TARTARŪS

VOLUME 22

SEPTEMBER 2020

SODOM AND GOMORRAH

ARCHIVES

INDEPENDANT VINTAGE LEATHER BRAND

KEVIN SHAHROOZI

MAGAZINE

TARTARŪS

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, CAITLYN CONINE , DINA MINCY
ASTRID BUCK, SERAFINA LACH, CANDICE MAHOOD

PHOTOGRAPHERS

DASHA & MARI, EEKROTICA, JEAN YVES LEMOIGNE, BERNARDO CARVAJAL,
STEFANO ESSEQUADRO, AYTEKIN YALÇIN, VLADISLAV SPIVAK, ALVA BERNADINE, MARC DA CUNHA LOPES,
MARTIAL LENOIR, LARISA MOISEEVA, NICOLAS GUERIN

Cover
Libertine

Photographed by
NICOLAS GUÉRIN

Letter from the Editor

Nora Kobrenik
photographed by
Nora Kobrenik
| "Est-ce que tu aimes le sexe?" |
August 2020

Sodom and Gomorrah were two cities mentioned in the Book of Genesis and throughout the Hebrew Bible, the New Testament, and in the deuterocanonical books, as well as in the Quran and the hadith. Divine judgment was passed upon them and two of them were consumed by fire and brimstone. In Abrahamic religions, Sodom and Gomorrah have become synonymous with impenitent sin. The Bible mentions that the cities were destroyed for their sins, an attempt at haughtiness and egoism but the way I see it egoism and haughtiness are not all bad. Selfishness leads to wonderful things.
I envisioned this book focused on pleasure. A book full of vices, decadence, excess, lust, rage, indulgence, whimsy, wonder, divinity, violence, wickedness and sin. I wanted every single page to be an oasis for the senses.

I also wanted Volume 22 to show our readers that everything we've been raised to believe is bad is not entirely true. There are two sides to every story, every action.
Why is being selfish so bad? Why are decadence, excess, indulgences bad? Because people don't know how to enjoy them? How to benefit from them? Rage, violence and wickedness drive the change in the world. Lust and desire spur continuation of our race. And who's to say what is sin and vices? Have we lost our sense of wonder, whimsy and divinity? I don't believe so; I think it's just hidden deep inside.
It's time to let it out.
Welcome to the issue.

Nora Kobrenik
Editor-in-Chief and Founder

HAUS VON M
NEW YORK

PHILIPPE
PA

AUDIBERT
PARIS

ACCIDE

ENTALL

LUXURY LINGERIE AND ALL THAT YOU DESIRE...

EXPLORE OUR WORLD
ANYALUST.COM

anya lust

PHILIPPE AUDIBERT
PARIS

AYTEKIN YALCIN'S
COLOR OF NIGHT
DO NOT HAVE SEXUAL
WITH A MAN AS ONE DOES WITH

HAVE

NO
EXODU
ANYONE
HAS SEX
18:06 NO
APPROACH
CLOSE

Style and Creative Direction by Anil Can
Hair Stylist - akin unal
Costume Design by elif domanic

WITH YOUR FATHER
WITH THE LORD
PERVERSE
TOUS
THEM

AWFUL18
RELATION
WITH
HAVING SEXU

The Dreamers

Photographed by Marc Da Cunha Lopes

Dina Mincy discusses the past and the future of entertainment

TOILETTES

Gather ‘round kids, let me tell you a story that is bound to repeat itself. On January 17, 1920 The Eighteenth Amendment (Amendment XVIII) of the United States Constitution established the prohibition of alcohol in the United States. Prohibition was successful in reducing the amount of liquor consumed, cirrhosis death rates, admissions to state mental hospitals for alcoholic psychosis, arrests for public drunkenness, and rates of absenteeism. While many state that Prohibition stimulated the proliferation of rampant underground, organized and widespread criminal activity, two academics maintain that there was no increase in crime during the Prohibition era and that such claims are "rooted in the impressionistic rather than the factual." Ha! By 1925, there were anywhere from 30,000 to 100,000 speakeasy clubs in New York City alone. Wet opposition talked of personal liberty, new tax revenues from legal beer and liquor, and the scourge of organized crime. Prohibition also had an effect on the music industry in the United States, specifically with jazz. Speakeasies became very popular, and the Great Depression's migratory effects led to the dispersal of jazz music, from New Orleans going north through Chicago and to New York. This led to the development of different styles in different cities. Due to its popularity in speakeasies and the emergence of advanced recording technology, jazz's popularity skyrocketed. Currently we’re facing the same reality as the world continues to grapple with the ongoing Covid-19 pandemic that has seen all types of entertainment shuttered indefinitely. If things continue as they are now 2020 will usher in the New Roaring 20’s – where we sneak out not to drink illegal booze but to see a band perform, visit a museum or see a ballet performance.

Even now as I type this the internet is abuzz with Underground parties that have been taking place every weekend in the city, spread via WhatsApp chat groups and text chains with promoters asking people not to publicize the illicit event. Of course, pandemic partying isn't exclusive to NYC. The whole world wants in. ●

| Photo assistant - Adeline Gauvin | Stylist - Pierre Louis Mascia |
Assistant Stylist Assistant - Alban Du Chateau |Make up by Elise Ducrot |
Hair by Stephane Glavier | Production by Mario Faundez | Models: Sarah Sewer (Natalie Model),
Sinom Douaire and Bastien (Sucess Model), Maiwenn Model |

Bitter Moon
Photographed by Stefano Essequadro

BALLERINO

WILD THINGS

PHOTOGRAPHY BY NICOLAS GUERIN
ANARCHY IN AMERICA BY CANDICE MAHOOD

Anarchism has ancient roots, with the word itself stemming from the ancient Greek anarchos, or "without rulers," but it fully bloomed as a political philosophy in Europe and the United States during the 19th century. At the time, Communist thinker Karl Marx's writings had become popular, and people were searching for alternatives to the capitalist system. The Paris Commune — a brief period in 1871 when Paris was controlled by anarchists and communists — helped spread the message of anarchism further, and inspired more young radicals to take up the cause, sometimes to violent effect when they embraced the philosophy of "propaganda by the deed." By the early 20th century, anarchism had spread throughout the world, but government repression often made it difficult for anarchists to organize and achieve their goals. Classic anarchist traditions include mutualism, which is situated at the nexus of individual and collectivist thought; anarcho-communism, which favors community ownership of the means of production, and the abolishment of the state and capitalism; anarcho-syndicalism, which views unions, the working class, and the labor movement as potential forces for revolutionary change; and individualism, which has similarities with libertarianism, and emphasizes individual freedom above all. What we're seeing today in United States of America is exactly that

– the violent anarchists and outlaws who have hijacked the mostly peaceful Black Lives Matter protest movement and created mobs of mostly young white rioters who are intent on ripping out the hearts of some of our biggest cities. Whether it's in New York, Chicago, Atlanta, Seattle or Portland, the anarchists have been given free reign by leftwing Democrat mayors and governors to burn, destroy, occupy and terrorize at will for two months. For months the people in charge and the national media have been telling us with one voice that we all have to stand together and defeat the virus. But when it comes to fighting anarchy and violence in the streets, many of those same people in Washington and in states like Oregon refuse to stand up, do the right thing and defend their citizens from violence and destruction. In fact, many left-wing Democrat "leaders" make excuses for the anarchists, pretending they are just peaceful protesters or blaming the police for starting, fanning or prolonging the violence. There is no vaccine for anarchy. It takes strong and responsible leaders and the legal use of police force to stop it.
Let's do it. ●

| Make Up by Yoana TG | Hair by Jonathan DADOUN | Styled by Julien Mazzoli |
Photo assistant - Arnaud juherian | Retouched by Madrid Lagarrigue | Models :
Chloé François, Pauline Moulettes, Alina Nebula, Marisa Papen, Julien Mazzoli, Simon Lohmeyer |
| Special Thanks to Laurent Morel Ruymen for his support in Menorca Island |

Room in Rome

Photography by Dasha and Mari

CHILD OF A LESSER GOD

OTOGRAPHEDBYLARISAMOISEEVA

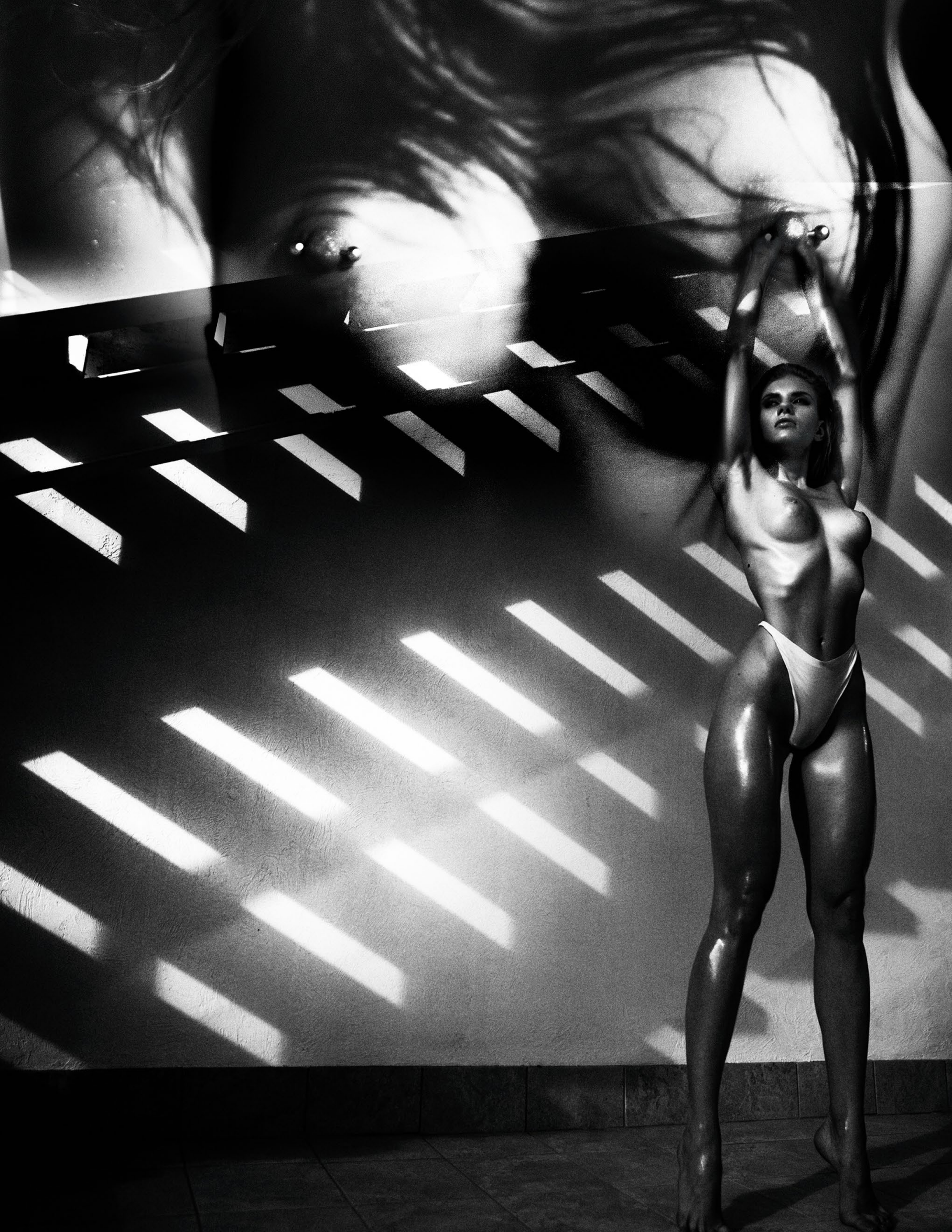
Eyes W
Photography by

ide Shut
Bernardo Carvajal

Agency Creative Director: Gustavo Dalessio
Agency Art Director: Oscar Mendoza
Retouching Studio: JP1985

PRIDE

vladislavspivak's 365days
storybyastridbuck



1960's gave us the sexual revolution. They also gave us sex researchers William Masters and Virginia Johnson who pioneered research into the nature of human sexual response and the diagnosis and treatment of sexual disorders and dysfunctions. In the initial phase of Masters and Johnson's studies, from 1957 until 1965, they recorded some of the first laboratory data on the anatomy and physiology of human sexual response based on direct observation of 382 women and 312 men in what they conservatively estimated to be "10,000 complete cycles of sexual response". That's a lot of complete cycles of sexual response!

One of the most enduring and important aspects of their work has been the four stage model of sexual response, which they described as the human sexual response cycle and defined as:

1.Desire or excitement: During the desire phase, the tissue in the penis, vagina, pelvis, vulva, and clitoris fill with blood. This increases the sensitivity of nerves in these areas of the body. This blood flow also creates a fluid called transudate, which lubricates the vagina. Muscles throughout the body begin contracting. Some people breathe more rapidly or develop flushed skin due to the increased blood flow.

2.Plateau: During the plateau stage, a person's arousal continues to intensify. The vagina, penis, and clitoris become more sensitive. A person may experience variations in sensitivity and arousal during this period. Arousal and interest may decrease, intensify, then decrease again.

3. Orgasm: With the right stimulation and the right mental state, a person may have an orgasm. For most females, clitoral stimulation is the fastest, most effective path to orgasm. For some, it is the only path to orgasm. Males may need prolonged stimulation of the shaft or head of the penis. Most males ejaculate during orgasm, but it is possible to have an orgasm without ejaculating. Some females also ejaculate during orgasm, though the content of this fluid remains the subject of scientific discussion. Both males and females experience intense muscle contractions during orgasm. Males experience these contractions in the rectum, penis, and pelvis, while females experience them in the vagina, uterus, and rectum. Some people experience contractions throughout the entire body.

4. Resolution: After orgasm, the muscles relax, and the body slowly returns to its pre-arousal state. This process is different for males and females. Although most males cannot have an orgasm immediately after ejaculating, many females can. During the resolution stage, most males and many females experience a refractory period. During this time, the person will not respond to sexual stimulation.

There is no "right" way to feel about sex and no correct way to have sex. People can experience sexual pleasure from a wide range of positions, types of sex, and sexual fantasies. The key is to know what you like and how you like it and then guide your partner in a way that is pleasurable for both of you. ●

Polaroid

Exotica
Photography by Martial Lenoir

This page:
Bijou de visage : Moncomble
Bague : Lou Yetu
Collier : Seyit Ares
Boléro : Önder Özkan
Ceinture : Chaussettes orphelines
Jupe : David Vincent Camuglio
Previous page:
Plastron : Urna Burk
Manteau : Amuse
Bracelet : Boks and Baum
Bijou de visage : Moncomble
Barrette : Opaliza

Bijou de visage : Moncomble
Bague : Lou Yetu
Bracelet : Dinh Van
Veste : Collini Milano
Epaulettes : Plastron : Urna Burk

Boucles d'oreilles : Lou Yetu
Bague : Nach
Bijou de Visage : Moncomble
Manchette : Audrey Jehanno
Epaulettes : Urna Burk
Jupe : Mazarine
Chaussures : Nomadic

Bijou de visage : Moncomble
Bague : Lou Yetu
Bracelet : Dinh Van
Plastron : Urna Burk
Sandales : Nomadic

A gauche :
Bijou de visage : Moncomble
Top : Seyit Ares
Corset : Noémie Devime
Pantalon : Elissa Poppy sur exposedparis.com
A droite :
Collier : Lou Yetu
Boucle d'oreille : Atelier Paulin
Bracelet : Boks and Baum
Bustier : Seyit Ares
Jupe : David Vincent Camuglio

Plastron : Urna Burk
Manteau : Amuse
Bracelet : Boks and Baum
Bijou de visage : Moncomble
Barrette : Opaliza
Bague : Nach

Bracelet : Boks and Baum
Bague : Nach
Boucle d'oreille : Atelier Paulin
Robe : Mes Demoiselles
Harnais : Urna Burk
Ceinture : Domestiqu

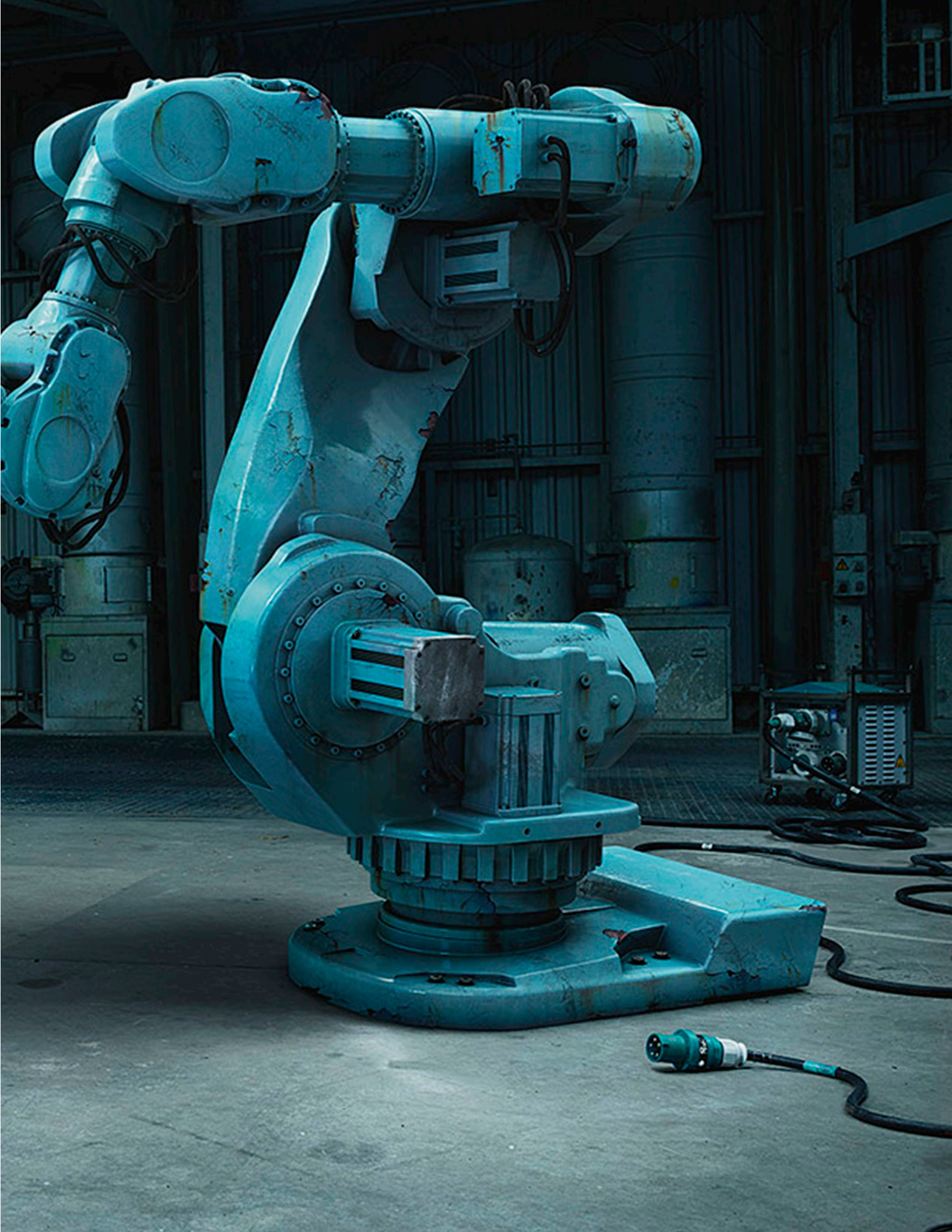
Cast:
Styled by Audrey Jehanno
Make Up by Cyril Nesmon
Hair by Fred Teglia
Assistant - Laurent Hini
Models: Mariame Sakanoko,
Dayana Leyva

Ceinture : Macon & Lesquoy
Epaulettes : Urna Burk
Tablier : David Vincent Camuglio
Bracelet : Boks and Baum
Bague : Nach
Boucle d'oreille : Atelier Paulin
Barrette : Opaliza

Broche : Macon & Lesquoy
Plastron : Urna Burk
Boucle d'oreille : Atelier Paulin
Bracelet : Boks and Baum
Sandales : Nomadic

Jean Yves Lemoigne's Bonding

Jen Ruane discusses BDSM influence in Fashion

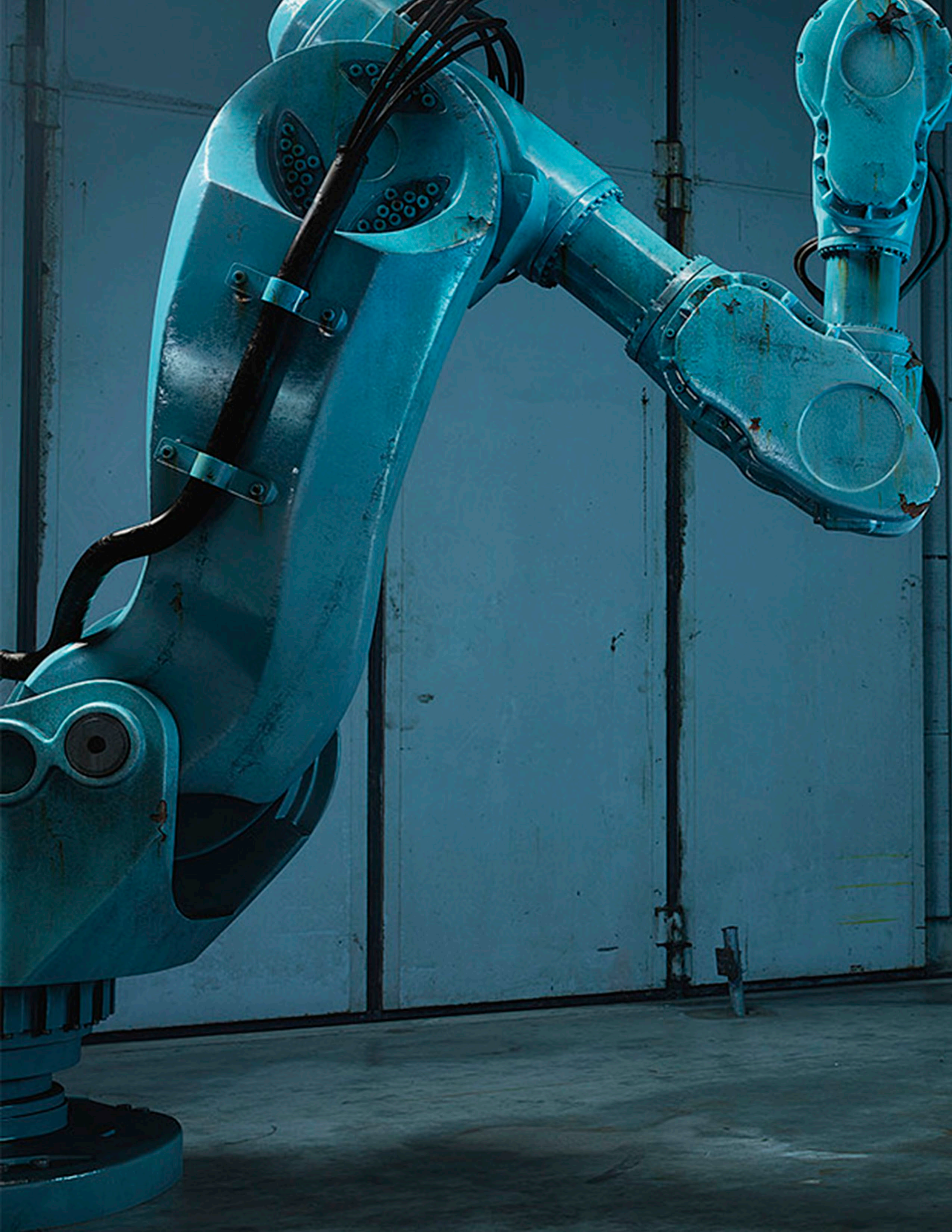


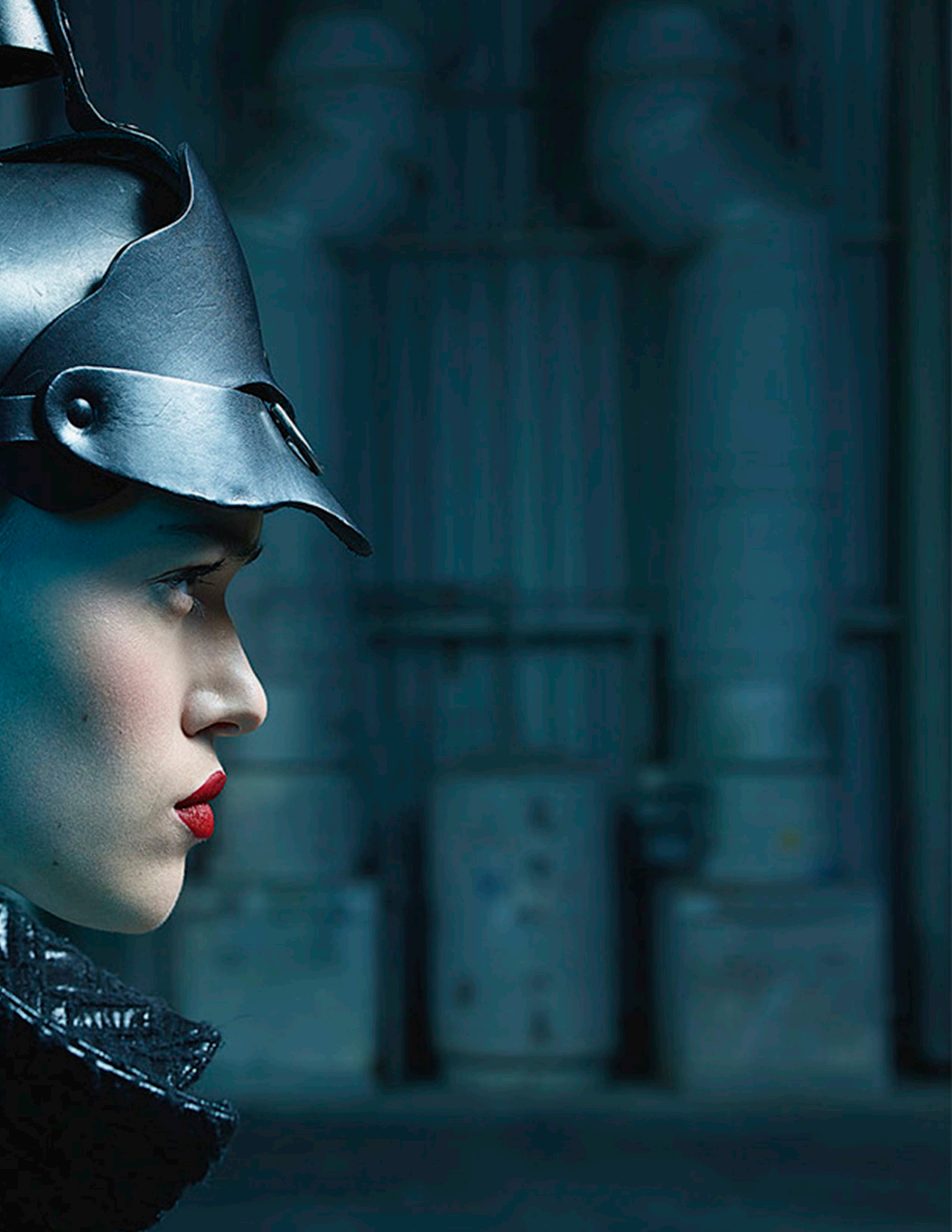
In 1914 a few weeks before the start of World War One, L. Richard and his wife Nativa founded their lingerie firm, Yva Richard, in Paris. Their custom made unique creations became increasingly daring and avant-garde, and by the late 1920s, they had highly successful international mail-order business. Richard took most of the photographs for their catalogue, and Nativa would sometimes model. One of their most iconic designs was a studded steel cone bra and chastity belt with a plumed headdress. Their success encouraged the tailor Léon Vidal, who owned a chain of erotic bookshops to open a luxurious lingerie boutique called Diana Slip. Thus a movement was born.

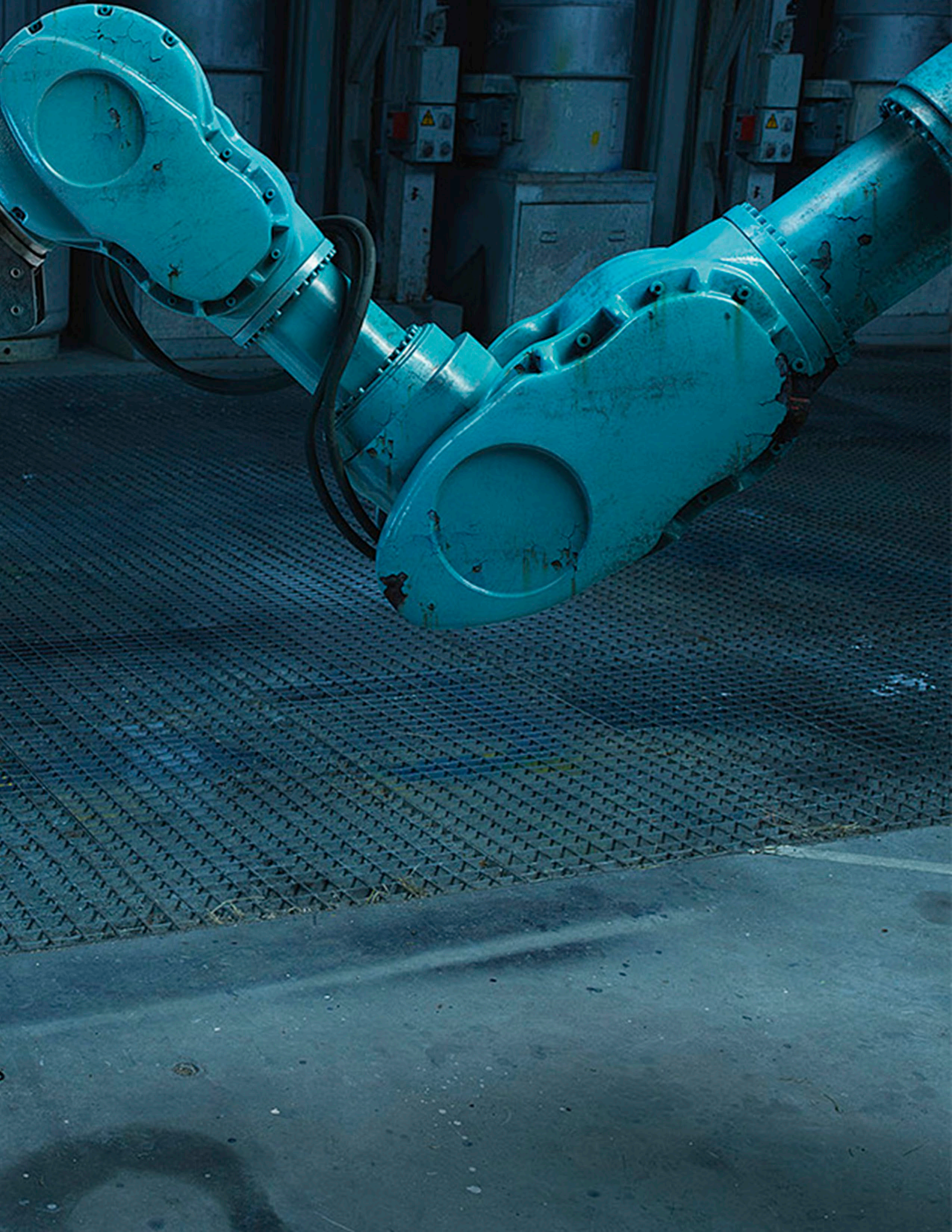
BDSM stands for bondage, discipline, and sadomasochism. It's a sexual kink that places partners in two positions — either the submissive or the dominant — and is all about playing with power dynamics in a relationship. While often physical, many practitioners feel that submission is a mental space, too. This fetish scene also utilizes a lot of specific costumes and materials, including latex, leather, and rubber. When it comes to the adoption of specifically sexual imagery or themes, BDSM is the one and only fetish that can be witnessed again and again in style. At times, I cannot help but wonder whether BDSM itself is often robbed of its sexuality through its transformation into wearable looks. But for the time being, its utilization in fashion only seems like a hugely important thing. But what is it about these designs, whether inspired by or directly taken from fetish-wear, that appeals to us so much? Were these concepts — picked up by fashion designers and trickled down from celebrities to the high street — always stylish, or is it their origins that make them so alluring?

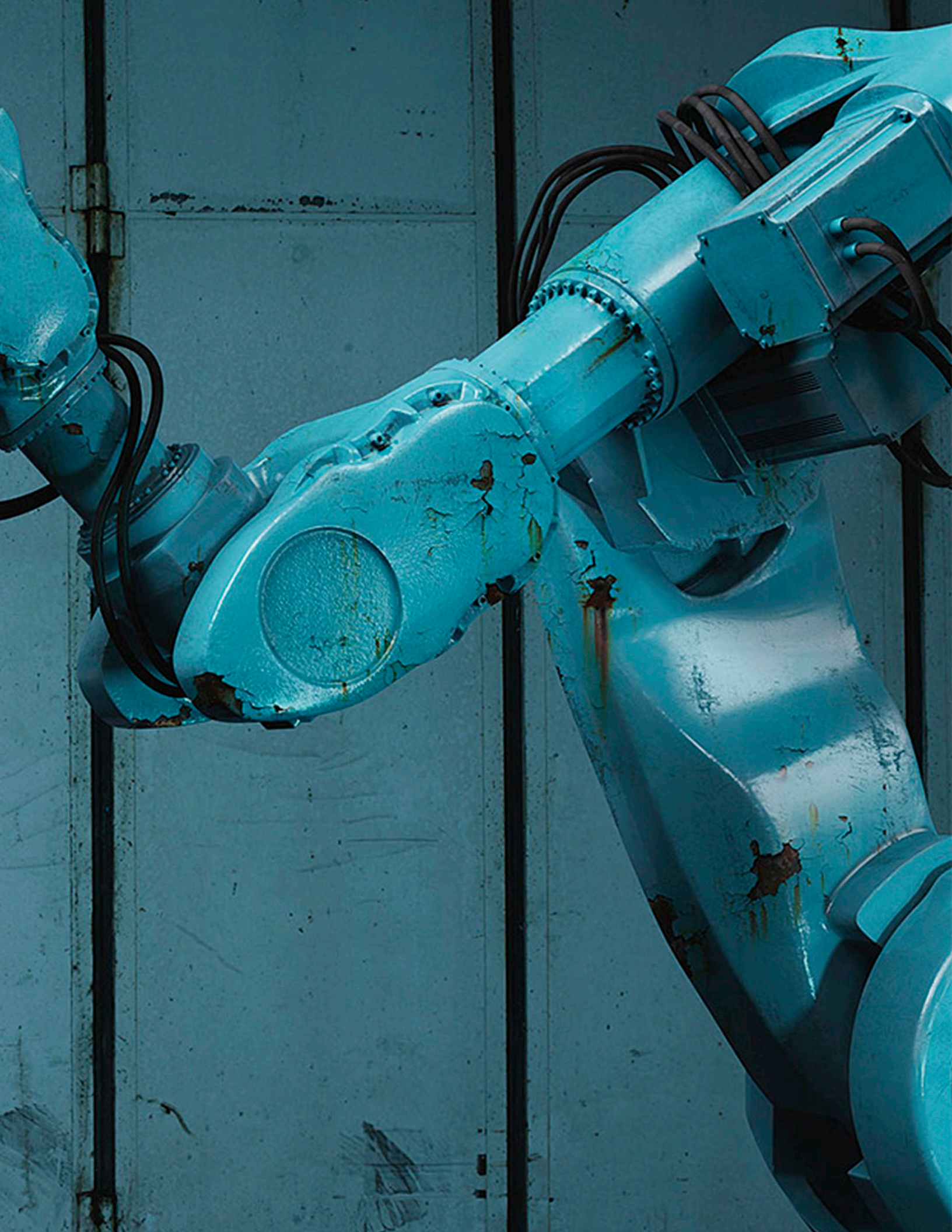
The taboo and sexuality inherent in this subculture are arguably not seen in other alternative cultures, because other subcultures aren't necessarily fetishes. BDSM is first and foremost a sexual practice, with fetish-wear being merely a part of the sexual act. When it comes to the allure of BDSM fashion, however, I feel that there are two possible reasons we could be attracted to the scene's style: Either the taboo, sexual subtext within this clothing, or the high fashion element that seemingly removes the sexuality and makes it all about the style. I'll let you make the decision for yourself. ●

| Fashion editors - Joana Figueira and Joy Sinanian | Hair by Jonatahn Dadoun
Make up by Vichika Yorn | CGI by Olivier Jeannel / Wanda print |
| Retouch by Adrien Bénard |









This is the picture of ALVA BERNAL
Story BY Caitlyn Conine

DINE

Alva Bernadine was born in Grenada, West Indies and at the age of 6 relocated to London. “I became seriously interested in photography at the age of 21. Previous to that my main leisure activity was cycling, road racing to be exact. Most days were spent training and racing. When photography came along it drove cycling right out of my head. It was as though I could not keep two passions in my brain at once. My first pictures were of London tourist spots and the next year I started practicing my present style. I am self-taught and have never been an assistant.” He continues, “I bought my first camera at the age of ten and bought a booklet that talked about apertures, shutter speeds and depth of field. My plastic camera had only one shutter speed and a sunny and cloudy symbol. Later on my form teacher gave me a Russian SLR camera with a 50mm lens. The aperture of the lens was broken but I used my paper round money to fix it. I used the school darkroom for a year, passsed the exam and rarely used the camera again for the next four or five years. When I became interested in photography again at the age of 21, it’s as if the bug has bitten me. I began looking at and reading everything I could and before long I wanted an individual style. I would look at the catch lights in the eyes of the sitters in magazines to see what was used to light them and think I could do that if only I had the same equipment. Photography was never something I was afraid of. I instinctively knew that technique was not going to be a big deal for me. I started off by taking impressionistic pictures of London landmarks. At the same time I came across a book by Magritte one lunch break and thought I might like to try something like that. The next year I borrowed some clothes from Fiorucci and became a surrealist.”

When Bernadine started out his initial influences were Rene Magritte, the German Cheyco Leidmann and Guy Bourdin. Nowadays it’s random things he finds on the great wide net. When he was 26 he wrote a manifesto. He had read about the Surrealists, Dadaists and Futurists; they all had manifestos but nobody seemed to be writing them anymore - so he wrote one for himself. Then the problem was what to call it, “Since I was the only one in my art movement I decided to call it Bernadinism: The Bernadinian Universe. The View From the Edge, the artist as Megalomaniac. The tenets of Bernadinism were to: Astound, Confound, Provoke, Intimidate and Gorgonize. Along with the manifesto came various slogans and the one I use most that is the subheading of my website is, “I am a One Man Subculture.” Alva’s work is prety nonspecific. He makes photographs and videos using themes. “While others want to be different by being exactly the same as their friends, I was splendidly alone. I was different just by being me. I was an only child and sufficient unto myself. I used to screen print back then and I made a one-off T-shirt. On the front was a picture of me in a green suit and a halo and the name “Saint Alva” and on the back the legend “I am a One Man Subculture”. I still have it and wear it at my

exhibitions sometimes."
Alva's work is pretty nonspecific. He makes photographs and videos using themes such as surrealism, sexuality and violence, touching various overlapping topics and strategies. Several reoccurring subjects can be recognized, such as mirrors, shadows, optical effects and representations of the female form. The work is filled with invented surreal scenarios, witty events, troubling scenes from movies that were never made and almost hallucinatory images that invoke narrative, prompting you to imagine what came before or what is about to happen. In scenarios in dark woods, eerie bedrooms, enigmatic streets and mesmerising reflections, suspense and danger dwells. The images are not only about desire but the problems that go with it. "My work is unconventional, sometimes quietly surreal and is very singular in style. It ranges from a classic use of perspective to experimental work using a sound-activated switch to capture action pictures of women's arses being spanked. There is always an "event" in my pictures; there is always a strange, surreal or quirky happening. My pictures always begin with an unusual idea. The colours are saturated and they are always taken on location; I rarely use studios."
Bernadine once won the Vogue/Sotheby's Cecil Beaton Award, which was a competition for young photographers that gave him a chance to work with Condé Nast. That led to the genesis of Forniphilia Project. "The winning series was of me with a Pollack pattern shoe from Fiorucci, entitled The Fetish. You did not see my face but my shadow hand or parts of my body. Anyway, somebody suggested I should go to see the fetish magazine, Skin Two. They gave me some of their magazines to look at and I shot some shoes for them. One day I was looking at a picture in their magazine of a woman with pierced nipples and a chain hanging between them. I came up with the idea of hanging washing lines from them. All I then needed was to find a model with pierced nipples. Skin Two used to run club nights and would always send me invites but the dress code was strict and I had no fetish gear. I rode to their shop/warehouse to buy a cheap pair of latex cycling shorts, which turned out to be very expensive because while in there I had my bicycle stolen. Luckily I had another.
Going to the club was a revelation. There were all these wondrously strange things happening around me. The main thing I remember was a man leading a woman around by a dog lead attached to her pierced labia. She wore nothing but high heels and had a red plastic tray descending from her nipples and now and again he would send her off to the bar and she would return, the weight borne by her nipples. Her tits were a bit saggy, no doubt from years of this kind of abuse. I was left with the impression that these people were as imaginative in their sexuality as I was in my photography. For me these were ready made concepts that I could use in my work. Photography was not allowed in the club and I am not a documentary photographer in any case, so I had to

ransfer them to a different environment." And boy did he ever! Currently Alva is in a bit of hibernation. Apart from a few cityscapes of London, he has not taken any photos since the Covid-19 lockdown. "I was meant to scan some of my old B+W photos and archive my work but I have not got around to it yet. I have been spending time cycling in the countryside where there is nobody to breathe on me except the odd cyclist." Before the lockdown he was arranging a big event with a surrealist party for the opening to give away about €100,000 of his work. "The idea to give my work away began after I was hit in the back of the head by the wing mirror of an overtaking builders van while riding my bicycle. Unconscious, I veered across a busy lane of traffic and broke my fall with my forehead. When I came to with a mouth full of grit, I was lying in the middle of the road with vehicles heading in opposite directions. The accident made me realize that I had nobody to leave my work to and if I should die, it would soon be thrown out with the rubbish after me. It was then that I decided I had more pictures than I could possibly sell in my lifetime and I would like to give some of them away so there would be at least something of me left in the world. After all these years I have hundreds of good pictures. I also damaged one of my optic nerves and lost some of the sight in my left eye. So now one eye is sharp and in Technicolor like my pictures and the other is indistinct and drab like other peoples' images!" "I had got the sponsorship for the printing and the venue. I was going to have an exhibition and give away 60 photographs of varying sizes. All the visitors to the exhibition would get a raffle ticket and at the end the tickets would be drawn and the winners come along to collect their ready to hang pictures. I would then video them and ask them what they thought of their prize and where they were going to hang them? I would not want to give my work away to anonymous people so it is important that I meet them. If theirs was too rude to hang on their wall, it would be too bad and not my problem! It was going to be a retrospective in Paris where I have exhibited before but I would consider shows in other capitals as well depending on sponsorship. Since I have loads of pictures they would be different every time. Ultimately I would like to give away at least one copy of all my best work in a way and a place I would enjoy. Unfortunately the sponsorship disappeared with Rona or The Vid as I have heard the virus recently called, so I will have to start all over again. If I live that is." Bernardine has not a clue when it will next be safe to photograph a model. It could be next year as far as he knows."I have taken subjects for the second part of my ambigram tattoos series before the lockdown. They depict secret writing that can be seen by turning around the photograph. The first part is already on my website. Oh yeah, then I can get on with scanning my negatives that I was going to start back in April." Alva likes saying: I only ever take one picture and it is the same picture again and again. It is the picture of Alva Bernadine. Here's to many more pictures captured with his one good eye. ●

ABS
VO

sodom and

Photography by Stefano E

St

gomorrah

Essequadro

ory by Serafina Lach

IESVS.NAZARE
NVS.REX.IVDE

In our contemporary concordance, the phrase "Sodom and Gomorrah" has become synonymous with extreme depravity and immorality, with a particularly sexual connotation. Contrary to popular usage it is also clear from the reading of the narrative that it is not homosexuality that is the sin of Sodom and Gomorrah. Here's the story: Abraham's nephew, Lot, lives in Sodom. Two angels in the guise of men come to Lot's home in Sodom. Lot invites them to spend the night in his home. At first, the two angels say they prefer to spend the night in the town square (v. 2), but Lot is able to persuade them to come inside his home (presumably where it is safer). Before they all go to bed "the men of Sodom, both young and old, all the people to the last man, surrounded the house" (19:4) and demand that Lot send out his two guests so that "we may know them." Lot tries to dissuade the mob from its course, even offering his two daughters to them (v. 8); but the crowd dismisses Lot as an "alien" and tries to seize him. The two angels pull him back inside the house to safety, and then they strike the men outside with blindness (v. 11). The next morning, the angels lead Lot's family out of the city. Then God pours down sulfur and fire on Sodom and Gomorrah, destroying its inhabitants (v. 25). While several other biblical texts refer to Sodom (and sometimes Gomorrah), the only one that comments on Sodom's sinfulness is the sixth century BCE prophet Ezekiel: "This was the guilt of your sister Sodom: she and her daughters had pride, excess of food, and prosperous ease, but did not aid the poor and needy. They were haughty, and did abominable things before me; therefore I removed them when I saw it" (16:49-50). The Hebrew word translated "abominable things" is to'evah. Sometimes this term is used with reference to sexual offenses (as in Leviticus 18:22), but this term has a broad range of meanings. According to the Encyclopedia Judaica, "Common to all these usages is the notion of irregularity, that which offends the accepted order, ritual, or moral." Ezekiel 16 says nothing about same sex behavior. Context determines what Ezekiel meant by "abomination": Sodom's "abomination" was that she did not aid the poor and needy. ●

Libertine
Photography by Nicola

s Guérin

Preveious Page:
Left to the right : Dress EYMERIC FRANÇOIS
bolero froufrou ETIENNE JEANSON
latex gloves ATSUKO KUDO
jacket CHRISTOPHE TERZIAN
coat TSOLO MUNKH
rings NICCHIA
latex tricorne TORTURE GARDEN LATEX

Left to the right:
Boléro froufrou ETIENNE JEANSON
latex gloves ATSUKO KUDO
dress EYMERIC FRANÇOIS
coat TSOLO MUNKH
rings NICCHIA
latex tricorne TORTURE GARDEN LATEX
jacket CHRISTOPHE TERZIAN.

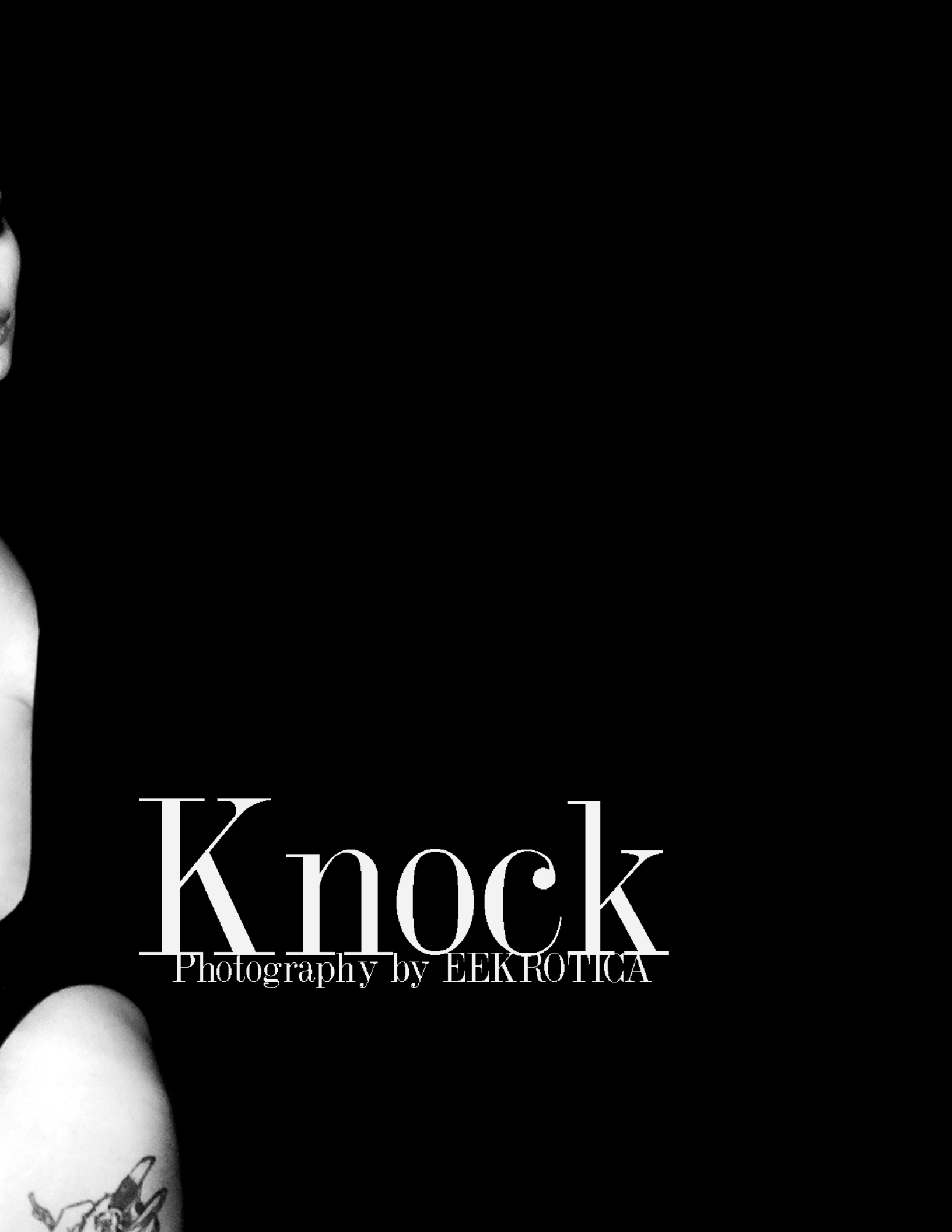
Left to the right:
Blue coat MAGDALENE CELESTE
necklace NICCHIA
embroidered cape GEOFFREY MINGOT
white dress DIANE CABASSE
gold thigh high boots MAISON ERNEST
cape and dress FRANÇOIS TAMARIN
blue dress MAGDALENE CELESTE
suit FRANÇOIS TAMARIN

Cast:
Models – Alex Wetter, Alina Nebula,
Johanna Badjan de Junnemann,
Tessa Kuragi, Pauline Moulettes,
Team :
Styled by Angélique Lancelle
Baroque Wigs by Antoine Mancini
Make up by Marie Tritsch
Photo assistants – Arnaud Juherian
& Aurélie Gosset
Retouching by Madrid Lagarrigue

Satin bows dress EYMERIC FRANÇOIS
latex gloves ATSUKO KUDO
mask MAISON CLOSE
blues coat and dress MAGDALENE CELESTE
necklace NICCHIA
suit and dress FRANÇOIS TAMARIN

Left to the right:
Fan MAISON CLOSE
necklace MARION PARFAIT
skirt EYMERIC FRANÇOIS
paniers FRANÇOIS TAMARIN
feathers top GEOFFREY MINGOT
latex body TORTURE GARDEN LATEX
lace traine ETIENNE JEANSON

Knock


Knock
Photography by EEKROTICA

Models: P. Vanderhart and Caitlyn
Make-up & Hair by Jordan Humphries
and Jennifer Ireland
Styled by Mise en Cage
Wardrobe by Chromat, Zana Bayne,
Bordelle, Pluck & Devour,
Grainne Maher Millinery &
Tamzin Lillywhite

FOUR
HAT-ISM ISM ISM
A CHANCE
HOPS AND FISH
ALL WE ARE
BYE
WE ARE
REGULA
E SAYIN

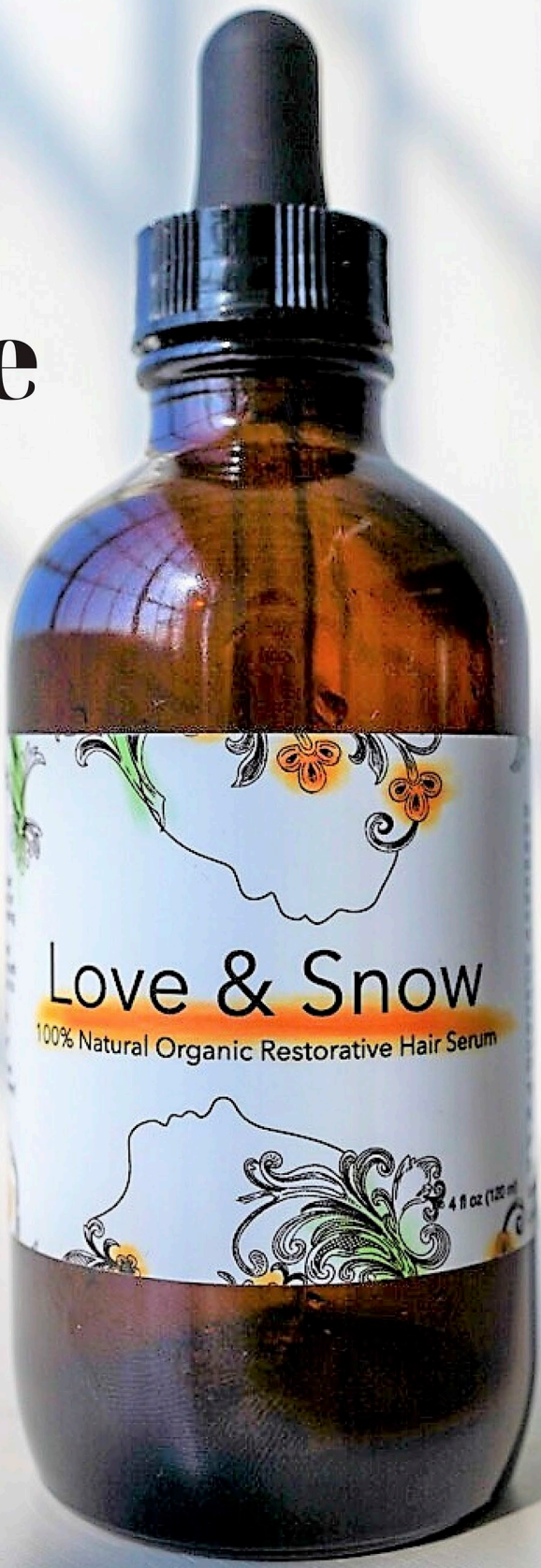
KATHA

STO

RINE
RY

100% Natural Holistic Hair and Scalp Care

Strengthen Hair.
Win Against Frizz.
Refresh Scalp.



loveandsnowhairserum.com

Tailored skin-brightening formulation using highly selective growth factors.

Clinically proven to be effective in improving hyperpigmentation

SKINUVA™ brite

CHEEK PIGMENTATION / MELASMA

REVOLUTIONARY

Skinuva™ 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

SIL

LK ART SCARVES

by Phillip Ayers

Delphine-Cha

arlotte Parmentier

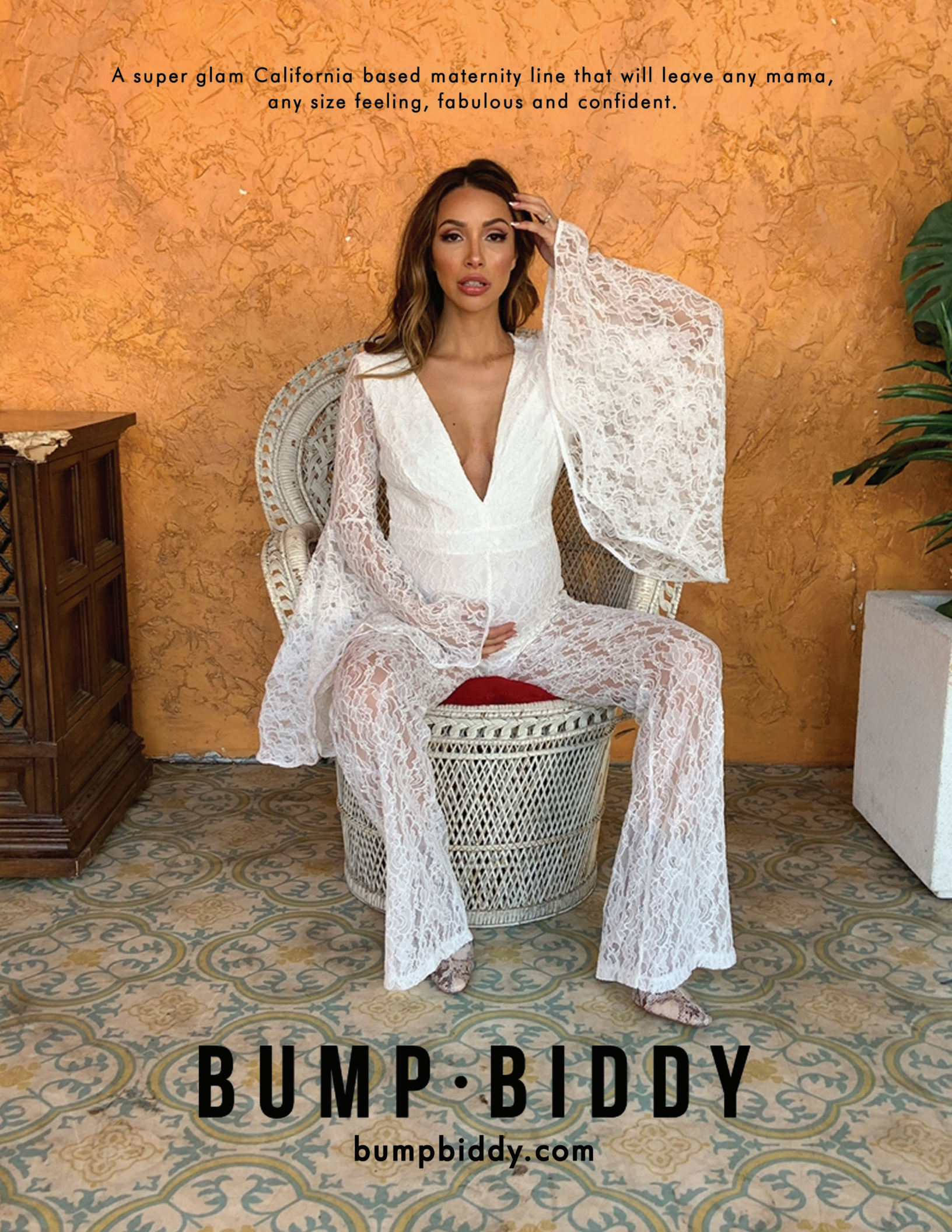
Paris

CURVY SENSE

Trendy & affordable apparel for the Curvy Doll

curvysense.com

A super glam California based maternity line that will leave any mama, any size feeling, fabulous and confident.

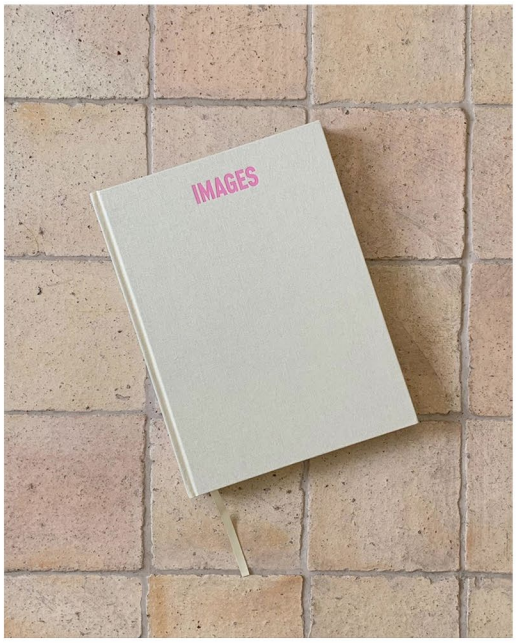


BUMP·BIDDY

bumpbiddy.com

Nora's *Deities*

2.



1.

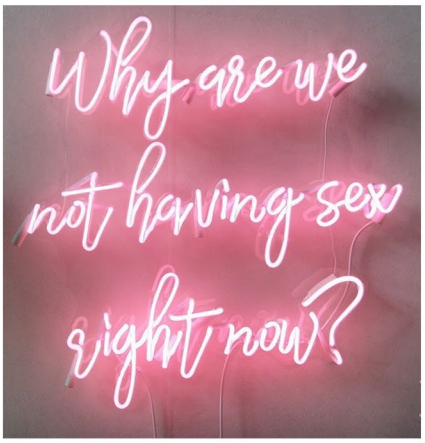
3.

1. Images 2: Jacquemus
2. Mad Hatter's Tea and Gin party
3. Alexandre Vaulthier 5 buckle dress
4. Fremin Gallery Long Weekend
5. Judith Leiber v12 sportscar
6. TWA hotel pool bar
7. Cigarette holder mouthpiece
8. Aquazzura So Nude sandals
9. Bro Neon signs

@eleanorkobrenik

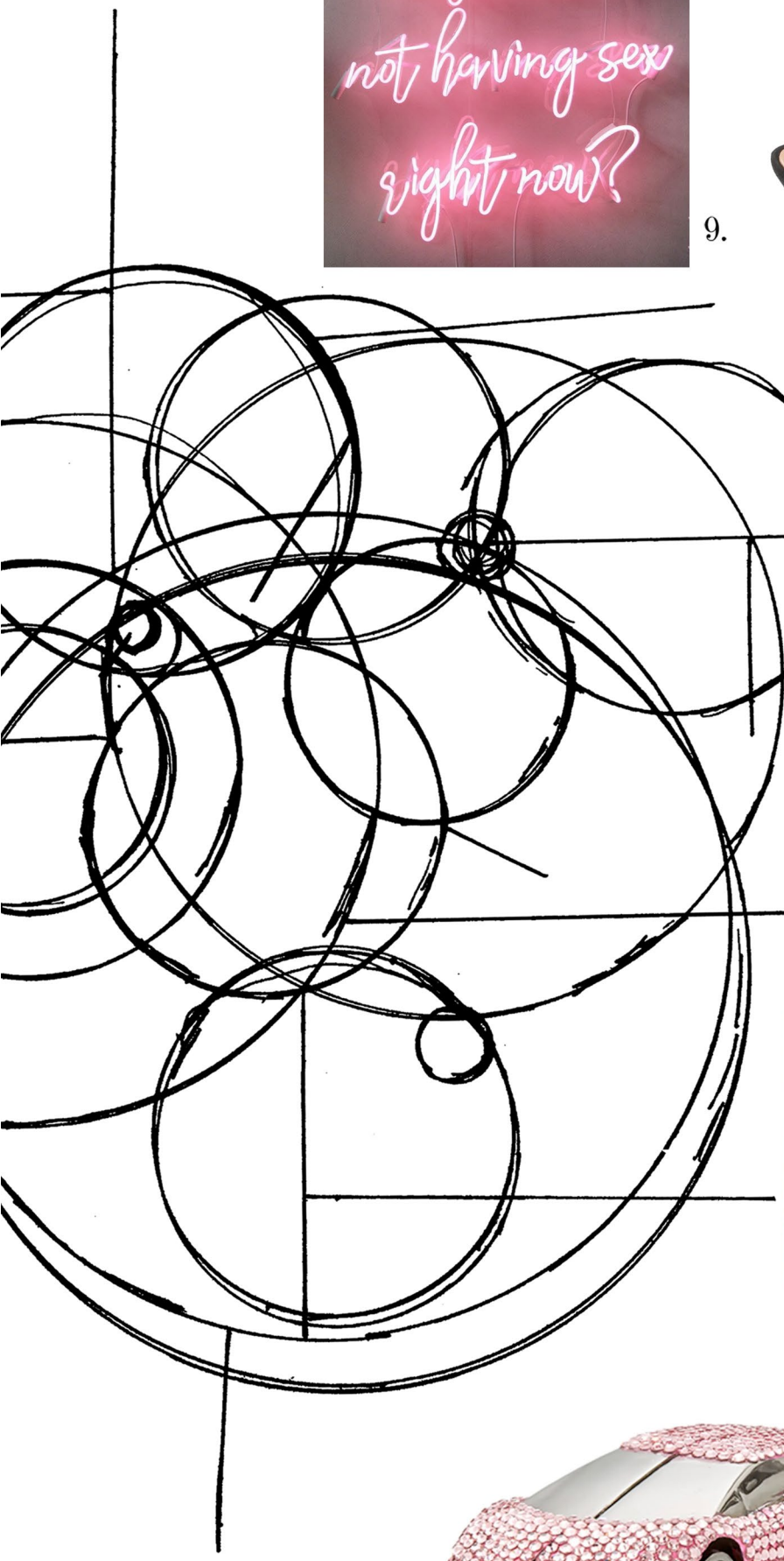
FREMIN

4.



9.

8.



7.

6.

5.

Follow Us