# TARRAR BUSINESS OF THE PROPERTY OF THE PROPERT

Suspiria



### 





sylvie



### schimmel



# TARRARUS

NORA KOBRENIK Editor in Chief

Biagio Black Creative Director

Shana Schnur Zimmer Director of Photography

Dimitriy Kobrenik

\*\*Art Director\*\*

Daylin Laine Independent Social Media Consultant

Eleonora Quizmolli
Director of Production and Editorial Content

Writers

Jen Ruane, Sasha Leo, Emily Siegmund,

Astrid Buck, Serafina Lach

### **PHOTOGRAPHERS**

Andrés Moncada, Attila Udvardi, Biagio Black, Chiron Duong, Igor Oussenko, Ismaele Bulla, Martial Lenoir, Matt Da, Monica Menez, Pedro Afonso, Philipp Jelenska, Šime Eškinja



Cover Suspiria Photographed by Mikeila Borgia

> Cover Suspiria Photographed by Pedro Afonso





Nora Kobrenik Photographed by Dimitriy Kobrenik | Mater Suspiriorum | May 2020

What a strange three months this has

been. We've released our Volume 20 on March 1st and on the fourth I've slinked away to Mexico to celebrate my birthday. Upon my return on March 11Th the world has turned on its head. March 12th saw us as a human race go into quarantine that has yet to ease as I write this. It's a well-known fact that the East Coast is a miserable place to be in late winter/early spring - the weather is foul, there's nothing to do and nowhere to go on a good day. Now we were made to wait out the worst of the pandemic in utter isolation, a trip to the grocery store for provisions started to resemble a track across a war zone where everyone was panicked and terrified for no apparent reason. News reports became something out of a zombieapocalypse movie despite

the fact that Covid-19 has a laughably small mortality rate. For someone who was born and raised in Soviet Union on war stories and socialism I was no stranger to lack of food on the store shelves and any type of entertainment but our current situation is ridiculous to say the least. During this time I delved deeper into the world of books, films and mythology as a distraction. This is how the theme of Volume 21 started to take shape. In Greek mythology we owe our lives to the Fates who decide how long it lasts and when it ends and we owe the good times to the Graces who preside over joy. But for all my research I was unable to find those that preside over the less happy moments of life until I've come across Thomas de Quincey's Suspiria de Profundis and the idea of Three Mothers. Suddenly I was enthralled by the idea and idea of breathlessness. On the upcoming pages you will see and feel all the ways we feel breathless during our lifetimes, the good and the bad. But trust me when I say this – the good will always outweigh the bad.

Welcome to the issue.

Nora Kobrenik Editor-in-Chief and Founder



## ARCHIVINTAGE LEATHER BRAND







### $\land CCIDE$



### 



### FOR YOUR PLEASURE...



カ  $\Box$ NLUST.COM

### PHILIPPE AUDIBERT PARIS





# CONTEMPT













S & O B B O O B

Photographed by Martial Lenoir









































ne day we woke up and our world has forever been changed – Covid-19 has invaded every aspect of our lives. For those that have spent the past few months living under a rock or in a bunker I remind you that Coronavirus disease (COVID-19) is an infectious disease caused by a newly discovered coronavirus. The COVID-19 virus spreads primarily through droplets of saliva or discharge from the nose when an infected person coughs or sneezes, so it's important that you also practice respiratory etiquette. What is respiratory etiquette you may ask? Well as our government leaders love to say it's our "new normal". Citizens are now required to wear face coverings wherever they may go be it grocery shopping or for a stroll.

The "new normal" is having a new and long lasting effect on the fashion industry as we know it. Masks appeared in many forms on the Fall/Winter 2020 runways. From air-filtering face masks to avant-garde masquerade styles, designers highlighted the mysterious accessory, bringing intrigue and drama to the collections. Face masks, now not only recommended but also required by the Centers for Disease Control and Prevention, should be fashionable. The decorative nature of facemasks connects to the sense of performativity that they convey. Historically, facemasks have been used in religious and theatrical productions since the time of the ancient Greeks. They are used to conceal or alter one's identity, adding to their air of

mystery. In fashion, Martin Margiela pioneered the use of facemasks. The designer, who never made a public appearance during his career, highly valued his privacy. He began shielding his models from prying eyes, too, by creating custom-made jeweled masks that completely covered the models' faces. Other designers such as Alexander McQueen, Thom Browne, and Viktor and Rolf also made their designs and sense of artistry take precedent by using masks to evoke mystery and drama. They simultaneously invite the viewer to look closer, trying to uncover what's behind the mask, while also distancing the audience from the wearer. According to "History of Surgical Face Masks: The myths, the masks, and the men and women behind them," by John L. Spooner, face masks first appeared at the very end of 19th century, used as a protective measure worn by doctors during surgery to prevent airborne bacteria from entering an open wound. But that isn't exactly true, one of the most well knows images of masks is the Plague Doctor mask which was worn by physicians who treated victims of the bubonic plague. Doctors wore a beak-like mask that was filled with aromatic items.









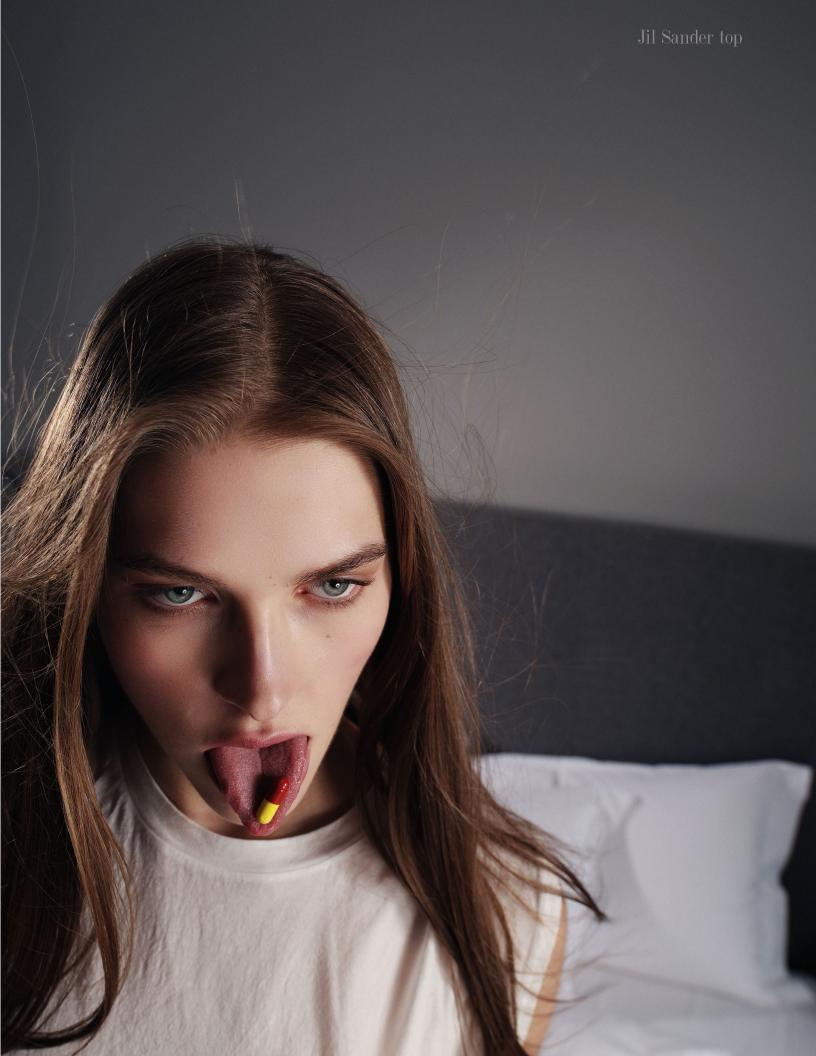




he masks were designed to protect them from putrid air, which according to the miasmatic theory of disease was seen as the cause of infection. The design of these clothes has been attributed to Charles de Lorme, the chief physician to Louis XIII. Today there are pages and pages of facemasks on Google. Most of them are simple pieces of fabric with straps, decorated with dogs, Wonder Woman, Star Wars,

rainbows and other designs ranging from \$6.99 to about \$40. Others are more intricate and represent the future that we're slowly moving towards – a mask as an extension of our jewelry boxes. We are now being offered masks that match any and all outfits as well as covered in precious and semi precious gems and metals. Welcome to the "new normal".







Wit Ghez Vandooraphed by Biasio Bleek























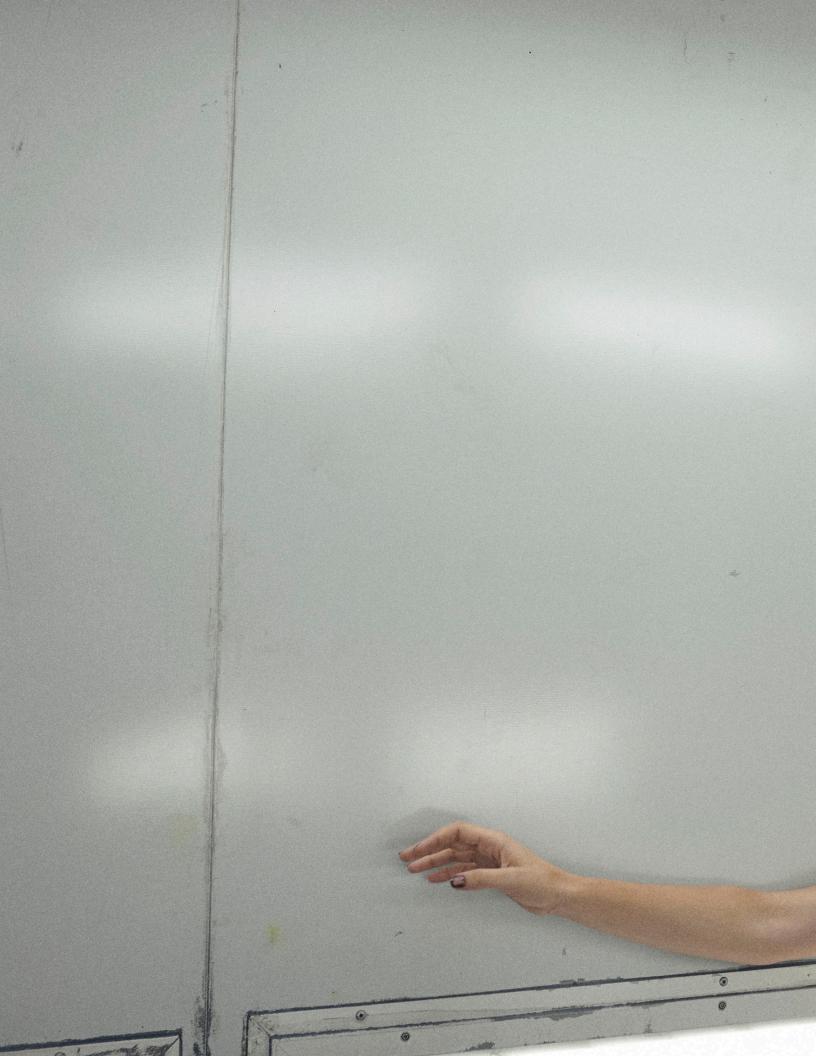










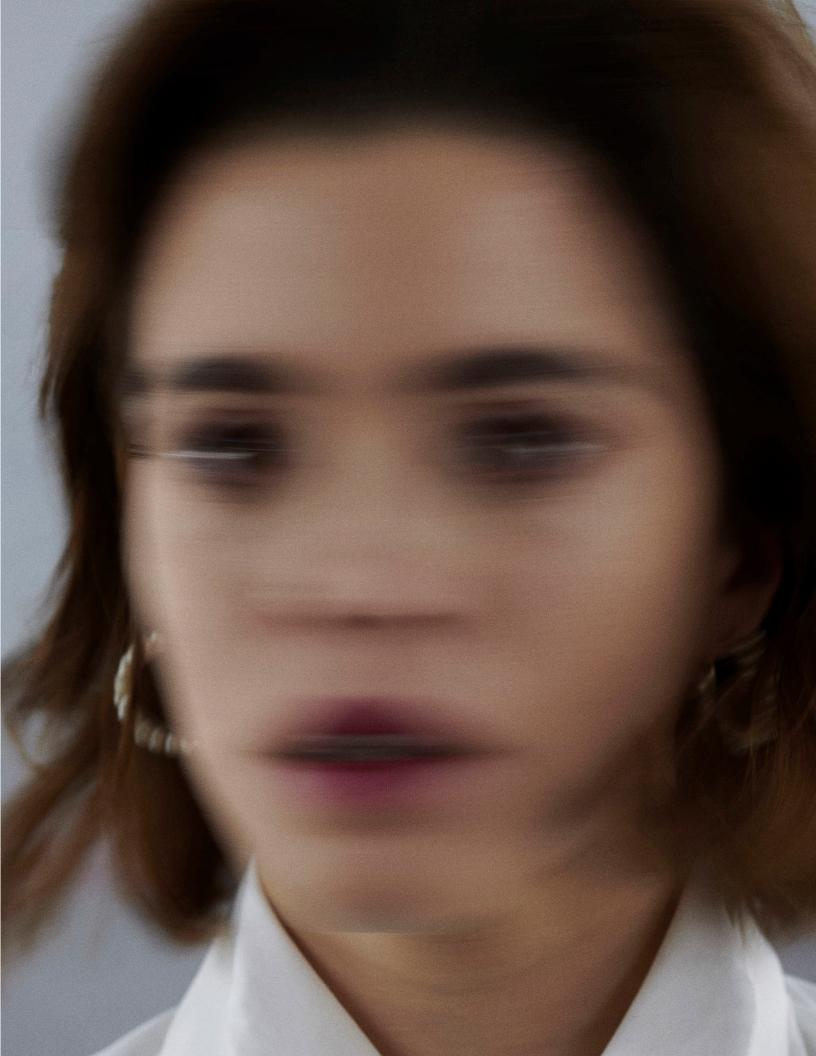












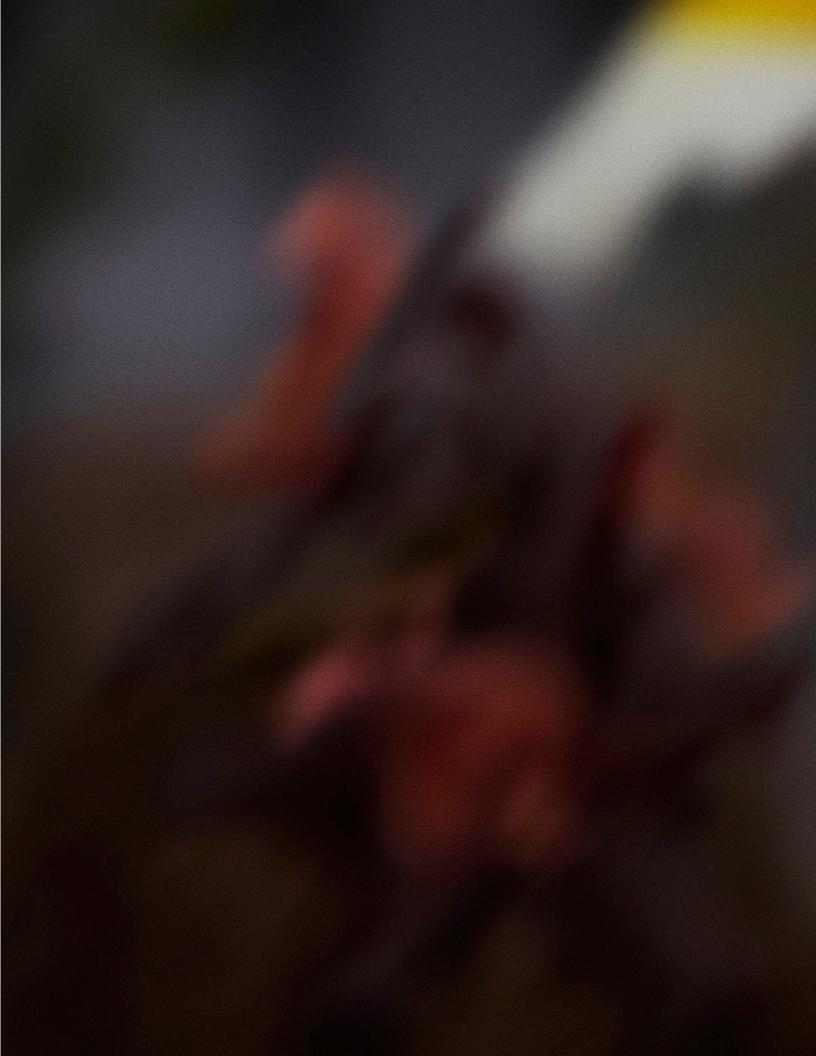


















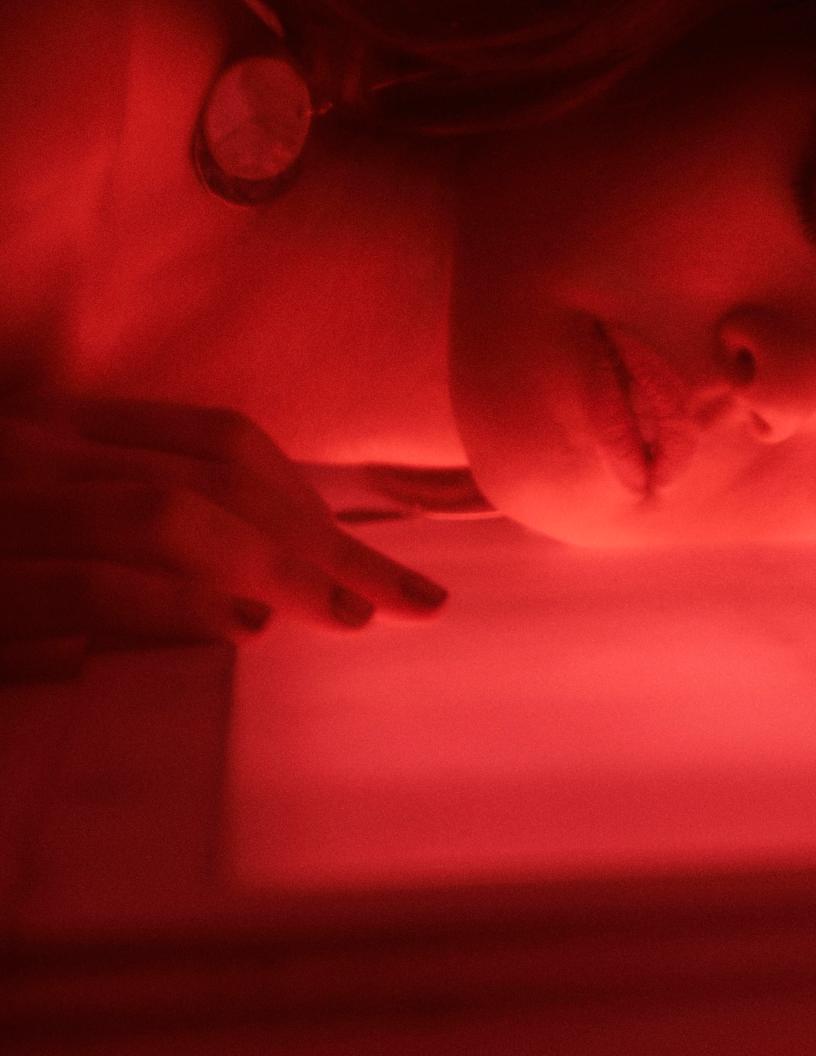


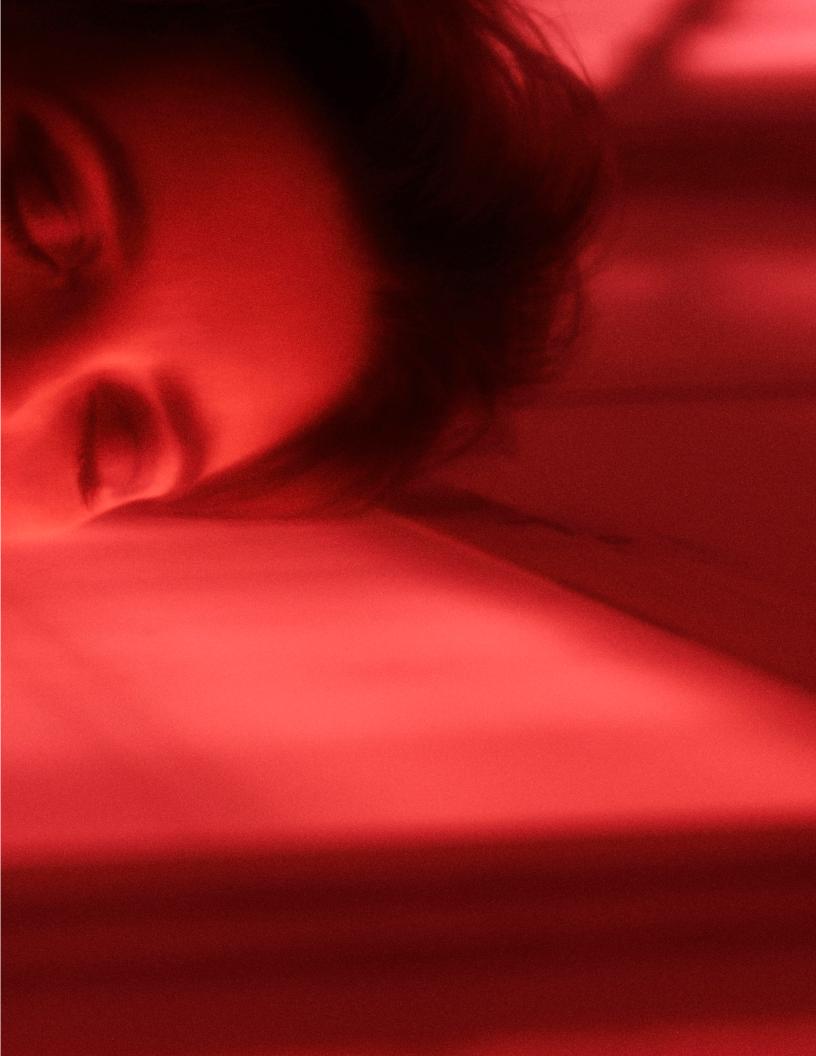
























reathlessness also known as dyspnoea refers to the sensation of shortness of breath or difficulty breathing. It is an extremely common symptom that can be both distressing and frightening for patients and care givers. Breathlessness may occur in conjunction with other symptoms such as cough, chest pain and fever.

That being said breathlessness in not always a bad thing. Remember that famous quote best things in life make you breathless, right? Think about all the times you've been breathless and happy as can be. The sensation of running a marathon, having sex or simply having the breath leave your lungs when you see something extraordinary. When you see your favorite musician perform or a divine sunset, all those things leave us breathless. Falling in love leaves us breathless; looking at the one you love makes your heart skip a beat and deprives you of oxygen. Running through a lavender field in Provence. Kissing someone so hard and so deep that you have trouble catching your breath afterword. Looking at a magnificent piece of art in person for the first or millionth time. Snow falling softly and blanketing the world in glittering silence. Riding a camel in the deserts of Giza and seeing the Pyramids shimmer in the heat in front of you. Looking at a piece of jewelry or a piece of history

that you're about to possess. Diving into the refreshing waves of the ocean on a blistering day. Seeing your child take it's first steps. Laughing so hard you think you're gonna die. Climbing into a hot, luxurious bathtub after a day on the icy slopes. The smell of freshly cut grass on a beautiful summer morning. Looking through old holiday photographs and remembering the sun on your skin. Dancing in the rain drunk on tequila in a foreign country with a handsome man you have just met. Making a wish upon a falling star.

Take a deep breath in. Now let it out. You probably notice right away a difference in how you feel. Your breath is a powerful tool to ease stress and make you feel less anxious, that's why we learn it in Yoga and Pilates. Most people take short, shallow breaths into their stomachs, which generally leaves you feeling anxious and deprives you of energy. The correct way to breathe is into your chest and your back where your lungs live. But most of all the correct way is to occasionally let youself not breathe at all for a blissful moment.









































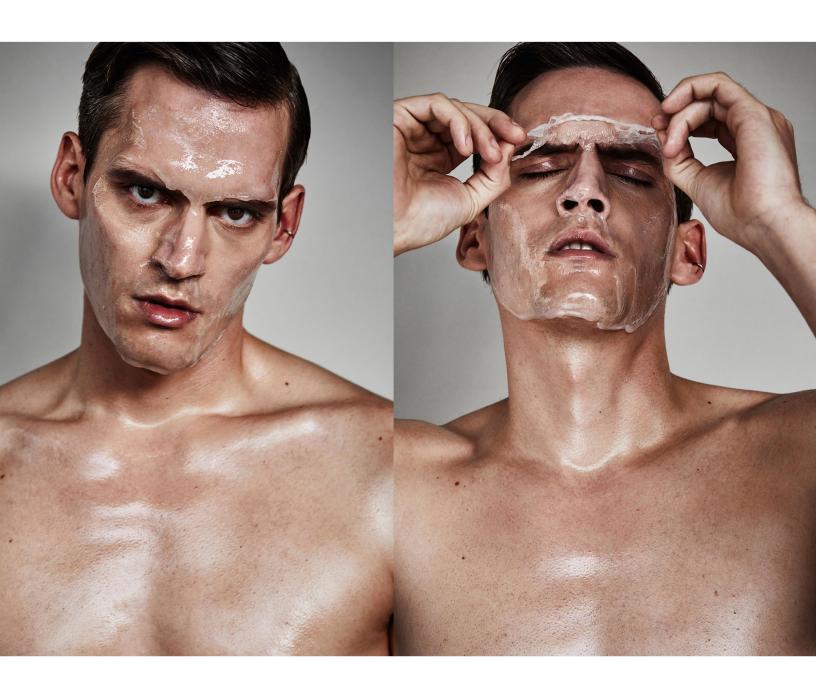










































PHC











highly important rule in horror is not showing the monster. Or a ghost. Or whatever it may be that terrifies the characters. Although this is perhaps a bit of a mislabeling, what we are looking for is the tasteful showing of said creature, paired with a respect for suspense throughout the story. The reason why some horror films work while others don't is due to this factor of ambiguity. The ones that do work, work because the story plays with and cause us to question things that we know to be true. A successful horror story needs to combine some element of fear of the unknown. The audience should be left questioning if what they have just experienced or observed the characters experiencing, is even real, or just inside their heads. This ambiguity creates a level of realism in us as an audience, because if we can't tell whether the ghosts or demons or whatever other creatures populating the story are external or nothing but our imagination, then it begs the question whether or not that even matters, whether or not a monster is any less of a monster if it exists solely inside our heads. The Master of Horror, Stephen King has described horror as the following: "(there are) three types of terror: The Gross-out: the sight of a severed head tumbling down a flight of stairs. It's when the lights go out and something green and slimy splatters against your arm. The Horror: the unnatural, spiders the size of bears, the dead waking up and walking around. It's when the lights go out and something with claws grabs you by the arm. And the last and worst one: Terror, when you come home and notice everything you own has been taken away and replaced by an exact substitute. It's when the lights go out and you feel something behind you, you hear it, you feel

its breath against your ear, but when you turn around, there's nothing there..." The problem all too common with film and TV horror is that writers, directors and producers tend to focus more on the gross-out and the horror than they do the terror. Now, gross-outs and horrors are great! There's nothing wrong with them, but they collapse without the undercurrent of terror to keep them fresh and interesting. Terror is the life blood of horror. Terror is about creating an atmosphere through ambiguity and fear of the unknown, an atmosphere so volatile that it animates your characters. In the 2007 movie Zodiac there is a brilliant example of terror. In one scene, the Zodiac killer ties up two victims by the bank of a river, and then we are shown him stabbing them repeatedly in the back with a knife. The terror of this scene is realizing not only that a person is capable of these atrocities, but that you are a person as well, and wondering, could you be pushed to be capable of that in the right circumstances? And now we come to that all important rule: Don't show the monster. Returning to Stephen King, in his important work, Danse Macabre he writes about what often occurs when creatives ignore the rule: "The audience holds its breath along with the protagonist as she/he (more often she) approaches that door. The protagonist throws it open and there is a ten-foot-tall bug. The audience screams, but this particular scream has an oddly relieved sound to





bug ten feet tall is pretty horrible,' the audience thinks, 'but I can deal with a ten-foot-tall bug. I was afraid it might be a HUNDRED feet tall." And therein lies the understanding, the true importance of ambiguity is all about leading the audience up to that door, building suspense and tension with every step towards it they take, and once they arrive at that old terrifying thing, the writer's or director's job is to cause a gust of wind to blow it open. And in that instance, as you stare out into the joylessness, you think you

see something enormous, full of tendrils and fangs and clicking maxillae, moving in the gloom. The trees rustle and all of a sudden that thing is gone. Your heart is beating fast in your throat, a cold sweat runs down your back, and you are compelled by your own god-forsaken curiosity, to follow the creature towards another door in the distance, behind which, something even more hideous resides. Or worst of all – is right behind you.



















## THREE MOTHERS STORY BY SERAFINA LACH













Juspiria de profundis is a Latin phrase meaning "sighs from the depths" and coincidentally one of the best known and most distinctive literary works of the English essayist Thomas De Quincey. First published in fragmentary form in 1845, the work is a collection of short essays in psychological fantasy — what De Quincey himself called "impassioned prose," and what is now termed prose poetry. The idea of "Three Mothers" originated in the collection "Levana and Our Ladies of Sorrow". The piece asserts that just as there are three Fates and Graces, there are also three Sorrows. They include Mater Lachrymarum (Our Lady of Tears), Mater Suspiriorum (Our Lady of Sighs), and Mater Tenebrarum (Our Lady of Darkness). The attribute of each woman tears, sighs, shadows/darkness is a direct translation of her name from Latin ("mater" being the Latin word for "mother").

In ancient Greek religion and mythology, Fates were the white-robed incarnations of destiny. They controlled the mother thread of life of every mortal from birth to death. They were independent, at the helm of necessity, directed fate, and watched that the fate assigned to every being by eternal laws might take its course without obstruction. Both gods and men had to submit to them, although Zeus's relationship with them is a matter of debate: some sources say he can command them, while others suggest he was also bound to the Fates' dictates. The three Moirai (Fates)

are daughters of the primeval goddess Nyx ("night"), and sisters of Keres ("the black fates"), Thanatos ("death") and Nemesis ("retribution").

Clotho is the "spinner" who spuns the thread of life from her distaff onto her spindle.

Lachesis is the "allotter" or drawer of lots, she measured the thread of life allotted to each person with her measuring rod.

Atropos "inexorable" or "inevitable" was the cutter of the thread of life. She chose the manner of each person's death; and when their time was come, she cut their life-thread with "her abhorred shears". The myth claims that the Fates were supposed to appear three nights after a child's birth to determine the course of its life. The myth and history of the Three Graces is a bit more complex. While they are goddesses of such things as charm, beauty, and creativity there are more then three of them. In Greek mythology, Grace is one of three or more minor goddesses of charm, beauty, nature, human creativity, and fertility. The usual roaster includes Aglaea, Euphrosyne and Thalia.

Aglaea is the Greek goddess of beauty, splendor, glory, magnificence, and adornment. She is the youngest of the Charites according







o Hesiod.

Euphrosyne is a Goddess of Good Cheer, Joy and Mirth. Her name is the female version of a Greek word euphrosynos, which means "merriment".

Thalia is the goddess of festivity and rich banquets and was associated with Aphrodite as part of her retinue. The Greek word thalia is an adjective applied to banquets, meaning rich, plentiful, luxuriant and abundant. All of this mythological information leads one to believe that there have to be deities represented of the Sorrows. Without them human life will be incomplete and devout of knowledge what happiness and joy are. Without dark there can be no light, without sorrow there is no joyfulness.



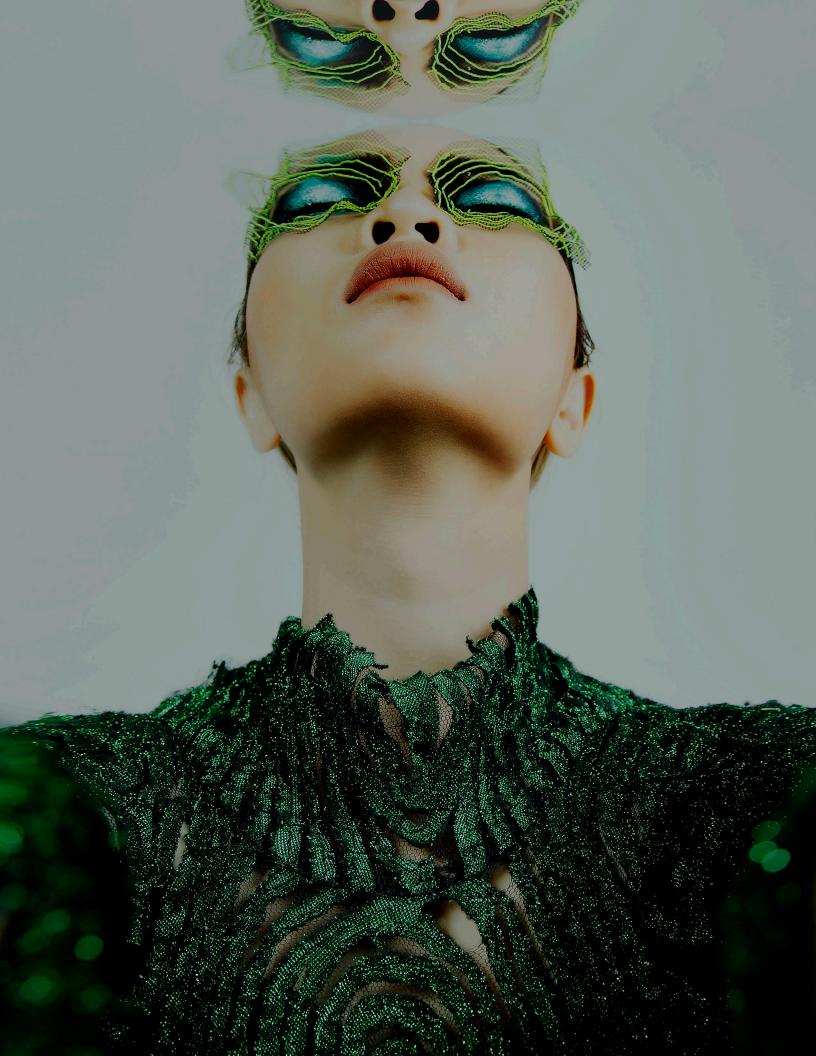


je ne peux pas respirer photography by chiron duong





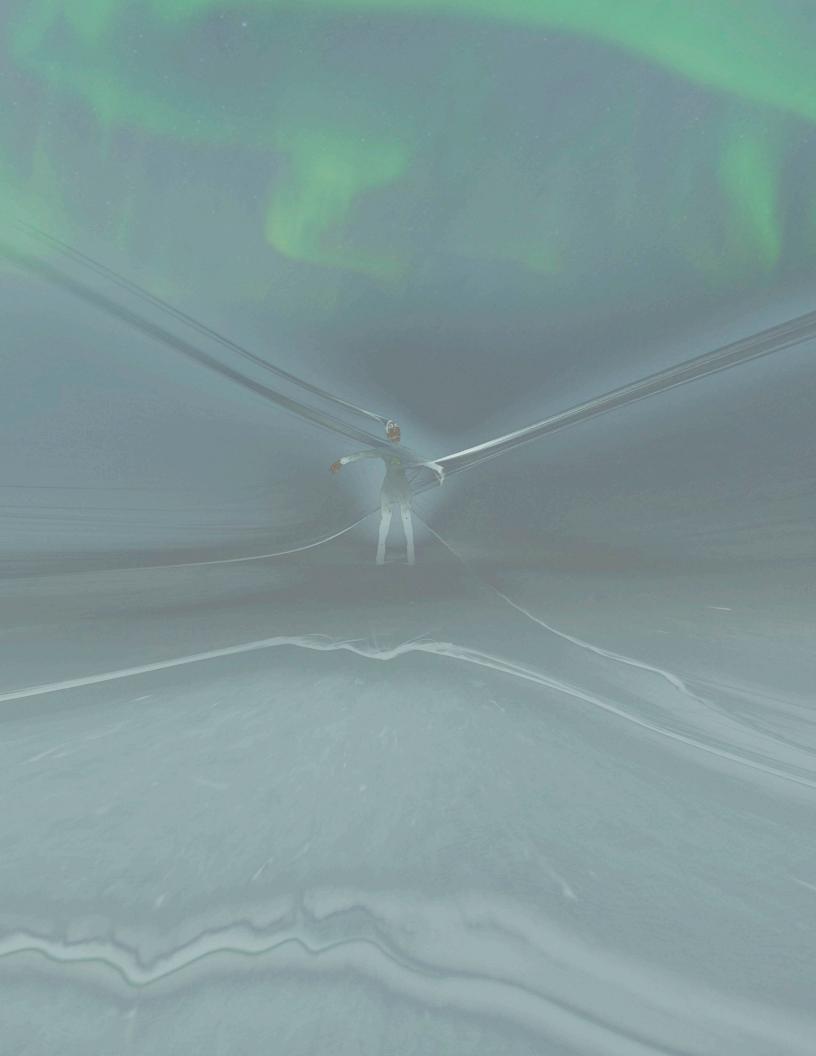






























ostume and embellishment have long played an important role in the visual appeal of dance, and fashion designers have often been inspired by the way dancers look. The tutus and pointe shoes of the Romantic ballerina, for example, have influenced designers from Christian Dior to Christian Louboutin. Cristóbal Balenciaga was inspired by the drama of flamenco, Yves Saint Laurent by the Orientalism of the Ballet Russes, and Rick Owens by the vitality of African-American steppers. The mixing of high fashion and dance, that combination has a long and fruitful history. Dance and fashion naturally intertwine. No one can move, or bring life to an item of clothing quite like a dancer.

Dance leapt off the theatre floor to the big screen when the 1930s boosted the movie industry showcasing dances like ballet on the silver screen. During this time, costumed dance was a fashionable way to attract audiences to be entertained with styles such as waltz, jazz, and tap. Broadway arrived in the 40s and 60s, as did the Golden Age of dance. Fashion trends pushed during the economic boom due to consumerism. The standard of fashion in the 50s expected women to be presented as the "homemakers" of society with long, flowy skirts or form fitting, knee-length skirts that accentuated their figure. On Broadway, however, leotards and shorter dresses were more feminine and more desired to showcase the legs

for dance costumes. The sex appeal became even more notable due to the big stars of Hollywood. The 70s and 80s ushered in the era of Disco. This brought the groove, color, and bold style of fashion. The dance wardrobe became more creative with stars like Madonna and Cyndi Lauper pushing boundaries with their funky and unique sense of fashion. People began to rock bell-bottoms, skin-tight garments, chunky sweaters, oversized off-the-shoulder tops and leg warmers. Hip-Hop fashion during this time started trending in urban areas with baggy apparel and athletic wear along with bright colors and bold patterns. When it came to accessories, sneakers and snapback caps were popularized. Pop stars dominated the 1990s and 2000s. The emergence of hip hop introduced street style and punk rock bands brought edgy, dark-colored fashion. From the Spice Girls to Britney Spears to Beyoncé, women in the entertainment industry became dominant and powerful. All of these changes through out history have influenced the designers and the way we dress in our day-to-day lives. You may not see the connection but I assure you it's there. You just have to look closely.







100% Natural Holistic Hair and Scalp Care

Strengthen Hair. Win Against Frizz. Refresh Scalp.



loveandsnowhairserum.com



Clinically proven to be effective in improving hyperpigmentation

SKINUVA brie

CHEEK PIGMENTATION / MELASMA





REVOLUTIONARY

#### Skinuva<sup>TM</sup> Brite Non-Hydroquinone Skin Brightening Cream

FOUNDED BY BEVERLY HILLS BASED DR. CHRISTOPHER ZOUMALAN

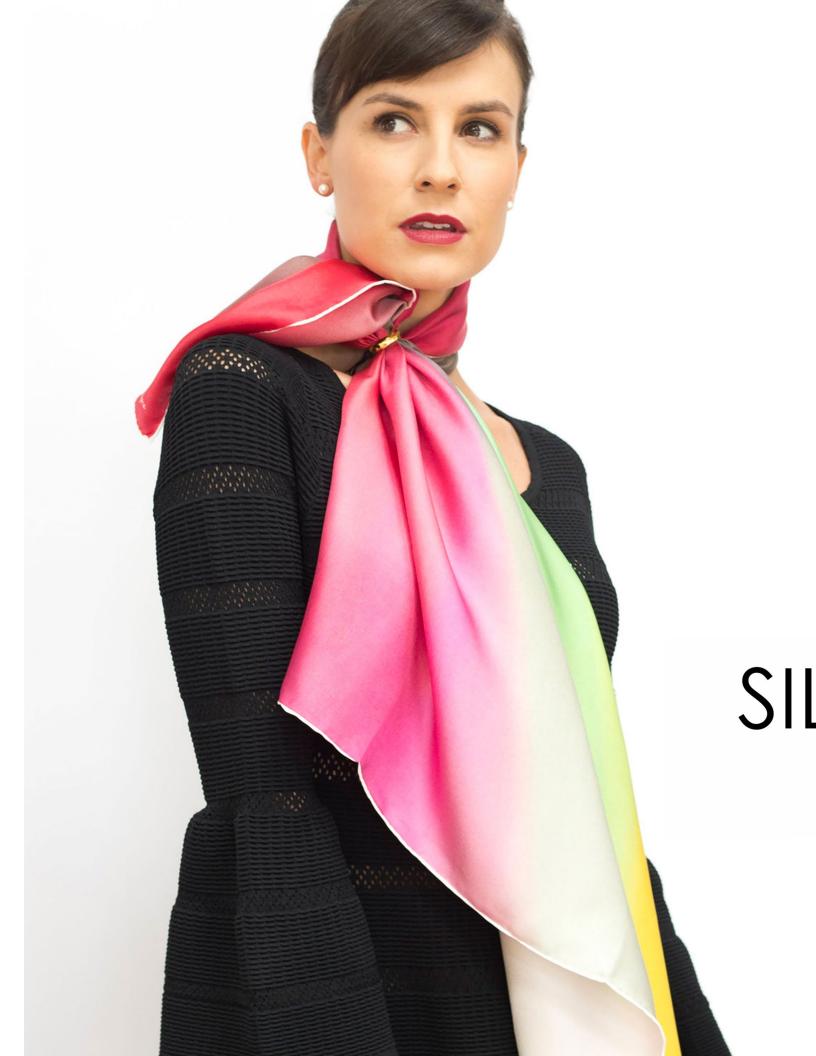
MD Medical Designs, Inc. 113 N San Vicente Blvd Beverly Hills, CA 90211 · P: 310-873-3912 · Email: orders@skinuva.com · www.skinuva.com Instagram: @skinuva



# STO



### RINE



## LK ART SCARVES by Phillip Ayers





Delphine-Char P





lotte Parmentier aris





curvysense.com



Trendy & affordable apparel for the Curvy Doll

#### Nora's Deities



2.



3.

1. Jet Creations \$100 pool float

2. Visit: CT beaches

3. Food for thought: Happiest Hour NYC

4. Badminton

5. MaryJane Claverol Dominique Turban

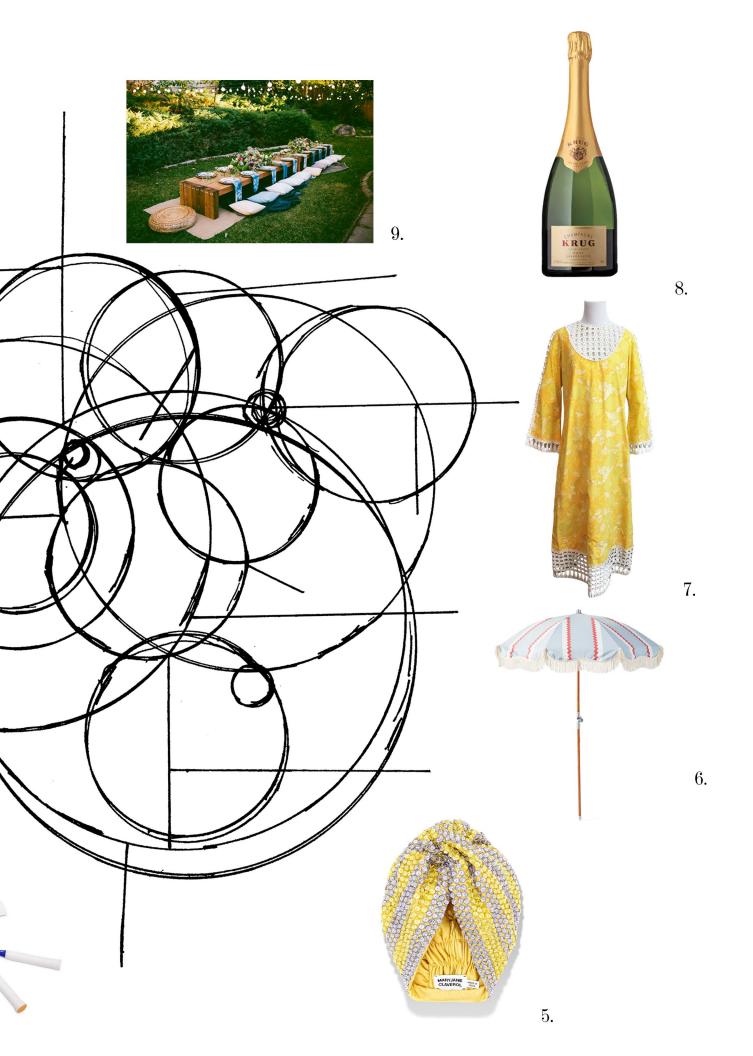
6. Serena & Lily beach umbrella

7. 1960's hostess dress

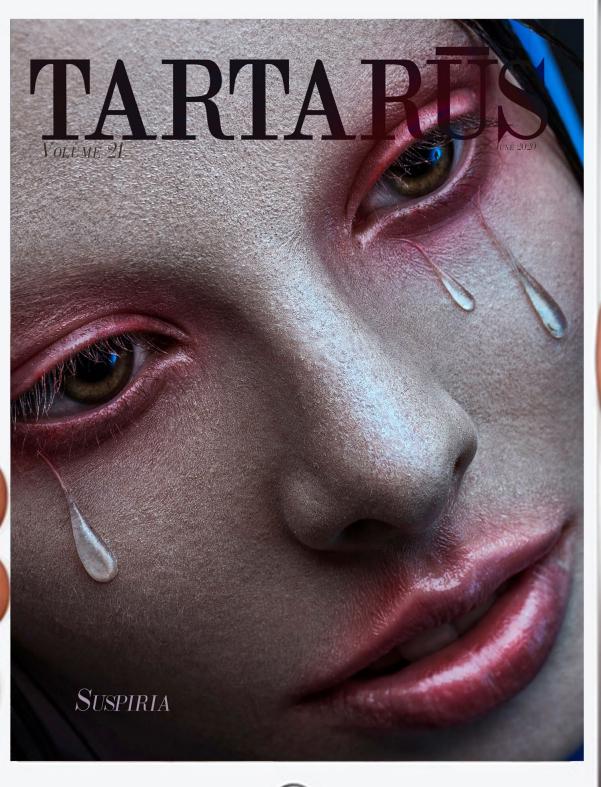
8. Krug champaigne

9. Host a dinner party

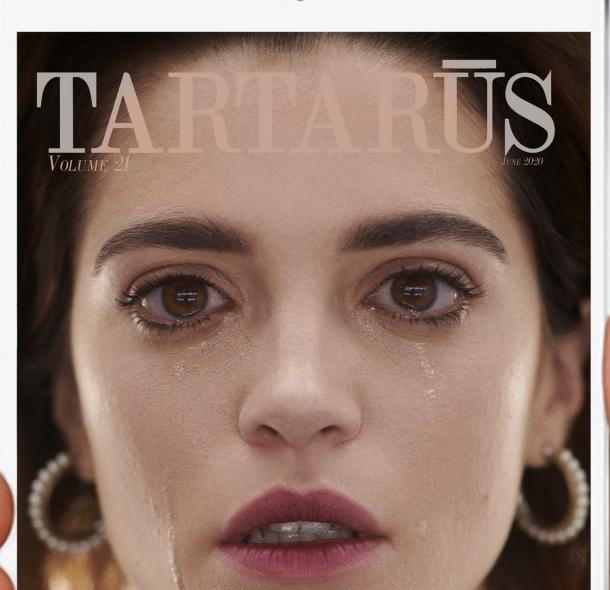








Follow Us





Follow Us