# MAGAZINE

Volume 33

Widows

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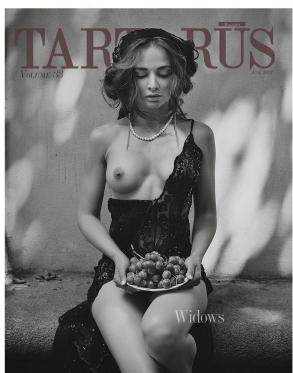
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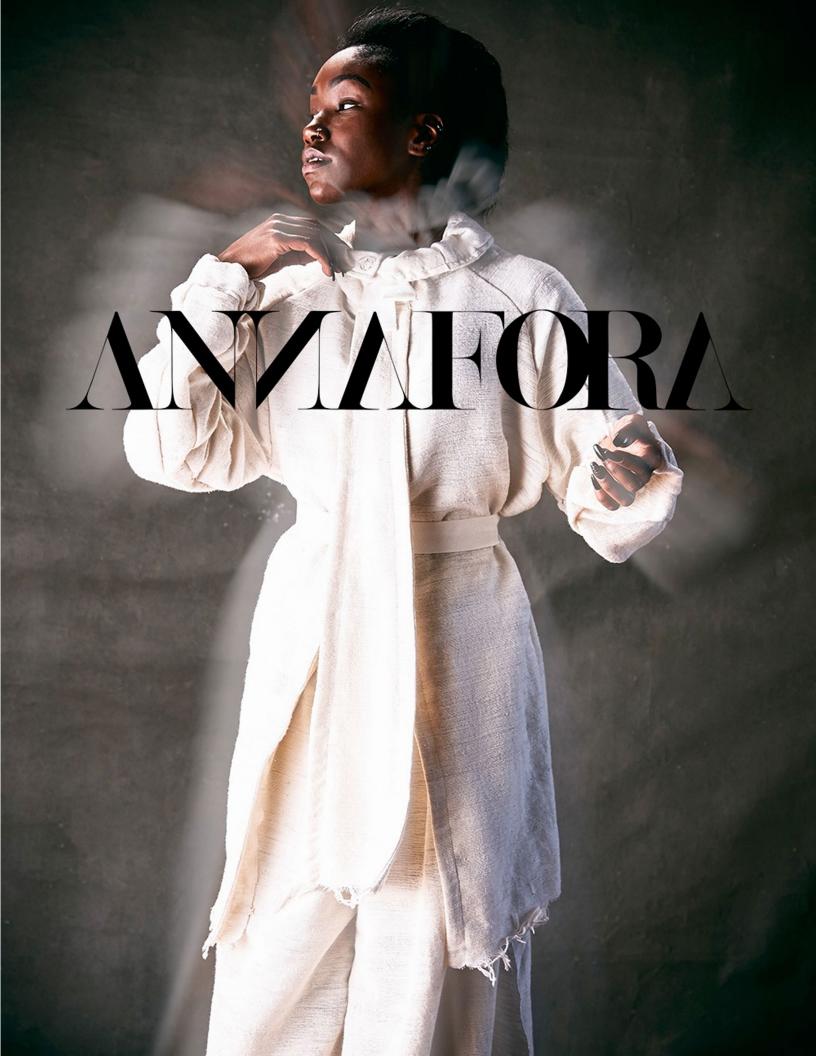
Since a young age I've always had this inkling that I was born to be a widow. Probably not the literate kind but a figurative. I grew up watching old French and Italian films from the 60's and 70's and the style has always fascinated and enchanted me. Those women with their stockings and high heels and corseted undergarments and eyeliner sharp enough to kill a man were the epitome of femininity, eroticism and ... danger. They dripped elegance and independence, they were their own boss and their own life raft in the turbulent sea and I could not get enough. I remember the stifling heat and the darkness that only comes in the middle of an August night when I stayed glued to the television getting lost in the stories and imagining my own story when I grew up. La bella figura, which literally translates to "the beautiful form", is the key tenet of

country's deep-set cultural appreciation for aesthetics, presentation, manners, and of course, beauty. There's also an endless homage to the expressive nature of love, loss and mourning, characterized by Sicilian widows. While Sicilian women have notoriously been oppressed by the men in their lives the Sicilian Widow Aesthetic shows a different side. This woman is strong, smart, calculating, manipulative and treacherous. Don't let her veils fool you - she wields power men can only dream of.

Volume 33 tells the story of dangerous women. Women that are clever, carnal and vicious. Women that are not afraid to take what they want regardless of whom or what stands in their way. For these women widowhood is not the end, it's only the beginning. A state of mind and a way of life.

Welcome to the issue.

Nora Kobrenik Editor-in-Chief and Founder



### PHILIPPE AUDIBERT

**PARIS** 























espite rapid advances in the standard of living of people worldwide, the condition of a section of our population still remains deplorable, namely, that of widows and divorced women.

Women are more likely than men to be widowed for two reasons. First, women live longer than men (a fact highlighted by worldwide data regarding differences in life expectancies of men and women). In addition, women tend to marry older men, although this gap has been narrowing. Because women live longer and marry older men, their odds of being widowed are much greater than men's. Widowhood presents a myriad of economic, social and psychological problems, particularly in the first year or so after the death of the spouse. The greatest problem in widowhood is still emotional. Even if it had been a bad marriage, the survivor feels the loss. The role of spouse is lost, social life changes from couple-oriented to association with other single people; and the widowed no longer have the day-in, day-out companionship of the other spouse that had become a intrinsic part of their lives. Young widows often have no peer group.

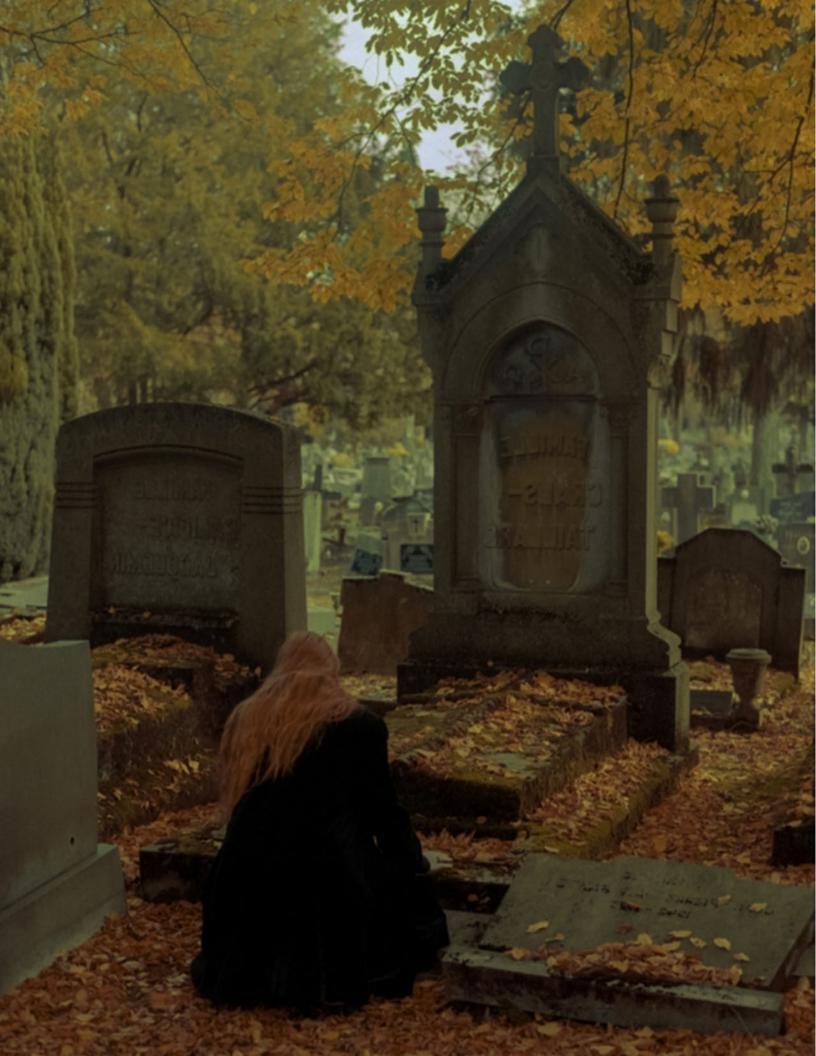
Compared to older widows, they are generally less prepared emotionally and practically to cope with the loss. Divorce rate worldwide has been increasing steadily. As women become more independent financially, their acceptance levels come down in direct proportion to their financial stability. They become more vocal and are willing to sacrifice their family for the sake of independence. Although it is not a good sign for the society as a whole, which has to depend on family structure, it is inevitable. However, it would be wrong to even hint that only women are responsible for this alarming trend. Many a times continuing in an abusive and unsatisfying marriage has had greater effect on the psyche of spouses and children rather than opting to be parted amicably or through court. From a large number of potential life events, divorce has been rated as one of the most stressful, with a large general impact on the life situation of those who experience it.

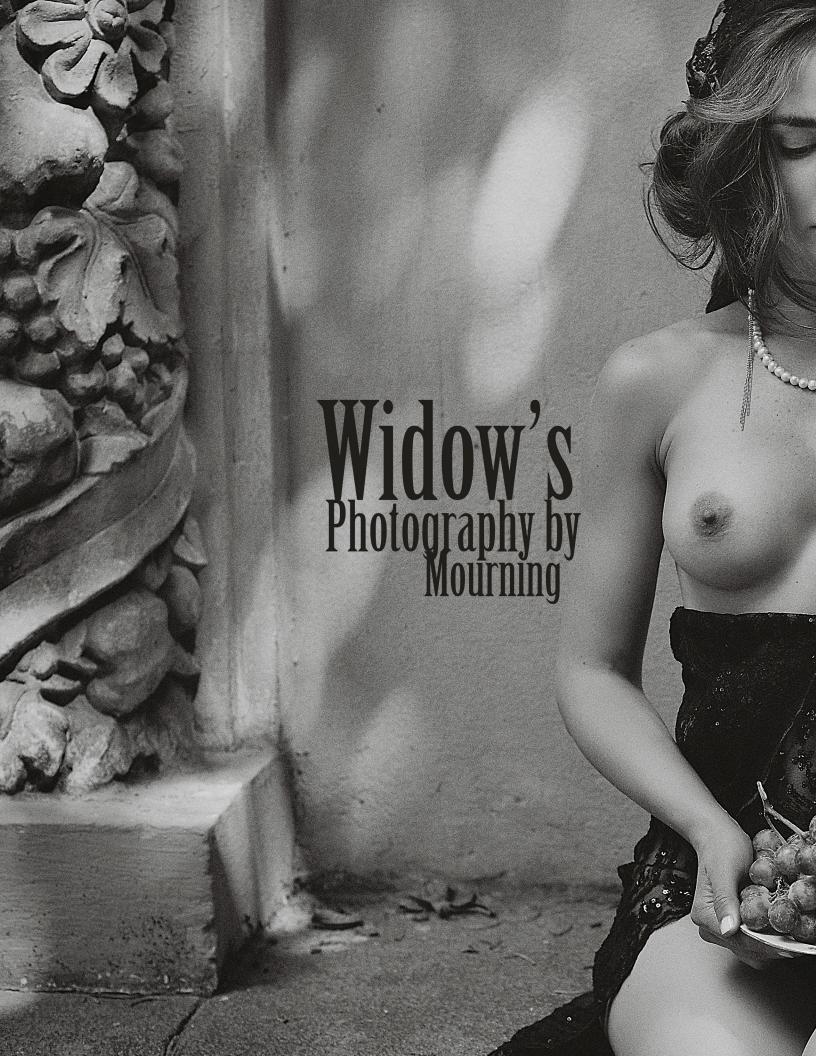


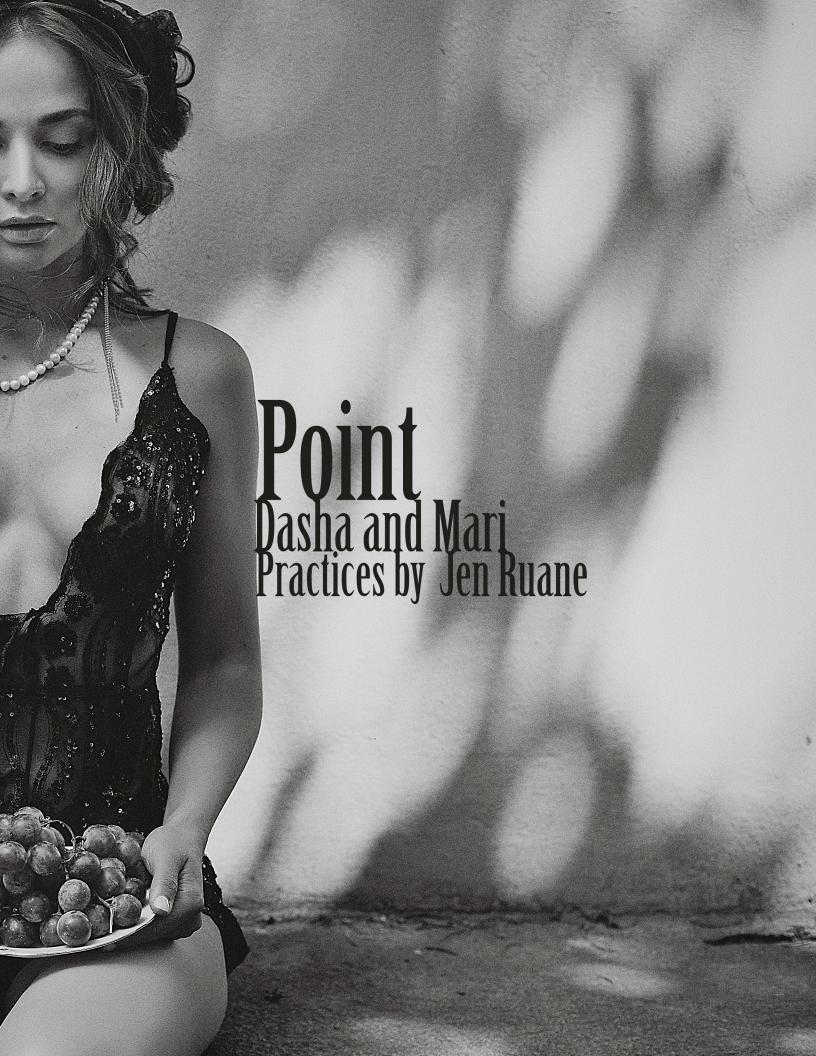




























ourning is the expression of an experience that is the consequence of an event in life involving loss, causing grief, occurring as a result of someone's death, specifically someone who was loved. The word is used to describe a complex of behaviors in which the bereaved participate or are expected to participate, the expression of which varies by culture. Mourning is a personal and collective response, which can vary depending on feelings and contexts. Elisabeth Kübler-Ross's theory of grief describes five separate periods of experience in the psychological and emotional processing of loss. These stages do not necessarily follow each other, and each period is not inevitable. The stages are: Shock or denial, anger, bargaining, depression and finally acceptance.

Many societies around the world also kept up often queer mourning practices. Here are a few interesting mourning practices from around the world:

In some parts of Europe, including Russia, Slovakia, the Czech Republic, Greece, Italy and Spain, widows used to wear black for the rest of their lives to signify their mourning, a practice that has since died out.

Orthodox Christian immigrants may wear lifelong black in the United States to signify their widowhood and devotion to their deceased husband. After the Hindu Widows' Remarriage Act, 1856 in India, the status of widowhood for Hindu women were accompanied by a body symbolism -The widow's head was shaved as part of her mourning, she could no longer wear a red dot sindoor on her forehead, was forbidden to wear wedding jewelry, had to keep her bosoms uncovered and was expected to walk barefoot. These customs are mostly considered backward but still prevalent among Hindus.

In some parts of South Asia, a woman is often accused of causing her husband's death and is not allowed to look at another person as her gaze is considered bad luck.

Some Nigerians prefer a widow to drink the water her dead husband's body was washed in, or otherwise sleep next to her husband's grave for three days.

























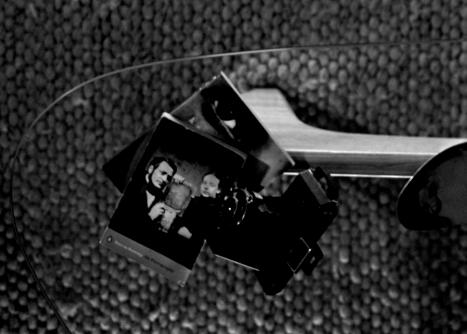








## AFRICK DELANEY



























e hear the term traditional or old-fashioned a lot, but what does it mean to be a non-traditional woman? Well first, we need to investigate tradition and establish what exactly people mean when they claim traditional and old fashion values. Of course many will define tradition in their own way but usually, a woman's role goes something like this: clothing stereotypes, the expectation of marriage and children, gender-based jobs, quieting your voice, assumed genre roles to name a few. It's clearly apparent that this list of "requirements" for women to complete and abide by has been sugarcoated by mainstream society with terms like tradition, conservative, old-fashioned and lady-like. So, what happens when you step out of a traditional woman's role and decide to design your own life? Well, most likely, society will criticize you, mock you, and come up with excuses as to why you're "different" and why you should be crucified for it. The general definition of non-traditional describes something new and different as opposed to an established norm, custom, or method. Non-traditional women break the barriers that trap us into a controlled system of norms or rules that society has put in place for us. For thousands of years, society, culture and religion have loved telling women what they should and shouldn't do. If you're someone who loves tradition, great. You do you! That's part of having a choice. But if you're someone who craves a non-traditional life outside of the stereotypical life women have been told to want, welcome to the proverbial dark side of Jezebels and Salomes.

Firstly, we want to decipher the difference between a traditional woman and a non-traditional woman. Suffice to say, a traditional woman has been nurtured in a patriarchal society and is taught to think, behave, and live a certain way. Being non-traditional is about breaking out of that system by questioning expected roles, duties, behaviors, and even language used to describe women. Traditional women have been taught to be a lady and to please a man or that we are not as good as men, and society influences women to believe this. This may sound harsh to those who believe that they are equal and do not "please" men. One argument we met was made with the intent to remind us that we come from a lineal descent of traditional women who ought not to be knocked for their role in society. In response, being a non-traditional woman does not mean knock your ancestral roots, but rather, respect where you are now, today, and what you want. Being a non-traditional woman is not about anyone other than empowering yourself. Being a non-traditional woman is about educating yourself on alternative lifestyles and respecting that everyone's avenue is different. Being a non-traditional woman is about owning your path in life and not following the assumed "correct" way of living that our society teaches us.

eing a non-traditional woman does not criticize those who want a traditional lifestyle, marriage, kids, and a white picket fence. Being a non-traditional woman means deciding for yourself and not settling because it's your assumed role. Being non-traditional

breaks down the stereotype that one is better than the other. Although let's face it, it's always better to be a childless Jezebel who can jet of to Paris tomorrow just because she can, who doesn't answer to anyone or asks permission.





















































ith so many gothic and boudoir influences on the runways this season, it was only natural for the originators of the look to return with their greatest hits. Domenico Dolce & Stefano Gabbana always ultimately return to their roots, playing their house style icon, the seductive Sicilian widow, for all she is worth. Peekaboo transparency. Fishnet layers skimming the body, black crosses hung from satin ribbons around the neck, corsets and veils. Black lace skirts and dresses, swishing fringe over satin bras, slips and thigh highs.

Back in 2022 over four days of festivities in Sicily, which included a concert in a 5th century BC Greek theater, a beach club dinner capped off by fireworks D&G celebrated 10 years of Alta Moda and the Sicilian Widow aesthetic they are so famous for. There was a village's worth of novitiates, priests, and Sicilian widows on the runway, and a full-on procession featuring a pair of saints carried on staves from opposite ends of the square. The aesthetic is nothing new as it's inspired by the actual grieving widows and the ensembles they became known for post-war. The Sicilian style is a stunning mix of fashion and high quality fabric made in Sicily especially the

Sicilian lace, a precious fabric handcrafted and sewed one to one, thanks to the embroidered wires that give the same fabric a particular texture. Many women wore Sicilian lace dresses for their wedding in several areas of the world. The Sicilian fabric also was the first important decoration used in the wedding dresses by Sicilian women in the early decades of the past century. That also quickly translated to the mourning clothes. Black stockings, fitted dress, subdued colors and veils. The veil is meant to be an external sign of a woman's interior desire to humble herself before God, truly present in the Blessed Sacrament. A veil has since became synonim of a femme fatale and a stylistic idol in it's own right. Catholicism and religios touches are a keystone of the Sicilian Widow aesthetic. However the aestetic also relies heavily on the eroticism of the black lace and the virginal presumption. The Sicilian Widow is a femme fatale, virgin, seductress and mother all rolled into one and theres nothing more seductive than that.



































Model: Harli Adalia Rigger: Ash Snare







JOYCUSC VEU Photography by N



























## BILACIA TOPHER PEREZ PHOTOGRAPHY BY CRISTOPHER PEREZ STORY BY GABRILLA FOREMAN









emale serial killers are as fascinating and as multi-faceted as their male counterparts, but the most famous — or rather, infamous — variety is the so-called black widow. The thing that ties these killers together is target and motive. According to Psychology Today, the black widow serial killer is defined as a woman who had targeted and killed at least three men — usually husbands, fiancés, or boyfriends — in order to advance her own financial status. Many take out insurance policies before administering a fatal dose of poison or a bullet, and sometimes, it's only when someone realizes that they're leaving a trail of victims in their wake that suspicions are aroused. For some, there's another component to the killing, too: sympathy. People tend to flock to those who have recently lost a loved one in a show of support, and for many black widows, this is a definite bonus. Here's a weird little tidbit of information: For a long time, those involved in the upper echelons of law enforcement thought that there was no such thing as a female serial killer. It was believed that women just didn't have what it took to commit murder after murder. Ironically, that was a widely accepted belief at the time some of these infamous black widows were killing, enjoying the fruits of their labors, and then moving on to the next target. Here are a few infamous Black Widows:

Lyda Southard, was born Lyda Trueblood in 1893. The "Southard" part of her name came courtesy of her fifth husband, Paul Vincent Southard. Paul — who quickly divorced his wife after she was arrested for murdering her four previous husbands — probably saw all the pieces of the puzzle fall into place: She had been pushing him to take out a life insurance policy worth around \$10,000 when she was arrested.

Mary Elizabeth Wilson was born in Durham, England in 1889. She married her first husband in 1914. Then, in 1955 Wilson's husband passed away and five months later Wilson married her lover. Just a year later, Wilson's second husband passed away and she inherited their money. A year later, she married a third husband in 1957 and he died just 12 days later, leaving her an inheritance. Soon after the death of her third husband, she married a fourth man and he passed away within the year, leaving her a cash inheritance, bungalow and life insurance. After news spread, the bodies of her third and fourth husbands were exhumed and they found high levels of phosphorus. Nannie Doss was a serial killer who

as responsible for 11 deaths during her lifetime. Doss was born in November 1904 in Blue Mountain, Alabama and was first married at the age of 16. She went on to marry four more times and later admitted to killing each of these husbands. Jill Coit born Jill Lonita Billiot in 1943, is one of the most notorious examples of the Black Widows. She was a seductress, known for her striking eyebrows and curly hair, and a personality full of wit and spirit. A former model, she never had trouble-finding men interested in her. In fact, she was married 11 times, with some of her marriages

overlapping thanks to her carefree attitude towards bigamy. Unfortunately, for some of her husbands, the cost of the marriage was their lives. Belle Sorenson Gunness was a very large woman: six feet tall and over 200 pounds, she was a physically strong woman who violently killed not only her suitors and boyfriends but also two of her children. Over the course of her life, she is suspected to have killed between 25 and 40 people, usually for monetary gain, to remove witnesses, or simply for some evil pleasure.







Thotography &























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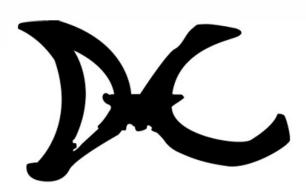


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Delphine-Charlotte Parmentier Paris





#### BENNY

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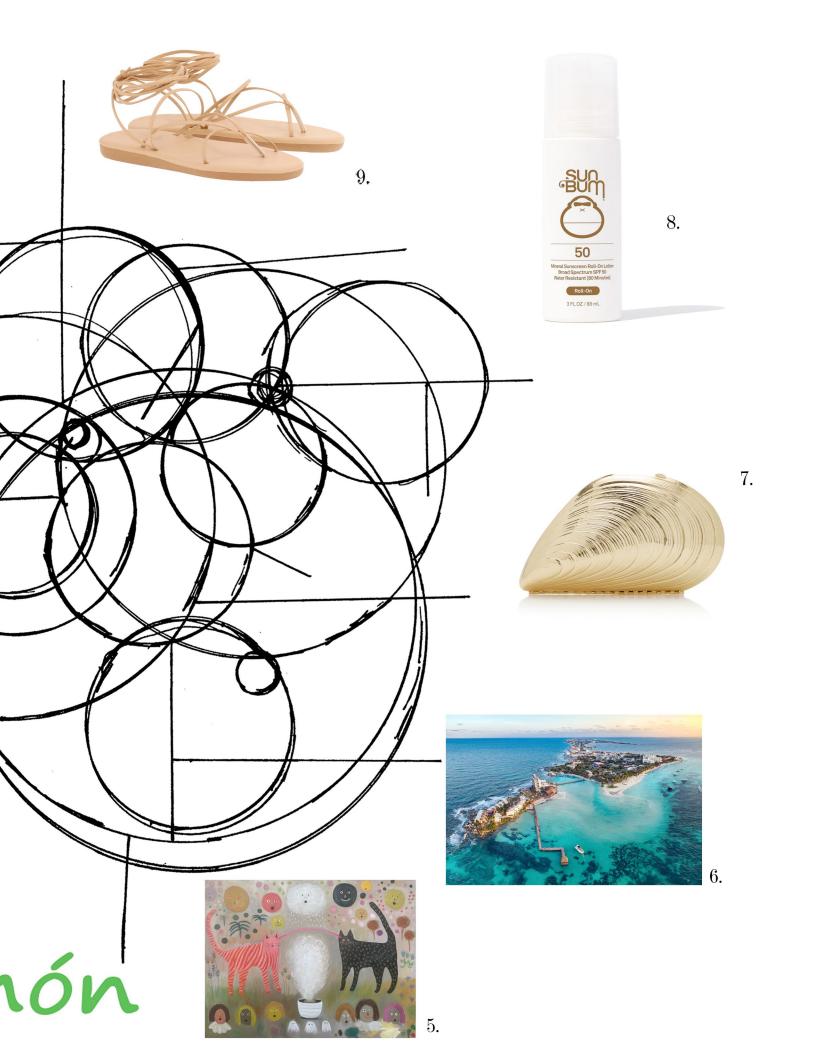
## Nora's Deities



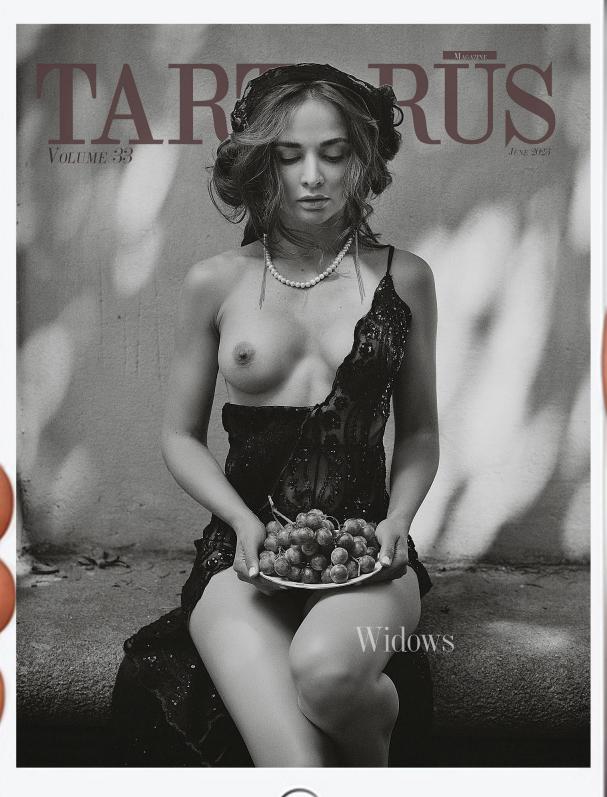
- 1. Christopher Esber Verdant Falls dress
- 2. Marni glass pearl necklace
- 3. Snorkeling with sharks
- 4. Food for thought: Limon IM
- 5. Michael McGrath moon riot art
- 6. Visit: Isla Mujeres MX
- 7. Simkhai Bridget shell clutch
- 8. Sun Bum sunblock
- 9. Ancient Greek Sandals string flip flop



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