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Cover
Dead Like Me
Photographed by
Pol Kurucz



Nora Kobrenik Photographed by Nora Kobrenik | Never trust The Living | February 2022

Tim Burton's work had a great impact on me. The style, the wit, the darkness, the palette, the love of the macabre and the weird. His world was a respite from the blandness and lack of beauty in the post-Soviet era. The shelves were bare. No amount of money in the world would buy you foreign art, furniture, objet d'art, etc. Movies, especially Burton's masterpieces were an endless source of inspiration, desire, and without realizing it at the time instrumental to the development of my taste and aesthetic. Watching those films led me to the realization that I myself was strange and unusual. My tastes are very singular. I'm drawn to things that are odd, deviant and highly stylized. I don't believe in comfort of any kind. My home is not fit for children or inebriated guests. It's all stone, glass,

concrete, steel – a death trap if you've ever seen one. It makes people uncomfortable and it's just the way I like it.

Burton's Delia Deetz said, "This is my art, and it is dangerous!" This is what this volume is all about – art and danger. Handbook for the Recently Deceased pays homage to "Beetle-juice" and the Neitherworld. A beautiful Technicolor world of the dead but also the enthralling interior and exterior spaces that the Deetz Family created in the New England home that was full of chintz and traditions. The postmodern brutalist interiors that are accompanied by avant-garde fashion are what my wet dreams are made of. Volume 28 will explore the world that is very reminiscent of Burton's. There are extraordinary characters, haunted interiors, and explorations of the ghoulish and gruesome. I hope this book will do for you what Tim Burton's work did for me a long time ago – inspire you.

Welcome to the issue.

Nora Kobrenik Editor-in-Chief and Founder



schimmel.



PHILIPPE





AUDIBERT























e have all wondered this. We dreamed about it. Read about it. Hoped and longed for it. Were terrified at the prospect. We have all asked this: what happens after we die? Theists generally believe some afterlife awaits people when they die. According to various ideas about the afterlife, the essential aspect of the individual that lives on after death may be some partial element, or the entire soul or spirit of an individual, which carries with it and may confer personal identity or, on the contrary nirvana. Some belief systems, such as those in the Abrahamic tradition, hold that the dead go to a specific plane of existence after death, as determined by God, or other divine judgment, based on their actions or beliefs during life. In contrast, in systems of reincarnation, such as those in the Indian religions, the nature of the continued existence is determined directly by the actions of the individual in the ended life. Two of the most widely considered ideas are: Reincarnation: also known as rebirth or transmigration, is the philosophical or religious concept that the non-physical essence of a living being begins a new life in a different physical form or body after biological death. Resurrection is a similar process hypothesized by some religions, in which a soul comes back to life in the same body. In most beliefs involving reincarnation, the soul is seen as immortal and the only thing that becomes perishable is the body. Upon death, the soul becomes transmigrated into a new infant (or animal) to live again. The term transmigration means passing of soul from one body to another after death. Reincarnation (Punarjanman) is a central tenet of the Indian religions such as Buddhism, most Hinduism, Jainism, Sikhism and most Paganism, although there

groups who do not believe in reincarnation, instead believing in an afterlife.

Heaven and Hell: Heaven or the heavens, is a common religious cosmological or transcendent supernatural place where beings such as gods, angels, souls, saints, or venerated ancestors are said to originate, be enthroned, or reside. According to the beliefs of some religions, heavenly beings can descend to Earth or incarnate and earthly beings can ascend to Heaven in the afterlife or, in exceptional cases, enter Heaven alive. Heaven is often described as a "highest place", the holiest place, a Paradise, in contrast to hell or the Underworld or the "low places" and universally or conditionally accessible by earthly beings according to various standards of divinity, goodness, piety, faith, or other virtues or right beliefs or simply divine will. Some believe in the possibility of a heaven on Earth in a world to come. In religion and folklore, hell is a location in the afterlife in which evil souls are subjected to punitive suffering, most often through torture, as eternal punishment after death. Religions with a linear divine history often depict hells as eternal destinations, the biggest examples of which are Christianity and Islam, whereas religions with reincarnation usually depict a hell as an intermediary period between incarnations, as is the case in the dharmic religions. Religions typically locate hell in another dimension or under Earth's surface.



























Oz John presents The Outbreak





The Lockdown





The Vaccine

Model: Signe Rasmussen (Viva Models)
Talent 1: Yee Him Wong
Talent 2: Benjamin Majora
Talent 3: Li Kinscher

Hair & Makeup: Mariejo Wieske

Stylist: Daniel Ignat





ARTEM NADYOZHIN'S CHOOLOGIA CASSANDRA HARRIS ON FEARLESSNESS















ome of us live with the fear of failure and that causes us to not go for it. For others, it may be fear of rejection or worrying about what others may think of us. Just think for a minute of all the things you would have done, places you would have gone if you hadn't let fear, anxiety or worst of all - society take over. There are 7 billion people on earth and every single one of us has different tastes and preferences. Some dream of marriage and children, some dream of career heights, some dream of changing the world. Some dream of making a mark in history books. Social norms are the unwritten rules of beliefs, attitudes, and behaviors that are considered acceptable in a particular social group or culture. Norms provide us with an expected idea of how to behave, and function to provide order and predictability in society. Norms provide order in society. It is difficult to see how human society could operate without social norms. Human beings need norms to guide and direct their behavior, to provide order and predictability in social relationships and to make sense of and understanding of each other's actions. These are some of the reasons why most people, most of the time, conform to social norms. But need I remind you that well behaved people seldom make history? While those that have limited dreams are just fine falling in line with what society deems respectable and appropriate, those of us that dream of changing the world and leaving a lasting legacy are unafraid of being the "pariah" of society. What feels safe is often risky, and what feels risky is often safe. This

statement contradicts just about every evolutionary instinct we possess. We tend to seek out safety and avoid risk whenever possible. A classic example has to be the instinct that (still) tells us we are safer staying with the group. A herd to camouflage us. Something similar happens with spending money. We look around, see what everyone else is buying, and confuse the herd with safety. For example, simply because everyone else is buying into the idea of an American Dream doesn't mean that it's your dream too. But we start to tell ourselves the story that because everyone else is doing it, it must be what has to be done. The herd also rules the Houses of Marriage, Cohabitation and Procreation. The herd says that you must marry and live with your partner. That you must bear children. But there are more and more evidence every day that point to cohabitation killing romance and any affection a couple has felt for one another. Same goes for progenies. Not all of us are meant to marry, live with someone or have children. For us (the social pariahs) those societal constrains are akin to jails, to cutting off our limbs and tongues. Leaving us without oxygen. Suffocating what we were put on this earth to do - stand out and make our own rules and leave the world behind us slightly altered for better or worse.























































rom The Nightmare Before Christmas to Sweeney Todd, his films have encouraged those who have felt like outcasts to embrace their misfit status, weirdness and flaws. Whether you have scars, skin so pale you look dead or you just enjoy a spot of taxidermy, Tim Burton has taught us to take pride in who we are, whatever we look like and wear. Because we all know the real monsters are the ones lurking the suburbs, wearing identical clothes and doing everything the society tells you you must do. Burton's own aesthetic reflects German Expressionism more than any other style. Expressionism began as a modern art movement and quickly expanded to influence art across Europe in the 1920s. Drawing upon what was then the still-new field of psychotherapy, Expressionist film became a cinematic medium in which the overall scenic and production design produced a feeling of dreamlike unreality and psychological tension for the viewer. The traits of Expressionism have become incorporated so successfully into certain modes of storytelling within art, cinema,

and animation that the casual viewer might not realize these features all have a distinct origin point. Altogether, Burton's vision and style in particular, the pieces of which describe a very specific world, where skin is white, hair is black, and lips are blood-red (except when they are darker, as if the blood has dried). It is a world as sweet as it is sinister, as funny and irreverent as it is baroque. It is a world dreamt up by an artist alienated by southern Californian suburban mundanity, who endlessly found refuge in his own eerie, beautiful imagination, where worlds and landscapes are populated by characters that communicate as much with their looks as with their words. It is, in other words, a world that has also been the subject of many designers' fantasies: a world of aesthetic completeness. "I was this teenage goth," Kate Young, the celebrity stylist with the shocking white hair, once said, "and then I saw Beetlejuice, and it

























as like goth could be glamorous. It was one of the most inspiring things to happen to me when I was a kid." Similarly, says Kate Mulleavy of Rodarte, Burton's character Lydia, played by Winona Ryder in Edward Scissorhands, "has been the most influential of anyone on [Rodarte's] style." She is there in the house's ethereal, romantic cobweb knits, and in the dramatic proportions as well. Proportion is everything to a designer, after all, and it is everything to Burton as well: giant heads on pin-thin bodies and great round faces and eyes populate all his films, and his drawings. Meanwhile, the jewelry designer Waris Ahluwalia, who wears what he

considers Burton-esque pave diamond tear drop brooches in his lapel, says "to me, the most beautiful thing is darkness - Paris-in-the-rain darkness - and that is Tim Burton." But it is Burton's ability to imagine complete tableaux that appeals to Grace Coddington, the legendary Vogue stylist of a bygone era, who could be a Burton heroine herself with her flaming red hair and love of a shroud-like dress. "He's magical and funny and he paints a fantasy that is very complete," Coddington says. "You really have to jump into his work with both feet."

DOP: Matthew J. Smith | Production designer: James Hamilton, Daria Grigorieva | EP: Anastasia Formenskaya Editor: Max Perepelkin | Original Soundtrack: Jackleg studio | 1st AD: Luda Vereykina Casting: Valentina Kurochkina | Costume Designer: Vasilisa Gusarova

Assisted by: Tatyana Mamaeva and Evgenya Zhuravleva | Make up and hair: Nadia Lukinova, Arkadiy Bulgatov Producer's assistant: Sonya Kabanova | Post production producers: Nonna Aristarkhova, Olga Zorina CG: Post Prinyal | Grade: Artem Leonov | Creative Agency: Tutkovbudkov Art Director: Dmitry Kostyuchenko | Creative directors: Oleg Barinboym and Dmitry Tyutkov Copywriter: Marina Baldenkova | Account manager: Yulia Nikandrova | Account Director: Sergey Polyakov | Client: A101 |



















he tempo of the heartbeat, those drops of pitter-patter sweat, and those eyes, open wide and clear, to all that is morbid, curious, peculiar and macabre... There are some things in this world that we do not wish to see but are drawn to nevertheless, like moths to a flame. Crime scene photographs, serial killers, horror movies, oddities, freaks— at first we shield our eyes in careful eagerness. We turn the page softly; we click delicately; we turn on the screen unhurriedly until the images flash in front of our eyes. Then comes that thrilling sense of premonition, the rush of adrenaline, that thumping urge of fight or flight — we choose to remain and look. We choose to look, to stare, and look and look until the images and the colors blend into a colorful cacophony of all that is mixed in twisted revulsion and fascination — of all that is sinister and chilling. We are daring the nightmare. We are riding on the oscillating wave propelling between right and wrong, between beauty and horror, between all we have ever known. And yet we can never stop. The repulsiveness of the macabre is a challenge. When we look past it, we feel a sense of strength. It is through our morbid curiosity to fulfill that validation, the need of knowing that the muscle has been torn through and can continue to tear and tear again. And with that

knowledge of "making it through" comes catharsis — a release of buried emotions, of the skeletons in the closet. What the peculiar and horrid offer to us can be a strange sense of relief in that the unpleasantness of the unknown — the burning, engulfing curiosity within us all to know what is on the other side trumps what we might see. The reality of the world is oftentimes more horrible than any of us will ever truly know. It is knowing that however terrible our current predicament is, we can see a lesser, poorer, more unfortunate soul, no matter how far we hit rock bottom. We choose to experience the macabre and morbid because we are exploring — we are stepping in the shoes of the victim, or the predator. We imagine their fear, pain, and triumph, sick release. We seek strength through power, catharsis through release, reality through imagination, exploration through empathy, acceptance through the despicable, and perhaps the meaning of it all from what will happen to us all — the indiscriminate, cold hand of death. And when it does we'll greet it like an old friend.



















































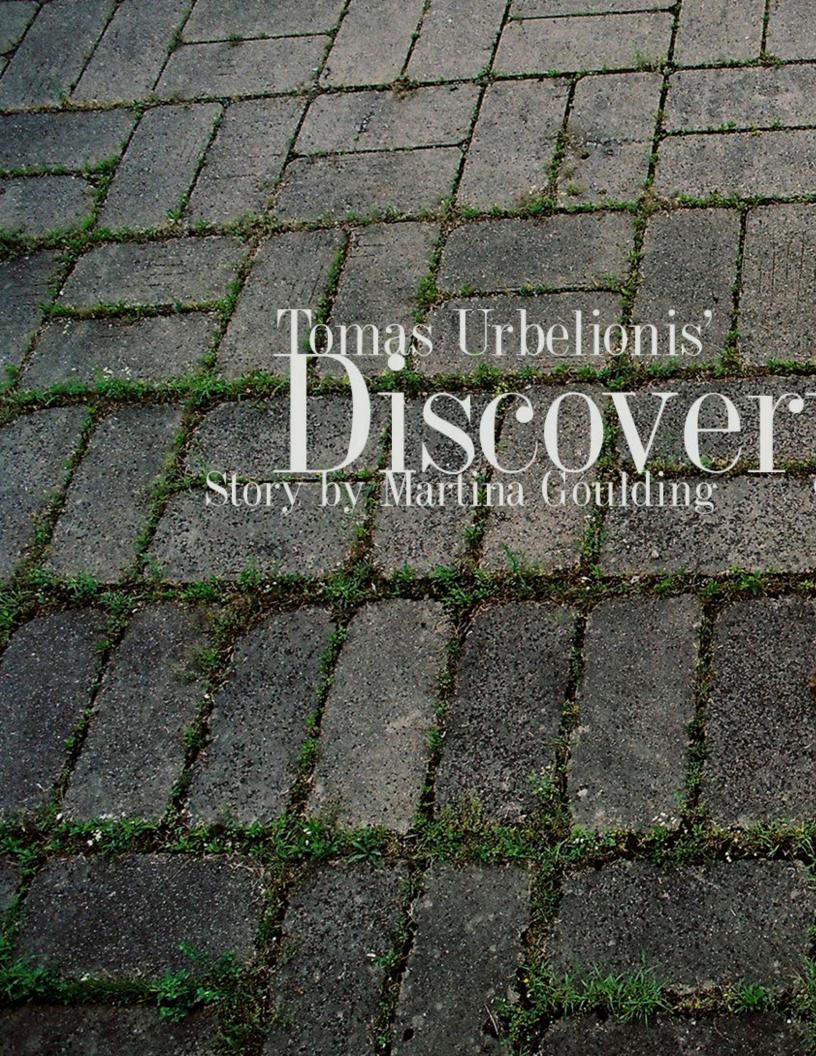






























omas Urbelionis was born in Lithuania, which was then part of Soviet Union. He lived in an industrial city and his parents were factory workers. He's been playing basketball since he was a teenager and his only dream was to become professional player. And actually this dream almost came true - he was very good at it and was picked to play at Lithuania's National Junior League. However, he had to quit everything due to health issues. Right around the time he guit basketball he visited a friend who just happened to be a photo artist who worked with Zenit. These photos mesmerized him - it was like nothing he's seen before. So he borrowed the camera and started taking photos of himself dressed as a female. That's how he discovered photography and the art world and the rest as they say is history.

"I'm not generally interested in photography from viewers' perspective. Never explored other photographers' works that much, besides maybe Helmut Newton's. However, photography became my lifestyle with time and I can't imagine my life without it. And I'm not that much into fashion either. Just been dressing in black since I was a teenager."

Urbelionis says, "I don't have one favorite quote that suits all my works It depends on each work individually. And everything depends on circumstances. I'm not the kind of person that has some "motto" in general, I guess. But I do find inspiration in Helmut Newton, D. Lynch and Alejandro Jodorowsky, and the women in their lives and life in general."

When it comes to his style the signature is the mix of glamour and trash. "I came up with the idea for this series quite unexpectedly. I was just walking with my friend in the forest in 2014 and I had my camera with me. Suddenly I thought she should lay on the ground half naked and play dead or unconscious (as if someone had thrown her from the car or something) for the photo. That's how the first photo of this series was born. I understood I like the idea and result when I printed out the photo. I liked it, because it felt like there's some mystery to it and it's thought provoking. I've always preferred artworks with idea and mystery behind them, not only just plain visual beauty. Of course, for me best result is when both idea and beauty are combined. So, I started taking more and more photos for this series. And recently, after all these years, I came up with another interpretation about the meaning behind this, but I would like to keep it a secret."











































































s a photographer I'm a late bloomer. Despite photographing since my 20's, I never took it seriously while I was mainly focused on my other professional career (I have a Degree in Economics and an MBA in Marketing, and I've worked in the financial industry in Europe and Africa for more than 31 years. Currently I'm a Senior VP in a bank). I started shooting in the late 2000s, first stage and dance shows as well as dancers for their portfolios, at the same time I also started shooting street art. When I decided to do it professionally (as my 2nd job) I moved over to fashion photography, mainly editorials, runways and catalogs. That's when I started shooting latex fashion for some EU and US designers, thus exploring a lot more of the fetish scene and aesthetics. In the last 10 years I've dedicated myself exclusively to my 2 main passions in photography: street art and fine art erotica/fetish." Blacksheep Photography continues, "Fine Art Photography - specially erotic and fetish photography - is my escape valve, the area where I can explore my artistic creativity (to counterbalance my racional side which I have to use daily in the financial industry - though also in a creative way). It's my chosen way to provoke and to make people think and feel about subjects that are not - for most - part of their daily routine. I like to make people dream and to open themselves to

new experiences, to break boundaries. I want to show beauty in every forms, especially unconventional and out of the box imagery. I want people who see my work to "feel", to imagine. I'm inspired by beauty in every form. The wow factor that makes you stop and think when you see an image, to make the viewer feel something."

Blacksheep's favorite quote is Henry David Thoreau's "The question is not what you look at but what you see." Which is appropriate considering that some of his biggest inspirations are Helmut Newton, Guy Bourdin, Roy Stuart, Steve Diet Goedde, Frank de Mulder, Marco Tenaglia, and John Tisbury. Last year Blacksheep started mixing two of his passions for erótica and street art into digital art images; the result is the new book "Alluring Street Art" that's currently available on Blurb. He's also looking to publish more books in the next few months. As you can imagine Blacksheep is not on social media. The reason? Current censorship policies that most social media platforms have. Most as we all know don't allow nude, erótica and fetish fine art to exist or to thrive.

To view more of his intricate work head over to his website: www.theblacksheep.pt



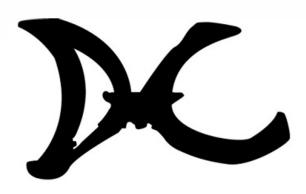












Delphine-Charlotte Parmentier Paris

PHILIPPE



AUDIBERT



KATH



ARINE P





Nora's Deities

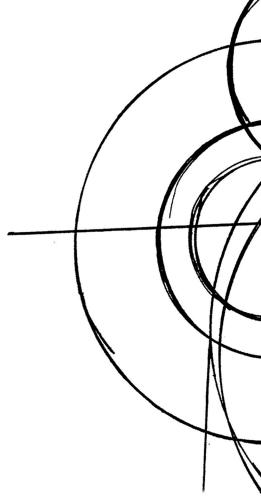


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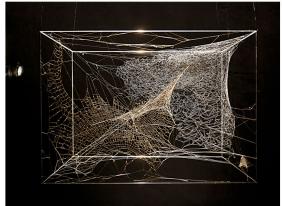
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- 1. Ralph Lauren Valentina gown
- 2. Visit: Dubai
- 3. Tomas Saraceno: Particular Matter(s)
- 4. Saffron
- 5. Food for thought: Tagine Dubai
- 6. Loewe rose sandals
- 7. Dubai Expo 2020
- 8. Lland disco chair
- 9. Kiki de Montparnasse personalized ropes

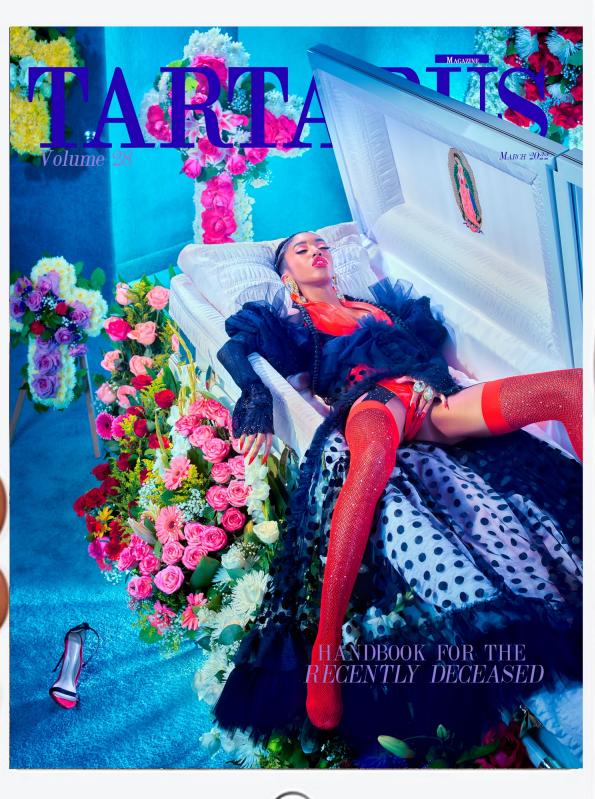


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