

TARTARUS

MAGAZINE

VOLUME 2

SEPTEMBER 2015



GEOMETRIA

BENNY

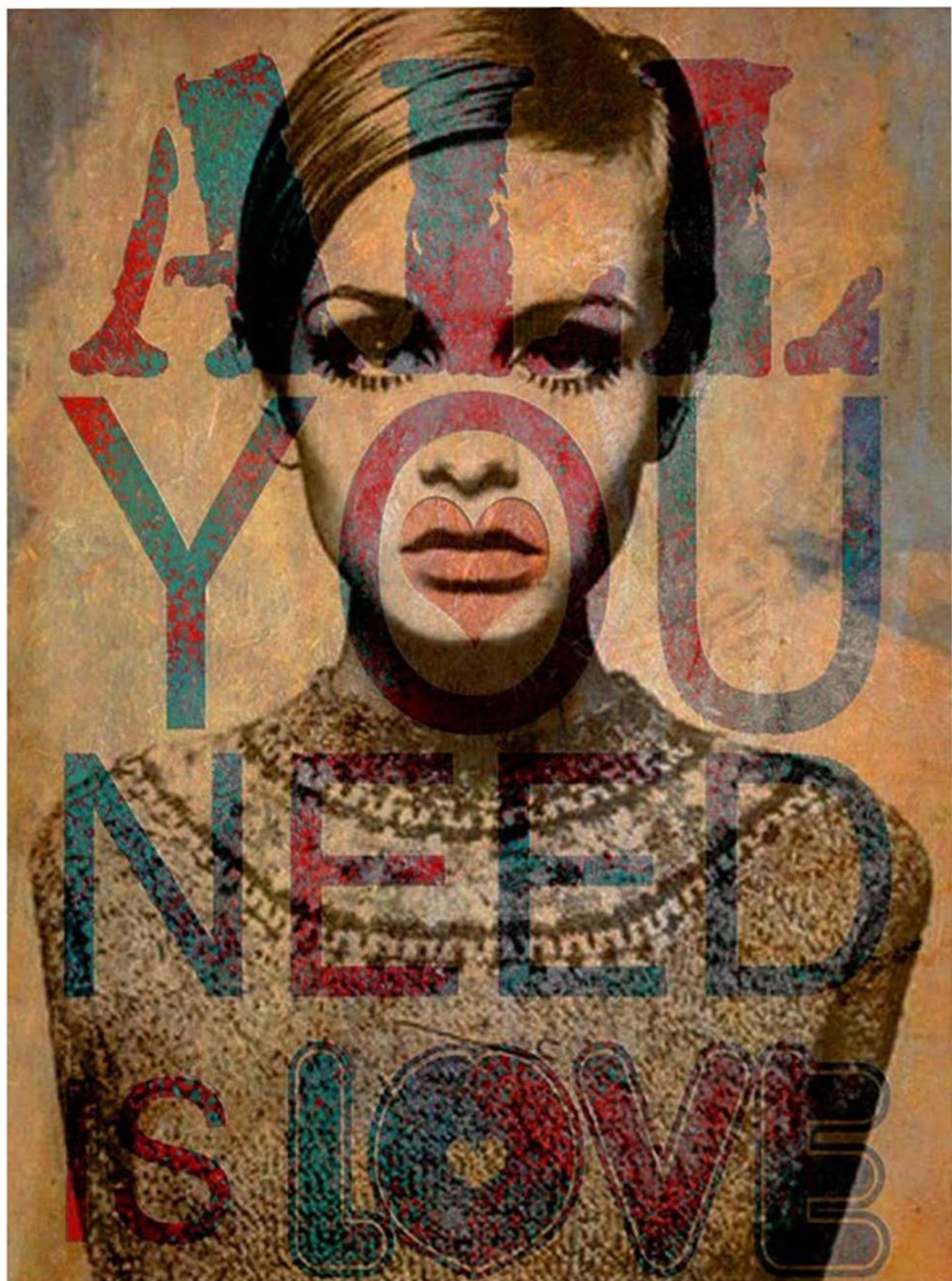


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TARTARUS

MAGAZINE

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:BIG PARK



LETTER FROM THE EDITOR



Nora Kobrenik
Photographed by Dimitriy Kobrenik
August 2015

I have always been terrible at exact sciences. It has never quite made sense to me how one question can only have one correct answer, I have never believed how something can possibly be wrong when the possibilities were endless. This issue is dedicated to Geometry and the study of lines and angles. You may wonder as to why I have picked this particular topic of discussion for Volume 2 since Geometry is also considered to be an exact science - but that isn't completely true. Geometry surrounds us every day, in every way, shape and form. It's part of our daily background. Geometry shapes our natural landscapes and man made architecture and technology, geometry stares us in the face when we undress in front of the mirror in the shape of a human form. Fashion employs Geometry in its fluid yet unconventional structures. Geometry really has no right or wrong when it comes to the world surrounding us. If anything, Geometry proves that everything is possible.

As you, our dear readers know by now - we believe that impossible is possible. In this issue we will show you a variety of ways that Geometry plays a role in shaping our view of the world. Be it through the eyes of Kai Weissenfeld and the urban landscape, Brenda de Vries and her study of the female nude, or Mardo El-Noor's clever play of natural landscapes and sharp lines of couture.

As always we encourage you to dissect each editorial that is presented on our pages. Take it apart line by line, structure by structure, angle by angle, plane by plane. Reshape it, form new ideas and dreams, use your imagination. After all, nothing is really what it seems.

Welcome to the issue.

A handwritten signature in black ink, consisting of a series of loops and curves, representing the name Nora Kobrenik.

NORA KOBRENIK
EDITOR-IN-CHIEF AND FOUNDER



Compression of a *GEOMETRIC* *FIGURE*

PHOTOGRAPHED BY GIOVANNI ALBORE

WWW.INPHINITYSTUDIO.COM

WWW.GIOVANNIALBORE.COM

MAKE UP BY LUNA TADDONIO WWW.WAKEUPMAKEUP.IT

MODEL - SOFIA SIVALLI

















Brenda de Vries' *Count*
DOWN

Brenda de Vries is a unique creature. She started her education as a polytechnic for the apparel industries. She has spend the next few year working in the apparel industry, but then out of nowhere her life has changed drastically with the acquisition of a marketing degree and started to work on marketing strategies for new venture businesses. At that time photography was nothing but a hobby for de Vries, she was taking courses here and there during her free time. Brenda's instructors however believed that she possessed a unique talent and pushed her to pursue another 4 years of photography education. While going to school and working her day job de Vries decided to overhaul her entire life and do the work that would put a smile on her face as opposed to the one she held at the time that would enrich her wallet but deprave her soul. Thus started her career in fashion and advertising photography. De Vries views both fashion and photography as recordings and reflections of society at the moment it is taken and created. Thus we are taken to Brenda's current body of work that is featured on these pages - 'Black on Black' is all about the aesthetics for the female body that may or may not be dictated by the media. Instead of using Photoshop tool "liquefy" to change the shape of the female body into this "dictated" shape, de Vries used body paint on a white female body in front of a black wall. You still see the real shapes of the female body used, but you can also focus on the new shapes etched in the pale skin, showing those ideals in an "over the top" kind of manner.

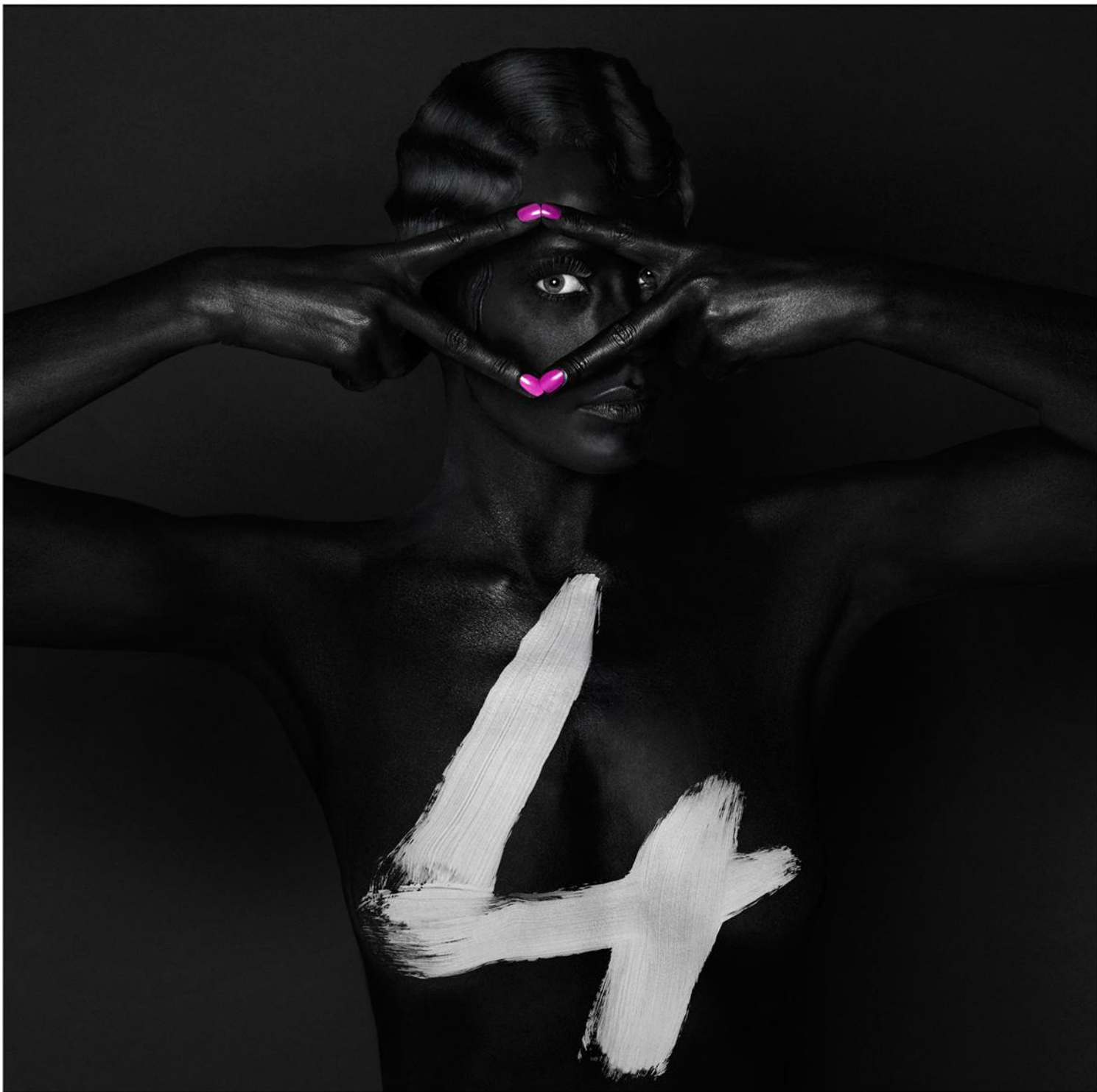
The geometric contrast of the other series in our book is a commercial project for Moxy Hotels (Marriott Hotels). These images are prints of 1 x 1 meter strategically places on every floor, showing you what floor you are on when leaving the elevator.

We are curios as the exact matter in which Brenda finds her inspiration; she credits Miles Aldridge who she loves and the works of Sander & Lerner in shaping her esthetic. She also quotes Pablo Picasso's immortal "The urge to destroy is also a creative urge." Which we couldn't have agreed more with. When asked to describe her personal artistic style De Vries says, "I believe this is a really hard question for me to answer, maybe because I am still searching for my signature style. For that search I am attending a Masters program for fine arts at the moment. Hopefully I can answer this question next year for you."

Last but not least I ask: What's next for you? Without missing a beat de Vries replies – "Finishing my Masters program while still doing commercial jobs along side it, finding my own personal or signature style and hopefully having the guts to share it with the world in photography and video formats." Something tells us that Brenda de Vries has already arrived to that mark. ●















Katherine Story







Equidistant Wasteland

PHOTOGRAPHED BY REKA NYARI, STYLED BY ISE WHITE
MAKE UP BY RACHEL WOOD HAIR BY AKOB SHERWOOD
MODELS: KAILEY HSU @ NEXT, TIFFANY KELLER @ ELITE,
DEVIN CHILDERS @ IMG ASSISTED BY SCOTT FURLKAY,
CARLEY FEEHAN, ALEX ROBINSON
SHOT ON LOCATION @ FURTHERFUTURE.COM
TEXT BY MARTINA THOMPSON



Climate Change and Global Warming has always been a fascinating subject to me, not just because it rolled out hundreds of Hollywood films detailing cataclysmic events brought on by the change of our planet but also the interesting change it brought on in the fashion world.

The climate change is ushering in the blur between seasons, or lack thereof. These days we really only have 2 seasons – unbearably hot and wet summer and an unbearably cold and snowy winter. The change is also ushering in the question of pollution and sun damage. This season it has been quiet difficult to be out in the sun for more than two minutes without feeling your skin sizzle like chicken on a grille, even while wearing SPF 100.

All of these changes are changing the way we perceive fashion and fabrics and garment industry in general. It seems that the fashion industry is becoming that much more aware of the current situation and borrowing heavily from the aggressive and futuristic studies, perhaps even apocalyptic fashion ideas found in 60's and 80's films. The silhouettes are becoming sharper and much more sustainable as if to repel a possible atomic attack and protect the skin of the wearer. Likewise we see much heavier footwear that's designed to outlast a variety of weather changes and seasons. Today's wardrobe at times seems to mimic that of Barbarella or even Mad Max. Viewing newest collections half the time it seems that you should either be going to the opera or weathering a zombie apocalypse. In addition to climate change, sedentary lifestyles of our modern age might also be to blame. As we spend more time indoors browsing the Internet and playing on our

iPads, plush sweater and bulky scarves grow more obsolete. You need a heavy wool sweater to go outside and check your snail mail - but not your email. We live largely in climate-controlled environments that eliminate concern over what weather is going on outside. Increased temperatures galvanized by global warming, then, are diminishing the fashion industry's crucial buying and manufacturing cycles. But here's the "ouroboros" angle: how is the trillion dollar fashion industry is contributing to climate change? As a global enterprise, the apparel and textile industries aren't exactly the environment's best friend: they deplete natural materials, blast out carbon emissions from huge factories and use veritable tons of water and resources - all to make a Chanel blouse or a pair of Ralph Lauren shoes.

But it's fair to say that in the day and age where tomorrow is unpredictable in what it will bring and at times not even a guarantee, perhaps fashion is our only salvation. Fashion alters the way we feel about ourselves – putting on that Chanel blouse or a pair of Ralph Lauren shoes has the power to erase all of our problems for a time being. Nothing makes a woman or even a man feel like a million bucks like that pair of leather over the knee Giuseppe Zanotti boots that can see you through a challenging production meeting or a zombie war. "Climate change will impact plant fibers in the same way as the food supply," Joe

Paoletti says, who is an associate professor of American Studies at the University of Maryland who focused on consumer studies. "It isn't just a matter of higher or lower temperatures; the real impact is in the higher likelihood of drought and catastrophic, crop-destroying weather. We may also see greater threats from pests and plant diseases. For petroleum-based fibers, the availability and cost of crude oil is an obvious factor. Recycled and regenerated fibers show promise, but not all are truly sustainable. For example, both lyocell and rayon are regenerated cellulose fibers, but the rayon process is much dirtier - and that includes rayon made from bamboo, which is often promoted as sustainable because of the way the plant is grown." Unless something changes, it's likely to get even worse in the decades to come. The recent Fashion Futures project at Britain's Forum for the Future envisioned what fashion will be like in the year 2025, in conjunction with their call for a more sustainable fashion industry. If the industry continually abuses resources, they found, the earth could potentially face resource shortages that require factories to have gang protection and that demand we "grow" textiles from bacterial cellulose. Also possible: overflowing landfills as people buy and dispose of artificial textiles, and limits on clothing colors in order to conserve water and dyes.

There's good news: several companies are already stepping up to contribute to the industry's sustainability and to work toward lessening its environmental impact, as Politiwicz points out.

Puma, for example, is manufacturing biodegradable footwear. Levi's recently launched an initiative to use less water in its jeans manufacturing process. Even fast fashion behemoth H&M has launched its own Conscious Collection sustainability initiative. Of course, when it comes to finger pointing for modern excess, the fashion industry is the first to get crucified. After all, keeping up with the trends and constantly restocking your wardrobe is a luxury of the wealthy. Decreasing seasonality would even ease many a sore, recession-pained wallet. You mean I can wear the same pants in summer and winter? How terrible! Let's be real: not having to swap out your closet every season would remove a major headache for majority of the world population as sad as it is to admit. Those few of us who see the fashion world and industry as an art form, a therapy, a way of life, a breath of fresh air – well, we are ready to embrace all that is coming either via face masks to help filter out the polluted air or the utilitarian pants that double as a rucksack. People like us are the first ones to understand that taking out the beauty out of the world we live in is the first and major step to destroying it – without anything to aspire to we are doomed to live boring, robotic lives. And that's something far more terrible than a zombie apocalypse. ●



















Edge Of A Polyhedron

Model - Gemma Surgo @fashionmodelmanagement

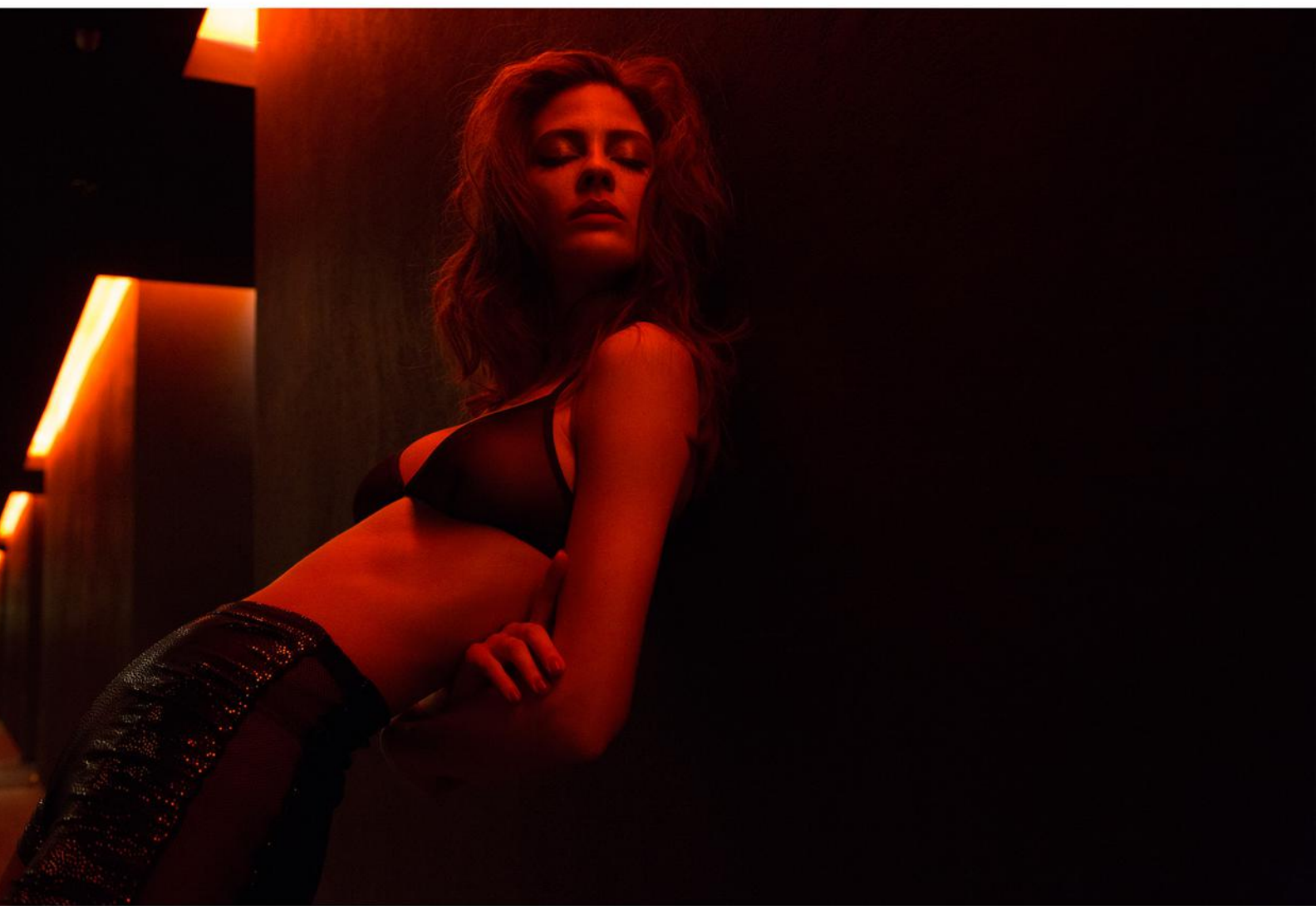
Make up & Hair by Simona Giacomazzo

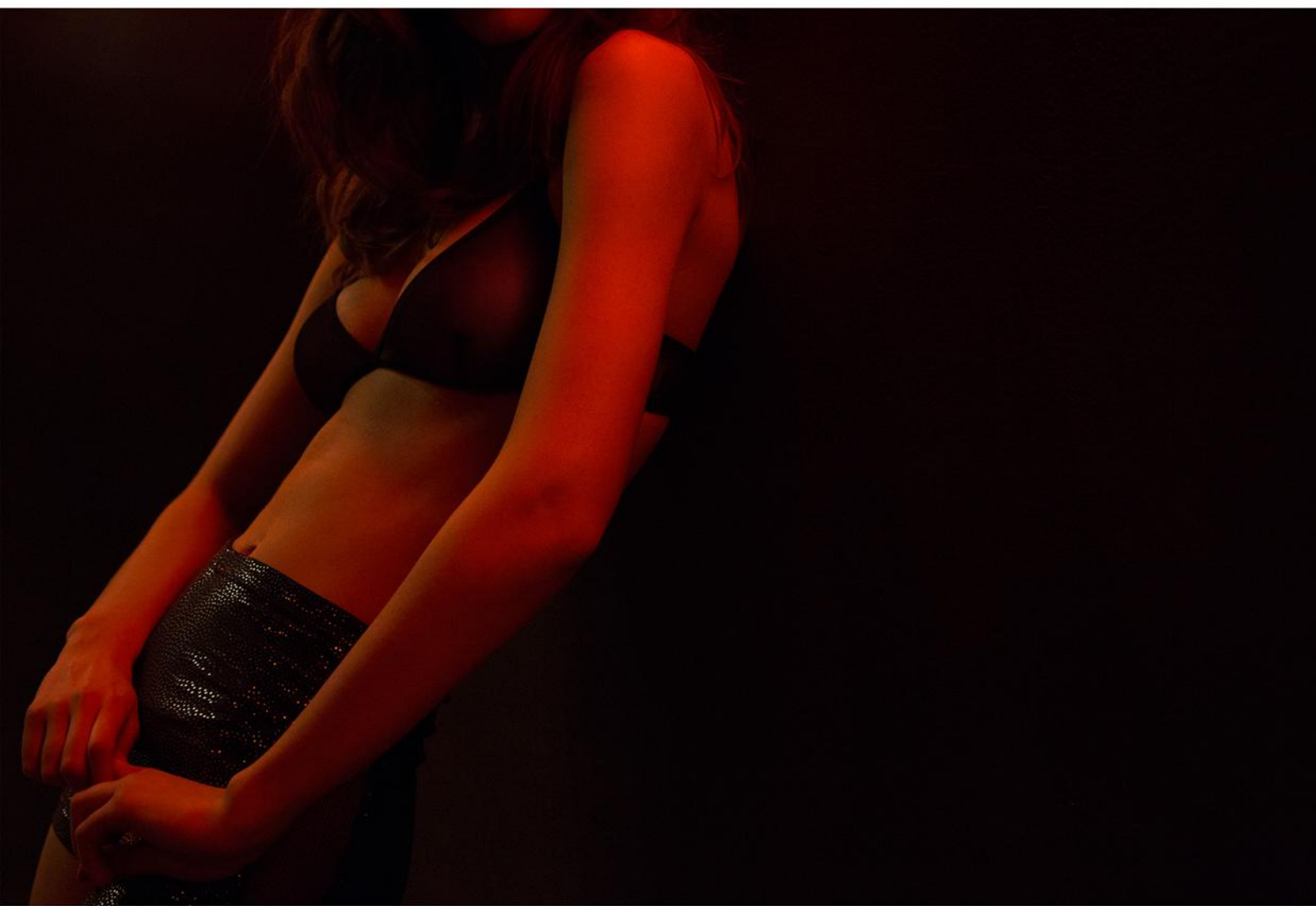
Styled by Savina Di Donna

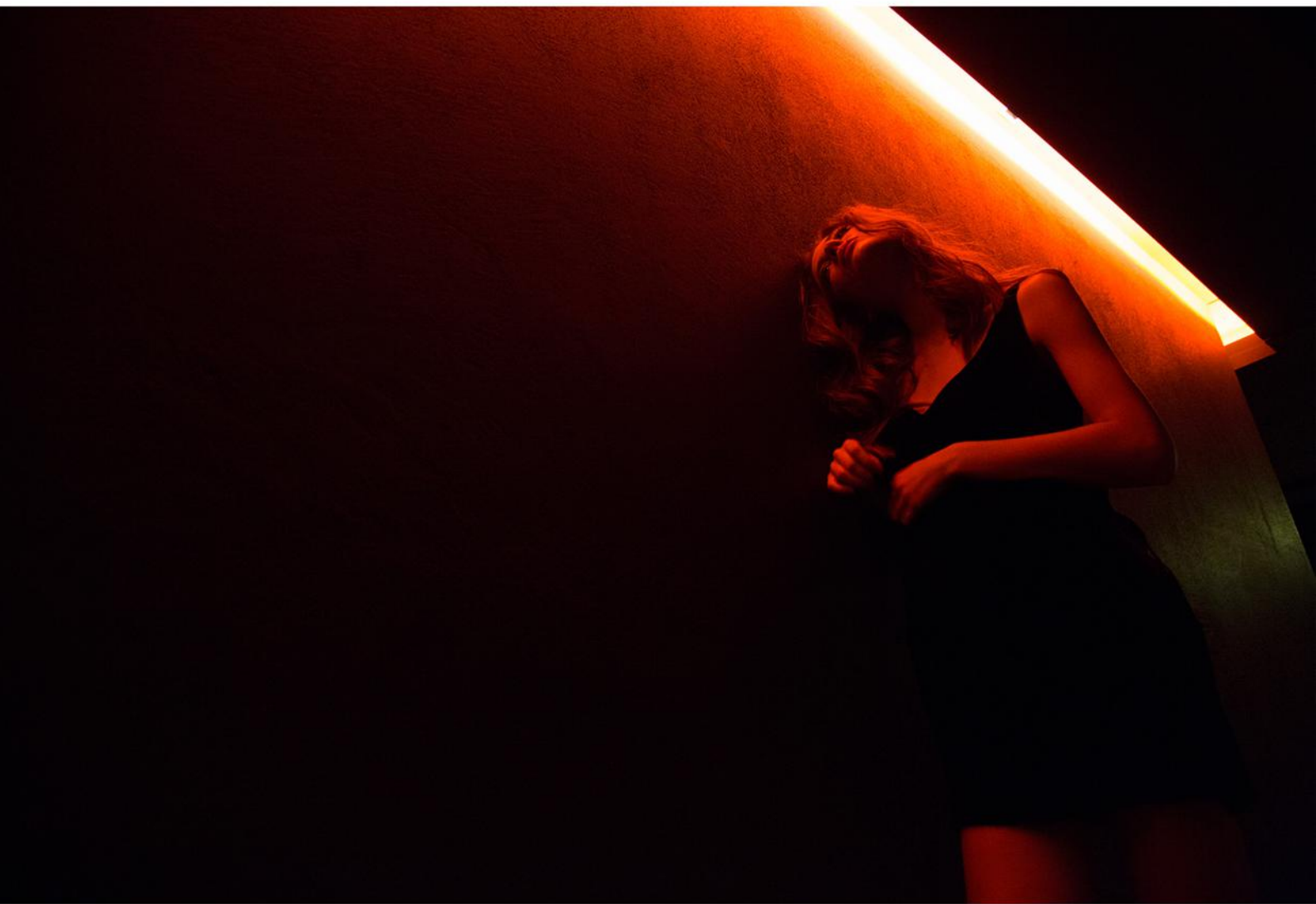
Special thanks to hotel Milano

Photographed by Clara Melchiorre

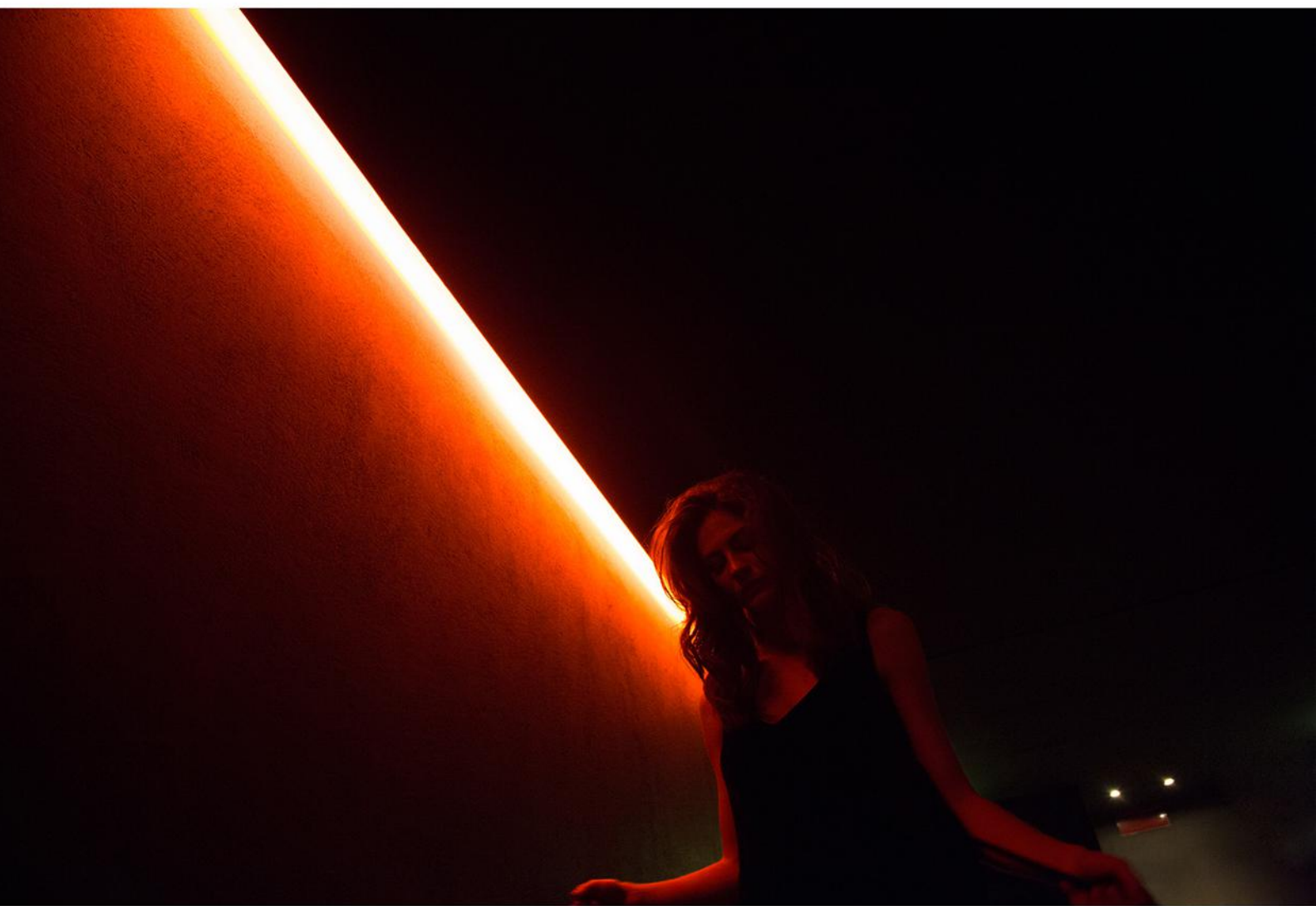
















Architecture Now



Photographed by Pino Gomes & Falcao Haenggi, Concept and Style by Patrick Häusermann
Model - Cosima Seibold @ Time Model Agency; Hair & Make Up by Brigitte Aeschbach
Assisted by Sandra Marcheggiani & Shpend Salihu Special Thanks to Lisa Giger and Fabian Henzmann
Shot at Photoart.ch

















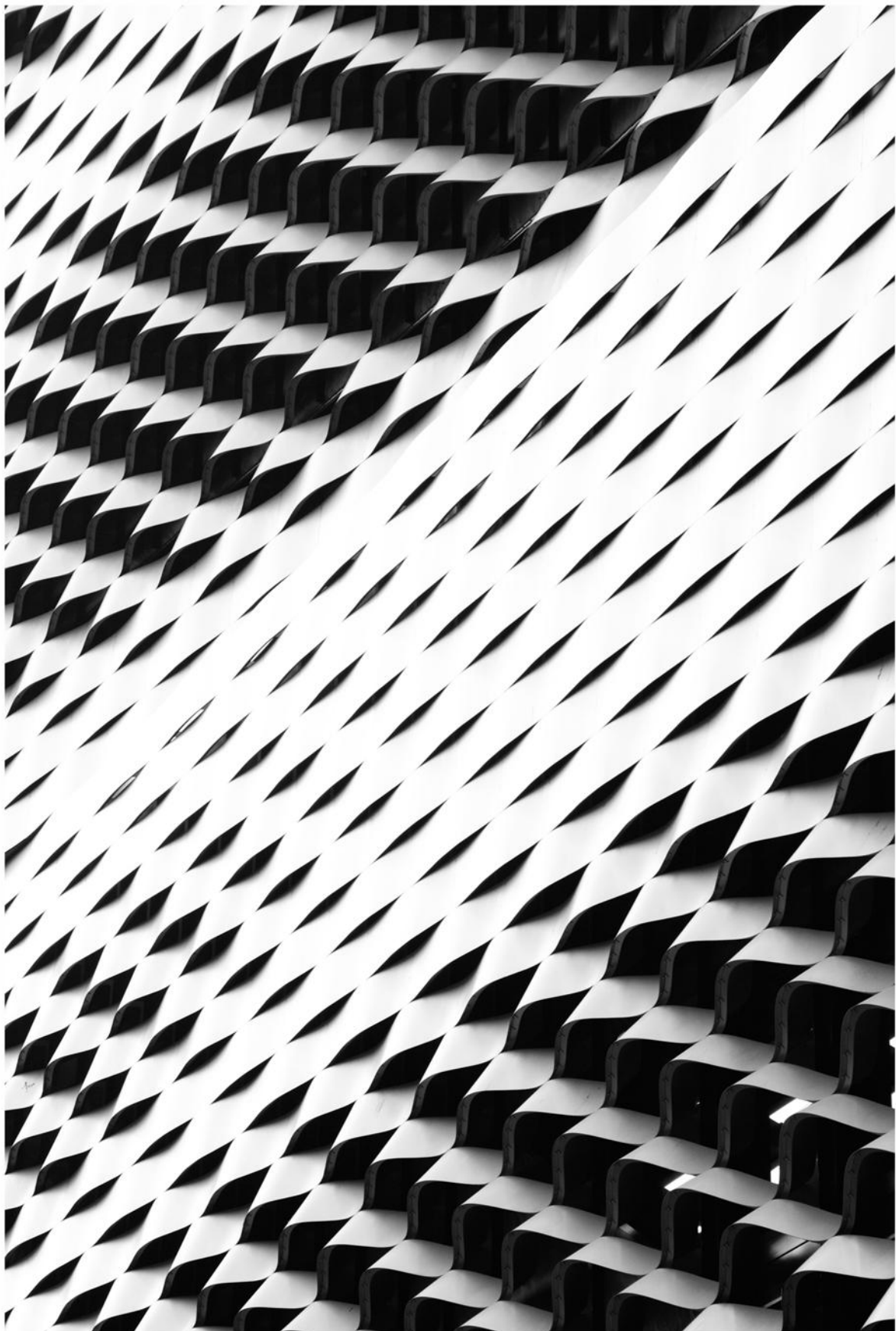








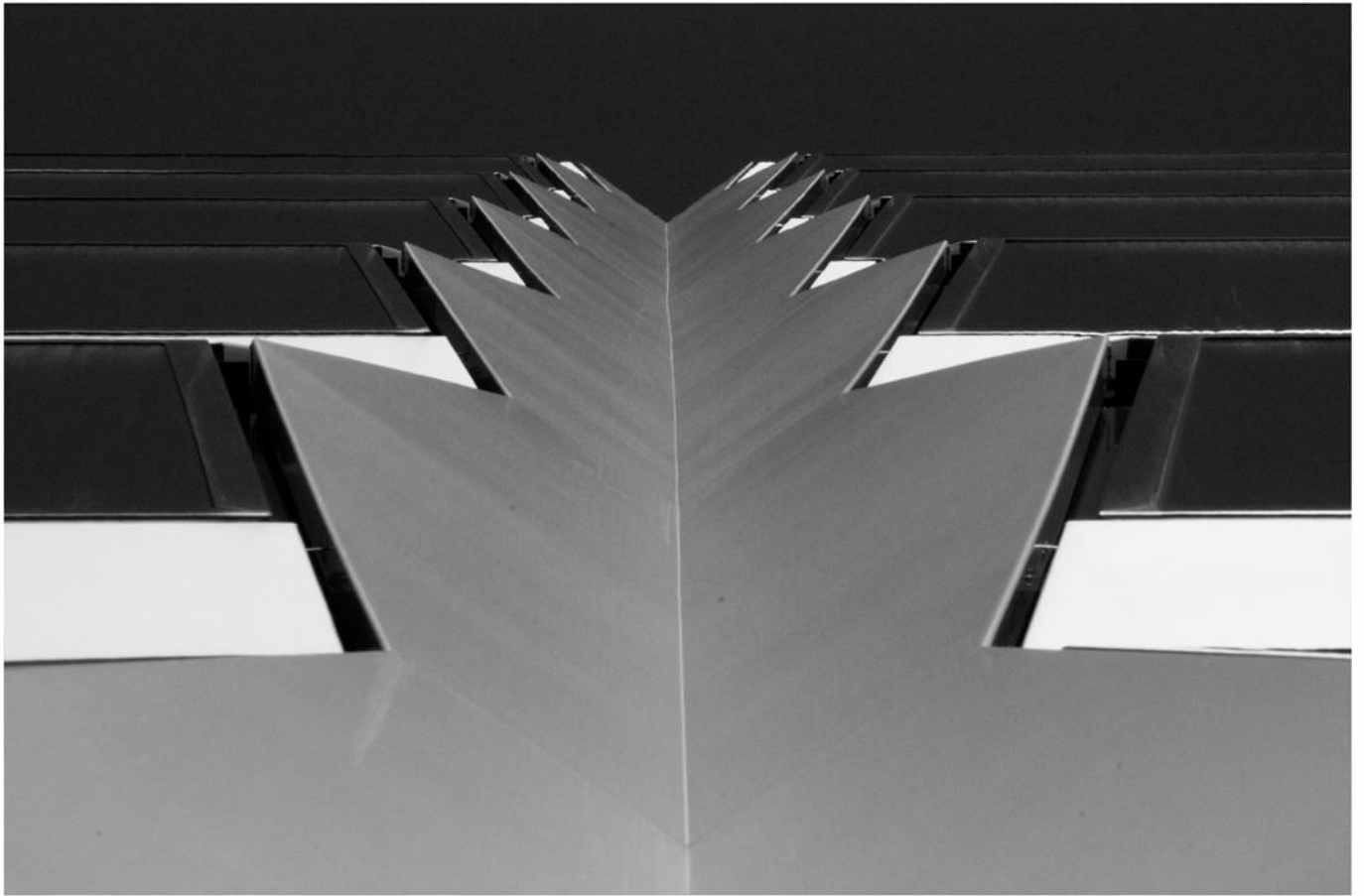








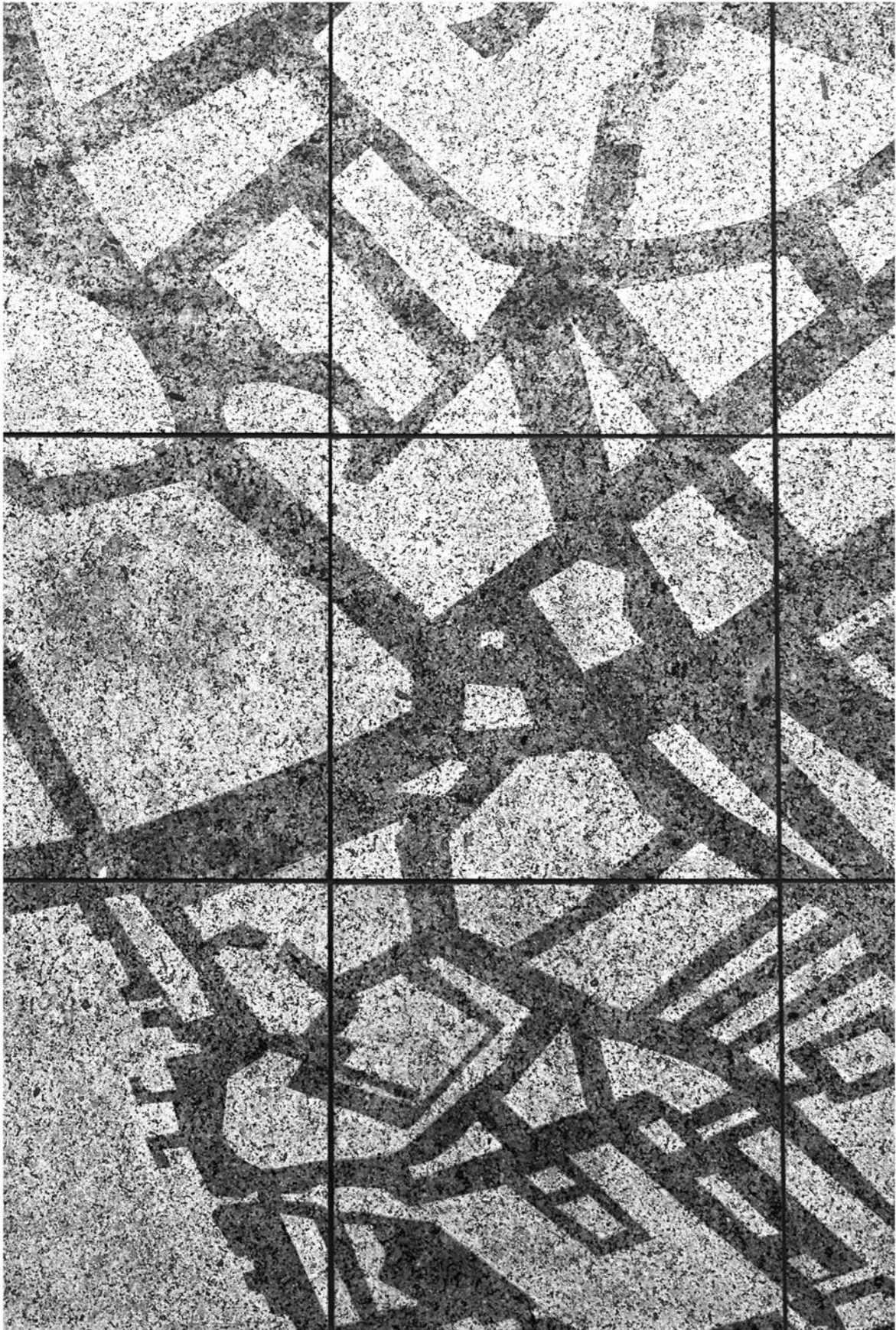




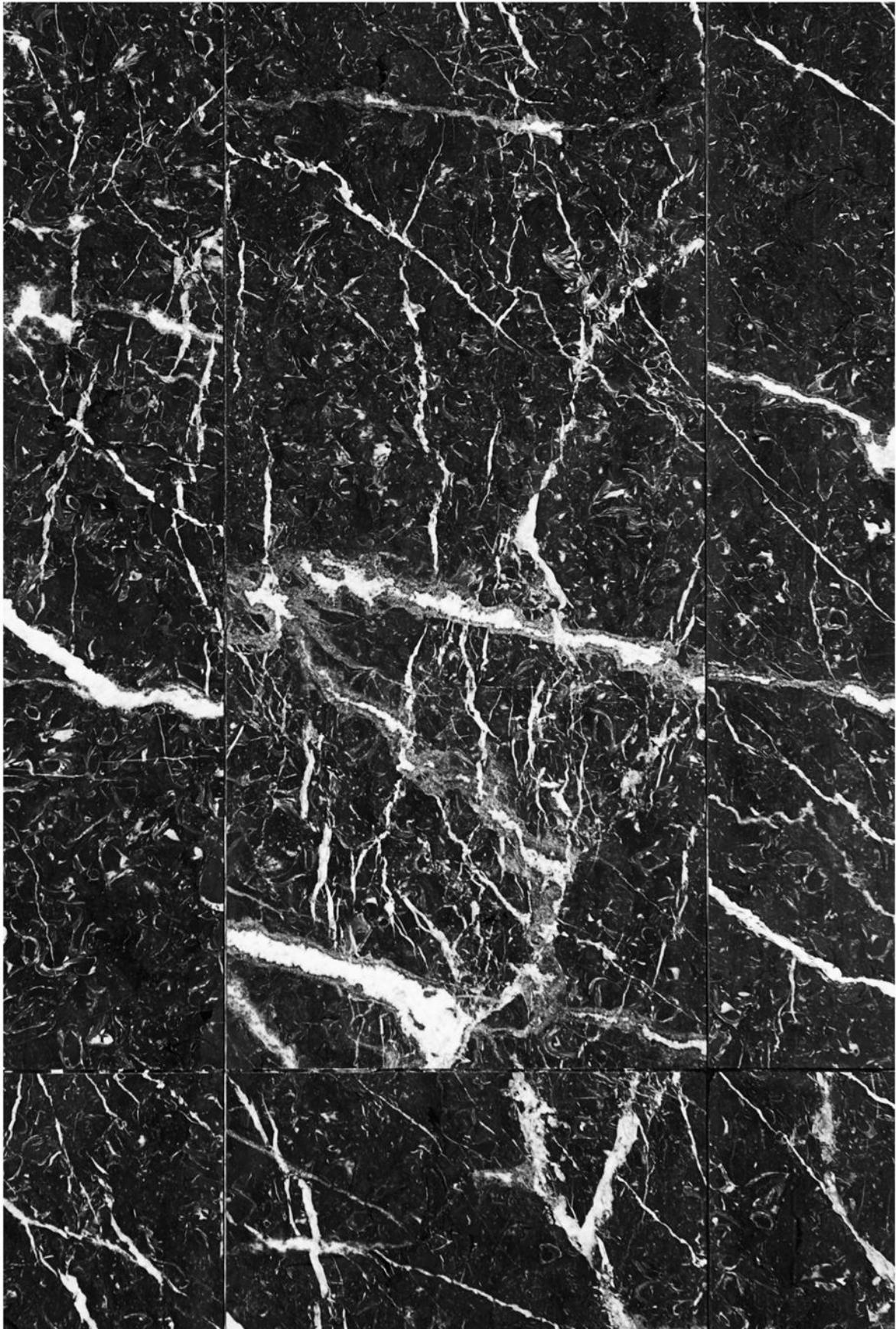












Text by Dakota Rhubarino

To an untrained eye fashion and architecture have nothing in common, however it isn't so simple. Yes, architecture is the art or practice of designing and constructing buildings and what exactly is fashion? Why, it's exactly the same thing. It works on the same principal. As opposed to working with concrete and sheet-rock couturiers work with something far more difficult to master – silks and taffetas, velvets and furs. The principal however remains unchanged. Fashion borrows a lot from architecture in its sharp lines of Balmain's 2009 Spring/Summer collection and reflective pallets of sequins.

Architecture has played an important role in inspiring designers from the dawn of times, such as Cleopatra's headdresses so reminiscent of the pyramids and Marie Antoinette's Grecian column inspired corset boning and crinolines. Today is not much different, except that these days designers tend to lean more towards the future – the lines of garments are much sharper, the edges that much more pointed, the volume that much more majestic. Interestingly enough we see the same reflected in modern architecture. Daniel Libeskind and Raphael Bick are pioneering the same post-modern approach in their latest project that borderline define gravity. The same is being done these days on the runways – Christian Louboutine has been at the front lines of creating footwear that at times defies logic, and who can forget late Alexander McQueen's last collection designed by Lee himself and the infamous Armadillo shoe made so famous by Lady Gaga? Speaking of the Lady herself – since her arrival on the music scene in the late 2008 she has been unprecedented when it comes to combining architecture and fashion.

From the iconic disco bra and the geometrical head-dresses to the Armani designed "constellation" dress that more closely resembles the Bird's Nest from the Beijing Olympics, designed by Herzog and de Meuron. Lady Gaga continued to inspire both worlds of fashion and architecture in a bubble-wrapped leotard during her first solo tour in March 2009. She was likely following the lead of Buckminster Fuller (stage name: Bucky) and the outré version of his signature geodesic dome.

A structured, geometric frock with a free-wheeling swoop of skirt covered in a million shards of mirror looks more like that of the controlled exuberance and architectural daring of Santiago Calatrava, as seen in his design for an airport railway station in Lyon, if that airport matted with a disco ball.

Lady Gaga's angular forms and a preferred white palette in the beginning of her rise to astronomical fame across every creative and artistic field clearly is in reference of Konstantin Gricic's Bench One for Magis. Lady Gaga's wardrobe remains aesthetically controversial and technically demanding even if it's leaning more towards feminine and classical these days.

And if you think that mostly fashion borrows from architecture – well, think again. Beyoncé has greatly influenced the music and fashion industries over the course of her career and now she will make a different — and unexpected — kind of impact in architecture. Per New York Post the 68-story Premiere Tower in Melbourne, Australia, which has already won planning approval, will feature a curvy form inspired by the star's "Ghost" music video. Specifically, the 660-unit tower's shape is based on the curves of Beyonce and her dancers' bodies wrapped in light stretch polyester. The dance first appears roughly halfway into the 2½-minute video and shows Queen Bey bending and twisting, giving the full-body fabric that covers her a tall, flowy and multifaceted form. So next time you take a walk down the architectural vista bear in mind that the inspiration for any building most likely came in the form of a structurally-clad waif strutting down the runway at Grand Palais. ●

MASHA & KATE



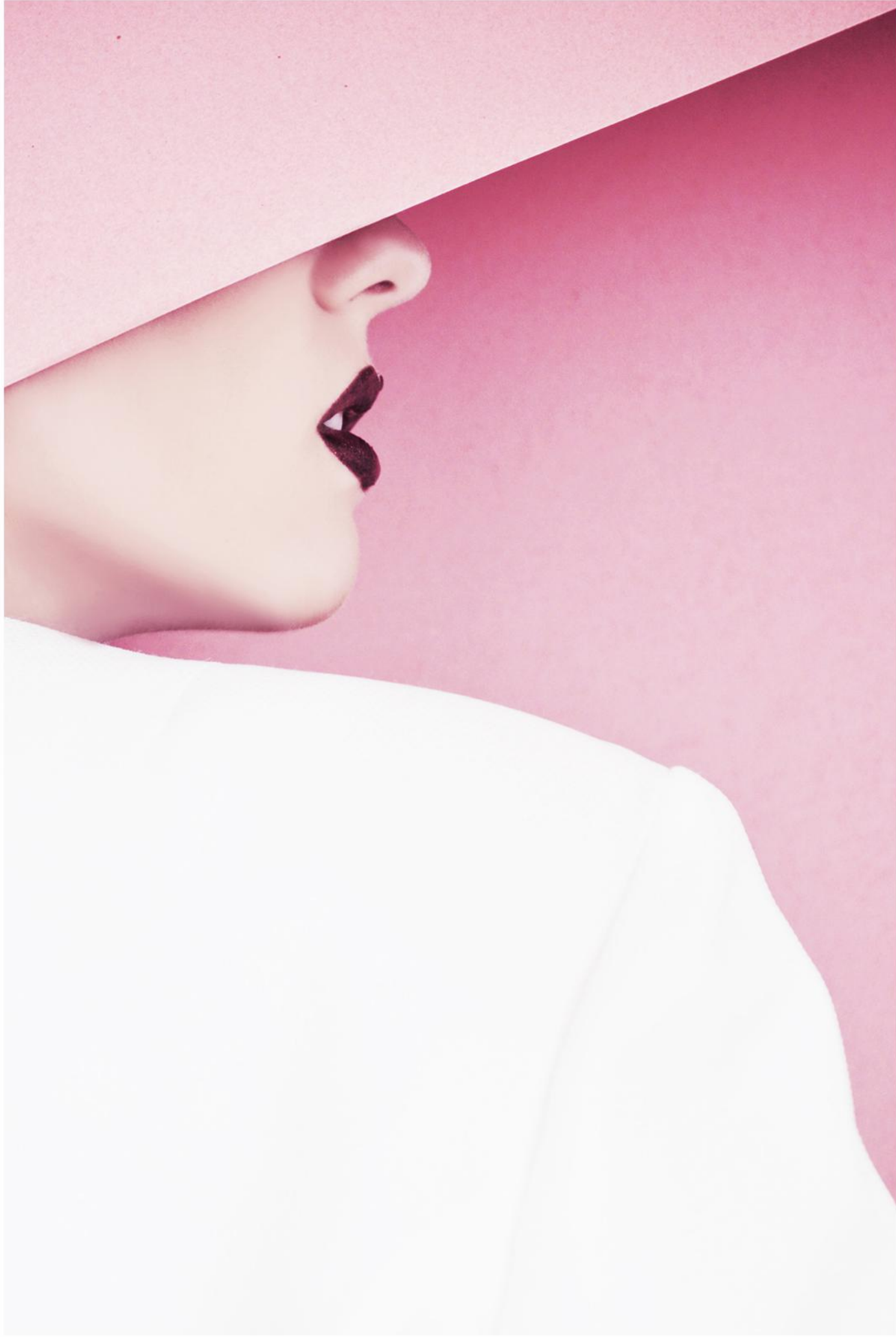


T A R

PHOTOGRAPHED BY AMALIA GAITA
MAKE-UP BY BOJITA ILICI
MODEL - CRISTINA SIMINICEANU











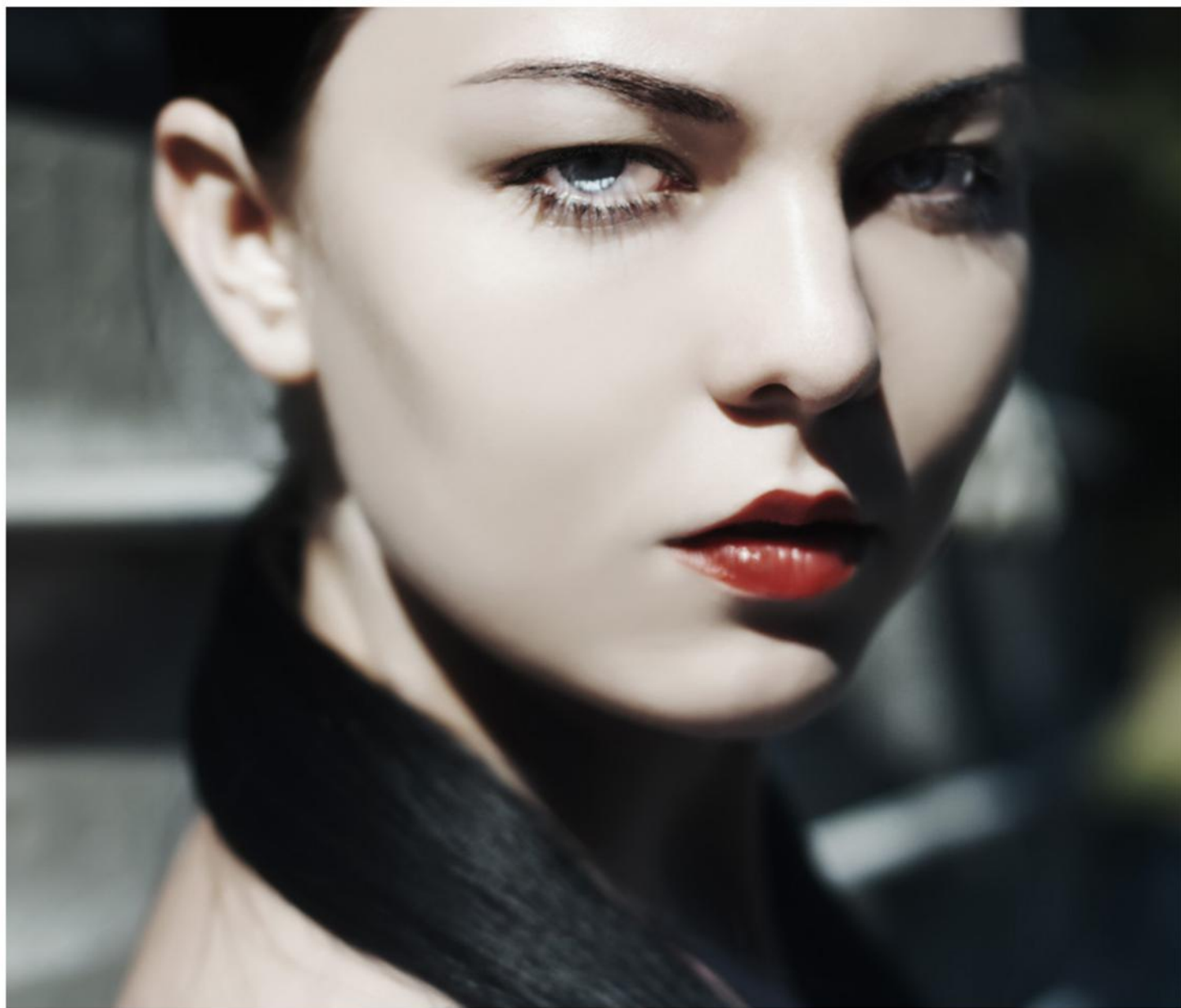






Star Dust

Photographed and Styled by Dasha & Mari



























Choke HOLD

PHOTOGRAPHED BY CHRIS LUK
ART DIRECTED BY KION CHAN
TEXT BY PARIS DUBE



PROJECT AND LIGHTING ASSISTANT: SAM SHAM
HAIR AND MAKE UP STYLISTS: CARRIE LAU AND
AND MICHELLE LAW
FASHION DESIGNER - CHER CHAN
MODELS - MELINDA P @ MODEL MANAGEMENT AND
JANICE YIP @ MISSION MODELS

Christopher Luk proudly announces, “I am a full time commercial photographer, born and raised in Hong Kong. I went to college in the US (The Ohio State University) to pursue my aviation dream, I learnt to fly and graduated with a Bachelor degree in Aviation Management. However I had been doing photography as a hobby since then and mostly shooting with black and white film. After graduation I went back to Hong Kong and worked in the airline industry and other companies in different capacity of marketing whilst doing part-time freelance photography work. In 2011, I took a short break and went to Central Saint Martin in London to better my photography, shortly I quit my job and started my own photography business in Hong Kong mainly working on fashion, food and other commercial projects.”

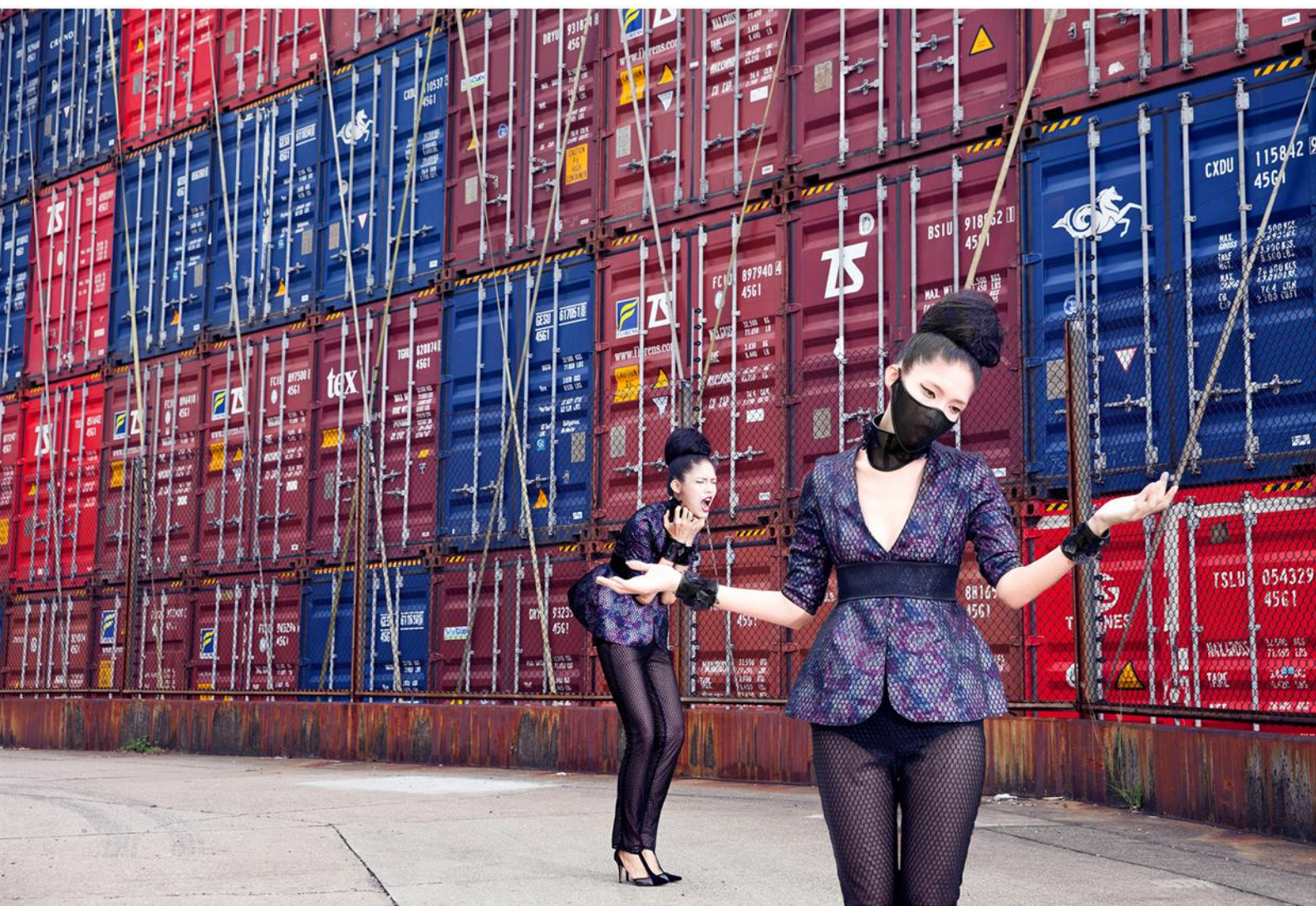
Luk has a unique perspective of photography and art and fashion. He believes that on one side photography is simply a visual presentation of something that’s worth recording. On the other hand he believes that photography it is a medium to communicate ideas and concepts, like any form of art does, and he’s still learning it. Christopher says, “photography to me is a process that offers a person to explore herself / himself, it never has an end to it. The work becomes a reflection of one’s soul and mind.” When it comes to fashion he says that he loves fashion, “I appreciate the hard work behind every piece of design (clothes, shoes, handbags, accessories, etc.), and even the make-up and hair style if those should be included. It empowers people to feel good [when they look good], but it only matters if it transforms into style because that becomes a connection.”

We question Luk’s inspiration that lead him to creating such incredible pieces, he thinks for a second and then slowly replies, “Travelling inspires me a lot as it broadens my mind. When you visit another country, another town, another landscape, it fuels you with new ideas and energy.” What about the fashion and art inspiration? That surely has to play a huge role in inspiring such vivid images? Again Luk replies, “I think movies have a lot of influence on my work, and not only my work - films affect the worlds of fashion and photography in general. I can still remember clearly how FBI agent Dale Cooper and the other characters look in Twin Peaks by David Lynch. Then, perhaps being a Hong Kong local, I find most works directed by Wong Kar Wai are always visually inspiring and relevant. More recently, A Single Man by Tom Ford and Mad Men certainly made an impact on me.”

The editorial that we’re showcasing in this book is an experimental work that Luk says is about air pollution in general, not just Hong Kong despite the Hong Kong being the setting ad backdrop. Hong Kong, like any major city in the world has similar issues. Instead of using a documentary approach, Luk chose to create visuals that are attention grabbing and beautiful. Each image is taken at location that describes the main source of air pollution in Hong Kong -











be that emissions from power plants, factories, road vehicles, vessels and ships, and skyscrapers that trapped the pollutants further worsen the problem. Contrast is made with how the model has to protect herself with a facemask to breathe 'naturally' or suffering when she does not. The editorial also makes use of the collection designed by Cher Chan titled "Butterflies" that is also based on a similar concept of how human beings are trying to protect themselves in the adverse natural environment.

I'm curious about Christopher's favorite quote as we at Tartarus usually are. He says "Wild at heart, zen in mind." What he means by that is a peaceful [zen] mind and proper planning and preparation are the key ingredients that set foundation for any good work to begin with. Therefore he follows his heart to when it comes to thinking big and wild when creating the visual. In describing his signature style Luk really doesn't know where to begin. Perhaps because he himself hasn't discovered it yet: "I am still learning and exploring myself. Perhaps it could be easier to notice in my personal works rather than commercial ones.

Perhaps because he himself hasn't discovered it yet: "I am still learning and exploring myself. Perhaps it could be easier to notice in my personal works rather than commercial ones. You don't normally see a lot of breathing room in my works but I could still draw the audience's eye to my subject and story with my play of lights and shadows. At least that's what I'd like to think. " The reason for Christopher's career path is simple – passion. He craves it and enjoys it; he enjoys the process of self-discovery that comes naturally with each shot editorial.

Next up Luk hopes to be able to participate in more fashion work and try out new ideas. What is equally important to him is to continue the development of his personal work in fine art and abstract photography that he really hopes to explore further. And we have a feeling that'll be just as daring if not more as anything he produced up to date. ●

GIANFRANCO BARBIERI





Theorem

bf Menelaus

PHOTOGRAPHED & RETOUCHEE BY GRZYMUZA

MODELS ANIA/MILK, BIANKA/REBEL

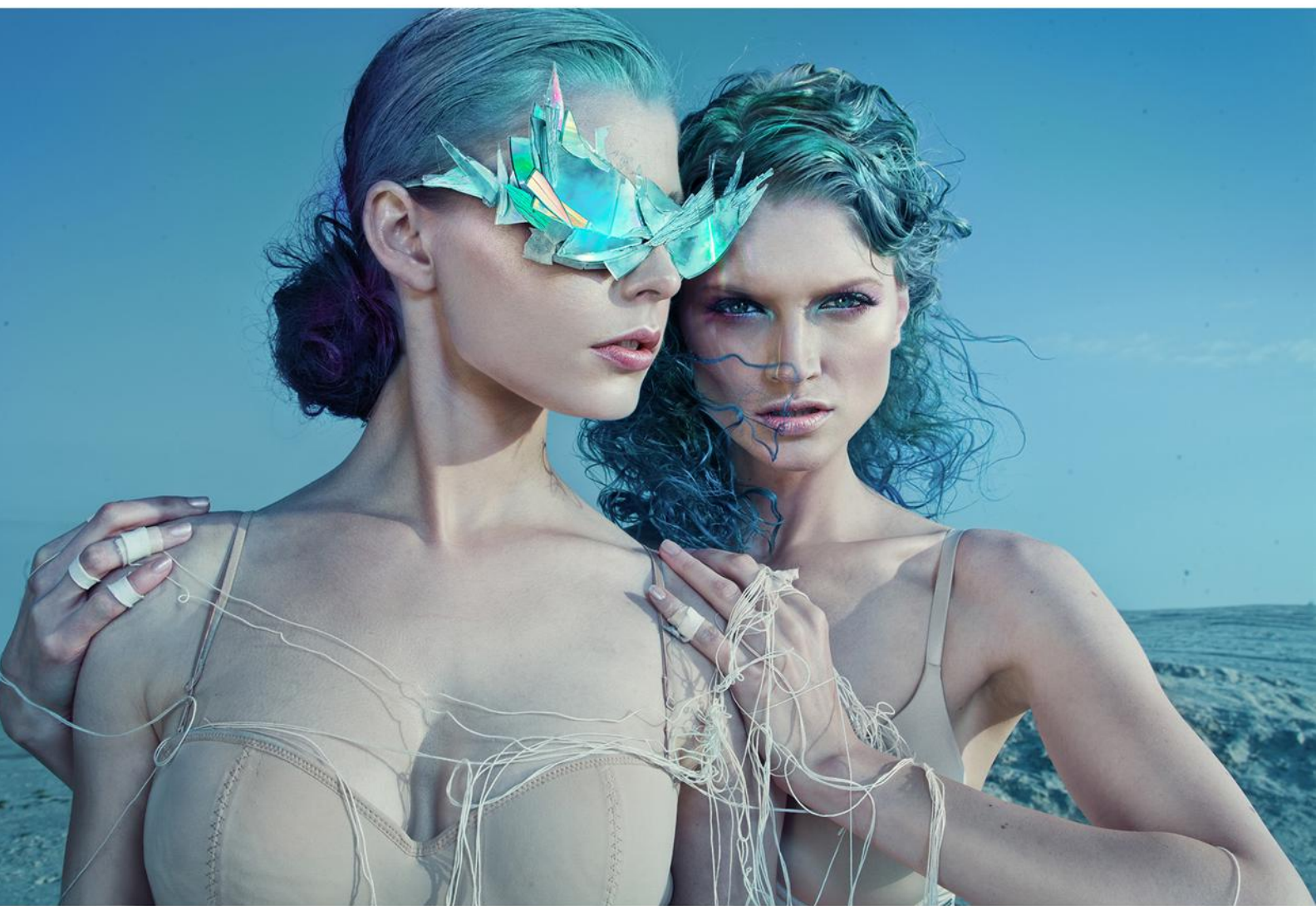
MAKE UP BY LEWICKA / HAIR BY MARCIN HET

ASSISTED BY GABRIELA ORŁOWSKA, STANLEY IPKISS, PAMELA MARIA USZYŃSKA

DESIGNERS - ANNA DUDZIŃSKA / [HTTP://DUD-ZIN-SKA.COM/](http://dud-zin-ska.com/),

GOSIA MOTAS, NIKA DANIELSKA DESIGN / [WWW.FACEBOOK.COM/NIKA.DANIELSKA](http://www.facebook.com/NIKA.DANIELSKA)

WWW.NYLONY.PL/NYLONESSA.HTM

























OLYMP HAS FALLEN

Photographed and art directed by Evelyn Bencicova
Hair and Make Up by Adam Csoka Keller and Alena Zahorska
Text by Jane Bouchard







"Fashion is not something that exists in dresses only," Coco Chanel once said. "Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening". Indeed, fashion is all around us. Fashion is also slowly but surely penetrating our technology. It's changing the way we wear things, even the reason why we wear things. What used to be considered a "waste of an outfit" is no longer the case if you don't run into anyone you care to be seen by on the street. These days any day is a "special outfit" day since you control who sees you and who doesn't via social media that used to just be safely hidden on our iPhone in our designer purse but is now is directly in our eye via Google Glass on our wrists with iWatch and god only knows what else.

Even our bodies are no longer safe from the technological invasions. Take for example a bionic pop sensation Viktoria Modesta who is an amputee but with the help of MIT Media Lab turned her prosthetics into a kaleidoscope of technologically advanced for the lack of better word – gadgets. Modesta has become known for challenging the modern perception of altered beauty.

We are entering a new technological age that is working side by side with the fashion world. Natalie Massenet, Net A Porter's founder and chair of the British Fashion Council, declared she wanted London to be "the most tech-savvy fashion capital in the world," as she launched London Fashion Week with Google. "Innovation is hugely important for brands to showcase," said Matthew Drinkwater, head of the fashion innovation agency at London College of Fashion. "There's recognition that the technology industry needs to engage with fashion lifestyle. All physical stores, not just premium brands, need to create a full experience for customers."

Drinkwater worked with Nokia on the first digital skirt made from mobile phones and with Microsoft on the first wireless charging trousers. He added: "The brand has to live online and offline."

Burberry, which has more than 17 million likes on Facebook, is one luxury brand that has fully embraced fashion technology and all its perks. Burberry, the British fashion house, is a pioneer in fashion technology. It has integrated the physical and digital in its flagship stores in London, Hong Kong and Chicago. Mirrors become screens showcasing runway images and editorial campaigns. There are about 100 screens and 500 speakers. There are no cash tills (like Apple stores) and you pay on devices. You can even experience weather - simulated rain showers/sounds of thunder - just to remind you why you most definitely need a Burberry trench coat.

They've rolled out the augmented technology with intelligent mirrors to show the garment you're trying as if you were a supermodel stomping down the runway.

Luxury brands have been some of the earliest adopters of new technology and are more advanced in the field than high street retailers, with much greater focus on enhancing the in-store experience with video and microchips in clothing for more of an in-depth interaction. Angela Ahrendts, the former CEO of Burberry who oversaw its digital revolution, and was subsequently poached by Apple to help run their stores and develop new products.

Although the average city's main chains have been slow to embrace fashion technology, there are signs of change. Stores have begun to embrace "showrooming," where people examine the merchandise but purchase later online, often at lower cost, as an opportunity to engage and enamor. Topshop put digital technology at the center of its London Fashion Week show by inviting influential bloggers to curate, for example. Chains are also embracing innovation through augmented reality software. Using camera-equipped mobile devices, apps can take detailed personal measurements to ensure clothes will be a perfect fit. The company Fits.me, founded in 2010, is a leading provider of virtual fitting room solutions. Clothes are photographed on robotic mannequins, allowing shoppers to try items on virtually. It means shoppers can try on every size with a few clicks and then choose the best fit, although it's highly unlikely that the digital try-out will ever replace the experience of putting on that luxurious cocktail dress and twirling with abandon in front of the mirror but it sure is a step in the futuristic direction as was imagined in 1960's sci-fi films.

To tell the truth we are that much more excited by the potential invention and introduction of smart fabrics, cloths that can be embedded with sensors and microprocessors that can communicate with mobile phones to process information such as the wearers' heart rate, temperature or even logistic whereabouts. And that is potentially the future of fashion technology: seamless, subtle and intuitive. ●











Fernando Garcia

Tell
All

by
Lisa Daniel

Fernando Garcia's tale of his love affair with art has somber beginning. "I was born in Arizona and because of my father's job grew up traveling between USA and Mexico. I developed a love for drawing at a very young age but stopped completely in my teenage years. When I was 19 years old my father passed away in a car accident and art became the medicine that would start the slow process of curing my soul. I told my mother that I would take care of myself while she could take care of my younger brother and sister. So I bought a plane ticket to Miami and started traveling alone around the world for the next 10 years. I eventually came to New York where I fell in love with the city and decided I would establish myself here. I started a short career in fashion, modeling to pay for paint & art supplies. That gave me the opportunity to travel even more and meet a lot of interesting people. After returning to New York from a six month trip to Milan I decided to stop modeling and focus on developing my art and become what I've always wanted to be: an artist."

Garcia's inspiration comes from a variety of sexual aspects of the human psyche. He credits raw desire, lust and love as the fuel to his creative drive. "I have been inspired by hundreds of artists from every period in the art history books. From realists to expressionists to abstract painters and everything in between. But my favorite and my biggest influence would be the Austrian artist Egon Schiele. Ever since a friend took me to see his exhibition at the Neue gallery in New York City my perspective was forever changed. Garcia is firm a believer that photography is an art.

Over time he learned to appreciate the creative work that goes on behind the scenes of a fashion shoot. Based on his experience and body movement Garcia is able to tell a story with just one image, which is what he believes art is about.

To Fernando Garcia evolution of an artist is a process. "I'm experimenting with different mediums to find how to properly represent what I'm feeling into lines and colors. Each piece is I growing as an artist."

Fenando's favorite quote is that of Egon Schiele and what he believes describes him to a T - "I, the eternal child - I made sacrifices for others, those who were far away or did not see me, the seer. I brought gifts, sent my eyes ... towards them, I made the roads before them easier to travel, and - did not save them. Soon, some of them recognized the gestures of the vision, and then they asked no more." Egon Schiele.

Garcia believes that he is doing exactly what he was meant to do. He says, "Life is a journey and this is the first time I'm following my dreams and desires. What's next for me is to keep making art, inspire and make people feel something. One does not simply choose to become an artist - life makes you into one. I'm just listening to my passion and my soul. There is no other path." Indeed there isn't when you're as gifted as Fernando Garcia. ●







Fernando Garcia Photo by: Shana Schnur



SIAMESE TWINS JEWELRY

HANDFORGED IN BROOKLYN

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Undecagon

Photographed by BRENDA DE VRIES
VADYM ZHYROV explores why we
have to be naked to be sexy

Everything happens for a reason, right? The other day, when I was on vacation in Miami, I got a message from Tartarus' office in New York City that stated: "New Assignment: 500 Words on Fashion and Art and its relationship with a female nude and form". The fun fact is, being a natural creep, at that exact moment I just walked into the "World Erotic Art Museum" to check out what the fuss was all about. Actually, it felt great - I wasn't being a pervert anymore, I was doing a research for a prestigious fashion magazine. The concept of the potential article seemed a little bit shaky, but I welcomed the challenge. With that in mind, I started wondering around, thinking why we are so utterly obsessed with nudity. Truth be told, the place supercharged my ability to analyze, so the answer popped up relatively easily. The bottom line is: we are animals. Men are animals that enjoy seeing nude female forms in any shape or no pun intended form. Women are also animals that enjoy a man's reaction to their naked form. The pheromones, the game, the physical change, the sheer genetic background of sexuality that drives men to seek a fertile woman. We are very tricky, complex and self-aware, but animal nonetheless - bears and stags really. And even though it may sound disgustingly simple, fashion industry is, at its core, nothing more than an appropriate playground for sexually active (or willing to be sexually active) men and women. Arts of all sorts only make the fire shine that much brighter. Musicians write songs about exact and explicit body parts, artists paint half naked bodies and Hollywood keeps on making us believe we must have something we had no idea

was even available. And we love it. Because, why not? It makes life so much more exiting. You get to stay creative by constantly trying to make people want you, without getting naked and having uncomfortable conversations.

This is the exact reason you buy that, by all means inappropriate, skirt. The jeans, that are just a little too tight. That bra, that make your breasts look twice the size they actually are. You are playing the game now, and there is no way you will get away from it by putting on an old, baggy sweater. Our society is far too deeply into it. And it all goes back hundreds of years ago, so changing anything is barely an option. And why would we want to change it?

It does not matter how hard some of us try to believe that we dress up only for ourselves, and somebody's opinion or influence is not relevant. It is a major lie that we tell ourselves in order to justify our behavior and not fool ourselves into believing that the opposite sex is not objectifying us. We all try to make a statement and it does not matter what exactly it is we are trying to say. Even if we look horrible and let's face it most of the time it's on purpose, despite us not always realizing it. Humanity is losing its collective mind over the whole concept of female nudity, but naturally, being perverts pretending to be prudes, we simply had to hide that body. Not too much of it, though. ●














Photographed by Caroline Knopf
Styled by Mia Morgan
Hair and Make up by Rock Gradone
Model - Gwen Loos

29

Palms

All wardrobe is provided by
Prada and Gucci























The May

Photographed & Directed
Styled by Sophie Tucker
Make-up & Hair by Heat
Model -Lauren T @ Clyne
Text by Andrea Gutierrez

The background of the entire page is a photograph of a vast, flat landscape under a heavy, overcast sky. The sky is filled with dark, grey clouds, with a brighter patch where light is breaking through. The ground is a deep, dark blue, possibly a field of grass or a body of water, stretching to a flat horizon line. In the bottom left corner, there is a curved, dark red or maroon shape that partially obscures the text.

oress

by Mardo El-Noor

her Duffy
e Model Management - Auckland / New Zealand
Z







Mardo El-Noor is German-born of Middle Eastern origin, but these days he proudly proclaims, "I'm a Kiwi now." In the past he has released 5 music albums by EMI & Sony, but he no longer identifies as a musician. After acquiring an MA in Art and Design, he started his newest incarnation as a freelance graphic designer and animator. He's also focusing on his photography business: www.martian-studio.com.

That's how our editors have come across his work, something that is so perfectly suited for the Geometry Issue – a graphic designer in the world of fashion and photography. It's a match made in geometric heaven!

El-Noor's motto is "Good things come to those who obsessively persist." It seems that if there is one artist who obsessively persists its El-Noor with all his multifaceted interests.

El-Noor's inspiration comes from his unique background and current trends in graphic design, typography, interior design, animation and motion graphics. That seems like an endless well of inspiration. But where exactly does photography and fashion fit in? El-Noor says, "Photography is like Plato's cave. It's capturing the ideal version of our world while filtering through the moments that are not so ideal. A model poses for 50+ shots, and we end up with one."

It may only be one shot that is used at the end of the day but rest assured that it's the shot that will be heard all over the world. When it comes to the editorial that you see on our pages Mardo announces, "I love working with themes about empowered women.

"The Mayoress" started as sketches of a character that was a cross between a woman & an architectural structure. And that's exactly what I hope we were able to portray". ... " The reason why I finally ended up choosing this career path is because I thought I had something to say and a different take on a variety of things and themes. I hope I was right." We sure think so.

El-Noor tells us that Dave LaChapelle is his greatest artistic inspiration, which I find funny as Nora Kobrenik (the editor-in-chief and founder of Tartarus) and Shana Schnur Zimmer (director of photography) have both graduated from School of Visual Arts that has also gave LaChappelle it's start. Perhaps it was written in the stars that these individuals would find each other and work together on the introduction of the new generation of artists.

Next up for Mardo is the continuation of his work in telling stories through people as characters in various environments. For him it's all about people with stories. As well as that he will continue his focus on Martian Studio that is his brainchild. As well as that there's three exhibitions in the works for next year: typography, portraiture, & editorial cartoons. Obsessive persistence indeed. ●











Plane Geometry

Photographed by Kai Weissenfeld

Text by James Price





Since a very early age Kai Weissenfeld wanted to be a painter. He proclaims, “I used to draw and paint when I was younger. I always wanted to become a painter. After school I studied design: Typography, Illustration and stuff like this. After 2 years of studies I decided to make art with a camera.” And make art he did. As Andre Derain once said, “The substance of painting is light” and as any great photographer know in order to make a successful photograph one must know how to paint with light.

Weissenfeld attributes his inspiration to cinema of 80’s and 90’s and interesting faces. Not necessarily beautiful faces but the unique once those tell a story through the eyes alone. In a way perhaps one can say that Weissenfeld is inspired by the great actors of the past century.

Weissenfeld like any artist prefers the make-believe world to the real one, he says that through his work he can create his own universe where everything is like a movie set. In a way that’s exactly what he does. “Since I was a kid I wanted to be a painter, now I draw pictures with my camera. It’s also a lot of fun for me: The people I work with are very nice, unique and I spend a lot of time outside on beautiful locations.” And who could ask for more, right?

Kai however is looking to broaden his horizons to include film processing, because as anyone with any photography education knows – nothing can ever compare to the grit and texture of film be it color or black and white.

“I started to shoot on Film a while ago because I was looking for a new color look in my photographs and I have 2 upcoming Editorials in Paris in July that use this technique”. I have to say there’s still something so special and nostalgic in this new Millennium about spending hours in the darkroom, playing with chemicals and discovering new things in the chemicals. It evokes the feelings that only “Blow Up” can evoke in a modern day photographer.

I’m curious to know if Weissenfeld’s work has a recurring theme in it? He answers – no; every editorial is it’s own separate story and universe that doesn’t necessarily have a meaning besides the one that the viewer creates on his own.

Kai is a master of the seamless blend of fashion and art. He notes Pierre Balmain, Alber Elbaz and Riccardo Tisci as his fashion world inspirations and Peter Lindbergh, David Fincher and Christopher Nolan as the artist masterminds. Weissenfeld says, “At the moment I still feel like I m developing my style. The main stylistic points in my images however are: graphical elements, timeless beauty and a little story.” And a little story is all that one can really ask for in the game of light and dark that is photography. ●





WAY
PT OF TRANSPORTATION



CENTER of ROT

PHOTOGRAPHED BY LENA POGREBNAYA

MODEL - YULIA MAYAKOVSKAYA

STYLED BY MUSSATOVA



tation

TEXT BY NORA KOBRENIK



I know Lena Pogrebnaya for years now. We have originally met and started our professional relationship back in 2011 when I was still the Visuals Coordinator of Uptempo Magazine. What drew me to Lena's work is perhaps the familiarity of spaces. We have both been born and raised in what is now Odessa, Ukraine. So for me looking at Pogrebnaya's work is like a trip down memory lane – I get to revisit my childhood and familiar architecture.

That's where architecture comes in. Pogrebnaya is an architect. Not a photographer, an architect. She has graduated from Odessa State Academy of Civil Engineering and Architecture with degrees in Architecture and Environmental Design. For Lena photography first and foremost is a hobby, architecture is her main focus and passion. "Geometry, lines, shapes, structures, compositions, even materials – all of that knowledge I use in my photography." It's that notion and idea that made me think of Lena right away when putting together this Geometry Issue. Who best to describe and show what I mean by the geometric relationship of fashion and architecture than a real architect who also shares in my passion for design, fashion and visual representation of the above mentioned?

Lena's process is as unique as she is. "At the beginning I find a location that excites me, then choose a model and put her or him into the environment." That's a rather backward process as opposed to the proper fashion way of first locating the wardrobe and the model with the location almost as an after-thought to the wardrobe. Lena says, "I then proceed to incorporate the model into the scene through which I try to show organicity and harmony of human and urban.

I love modern urbanism and I think that humans are very interesting creatures that can find harmony everywhere. However human beings don't truly believe that they can find harmony thus remaining unhappy and disappointed. "

For Pogrebnaya fashion photography is a unique art form. She says, "Fashion often reminds me of architecture. It contains the same geometry, lines, drawings, and the same work with materials however different they may be. I love the ability to combine two directions of art in creating a third one." For Pogrebnaya photography is incredibly personal, something that only belongs to her. As an architect she encounters a variety of problems and issues every day in designing buildings and all that comes along with it. Photography is her release, her safe heaven where nobody will demand a state permit. Lena credits photographer Elizaveta Porodina as her inspiration, especially Porodina's unique use of special effects, odd compositions and poses as well as the unusual post production methods that make her so incomparable in the eyes of Pogrebnaya. As Lena put's it, "She inspires me to move on and expand my horizons and skills." I personally believe that Lena is far more evolved as an artist than majority of individuals who have been working professionally in the business for decades, but if this is something that will inspire her to produce more work – I'm all for it! ●







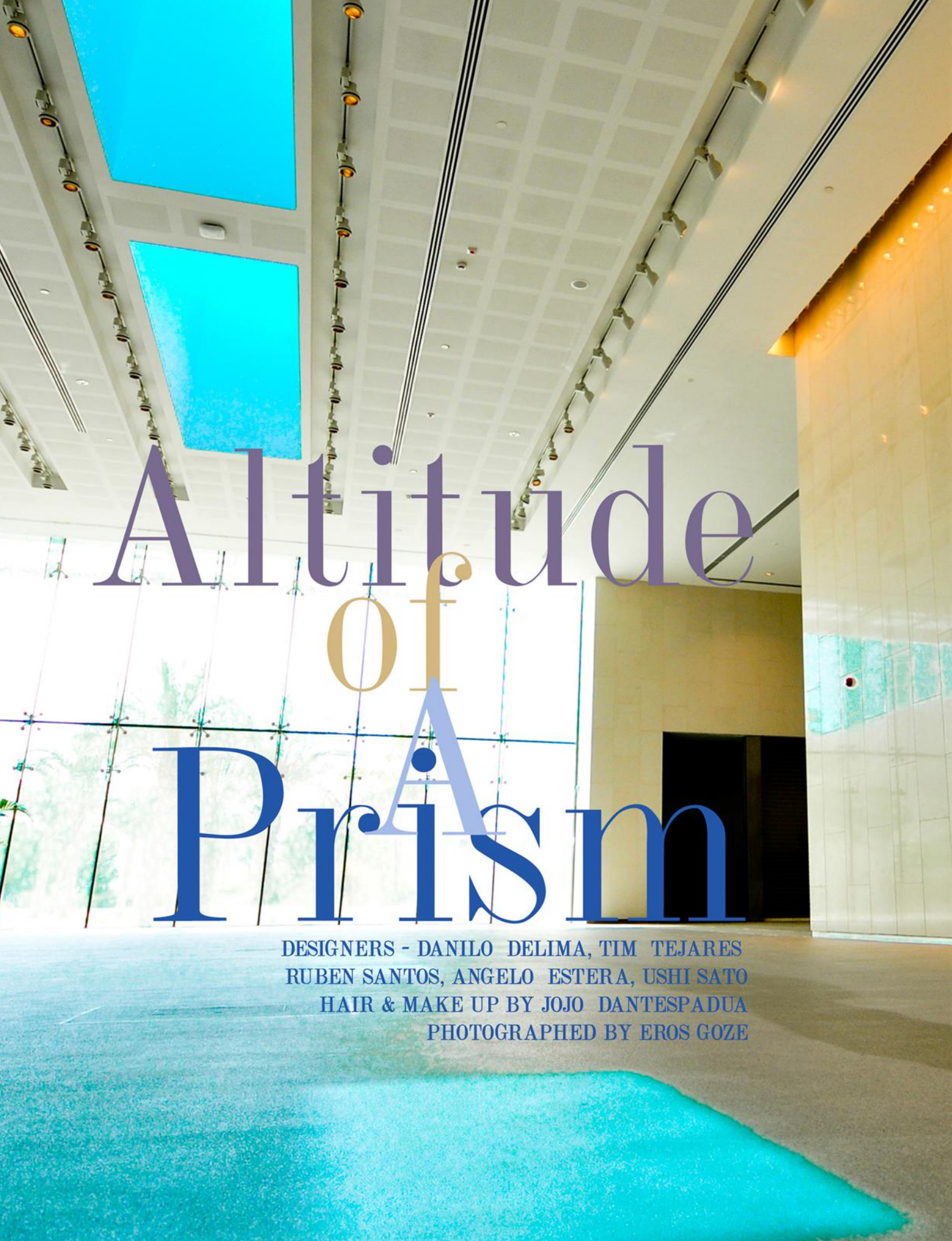












Altitude of Prism

DESIGNERS - DANILO DELIMA, TIM TEJARES
RUBEN SANTOS, ANGELO ESTERA, USHI SATO
HAIR & MAKE UP BY JOJO DANTESPADUA
PHOTOGRAPHED BY EROS GOZE

















sylvie schimmel

PARIS



LE DÉS



MODEL: -NEKA

HAIR & MAKEUP BY ARTU

SET DESIGN, PHOTOGRAPHY & RE

SERT B



NE COROMINOLA

URO NUEZ @ BOBBY BROWN

TOUCHING BY MIKEL MURUZABAL





















Heaven





en. is NOW

By Audrey Lorea

CINEMA STYLE SPOTLIGHT: AUTEUR AUDREY LOREA

INTEGRATES FASHION INTO COUNTER-CULTURE SCI-FI FILM





If Diana Vreeland and Stanley Kubrick had a bastard daughter, and Madonna was the fairy godmother, that lovechild might look something like the upcoming feature film, *Heaven is Now*. Director, Writer, and Auteur Audrey Lorea pioneers a new type of cinema that immerses an audience into a realm where science fiction, love, and dark sensuality bleed together, leaving behind a distinct candy-coated desire for more. A peculiar genre-bending helping of photo play, *Heaven is Now* posits a world where fashion, cinema, design, and music do not typically co-exist. The film follows a woman named Mira (Jessica Cadden Osborne) into her unconscious and often murderous mind. Flashing back and forth in a non-linear narrative, Mira's forboding genius becomes increasingly entangled in a devastating love affair with Penny (Tali Custer), the pink-haired, perverse girl-next-door. The antagonistic and nearly demonic dirving force behind her violence is encapsulated by a woman named Claudia (played by Lorea). Unable to escape her ensnarement with crime, sex, violence and drugs, Mira's sense of reality warps further into her dreamworld, as she gets trapped in her inner extremes of both heaven and hell. "I am attracted to the medium of film, because it encompasses all other arts: fashion, music, performance, narrative writing, and production design. As a child, I was constantly sketching fashion ensembles, composing music, and ambitiously attempting to write novels.

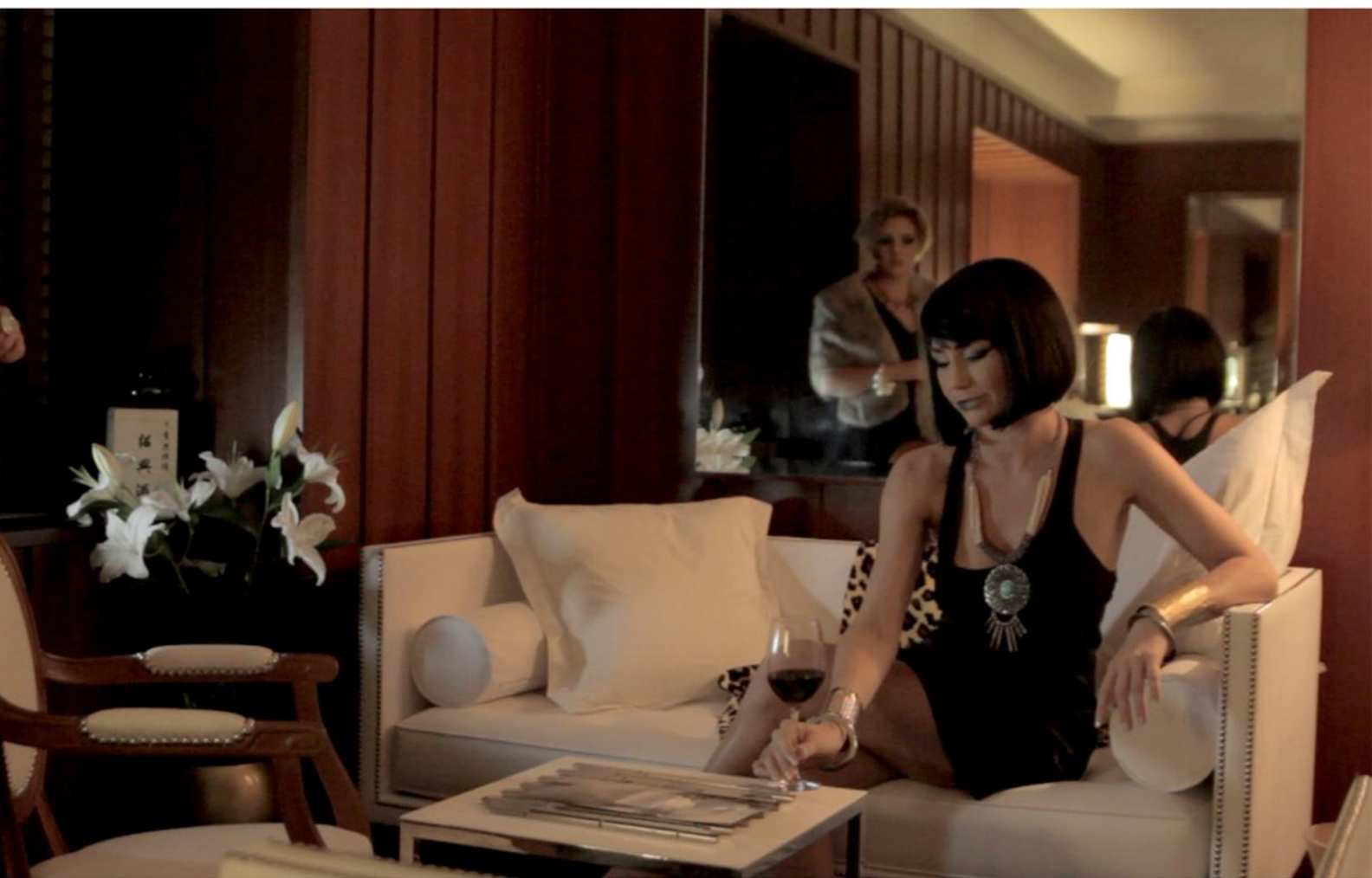
Directing film is the inevitable marriage of multiple disciplines, allowing me to pervasively seduce the audience," Lorea says. The film is soon to enter the 2016 Film Festival Circuit, with Lorea and Executive Producer David Russo hoping to have some level of global and cross-genre reach with its distribution. Due to its unusual non-linear and experimental nature, the producer team hopes to emphasize impact in the European, Australian, and perhaps even Japanese film markets.

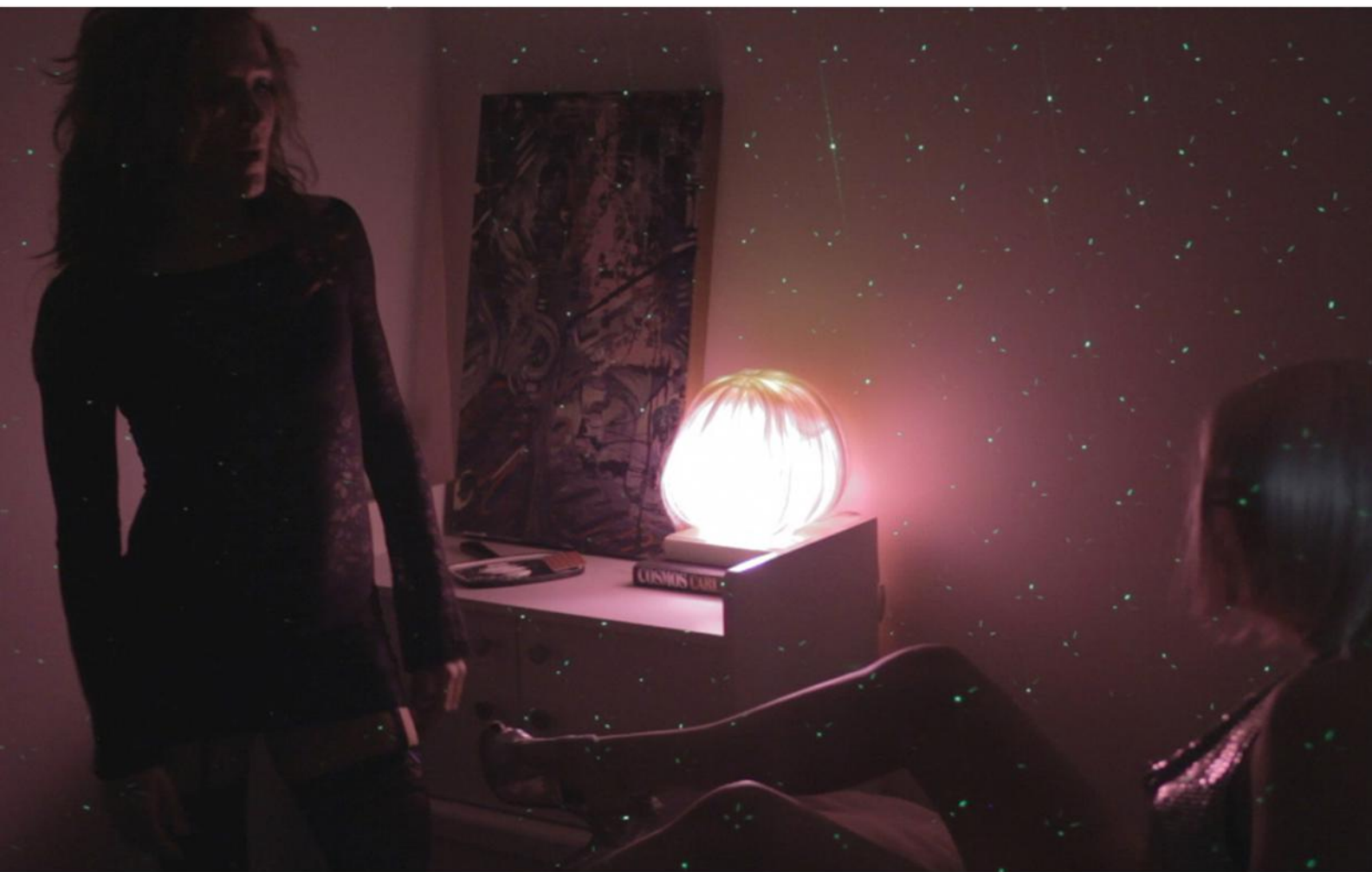
For Lorea, however, the point of the wide geographic outreach isn't rooted in narrow commercial-driven dribble. She explains: "The critical thing I hope an audience member could walk away with – is not necessarily the glamour, guts, and glory of a film's plot, or the world surrounding this particular film. Don't make or watch a film, just for the sake of making or watching a film. Make a film because the content of that creation sets you on fire. And, no matter what rabbit hole this movie may take your brain down, I'm hoping for one thing above else- to encourage humanity to be more present. Everything you need to be blissfully fulfilled is usually directly in front of you. Presence: Live boldly. Live fully." ●



Audrey Lorea in New York, August 2015









ALL IMAGES ARE STILLS FROM HEAVEN IS NOW





TARTARUS^{MAGAZINE}

Launch Party

By Elsa Barnes

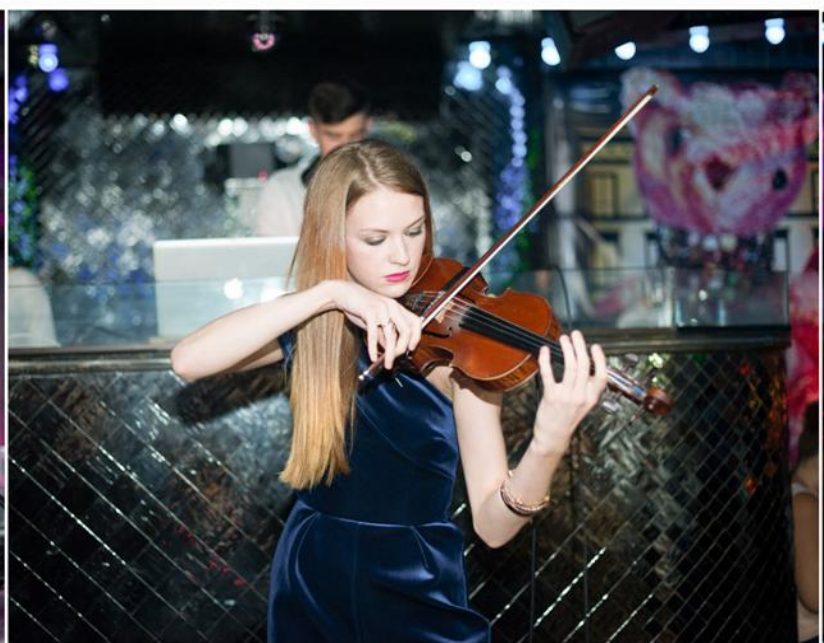
It was a gloomy, overcast day of June 18th, 2015 but the atmosphere at SoNo NYC (40 West 8th St. New York, NY) was anything but. A variety of bodies moved left and right arranging the hors d'oeuvres catered by Connecticut's China Moon, photographers swarmed, violins were being tuned and All Star converses were swapped in favor of designer heels. That evening saw the official launch of Tartarus Magazine and Media curated over by the Founder and Editor-in-Chief Nora Kobrenik, Director of Photography Shana Schnur Zimmer, Creative Director Lisa Daniel and Director of Production Eleonora Quizmolli.

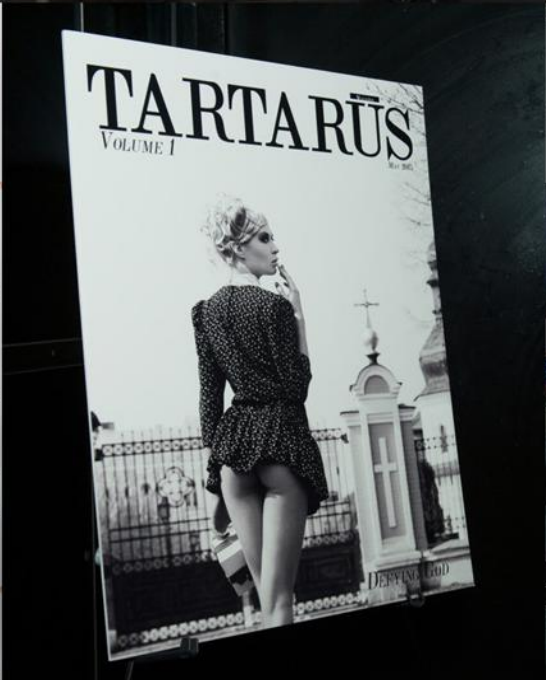
The event was done in collaboration with French lifestyle and fashion brand Parisnoia, Quizmolli's own Sensation of House production company and the brain child of David Berman's Social Network: Fashion who was instrumental in supplying photographers for the event. DJ and Model John Hamilton spun sexy tunes all evening long causing the crowd of beautiful people to writhe on the dance floor until the wee hours. Performances included Major Models' own model du jour and accomplished violinist

Molly Fletcher and Jaida Dance. Jaida's exotic dance of the seven veils bought the house down towards the end of the evening. Kobrenik delivered a heartfelt speech where she thanked everybody for their overwhelming support and humbling outpouring of love, she has also told the crowd a little bit about Tartarus and it's goal of bringing together fashion and art in a way that hasn't been done in a very long time.

At the end of the festivities guests received custom-made laser cut paper birdcages filled with French macaroons.

Guests included: Publicist Damon Campbell, teen-sensation Meredith O'Connor, Bravo's "Blood, Sweat and Heels" Geneva S. Thomas, New York's Jets and Giants athletes, Ja Rule, actor Keith Beasley, opera singer and publisher Joseph Gualtiere. As well as that the evening included a bevy of supermodels, investors, bankers, photographers and artists. All photos by RJ Ensalada. ●







Satı Bibo





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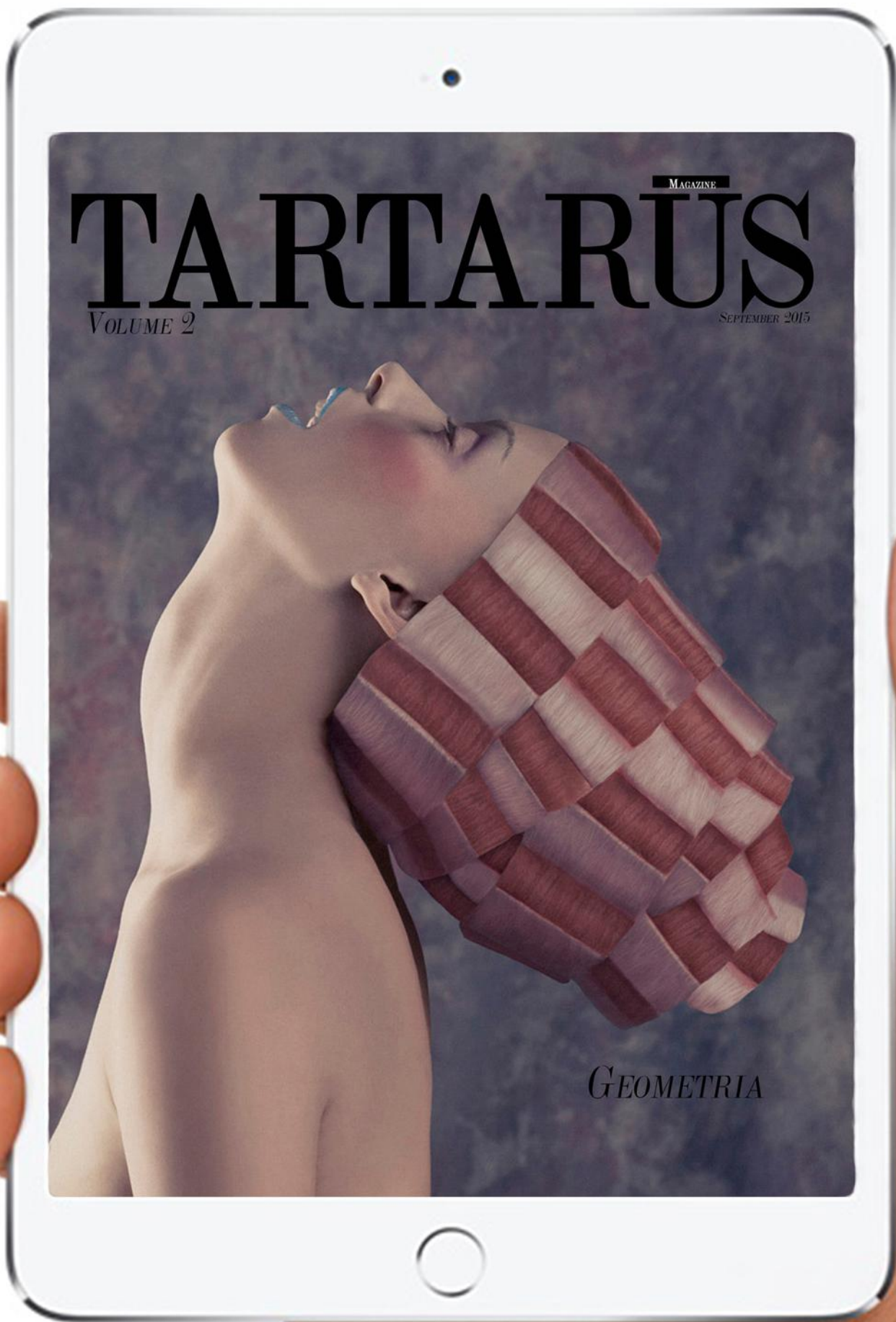
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ORDINARY PEOPLE





Pashmere



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