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LETTER FROM THE EDITOR



Nora Kobrenik Photographed by Alena Kobrenik | "Scáthach" | May 2018

I'm an only child and as an only child who was primarily raised by nannies and au pairs I learned to entertain myself any way I knew how. Which may account for my rich internal world and vivid imagination, that being said I would often recruit children of my parents' friends to join me in my make-belief world. One such occasion particularly stands out in my memory. I was 6 or 7 and my friend Tonya and I found a crystal on the beach of my family's country home, it was clear as day and would send rainbows everywhere in the sunshine. We took turns looking at the waters of the Black Sea through the crystal while telling each other this fantastical tale about a mermaid who lost the shiny trinket.

This book has started out originally as an ode to mythology but somewhere in the middle it turned

into a collection of folkloric tales. Folklore and mythology are essentially the same thing, in fact the two words are synonyms. Ever since I was a little girl I believed with my whole being that all the myths and tales at their core are true and real, after all humans are not so creative and imaginative that they could come up with all the wonders of the world without a little help from Mother Nature. As they say every lie comes with a grain of truth.

On the upcoming pages you will come face to face with those truths. You will meet merfolk, tengus, witches and fae, valkyries, even Children of the Corn. You will discover what is true and what is make belief.

Welcome to the Issue.

Nora Kobrenik Editor-in-Chief and Founder



sylvie schimmel





PHOTOGRAPHY AND STORY BY BIAGIO BLACK





ead before eighteen years of age. In the woods, held down in the lake. For a narrow moment, the involuntary panic of drowning pauses, Rusulka takes in the beauty of the sky through the thin membrane of water that separates her from salvation. The liquid bends the rare beams of sunlight that break through the gray sky domed with mammatus clouds. Colors dance around in the periphery. Her eyes staring up piercing electric blue. Time slows down as in a dream. This reprieve has its own rules and elastic time. Rusulka experiences acceptance and peace. A joyful sadness moves through her body calming her limbs. Her thrashing stops. Rusulka is pulled back out of this slumber and panic overcomes her as if it had never left. There is not the tender rapture at the very end when freezing to death. This is a cruel end. She struggles. The water seems to be invaded by black ink swirling until there is nothing else but darkness.

She awakens in a place that is in-between. What one imagines it must be like to regain consciousness after death before our placement is decided by higher beings. Yet no form of psychopomp comes for her. There is no Pekla. She floats here in this fluidity of perception and being. The harsh reality that was waking life has faded, drawn into the fog and out of grasp.

It was Sarogu that dragged Rusulka through the woods to her violent death. She was a virgin, a kind and loyal soul filled with wonderment, and too young to comprehend his cruel and weak nature. He coveted her from her youth claiming her innocence as his alone. With insidious charm and gifts that soon became ridicule and brutish control, he imprisoned her in luxury and fear. As Rusulka approached womanhood her beauty was impossible to hide from the world. Sarogu's jealous fear became rage. He was obsessed with losing possession of her. Before she could dishonor him he held her down in the shallow water at the lake's edge. She finds herself in the cool damp woods. Her white cotton gown is damp and clings to her thin girlish frame. Fog hangs in the air padding the emptiness between the dull green spruce pines. She steps on their fallen needles turned brown, wet with dew. They prick at her feet. Everywhere looks the same as Rusulka walks instinctually trying to find her way home. Rusulka has the creeping feeling she is returning to where she found herself and fears discovering her own footsteps. She looks behind and sees the dead needles spring back with every step leaving no trace. Her world feels narrow, a labyrinth with no way out.





his place is too simple. There are only the trees, the gray sky, fog, and needle floor. She senses a slight slope and turns to follow it down. Firs thin out and the shimmer of the lake surface appears through the trees. The water is flat and placid. She stands on its edge with her feet depressing slightly into the mud. Rusulka looks down expressionless with piercing blue eyes. Sadness takes over as the lake mirrors her state. Her dreams, her life, rest deep at the bottom. There they lay preserved in the cold, forgotten in the darkness. She walks slowly into the water making no disturbance. Her long hair is the last to be seen as it slides across the brim. She sinks into the cold water and submits to its embrace. This is now her home. Rusulka's arms fall back and she floats up just below the still surface. She stares again through the thin layer of water. In this weightlessness, it seems as if Rusulka might be looking down upon the mammatus clouds that encase the sky sealing the horizon in every direction. She waits as seasons pass. The clouds move at impossible speed. Occasional beams of sunlight break through in the spring as flowers bloom and when the dark and snow falls they die. Nothing changes in this repetition of seasons until Sarogu appears at the lake's edge and time eases. His presence awakens her. He is worn and fatter filled with self-serving regret. His face cruel and arrogant as ever. His violence is the one memory that remains clear to Rusulka where everything else is

indistinguishable between dream

and reality. She has relived his cruelty from their first encounter to her end. She stares at him from the shallows with electric blue eyes. Sarogu is drawn to what appears as glistening gems. He impulsively wades out to claim them. His movement unsettles the water obscuring what is in front of him. Rusulka's long dark hair surrounds his feet tickling them as if grass. Swiftly the stands tighten around his ankles and bind them together. With overwhelming force, he is dragged out into the depths and pulled down. He grasps at his feet towards the blue eyes down in the darkness. His hands slip. No peace comes to him. No joyful sadness and acceptance. He is too feeble to escape his fate. She floats up to him to gaze into his eyes. Rusulka places both hands on the sides of his face and comes close as if to kiss him. She smiles, and Sarogu feels faith in mercy and salvation. Rusulka watches as fear leaves his eyes and his body stops fighting. In his last desperate hopeful moment, she places her hands on the top of his head and plunges him down into the deep. The force sends her breaking through the still plane of the lake. She breathes deeply as if for the first time. Emerging from the water's edge, Rusulka walks into the glistening spruce pines never to be seen again.

























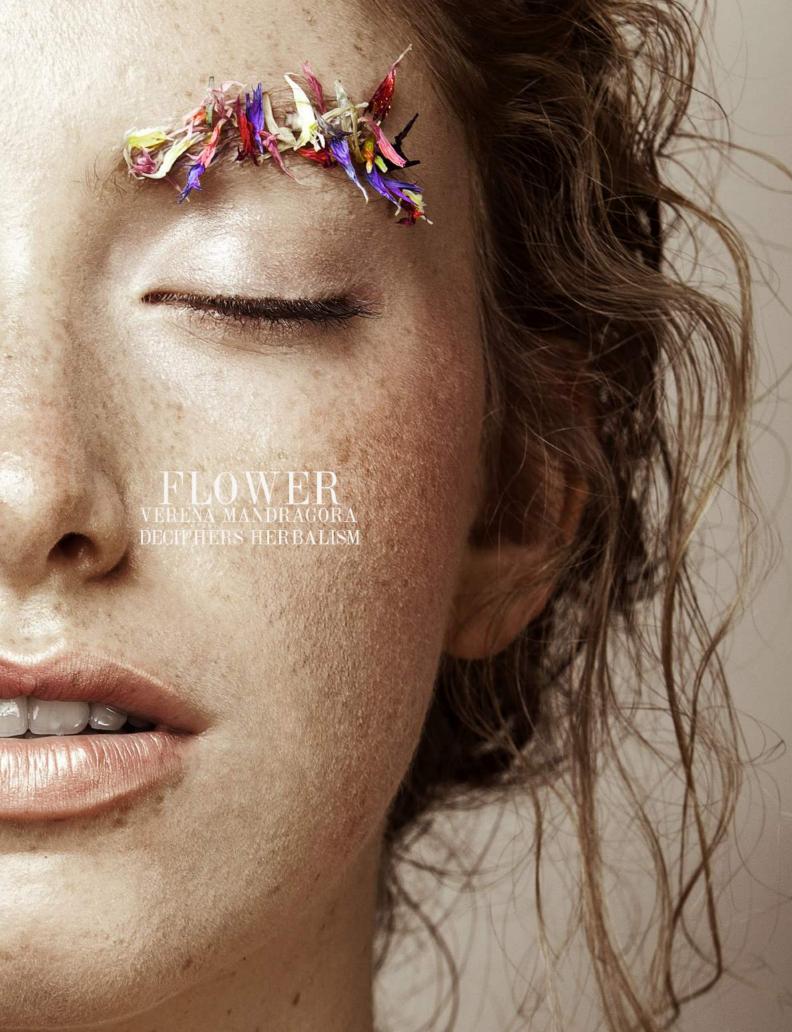
























rchaeological evidence indicates that the use of medicinal plants dates back to the Paleolithic age, approximately 60,000 years ago. Written evidence of herbal remedies dates back over 5,000 years, to the Sumerians, who compiled lists of plants. Herbalism is also known as botanical medicine, medical herbalism, herbal medicine, herbology, and phytotherapy. The scope of herbal medicine is sometimes extended to include fungal and bee products, as well as minerals, shells and certain animal parts. A number of ancient cultures wrote about plants and their medical uses in books called herbals. In ancient Egypt, herbs are mentioned in Egyptian medical papyri, depicted in tomb illustrations, or on rare occasions found in medical jars containing trace amounts of herbs. Herbalism is a traditional medicinal or folk medicine practice based on the use of plants and plant extracts.

In 2001, researchers identified 122 compounds used in mainstream medicine, which were derived from "ethnomedical" plant sources; 80% of these compounds were used in the same or related manner as the traditional ethnomedical use. Plants have evolved the ability to synthesize chemical compounds that help them defend against attack from a wide variety of predators such as insects, fungi and herbivorous mammals. By chance some of these compounds whilst being toxic to plant predators turn out to have beneficial effects when used to treat human diseases. Such secondary metabolites are highly varied in structure; many are aromatic substances, most of which are phenols or their oxygen-substituted derivatives.

At least 12,000 have been isolated so

far; a number estimated to be less than 10% of the total. Chemical compounds in plants mediate their effects on the human body by binding to receptor molecules present in the body; such processes are identical to those already well understood for conventional drugs and as such herbal medicines do not differ greatly from conventional drugs in terms of how they work. This enables herbal medicines to be in principle just as effective as conventional medicines but also gives them the same potential to cause harmful side effects. Many of the herbs and spices used by humans to season food yield useful medicinal compounds.

The use of herbs to treat disease is almost universal among non-industrialized societies. A common misconception about herbalism and the use of 'natural' products in general, is that 'natural' equals safe. However many plants have chemical defense mechanisms against predators (as mentioned above) that can have adverse or lethal effects on humans. Examples are poison hemlock and nightshade, which can be deadly. Herbs can also have undesirable side effects just as pharmaceutical products can. These problems are exacerbated by lack of control over dosage and purity. Furthermore, if given in conjunction with drugs, there is danger of 'summation', where the herb and the drug have similar actions and add together to make an 'overdose'.









COLONO PHOTOGRAPHY BY WIKTOR FRANKO ANDREA GUITIER REZEXPLORES FOLKLORE IN FASHION















ashion has a long history of borrowing from other non-conformist cultures to create seemingly fresh looks that perfectly express the moment. Western fashion's fascination with exoticism dates to the eighteenth century when wealthy Europeans and Americans donned Turkish-inspired ensembles for masquerade and to sit for portraits. The love of things oriental continued into the nineteenth century with the popularity of cashmere shawls, fez caps, and kimonos. In the first decade of the twentieth century, exoticism found a new proponent-the Paris couturier Paul Poiret. Inspired by the Ballets Russes, he created widely copied ensembles based on Middle Eastern and Asian prototypes, often shown with turbans. Soon several constituencies - intellectuals, designers, and politicians-borrowed clothing styles from rural communities to represent specific cultural ideals, thus ushering in the first peasant looks in fashion. Artists, writers, and political activists who settled in New York City's Greenwich Village after 1910 adopted peasant blouses and farmer's smocks to signify their leftist sympathies. Embroidered blouses, sold in Hungarian and Russian shops, became almost a uniform for bohemian women. Much like today's obsession with VitaKin and Mexican inspired caftans. Per Linda M. Welters, similar peasant looks appeared in Paris following the 1917 Bolshevik Revolution, when aristocratic Russian Émigrés arrived in the city. In need of money, they began to embroider traditional peasant designs for Kitmir, a company founded by Grand Duchess Marie Pavlovna, daughter of Grand Duke Paul Alexandrovitch. Kitmir's two major clients were Jean Patou and Gabrielle (Coco) Chanel, who produced simple tunics and waistcoats with Russian embroideries for their first

postwar collections. Designers inspired by street styles brought the folklore and mythology look to high fashion in the 1970s. The English designer Zandra Rhodes observed that in the late 1960s, with the Beatles in India and the Rolling Stones in Morocco, "folklore was appealing." Before long, the Paris couturiers joined in, particularly Yves Saint Laurent. His Russian collection of 1976-1977 featured rich peasant looks with full skirts, corselet-type bodices, and short decorated jackets in luxurious fabrics trimmed with fur. This collection introduced colorful scarves, shawls, ruffled skirts, and boots to mainstream fashion.

Since the 1980s any number of designers regularly revived the folklore look. Jennifer Craik describes this process as "bricolage"- the creation of new patterns and styles from a variety of sources, including non-Western dress. At the couture level, Christian Lacroix is known for incorporating peasant elements from Provence into his exotic outfits. John Galliano used to mix historical and cultural influences to create innovative designs for Dior when he spearheaded the brand. The appropriation of themes from peasant cultures is characteristic of ready-to-wear collections from designers such as Anna Sui, Vivian Tam and Gucci with Alessandro Michele at the helm has incorporated dragons and unicorns. Another stand out is Dolce & Gabbana who embrace the mythical and spiritual with constant references to Greek and Christian mythology.

















PHOTOGRAPHY BY
PIERRE SAGE

HISTORY OF WITCHCRAFT
BY JEN RUANE









he concept of witchcraft and the belief in its existence have persisted throughout recorded history. They have been present or central at various times and in many diverse forms among cultures and religions worldwide, including both "primitive" and "highly advanced" cultures, and continue to have an important role in many cultures today. Scientifically, the existence of magical powers and witchcraft are generally believed to lack credence and to be unsupported by high quality experimental testing, although individual witchcraft practices and effects may be open to scientific explanation or explained via mentalism and psychology.

Historically, the predominant concept of witchcraft in the Western world derives from Old Testament laws against witchcraft, and entered the mainstream when belief in witchcraft gained Church approval in the Early Modern Period. It posits a theosophical conflict between good and evil where witchcraft was generally evil and often associated with the Devil and Devil worship. This culminated in deaths, torture and scapegoating and many years of large-scale witch-trials and witch-hunts especially in Protestant Europe, before largely ceasing during the European Age of Enlightenment. Christian views in the modern day are diverse and cover the gamut of views from intense belief and opposition especially from Christian fundamentalists to non-belief, and in some churches even approval. The Western mainstream Christian view is far from the only societal perspective about witchcraft. Many cultures worldwide continue to have widespread practices and cultural

beliefs that are loosely translated into English as "witchcraft", although the English translation masks a very great diversity in their forms, magical beliefs, practices, and place in their societies. Historically the witchcraft label has been applied to practices people believe influence the mind, body, or property of others against their will—or practices that the person doing the labeling believes undermine social or religious order. Some modern commentators believe the malefic nature of witchcraft is a Christian projection. The concept of a magic-worker influencing another person's body or property against their will was clearly present in many cultures, as traditions in both folk magic and religious magic have the purpose of countering malicious magic or identifying malicious magic users. Many examples appear in early texts, such as those from ancient Egypt and Babylonia. Malicious magic users can become a credible cause for disease, sickness in animals, bad luck, sudden death, impotence and other such misfortunes. Witchcraft of a more benign and socially acceptable sort may then be employed to turn the malevolence aside, or identify the supposed evildoer so that punishment may be carried out. The folk magic used to identify or protect against malicious magic users is often indistinguishable from that used by the witches themselves.









































magine a Modern Diane, as an idea of woman reclaiming the heart of Nature from civilization historically shaped by the Male system. Here the new Diana, as a new woman, as a contemporary goddess, occupies her own system, every woman has the capacity to be a goddess and the power to change this planet.

How is a new creature, a new Diana, imagined at the end of time? What does this new time and new space look like? It is said that there is very little difference between now time, Paradise and Eden, and even the eternal return of the same which imagines the shift from now into new spaces for new humans? It is said to look exactly like everyday life but with a difference. What is this difference? You can see the new film posing this question. We can see this new time civilization the end of the catastrophe, the end of the destruction of animals, nature, the environment and the end of the long historical and unforgivable misuse of women.

But strangely enough Brosch is assembling her new woman, her new Goddess, at a time of renewed puritanism and prudery. But let's say in this new time previous iterations of what we imagined was thought through and familiar breaks down, becomes irrelevant, how things and beings exist, and what being looks like, in this new time requires to be reimagined. Brosch talks about the importance of deconstruction to the process of constructing her thinking and performance, to test the limits and habits of thinking. I understand this to mean the unmooring ofthinking from its existing sclerotic references and concepts, by releasing a series of new imagery. A start to reimagine this new topology is through

celebrating the break with the Eurocentric male order, by breaking binary opposition of the sexes, where there is instead a blurring, mutation and expanded possibilities of human beings, this puts into question the terms and categories at our disposal, where what exists can only be evoked. How does Brosch assemble her new Diane and new Goddess? The setting for imagining this new Diane is the 17th Century Musee de la Chasse. The narrative is organised by the movement through the Museums rooms, where the displays of each room, paintings, sculptures, weapons, musical instruments, stuffed animals, animal skins, tapestries acts as props, trappings, backdrops for a series of tableaus, often arranged frontally like a picture, going from one static arrangement to the next. The film starts fully formed within the rooms of the Museum. And as with previous films by Iris Brosch the material of her art are very beautiful naked young people, often women, living sculptures and works of art. Their first appearance is as a group of naked warriors, and this group of interlinked women and men, are developed throughout in a constant changing pattern. All the tribes of women come together, so that not only are we witness to the evocation and enactment of warriors from Africa, North and South American, amazons from ancient Greece, we are also watching the slowly changing

utating construction of a new creature, where it is difficult to differentiate individuals from the group. So what is this group and who is Diane?

The language of the performance is set out from the beginning. Central is the notion of the hypnotic image. A spell, a type of setting, a type of picture, which pulls the viewer's attention into the work and doesn't release the viewer until it is finished, while influencing other work and space around it. This is complimented inside the image by the looks. expressions and gestures of the women, triggering enchantment, puncturing the veneer of the everyday, momentarily transporting us somewhere else. Each new pattern and configuration of bodies, with each new prop, animal pelt, black thigh high shiny boots, jewellery, hair design, makes that image even more full and luxurious, while at the same time celebrating and enhancing the sheer beauty and voluptuousness of the naked bodies. Not only do these warriors carry spears, bows and arrows, flint lock rifles, in each scene the womenare entwined with animal skins. animal trophies, stuffed stags and boars, animals linked to Diana. Sometimes the women imitate the movement of the animals. and quite often wear their skins to partially cover their naked bodies not only as trophies to celebrate their prowess but also by way of linking them to the spirit of the animal, so you sense there is a shamanistic ritual taking place, rituals to raise the dead animal. If we go along with this we can witness the building of further attributes of the female, a sort of aching fierce perfect physical form, aristocratic poise and dignity, princely and queenly qualities. In the slowly changing

configuration and patterns of human and animal parts from setting to setting, and from frame to frame, the notion of the extra, the addition and the difference to signal a new time a new space a new body is evoked, where the notion of animal and human become confused, but so does male and female. If we go one step further then the notion of animal and female break down, not to erode the female and the animal but to rethink and reimagine their being. This takes us deeper into existence, into being, coexistence and submergence into everything, in other words pure Immanence. Here we start to understand what is happening. Civilisation as the site primarily and exclusively for the human is dissolved and another site for being is conjured up, this is what I understand by Brosch notion of Diana tracing out a vision of living beyond civilisation civilisation within nature. This seems to be particularly evident in the ornate hair arrangement worn by the women throughout the performance, and that seems to constantly mutate, whether in the form of a crown, classical headdress, branches, antlers, snakes; matched in several scenes by women moving small antlers around their bodies, that seem to both mirror internal organs and adding new attributes to the body. So we have a sense of motion. This to me has the appearance of the extra, the difference, which marks the new Diana, the new goddess, a new being, thinking











hysically mutating into new forms. So we imagine that the human form merging into being not arriving at the end of physical and psychical development but is instead at the threshold of further mutations, where this constant mutating unlocks the notion of something finished and completed, forms that allow us to try to imagine new capacities of the body,

growing new organs, suggestions of capillaries spreading out into new regions of thinking and sensations. In other words, and I don't think this is farfetched, we are taken to the very edge of thinking, of what is possible, of what can be imagined, where limitations are broken and we are pushed out to imagine the unthinkable.

Hair by Dorah Doredte | Assisted by Christophe Pastel | Makeup by Walter Denechere |
Assisted by Anna Delcroix | Styled by Britta Uschkampf | Set Design by Stephane Blanc
Assisted by Mahé Elipe Assistant: Jennifer Schubert | Retouched by Juliette Gagnadre |
Video byRobin Deledicque | Backstage photo by Guillaume Delecroix & Laura Mateu
Models: Andja Lorein , Cassandre Dagon, Senta Schnabi, Anaelle Duguet,
Alix Meier Watjen, Fanny Beladonna, Raphael Lourel, Alexia Ranguin, , Alayrangues Zoe,
Rebecca Maraki, Sateaurélie Boga |

Haute Jewelry by Julien Fournié | Haute couture accessories Anggy Haif | Shoes by Lalare | Shot on location at Le Musée de la Chasse et de la Nature











Deal With the DEVISE PHOTOGRAPHED BY LENOIR

















e live in the age when one supernatural obsession succeeds another one within a matter of months. Early and mid 00s were marked by our fascination with vampires. TrueBlood, Twilight, Vampire Diaries, there was enough bloodsuckers to satisfy every blood tooth. Then came the age of the Werewolf: Twilight again, TrueBlood again, Teen Wolf, and Vampire Diaries again! Something about those ferocious beasts tickled us. Then came the zombies. Less come-hither and more survival of the fittest. The question is why are we so drawn to the supernatural? What is it about it that makes us tick? Why can't we get enough? Monsters have always been able to elicit thrills and chills, but for a lot of women lately, those shivers are more of delight than fright. Just turn on your TV, visit a movie theater or look through the New York Times' Bestsellers, and you'll see multiple examples of morally questionable men sporting fangs, fur or fairy wings, all about to sweep women right off their normally sensible feet. Through fiction and mythology, the paranormal bad boy was usually defeated in the end, but now, you'll more often find him going home with the girl. Perhaps some of the appeal of the dangerous-but-debonair paranormal anti-hero lies in his scorn for societal expectations. In some ways, a supernatural bad boy's disregard for propriety and his devil-may-care attitude may call to women's inner rebels. Or is it the lure of the unusual? Many women today are juggling jobs, families, relationships, school or other responsibilities, not leaving much room for themselves. Or is it the power? They are powerfull in an

understated way, without the bulging muscles of a superhero or a WWE wrestler. They might be mistaken or underestimated given their lean musculature, whereas in physical strength they are anything but. Today women are faced with the prospect of an overly feminine pussy of a man. Men have ceased to be men. A fictional hero gifted with mystical abilities, lethal sexiness and a razor-sharp wit is the ultimate fantasy package, because those are as rare as unicorns in the 21st Century. The appeal of the paranormal bad boy - or James Bond super-spy, hell even the Christian Grey dominant as some example of male escapism - can sometimes make everyday problems seem less dire. Thus, a few hours spent immersed in the world of the wicked yet alluring hero is the equivalent of a minivacation. You won't catch a paranormal anti-hero being intimidated by a strong woman, either. In fact, more often than not, her strength is what attracted him in the first place. And perhaps they might even be able to dance in sync, giving as well as getting, going toe to toe. Ready or not, today's creature of the night has evolved from monster to leading man. So, put away the wooden stakes, iron and wolfsbane. Whether it's because of their wicked smiles, disregard for rules, dedication to the heroine or superhuman abilities, the paranormal bad boy hero is here to stay.

































olklore began to distinguish itself as an autonomous discipline during the period of romantic nationalism in Europe. A particular figure in this development was Johann Gottfried von Herder, whose writings in the 1770s presented oral traditions as organic processes grounded in locale. After Napoleonic France invaded the German states, Herder's approach was adopted by many of his fellow Germans who systematized the recorded folk traditions and used them in their process of nation building. This process was enthusiastically embraced by smaller nations like Finland, Estonia, and Hungary, which were seeking political independence from their dominant neighbors. To fully understand folklore, it is helpful to clarify its component parts: the terms folk and lore. It is well documented that the Englishman William Thoms coined the term in 1846. He fabricated it to replace the contemporary terminology of "popular antiquities" or "popular literature". The second half of the compound word, lore, proves easier to define as it's meaning has stayed relatively stable over the last two centuries. Coming from Old English lar 'instruction,' and with German and Dutch cognates, it is the knowledge and

traditions of a particular group, frequently passed along by word of mouth. The concept of folk proves somewhat more elusive. When Thoms first created this term, folk applied only to rural, frequently poor and illiterate peasants. A more modern definition of folk is a social group, which includes two or more persons with common traits, who express their shared identity through distinctive traditions. "Folk is a flexible concept which can refer to a nation as in American folklore or to a single family." This expanded social definition of folk supports a broader view of the material, i.e. the lore, considered to be folklore artifacts. These now include all "things people make with words (verbal lore), things they make with their hands (material lore), and things they make with their actions (customary lore)". Folklore is no longer circumscribed as being chronologically old or obsolete. The folklorist studies the traditional artifacts of a social group and how they are transmitted.

ransmission is a vital part of the folklore process. Without communicating these beliefs and customs within the group over space and time, they would become cultural shards relegated to cultural archaeologists. For folklore is also a verb. These folk artifacts continue to be passed along informally, as a rule anonymously and always in multiple variants. The folk group is not individualistic; it is community-based and nurtures its lore in community. "As new groups emerge, new folklore is created... surfers, motorcyclists, computer programmers". In direct contrast to high culture, where copyright law protects any single work of a named artist, folklore is a function of shared identity within the social group.

Having identified folk artifacts, the professional folklorist strives to understand the significance of these beliefs, customs and objects for the group. For these cultural units would not be passed along unless they had some continued relevance within the group. That meaning can however shift and morph. So Halloween of the 21st century is not the All Hallows' Eve of the Middle Ages, and even gives rise to its own set of urban legends independent of the historical celebration.

The cleansing rituals of Orthodox Judaism were originally good public health in a land with little water; now these customs signify identification as an Orthodox Jew. Compare this to brushing your teeth, also transmitted within a group, which remains a practical hygiene and health issue and does not rise to the level of a group-defining tradition. For tradition is initially remembered behavior. Once it loses its practical purpose, there is no reason for further transmission unless it has been imbued with meaning beyond the initial practicality of the action. This meaning is at the core of folkloristics, the study of folklore.

With an increasingly theoretical sophistication of the social sciences, it has become evident that folklore is a naturally occurring and necessary component of any social group; it is indeed all around us. It does not have to be old or antiquated. It continues to be created, transmitted and in any group is used to differentiate between "us" and "them".























































rika Parfenova says that her grandfather instilled a love of fine art in her. "All his life he was engaged in bone carving in the village, where the great scientist Mikhail Lomonosov was born. He created a magnificent bone carving for collectors and museums; he was a well-deserved artist of Russia. As a child, I always wanted to communicate with him - to come to the workshop, see how he works, draw and wait for his evaluation. Grandfather hoped that I would continue the work of artistic carving, but my instrument was different, it was light and camera."

It's hart to believe but Parfenova has studied to be a veterinarian before she dropped out of school. "Because I can not watch animals die every day. My first job is a shepherdess. My path is visual spaces in reality and on the Internet. The Internet has provided tremendous access to creativity of people all over the world. It's incredible - watch, listen, feel like other people! But I will allow myself to distinguish several names. How can I not mention Annie Leibovitz? Ilya Nodia, Alexander Berdin Lazursky, Dmitry Pryakhin, Nastya Enze Zabrodina, projects of art photographer JR. Or how about Matin Nagraba photographing her mother in the artistic costumes of Agnieszka Osipa. Did you see them? What a dark and artistic project! Different things - neon, moonlight, beauty of the body, myths and legends, dark stories, inspire me. I'm close to the aesthetics of cyberpunk, the history of ninjas or Chinese legends about werewolves. I also love the real stories of people."

"I like to take pictures, but I've never aspired to be a fashion photographer. I love art and cooperation - a partnership between different people: designers,

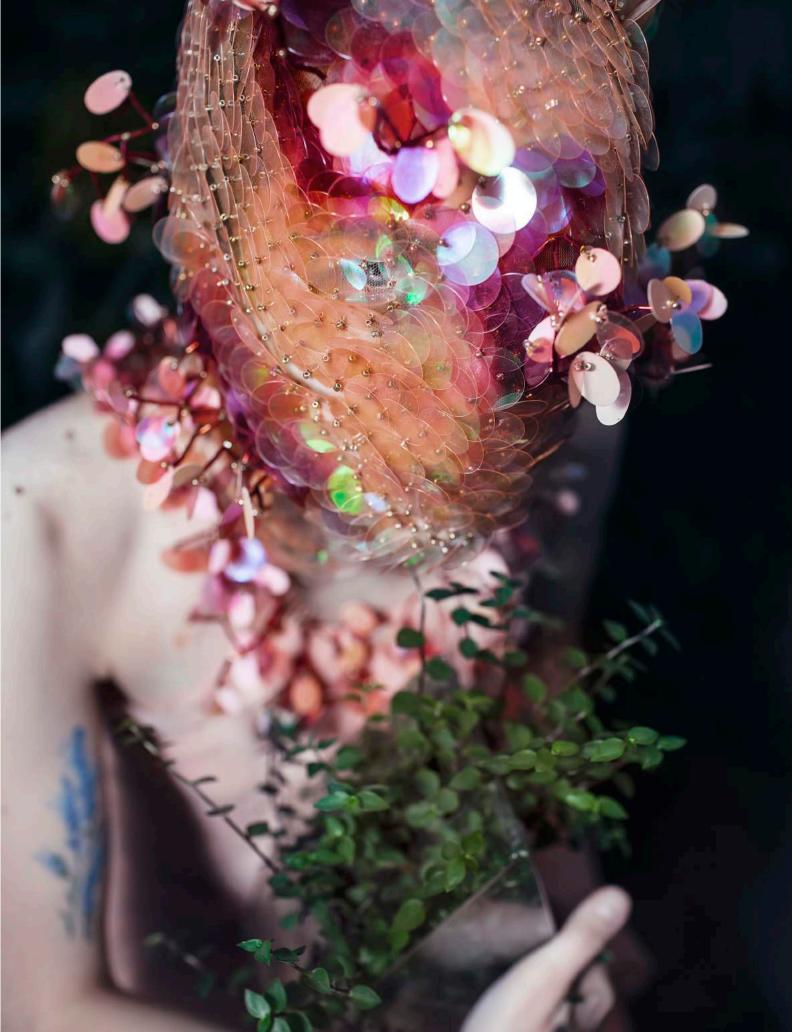
models, photographers, people with an unusual history. One thing that I know for sure - fashion can be made even from a plastic bag. My favorite quote is 'Show something that you can not explain in words.' And that's how I work." Erika continues, "Earlier in my corporate style there were black and white portraits, then colorful and warm photos of red-haired girls, then mountains. Now I like to create something that cannot be expressed in words. I'm trying to portray the future or fantasy. And I supply the work on the iStock it's nice to see how your pictures are used in creativity and business! The editorial featured here is one of my favorite projects. This creative collaboration with the amazing designer Andrei Korzukhin, it's his stunning dresses. I'm so happy that I was invited to take pictures for this project! Andrew calls these dresses 'water history', I called the series "Birds of Paradise" - perhaps because they were taken in the green house conservatory." Parfenova says that when she's played enough with a static image, she plans to switch to directing and cinema. Dynamic image and music, how many delicious ways of perception for someone as talented as Erika! "I want to communicate with people through the visual world, but to talk about real stories, living emotions, about the exploits of ordinary people. Whether it's birth, death or virtual reality." We look forward to her mastering the

moving image.

















by James Porto

















































PHOTOGRAPHY BY NARIN YUN

















PHOTOGRAPHY BY BIAGIO BLACK













DAVID GAMBLE TEXT BY BART OWENBY

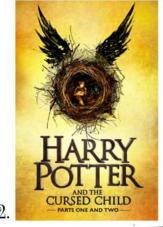
avid Gamble is a multidisciplinary artist from London, now based in New Orleans. His body of work consists of paintings, works on paper, and photographs, all of which have been exhibited globally. Born in March 1953, in his youth he was a member of a number of bands in the Cambridge rock scene in the 1970s, including the Inserts, Truth and Rory. He graduated from Ealing School of Art in London, England. After which, he did his postgraduate studies at the Association of Photographers.

Over his decades-long career spanning the commercial, journalistic, and fine art realms, Gamble has photographed such illustrious figures as Stephen Hawking and the Dalai Lama. In 1988, Gamble photographed Stephen Hawking in a portrait commissioned by Time Magazine. The photograph was the winner of the second prize in the Science & Technology category of the World Press Photo of the Year award. A copy of the Hawking photograph is currently held in the collections of the National Portrait Gallery in London, England. In 1989 he was given The American Photography Award. His renown in the world of photography led to his being contacted in 1987 by Andy Warhol's manager Fred Hughes, as well as the Warhol Foundation, for a once in a lifetime opportunity. Soon after the death of Andy Warhol, Gamble was permitted access to the artist's East 66th Street, Manhattan apartment to photograph his art work, furniture and myriad of personal effects. The project was commisioned by Sotheby's

as part of the publicity for their auction of Warhol's property. A decade later in January 1998, Gamble exhibited a collection of the photographs, taken over a period of eight days, at the Groucho Club in London. Images of Warhol were digitally superimposed on several of the photographs, creating the feeling that to Paul Vallely of The Independent seemed as though "the dead man [haunted] the photographs of his living spaces."

A notable example in this collection of photographs is a look inside Warhol's medicine cabinet in his private bathroom containing his varies prescription medication and personal hygiene products. This collection of prints has toured several locations, being exhibited at several galleries in the United States. The photograph of his medicine cabinet was also included in "Regarding Warhol: Sixty Artists, Fifty Years", an exhibit by Metropolitan Museum of Art that was also presented at The Andy Warhol Museum. Now, 30 years to the month after the auction of Warhol's estate, Sotheby's has auctioned off, for the first time, two of Gamble's rare photographs from inside the 66th Street apartment. The auction took place on April 10th at Sotheby's New York location and brought in more than double the estimated value.

Nora's Deities



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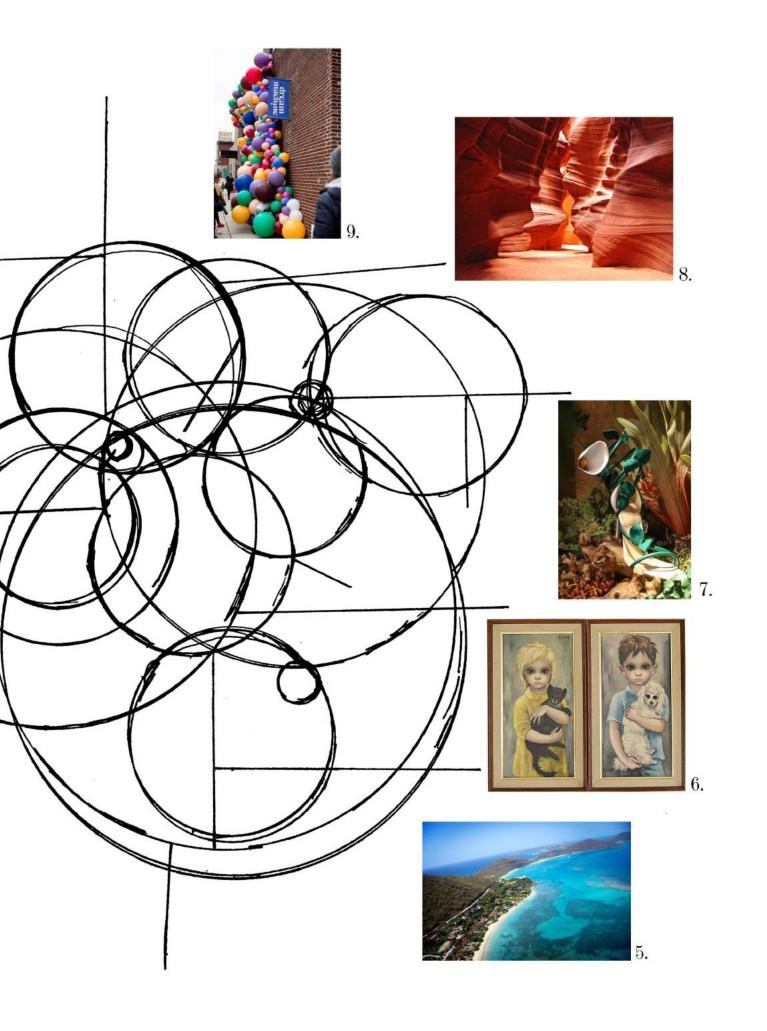
EVOLUTION CONTRACTOR ART

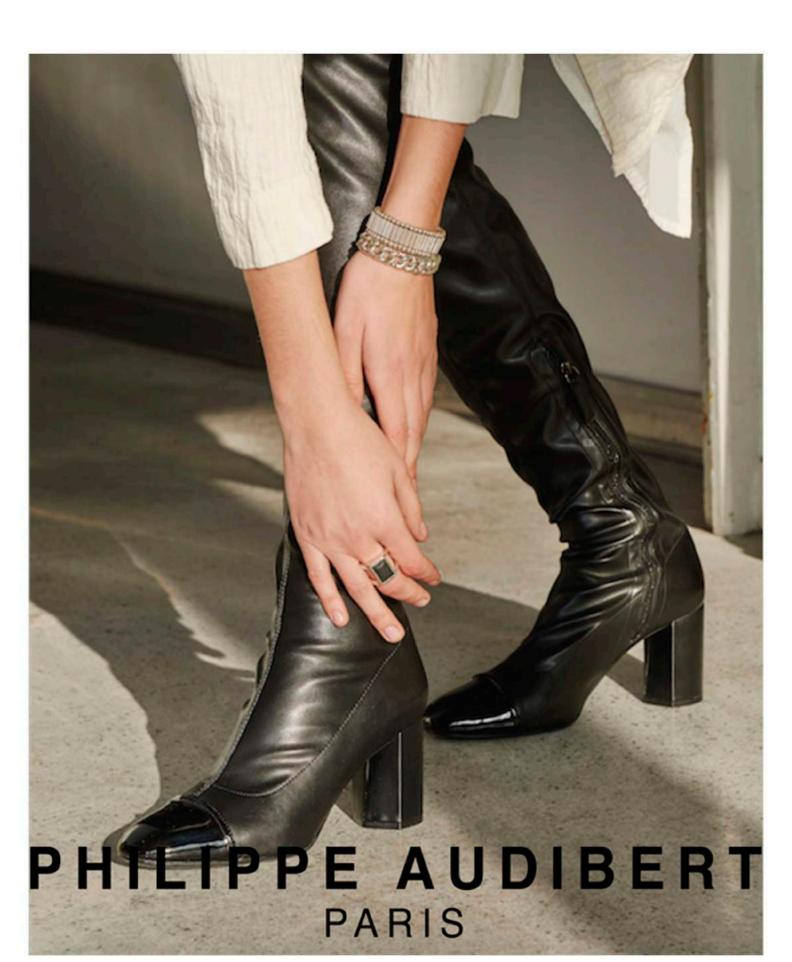
- 1. Elizabeth Cole earrings
- 2. Show to Watch: Harry Potter and The Cursed Child
- 3. Eres + Vita Kin Sicily Dress
- 4. The Evolution NYC
- 5. Place to visit: Tortola, British Virgin Islands
- 6. Walter Keane
- 7. Alexandre Birman lily sandal
- 8. Antelope Canyon, UT
- 9. Dream Machine, BK



@eleanorkobrenik

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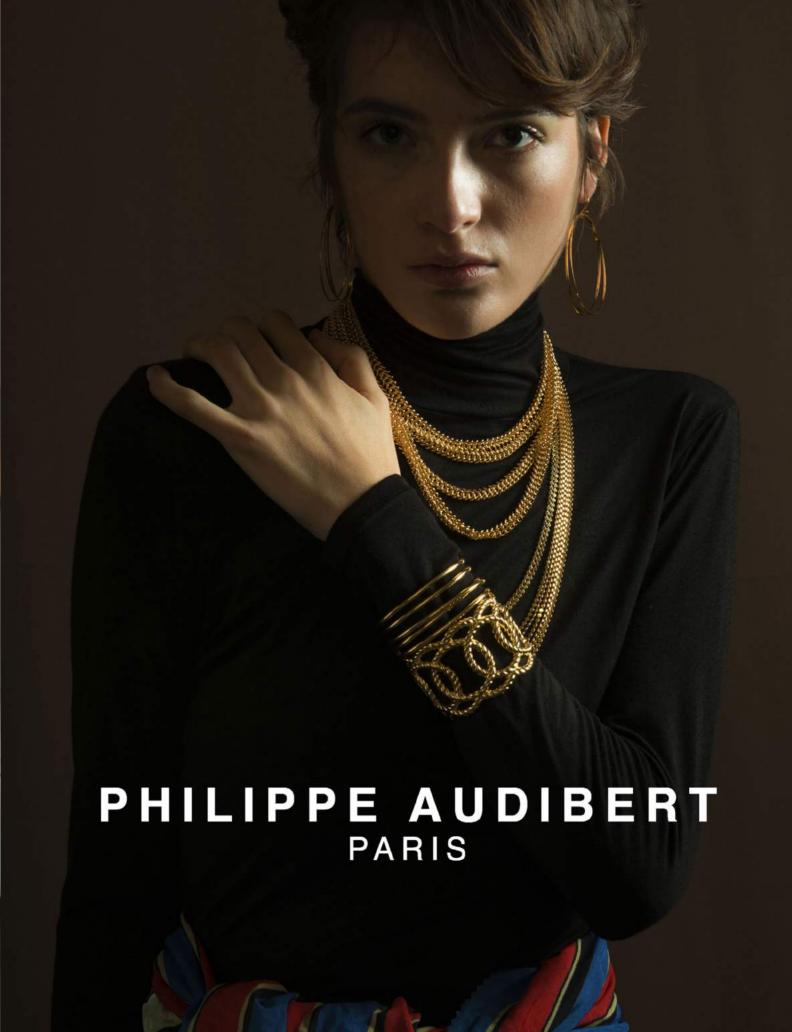






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