

TARTARUS

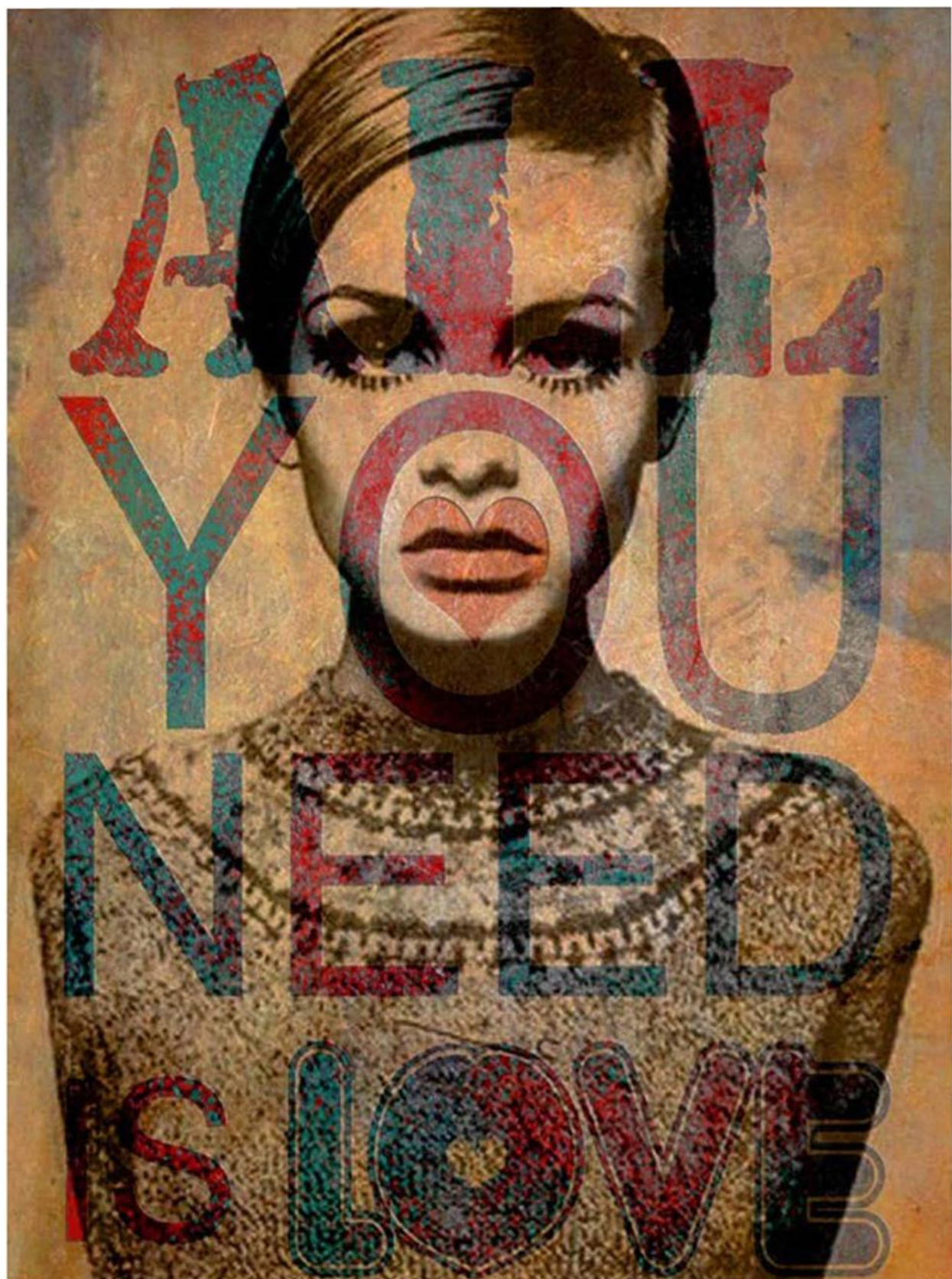
MAGAZINE

VOLUME 1

MAY 2015



DEFYING GOD



TARTARUS

MAGAZINE

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COVER

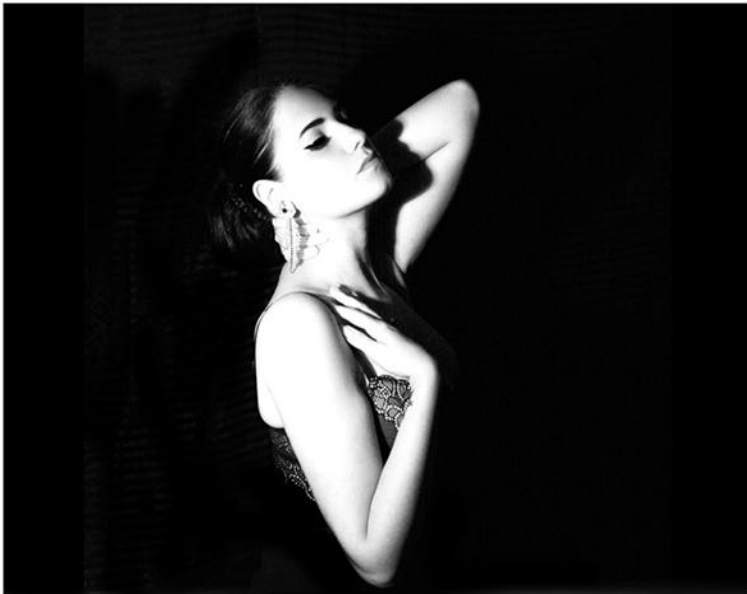
PHILOSOPHY OF SIN
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BY DASHA & MARI



:BIG PARK



LETTER FROM THE EDITOR



NORA KOBRENIK
PHOTOGRAPHED BY PETER FAIGL
APRIL 2015

Tartarus Magazine was born out of darkness and cold on a snowy February afternoon. I have felt that time, that unique and fickle friend of ours was slipping between my fingers. Then and there I decided to stop wasting time and thus this creature was born. This isn't a magazine that will tell you what to wear or where to go and the best way to suck the fat out of you. No. This magazine is that unique book that combines fashion and art, light and dark, sweet and macabre. We are what W Magazine was in its hey-day - the groundbreaking, sometimes offending editorials that are becoming such an endangered species in today's publishing world. My team and I are dedicated to bringing you the unique, the creative, the offensive, the uncomfortable, the sensual, the erotic, and the macabre. We are dedicated to making you think when you look at an image; we want to take you on a journey inside your own imagination. Above anything else our mission is to introduce new ideas and new artists from every walk of life. At Tartarus we celebrate creativity and uniqueness and that is the exact thing that you will see on our pages.

Our Inaugural Issue is dedicated to the idea of defying God. Just think about it - we defy God every day when we choose a different path be it medically, politically or romantically. From plastic surgery to being in a relationship with somebody who is of a different age from us, to choosing death over life, war over peace. Formento and Formento will take you on a journey where death becomes obsolete, Doron Ritter will make a case for peace over war and vice versa, Mara Desypris will take you on a medical journey, AORTA at LUNDLUND will show you that age is nothing but a number and Dasha and Mari will sensually defy God on the holy church grounds.

I am incredibly happy that you have chosen to embark on this journey with us, I promise you that every page of Tartarus Magazine will excite you, tantalize you and make you think and dream. I welcome you to the Inaugural Issue and invite you to get lost in the land of make believe where everything is possible and defying God is a fun and incredibly stylish affair.

NORA KOBRENIK
EDITOR-IN-CHIEF AND FOUNDER

Liberia

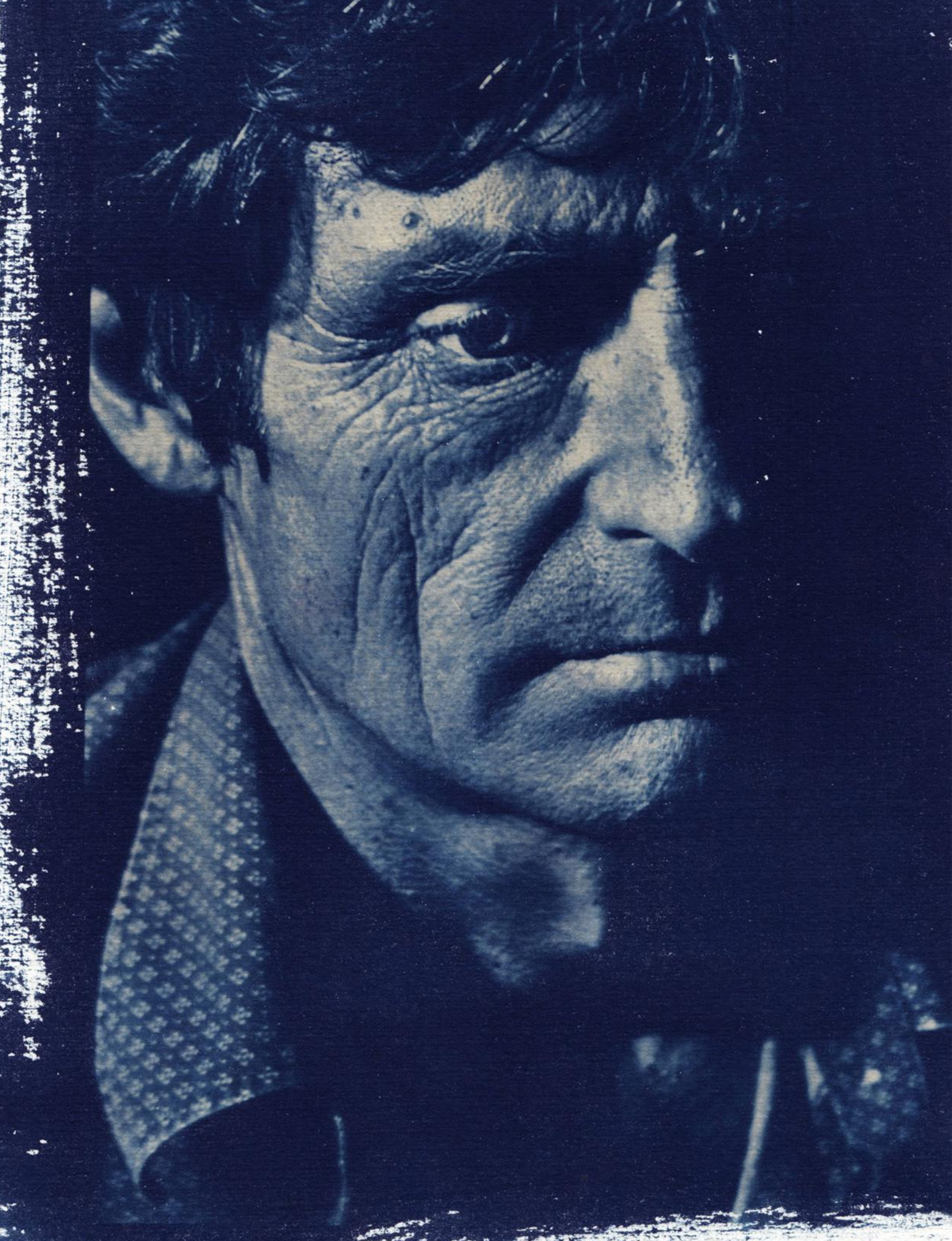
Arts

THE WOMAN: RITA WULFF

THE MAN: MR TRUTER

PHOTOGRAPHER/STYLIST: KAREN MEYER

HANDPRINTED CYANOTYPE FEBRUARY 2010





Of Gods & Men



Essay by Antonia Lipkin

Photographed by Serge Sarkisoff

Make up by Anastasiya Gvardiyan

Hair by Ruslan Zakonyan

Model - Juli

W

hat is religion? Religion is the belief in and worship of a superhuman controlling power, especially a personal God or gods.

The way that people view fashion and fashion designers is very similar to religion - we worship at the alters of Valentino and Galliano. They control our lives season to season and show us the mystic powers of dressing.

That's not the only way fashion and religion goes hand in hand. Think back to how many seasons Dolce and Gabbana have been exploring Christianity and femininity and sacrifice. Fashion world always finds something new to dissect in the Bible; religion has always been such a forbidden yet erotic and glamorous taboo. Mary Magdalene and Virgin Mary, the Holy Ghost and angels and demons fascinate us. Pick up a magazine, any magazine and you are guaranteed to find traces of religious politics on its pages.

Photography especially finds a lot of inspiration on church grounds and in cemeteries. There's something about the possibility of redemption and afterlife, something so very alluring.

A German documentary that came out several years ago - made excellent comparisons between fashion and religion: think Vogue vs. the Bible, runway models vs. angels (and we don't mean Victoria's), and devoted clients vs. religious followers. To support their theory of fashion being similar to religion, the film taps "fashion missionary" (as he refers to himself in the movie) Karl Lagerfeld. Lagerfeld expresses his views on many related fashion-meets-religion topics, including the popes. "The only pope I thought was chic was Pius XII. Even though he may not be remembered for his popularity, I thought he was elegant. And Pope John XXIII was the most charismatic; you can keep all the others," he said. And it's hard not to agree with him. The conversation between fashion and religion is an on going topic that has produced an endless amount of exhibits and books. In the age of total and complete religious freedom it is interesting to see how the youth culture will begin to shape this ongoing discussion. Undoubtedly, with an influx of international cultures this conversation is set to take off and deliver new and changing forms of religious expression to the runways. We just pray there won't be any blood sacrifices. ●







HOLYBLIND

ART
P



SPOT

DIRECTOR AND STYLIST *KYLE WU*

PHOTOGRAPHED BY *CALVIN SIT*



















Katherine Story



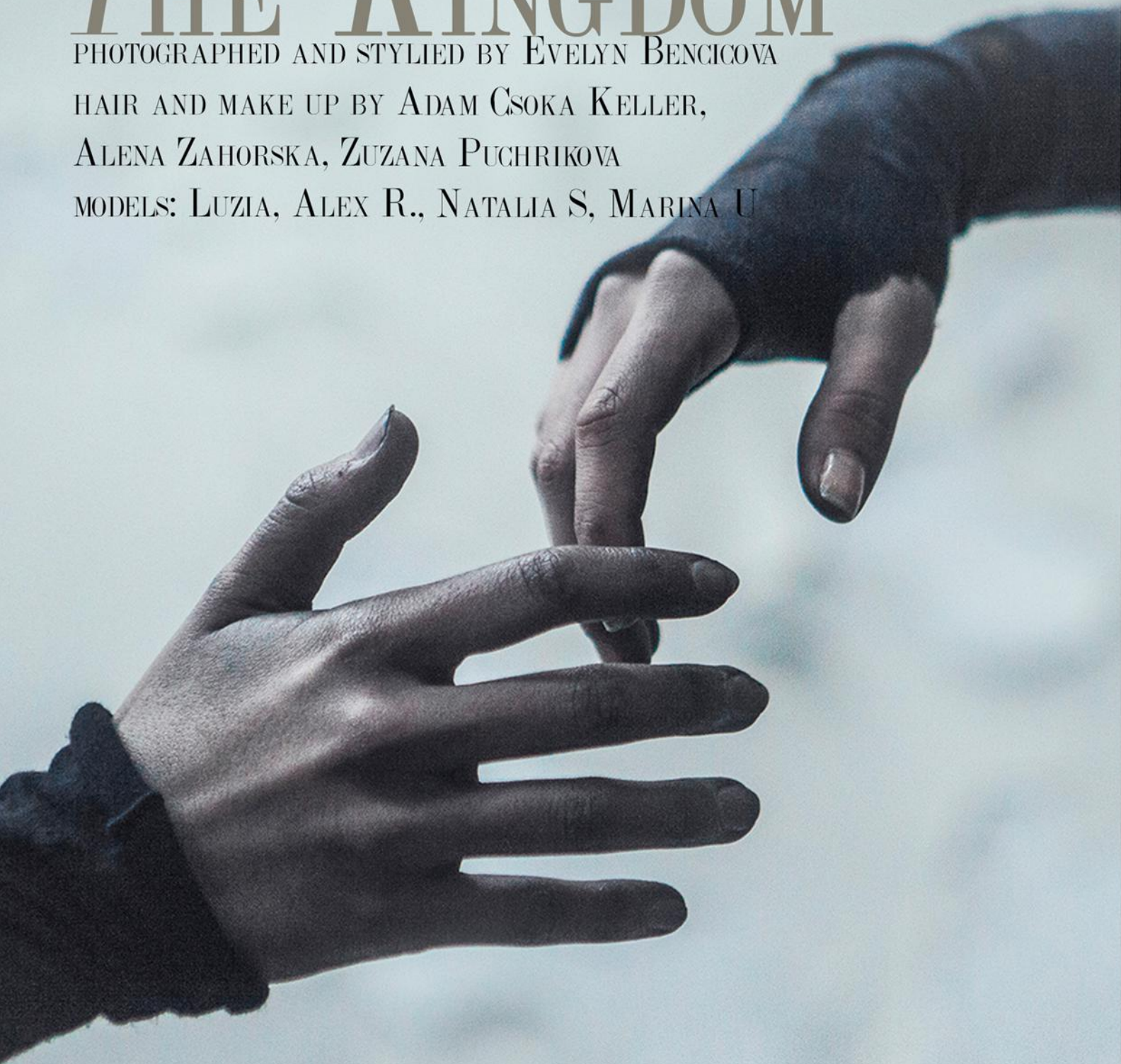
THE KINGDOM

PHOTOGRAPHED AND STYLED BY EVELYN BENCICOVA

HAIR AND MAKE UP BY ADAM CSOKA KELLER,

ALENA ZAHORSKA, ZUZANA PUCHRIKOVA

MODELS: LUZIA, ALEX R., NATALIA S, MARINA U



















STRANGE FASCINATION

*By FORMENTO & FORMENTO
YUCATAN, MEXICO 2014*

*MAKE UP BY DEANNA NICKEL &
KIMBOMBA PRODUCTIONS*



BOOK EXCERPT BY *LAETITIA BARRERE*

RICHEILLE AND B.J. FORMENTO'S PHOTOGRAPHY EXPLORES A GRANDIOSE AND OBSCURE, FASCINATING AND SCHIZOPHRENIC, EXTRAVAGANT AND PRUDISH AMERICA. THE PHOTOGRAPHS PRESENTED IN THIS BOOK ARE UNEXPECTED, THEY NEVER GIVE THEMSELVES AWAY AND BEHIND THEIR GLAMOROUS APPEARANCE, THEY DISSIMULATE A COMPLEXITY AND RICH DIVERSITY OF MEANING THAT IS ONLY APPARENT TO THE ATTENTIVE SPECTATOR. THEY PAINT THE PORTRAIT OF SENSUAL AND BROKEN WOMEN, PRESENTED IN LANDSCAPES THAT ARE BOTH SUBLIME AND APOCALYPTIC - TEETERING BUILDINGS, DESTROYED AIRPLANES OR DISUSED HOSPITALS. THE FORMENTOS CREATE AN ENIGMATIC WORLD THAT CALLS AMERICAN MYTHS INTO QUESTION. THE PROJECT ENTITLED CIRCUMSTANCE: AMERICAN BEAUTY ON BRUISED KNEES BRINGS TOGETHER THREE BODIES OF WORK THAT ILLUSTRATE THREE DIFFERENT JOURNEYS BY THE FORMENTO COUPLE THROUGHOUT THE UNITED STATES. THE FIRST TRIP WAS UNDERTAKEN IN 2009, LEADING THEM FROM NEW YORK TO SAN FRANCISCO AND BACK AGAIN IN THE SPACE OF FOUR MONTHS. THE SECOND TRIP TOOK PLACE IN 2010, FROM NEW YORK TO SAN JOSE RETURN AND LASTED FIVE MONTHS. FINALLY, THIS BOOK PRESENTS A TASTE OF THEIR THIRD PROJECT (IN PROGRESS) THROUGH A SELECTION OF PHOTOGRAPHS TAKEN ON A JOURNEY IN 2012 LASTING SEVERAL WEEKS, BETWEEN NEW YORK AND MIAMI.

B.J. AND RICHEILLE FORMENTO HAVE BEEN PARTNERS IN LIFE AND IN WORK SINCE 2005. B.J. FORMENTO (1964-) GREW UP IN THE PHILIPPINES. AT THE AGE OF 18, HE JOINED THE ACADEMY OF ARTS UNIVERSITY, IN SAN FRANCISCO, CALIFORNIA AND OBTAINED HIS BACHELOR IN FINE ARTS IN PHOTOGRAPHY IN 1986. IN 1999, HE MOVED TO NEW YORK, STUDIED WITH EUGENE RICHARDS AND ARNOLD NEWMAN AND BECAME THE ASSISTANT OF SOME OF THE BIGGEST NAMES IN THE BUSINESS: MARY ELLEN MARK AND ANNIE LEIBOVITZ. IN 2001, HE BECAME AN INDEPENDENT: HE WORKED IN ADVERTISING AND FOR NUMEROUS MAGAZINES. RICHEILLE (1975-) WAS BORN AND GREW UP IN LONDON. IN 1998, SHE OBTAINED A BACHELOR OF ARTS IN GRAPHIC DESIGN AT CENTRAL ST MARTIN'S COLLEGE OF ART (LONDON). SHE THEN BECAME AN ARTISTIC DIRECTOR AND DESIGNER FOR A MAJOR COMPANY IN THE FASHION INDUSTRY. HER CLIENTS WERE CALVIN KLEIN, DIESEL AND DKNY. IN 2005, RICHEILLE LEFT FOR

THE FIRST TIME TO THE UNITED STATES, TO MIAMI, FOR WORK. ON THIS PROJECT, SHE MET B.J. AND IT WAS LOVE AT FIRST SIGHT. THREE MONTHS LATER, RICHELLE AND B.J. GOT MARRIED.

AFTER SEVERAL YEARS OF COLLABORATION IN THE FIELDS OF ADVERTISING AND FASHION, IN 2009 B.J. AND RICHELLE DECIDED TO STOP THEIR COMMERCIAL WORK FOR A WHILE AND DEDICATE THEMSELVES TO MORE PERSONAL PRODUCTIONS. THEY THUS ORIENTED THEIR PHOTOGRAPHY IN A WHOLE NEW DIRECTION, AS B.J. STRESSES:

“RICHELLE AND I WANTED TO GET BACK TO THE REASON WE GOT INTO PHOTOGRAPHY IN THE FIRST PLACE. SOPHISTICATED IMAGES, EXAGGERATED STAGING SUFFUSED WITH IRONY, CINEMATIC NARRATIVES, CLIPS FROM JAMES BOND FILMS, SOFT PORNO, NODS TO HITCHCOCK, DELICIOUS LIGHTING ALL WITH A VINTAGE ALLURE. WE ALWAYS WANTED TO TRAVEL IN AN AIRSTREAM AND JUST NEEDED AN EXCUSE TO LEAVE THE NY BLEEDING WINTERS BEHIND.”

RICHELLE AND B.J. THUS PROCURED THE CARAVAN OF THEIR DREAMS: A GLEAMING 1969-MODEL SILVER AIRSTREAM. THEY SET OFF ALONG THE HIGHWAYS AND BYWAYS OF THE UNITED STATES, TRAVELLING THROUGH LOTS OF CITIES. BEFORE ARRIVING IN EACH OF THESE CITIES, RICHELLE AND B.J. MADE CONTACT WITH WOMEN WHO WERE LIKELY TO WANT TO POSE FOR THEM. OFTEN THESE WOMEN WANT TO BECOME MODELS OR ACTRESSES. BUT OCCASIONALLY THEY ALSO MET PEOPLE ON THE STREET OR IN A CAFE. ON THEIR FIRST TRIP, RICHELLE AND B.J. PHOTOGRAPHED FORTY-ONE GIRLS.

THIS ROAD TRIP MADE RICHELLE AND B.J.'S MUTUAL DESIRE TO DISCOVER AMERICA A REALITY. BESIDES THE CITIES OF NEW YORK AND SAN FRANCISCO, THE COUPLE HAD SEEN VERY LITTLE OF THE UNITED STATES BEFORE THEN. THE FORMENTOS THUS EXPLORED THIS TERRITORY WITH A FOREIGN EYE, FULL OF EXPECTATIONS AND FANTASIES. FOR B.J, WHO GREW UP IN THE PHILIPPINES, AMERICA REPRESENTED THE COUNTRY OF PERFECT FAMILY HOMES, WITH A WHITE PICKET FENCE AND MANICURED LAWN. AS ARTISTS, THE FORMENTOS WANTED TO BREAK AWAY FROM THESE JOYOUS VISIONS OF AMERICA. TRAVELLING IN A CARAVAN ALLOWED THEM TO BE BOTH ATTENTIVE TO THE PLACES AND LANDSCAPES THEY WERE TRAVERSING BUT ALSO TO MORE EASILY COME INTO CONTACT WITH THE PEOPLE THEY MET ALONG THE WAY: “WHEN THEY MET US, PEOPLE THOUGHT WE WERE LIVING IN

A CARAVAN AND THAT INSTANTLY CREATED A SENSE OF PROXIMITY WITH THEM,” DECLARES *RICHEILLE*.

UNLIKE THE DISENCHANTED VIEW OF AMERICA THAT SWISS PHOTOGRAPHER ROBERT FRANK PORTRAYED IN HIS FAMOUS BOOK *THE AMERICANS* (1958), *RICHEILLE* AND *B.J.* SET OUT TO CONQUER THE MYTHS OF 1950s AMERICAN GLAMOUR. THEIR NOSTALGIC VISION WAS NONETHELESS CONFRONTED BY A HARSH REALITY: THE COUPLE WERE TO DISCOVER THE EXTENT OF THE DISASTER PROVOKED BY THE ECONOMIC CRISIS AND ITS AFFECT ON THE AMERICAN WAY OF LIFE. *RICHEILLE* REMEMBERS BEING SURPRISED BY SO MUCH MISERY AND POVERTY: “WE ARE LOOKING FOR AMERICAN GLAMOUR, BUT DOES IT EXIST? WHERE IS IT?” IT WAS IN THIS FRAGILE ECONOMIC CONTEXT THAT THE COUPLE SET ABOUT CRYSTALLISING THEIR UNIQUE STYLE, MADE UP OF DREAMS, NOSTALGIA AND EROTICISM: “THE EMOTIONAL CONNECTION WE HAVE WITH NOSTALGIA IS A BIG PULL WHEN CREATING OUR IMAGES, THE LOCATION, STYLING AND END IMAGE ALL REFLECT THIS,” *RICHEILLE* ADDS. THE FIRST PHOTOGRAPHIC PROJECT WAS RELATED TO DEPARTURE, FLIGHT, AND FEELINGS OF LACK AND LONELINESS; EXPERIENCES THAT EVERYONE HAS AND THAT RESONATE PARTICULARLY WELL IN TERMS OF THE *FORMENTOS’* LIVES: “THIS TRIP IS LIKE A DIARY. EVERY GIRL IS A SELF-PORTRAIT OF MYSELF,” AFFIRMS *B.J.* INFLUENCED BY *HELMUT NEWTON*, *RICHARD AVEDON*, *IRVING PENN* OR *GUY BOURDIN*, THE *FORMENTOS* WANTED TO RESTORE NUDITY AND EROTICISM TO FAVOUR, STILL CONSIDERED TABOO SUBJECTS IN A PRUDISH AMERICA. THEY INVITE US TO FORGET ALL OF THE CODES, TO LET OURSELVES GIVE IN TO EMOTION AND PROJECT OURSELVES IN THEIR PHOTOGRAPHS, THE MEANINGS OF WHICH ARE ALWAYS OPEN-ENDED: “WE WANT TO INDUCE THE VIEWER TO LOOK MORE CLOSELY AND THINK ABOUT THE WORK WHILE AT THE SAME TIME STIRRING SOMETHING IN THE VIEWER THAT NEED NOT HAVE ANYTHING TO DO WITH THE PICTURE.” THE LAPSE OF TIME IN WHICH THE *FORMENTOS’* ART EXPRESSES ITSELF IS A TIME OF TRANSITION, AN IN-BETWEEN. VERY OFTEN THIS TRANSITION REPRESENTS A GLIMMER OF HOPE AND BUILDS A BRIDGE BETWEEN A PAST SITUATION OF SUFFERING AND THE PROMISE OF A BETTER FUTURE. *RICHEILLE* AND *B.J.* FOCUS ON THE REPRESENTATION OF THE WOMEN’S EMOTIONS IN RELATION TO THE PLACES THEY FIND THEMSELVES IN. THEY ARE OFTEN LEAVING (OR RETURNING?) WITH A SUITCASE – SYMBOLISING THEIR HEART – WHICH THEY SOMETIMES CLUTCH TO THEM, OR POSE WITH THEM OPEN ON









THE EDGE OF THE BED, OR LEAVE ON THE SIDE OF A ROAD OR A GAS STATION, AS THEY WAIT FOR SOMEONE TO RESCUE THEM.

THESE PORTRAITS REPRESENT THE TRANSITORY STATES OF SOLITUDE AND UNCERTAINTY THAT ACCOMPANY TURNING POINTS IN LIFE. FAR FROM BEING FROZEN IN TIME, THEY TELL US A STORY. THE FORMENTOS' ART IS VERY OFTEN SITUATED ON THE FINE LINE BETWEEN PHOTOGRAPHY AND FILM. RICHEILLE IS INSPIRED BY THE PLACES WHERE HER FAVOURITE FILMS WERE SHOT, AND B.J. SEES THE HEROINES OF HITCHCOCK FILMS IN HIS MODELS. EDWARD HOPPER'S INFLUENCE ON THE FORMENTOS' STYLE MUST ALSO BE HIGHLIGHTED. HOPPER'S PAINTINGS ARE FILLED WITH NOSTALGIA FOR THE AMERICA OF THE PAST. HIS WORKS STAGE LONELY CHARACTERS IN PLACES WHERE THE SILENCE IS DEAFENING. THE UNUSUAL LIGHTING, PARED-DOWN COMPOSITIONS AND FANTASTICAL DIMENSION OF HIS PAINTINGS REPRESENT A SOURCE OF INSPIRATION FOR RICHEILLE AND B.J.

THE COUPLE LETS THE AUDIENCE IMAGINE WHAT MIGHT HAVE HAPPENED BEFORE OR WHAT WILL HAPPEN AFTER THE SCENE IN THE PHOTOGRAPH. THIS IMPRESSION OF TIME SUSPENDED BETWEEN TWO ACTIONS IS REINFORCED BY THE FACT THAT THE SCENES OFTEN TAKE PLACE AT TWILIGHT. B.J. INSISTS THAT THE PHOTOGRAPHS HAVE AS LITTLE TOUCH-UPS AS POSSIBLE AND AIMS TO OBTAIN THE PERFECT LIGHTING AT THE MOMENT OF SHOOTING. SOMETIMES, THE USE OF PROJECTORS HELPS TO REINFORCE THE DRAMATIC CONTENT OF THE SCENE. THE IMPRESSIONS OF TRANSITION AND UNCERTAINTY ARE ALSO VISIBLE IN THE WOMEN'S EMOTIONS, SINCE IT IS OFTEN BETWEEN TWO POSES THAT B.J. MANAGES TO CAPTURE A NATURAL AND MOVING EMOTION, AS RICHEILLE EXPLAINS: "ASKING PEOPLE TO SHARE RAW EMOTION, OR SADNESS WITH YOU IS HARD TO RING TRUE, SO SOMETIMES CAPTURING THEM IN BETWEEN SHOTS WHEN THEY ARE HAVING A QUIET MOMENT TRYING TO FIND THAT ANGST TO PORTRAY IS THE MOST REAL YOU CAN FIND. WATCHING THEM STRUGGLE WITH THEIR INNER SELF TO CONJURE THAT UP BEFORE YOU CLICK THE BUTTON IS THE MAGIC MOMENT." WHEN THEY RETURNED FROM THIS TRIP, THE COUPLE REALISED THAT THEIR PHOTOGRAPHS FORMED A COHERENT WHOLE.

THE GUIDING THEME OF THEIR WORK WAS THIS STRONG DESIRE TO PERPETUATE THE DREAM OF THE FABULOUS FIFTIES, THE GOLDEN AGE OF ECONOMIC REVIVAL, ROCK 'N ROLL AND MARILYN MONROE. HOWEVER, THE FORMENTOS' VISION CONSISTENTLY AVOIDS THE PITFALLS OF CLICHÉ AND MAINTAINS A SUBTLE BALANCE BETWEEN NOSTALGIA AND THE REALITY THAT THE COUPLE HAS EXPERIENCED. JUST LIKE IN THE FIFTIES, AMERICA IS STILL A COUNTRY RIDDLED WITH TORMENT AND FULL OF LONELY PEOPLE; IT IS STILL THE COUNTRY OF STARLETS AND PROLETARIANS, WHERE DROPOUTS AND BUREAUCRATS RUB SHOULDERS.

WHEN ASKED IF THIS FIRST TRIP CHANGED THEIR PERCEPTION OF THE UNITED STATES, B.J. DECLARES: "IT IS SCARY, YOU SEE SO MUCH DEPRESSION AND POVERTY. PEOPLE LIVING OUT OF EXTENDED STAY HOTELS BECAUSE THEY LOST THEIR HOMES OR BECAUSE IT IS EASIER TO CHASE THE JOBS. RICHELLE AND I ALWAYS TALK ABOUT LEAVING AMERICA IN THE NEAR FUTURE. IT IS A LOVE/HATE THING."

THIS INITIAL EXPERIENCE WAS TO PLAY A DETERMINING ROLE IN THE ORGANISATION OF THE SECOND JOURNEY. RICHELLE AND B.J. DECIDED TO PREPARE THEMSELVES BETTER AND BOUGHT A STURDIER VEHICLE. THEY WANTED TO CREATE A PROJECT THAT WOULD BE DISTINCTLY DIFFERENT FROM THE PREVIOUS JOURNEY. THANKS TO THE EXPERIENCE THEY HAD GAINED ON THE FIRST TRIP, THEY WERE ABLE TO SPEND MORE TIME ON THE STAGING OF THE PHOTOGRAPHS. LOCATIONS WERE CHOSEN WITH SPECIAL CARE, OFTEN IN ACCORDANCE WITH THE FEELING OF DESOLATION THAT EMANATED FROM THEM: "WE WANTED TO FOCUS ON ABANDONED DREAMS AND FORGOTTEN LOCATIONS THAT REFLECT THE INNER LANDSCAPE." AS THEIR JOURNEY PROGRESSES, RICHELLE AND B.J. HAD THE FEELING THEY WERE DOCUMENTING A LANDSCAPE THAT WAS ON THE BRINK OF COLLAPSE: OLD GAS STATIONS IN SMALL TOWNS DOOMED TO DISAPPEAR, EMPTY SWIMMING POOLS AT DESERTED HOTELS, CHURCHES AND THEATRES IN RUINS, A DISUSED PRISON, AN ABANDONED HOSPITAL AND SO ON. WHILE THE FIRST TRIP REFLECTED THE NOSTALGIC VIEW OF AMERICAN GLAMOUR, HERE, THE FORMENTOS CONFRONT THE PRESENT AND REVEAL AN AMERICA BROKEN BY THE CRISIS, WHERE WHOLE FAMILIES HAVE LOST THEIR HOMES AND LIVE IN CARAVANS OR IN THEIR CAR. THIS SECOND BODY OF PHOTOGRAPHS IS CLOSER TO ART PHOTOGRAPHY. THE FORMATS ARE LARGER AND THE DESCRIPTION OF LANDSCAPES AND SETTINGS IS METICULOUSLY DETAILED. SPECIAL ATTENTION WAS PAID TO PRECISELY RENDERING RUINS, WHETHER THESE WERE OBJECTS OR BUILDINGS;



FOR INSTANCE THE DEVASTATED THEATRE AND THE ABANDONED CHURCH OF THE SMALL TOWN OF GARY, THE TUMBLEDOWN HOUSES OF THE JACK RABBIT HOME-STEAD OR THE DILAPIDATED CARAVAN IN SALTON SEA. THE COMPOSITION OF THE PHOTOGRAPHS REVEALS THE INFLUENCE OF CLASSICAL PAINTING ON THE COUPLE, PARTICULARLY ON RICHEILLE, WHO HAS A GRAPHIC EYE THAT IS PARTICULARLY SENSITIVE TO THE HARMONY OF LINES AND VOLUMES.

THUS RICHEILLE AND B.J. EVOKE THE CONCEPT OF DISAPPEARANCE, AS WELL AS THE DIMENSION OF THE PASSAGE OF TIME: "I OFTEN IMAGINE WHAT A SITE MAY HAVE LOOKED LIKE IN THE PAST AND COMPARE IT WITH WHAT IT HAS BECOME TODAY. I LIKE KNOWING ITS HISTORY," RICHEILLE ADDS. THE COUPLE THUS POSITION THEMSELVES WITHIN A BROADER HISTORICAL APPROACH AND IT IS LIKELY THAT THEIR PHOTOGRAPHS MAY ONE DAY BECOME THE LAST REMAINS OF PLACES THAT ARE ON THE VERGE OF DISAPPEARING.

THE THIRD TRIP, WHICH STARTED IN LATE 2012, REFLECTS A LESS BLEAK ECONOMIC CONTEXT THAN THAT OF THE YEARS 2009 AND 2010. BETWEEN NOSTALGIA AND RUIN, THE THIRD PATH EXPLORED BY RICHEILLE AND B.J. IS THAT OF A REBIRTH. THE SUCCESS OF CIRCUMSTANCE I AND II GENERATED NEW COMMISSIONS FROM CLIENTS THAT WANTED THIS UNIQUE WORLD TO ENHANCE THEIR BRANDS AND PRODUCTS, AROUSING A DEEPER MEANING AND EMOTIONAL LEVEL THAT MANY THOUGHT WAS LACKING IN CURRENT ADVERTISING. THE FORMENTOS' ART TAPS INTO DEEPER LEVELS OF MEANING AND EMOTION, WHICH, ACCORDING TO POPULAR OPINION, WAS LACKING IN CONTEMPORARY ADVERTISING. IN THIS SENSE, RICHEILLE AND B.J. ARE CURRENTLY DEVELOPING AN INVENTIVE DIALOGUE BETWEEN THE WORLDS OF ART AND COMMERCE. ●























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Plastic is Fantastic

Factory for Figurines

Photographer and art direction: Maria Svarbova

Stylist: Zuzana Hudakova

Make Up and Hair: Zuzana Puchrikova, Lucia Sladeckova

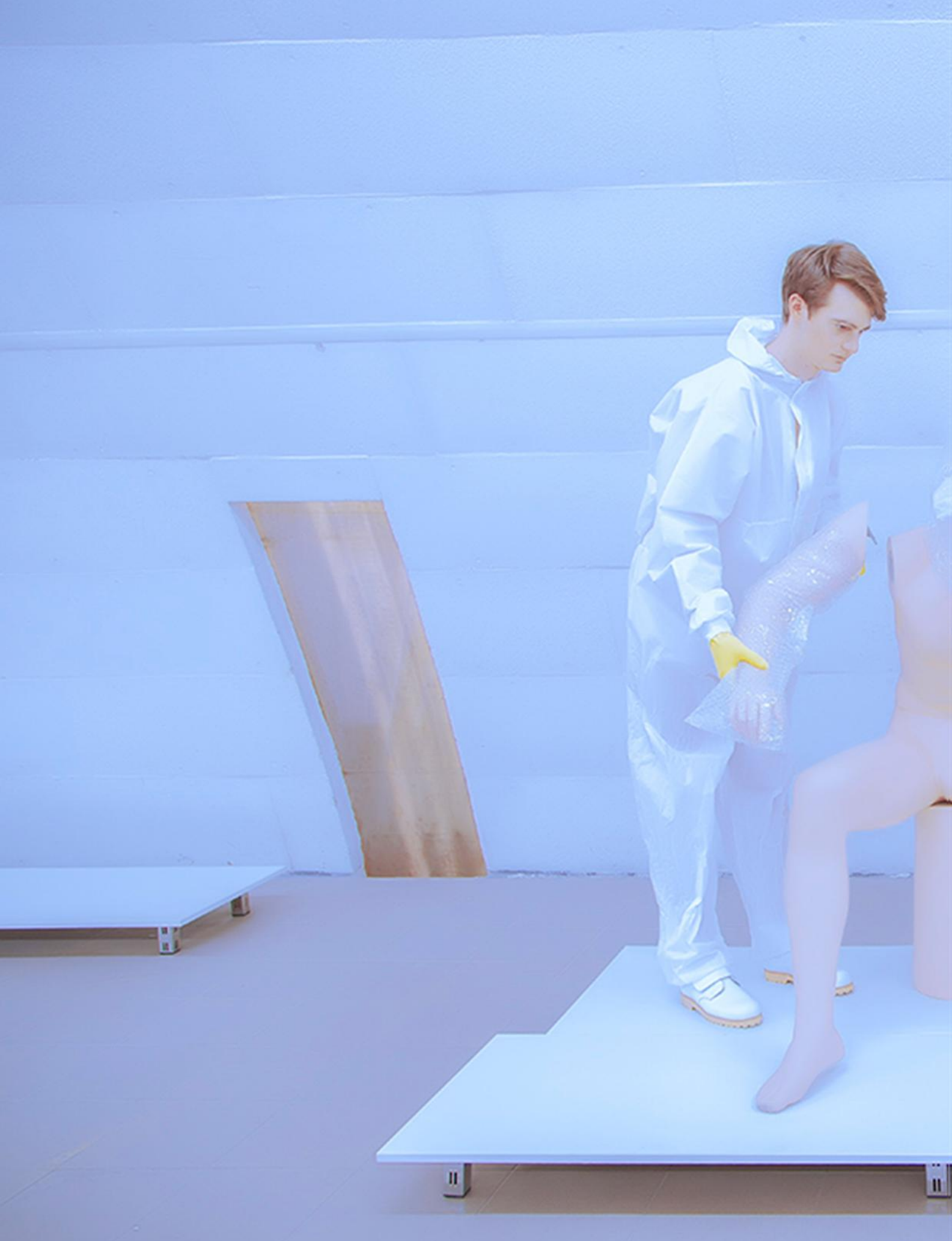
Models: Samuel (M management), Jakub, Andrej, Silvia, Tomas (M management),

Ivana, Maros (Simpatico), Milos







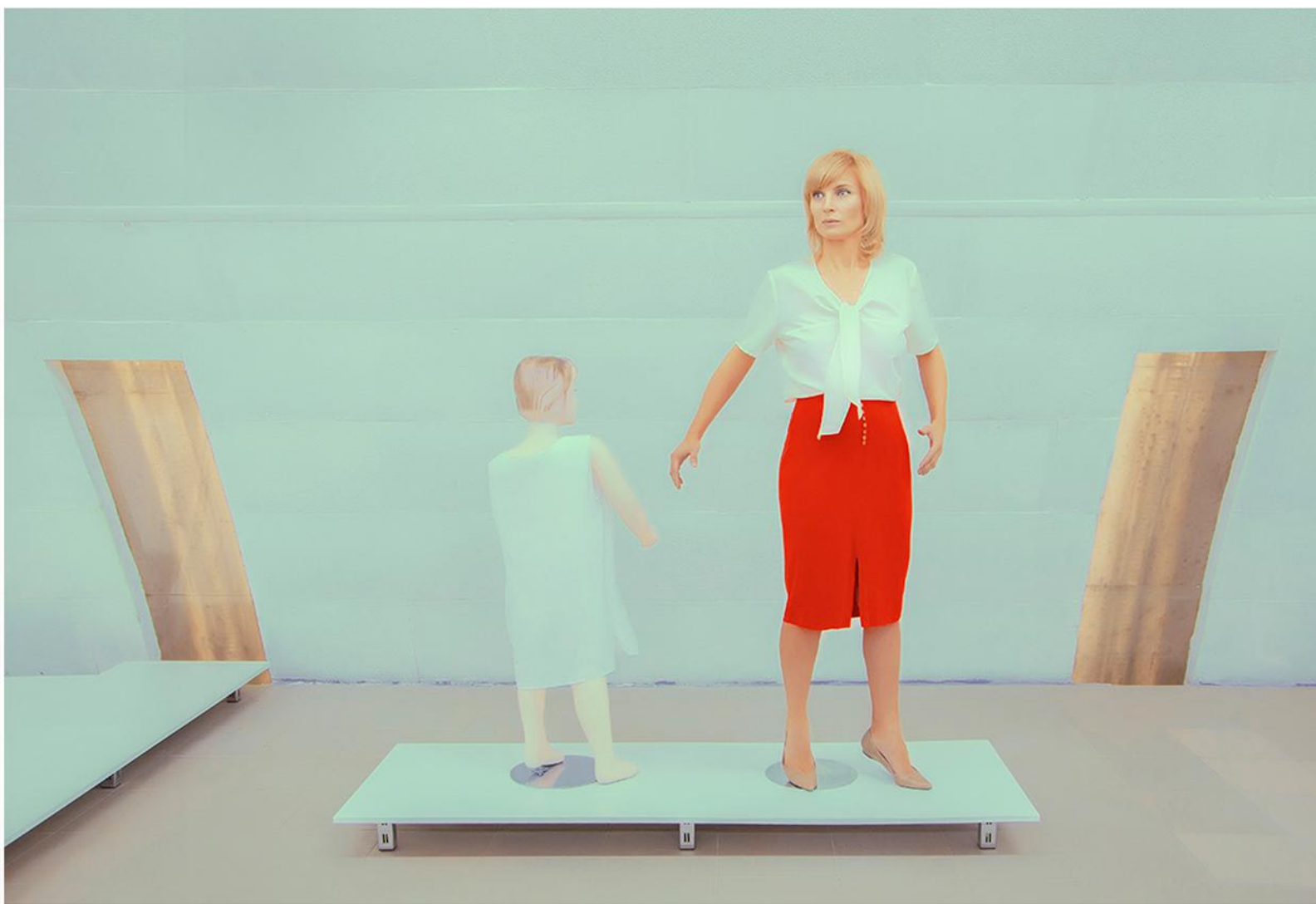


































80's EASTERN EUROPE

PHOTOGRAPHY AND POST PRODUCTION BY SILVIA BRATANOVA@WINGS

HAIR & MAKE UP BY SLAV ANASTASOV

STYLING BY HUBEN HUBENOV

WWW.WINGS.BG

A close-up portrait of a person wearing a highly detailed, gold-colored gas mask. The mask features large, clear lenses that reflect the person's eyes, which are heavily lined with gold eyeshadow. The mask has a prominent circular filter with a grid of small holes in the center. Below the filter is a large, cylindrical canister. The person's hands are visible, holding the sides of the mask. The background is dark and out of focus.

REVISED
S CREATIVE STUDIO



































Satı Bibi





I HAD

A woman with vibrant red hair is lying on a medical table covered with a blue sheet. She is wearing a light-colored, short-sleeved top and a necklace. Her eyes are closed, and her hands are resting near her head. The room is dimly lit, with a large medical light fixture positioned above her. In the background, there are medical cabinets, a stool, and various medical equipment. The overall atmosphere is somber and clinical.

... AN ACCIDENT ...

Photography by Mara Desypris

Model: Anastasia Peraki

Styled by Pericles Kondylatos & Mara Desypris



*Special Make up effects by Fredy Kalobratsos
Make up team Chara Alatzia, and Alexandra Retzou
Concept by Pericles Kondylatos
Photo assistant Yiorgos Markozanis*

*Garments by Dimitris Petrou,
Vassilios Kostetos and
Vassilis Zoulas*







Essay by Franklyn Philip

With the release of highly anticipated "Age of Adeline" starring Blake Lively we are yet again faced with the question of age, immortality and youth. But what does it mean in today's culture?

In the age where everything can be fixed and corrected with plastic surgery and plastic surgeons themselves are becoming stars it's a wonder that some of us still choose to age naturally and gracefully. Don't get me wrong - I'm all for an occasional nip and tuck, but what happens when you use plastic surgery to chase immortality?

We have all seen them, those ancient crows with the skin of their faces stretched so tight that you think they're wearing a bow in their hair when in reality those are their ears. You look at their parchment covered faces and try to locate even a smidge of natural beauty that once had to have been there but all you see is faint scar tissue poking through.

In today's society where somehow The Housewives of Orange County have become style and beauty icon it's little wonder that women have lost their way. Now it's all about faking it till you make it or so one wishes. Think about it - you meet a woman for dinner, she seems to have a beautiful Bahamian glow, an unbelievable body that will make every rich man want to sell, sell, sell. You know the one - with all the right curves in the right places. Beautiful eyes, aristocratic nose, sensually plump lips of a silent movie star, gorgeous hair, and her thin hands with almond shaped nails clutching the stem of her champagne flute. And then you take her home. And that's where the "faking it" won't prove useful - you take her out of her Louboutings and Herve Leger dress and find you are faced with a midget who's wearing padded Spanx to give her that sexy S curve and a push up bra that conceals two bee stings. Her nails are fake, her eyes are hidden behind contact lenses, she buys her hair by the balk in India and that aristocratic nose is nothing more than a trick of light and contouring. Her Bahamian tan came from a bottle and leaves orange handprints on your sheets and her lips feel like two airbags. Now isn't that sad?

I'm all for improving on what God gave you. But how do you know when you have crossed the line?

A lot of women over a certain age are chasing that fabled perfection by trying to chase their fading youth. But the trick isn't to look like Jocelyn Wildenstein; it's to look like you. The best yourself you can be. And that means embracing your true age and dressing your age and wearing your hair and make up in the appropriate manner. Just because you love micro-minies and think you have the legs for them doesn't mean that you should allow yourself to wear them. Same goes for plastic surgery - just because you can afford it and think it'll make you look 10 years younger doesn't mean that you should do it. Don't try to break it if it ain't broke in the first place. Be who you are, every line is a testament to an incredible life you have lived and the wisdom you acquired along the way. Be Sophie Laurent, not Vicki Gunvalson. ●







Concept and jewelry by Pericles Kondylatos
Photo assistant: Yiorgos Markozanis

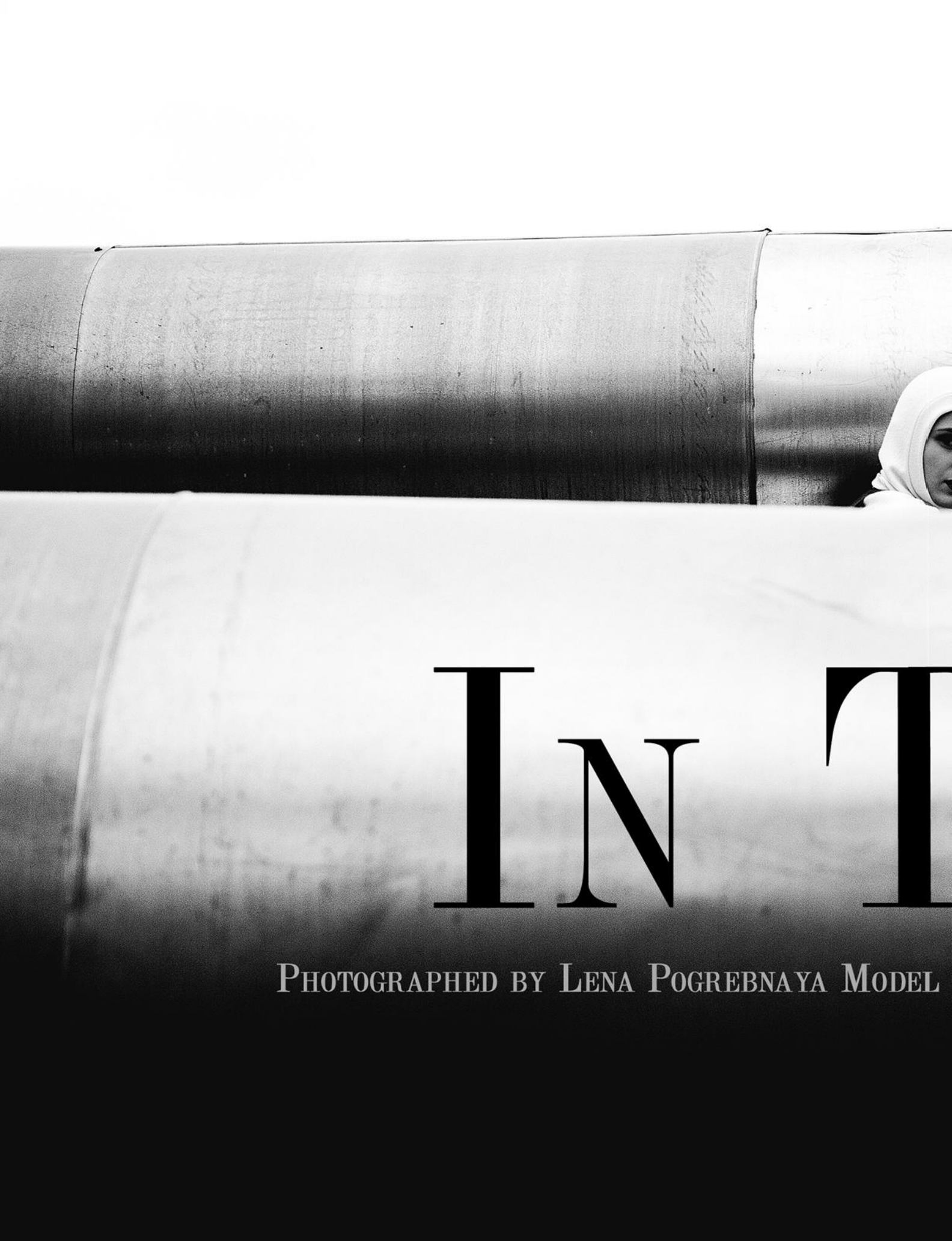








*Special thanks: Neo Athineon Hospital,
Mr George Papanastasiou,
Neo Athineon staff, nurses, doctors, surgeons.*



INT

PHOTOGRAPHED BY LENA POGREBNAYA MODEL



TIME

- KATE LEONOVA STYLED BY ANASTASIA BOZHKO























My PRECIOUS

Photographed by AORTA at LUNDLUND

Styled by Martina Nilsson at Link details

Hair & Make up by Kristina Kullenberg at Mikas

Models - Alanna at Stekholmsgruppen&Eivind



Dress by Veronique Braquharo,
Shoes by Pedro Garcia
Vintage earrings





Dress by Just Cavalli
Corset by Ylva

It's a tale as old as time. Older men fall for younger women all the time - Cleopatra and Caesar, Henry VIII and Anne Boylen, Lauren Bacall and Humphrey Bogart. Contrary to popular believe there is absolutely nothing wrong with it. I am no stranger to dating older men, hell - I only date older men. I find them much more interesting to be around not to mention that they know how to treat a woman. I have been raised by parents who share a substantial age difference; therefor it has been instilled in me since early age that a man must take care of his woman, he must protect her and cherish her. But the main point of my early education was to grow up to be someone who could stand toe to toe with an older man. I am no picnic to be around and it takes a strong man to rule over me.

But that's the thing, women like me don't want to be ruled over per se - we want to be treated as an equal, someone who will not be intimidated by our ambition and drive, we want someone who will stand toe to toe with us. Same goes for older gentlemen who seek out the company of younger women. Yes to an untrained eye it may seem that those couples are strictly of sugar daddy/gold-digger variety but that isn't so. Research shows that in couples where the man is older than the woman core values are identical, and so is the net worth.

I don't dispute that there's still plenty of cases where the woman is after her sugar daddy's wealth, but in more cases than not younger women are as equally successful and wealthy as the man. They are just as well educated and come from the same social and political backgrounds. That's what attracts those couples to each other in the first place - a woman like that seeks the company of men who will understand her and treat her as she needs to be treated. Successful women are strong in their own right, we won't sugar coat it - they are the biggest control freaks on the face of the earth and when you spend your day to day life controlling every little detail you don't want to go home at the end of the day and control your child of a boyfriend or husband. We want to come home and be controlled. We want to relinquish our power after hours; we want a man who will lead us by night. And older men are happy to do just that. Being with a younger woman makes them feel young themselves, makes them feel needed and adored and frankly like they still got it. Not to mention that a company of a young, smart woman will keep them just as stimulated.

And then there's the sexual side of the debate. They say all cats look the same in the dark, that might be so but let me assure you - not all cats feel the same in the dark. While women tend to lose their sexuality along the way to and post menopause it isn't so for men, in fact men only get better with age. More good news for men!

You have not experienced true eroticism, sensuality and satisfaction until you have been with an older man. It is true when they say that older man have already forgotten more moves than a younger pup has had the time to learn.

Let me tell you, there's a reason why Oona O'neil has stayed with Charlie Chaplin until he passed away and why Jacqueline Kennedy has found peace in the arms of Aristotle Onassis and let me tell you - it had nothing to do with a certain 40.42 carat marquise Harry Winston diamond ring. ●



Denim Jacket with
butterfly
embroidery
by Marjan Pejowski

High collar with flowers by
Benard Willhelm





Silkdress by Alexandre Hercovitch
Tuxedo by J.Lindeberg



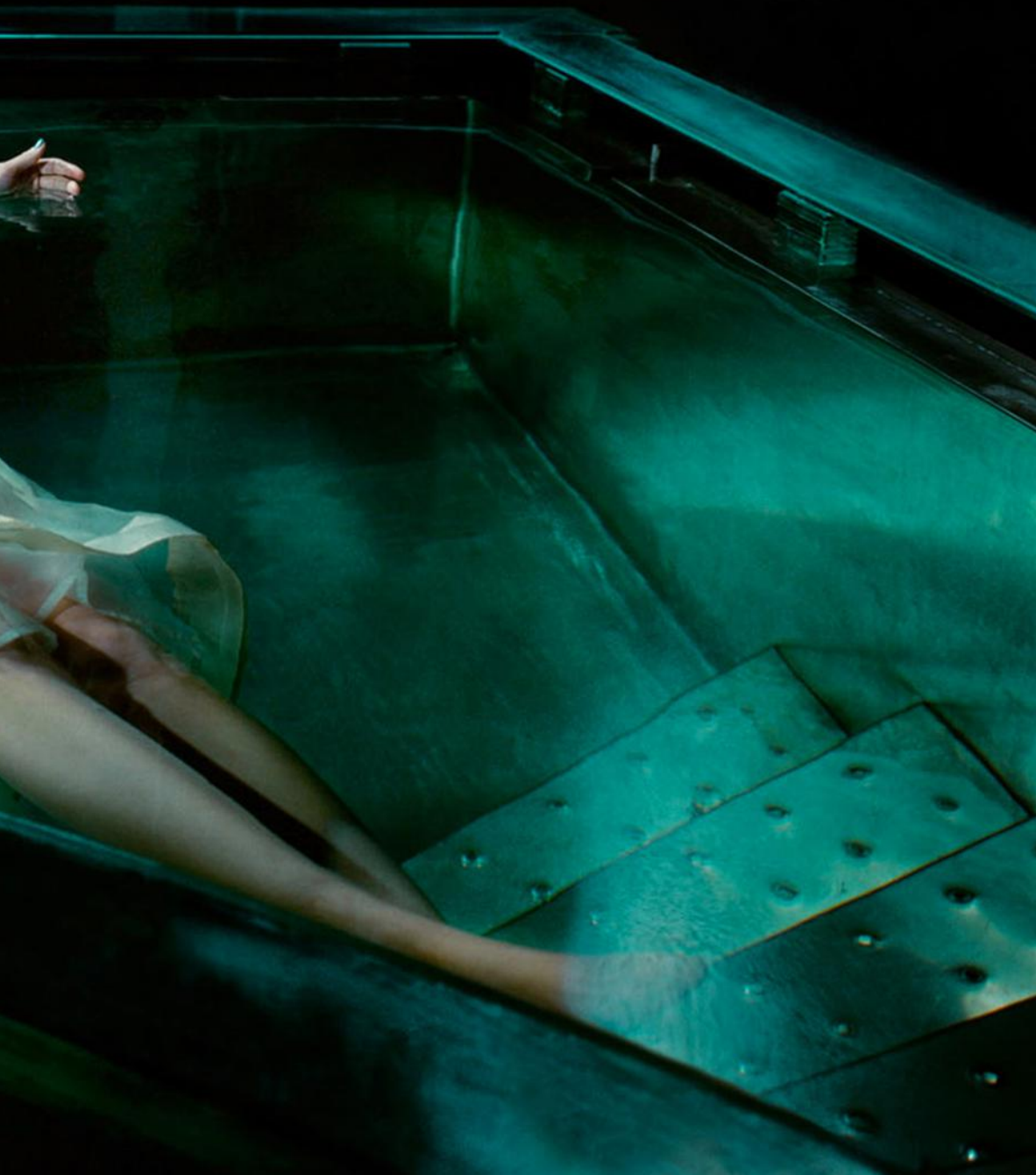
Shirt by Pour
Vintage necklace



Silkdress with butterfly by Marjan Pejoski



Silk dress by Veronique Braquinho
Leather coat by J.Lindeberg

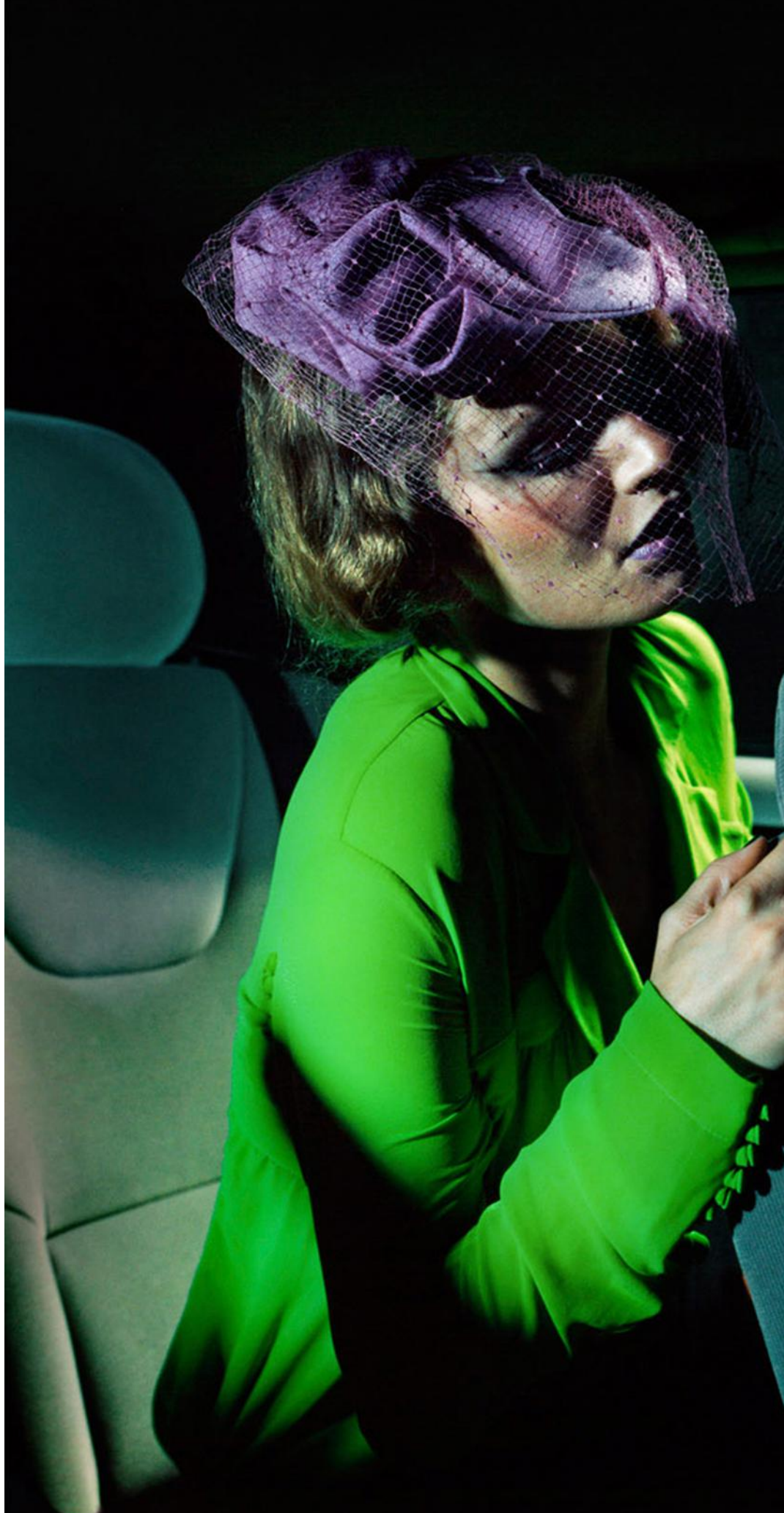




Short velvet dress by Ylva
Kimono from Japanese market



High collar with
flowers by
Benard Willhelm



Shirt by Alexandre Hercovitch
Leather coat by J.Lindeberg








Cecilia

Clara Melchiorre opens up. Text by Kristina Becker.

Photographed by Clara Melchiorre, assisted by Clara Giaminardi'. Model Gemma Surgo of fashion modelmanagement. Make up by Simona Giacomazzo. Styled by Giorgia Rossi.







lara Melchiorre has started her path to photography at a tender age of 16. She has stated that inspiration comes to her very easily - "it can be anything, in any moment, and nothing in particular. I think that when you focus too much on something or someone, you end up copying it in one way or another. Inspiration for me is born from a whole set of suggestions and stimuli that these worlds transmit, it's up to the imagination of each one of us to capture them and metabolize them in the creative process."

Melchiorre's creative process started when she would buy every fashion magazine available and spend her days leafing through history of art books at her home. This is what inspired her to begin on this journey that have brought her here. When she finished the Lyceum she attended a three year photography course at the European Design Institute in Milan, where she had the chance to delve into the technical aspects but first and foremost the theoretical ones, which have become an important part of her cultural and artistic background and education.

At the age of 17 Clara started a fashion photography blog, to which she dedicated whole afternoons; it started a passion, which led her to turn it into a full time job. It hasn't been easy but the blog was a success and thanks to that she was able to go down this unique road. Melchiorre believes that Milan has been a turning point in her career, she says "Milan has been a great starting point, it has given me the chance to get experience directly in the field, being in contact with great industry professionals who have been able to guide me to where I am now."

When we asked Clara what Fashion and Photography means to her she replied without hesitation "Photography is the means through which I can materialize my imagination, I think every artist has his own. I approached it in a completely natural way and then with time and dedication I understood it was the only possible route for me. As for fashion, I have always been interested in the designer's research, their vision, what is behind the collections; I see it as a necessary element to tell the story which I have envisioned."

Melchiorre has a unique style when it comes to her work - it's a mix of elements. Upon closer inspection the viewer sees that she always tries to transmit a kind of cinematographic feeling within her choice of the horizontal format, the type of

Light (almost always natural and connected to the space she's working in) and the subject's expressions. When asked she says that the idea that whoever is looking at the editorial keeps some of the narrative with him or her, even if only suggested through the images. Melchiorre's favorite saying that she lives and works by is "less is more" which definitely is fitting.

The world of art and of cinema has always been a great source of initial inspiration for Clara. She begins with a painting or a film frame to develop a story. She carefully observes the composition, the colors and the elements and starts a process of deconstruction, I ask her why - "So that I can then reconstruct something new and unique. Right now I am concentrating also on architecture, I am very interested in the interaction between body and space and the creation of parallelisms between them."

I asked Melchierre what is the meaning and if there even is one behind the editorial that we have chosen to feature in this volume and her reply is the precise reason it was chosen for the Defying God Volume. "This editorial is inspired by the hagiography of Saint Cecily, from which the themes of decapitation, suffocation, prayer and song are taken. She is the Saint that protects music. I focused on her life and tried to translate it into photography. The starting point was a painting, Waterhouse's Saint Cecily. I studied it and observed it for a long time and started to take the elements necessary to develop the project from it."

We asked Clara what's next for her and her reply is as straight forward and clean as her work - "Working as a freelancer I can't know for sure, it's a profession where anything can happen from one moment to the next. However when my experience in Milan will be over I would like to move to the United States of America; the cultural and environmental differences would be a new source of inspiration for my project." We can't wait for Clara to experience New York City and all it has to offer - and cannot wait to see what kind of results that relationship would yield. ●





















Родина Мать Зовёт!

PHOTOGRAPHED BY EVELYN BENCICOVA

HAIR AND MAKE-UP BY ADAM CSOKA KELLER, MISHA KOVACOVA

MODELS: JANA S., LINDA S.











ONE FLEW OVER THE CUCKOO'S NEST

PHOTOGRAPHED BY MARIA SVARBOVA

CONCEPT AND COSTUMES BY MARIA SVARBOVA AND LAURA STORCELOVA

HAIR AND MAKE UP BY JARKA VLADYKA

ASSISTENTED BY YEHUDA GABRIEL

MODELS: JURAJ DOBIS, SENTA HEINRICH, NATALIA PSOTOVA,
IVANA LEVCIKOVA, JOHANA, IVAN (M MANAGEMENT, SLOVAKIA)



















HIGH

Society

Photographed by Dasha & Mari















The Run Always

Photographed & Styled by Evelyn Bencicova

Hair & Make Up by Lukas Kimlicka, Jarka Vladyka

Models: Natalia K, Vanda K.















SIAMESE TWINS JEWELRY

HANDFORGED IN BROOKLYN

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Wa

er is Out of Fashion

Photographed by Doron Ritter

Art Directed by Linda Szurdi & Doron Ritter

Text by Erika Collins-Robinson





War and Fashion go hand in hand. No matter how much you'd want to deny it – it's true. During hard, uncertain and terrifying times we need something to make us feel better; make us feel stronger; make us feel beautiful in the time of ugliness. Let's face it, no matter how you slice it War is ugly. But it's a necessary evil. And so is fashion. Yes, fashion is beautiful, airy and frivolous. Who has time to concern themselves with such meaningless things as clothing in the time of death and fighting? Turns out to be everybody.

We have done our research and found that wars change everything concerning beauty and style. In "Great War Fashion: Tales from the History Wardrobe" Lucy Adlington examines the story of women during the First World War as told by their wardrobes. During our great-grandmother's generation appearances still counted, even when rushing out into the street during a nighttime Zeppelin bomb attack. Magazines advertised newly popular silk pajamas instead of frumpy cotton nightgowns. One London woman attached a ready-curved hair fringe to her boudoir cap to save hairdressing time during a raid. Now that's feminism!

And then there's the matter of men leaving industrial and agricultural employment to join the military. Women had to step into the breach—and the breeches. Bifurcated garments for females were a startling innovation which some thought immodest. Society girl Vita Sackville-West loved the newfound freedom provided by breeches, while journalist Dorothy Lawrence struggled to work out how to put her new trousers on when she disguised herself as a British Tommy in order to report on front line conditions.

As always fashion wasn't the only affected element – so was style. Cropped hair found favor in the Great War and many others, particularly for nurses and ambulance drivers near the front line. It was easier to keep clean and free of lice. It also started the trend for bobbed and binged hair in the 1920s and thus was born The Bob.

Another important book that discusses the relationship between war and fashion is "Fashion and War in Popular Culture" that was edited by Denise N. Rall. Aside from the occasional nod to epaulets or use of camouflage, many people still believe that war and fashion are strange and improbable partners. Not so, argue the contributors to this book, who connect military industrial practices as well as military dress to textiles and clothing in new ways. For example, the book includes a series of commentaries on the impact of military dress in the airline industry, in illustrated wartime comics, and even considers today's muscled soldier's body as a new type of uniform (think Captain America). In another chapter, it is argued that textiles and fashion are important because they reflect a core practice, one that bridges textile artists and designers in an expressive, creative, and deeply physical way to matters of cultural significance.

It seems that designers have done the same research as we have. The change is in the air. Just think about Chanel's Feminist Rally of Spring/Summer 2015, Christophe Decarnin's Balmain collection of Spring/Summer 2009 and Olivier Rousteing current Balmain Army. It becomes very clear that designers themselves are urging us not to lay down our metaphorical arms and to fight for what we believe in. Be it feminism, political agenda or equality for all. After all, haven't we always been thought that the clothes we wear are the symbol of who we are and what we want to be? And what we want to be is winners. ●





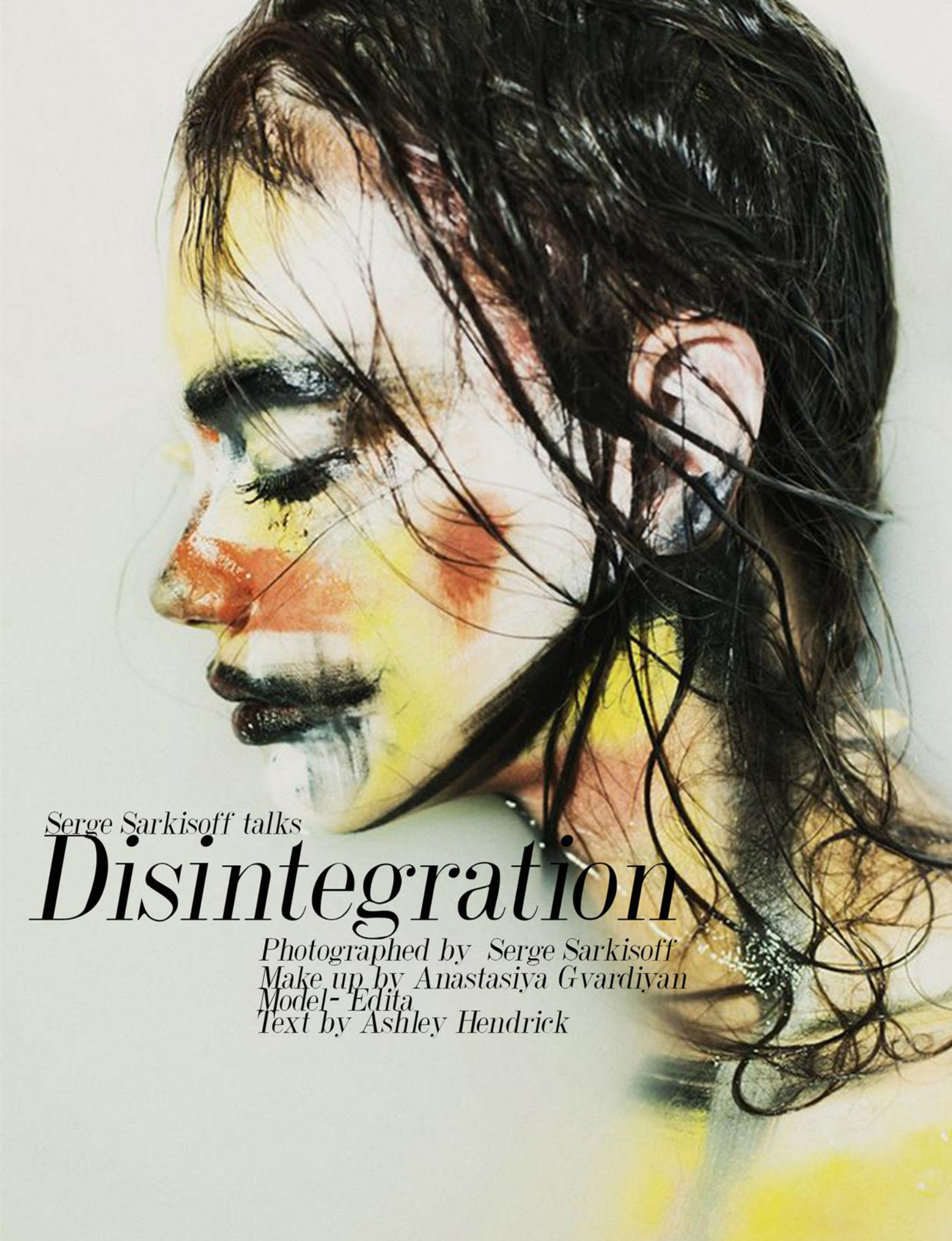












Serge Sarkisoff talks

Disintegration

*Photographed by Serge Sarkisoff
Make up by Anastasiya Gvardiyan
Model- Edita
Text by Ashley Hendrick*



Photographer - Serge Sarkisoff

MUA - Anastasiya Gvardiyan

Hair - Ruslan Zakonyan

Model - Vasilisa Laptanovitch

Serge Sarkisoff has been on our radar for many years now. Born on September 22, 1990 in Russian Serge began photographing at the age of 18, after he began to study at the Academy of Arts. Serge graduated in 2014 with a degree in Graphic Design. Serge is known for his use of long exposures in his work and identifies himself as a "painter who uses photography." Serge highlights Paolo Roversi and Sarah Moon as his major influences. In his work Sarkisoff is interested in combining and connecting classical techniques of photography and graphic design. The main focus of his work is Beauty in Fashion, and often he tries to see and expose the beauty in ordinary things. Some of Serge's works have been published on www.vogue.it, Art + Commerce: PhotoVogue Collection, Fashion TV, Uptempo Magazine, UCE Magazine, Life Style Sochi, Artabout and in other digital publications including our own.

Sarkisoff's list of things that inspire him is rather simple - music, paintings, photography masters of the fashion world. Everything one would expect to find in the "likes" section of every dating profile imaginable, so what makes Sarkisoff's work so special? Serge is a warm man of few words; therefor we choose to believe that he expressed himself through his work. If you want to peek into the imaginarium of the master look directly at his work and also at his photography and fashion inspirations. Such masters as Paolo Roversi, Steven Klein, Peter Lindbergh, Rich Burbidge, Fashion editor Robbie Spencer and Katie Grand, Alexander McQueen, John Galliano, Vivienne Westwood, and Paolo Roversi - you can clearly see a drop of this and that in Sarkisoff's work.

Serge claims that the magic of the photo to him is that it can embody the moment which never was, and which would never happen again, just the way life works. Sarkisoff lives and breathes fashion and photography, he bluntly announces

"Photography and fashion - it's my life. It's all around me, I live in this world."

I asked Serge how he stumbled on this path and his answer is as straight forward and minimalist as the man himself - "I chose this career path because I like art, and in photography I can connect the art, my own vision, and the commerce work." It's that simple, folks.

The editorial that Serge has done for us is one of his favorite editorials to date, it's made "In memory of ..." it is dedicated to his favorite artists Andy Warhol and Edward Munch. This editorial is a new look at the most famous paintings. This editorial uses a digital cinema projector which Serge is very proud of, it's the direct show of what he meant when he said "photography and graphic design." Sarkisoff says playfully "An unusual look at ordinary things. Long exposures and blurred images. Polaroid colors. Maybe something else?" Something else indeed, much like the man behind the work.

So, what's next for Mr. Sarkisoff? "I want to continue to evolve and improve as a photographer. I plan to do some great new projects and maybe move to Milan or New York." If I may suggest selfishly - New York. ●

Photographer - Serge Sarkisoff

Mua - Anastasiya Gvardiyan

Model - Liza Kuryanova



Photographer - Serge Sarkisoff
MUA - Anastasiya Gvardiyan
Hair - Ruslan Zakonyan
Model - Vasilisa Laptanovitch





Photographer - Serge Sarkisoff
MUA - Anastasiya Gvardiyan
Hair - Ruslan Zakonyan
Model - Alina Toroschina



*Photographer - Serge Sarkisoff
MUA - Anastasiya Gvardiyan
Hair - Ruslan Zakonyan
Model - Alina Toroschina*



Photographer - Serge Sarkisoff
MUA - Anastasiya Gvardiyan
Hair - Ruslan Zakonyan
Model - Liza Egorova (& next page)





UTOPIA

EVELYN BENCICOVA'S

TEXT BY SAMANTHA MUNROW

PHOTOGRAPHED AND ART DIRECTED BY EVELYN BENCICOVA
HAIR AND MAKE UP BY ADAM CSOKA KELLER & LINEA PALMESTAL
STYLED BY DOGUKAN NESANIR
MODELS: CHLOE, NATA, FANIA









IF THIS ISSUE WOULD'VE HAD A STAR IT WOULD'VE BEEN EVELYN BENCICOVA. THIS ISSUE CONTAINS MORE THAN A FEW OF EVELYN'S EDITORIALS, WHEN CHOOSING IMAGES IT HAS BEEN INCREDIBLY HARD TO PICK JUST ONE OR TWO SO WE CHOSE AS MANY AS IT WOULD'VE BEEN SOCIALLY ACCEPTABLE.

BENCICOVA IS A 22 YEARS OLD PHOTOGRAPHY STUDENT FROM SLOVAKIA. YES, A STUDENT WHO CAN PUT MEISEL TO SHAME. EVELYN DOESN'T SPEND MUCH TIME IN JUST ONE PLACE, WHEN ASKED SHE REPLIES EASILY THAT "I'M CONSTANTLY TRAVELING BETWEEN BRATISLAVA WHERE I LIVE, VIENNA WHERE I ATTEND UNIVERSITY AND BERLIN WHERE I LEFT AT LEAST HALF OF MY SOUL AND I NEED TO COME BACK AND VISIT THAT HALF ALL THE TIME. IN HER PHOTOGRAPHY WORK SHE'S BEEN TRYING TO FIND BALANCE BETWEEN VISUAL AND CONCEPT, PRIVATE AND PUBLIC, COMMERCE AND ART." MUCH LIKE HER PERSONAL LIFE IT WOULD SEEM.

"AT THE BEGINNING I NEVER SAW PHOTOGRAPHY AS A CAREER PATH AND EVEN TODAY I'M SOMETIMES SKEPTICAL. I STARTED WITH PHOTOGRAPHY ALMOST 3 YEARS AGO BUT WAS NEVER ABLE TO CALL MYSELF A PHOTOGRAPHER. I KNEW THAT I WANT TO EXPLORE THINGS, MANY DIFFERENT TOPICS AND TRIED TO FIND THE WAY, HOW TO DO IT WITHOUT BOXING MYSELF IN JUST ONE FIELD OF INTEREST. NOW IT IS CHANGING WITH EACH PROJECT BUT MEDIUM OF PHOTOGRAPHY IS ALWAYS CONNECTING EVERYTHING I'M WORKING ON. I HAVE ALWAYS FELT INTENSE NEED TO CREATE. WHEREVER I WAS AND WHATEVER I DID THIS IDEA OF USING ALL THE IMPULSES I RECEIVED FURTHER NEVER LEFT MY MIND. I THINK THAT WORLD IS FULL OF INTERESTING AND AMAZING THINGS FOR PERSON WITH OPENED EYES AND MIND. " AND THAT'S EXACTLY HOW BENCICOVA SEEMS TO CONDUCT HER LIFE AND CAREER. I ASK EVELYN WHAT INSPIRES HER AND SHE REPLIES NONCHALANTLY "EVERYTHING. IN MY OPINION IS NOT ENOUGH TO JUST LOOK AT THE THINGS, YOU HAVE TO LOOK CLOSER, DEEPER, AND YOU HAVE TO SEE. THAT'S INSPIRATION."

THIS INSPIRATION ALSO GOES AS FAR AS TO DICTATE THE WAY SHE FEELS ABOUT FASHION AND PHOTOGRAPHY THE VERY VISUAL LANGUAGE, THE WAY TO COMMUNICATE THE IDEA WITH THE VIEWER. PHOTOGRAPHY FOR HER IS A MEDIUM THROUGH WHICH SHE CAN MAKE THE CONCEPT INTERESTING, ACCESSIBLE AND UNDERSTANDABLE FOR WIDER AUDIENCES AND BRING HER OWN VISION OR FASCINATION FURTHER INTO THE VIEWER'S

PSYCHE. I PROBE BENCICOVA FURTHER TO FIND OUT WHAT AND WHO MIGHT POSSIBLY INSPIRE SUCH A CREATIVE MIND, HER REPLY IS NOTHING SHORT OF WHAT I EXPECT FROM SUCH A UNIQUE INDIVIDUAL - "MY WHOLE LIFE IS A SEARCH FOR INSPIRATION. IN ART, FASHION OR EVEN PEOPLE I VALUE THE MOST THE MESSAGE, FROM WHICH I CAN LEARN. I BELIEVE, THAT IT IS CRUCIAL TO GROW, DEVELOP AND DELIVER AS MUCH AS POSSIBLE BY EVERY CONTACT AND COLLABORATION. I PREFER ART, WHICH MAKE YOU THINK INSTEAD OF RELAXING BUT THAT IS USUALLY A LONG JOURNEY. AND THIS JOURNEY DOESN'T NEED TO BE EASY OR PLEASANT BUT FOR ME IT IS STILL WORTH IT. EVERY PERSON WHO IS CLOSE TO ME INSPIRES ME AND ALL OF THEM STAND OUT IN SOME WAY BUT IF YOU WANT MORE GENERAL NAMES I REALLY ENJOY SOME WORKS OF ROY ANDERSSON OR ANDZEJ ZULAWSKI BOTH OF WHO ARE FILM DIRECTORS.

BENCICOVA'S WORK IS SO UNIQUE I CAN'T HELP BUT TRY TO GET TO THE BOTTOM OF IT, "MY SIGNATURE STYLE CAN BE DESCRIBED BY DRAMATIC NARRATIVE AND CLEAN, ALMOST STERILE AESTHETICS. EVEN IF I'M USUALLY REFLECTING ON GENERAL TOPICS A LOT OF WHICH ARE PERSONAL, ALMOST PRIVATE SYMBOLS CAN BE SEEN IN MY WORK. DESPITE THAT, I'M ALWAYS TRYING TO STAY INNOVATIVE AND WITH EVERY PROJECT BRING SOMETHING NEW AND EXCITING AT LEAST FOR MYSELF. I ALWAYS BELIEVED THAT CREATIVITY BEGINS OUT OF OUR COMFORT ZONE AND IN ART THERE IS NO REASON TO STAY ON THE SAFE GROUND. IT'S LIKE WARHOL SAID - I HAD A LOT OF DATES BUT I DECIDED TO STAY HOME AND DYE MY EYEBROWS - THAT REALLY DESCRIBES ME.

THESE EDITORIALS THAT TARTARUS IS PUBLISHING IN THIS VOLUME ARE MORE FASHION PROJECTS, ONE OF OUR FIRST COLLABORATIONS IN BERLIN. IT IS DISPLAYING THE WORLD WITHOUT EMPATHY, FEELING OR EMOTIONS- SOMETHING LIKE FASHION UTOPIA. THE ABILITY TO FEEL MAKES US WEAKER AND MORE HUMAN BUT WITHOUT IT WE WOULD END UP EMPTY." LAST BUT NOT LEAST I ASK EVELYN WHAT'S NEXT FOR HER AND HER TEAM AND HER REPLY IS THE ONE I'M LOOKING FORWARD TO - "NOW WE ARE WORKING ON A NEW, BIGGER PROJECT ASYMPTOTE, WHICH IS CONNECTING PHOTOGRAPHY WITH NATIONAL HISTORY OF OUR COUNTRY. WE ARE TRYING TO EXPLORE THE HERITAGE, WHICH IS GIVEN TO US BY PREVIOUS GENERATIONS. THIS PROJECT REQUIRES MORE RESEARCH AND A LOT OF INTERVIEWING SO IT CAN END UP AS LONG-TERM MISSION BUT I THINK WE ARE READY FOR THAT." AND WE ARE READY FOR MORE FROM EVELYN BENCICOVA WHO AT HER TENDER AGE HAS THE WHOLE WORLD AT HER FEET. ●



















PHILOSOPHY

PHOTOGRAPHED AND

ESSAY BY



PHY OF SIN

STYLED BY DASHA & MARI

ABIGAIL JELLIFFE







Dasha and Mari are twins. That's however is only a small portion of the enigma that are these young women. The girls work as a team and you get a feeling just from talking with them that they share everything, not just turns behind the camera but also a Facebook Page, clothes and possibly lovers. From early age Dasha and Mari were fond of various kinds of Art. Their bedroom was filled with tons of colorful paper, play-doh and clay, paperboards that they used for creation and expression.

The girls have graduated from Academy of Culture and Arts in Kiev, Ukraine where they have studied a variety of subjects such as Sculpture, Drawing and Painting, Graphics and Design, History of Arts. Photography became a natural continuation and extension of their creative process.

Dasha and Mari are firm believers in less is more. They are inspired by everything from shapes and forms of nature, magnetic melody and ancient architecture to beautiful and classic cinema. And most importantly - a woman. Self-confident and independent. Free. Something tells me just as free as this duo.

Fashion they say is a grand part of their life. Photography and Fashion co-exist in the world of their subconscious and imagination. Fashion is inconstant and changeable, while Art is timeless. Perfection to Dasha and Mari is to find the right balance between them.

They say "We do not follow tendencies or trends in Fashion, there are many things that evoke a feeling of inspiration in the world of Fashion and Art. It can be a marvelous light article of clothes which reminds us of the surface of glimmering water... or a nicely decorated glass table." Inspiration is all around for these two.

The women reply without me even asking as to how did they arrive at this destination "We are artists by nature. We feel deeply the material we are working with and bring the light to the darkness. Photography is a field in which we reveal beauty, character, feelings and tell a story which the viewer may see and interpret in his or her own way."

I ask Dasha and Mari to describe their work and the work that they have done for Tartarus, their answer can double as the definition for the magazine - Strong, sensual and erotic context. Classic and avant-garde. Perfection in details. Fashion, Art, Photography. It is all about the nature of a woman, her soul, thoughts, sensuality and desires. Philosophy and religion. Reflection of the inner world. I doubt even our founder could've put it in such precise words.

Next up the girls are working on various collaboration with designers and new projects in Italy and USA. As well as perfecting their mysticism and trifecta of beauty, brains and talent. We can't wait to be a part of what's to come next for this leisure class. ●









TARTARUS

MAGAZINE

VOLUME 1

MAY 2015



DEFYING GOD



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Pashmere

sylvie schimmel

PARIS





