

# TARTARUS

VOLUME 17

APRIL 2019

SHAPE OF WATER



ARCH

INDEPENDANT VINT



# LIVIES

AGE LEATHER BRAND



**PHILIPPE AUDIBERT**  
PARIS

# TARTARŪS MAGAZINE

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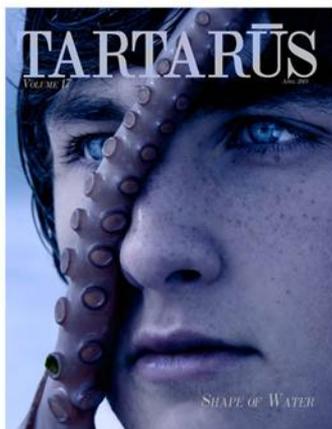
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*Cover*  
The Dream of the Fisherman

*Photographed by*  
DIOGO DUARTE

## LETTER FROM THE EDITOR

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Nora Kobrenik  
photographed by  
Paolo Impellizzeri,  
Make Up by Jenessa  
Michele  
| "Opera N. 2" |  
May 2019

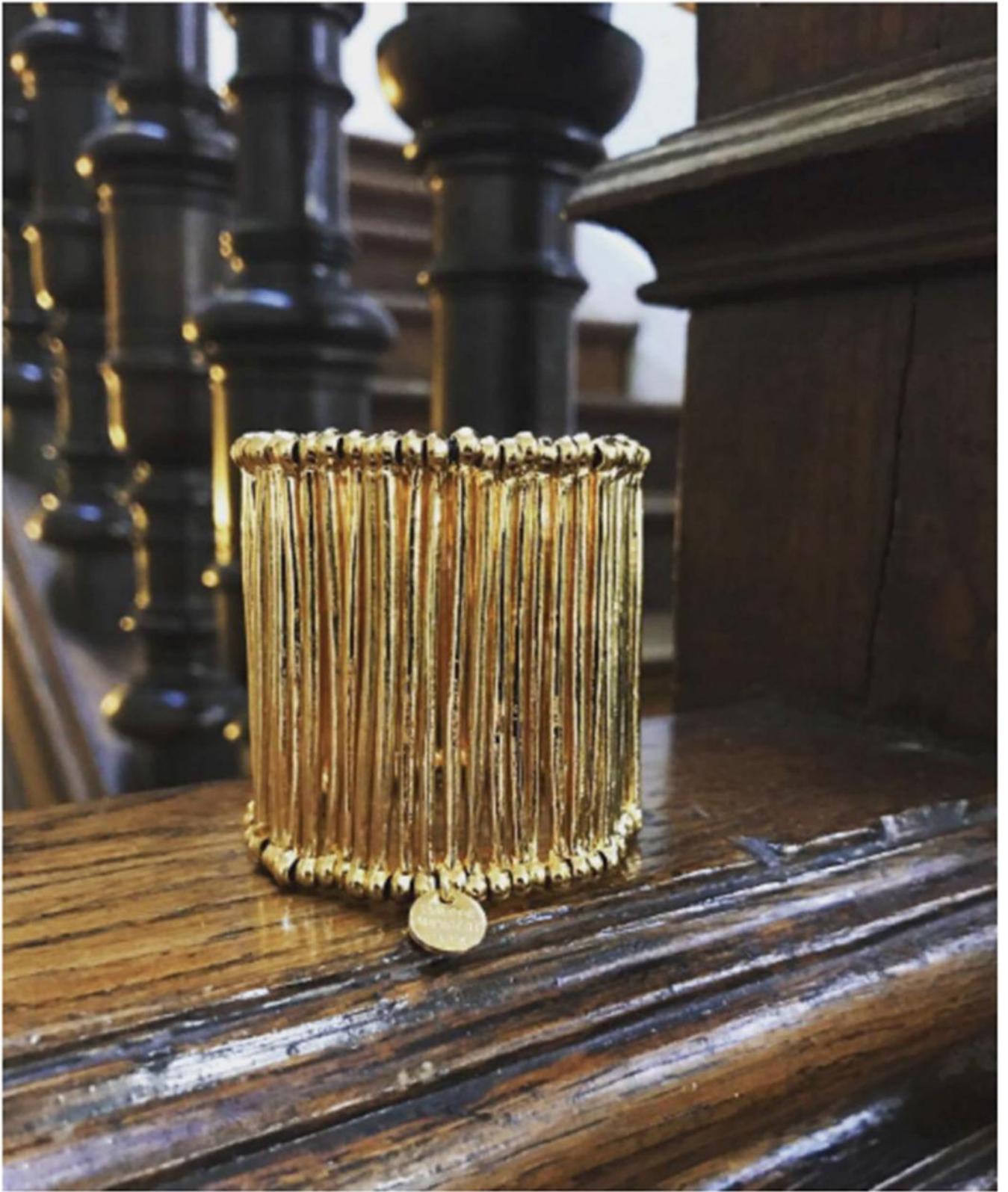
Water is present almost everywhere. If you observe earth's map keenly, you will find that most of the surface is blue, indicating the presence of water. Close to 71% of the earth's surface is covered with water. Water is present in oceans, seas, lakes, rivers, ice caps, as groundwater. At any moment the atmosphere contains 37.5 million billion gallons of water in the invisible vapor phase. From a biological standpoint, water has many distinct properties that are critical for the proliferation of life. It carries out this role by allowing organic compounds to react in ways that ultimately allow replication. All known forms of life depend on water. Water is vital both as a solvent in which many of the body's solutes dissolve and as an essential part of many metabolic processes within the body. On average the human body is made out of 65% water.

The earliest life forms appeared in water; plants such as kelp and algae grow in the water and are the basis for some underwater ecosystems. Plankton is generally the foundation of the ocean food chain. Civilization has historically flourished around rivers and major waterways. Water is everything and anything. That is the shape of water.

This book is a study of water. Having been born and raised on the Black Sea water has always been incredibly important to me. I have seen the power of water first hand – I have seen water give life and I have seen water take that life away. Water is both majestic and terrifying. Take a dive with us into the deep.

Welcome to the issue.

NORA KOBRENIK  
EDITOR-IN-CHIEF AND FOUNDER



**PHILIPPE AUDIBERT**  
PARIS



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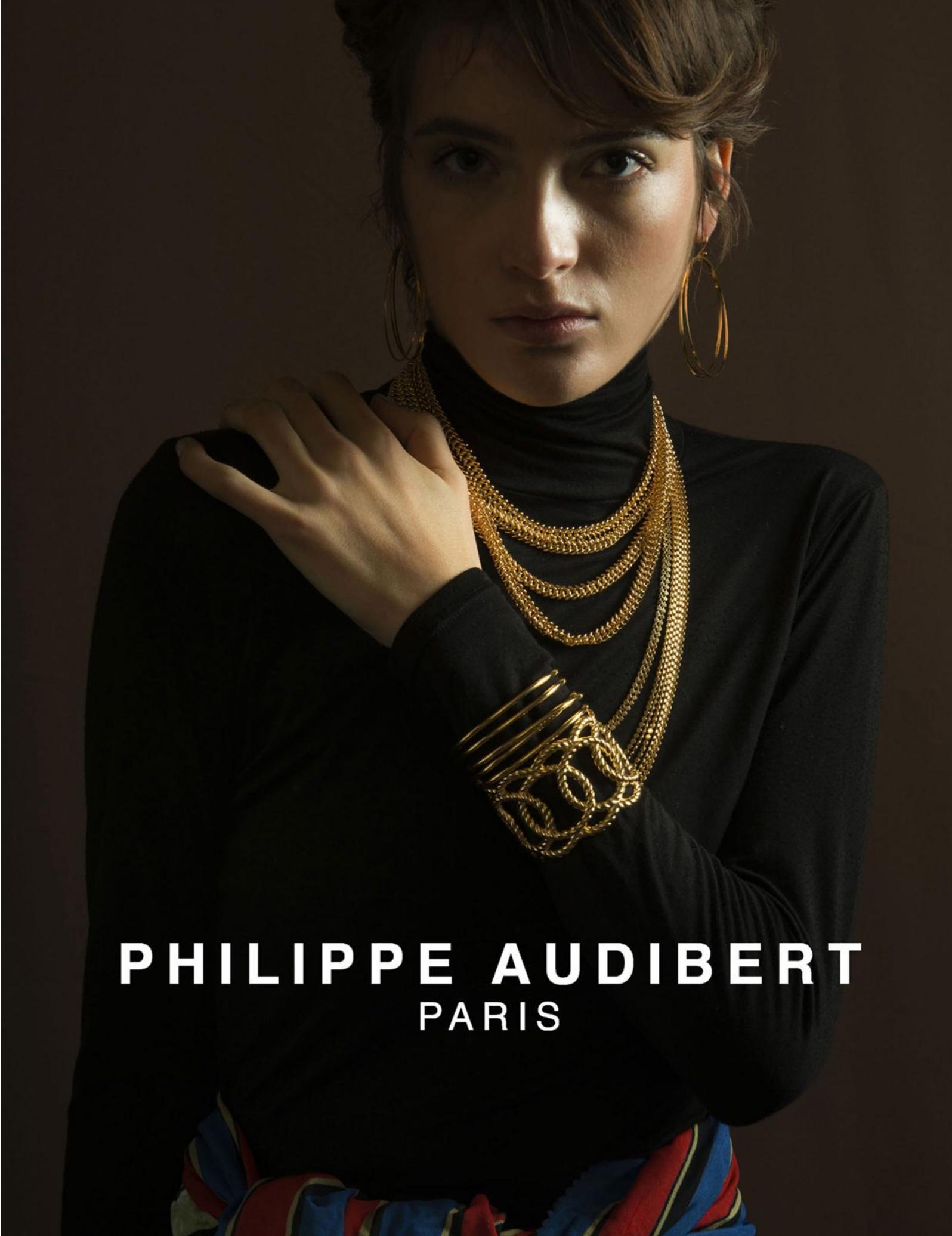


**chimmel**

**ARIS**



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PARIS



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PARIS



**KATHARIN**



NE STORY



aqu

Photography by F



LEOUS

Elena Shabelo









Model: Valeria Averina  
Style and Make Up:  
Anna Meeshkova  
Vintage wardrobe



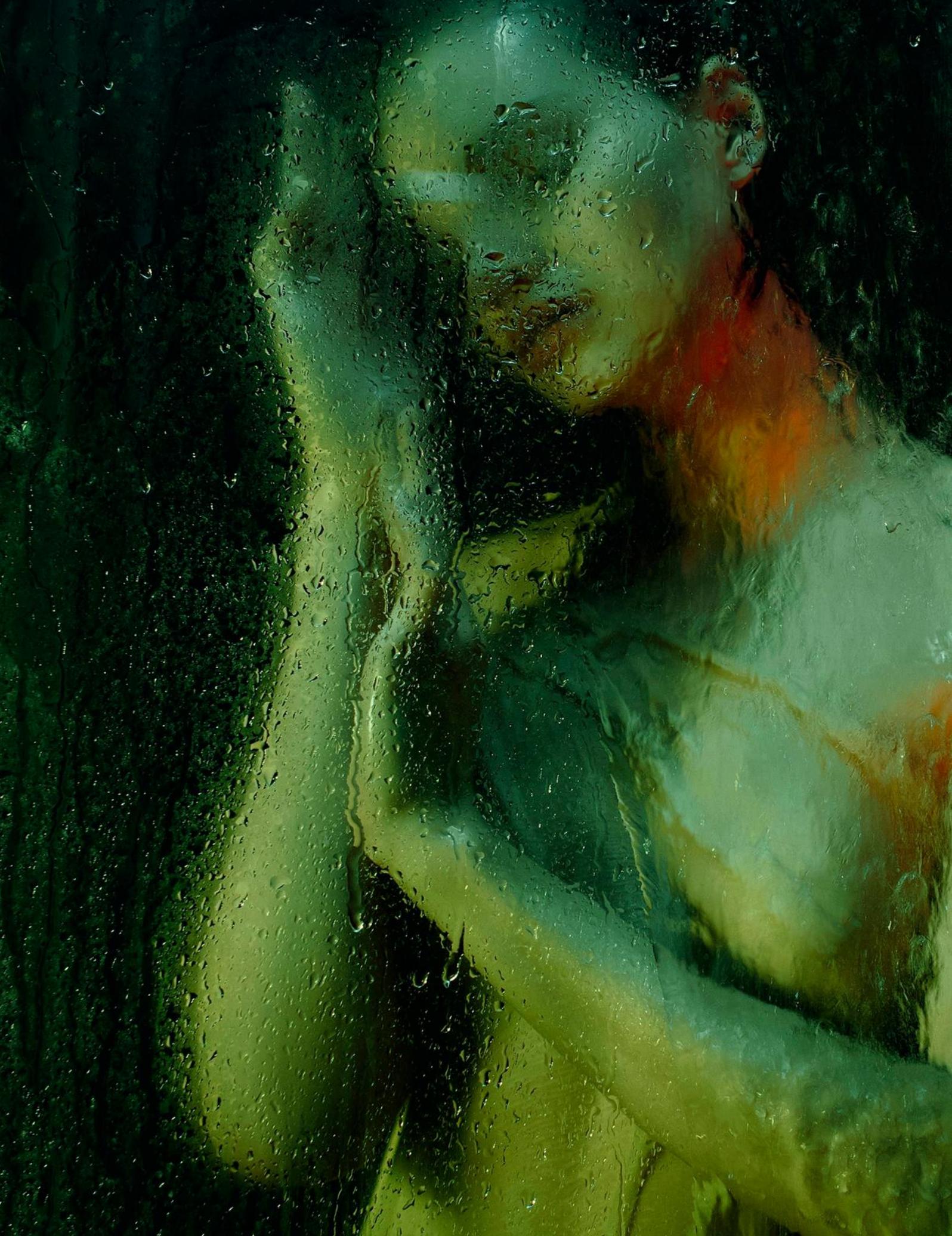




in  
P



ver *T*ebrate  
Photography by Marta Syrko















Model - Anastasia Salenko  
Make Up by Ivanna Mamchuk  
Styled by Yarmolyk Anastasiya













CELESTIAL

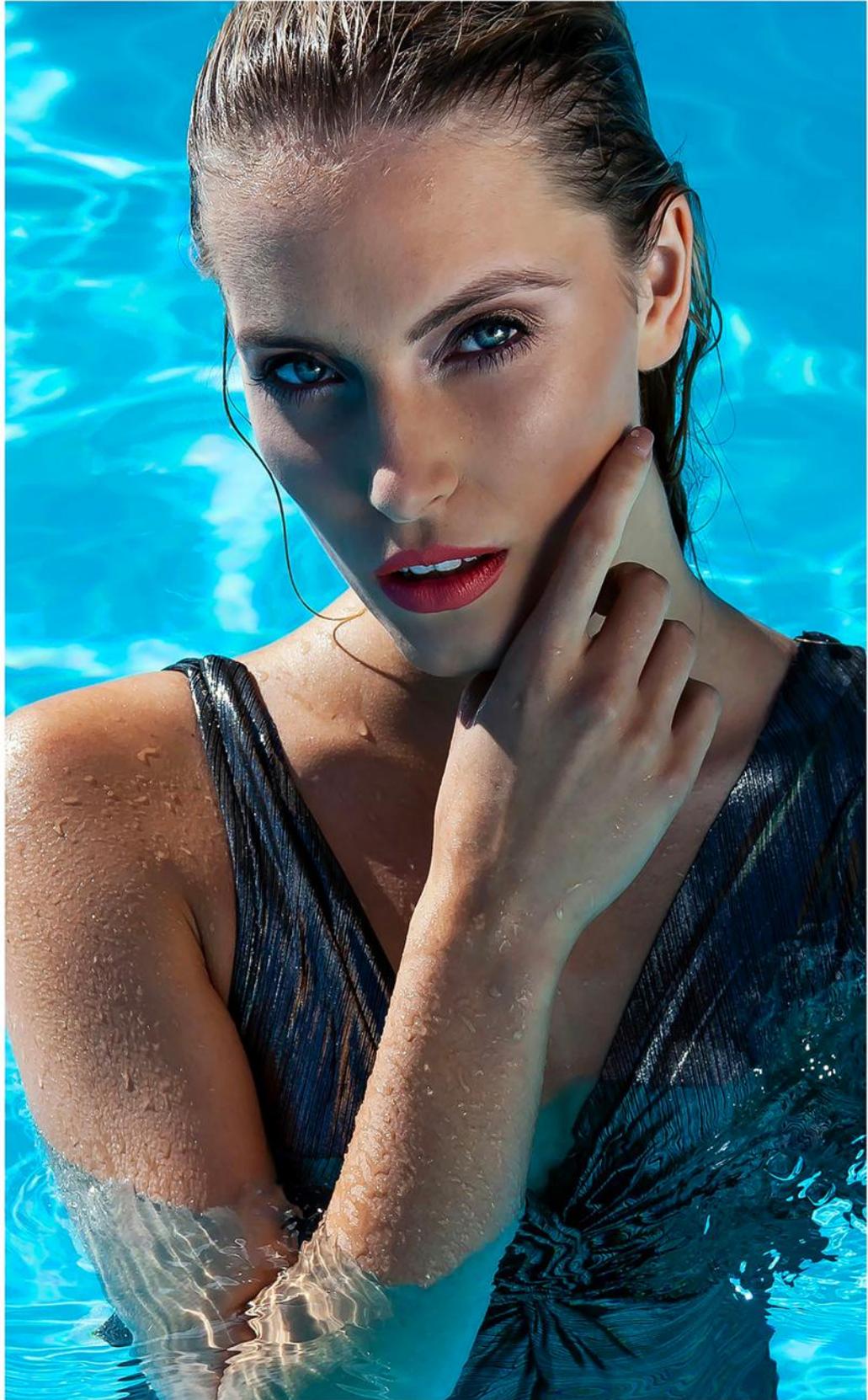
A woman with her eyes closed and a serene expression lies on a crinkled silver thermal blanket. She is partially submerged in clear blue water, with her head and shoulders above the surface. The water's surface is rippled, creating a shimmering, textured effect. The overall scene conveys a sense of relaxation and protection.

RADIM KORINEK'S  
FACE AND







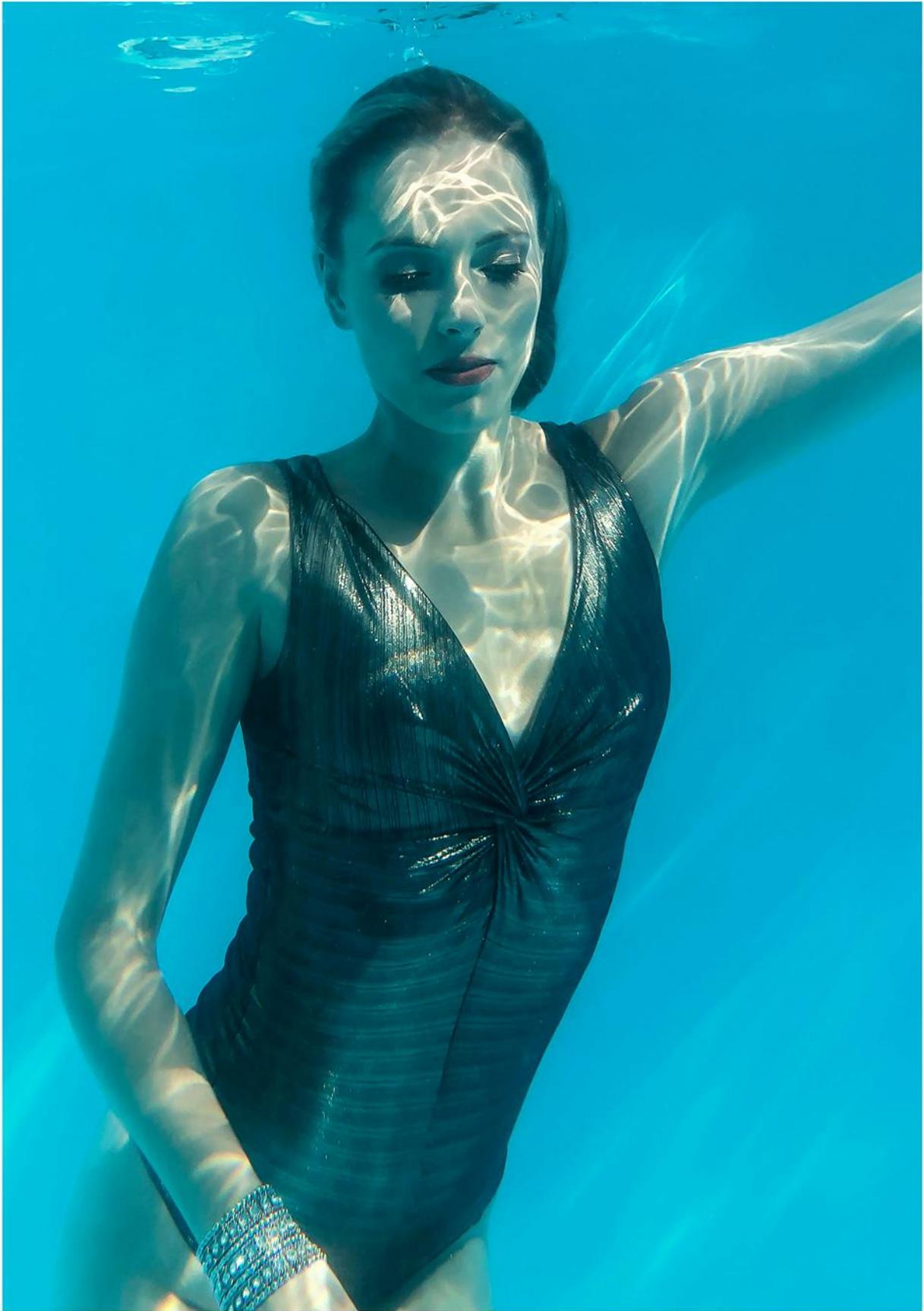




Models - Zuzana Pavlu,  
Natalie Kontova, Tereza Jelinkova  
Make Up Artists - Tereza Fuchsova,  
Stepanka Kotalova





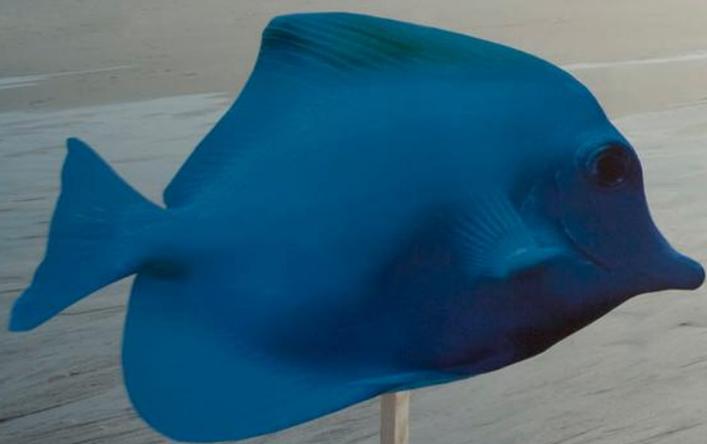






# *shearwater*

Photography by Johanna Kraft















Fashion Design &  
Style by Lena Krupp  
Model - Lena K.







# Fisherman's Wife

Photography by Maxim Baev  
Serafina Lach discusses aquatic shunga





















**M**ost shunga are a type of ukiyo-e, usually executed in woodblock print format. While rare, there are extant erotic painted handscrolls which predate ukiyo-e. Translated literally, the Japanese word shunga means picture of spring; "spring" is a common euphemism for sex. Shunga itself of course is a Japanese term for erotic art. The ukiyo-e movement as a whole sought to express an idealization of contemporary urban life and appeal to the new chōnin class. Following the aesthetics of everyday life, Edo-period shunga varied widely in its depictions of sexuality. The Dream of the Fisherman's Wife is the most famous image in *Kinoe no Komatsu*, published in three volumes from 1814. The image depicts a woman, evidently an ama (a shell diver), enveloped in the limbs of two octopuses. The larger of the two mollusks performs cunnilingus on her, while the smaller one, his offspring, assists by fondling the woman's mouth and left nipple. In the text above the image the woman and the creatures express their mutual sexual pleasure from the encounter. The image is often cited as a forerunner of tentacle erotica, a motif that has been common in modern Japanese animation and manga since the late 20th century, popularized by author Toshio Maeda. Modern tentacle erotica similarly depicts sex between women and tentacled beasts; the sex in modern depictions is typically forced, as opposed to Hokusai's mutually pleasurable interaction. Psychologist and critic Jerry S. Piven is skeptical that Hokusai's playful image could account for the violent depictions

in modern media, arguing that these are instead a product of the turmoil experienced throughout Japanese society following World War II, which was in turn reflective of existing, underlying currents of cultural trauma. Scholar Holger Briel argues that "only in a society that already has a predilection for monsters and is used to interacting with octopods such images might arise", citing Hokusai's print an early exemplar of such a tradition. The work has influenced later artists such as Félicien Rops, Auguste Rodin, Louis Aucoc, Fernand Khnopff and Pablo Picasso. Picasso painted his own version in 1903 that has been shown next to Hokusai's original in exhibits on the influence of 19th-century Japanese art on Picasso's work. In 2003, a derivative work by Australian painter David Laity, titled *The Dream of the Fisherman's Wife*, sparked a minor obscenity controversy when it was shown at a gallery in Melbourne; after receiving complaints Melbourne police investigated and decided it did not break the city's anti-pornography laws. Hokusai's print has had a wide influence on the modern Japanese-American artist Masami Teraoka, who has created images of women, including a recurring "pearl diver" character, being pleased by cephalopods as a symbol of female sexual power. ●

















T



Diogo Duarte's  
The Dream  
Of  
Fisherman  
Story by Jen Fout





“M rs. Dalloway said she would buy the flowers herself”. - Virginia Wolf – that’s Diego Duarte’s favourite quote. “Anything that is hidden inspires and excites me. The absurdity and contradictions of human behaviour fascinate me. That is fundamentally the one thing that inspires me because every time I experience it, every time I catch a glimpse of something that has been hiding I feel privileged almost as if I have been let into a huge secret. Eiko Ishioka hugely inspires me. Simply because her clothes tap right into my overly dramatic and sometimes absurdist and histrionic personality. I absolutely adore her works. She was (and still is) a true source of inspiration for me; I think I could probably look at her costumes for hours. McQueen’s designs also do this for me, he and Eiko were a huge loss to the art world.” He continues that fashion and photography go hand in hand, “They are both languages I (and everybody else) use to communicate with the world. Funnily enough both are often dismissed as being frivolous, superficial and ‘throw away’ but I don’t see them like that at all - they are so incredibly powerful at provoking emotion in people. We see someone wearing a tracksuit and we feel something, we construct an entire person based on how they look. Photography does exactly the same but in a different way. It’s when I combine the two that I truly feel in my element. I’m not necessarily talking about high fashion only; I’m talking about clothes (or lack thereof) and how they can elevate a mood, a message or an emotion in a photograph.

Duarte completed a Bachelor of Science in Psychology and Criminology at Coventry University in the United Kingdom in 2010 and started working with people with mental health illness straight away. In fact, the first time he volunteered at a psychiatric hospital he was only 17 years old and as you can imagine he didn’t have the career path you’d expect from an artist. However his interest in photography was always there. “I was doing self-portraits at 14 or 15 but just really experimenting with a lot of things and making a lot of mistakes. In the end, I decided not to pursue this professionally, at least not until I was in my mid twenties because an artist career is not really a thing people do from where I’m from; it’s never really presented to you as an option, let alone a realistic one. Portugal [Duarte’s home country] is still a somewhat a conservative country on several fronts and given I had a rather traditional upbringing I thought I’d just choose something more straightforward and psychology felt like the next best thing.” Diego continues, “Looking back, I am glad I went into psychology though because I’m certain my style and approach to photography would have been very different otherwise. Working in the mental health field (I specialised in suicide prevention) opened me up to a world I wasn’t aware of so.

I became hyper aware of other people's inner, often hidden, inner worlds and over time that shaped my approach to photography. The subjects I choose to photograph are a direct consequence of going down that career path. At the risk of sounding incredibly cliché, I am going to say that photography found me. It chose me. If I had truly chosen, I would have chosen something infinitely easier to make a career out of. So in a way, I do it because I can't see myself doing something else at this point in my life so I have no choice other than to do that. I don't know how else to put it because I cannot remember ever making a decision to pick it up. It's not like I was looking for a hobby; it just happened in such an organic way. In my teens I developed a strong urge to see myself in a photograph, to be someone else, to become someone else and to be somewhere else and photography was there to enable that to happen. I discovered photography at a time in my life when I was going through a lot of bullying and I was just coming to terms with the fact that I was probably gay. I couldn't be myself anywhere but I could be myself in the privacy of my photographs. It was only a matter of using the camera in my dad's cupboard. The editorial on these pages was inspired by several traditional Japanese folk stories that deal with innocence, seduction and death, about a boy and his fish. More than a point to make, Diogo says he wanted to "convey a particular emotion or a state of mind so from that point of view, it is

not a narrative in the traditional sense of the word. Colour was such an important part of creating these images because I feel they really catapult you emotionally to the place where this boy is and connect you with who he might be."

When it comes to style Duarte has much to say but this is what really sticks out, "I think it's any photographer's highest ambition to develop a style so I'm always cautious about talking about 'my' style. It's hard to see a style when you are so close to it but I suppose I could start defining it by my approach to photography. I have such a varied body of work but with very similar over-arching themes. I tend to use a lot of colour, which is curious given I tend to wear just black."

Currently Duarte is working on a huge project that crosses into installation and performance but he says he can't really give too much away. "It's the first time I'm collaborating with another artist on a large body of work, Victoria Thomasas -Wood, a set designer I met 6 years ago in a completely serendipitous way, by asking her for a lighter in some random London pub. We're working on creating a faux cult/religion, which will hopefully debut later on in the year under a pseudonym." Now that's something that we can definitely get behind. ●













GROUND WATER  
PHOTOGRAPHY BY  
JAKUB GULYÁS



















Collection: "DÉFENSE" by Jakub Straka  
Shoes: Shoedaism - Karin Říhová  
Jewelry: Dana Tomečková  
Hair and Make up: Barbora Yurkovic &  
Alena Záhorská  
Model: Radka / Exit Model Management











COUCLA REEFA AT'S  
**WATERWORLD**  
SHAPE OF WATER BY ANNIKA SHARBER







# W

ater is a transparent, tasteless, odorless, and nearly colorless chemical substance, which is the main constituent of Earth's streams, lakes, and oceans, and the fluids of most living organisms. It is vital for all known forms of life, even though it provides no calories or organic nutrients. From a biological standpoint, water has many distinct properties that are critical for the proliferation of life. It carries out this role by allowing organic compounds to react in ways that ultimately allow replication. All known forms of life depend on water. Water is vital both as a solvent in which many of the body's solutes dissolve and as an essential part of many metabolic processes within the body. Metabolism is the sum total of anabolism and catabolism. In anabolism, water is removed from molecules (through energy requiring enzymatic chemical reactions) in order to grow larger molecules (e.g. starches, triglycerides and proteins for storage of fuels and information). In catabolism, water is used to break bonds in order to generate smaller molecules (e.g. glucose, fatty acids and amino acids to be used for fuels for energy use or other purposes). Without water, these particular metabolic processes could not exist. It forms precipitation in the form of rain and aerosols in the form of fog. Clouds are formed from suspended

droplets of water and ice, its solid state. When finely divided, crystalline ice may precipitate in the form of snow. The gaseous state of water is steam or water vapor. Water moves continually through the water cycle of evaporation, transpiration (evapotranspiration), condensation, precipitation, and runoff, usually reaching the sea. Water covers 71% of the Earth's surface, mostly in seas and oceans. Small portions of water occur as groundwater (1.7%), in the glaciers and the ice caps of Antarctica and Greenland (1.7%), and in the air as vapor, clouds (formed of ice and liquid water suspended in air), and precipitation (0.001%).

Water plays an important role in the world economy. Approximately 70% of the freshwater used by humans goes to agriculture. Fishing in salt and fresh water bodies is a major source of food for many parts of the world. Much of long-distance trade of commodities (such as oil and natural gas) and manufactured products is transported by boats through seas, rivers, lakes, and canals. Large quantities of water, ice, and steam are used for cooling and heating, in industry and homes. ●

















*Marine*  
Photography  
by Ale Di Blasio







Models: Andrea Leigh, Stephanie Hack,  
Larisa Tafili, Giulia Gamberale  
Make-up: Francesca Folegati, Gloria Meloni  
Location: Letizia Maestri Make-up Studio

























B  
P



ARTIFICIAL  
Photography by Arturo Gonzalez





Beauty: David Friedmann  
Art Direction and Styling:  
Luich Lombardo  
Model: Valeria Coscia  
Wardrobe: Viuda Ramirez  
Video: Buho Producciones  
Special Thanks to Andrea Rolón









LARISA MOISEEVA'S  
**SIRENS**  
STORY BY ADELIA MULLER











**M**ermaids appear in the folklore of many cultures worldwide, including the Near East, Europe, Asia, and Africa. In folklore, a mermaid is an aquatic creature with the head and upper body of a female human and the tail of a fish. The first stories appeared in ancient Assyria, in which the goddess Atargatis transformed herself into a mermaid out of shame for accidentally killing her human lover. Mermaids are sometimes associated with perilous events such as floods, storms, shipwrecks, and drownings. In other folk traditions (or sometimes within the same tradition), they can be benevolent or beneficent, bestowing boons or falling in love with humans. The male equivalent of the mermaid is the merman, also a familiar figure in folklore and heraldry. Although traditions about and sightings of mermen are less common than those of mermaids, they are generally assumed to co-exist with their female counterparts. Some of the attributes of mermaids may have been influenced by the Sirens of Greek mythology. Historical accounts of mermaids, such as those reported by Christopher Columbus during his exploration of the Caribbean, may have been inspired by manatees and similar aquatic mammals. While there is no evidence that mermaids exist outside folklore, reports of mermaid sightings continue to the present day, including 21st-century examples from Israel and Zimbabwe. As the anthropologist A. Asbjørn Jøn noted: "these 'marine beasts' have featured in folk tradition for many centuries now, and until relatively

recently they have maintained a reasonably standard set of characteristics. Many folklorists and mythographers deem that the origin of the mythic mermaid is the dugong, posing a theory that mythicized tales have been constructed around early sightings of dugongs by sailors." Depictions of entities with the tails of fish, but upper bodies of human beings appear in Mesopotamian artwork from the Old Babylonian Period onwards. These figures are usually mermen, but mermaids do occasionally appear. The name for the mermaid figure may have been kuliltu, meaning "fish-woman". Such figures were used in Neo-Assyrian art as protective figures and were shown in both monumental sculpture and in small, protective figurines. A freshwater mermaid-like creature from European folklore is Melusine. She is sometimes depicted with two fish tails, or with the lower body of a serpent. Rusalkas are the Slavic counterpart of the Greek sirens and naiads. The nature of rusalkas varies among folk traditions, but according to ethnologist D.K. Zelenin they all share a common element: they are the restless spirits of the unclean dead. Every culture on Earth has a variation of mermaids in their folklore. With only 5% of all the waters on the planet explored who's to say that mermaids are mere myth and not reality? ●

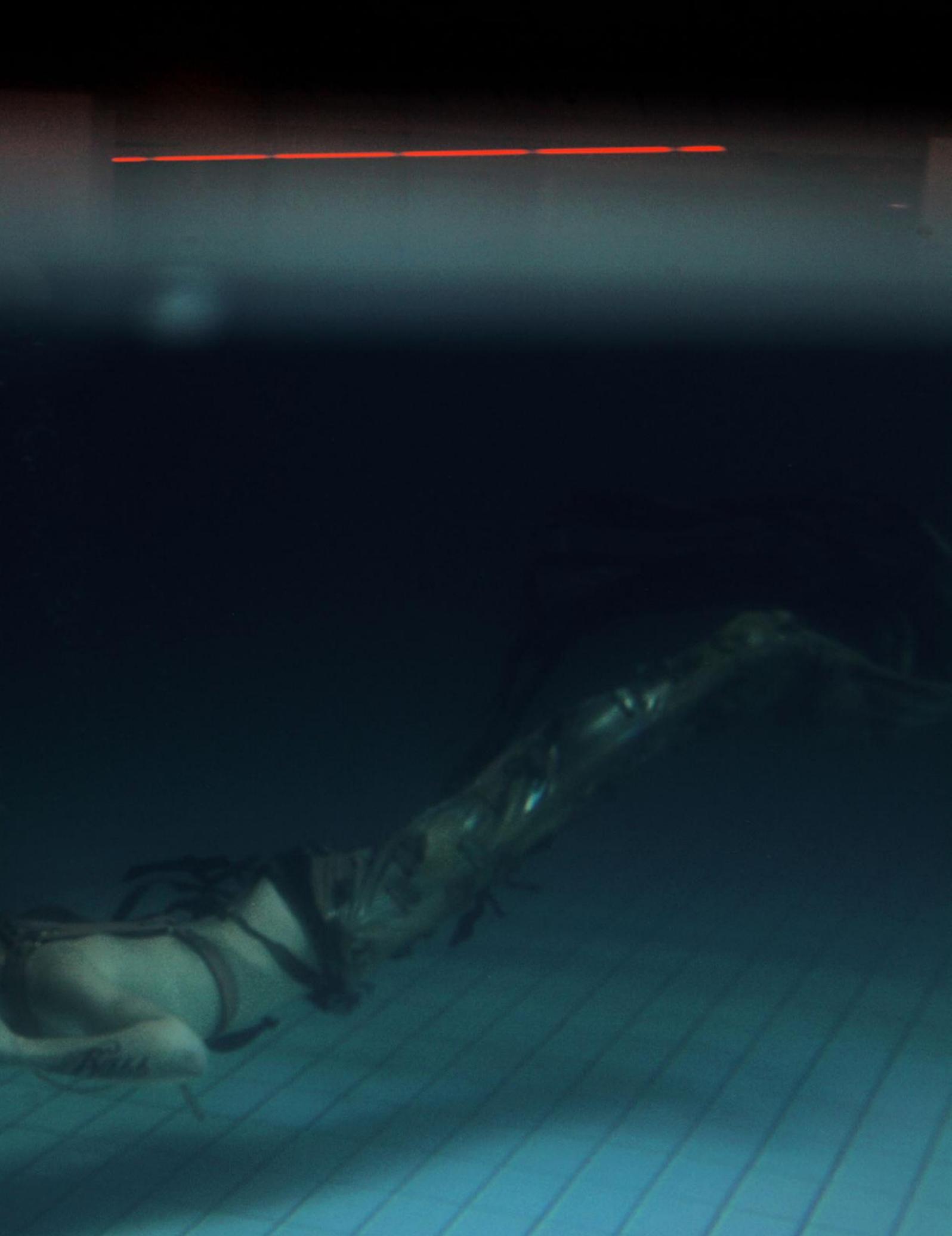




A dark, atmospheric photograph of a person in a tiled room. The scene is dimly lit, with a prominent red laser light cutting across the upper portion of the frame. The person is in the lower right, their form partially obscured by shadows. The floor is a grid of light-colored tiles.

# SUBMERSED

Photographed by Jakub Gulyás  
Merideth Grinnell on wetness in fashion



















# 2

019 Met Gala was as usual a fashion event of the year however there was one stand out that really left us shook. No, I don't mean Jared Leto and his extra head – I'm talking about Kim Kardashian West in the custom Thierry Mugler. It's the first piece that designer Manfred Thierry Mugler has created in over 20 years.

Nude silicon dress that highlighted her hour-glass figure with a super cinched waist and ruching (that Kardashian had to be laced into via corseted bodysuit that was custom-made by Mr. Pearl, widely acknowledged as the world's foremost corset-maker) spun with silk organza and dripping with sparkling crystals, the Mugler number was made to mimic the wet shirtdress that Sophia Loren wore in the 1957 film *Boy on a Dolphin*.

As they say it was a look that launched a thousand ships – but let's rewind. Fashion world has had an ongoing love affair with everything liquid for a long time. Nearly two hundred years ago, Scottish chemist Charles Macintosh made rubberized fabric to be manufactured into waterproof Mackintosh coats (whose name acquired a "k" along the way). The coats were stinky, sticky, and liable to melt if things got too hot—barely ideal for, well, things getting hot. But before long, Mackintosh coats found their way into the kinky

realm previously reserved for fur, silk, and corsets, thanks in part to one of the world's oldest fetishist organizations: England's Mackintosh Society. In the 1960s, The Avengers' cat-suited Emma Peel and mod, glossy go-go boots paved the way for punk designers such as Vivienne Westwood and Malcolm McLaren to bring wet looking latex (and leather) into the full glare of fashion. In 1985 Dianne Brill—Warhol muse, fashion designer, and New York's "Queen of the Night"—stepped out regularly in liquid rubber. ("She looks like Venus rising from the primeval slime," offered *The Official Preppy Handbook* author Lisa Birnbach, at the time.) A decade later, writer Candace Bushnell pulled on a series of latex outfits in the name of investigation for *Vogue*, and found herself flirtatious and brimming with confidence (however sweaty). "When I find myself telling a TV producer he should give me my own show, I decide it's time to go home," she wrote. We haven't seen the last of fashion's lust for liquid latex and silicone. In fact I think it's just the beginning. ●







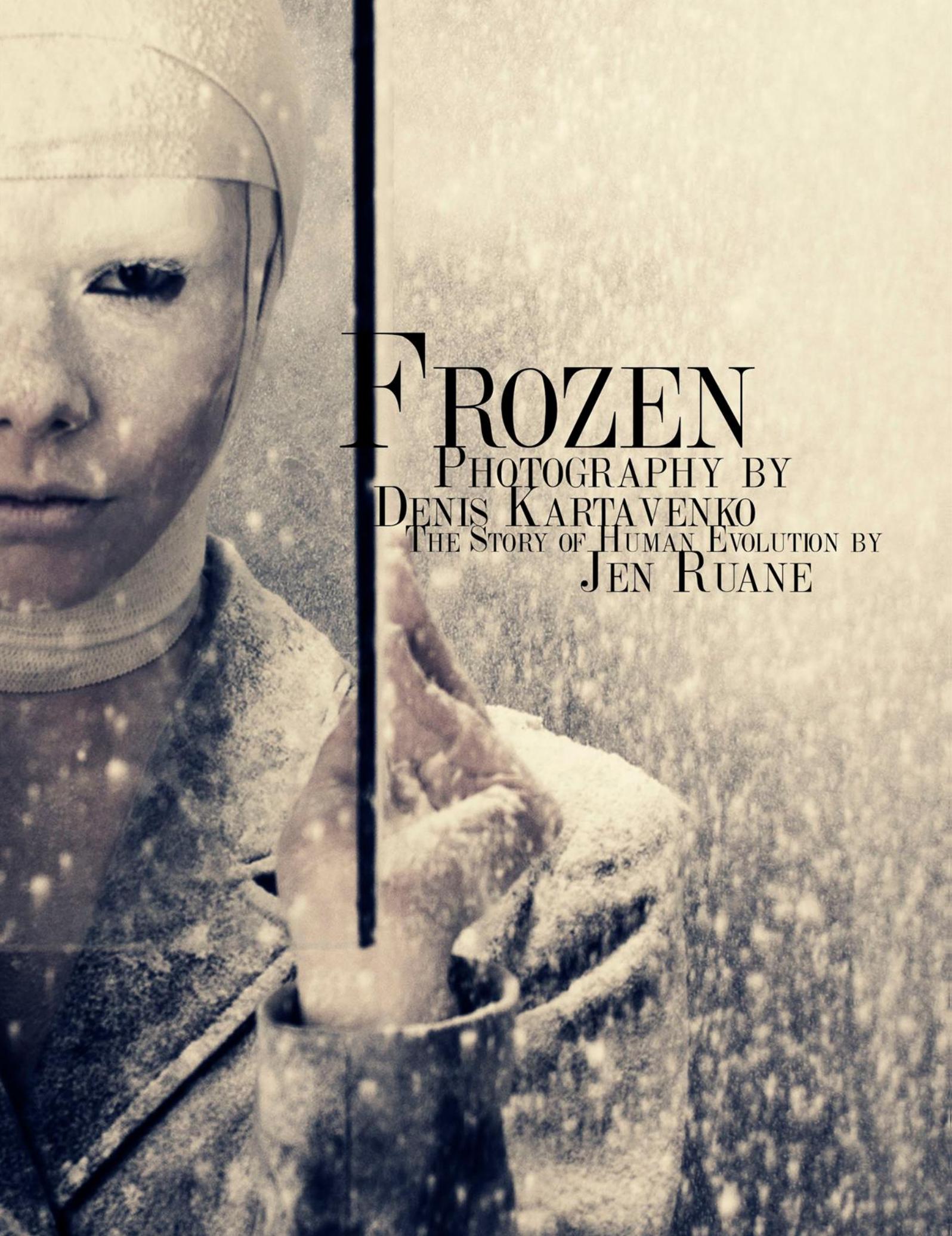












# FROZEN

PHOTOGRAPHY BY  
DENIS KARTAVENKO  
THE STORY OF HUMAN EVOLUTION BY  
JEN RUANE















O

ur relatively recent ancestor Lucy had both apelike and human characteristics, and paleontologists have found many more examples going back hundreds of millions of years. One of the most dramatic was announced in 2006: an ancient fishlike creature dubbed Tiktaalik. Dating back some 375 million years, it had gills, scales and a mostly fishy body. But its fins concealed bones and joints of a type never before seen in a fish, which let it crawl around on land. It was either our great-great-great (repeat many times) grandfish. Or at least, it was related. The search for Tiktaalik was a scientific detective story, and that's just how scientist Neil Shubin, of University of Chicago who led the team that dug up Tiktaalik lays it out. Fish, he reminds us, were the first animals with backbones, skulls and overall bony skeletons. They swam the world's oceans 400 million years ago—and then, 40 million years later, the first amphibians were up on land. Something must have happened in that 40-million year gap to make the transition to land possible, and armed with the knowledge of the timeframe and the places in the world where sedimentary

rock of the right age was accessible, Shubin and his team ended up on Ellesmere Island, in spectacularly remote and austere landscape not far from the northern tip of Greenland. It took years of painstaking searching, requiring return visits during the brief Arctic summer year after year for a full decade until, in the second week of July 2004, they found what they were looking for. Equally wonderful is the bombproof logic of what they found and what it meant. Darwin said such a creature must exist; previously known fossils dictated when it must have lived; and sure enough, there it was. That's about as solid a demonstration of the scientific method in action as you could imagine. Shubin went on to break down the legacy we still carry from our fishlike ancestors, what we inherited from reptiles (our skin, teeth and ears in particular) and what we got from ancestral primates (hands, vision, brains, along with some less desirable traits such as weak backs and a poor sense of smell). ●









# SILK ART SCARVES

*by Phillip*



VES  
*Ayers*





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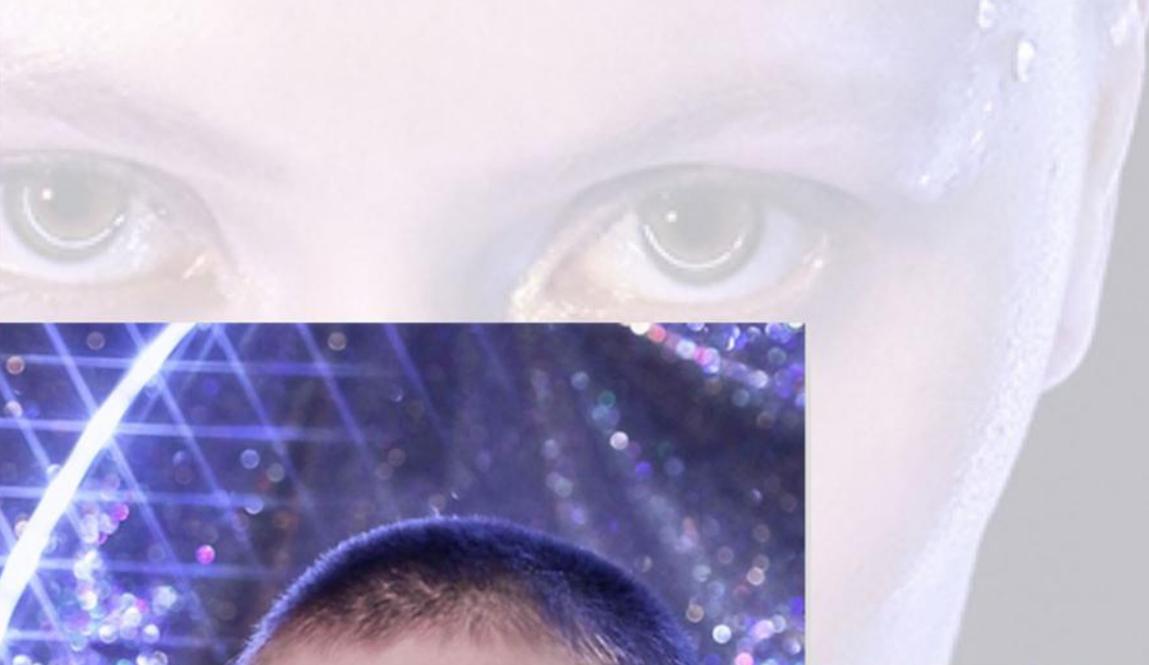
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Delphine-Charlotte Parmentier  
Paris





# Nora's *Deities*



2.



1.



3.

1. Christian Louboutin Delfin
2. Visit: Beaulieu-sur-Mer, FR
3. Elephant Trunk Flea
4. Ralph Lauren beach towel
5. Marysia Riviera swimsuit
6. Grand Central oyster bar and restaurant
7. Paddle boarding
8. 1st Dibs showroom
9. Muzungu Sisters tote

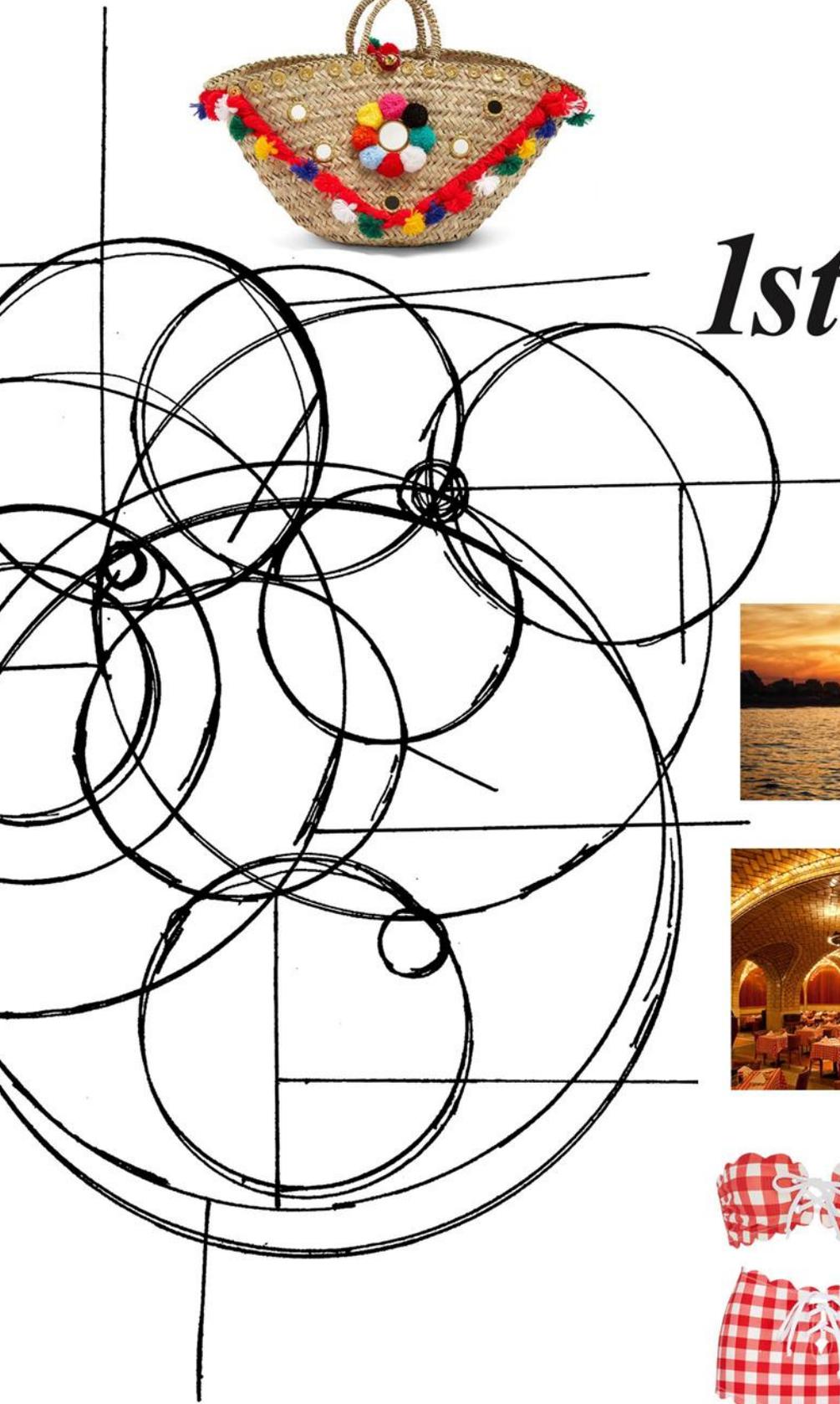
 @cleanorkobrenik



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*Istdibs*®<sup>8.</sup>



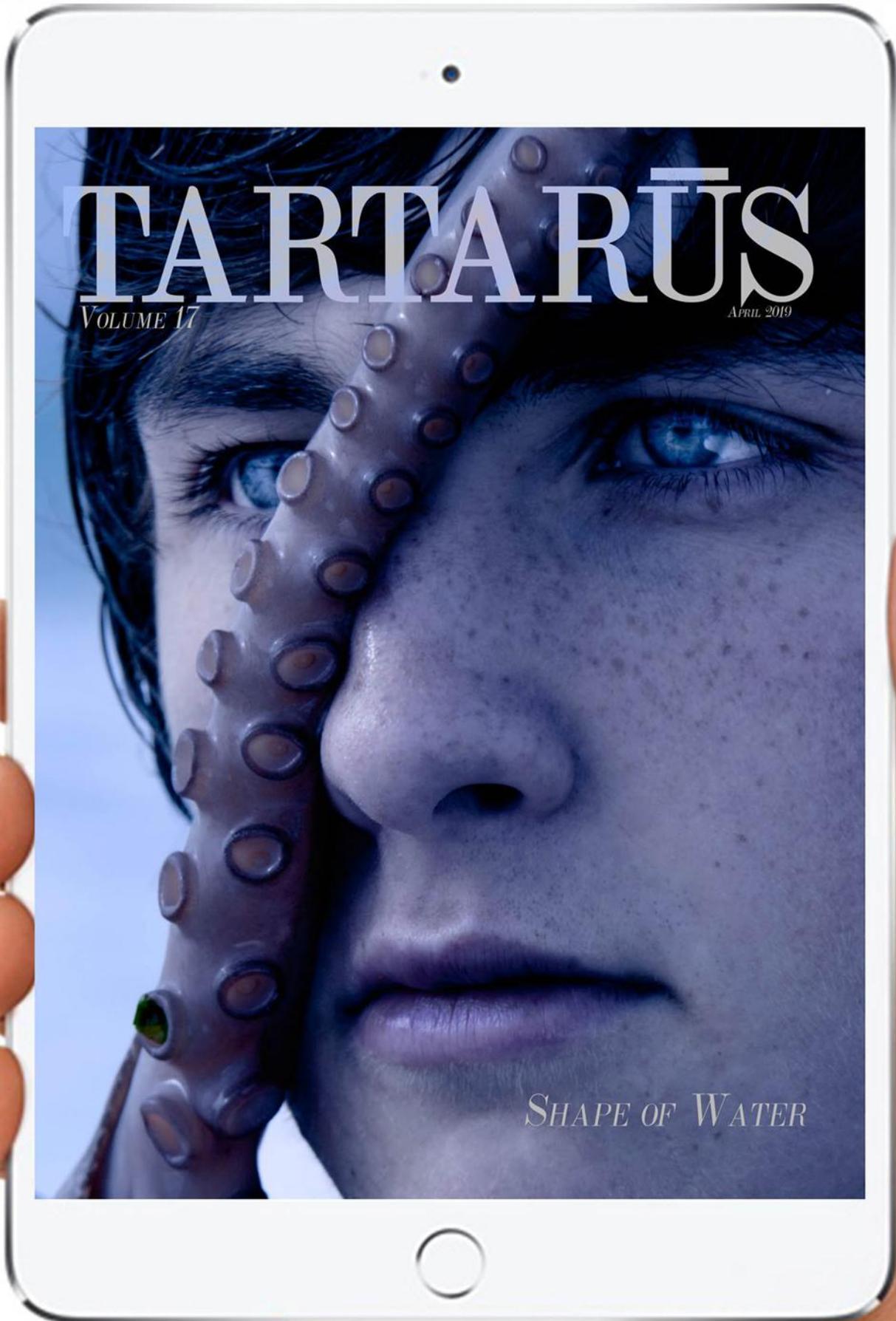
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