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PHILIP PE AUDTBERT PARIS

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Cover History of Animalia Photographed by MARTA SYRKO

Letter from the Editor



Nora Kobrenik photographed by Alena Kobrenik | "Howl" | November 2018

As I write this letter fires are raging all across California and displacing people from their homes and lives, but all I can think about are the helpless animals that are often being left behind. I have always loved animals, I grew up surrounded by dogs - my family at one time or another had spaniels, German shepherds, blood hounds and basethounds and I currently have 3 beautiful chihuahuas. I also had turtles, fish, birds and hamsters. I've always been the type of a kid who'd drag a porcupine home and insist we nurse it back to health. Don't get me wrong, I'm not one of those weirdos who doesn't eat meat or wear fur - I love animals, but without the obsessive compulsory of PETA. In fact I find PETA to be an abomination.

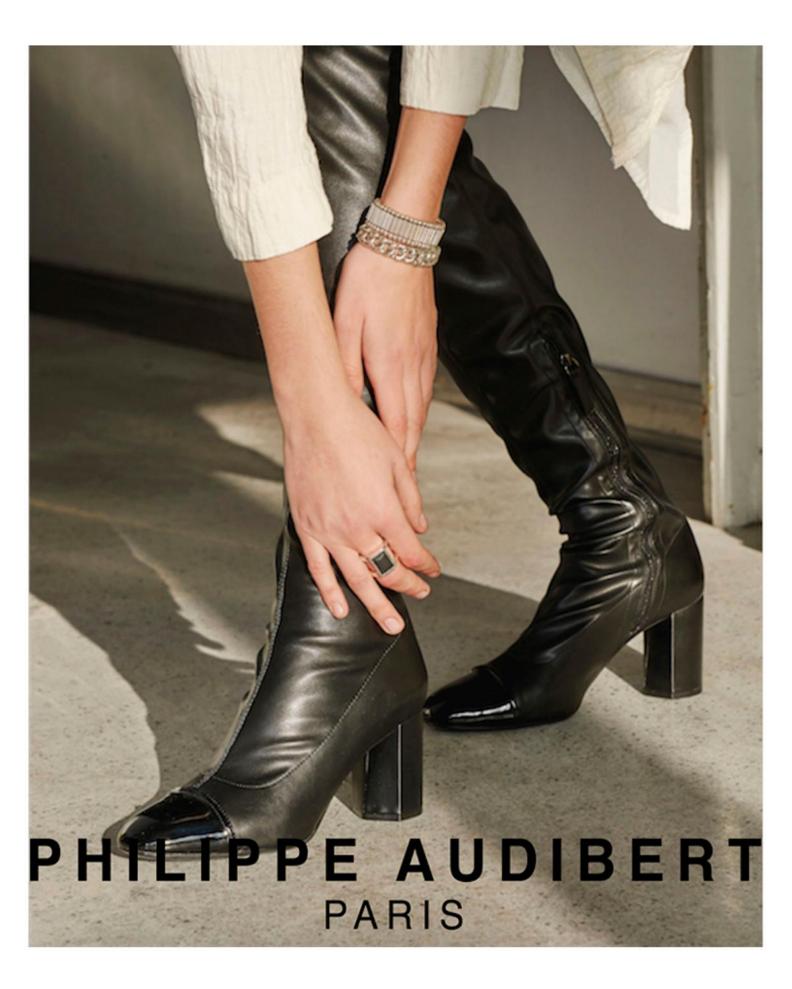
Zoolatry is the worship of animals as the incarna

tions of certain deities, symbols of particular qualities or natural forces, etc. This book in a way is my way of showing my love and appreciation for our 4 and 2 legged friends. Without them our lives would be devoid of unconditional love, true happiness of a dog greeting you at the door. It has been proven that pets lower stress and depression. Stroking your cat or dog can lower your blood pressure and make you feel calmer. Even watching fish can ease tense muscles. Playing with your pet increases the levels of the feel-good chemicals serotonin and dopamine in your brain. And if that doesn't inspire Zoolatry in you - I don't know what will.

Welcome to the issue.

Nora Kobrenik Editor-in-Chief and Founder

PHILIPPE AUDIBERT PARIS





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AGE LEATHER BRAND

PHOTOGRAPHED BY ALEXANDER BERDIN-LAZURSKY























MAKE UP IRYNA TRETIAK | STYLIST ALINA SORT Clothes - Etnodim | Shoes - Hi!Legs





























n Fierce: The History of Leopard Print (Harper Design), the author and burlesque expert Jo Weldon runs through a potted history explaining the allure of animal skin from the post-war 1920s to Dynasty and Debbie Harry's 1980s - a cycle of glamour, trashiness, transgression and back. To Weldon, it is obvious why women would keep coming back to spots and stripes. "The pattern designed to help these dangerous animals blend in to their environments was one that a woman used to stand out," she notes. And so this woman is "not necessarily saying that she is a predator, but she sure isn't prey." At a time when female sexuality, power and vulnerability have never been more talked about, there is a comfort in this subtle, subconscious subversion: no matter how many times you read a fashion editor coolly declaring that leopard skin is now a wardrobe neutral akin to a black polo neck or blue denim jeans, animal print retains a gratifying edge.In his 1954 manual, The Little Dictionary of Fashion, Christian Dior famously wrote that "to wear leopard you must have a kind of femininity which is a little bit sophisticated. If you are fair and sweet, don't wear it." And so the connotations have always been that it's sexy, a bit raunchy, a bit daring, a bit wild. Animal prints and skins are widely believed to convey power to the wearer.

Fabrics with patterns and colors imitating the skins of animals were made into fashionable dress as early as the eighteenth century, when elaborate silk designs emulating exotic furs inter-twined with expensive laces to evoke a sense of luxury and wealth. Characteristics associated with a particular animal, such as the fierceness of a tiger, are thought to be transferred to the wearer through animal-patterned clothing. Animal motifs are also widely regarded as erotic and thus tend to be utilized on clothing designed to attract others. For example, animal prints have a constant presence in overtly sexual lingerie. A person wearing an animal print makes a statement about confidence and expresses a desire to be noticed. These head-turning prints catch the viewer's attention with their multicolored patterns and irregular designs. Their reputation ranges from classic and sophisticated in high fashion to cheap and trashy in popular fashion. Class and money complicate things further: Mrs Robinson allegedly gave it a pussycat allure while Pat Butcher was seen to make it common. Now's the time to rewrite the rules









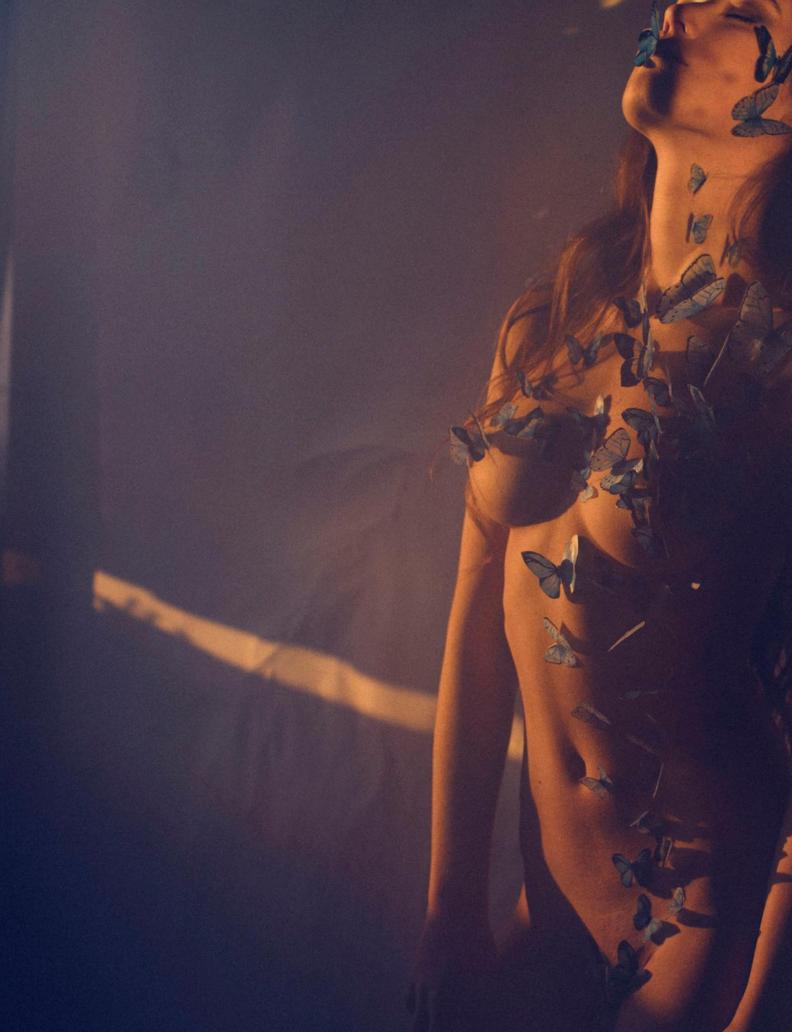
nd own it being both. Yes, women can wear leopard-print blouses to the office and claw down raised eyebrows. No, they don't have to stick to the demure flashes of animal skin on shoes, handbags or a well-wrapped scarf. It is a print that has gone beyond being a current fashion statement to establishing itself as a wardrobe perennial. Elegant, knowing, arch – and as stylishly savage as it gets. From tiger stripes to cheetah spots, the patterns of the world's big cats have been constants in the fashion world. The rosette pattern of the leopard has been a favorite. Graceful and powerful hunters, they suggest "feminine" cunning and instinct. The movie Tarzan the Apeman was a huge success when it was released by MGM in 1932. The revealing, leopard-patterned clothing of stars Johnny Weissmuller as Tarzan and Maureen O'Sullivan as Jane, created a sensation for leopard and cheetah prints during the 1930s. Blouses, coats, and scarves were some of the

popular items made in animal prints during that time. These items represented the excitement and adventure of the jungle and an independence of spirit especially unusual for depictions of women during that time. The fashion designer Rudi Gernreich produced a collection of animal-patterned dresses with matching tights and underwear in 1968, documented in the movie Basic Black (1968) by the photographer William Claxton and the model Peggy Moffitt. Animal prints became very popular for dresses, leggings, and accessories in the 1970s and 1980s. Animal pelts and prints fit the free-spirited independence and heightened interest in world cultures in the 1970s. Animal motifs were perfectly suited to the combination of extravagance, bold patterns, and color in the 1980s.



































The Mighty

He delivers her with grace Upon his back is where she lays Led gently along by his Mother, Earth He navigates as she prays A teller of stories ten thousand years old Mighty it would be if not given a name A calling sent out by the heavens Never again will land be the same The travelling man has found his friend The farmer a force to break ground With Kings and Queens in carriages His Majesty has not made a sound Loyal to the fault found only in man He dances with pride for his cause His brothers and sisters still wild and free Yet his honour not scarred or flawed No longing for love in his makeup For his life knows nothing of binds And while she lay draped across his back In each next step his purpose he finds Gone long ago with the wind is his Spirit One with the skies is his voice in song A legacy shared by only the giver of life In her company is where he belongs

Poem by Kevin SemeniukMake up & Hair by Megan SutherlandModel, Director and
Producer Mariel NoirProducer Mariel NoirWolf - Nova the PupRetouching by Naomi Christie



















REPUCMINDUKE'S REPULIA



















Concept: Multimedia JSC Art Director: Ha Do Assistant Photographer: Ha Nguyen Fashion Stylist: Fjfj Hoang Assistant stylist: Ha Nguyen, Phuong Nguyen Makeup & Hair: Team Phuoc Loi Model: Top 11 VNTM 2016 - Cycle 7 Break The Rules





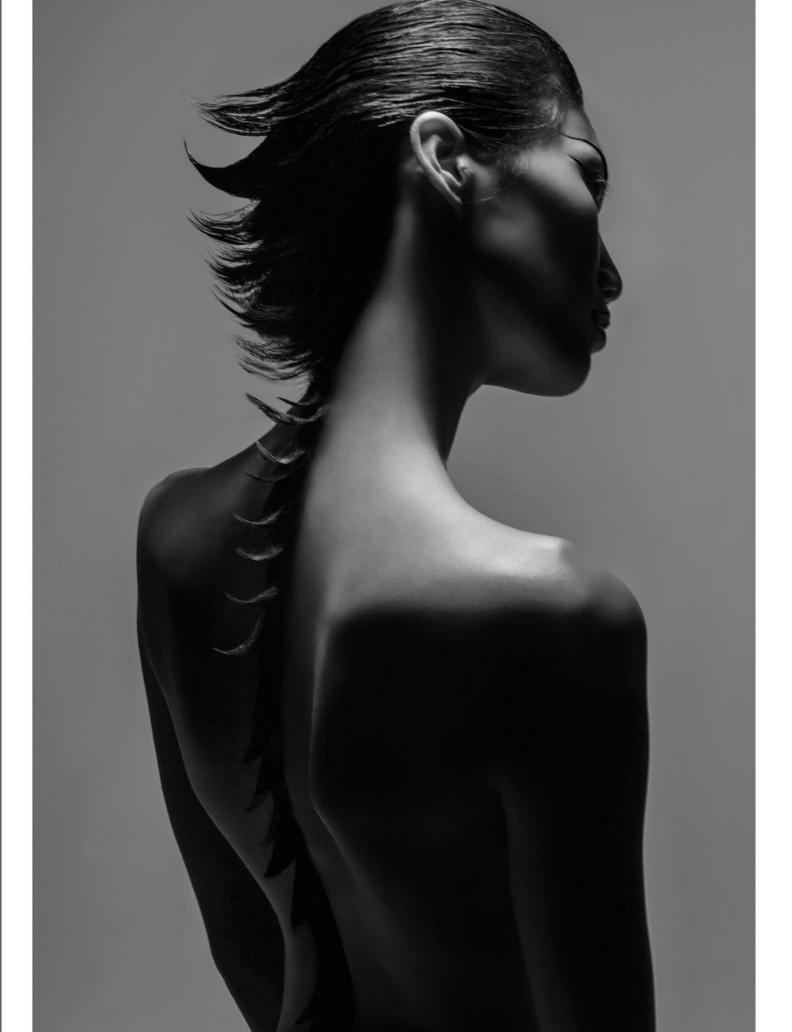












MORPHING

Photography - Aaron McPolin Hair Art - Daniel Yap Makeup Art - Katie Wilson Models - Edith Lee & Disnee Suarez

JEN RUANE TALKS ABOUT THE ART OF FUR





ur is generally thought to have been among the first materials used for clothing and bodily decoration. The exact date when fur was first used in clothing is still heavily debated. It is known that several species of hominoids including Homo sapiens and Homo neanderthalensis used fur clothing. As early as the 11th century, fur was worn as a symbol of wealth and social status rather than just out of the need for warmth. European royalty regularly wore fur coats, fur capes, and fur accessories made from mink, sable, and chinchilla fur. By the 1300s, laws were introduced that regulated which social classes were allowed to wear which types of furs. From the days of early European settlement, up until the development of modern clothing alternatives, fur clothing was popular in Canada during the cold winters. Fur is still used by indigenous people and developed societies, due to its availability and superior insulation properties. The Inuit peoples of the Arctic relied on fur for most of their clothing, and it also forms a part of traditional clothing in Russia, Ukraine, Yugoslavia, Scandinavia, and Japan. It is also sometimes associated with glamour and lavish spending. A number of consumers and designersnotably British

fashion designer and outspoken animal rights activist Stella McCartney—reject fur due to moral beliefs and perceived cruelty to animals.

The manufacturing of fur clothing involves obtaining animal pelts where the hair is left on. Depending on the type of fur and its purpose, some of the chemicals involved in fur processing may include table salts, alum salts, acids, soda ash, sawdust, cornstarch, lanolin, degreasers and, less commonly, bleaches, dyes and toners (for dyed fur). Workers exposed to fur dust created during fur processing have been shown to have reduced pulmonary function in direct proportion to their length of exposure. In contrast, leather made from any animal hide involves removing the fur from the skin and using only the tanned skin. However, the use of wool involves shearing the animal's hair from the living animal. The chemical treatment of fur to increase its felting quality is known as carroting, as the process tends to turn the tips of the fur a carrot orange color.







PRESERVATIO HISTORY OF TAXIDERMY BY MERIDETH GRINNELL



















er Wikipedia, taxidermy is the preserving of an animal's body via mounting (over an armature) or stuffing, for the purpose of display or study. Animals are often, but not always, portrayed in a lifelike state. The word taxidermy describes the process of preserving the animal but the word is also used to describe the end product, which are called taxidermy mounts, or referred to simply as "taxidermy". The word taxidermy is derived from the Greek words "taxis" and "derma". Taxis means "to move", and "derma" means "skin" (the dermis). The word taxidermy translates to "arrangement of skin". Taxidermy takes on a number of forms and purposes including, but not limited to, hunting trophies and natural history museum displays. Museums use taxidermy as a method to record species, including those that are extinct and threatened, in the form of study skins and life-size mounts. Preserving animal skins has been practiced for a long time. Embalmed animals have been found with Egyptian mummies. Although embalming incorporates the use of lifelike poses, it is not considered taxidermy. In the Middle Ages, crude examples of taxidermy were displayed by astrologers and apothecaries. The earliest methods of preservation of birds for natural history cabinets were published in 1748 by Reaumur in France. Techniques for mounting were described in 1752 by M. B. Stollas. There were several pioneers of taxidermy in France, Germany, Denmark and England around this time. For a while, clay was used to shape some of the soft parts, but this made specimens heavy. By the 19th century, almost every town had a tannery business. In the 19th century, hunters began bringing their trophies to upholstery shops, where the upholsterers would actually sew up the animal skins and stuff

them with rags and cotton. The term "stuffing" or a "stuffed animal" evolved from this crude form of taxidermy. Professional taxidermists prefer the term "mounting" to "stuffing". More sophisticated cotton-wrapped wire bodies supporting sewn-on cured skins soon followed. However, the art of taxidermy remained relatively undeveloped, and the specimens that were created remained stiff and unconvincing. The golden age of taxidermy was during the Victorian era, when mounted animals became a popular part of interior design and décor. English ornithologist John

and décor. English ornithologist John Hancock is considered to be the father of modern taxidermy, an avid collector of birds, which he would shoot himself, he began modeling them with clay and casting in plaster. For the Great Exhibition of 1851 in London, he mounted a series of stuffed birds as an exhibit. They generated much interest among the public and scientists alike who considered them as superior to earlier models and were regarded as the first lifelike and artistic specimens on display. A judge remarked that Hancock's exhibit "... will go far towards raising the art of taxidermy to a level with other arts which have hitherto held higher pretensions." Hancock's display sparked great national interest in taxidermy, and amateur and professional collections for public view proliferated rapidly. Displays of birds were particularly common in middle-class Victorian homes - even Queen Victoria amassed an impressive bird collection.

| Retouch: Diliana Florentin | Styled by Antoniya Yordanova | Make Up by Alina Manova | Hair by Georgi Petkov | Model - Karina Nedelcheva @Ivet Fashion Model Agency |



























Creative Director - Lulu Inthesky Photographer / Decorator - Martial Lenoir Producer - Amor non bellum Wondercat Charline Muse Wondercat Rigger Gestalta Sphynx Glucoza & Nathalie Badet Makeup Artist- Simon Chossier Hair Stylist - Frédérick Teglia Stylism by Lulu Inthesky for "13ème lune" and "Flash you and me" Photographer Assistants - Estelle Caudy & Amandine Nandrin Shot on location at Studio Le Vestiaire Paris



























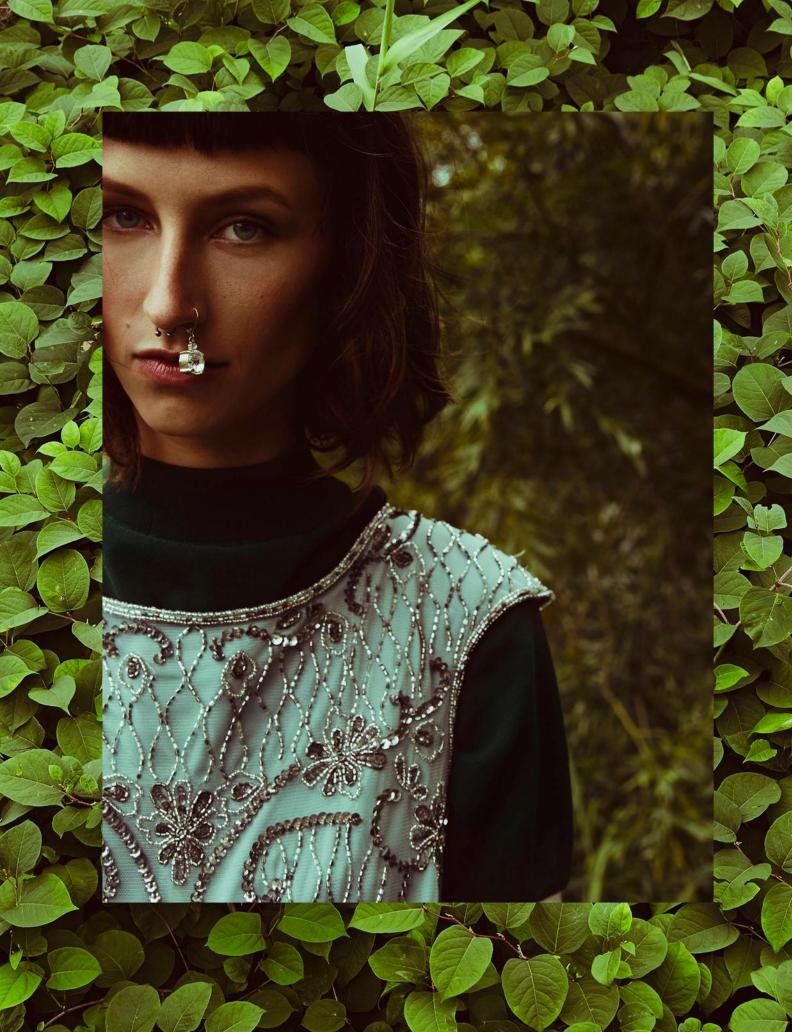
















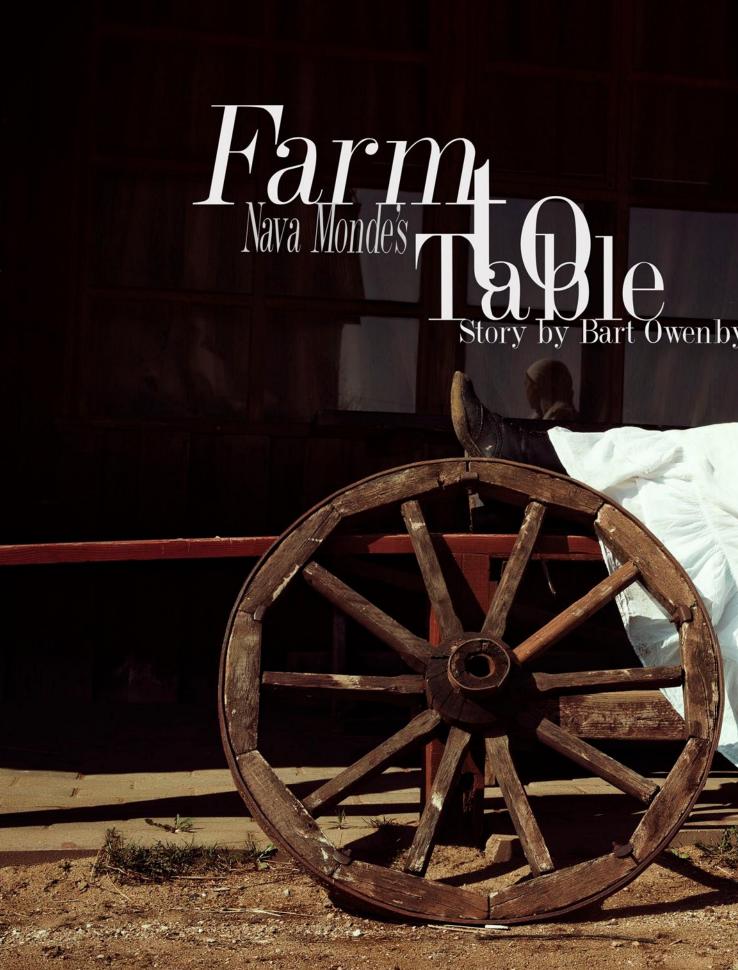
Model: Freddy @ Core Artist Management Styling: Anke Lachmuth @ Liganord Hair & Make-up: Alex Merk @ CloseUp Agency

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egans are absolutely right when they say that a plant-based diet can be healthy, varied and exceedingly satisfying, and that—not for nothing—it spares animals from the serial torments of being part of the human food chain. All good so far, or is it? There's veganism and then there's Veganism-the upper case, ideological veganism, the kind that goes beyond diet and lifestyle wisdom to a sort of counterfactual crusade. For this crowd, it has become an article of faith that not only is meat-eating bad for humans, but that it's always been bad for humans—that we were never meant to eat animal products at all, and that our teeth, facial structure and digestive systems are proof of that. You see it in Nine Reasons Your Canine Teeth Don't Make You a Meat-Eater; in PETA's Yes, It's True: Humans Aren't Meant to Eat Meat: in Shattering the Myth: Humans Are Natural Vegetarians. You know, those dark crevices of the Internet that are reserved for the "right and righteous" snowflakes of today. But bless your heart and forgive me, it just ain't so. As a new study in Nature makes clear, not only did processing and eating meat come naturally to humans, it's entirely possible that without an early diet that included generous amounts of animal protein, we wouldn't even have become human-at least not the modern, verbal, intelligent

humans we are. It was about 2.6 million years ago that meat first became a significant part of the pre-human diet, and if Australopithecus had had a forehead to slap it would surely have done so. Being an herbivore was easy-fruits and vegetables don't run away, after all. But they're also not terribly calorie-dense. A better alternative were so-called underground storage organs (USOs)—root foods like beets and yams and potatoes. They pack a bigger nutritional wallop, but they're not terribly tasty—at least not raw—and they're very hard to chew. According to Harvard University evolutionary biologists Katherine Zink and Daniel Lieberman, the authors of the Nature paper, proto-humans eating enough root food to stay alive would have had to go through up to 15 million "chewing cycles" a year. This is where meat stepped—and ran and scurried—in to save the day. Prey that has been killed and then prepared either by slicing, pounding or flaking provides a much more calorie-rich meal with much less chewing than root foods do, boosting nutrient levels overall.





















ooking, which would have made things easier still, did not become popular until 500,000 years ago. In order to determine how much effort primitive humans saved by eating a diet that included processed animal protein, Zink and Lieberman recruited 24 decidedly modern humans and fed them samples of three kinds of OSU's (jewel yams, carrots and beets) and one kind of meat (goat, raw, but screened to ensure the absence of any pathogens). Using electromyography sensors, they then measured how much energy the muscles of the head and jaw had to exert to chew and swallow the samples either whole or prepared one of the three ancient ways. On average, they found that it required from 39% to 46% less force to chew and swallow processed meat than processed root foods. Slicing worked best for meat, not only making it especially easy to chew, but also reducing the size of the individual particles in any swallow, making them more digestible. For OSUs, pounding was best-a delightful fact that one day would lead to the mashed potato. Overall, Zink and Lieberman concluded, a diet that was one-third animal protein and two-thirds OSUs would have saved early humans about two million chews per year-a 13% reduction-meaning a commensurate savings in time and calorie-burning effort just to get dinner down. That mattered for reasons that went beyond just giving our ancient ancestors a few extra free hours in their days. A brain is a very nutritionally demanding organ, and if you want to

grow a big one, eating at least some meat will provide you far more calories with far less effort than a meatless menu will. What's more, while animal muscle eaten straight from the carcass requires a lot of ripping and tearing—which demands big, sharp teeth and a powerful bite—once we learned to process our meat, we could do away with some of that, developing smaller teeth and a less pronounced and muscular jaw. This, in turn, may have led to other changes in the skull and neck, favoring a larger brain, better thermoregulation and more advanced speech organs. "Whatever selection pressures favored these shifts," the researchers wrote, "they would not have been possible without increased meat consumption combined with food processing technology."

None of that, of course, means that increased meat consumption—or any meat consumption at all—is necessary for the proto-humans' 21st century descendants. The modern pleasures of a grilled steak or a BLT may well be trumped by the health and environmental benefits of going vegan—and if the animals got a vote, they'd surely agree. But saying no to meat today does not mean that your genes and your history don't continue to give it a loud and rousing yes.

Model- Nastya GaranovichMake Up and Hair by Julia FrolovaShot on location at Avanpost horse ranch













Photographed by Stefano Bonaz Andrea Guilierrez explores Anima



















he classical author Diodorus explained the origin of animal worship by recalling the myth in which the gods, supposedly threatened by giants, hid under the guise of animals. The people then naturally began to worship the animals that their gods had disguised themselves as and continued this act even after the gods returned to their normal state. In 1906, Weissenborn suggested that animal worship resulted from man's natural curiosity, primitive man would observe an animal that had a unique trait and the inexplicability of this trait would appeal to man's curiosity. Wonder resulted from primitive man's observations of this distinctive trait and this wonder eventually induced adoration. Thus, primitive man worshipped animals that had inimitable traits. Lubbock put forward a more recent view, he proposed that animal-worship originated from family names. In societies, families would name themselves and their children after certain animals and eventually came to hold that animal above other animals. Eventually, these opinions turned into deep respect and evolved into fully developed worship of the family animal. The belief that an animal is sacred frequently resulted and still does to this day in dietary laws prohibiting their consumption, as well as holding certain animals to be sacred, religions have also adopted the opposite attitude, that certain animals are unclean. The idea that divinity embodies itself in animals, such as a deity incarnate,

and then lives on earth among human beings is disregarded by Abrahamic religions. In Independent Assemblies of God and Pentecostal churches, animals have very little religious significance. Animals are frequently used for the purposes of divination. Birds are especially common in this role, as by their faculty of flight they offer themselves to the interpretation as messengers between the celestial and human spheres. Augury was a highly developed practice of telling the future from the flight of birds in Classical Antiquity. The dove appears as an oracular animal in the story of Noah, and also in Thisbe in Boeotia there was a dove-oracle of Zeus. Animal imagery was also often employed in the oracular utterances in Ancient Greece. Animals have become less and less important and symbolic in cult rituals and religion, especially among African cultures, as Christianity and Islamic religions have spread. The Egyptian pantheon was especially fond of zoomorphism, with many animals sacred to particular deities-cats to Bastet, ibises and baboons to Thoth, crocodiles to Sobek and Ra, fish to Set, mongoose, shrew and birds to Horus, dogs and jackals to Anubis, serpents and eels to Atum, beetles to Khepera, bulls to Apis. 🔴















































Model - Paul Frangie Make Up by Toni Malt Production: PhotoSolutions.me Video by Emiliano Arganaraz Assistant: Nases Balmedina Fashion Assistant: Natalia Shpeter Special thanks to Karl Ibrahim and Jamal Siddiq from The Rake U.A.E. and to Mr Ali Al Shawi for providing racing camels from Desert Eye farm.

RIDA

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Seraina Lac Adriana Patsa





driana Patsolou says, "I come from a design background having studied the subject at Athens School Of Fine Arts and continued the exploration of design principles and subject through an extensive career in product and interior design with my own design firm for over ten years. Having communicated through arts for many years, I was never satisfied with my medium until I dabbled with fashion design, and even then, I had to go around it but as it turns out, I can't. It has now become my only medium." She continues, "My signature style is that of complication. I tend to complicate my designs mirroring the multiple roles of womanhood, modern day womanhood, with our thousand roles, the busy life and the pride she stands towards that. Then bring them together to make sense with juxtaposition and unexpected tailoring details. Again, the core of my brand, it's a phrase, a saying maybe that reads: "be the kind of woman that when your feet hit the floor each morning the devil says, oh crap she's up!"

Among Patsalou's achievements is the 2012 'Best Retail Interior Design" award by the International Property Awards association as well as being the subject of fruitful research by Murray State University and contribution to the innovation of the relationship between art and e-commerce. Adrianna says that she's constantly inspired by her travels. Urban chaotic spaces feed her inspiration as well as nature and architecture. "I also draw inspiration from cinema and the combination of the above, however, in the core of all this inspiration is womanhood hence securing women as my audience with my endeavors in fashion design. Photography, on the one hand is a form of art I've always related to and kept observing and admiring. The evolution of photography. Fashion on the other hand is a medium of expressing my creativity and a way to keep myself on the edge. Not only these images but everything we do at Adriana Patsalou has in its core the admiration of womanhood, the challenge to overcome inherited stigmas and protrude in embracing all that comes with womanhood with a certain philosophy of owning that with no compromise, no excuses."

Adriana says there are so many things ahead for the brand and designer herself. "For a fresh designer like myself, it's hard to stop. We just recently showed AW19 at Tranoi, Paris, and thrilled to carry on producing and making the modern woman feel good, look great and spread pride."







numero 10°











Delphine-Charlotte Parmentier Paris





SILK ART SCARY by Phillip











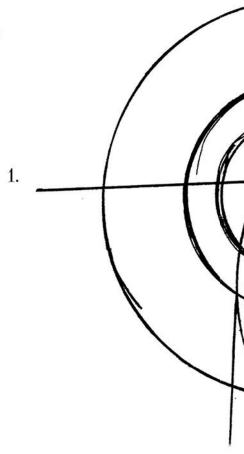
1. Avec La Troupe mink belt bag

- 2. Visit: Rovaniemi, Finland
- 3. Vince Camuto Loma laggage
- 4. Food for Thought: Scalinatella
- 5. New York Parties by Rizzoli
- 6. Backgammon set
- 7. Vintage Porsche
- 8. Zirkova Vodka
- 9. Sasha Bikoff rugs



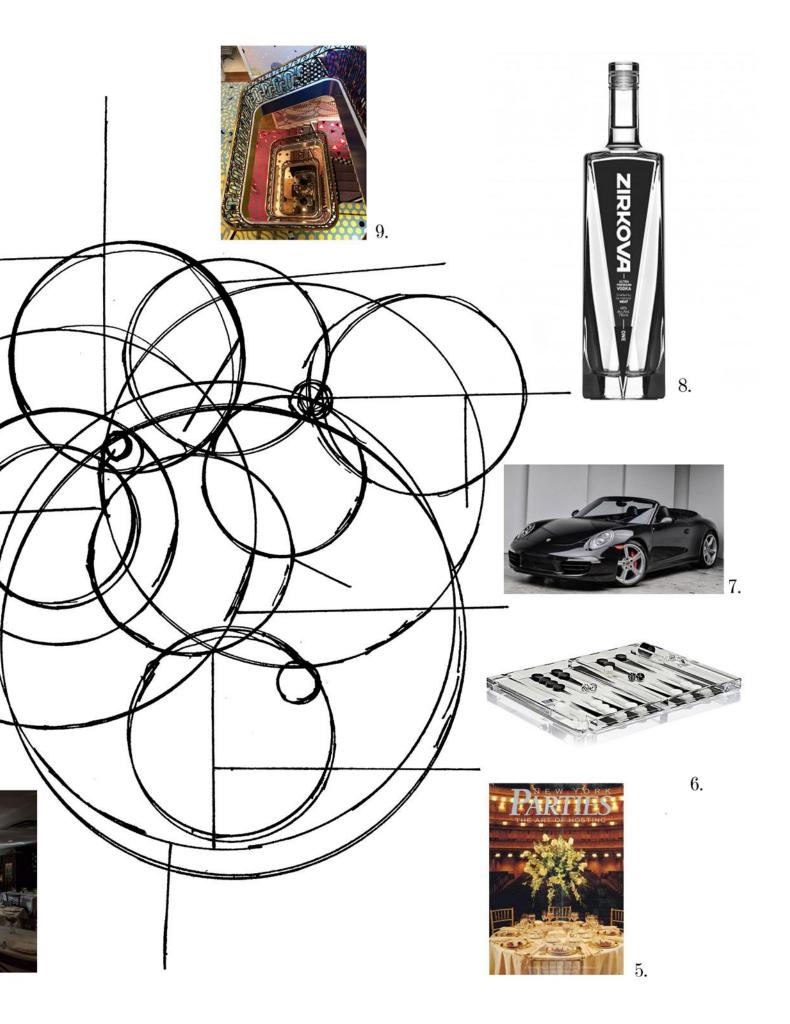
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