

ARCHIVINTAGE LEATHER BRAND





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Letter from the Editor



Nora Kobrenik photographed by Alena Kobrenik | "BBHMM" | August 2019

What is cacoethes? Well to put it in simple terms it's an irresistible urge to do something inadvisable. In broader terms it's when we as human beings choose to make bad decisions, it's an irresistible pull to do something wicked and amusing. Something that our mothers warned us against. Mae West said it best, "Good girls go to heaven, bad girls go everywhere." This book is dedicated to being bad in the best way possible - by going against the grain. Whatever you do in this world someone somewhere will criticize you for it. Sometimes it's out of envy, sometimes it's sadness, and often it's both. The only rule to live by is 'Do whatever makes you happy'. Don't let yourself be held back by people around you – chances are that they're simply intimidated by your indi viduality and are trying to pull you down to their miserable level in order to make themselves feel better.

This volume is your visual guide on how to be the baddest bitch in the game. On our pages you will find an incredible spread and interview with the Uber talented Beau Dunn who on top of being a fantastic and thought provoking artist is also a model and philanthropist who shows us that being bad is oh so good and that having a pet lobster is where it's at. You will also find an extensive interview with Kat Toronto who channeled BDSM and Fetish to overcome personal pain and heal emotionally by creating stunningly poetic visual art through performance as her alter ego, Miss Meatface. So leave your inhibitions behind come on, and see why good girls may go to heaven but bad girls bring heaving to you.

Welcome to the issue.

Nora Kobrenik Editor-in-Chief and Founder

PHILIPPE AUDIBERT PARIS









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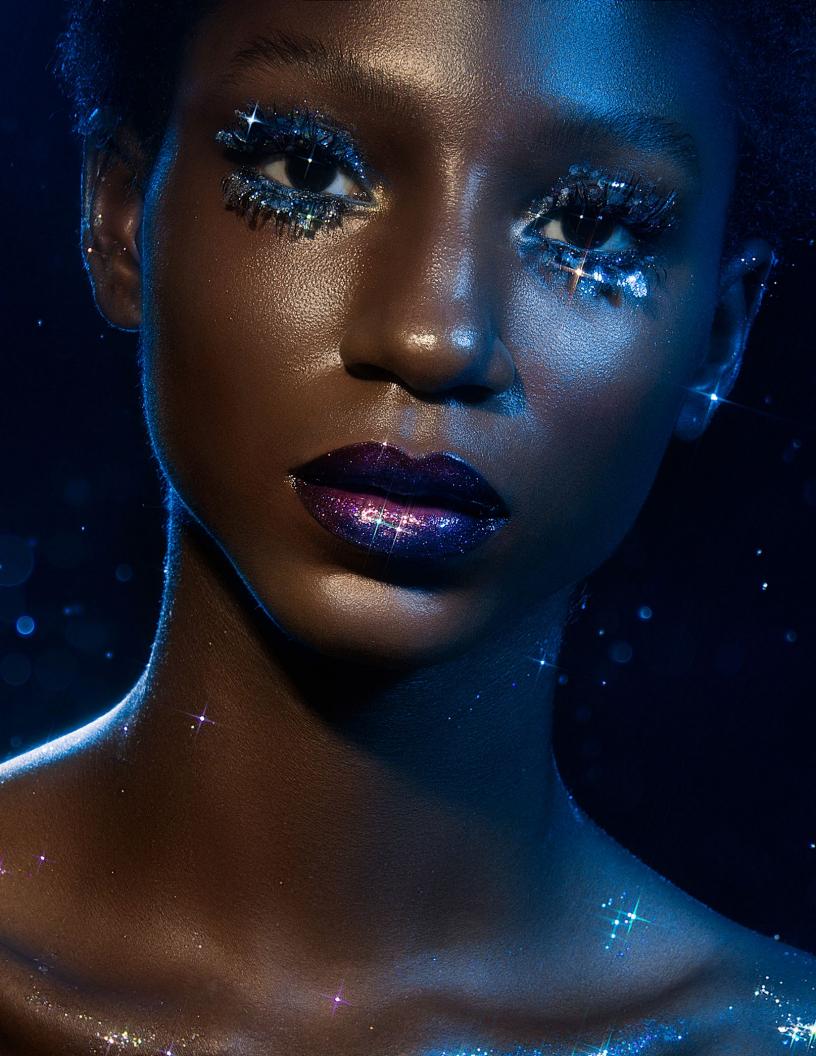
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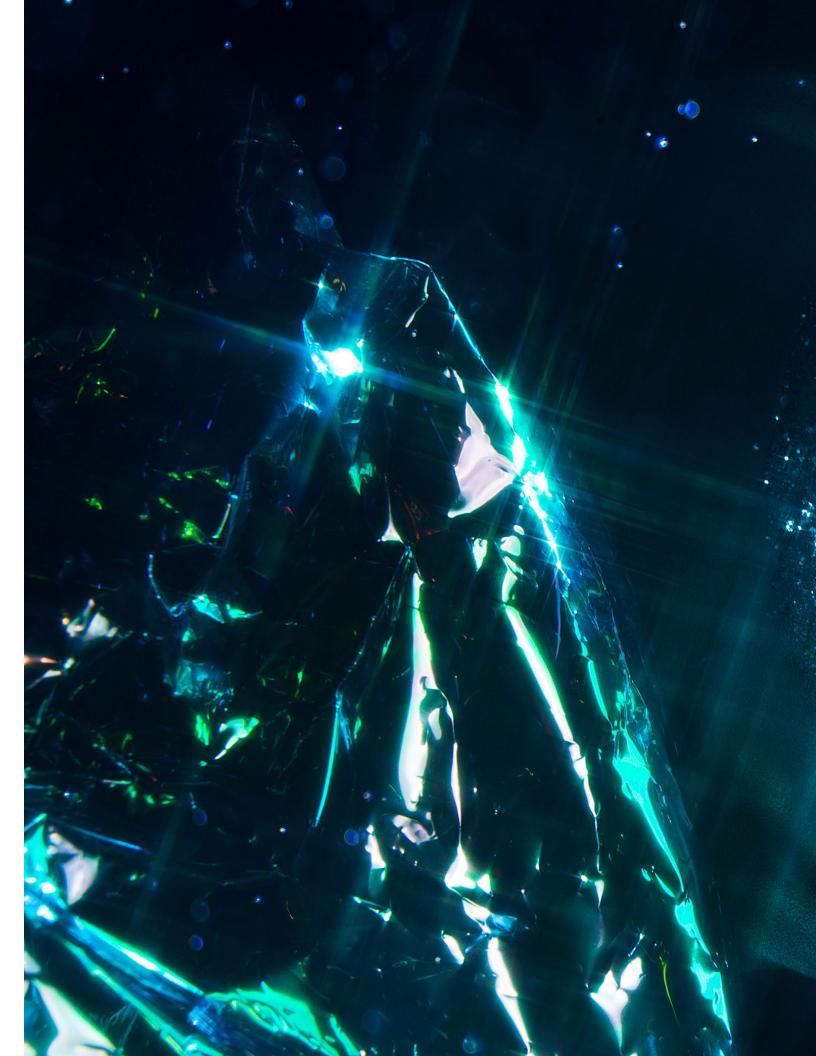


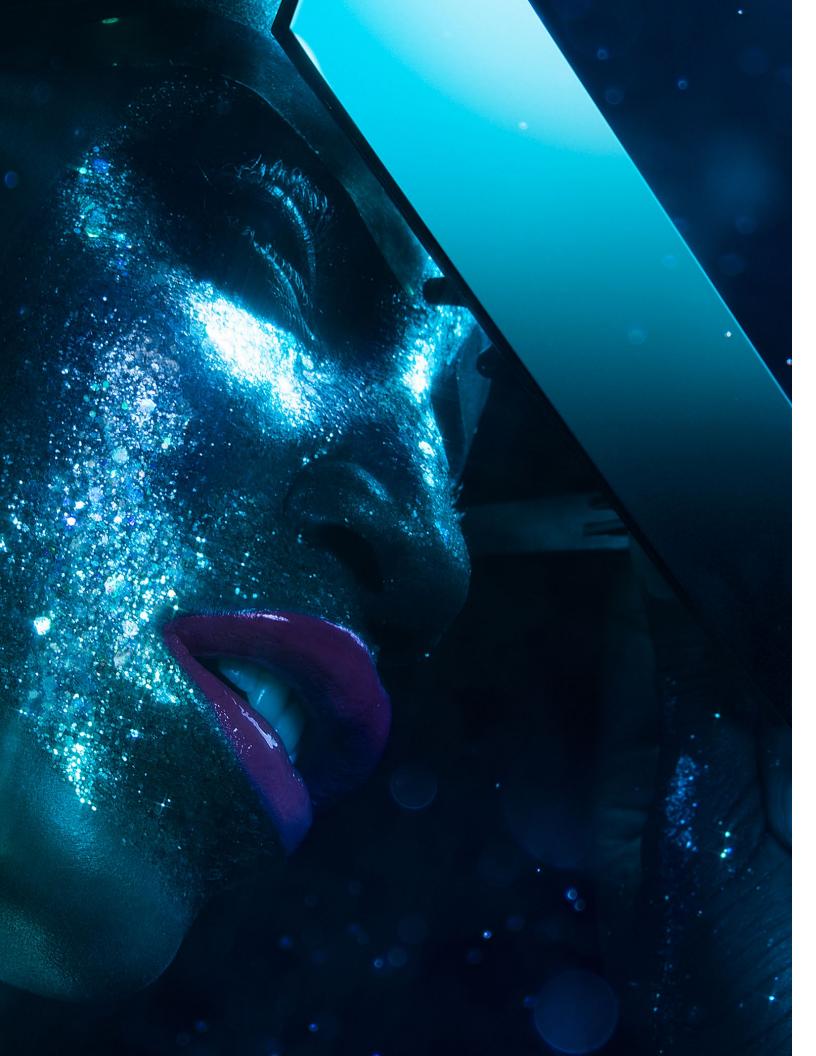






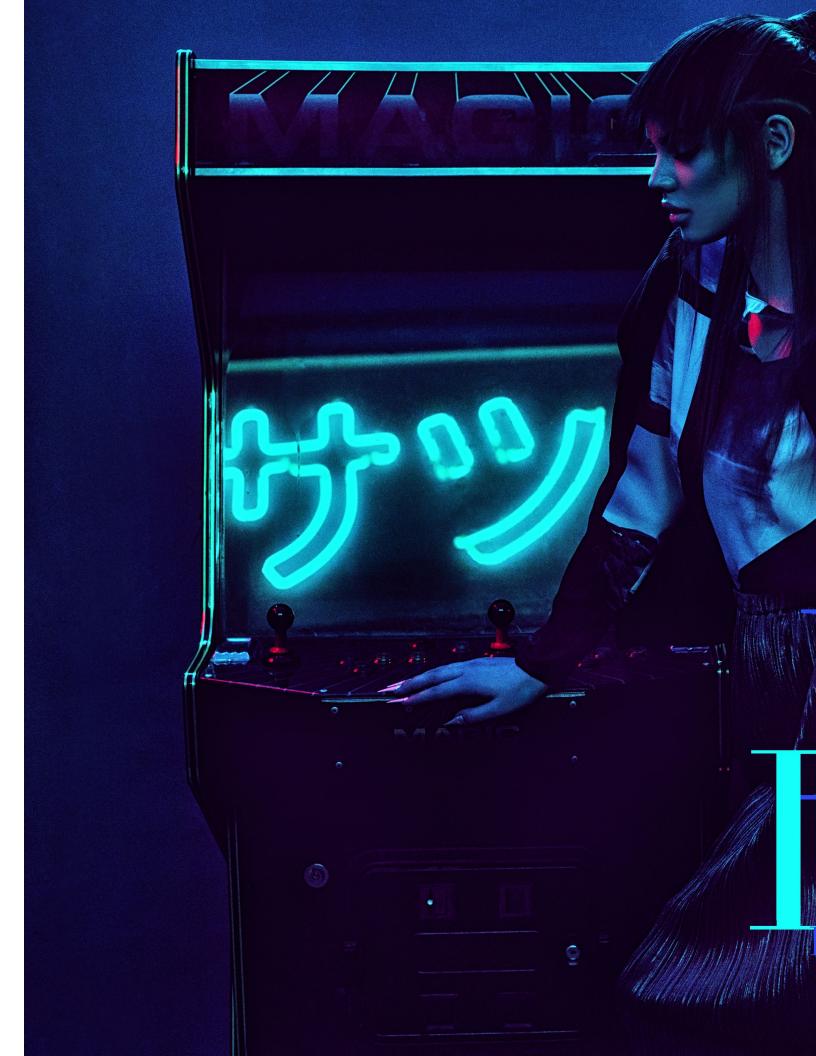






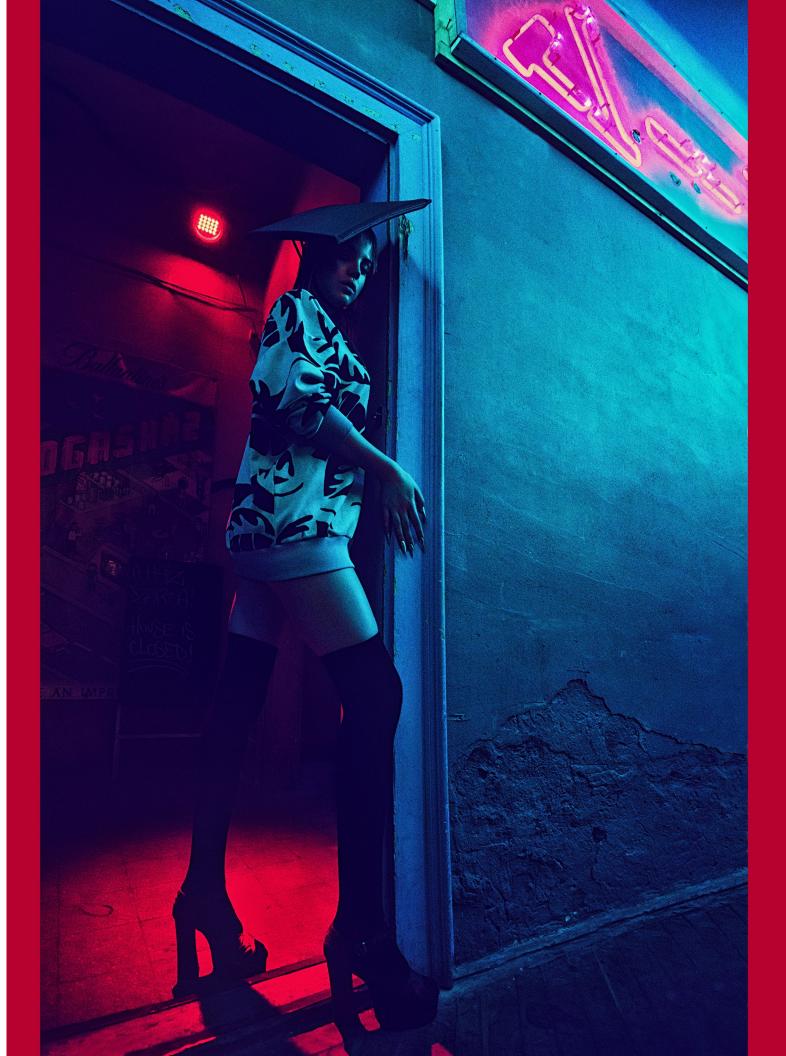








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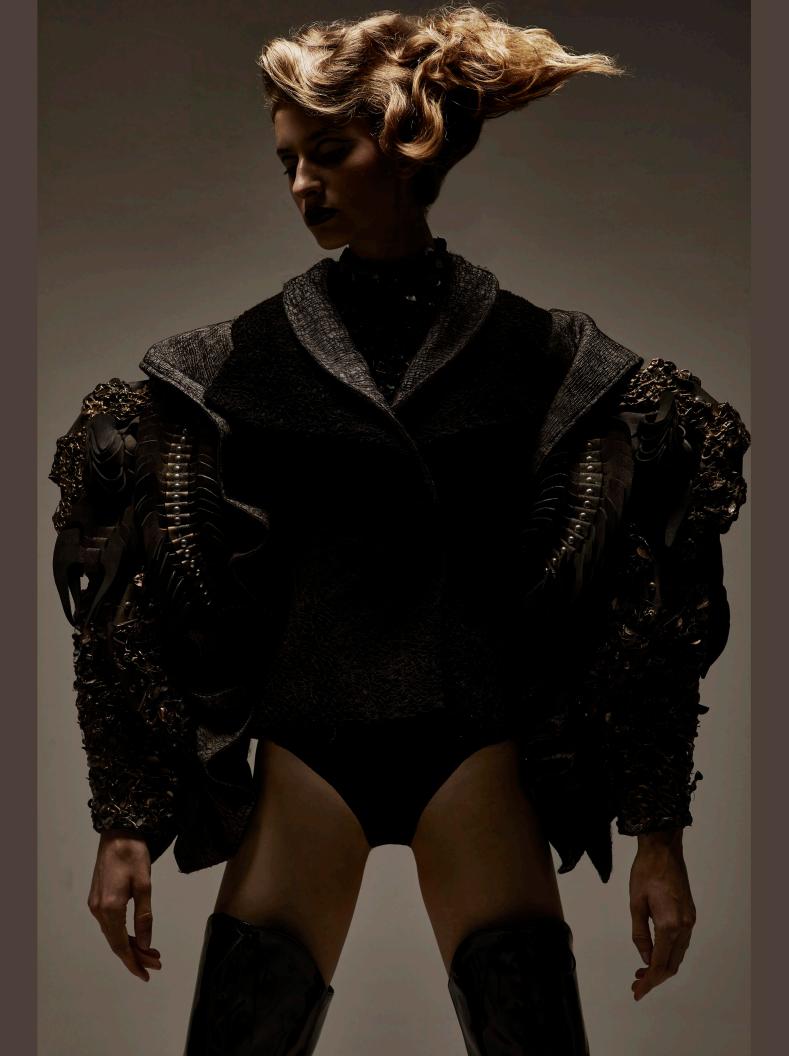
Narin Yun Lourujirakul's

Jen Ruane on why art should never be politically correct

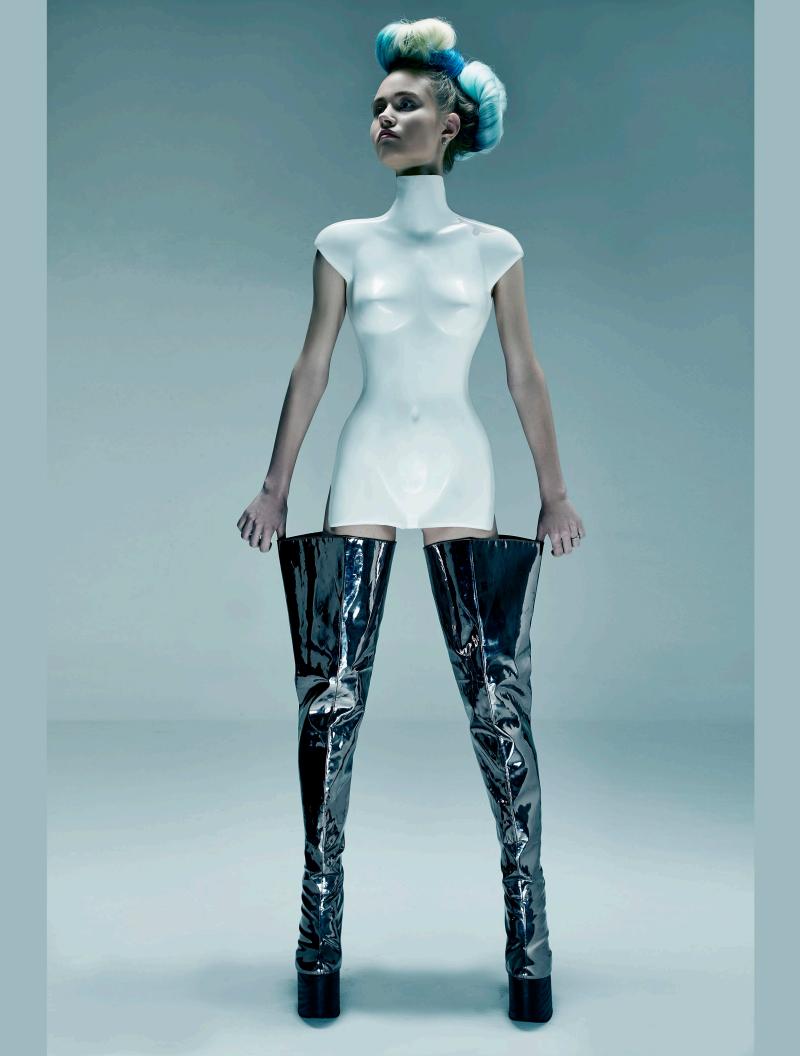
t started when they came for the statues. Statues they claimed were racist and derogatory. Then they came for art. When I got this assignment I got it with a side story, turns out to be that recently Tartarus attempted to post a tasteful nude photo on their social media channels and were met with an outcry about censorship. Apparently per social media one (even if that one is an art and fashion publication) is prohibited from posting a nude photograph unless it depicts a women post double mastectomy, breastfeeding or in context of childbirth. Male genitals are even more of a taboo. When my editor heard about this she flew into a rage as you can imagine any Russian woman would when someone forbids her from doing whatever the hell she wants to do. And I understand her anger.

Per the guidelines women are reduced to nothing but a science experiment, where we must study her scars which trust me are not something anyone would want to look at. We must study her at her most unflattering and frankly disgusting- after she's given birth. Something that is so incredibly private that only people that truly love you can but shouldn't witness: NOT the general public. We're apparently free to see her nipples as

they're being deformed and distorted by a little piranha that sucks the life out of them. This is what society deems respectable. Meanwhile a beautiful tasteful nude by Russell James depicting a gorgeous woman perched on the side of an infinity pool overlooking a vast expanse of the ocean is something vulgar and inappropriate. And that my friends is the biggest bullshit. Art should never be curated by someone who doesn't have the slightest idea about it. Art should be provocative, it should make you uncomfortable, it should make you feel all sorts of emotion and one of them is desire. Society is trying to reduce the female form to nothing but a homely mother figure; they are completely stripping her of her sexuality, her desirability, and her basic femininity. Women, as well as men should be looked upon and desired. And art should be looked at and felt in the deepest corners of your soul. Without art we are nothing but primates. So please, don't take away from it with silly censorship to protect those that are not worth protecting.























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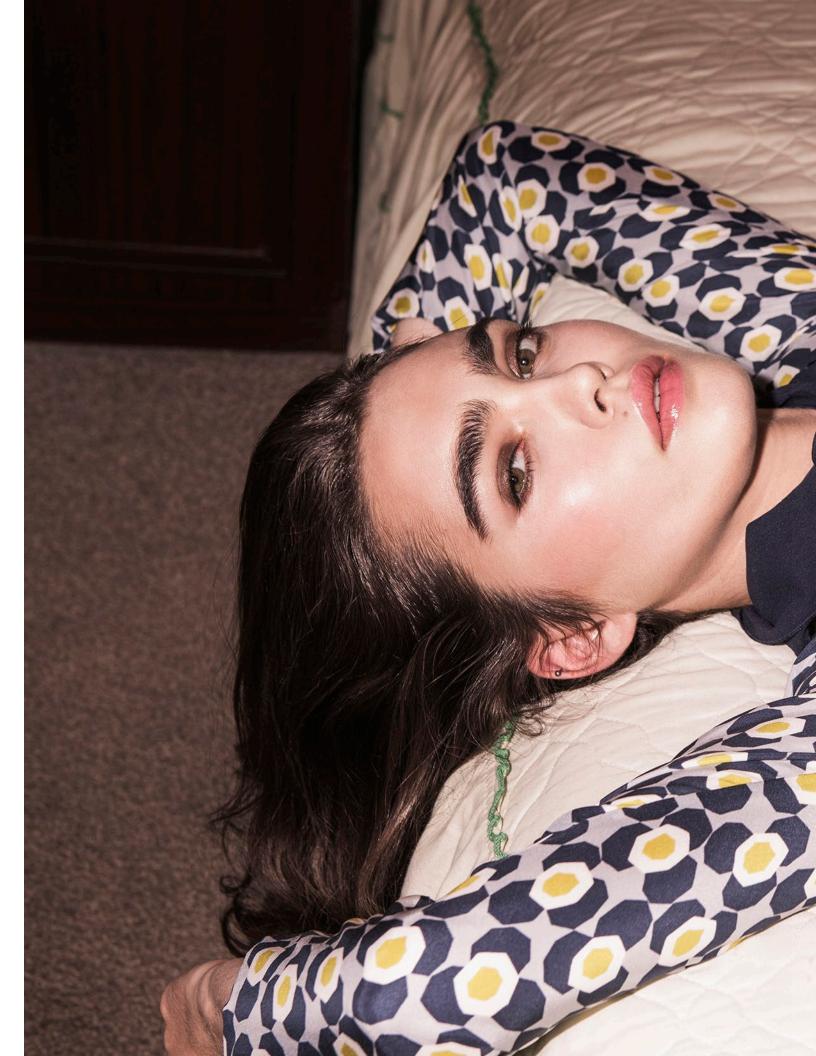








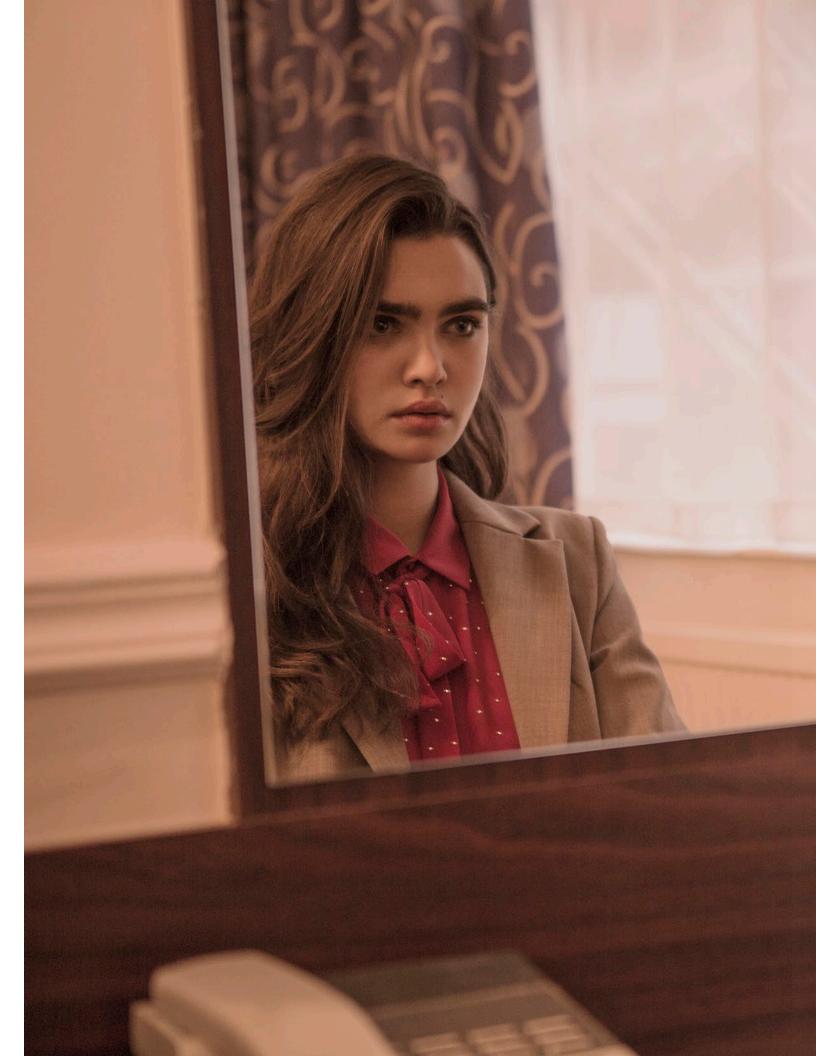


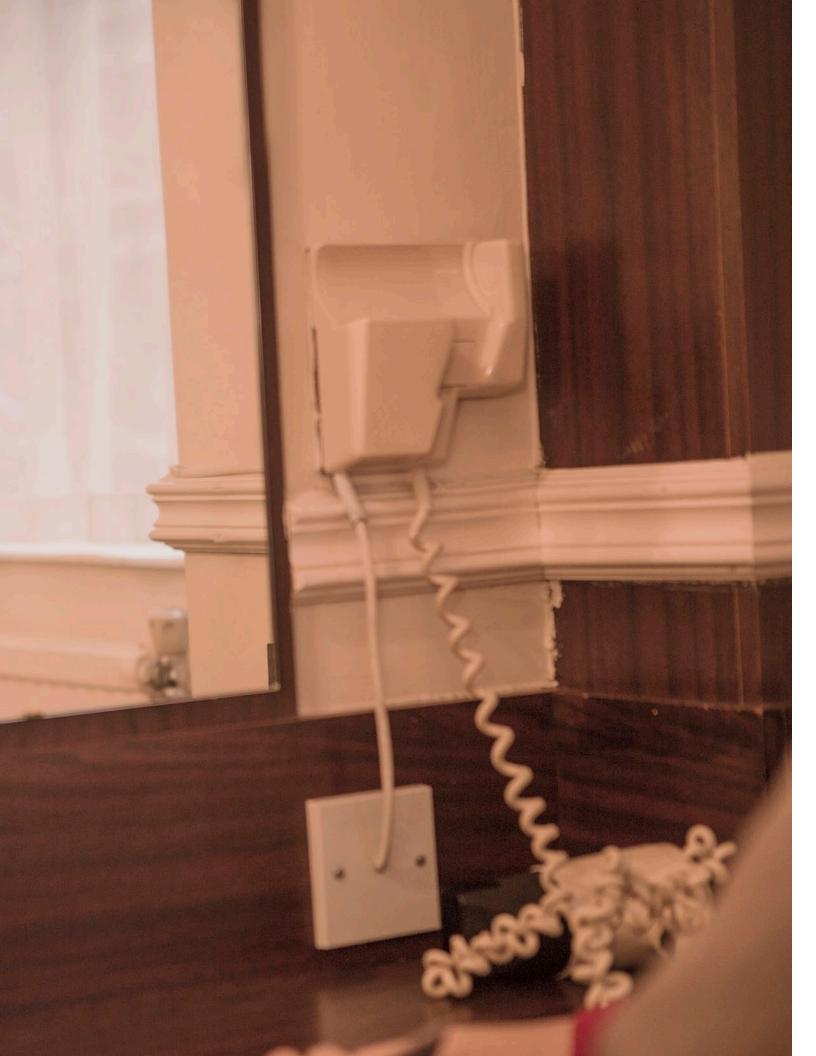








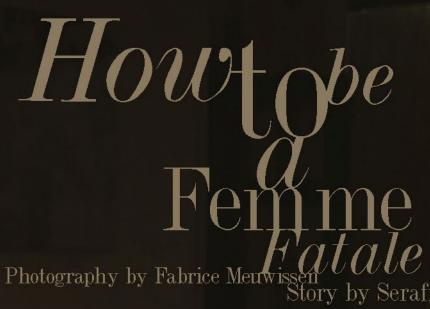






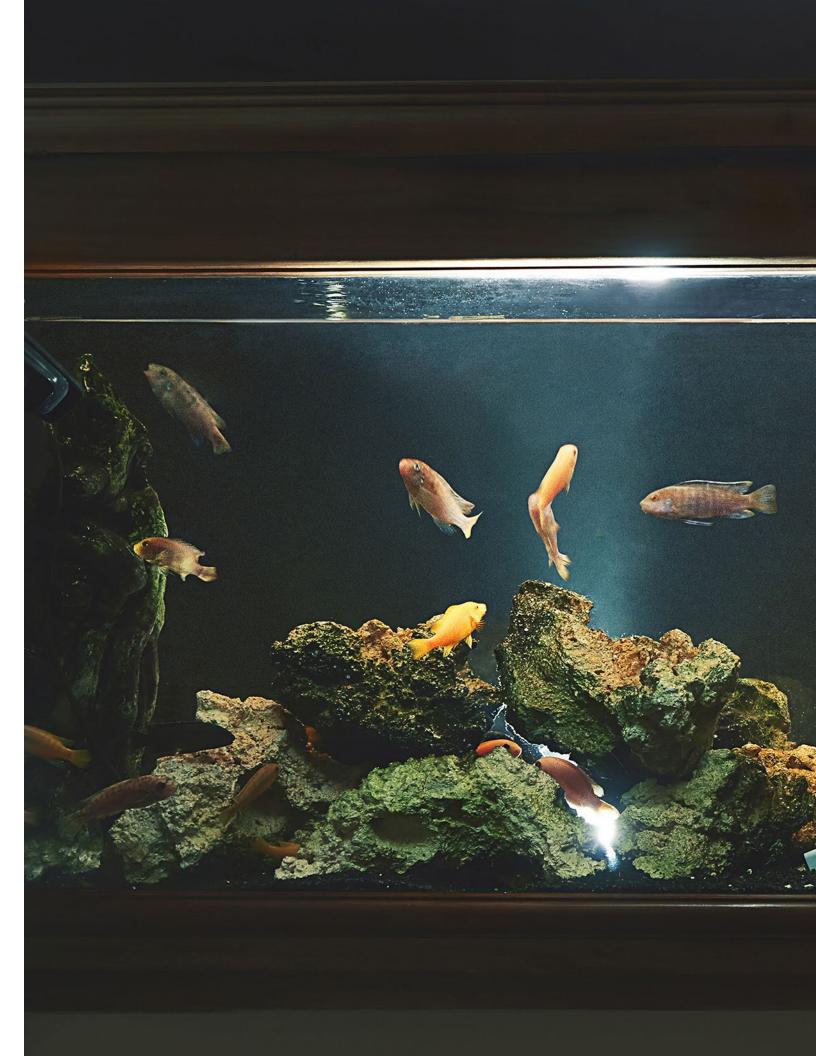






Story by Serafina Lach









emme fatale literally means "fatal woman" in French. According to the movie Mildred Pierce, it can be defined as "the kind of woman men want...but shouldn't have!" We are here to tell you exactly how to become a femme fatale.

1. Be mysterious. Don't let everybody know what you are feeling or what's going on. The very mystery proves to be the allure of the femme fatale. If you have to leave to go to your aunt's birthday party, don't say so; just say you have an urgent matter to attend to and lead people to wonder. If you get a text from your mom, don't tell people who you're talking to; the more you keep to yourself, the more you'll leave to the imagination. Make people work to learn things about you. Learn to have an inner strength and a strong will, not letting people think that it's easy to get under your skin. Keep things mysterious instead of detailing every little thing that went wrong for you today.

2. Be smart. Being well educated is something that will set you apart from the flock. Being a beauty with brains adds sex appeal. Don't ever be afraid to show off your brains or to let men see that they're dealing with an interesting, intelligent woman who isn't afraid to say what's on her mind. Be proud of how hard you work, how much you read, and how well you're doing in life. Your intelligence will be yet another trait that makes men flock to you. Don't be afraid to challenge people. State your ideas and back them up with evidence. You're smart enough to do it. Don't think that acting like a clueless girly girl will get you very far. Instead, make a point of showing everyone that you know what's what.

3. Be seductive but not trashy. Femme fatales are famous for how sexy and seductive they

are, but that doesn't mean they have to put it all out there, either. In the words of the great Bette Davis, "I often think that a slightly exposed shoulder emerging from a long satin nightgown packs more sex than two naked bodies in bed." You can show off a bit of your legs, wear low-cut tops, or show off your gorgeous back, but you should also make sure to leave something to the imagination. Femme fatales don't need to wear extra revealing clothes because their personalities and the way they carry themselves do that work for them. Acting in a way that is sexy, mysterious, and seductive will be what draws the men in. Leaving something to the imagination is part of the mystery that will make men so attracted to you. If you're wearing a more revealing top, then wear a more conservative skirt with it, and vice versa.

4. Wear a signature scent. Femme Fatales typically have a signature scent, so you need to find the one that suits you the best. It shouldn't be anything too fruity or girly, and should give off a sexy and seductive vibe instead. Try something like sandalwood or lavender that will make everyone remember you everywhere you go. There's no need to overdo it; just a tiny bit of the scent on your neck will make you even more unforgettable.

5. Dress like a dangerous woman. If you want to be a true femme fatale, then you should wear clothing that sets you apart. Pick clothes that are

ell cut and draw subtle attention to you in a tasteful way. Opt for neutral shades, stay away from tacky prints and fabrics. Clothes that are flattering are important; find an outstanding tailor to be at your beck and call. Proper tailoring will turn that chain store find into a knockout piece. Pair your look with high heels when appropriate, but make sure you know how to walk in them. 6. Have a signature drink. Femme Fatales are known for having a signature drink that they order whenever they're out. It doesn't matter what it is, but it should be consistent and it should make people impressed by your decisiveness. It can be a glass of merlot, a Dark and Stormy, a whisky on the rocks, or even a dirty martini. You have to order it with decisiveness and you shouldn't waste time looking over a drink menu, either. It goes without saying that drinks like a Cosmo, Sex on the Beach, or a piña colada, will not do the trick. You may also want to avoid drinks that are known for getting people drunk as fast as possible, such as Margaritas. Because no one likes a sloppy drunk. And also - you should never get drunk period.

7. Be a lady. To be a true femme fatale, you should be a real lady first and foremost. Treat yourself and the people around you with respect, have dignified manners, and make sure you look self-possessed and put together, comfort should not be in your vocabulary. A true lady doesn't get drunk, she doesn't curse

up a blue streak (her tongue bites but in other ways), and she doesn't reveal much personal information to someone she's just met. To be a true lady, you have to be proper within reason. You don't have to be all buttoned up and demure, but you should at the very least know which fork to use, and to cover your mouth when yawning. Also invest in personalized stationary because nothing says class like sending a hand written thank you note. 8. Don't let a man or anyone determine your value. A femme fatale doesn't sit at home crying because her man won't call her back. She doesn't get down on herself if a careless man makes a condescending comment to her. She doesn't let anyone tell her who she is. You can have fun dating men, toying with them, seducing them, or even falling in love with them, but you can't let them determine your self-worth. True femme fatales know that no one can get rid of the power they posses. True femme fatales have a healthy dose of confidence. Work on loving the person who you are and accepting the things you can't change about yourself. If you're uncertain about who you are, then it'll be easier for a man to get you down. Happy hunting ladies.







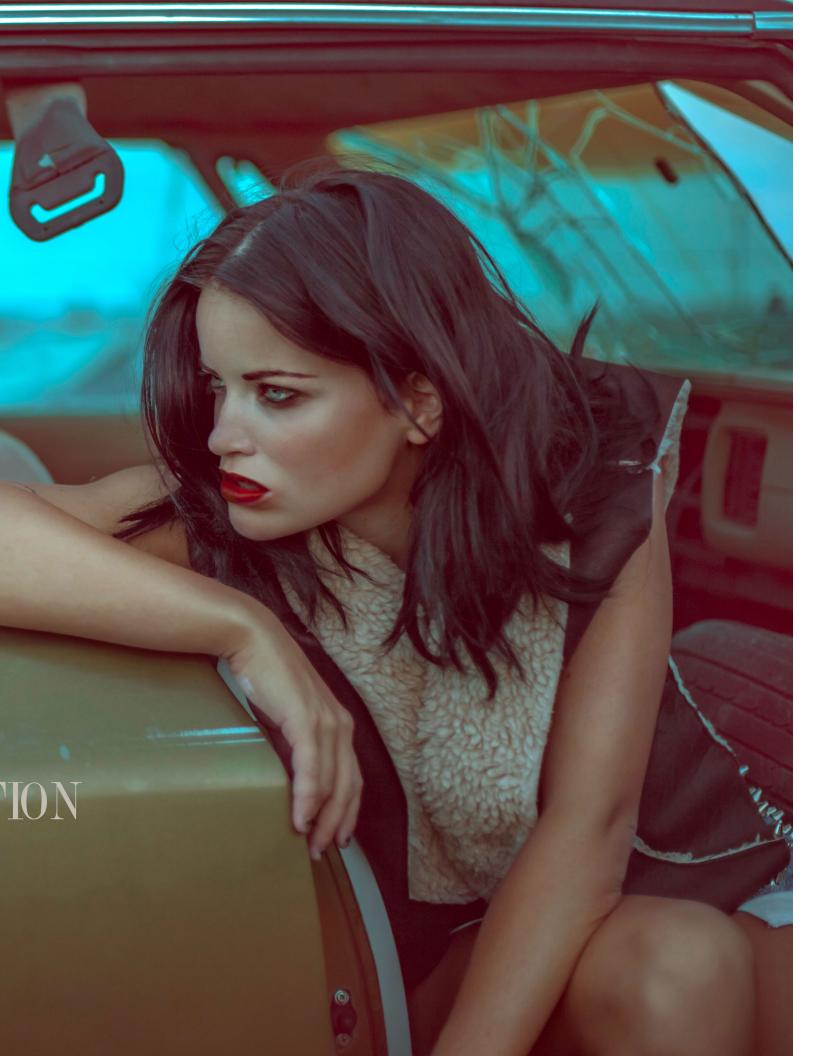


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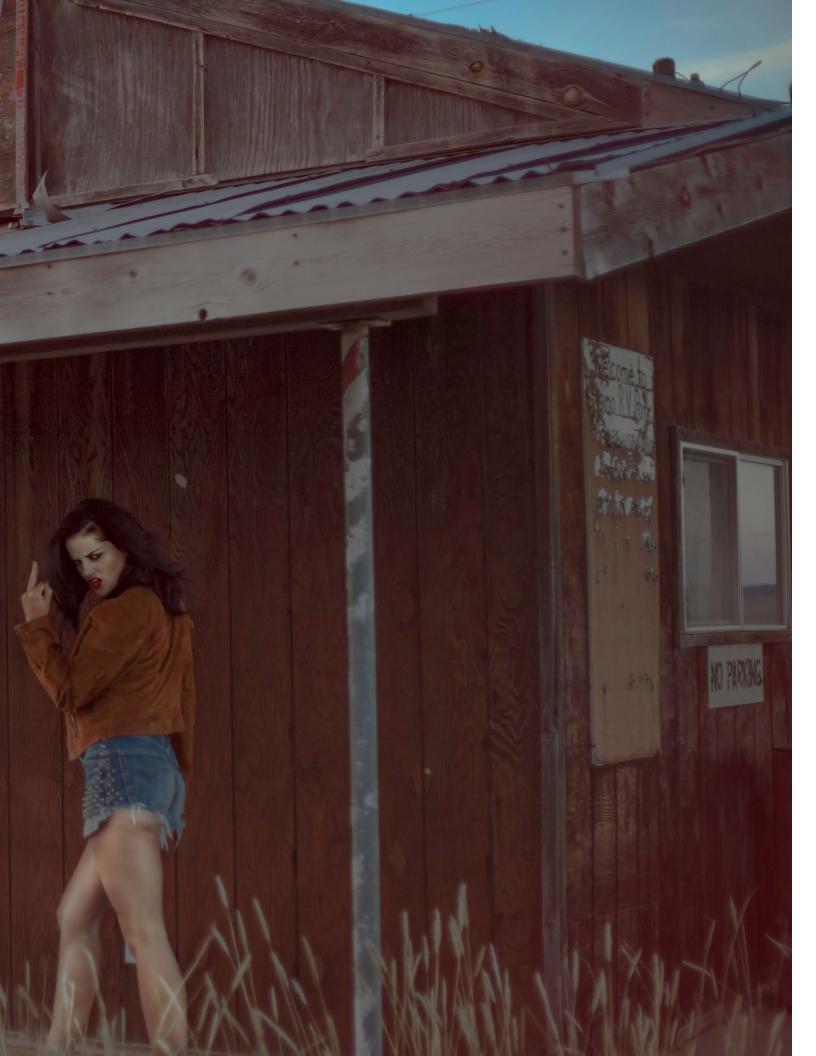






































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.I.A. was right - bad girls do it right. By "it" I mean everything. They also say that good girls seldom make history. That is also true. Betty Goody-Two-Shoes is not remembered by the masses long after she's dead but Madame Du Barry is. You see there is absolutely nothing memorable about the girl who lives life by the book, follows the rules society has set for her. She's the type of girl who never skipped school, never smoked behind the bleachers. She's the one that lost her virginity on prom night in missionary position like a good girl that she promised her daddy she would always be. She got into a "safe" school, majored in something "safe" and boring like let's say - elementary school education. At the exactly right time she met the "right" man who's an equally good boy with a steady, safe job - perhaps an accountant or a fellow teacher! They dated for precisely a year (sex is still in the missionary position but perhaps now she and her boyfriend are adventurous enough to leave the lights on! Gasp!), then he proposed with a modest solitaire ring. They bought a starter house, got married in the boring ceremony at the local country club with their families looking on, got pregnant within

a year, she left her "career", they had another 2 kids in quick succession. She never made a noise, never peeked her face out of the hive, she chose comfort over style. Soon she's exhausted all the time because she's Captain Mommy who's looking after 3 kids and a dog. She's clipping coupons because a family of 5 is tough to carry on an accountant's salary. The twice a week sex slips through the cracks, kids go away to college, the above mentioned accountant starts fucking Laura from customer relations because she lets him do it doggy style. Eventually the good girl wakes up one morning and realizes that she wasted her entire life following the rules.

Meanwhile the bad girl, the one we all remember from school - the one who ditched, smoked, got sent to the principal on more than one occasion but still somehow manipulated him into loving her; she's thriving. Because you see she chose to take a year off from school and travel, she picked the least "safe" profession imaginable. Let's say she





tudied to be a fashion designer! She dated an endless parade of wealthy, successful, exciting men. She moved to the big city. She married that one dangerous, sexy, older man with a demanding career the one that she surprises at the office after hours and fucks him silly on his CEO desk. Sometimes she drops in for a lunchtime quickly. Sometimes they don't go into the office at all because they can't tear themselves away from each other and enjoy naked Tuesdays where they spend the day naked doing nothing but fucking and ordering take out. They color with every crayon in their boxes. They decide against having children because she would rather die than ruin her figure and he lives to make her happy. They travel and live a life of leisure and privilege filled with fun and excitement. Eventually they feel that they could use someone else to lavish their love on so they adopt a pretty little newborn girl who joins them. They did things on their own terms, got married when it suited them. Had

or didn't have children when they truly wanted to. They lived their lives for no one but themselves. Meanwhile society yells and points fingers that she's a terrible person, a terrible wife because she never cooks or does the laundry, she's a terrible mother because she's selfish, because she gives her child the best things in life. She's bad because she was ruthless and stepped on people on her way up and now she's the most prominent designer in the world and a million girls would kill to have her career. She's bad because she had a threesome, slept around, tried everything and more.

But you know what? I'd rather be a bad girl than a good one. Because bad girls never blow their brains out because of unhappiness, they never settle and they never give into the pressures of society. And that's something that everyone can admire.







Marta Syrko's Dance of the Seven Vells Astrid Buck on how apologizing is the end of everything







s I write this story Kim Kardashian West is apologizing. She's apologizing for naming her shapewear company Kimono which is the cutest play on her name Kim. The Internet is in uproar because apparently this too is an appropriation. And Kim is apologizing! She's apologizing and renaming her brand! For me this immediately brings back memories of Adam Lambert who was an incredibly promising American Idol reject who pushed boundaries, kicked ass and was all around fabulous. Enter the faithful night of 2009 AMAs where Adam kissed 2 of his band members on stage and when everyone was talking about him he made the ultimate mistake of apologizing. This has ultimately ended his once promising career and renegaded to touring with the remaining members of Queen and likely spending the rest of his career living in the shadow of a dead man who never apologized for any damn thing! Apologizing is the ultimate deal breaker. Sure saying sorry has its time and place but not when your career can truly suffer for it. People that apologize for something that they believe in is the death of integrity. They

are succumbing to peer pressure, they fall prey to convention and fear that someone won't like them anymore. You know what? There will always be people out there who can't stand you and everything you do; they will be offended by everything. And it's okay. They are not the right audience for you. People that truly succeed are ones that don't give a fuck about what others think - look at Madonna! She has never said she was sorry and boy did she do stuff she should've been sorry for. She stood her ground and to this day remains a legend and an icon.

In conclusion - don't be the scaredy cat that runs away at first sign of struggle with its tail between your legs. No one like's a person that goes back on his or her decision. What's more people smell weakness like sharks smell blood in the water - and if you're weak they will pin every sin on the planet and more on you. So don't be weak, be a bad ass who doesn't give a fuck about the small-minded herd. That's all.















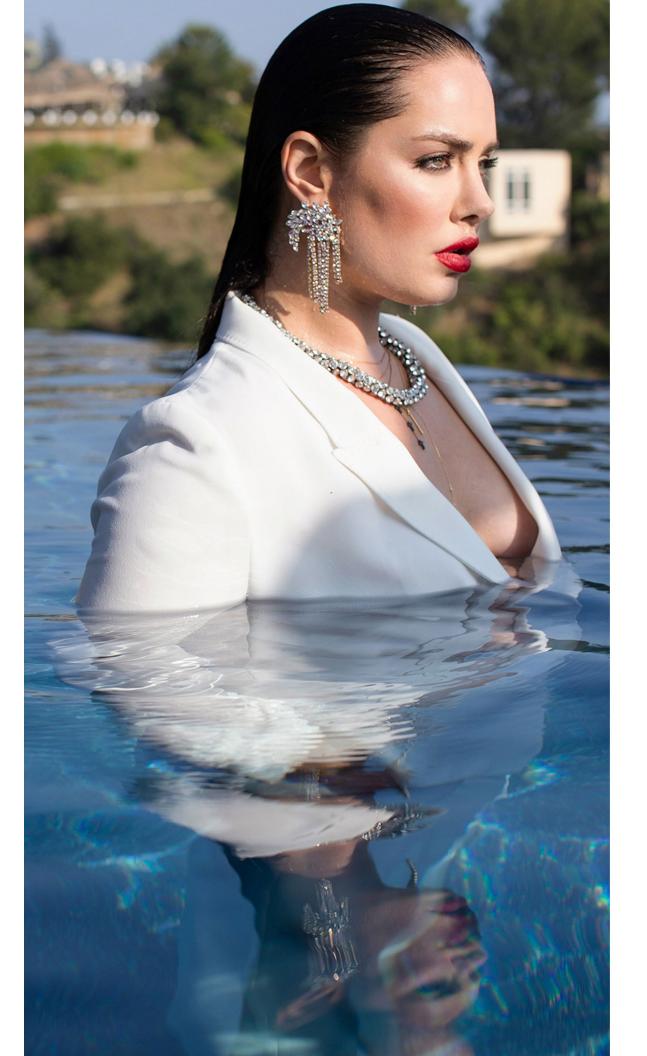












reate a vision and never let the environment, other people's beliefs, or the limits of what has been done in the past shape your decisions." This quote by Tony Robbins is Beau Dunn's favorite. Dunn considers herself a contemporary conceptual mixed-media artist. Before she begins creating a piece, she thinks about what she wants to say through the specific piece of art. This is a traditional exercise used in art schools that stuck for her. "My artwork centers around many concepts, but more specifically about the materialistic and superficial pressures put on society. My artwork has a playful fun undertone with the pops of colors. I also love using iconic symbols like Barbie." Beau had a passion for the arts for as long as she can remember. Her earliest memories of fine art are those of being surrounded by contemporary art in her childhood home. "Both of my parents have a passion for collecting art and it definitely inspired me. I'm fascinated by the thought that art means something different to each person because it's filtered through his or her life experiences. After graduating high

school, I attended Pepperdine University in Malibu, and followed in the footsteps of my beautiful mother, and started acting and modeling. I was a full-time student studying Fine Art with an emphasis in Sculpture as well as acting and modeling full time. It was a super busy time for me, but remember art just being this amazing outlet for me to express myself. I don't think I choose this career path as much as it found me. I absolutely love what I do and feel very fortunate to have a platform to express myself." "Art and fashion are truly everything to me! I feel they both represent self-expression in such a fun way. Everyday life inspires my art. I love that fashion brands are working with artists to combine fashion and art as one. Brands such as Chanel, Louis Vuitton, Dior, and Saint Laurent are very good at doing this. Women artists such as Yayoi Kusama, Frida Kahlo, and Vivian Springford inspire me not









nly through their artwork but also through their everyday lives - the highs and the lows are reflected so beautifully in their artwork. In fact, I love combining art and fashion so much that my upcoming series represents their relationship and how society values them. I'm also an artist who loves to collect art. My gallery wall is one of my favorite spots in my house and is filled with art I've collected from artists around the world, including many of my artist friends." When describing her style Dunn says, "Timeless with a splash of sparkle is one of my favorite looks. Growing up with a mom who is honestly the most fabulous human in the world, I realize my style very often immolates hers. My friends say when it comes to style it's all or nothing with me. I'm either in sweat pants and a hoodie hanging out

at home or a sequin gown for night time." Same can be said for her artistic esthetic. Currently Beau is working on new art shows in Los Angeles, London, and Hong Kong. "I am beyond excited to finally release new work and have the concepts and ideas that I've had in my head for so many years come to life. I am also working on a cool collaboration out of London that combines art and fashion. In addition to creating art, modeling, and acting, I have a huge passion for traveling and excited to share the launch of Jetsett.com, a luxury travel online publication that seeks to share those once in a lifetime experiences and travel must-haves." That's definitely something to look forward to!



































Model - Alena Godzevich Hair and Make up by Lada Klevakova Styled by Mariana Oslamova Assisted by Maria Vlezko







Mulhollan Photographed



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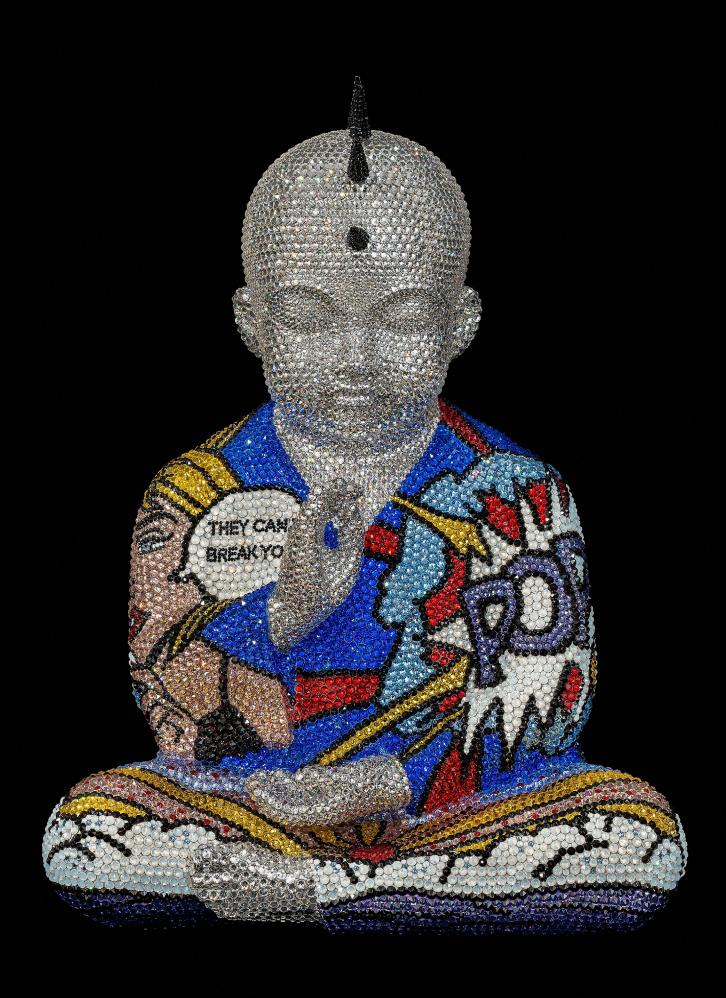
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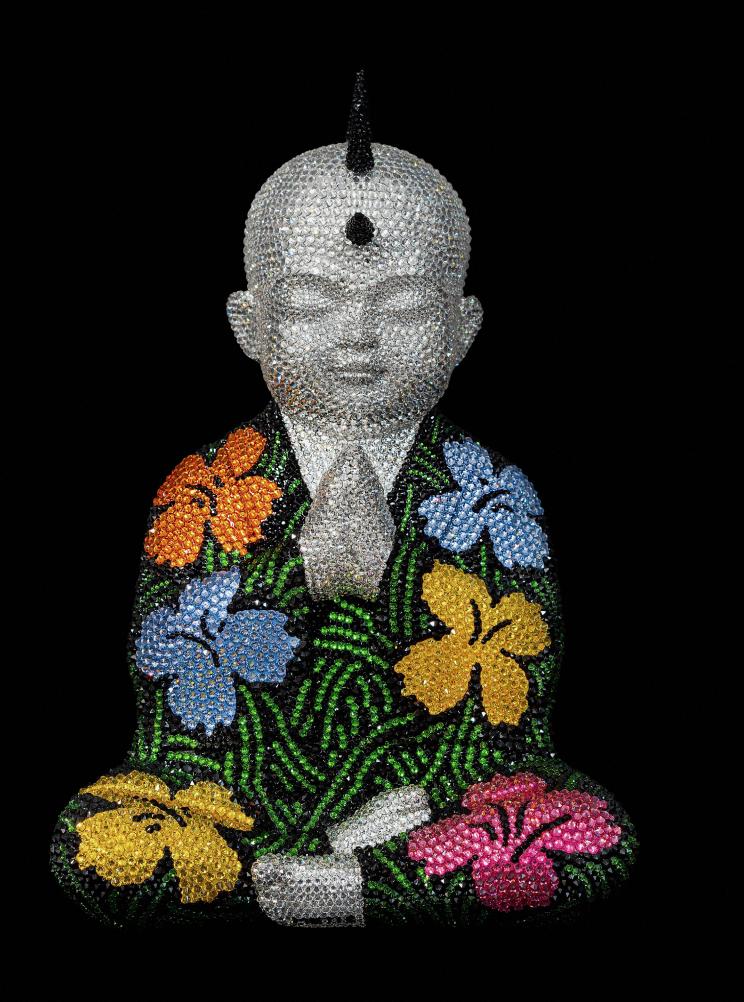
















etis Atash never aimed to be an artist. On the contrary - with background is political economy and finance, she has worked several years in private equity and investor relations, facilitating Initial Public Offerings in her hometown of Munich in Germany. But over the course of years she started to get bored and realized that what she loved most is art projects. She left her job with Initial Public Offerings and the rest is history. "Starting with an idea and developing it into something visual, something that takes a life of its own. That's what creation is for me. And once it's finished, I move on to the next project. I don't like to look back at pieces from 10 years ago. The past doesn't interest me at all. "

Atash says that she always find inspiration in fashion and loves browsing through fashion magazines, preferably Vogue, but also just sit in cafes and observe people passing by, "You can tell a lot about a person the way they dress. I love Chanel; she will be my forever inspiration. Fashion has a great meaning for me. I love fashion as much as I love art. Good fashion is art. It creates emotions, it changes dynamics, it inspires, and it's timeless." Metis continues, "My work is about the law of attraction. I believe in energy, that we are eternal souls living a human experience and that we create our world with our thoughts, our emotions and our intentions. We need to learn how to select our thoughts the same way we select our clothes every day. This is a power we can cultivate and master. If we want to control things in our lives, we ought to

work on our minds. That's the only thing we should be trying to control. This power is what I attempt to transpire into my pieces. Sometimes we try too hard to find the answer to a question. For it is not meant to be answered right now, but simply to be acknowledged, observed and for us to trust that when we know what we desire the universe always meets us where we show up for our selves and the truth always comes forward over time either as we consciously decide or unconsciously allow. So the only task that remains is to release attachment from what was and continue to honor the energies of truth. My pieces stand for that. I chose to create the PUNKBUDDHA because above all that I am, I am a freedom seeker. A rebel heart. A silent warrior. He is the seed to my soul."

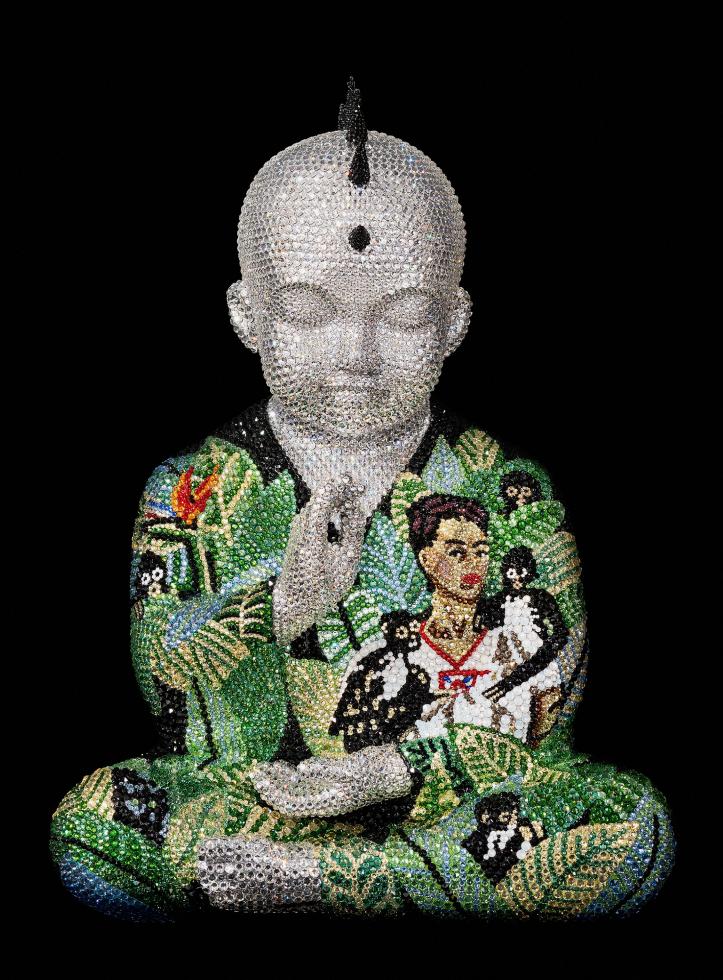
Atash has a lot of exhibitions and shows planned for the next 6 months throughout Europe, US and Canada. "I do not look too far into the future. I just enjoy. Today and tomorrow or the near future is what counts. Developing new ideas, new projects, traveling, discovering and creating. 90% of my ideas land on the production table. 10% in the bin. I am full of ideas, so my production schedule is tight. If I'm not excited about it I won't run with it. I don't like lukewarm. Its 100% or nothing."









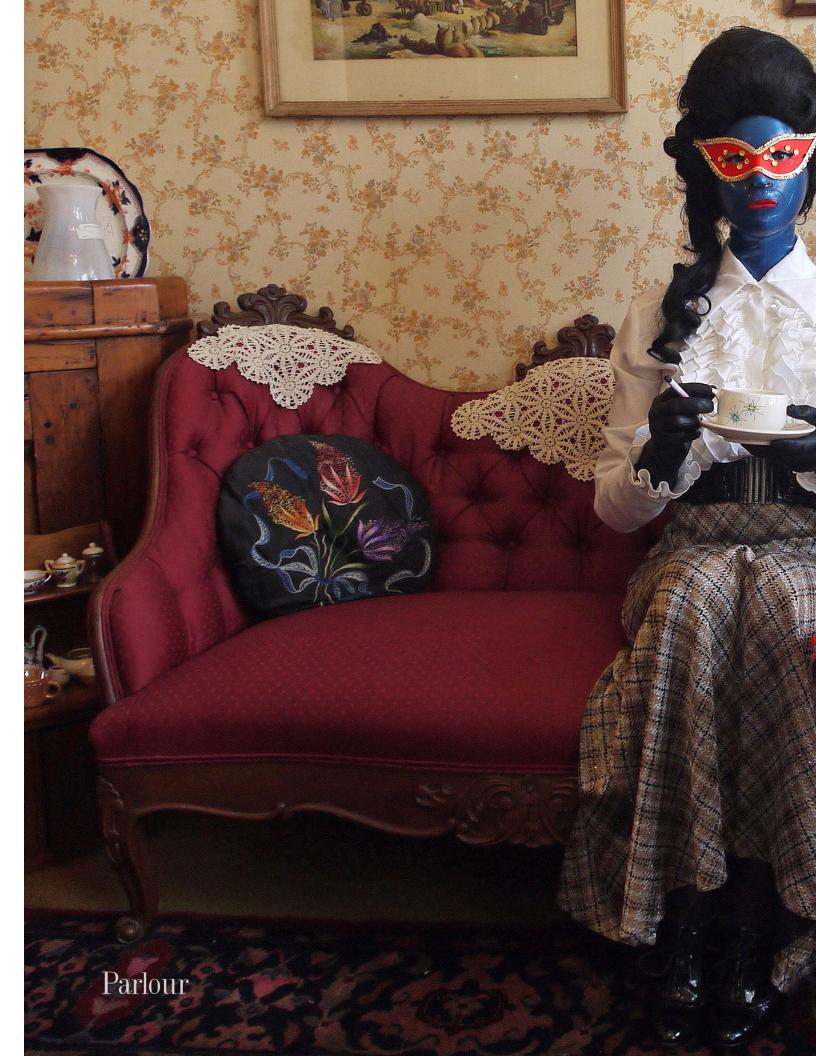














orn from personal pain and the need for emotional healing, London-based artist Kat Toronto channels BDSM and fetish to create stunningly poetic visual art through her performance as alter ego, Miss Meatface. A multidisciplinary artist hailing from the San Francisco Bay Area, Toronto uses unsettling and surreal images, inspired by everything from latex to kitsch, to explore cultural ideals of feminine beauty and the objectification of women in a male dominated society. Playing with the push and pull of dominance and submission, and the act of revealing and concealing, Toronto explores the role of control in her personal life and relationships, while also addressing milestone moments and the family history that influences her. Reeling from the end of a long-term relationship and a cervical cancer diagnosis that resulted in a full hysterectomy, Toronto created her alter ego persona "Miss Meatface" to rediscover what it means to be a woman - without fully functioning reproductive organs. Long after her physical bruises healed, her mental ones remained. Toronto recently celebrated her debut solo show, self-titled "Miss Meatface," at The Untitled Space gallery in Tribeca, New York. Curated by Indira Cesarine, the exhibition's opening featured an artist talk by Toronto where she explained the thought process behind Miss Meatface and the transitions and growth Miss Meatface has seen as Toronto's life progressed. The birth of her Miss Meatface persona became a way for Toronto to process her emotional turmoil and initially served as a coping mechanism to avoid self-harming. "I used special effects makeup and made it look like I had all these horrible scarsand wounds all over my face, and I would sort of take self-portraits with a

Polaroid camera. That's where the name Miss Meatface came from - in the early photographs I have all sorts of wounds on my face and whatnot," she recalled during her artist talk at the gallery. Miss Meatface has changed significantly from her inception in 2014, transforming from an emotionally raw and questioning persona, to a more sexual "organism," to an exploration of Toronto's shifting emotions, mentality and connection to the world around her. Toronto credits her Miss Meatface persona for permitting her to step out of her own mindset and interact with the world and the people in her life in an entirely different way - allowing for revelations that she says never would have been able to come about if she was only thinking as Kat Toronto. "A big seminal point was meeting my now-husband, Gary. He runs Resistance Gallery in London and is a luchador wrestler, which has a lot to do with masks," Toronto said. "Everything kind of came together; the masks, the iconography of the whole fetish aesthetic and the psychology behind it. It all very much appealed to me, and he inspired me to delve into my own fascination with the fetish subculture... that was when Miss Meatface really started evolving." Toronto stated that she "would love for [her] Meatface work to inspire people to ask questions of themselves and of society that they might not have previously allowed themselves to explore or question." Miss Meatface

as created as a personal form of self-reflection, and now that Toronto has introduced her to the public through her photography, she hopes it can have similar cathartic effects on those who explore her work. Miss Meatface is a journey Toronto explores through many artistic forms, but primarily self-portraiture. She uses the costumes and accessories from Miss Meatface to meld her physical, female body - from which she felt alienated after her surgery - with the environment around her. There's always a narrative sprouting deep from Toronto's photos, projecting her fragrant and bizarre novellas narrated by the artist's emotional batter. In her digital photography piece "Forniphilia" she acts as a floor lamp, and in her photo "Household Chores" her body becomes the extension of toilet brush, taking on the role of complete submission in these poses. However, in many of her Polaroids and in her piece "Working From Bed," Miss Meatface is in obvious dominant positions over another subject, even using a fully latex-covered man as an ashtray in her video series. Beyond the fetish aspects of her work, Toronto also used her self-portraiture as a way to explore her own family's history and how that impacts the dynamics of her contemporary life. Often shooting in the various houses where she grew up - belonging to her father, her grandmother and her aunt - Toronto meshes her intensely personal life as a woman in the BDSM community with the kitsch and nostalgia of her childhood memories and those of her closest relatives. "It was just me and the space, doing what I felt and trying to learn more. I got to learn the houses more and, in the process, I also learned more about my relatives. I don't know if that makes any sense to anybody, but

it was just a really lovely experience to be able to do my art in those houses," Toronto said.

Toronto talks of finding iconic pieces of clothing in her grandmother's house - some of which even appear in her work - and how that influenced her wardrobe and love of kitsch as Miss Meatface. She also spoke of the initial discomfort of asking her family if she could shoot in the house because of the nature of her artwork. "My dad is a photographer as well, and he was of the 60s-summer-of-love generation in San Francisco, he was a film student at SF State and was friends with members of the Cockettes.... so I came from a very eclectic, artsy background. He understands what I'm doing amazingly, and he's very supportive." Toronto said her entire family has welcomed Miss Meatface into their life, recognizing the important role the alter ego has played in her healing and development over the past few years. While many people seem to pause when initially exploring the subject matter of Miss Meatface and the harsh juxtaposition between nostalgic kitsch and BDSM and latex, Toronto credits her Miss Meatface persona for changing, and at a point saving, her life. "My family has welcomed Miss Meatface into their world quite readily, they seem to understand that she is an extension of myself and that she plays an integral role in my every day personal and creative wellbeing," Toronto said. Another common theme throughout









iss Meatface portraiture is the use of a kitsch aesthetic. Associating kitsch with a deep-rooted feeling of childhood nostalgia, Toronto enjoys revolving the vintage aspects of her Miss Meatface wardrobe around the types of pieces she can imagine her grandmother wearing in the 60s and 70s. To Toronto, this aspect of her art evokes the feelings of a cherished childhood "snap shot," while also commenting on her current explorations of sexuality and femininity. "I remember sitting in the living room of my grandparents' house watching my grandmother knitting and crocheting brightly colored afghan blankets, and I've since gone on to incorporate similar items into my Meatface shoots," Toronto said. Toronto acknowledges that many people may not understand her work or may be bewildered by the jarring subject matter at first, but that Miss Meatface has been a catalyst for personal growth and questioning in her life, and hopefully sparks similar reactions in those who engage with her work. The use of highly-fetishized latex costumes in concert tulle bonnets and the portrayal of traditionally female "homemaker" roles creates a stark contrast between Toronto's inner struggle

with femininity, and growth in a feminist society, and her need for control and acknowledgement of her sexual preference in the BDSM genre. "Miss Meatface has evolved into a larger-than-life personality, and I continue to use her as a creative means to explore my own sexuality andthe stereotyping of gender and gender roles in society as a whole." Toronto's work participates in a larger conversation in the art world; that of women finding their place in oppressive, male-driven environments. Now represented by The Untitled Space gallery, she will continue her path of exploration as an artist. This July, Toronto's artwork was featured via The Untitled Space at "Tabula Rasa," The Watermill Center's 26th Annual Summer Benefit and Auction. In October 2019, we can look forward to viewing Toronto's work at the celebrated "Take Home A Nude" Benefit Auction at Sotheby's New York, presented by the New York Academy of Art, as well as more exhibitions to be announced.





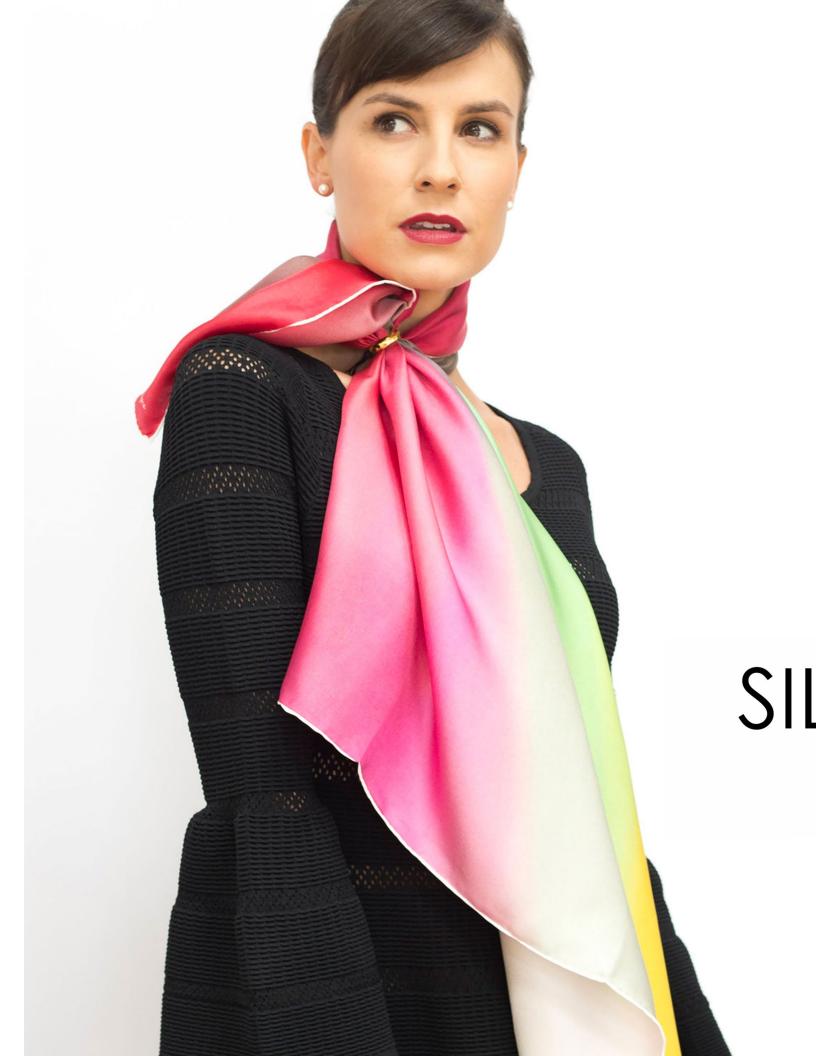












LK ART SCARVES by Phillip Ayers



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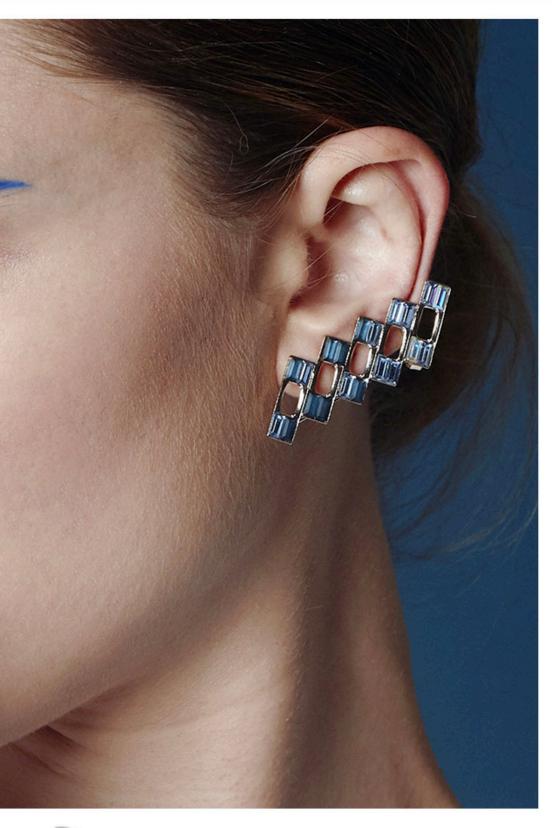








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Nora's Deities



3.



1. Bottega Veneta pouch

- 2. Carmina Burana ballet
- 3. Visit: Dubrovnik, Croatia
- 4. Alighieri jewelry
- 5. Break Room NYC
- 6. Anissa Kermiche jugs jug
- 7. Balenciaga knife BB pump
- 8. The Row Barbara dress
- 9. Pierre Cardin: Future Fashion



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4.





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