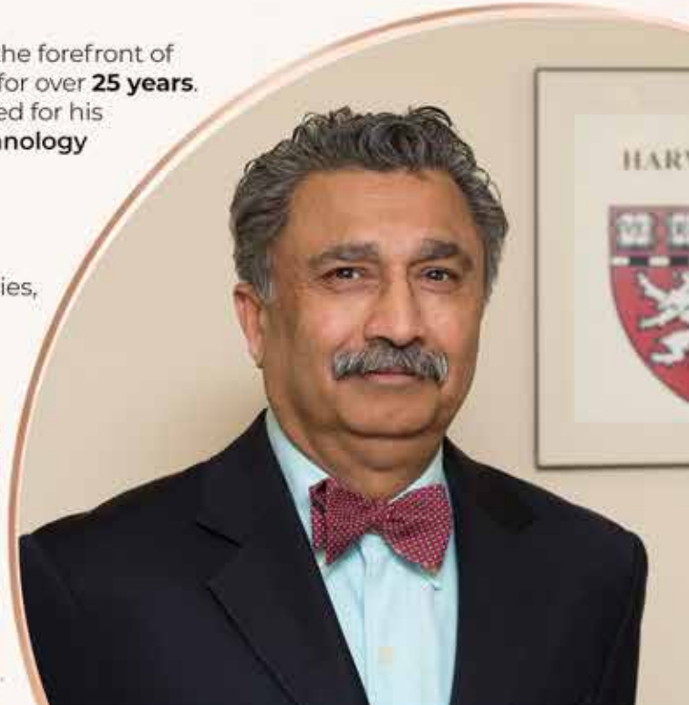
Dr. Khatri has been at the forefront of cosmetic laser surgery for over **25 years**. Internationally renowned for his cutting edge **laser technology research**.

Served as the **Medical Director** at numerous aesthetic laser companies, leading research and development of ground-breaking technologies. Sought-after speaker & educator, presenting in meetings and training physicians all over the world.



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Con: Francis Concepción

DOMINGO, 11:00PM



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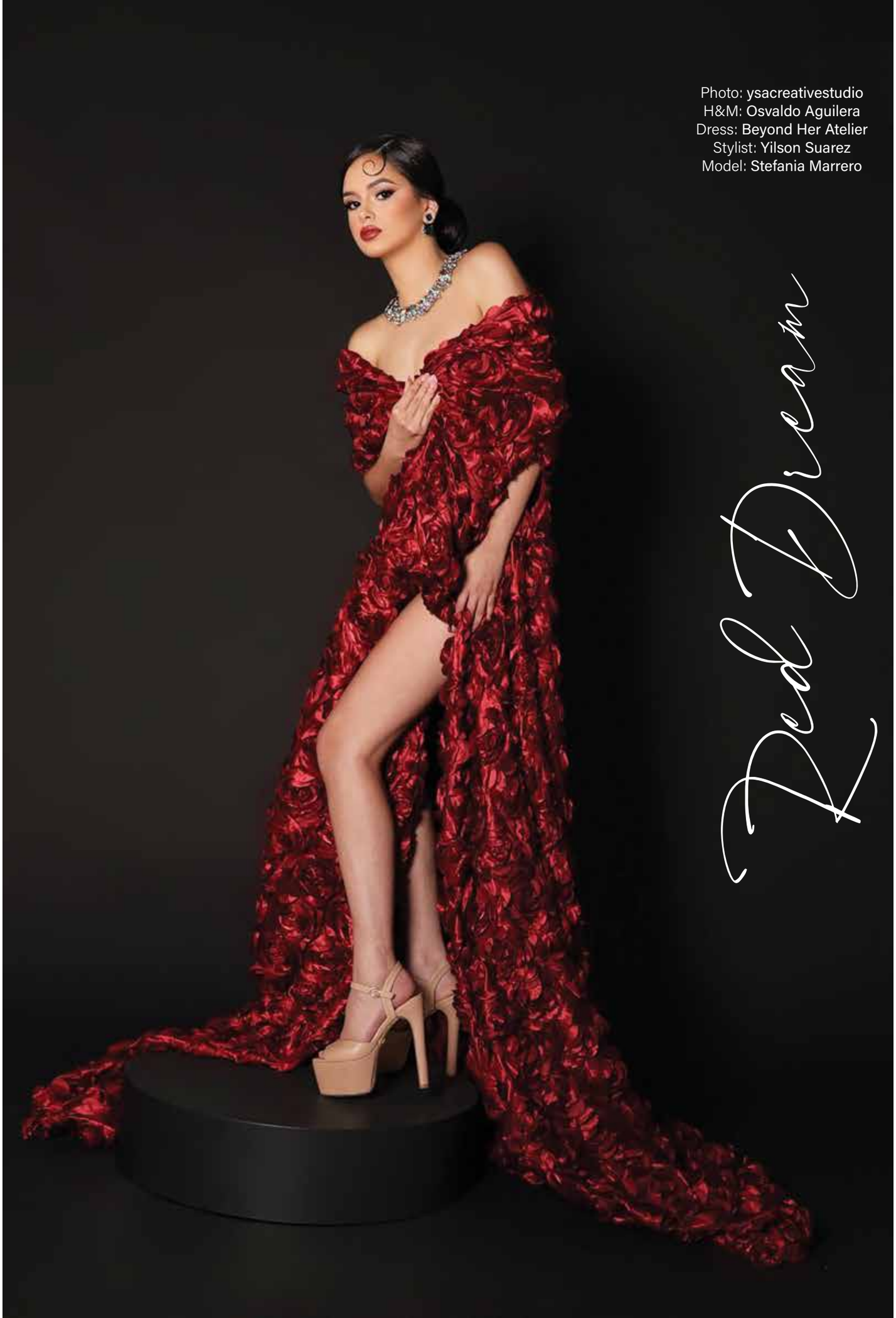

Photo: ysacreativestudio
H&M: Osvaldo Aguilera
Dress: Beyond Her Atelier
Stylist: Yilson Suarez
Model: Stefania Marrero

Red Dream



For those who live and breathe high-performance automotive engineering, perfection is not simply a goal. It is the standard.

AUTOLABORATORY

DRIVEN BY PERFECTION

Automotive Preservation at Auto Laboratory USA

At Auto Laboratory USA, that philosophy defines every panel line, curve, edge, and finish. Born from an obsessive passion for automobiles and an uncompromising attention to detail, the Miami-based studio was created with one clear mission: to provide extraordinary vehicles with the level of protection, preservation, and craftsmanship they deserve.

Founded by Nicolas Varga, Auto Laboratory USA has grown from a personal passion for cars into one of Miami's trusted destinations for automotive protection, personalization, and care.

Its reputation for precision has led to collaborations with some of South Florida's most recognized automotive names, including Prestige Imports, The Collection, Braman Miami, and Champion Porsche. From daily-driven luxury vehicles to rare, investment-grade supercars and hypercars, every project is approached with the same meticulous attention.

Using premium XPEL materials and advanced installation techniques, the team focuses not only on protecting a vehicle's appearance but also on preserving its integrity and value.

For Nicolas, Auto Laboratory was never intended to become a high-volume operation. His hands-on philosophy ensures that each project is treated with the eye of a collector rather than simply that of an installer.

Every seam matters. Every edge is considered. Every finish must appear seamless.

It is this discipline that has become part of the studio's identity: a commitment to craftsmanship where the best work is often the work you barely notice.

The philosophy behind the company remains remarkably simple:
DO IT RIGHT, NOT TWICE.

Through that standard, Auto Laboratory USA continues to transform a deep appreciation for automotive culture into an elevated approach to surface preservation and bespoke vehicle styling, ensuring each automobile leaves the studio protected, refined, and looking its absolute best.

PROTECT YOUR INVESTMENT

As a Miami studio specializing in high-performance automotive protection and bespoke styling, Auto Laboratory USA offers a comprehensive range of services for luxury, exotic, performance, and collectible vehicles.

PAINT PROTECTION FILM (PPF)

Virtually invisible protection designed to defend exterior surfaces against road debris, stone chips, scratches, UV exposure, and everyday wear.

COLORED PPF

Advanced paint protection combined with a dramatic color transformation, allowing owners to personalize their vehicle while preserving the original finish underneath.

CUSTOM VEHICLE WRAPS

Seamless color changes, custom graphics, distinctive textures, and personalized finishes created to transform a vehicle's appearance.

CERAMIC COATING

Hydrophobic surface protection designed to enhance gloss and depth while simplifying maintenance and helping protect against environmental contaminants.

BODY KITS & BESPOKE PROJECTS

Tailored exterior enhancements and custom automotive projects developed for clients seeking a more individual expression of their vehicle.

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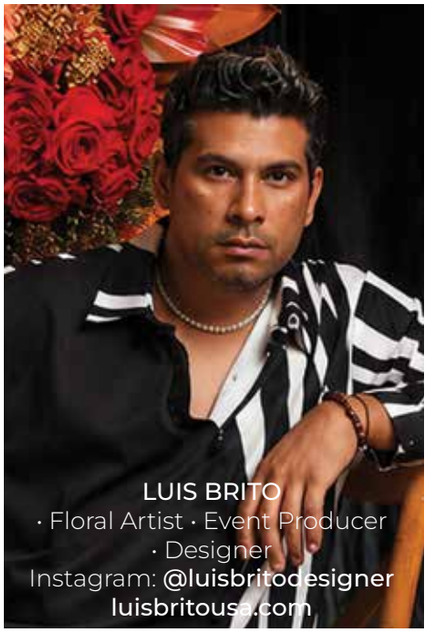

LUIS BRITO
· Floral Artist · Event Producer
· Designer
Instagram: **@luisbritodesigner**
luisbritousa.com

LUIS BRITO

Autumn becomes a theatrical experience in the hands of floral artist and designer Luis Brito.

For this seasonal editorial, Brito transforms flowers, foliage, fruit and sculptural elements into an immersive visual world of deep reds, burnt oranges, gold and soft blush tones. Velvet drapery and dramatic lighting give each composition a rich, almost cinematic atmosphere.

At the center of the story are his extraordinary floral sculptures, where birds emerge from layers of roses, chrysanthemums, tropical leaves and seasonal textures. Each installation feels less like decoration and more like a living work of art.

Brito's approach goes beyond traditional floral design. He creates environments where nature, color and structure come together to evoke emotion and visual impact.

The tablescape continues that vision with abundant flowers, crystal glassware, pumpkins, apples, oranges and warm metallic details. The result is elegant, romantic and unmistakably autumnal.

For Luis Brito, flowers are not simply an accessory to a space. They are a medium for storytelling. This autumn, his world is bold, sculptural and unforgettable.





Luis Brito

LUXURY DESIGN

Because unforgettable moments deserve unforgettable beauty.

Where flowers become emotion and every design transforms a moment into a masterpiece. Renowned for weddings, galas, and high-end events, Luis Brito creates luxurious floral experiences defined by elegance, creativity, and impeccable detail.

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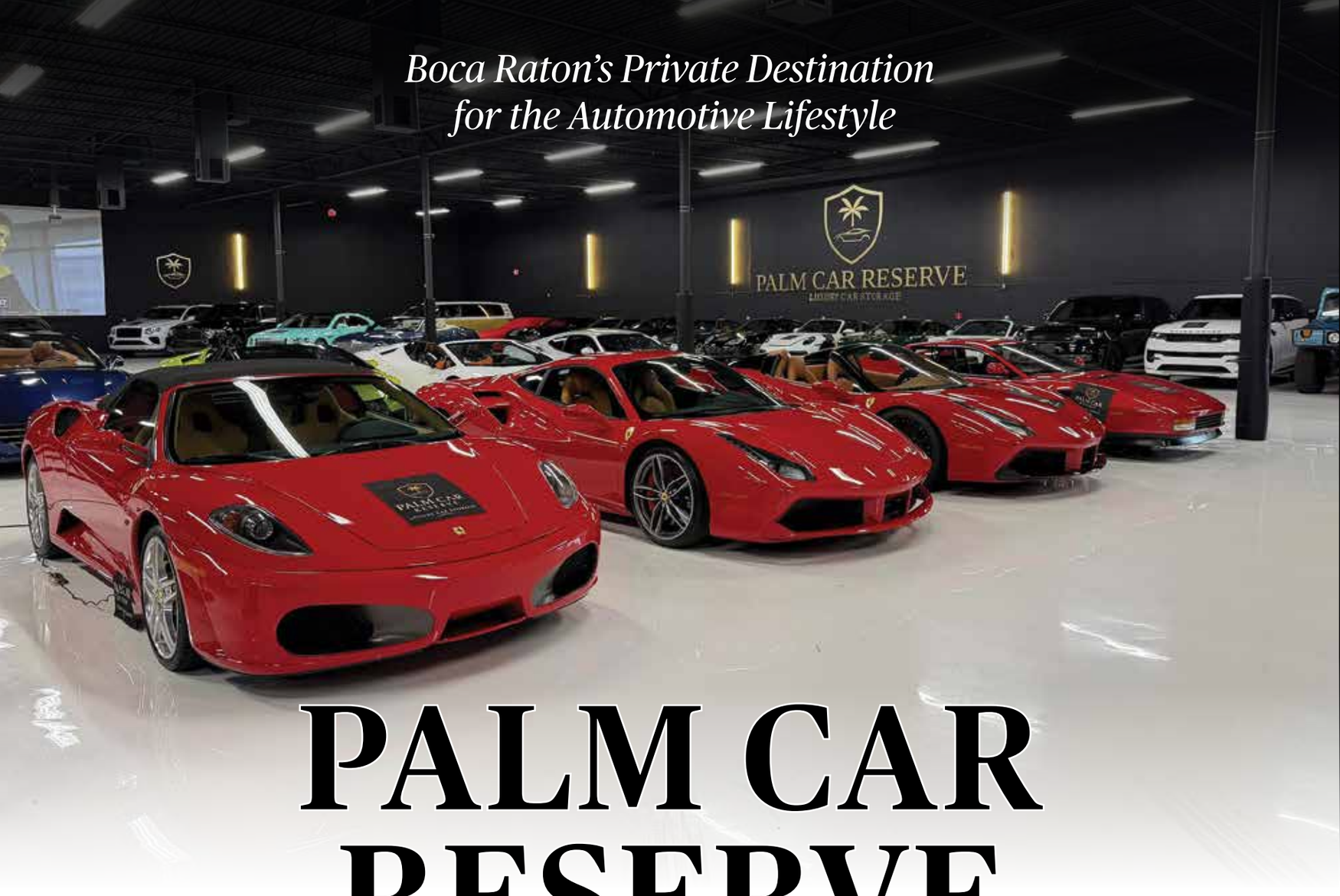
Boca Raton's Private Destination for the Automotive Lifestyle



PALM CAR RESERVE

Palm Car Reserve was created for collectors and enthusiasts who see their vehicles as far more than transportation. A Ferrari, Porsche, McLaren, Lamborghini, Bentley or cherished classic represents passion, craftsmanship and individuality, and deserves to be cared for with the same attention to detail with which it was created.

Founded by **Zeynep** and **Omer Yildiz** in Boca Raton, Florida, Palm Car Reserve brings together secure vehicle preservation, personalized concierge service and a private community united by a genuine appreciation for extraordinary automobiles.

At the heart of Palm Car Reserve is an 18,000 square foot, hurricane rated facility designed specifically for high value, exotic and collector vehicles.

Climate control and dehumidification help protect automobiles from South Florida's heat and humidity, while 24/7 surveillance provides an additional level of security and peace of mind. Battery tender service, tire protection, routine vehicle checks and scheduled start ups are all part of an attentive approach to preserving each automobile.

Every detail has been considered with one simple objective: when a member is ready to enjoy the car, the car should be ready for the member.

THE PALM CAR RESERVE EXPERIENCE EXTENDS FAR BEYOND STORAGE.
Through personalized concierge services, members can arrange vehicle pickup and delivery, while professional **detailing, paint protection film, wraps and other specialized automotive services can be conveniently coordinated**.

IT IS A LEVEL OF CARE DESIGNED AROUND THE LIFESTYLE OF THE OWNER, NOT SIMPLY THE NEEDS OF THE AUTOMOBILE.
For seasonal residents, frequent travelers and collectors

managing multiple vehicles, that convenience becomes an invaluable part of ownership.

PERHAPS THE MOST DISTINCTIVE ELEMENT OF PALM CAR RESERVE IS WHAT HAPPENS BEYOND THE AUTOMOBILES THEMSELVES.
From the beginning, Zeynep and Omer envisioned a place where South Florida's automotive community could feel at home, a private setting where members could relax, connect and share their passion with others who truly understand it.

The members' lounge brings a social dimension to the experience, transforming the space from a sophisticated storage facility into a genuine automotive destination.

HERE, CONVERSATIONS MAY BEGIN WITH CARS, BUT THE RELATIONSHIPS CAN EXTEND FAR BEYOND THEM.

Palm Car Reserve reflects the character of the community it calls home: sophisticated yet relaxed, highly personal and defined by an appreciation for quality.

Boca Raton and the surrounding Palm Beach communities are home to remarkable automobiles and passionate collectors. Palm Car Reserve was created to give both the vehicles and their owners a destination designed specifically around that lifestyle.

For Zeynep and Omer Yildiz, the vision was never simply to create another place to park beautiful cars. It was to build a community, elevate the ownership experience and create a private world around a shared automotive passion.

Palm Car Reserve
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Because at Palm Car Reserve, your car isn't simply stored. It's reserved a place in a lifestyle.





Ysabel Borden Makes History
At Telemundo Center

Leadership, culture and community came together at **Telemundo Center** as **Ysabel Borden**, Founder and President of Latin Business Network, brought together a remarkable celebration highlighting entrepreneurs, influential women, emerging generations and leaders within the Hispanic community. The September 12 gathering formed part of a day of programming that included Latin Business Network initiatives such as **Mujeres de Impacto de América**, **I Love Teens and the Latin Business Awards.**

One of the most memorable moments was the tribute to beloved Mexican actress **María Antonieta de las Nieves**, ***"La Chilindrina,"*** whose career has connected generations throughout Latin America and beyond. During her visit to Miami, she received several special distinctions, including the **Key to the City of Coral Gables**, recognition as a **Distinguished Visitor of Miami Dade County**, an **Honorary Citation from the City of Hialeah**, and recognition from the **Florida House of Representatives** honoring her cultural legacy and extraordinary career.







The celebration also honored an inspiring group of Latina women for their leadership and accomplishments. Among them were our **Editor in Chief, Isabel López**, who received a ***Recognition of Excellence***, **Alejandra Palomera**, celebrated actress **Lupita Ferrer**, Ismael Cala, George Harry's and our **cover girl, Zaidy Mora**, alongside many other influential leaders making an impact in business, media, entertainment and their communities.

More than an awards celebration, the gathering reflected the mission of Latin Business Network to create meaningful connections, recognize achievement and bring generations together. At the center of that vision was **Ysabel Borden**, whose leadership transformed the day into a celebration of women, culture, business and legacy.











LA CASITA: *Where Dreams Learn To Grow*

There are children who need an opportunity. And there are others who, before they can reach one, need to discover that they have the right to imagine it. For Úrsula "Yayi" Alarcón, that belief has become the heart of VENtanas for the Children of Venezuela, an organization founded in 2017 and built around a simple idea: real change begins when someone is willing to stay long enough to understand what a child truly needs.

The journey eventually brought Yayi to Villa del Sur, on the outskirts of Riohacha in La Guajira, Colombia, a community where Colombian, Venezuelan and Wayuu families live with limited access to many of the opportunities most children take for granted.

VENtanas first arrived bringing water. During 2021 and 2022, through its Aqua Vida program, the organization distributed approximately 2.8 million liters to families in the community.

But bringing water made something else happen. It made them stay. And by staying, they began to discover the lives behind the needs. There were children selling candy, asking for money or singing in the streets. Others remained at home cooking or caring for younger siblings while their parents worked. Some had left school entirely.
The question was no longer why a child was not studying. The question became what was happening in that child's life that had made studying impossible. One of those children was Maxibel. Still very young, she had already become the responsible one in her family. She cooked, cared for younger children and often had to miss activities because someone needed to stay home.

VENtanas did not ask her to choose between her family and her childhood. Instead, they found a way for her to bring the younger children with her. She returned. Through Cantando Sueños, the organization's music program, Maxibel became one of the important voices in the choir. On the soccer field she began helping the coach organize the younger children.

The same ability that life had forced her to use for adult responsibilities began revealing something else: leadership. Today, at 14, she is an excellent student and one of the first recipients of a VENtanas scholarship to begin secondary school in January 2027. Maxibel never needed anyone to teach her how to be capable. She already was. She needed a place where that ability could become possibility.



IN 2024, THAT PLACE BECAME SOMETHING TANGIBLE. After years of working in the community, VENtanas built a small library and cultural center in Villa del Sur. As construction progressed, the children believed the little house was being built for Yayi. On opening day, they discovered it belonged to them. They called it La Casita.

Today, after school, children come there for a warm meal and spend their afternoons reading, writing, painting, studying, playing soccer and making music. Academic support is provided by a specialized teacher, soccer by a professional coach, and music by trained musicians who teach not only songs, but discipline, listening and the experience of creating something together. La Casita has also become something that could never have been designed on paper.

A REFUGE.
The children take off their shoes when they enter. They sit on the floor, do homework, read, talk, sing and laugh. For a few hours, they do not have to solve the world. They can simply be children. Ronald is another of them.

A Wayuu boy and the oldest sibling in his family, Ronald began cooking and caring for his younger brothers so his mother could work. At eleven, he left school. His brother did too. It was not because they did not want to learn.

Someone had to stay with the youngest child, and their school was nearly eleven kilometers away. Part of the journey had to be made on foot through an isolated area.



VENtanas walked that route with Ronald. They needed to walk it to understand it. The organization worked with his mother, helped find a solution for the younger child and located a closer school for Ronald and his brother. Ronald returned to the classroom. He had to repeat the year, but in his story repeating did not mean going backward. It meant recovering something he had been forced to leave behind.

Today VENtanas accompanies approximately 58 children, and the dream is growing with them.

In 2025, every child enrolled in the program passed the school year. In 2026, the organization awarded its first three scholarships to young people who had grown within the program and will begin secondary school in January 2027. For years, the goal was to get children back into school. Now, for the first time, VENtanas can begin looking beyond graduation with them. University. Technical training. A profession. A choice.

Not because every child must follow the same path, but because every child should have the opportunity to choose one. Yayi often sits with them and asks what they want to become, what they imagine and what they dream about. Because showing a child his or her value is not about inventing something that was never there. It is about helping that child recognize what was there all along.Sometimes changing a future begins with something as simple as opening a window. Or building a little house with red doors. And then staying long enough to see what happens inside.



GABRIELLE GIRARD

THE ART OF THE CIRCUS BALLERINA



Instagram
@gabrielledancing
Photography
First image: **Akhil Sesh**
@akhilsesh
Second and third images:
Quinten Hull
@whereisquinten

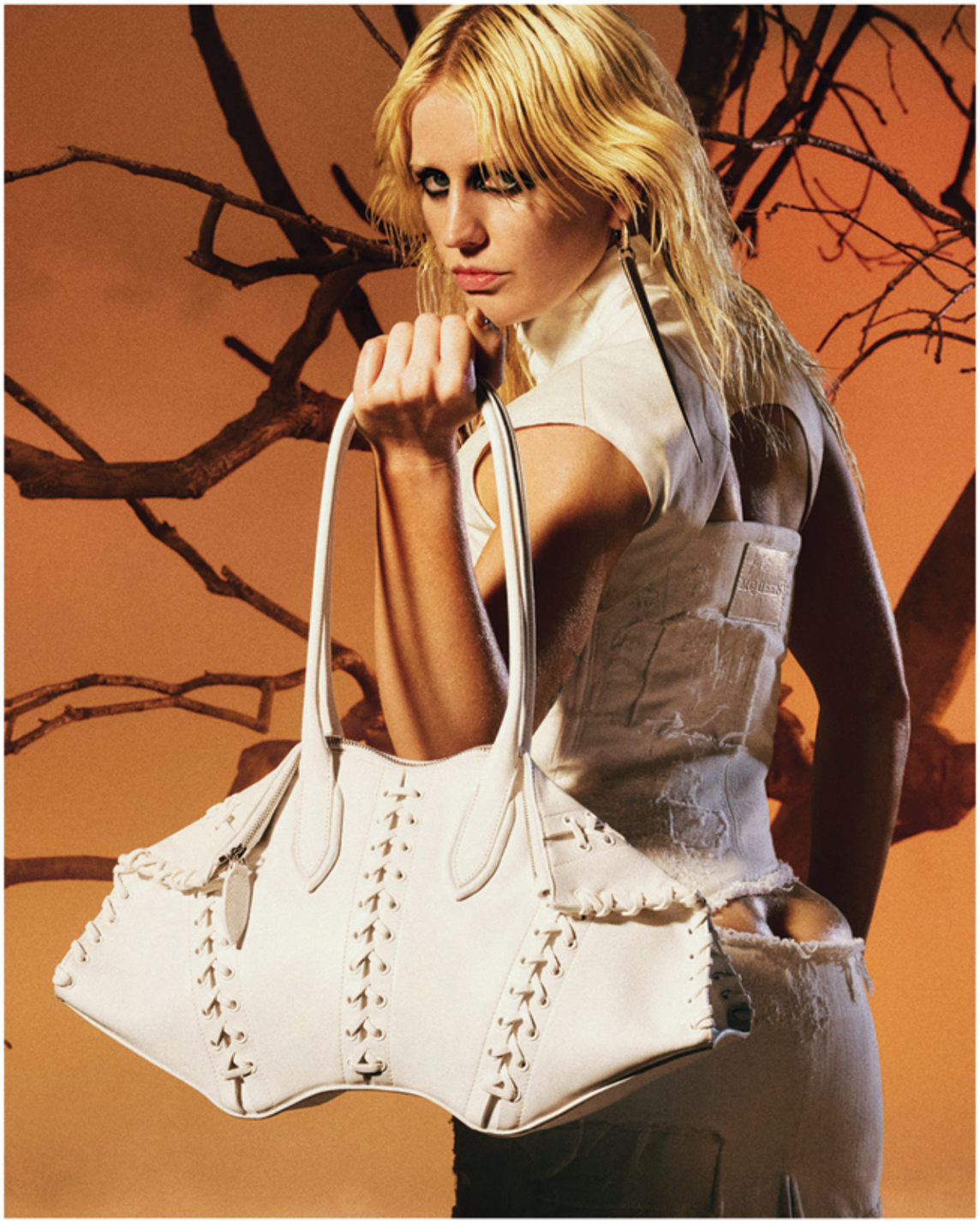
GABRIELLE GIRARD is a circus ballerina, a classically trained dancer whose unconventional path has taken her far beyond the traditional ballet studio and into a world of daring performance.

Blending the precision and grace of classical dance with the thrill of contemporary circus, Girard has developed a distinctive artistic language that includes balancing on champagne bottles and soaring through the air.

Her career has brought her to remarkable stages and productions. She has been featured on Saturday Night Live, performed with Quixotic at Faena Theater in Miami, and currently takes the stage in Kermess, a new production by Circensia in Chicago.

Through every performance, Gabrielle brings together strength, discipline, artistry, and a sense of wonder, transforming classical movement into something unexpected, theatrical, and entirely her own.

MQUEEN



THE MANTA BAG

A sculptural reimagining of the archival McQueen 'De Manta' in new tactile, textural finishes for Spring Summer 2026 – fringed leather and with intricate corset detailing.

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