











TARTA RUS

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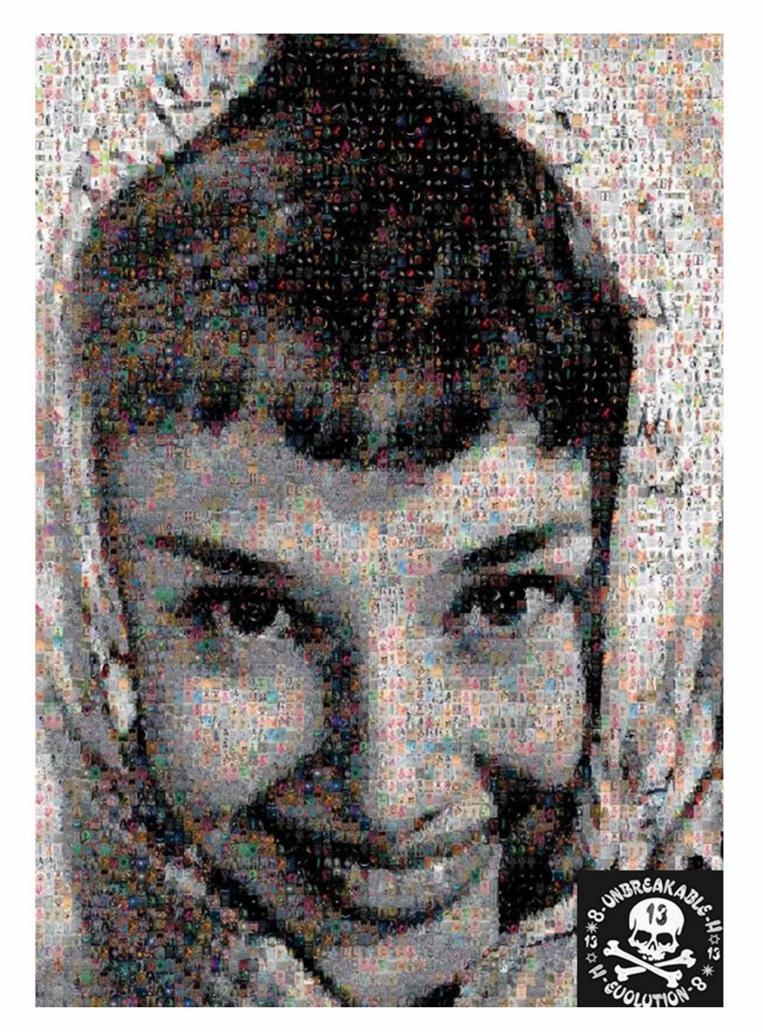
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Cover Blood Oracle Photographed by Jvdas Berra Designer - Edgar Lozzano Model - Elsa Chapa Hair , Make-Up and Styling by FLatelier Provided by Sony Pictures Television



LETTER FROM THE EDITOR



This issue is very dear to me, I have conceived this back in the spring when I was editing our inaugural volume. For those who have been with us since the very beginning will most likely recognize the exact image that inspired this entire book - Serge Sarkisoff's "Disintegration". This issue represents the end of the year for Tartarus Team but also the beginning of our next chapter. Disintegration means to separate into parts or lose intactness or solidness; break up; deteriorate. Some of you may believe that this theme has a rather morbid and sad meaning but it isn't so. Disintegration in a way does mean the end, but as you know - we're not ones to be confined by a simple dictionary definition. A phoenix rising from the ashes - that's exactly what this volume is about. Darkness and negativity, dust and ash, mental and physical illness - without them we can't be redeemed, without them there can't be salvation or healing.

Nora Kobrenik Photographed by Shana Schnur Hair and Make Up by Daylin Laine November 2015

Without a doubt this issue is gloomy, perhaps gloomier than anything else we've done thus far. It deals with a variety of abrasions: society, body and mind, relationships, you name it - we've got it. But the moral of this issue so to speak is that whatever doesn't kill you will make you stronger, even if it does leave you with an ugly scar in the process. The year is coming to an end only to be reborn into a new one. I am so eternally grateful for how well Tartarus has done in its first year, and I can't begin to describe all the wonderful, exciting and unbelievable things we have in the works for 2016. I promise you that in the year to come Tartarus Magazine in the traditions of the best freak shows on the planet will excite, amaze, tantalize, seduce, entertain and frighten you!

Welcome to the greatest show on Earth.

Nora Kobrenik Editor-in-Chief and Founder

FORGOTTEN

When a person is forgotten, he or she turns into another layer and the layer becomes a part of the environment...

Photographed by Maria Svarbova Essay by Kiera Soderstrom



aria Svarbova was born in 1988 in Slovakia back then Czechoslovakia which no doubt shaped her style and the visual representation of the world that she creates around her. "At first I was inspired by the Belle époque and surrealism. Now I prefer stark minimalism. I love purity, simple lines and spaces, space itself." Maria shares that she has decided to dedicate herself to photography after her sister gave her her first DSLR camera and changed her life – from that moment she was taking photos. Svarbova never planned on being a photographer, it was more of an accident that she fell into it. Photography has brought along with itself all the best things that happened in her young life. It was suddenly making her a better person.

"My inspirations are fashion designers, architects, photographers and others creative people. The Inspiration is all around me." In the past 2 years Maria has switched gears towards conceptual photography. She has two concepts that she's been working on first concept consists of photos that have a direct emotional contact between the camera and the models. Emotions that transcend past the camera straight to the viewer. A good example of that concept is the editorial that is presented here. This editorial lovingly referred to as "Forgotten" by Maria was inspired by stratigraphy. "Because I have a degree in archeology. The whole series was done naturally so to speak, without the use of Photoshop. This series does not use any

texture from CS. I asked myself and gave myself an answer: What happens with a person when he or she is forgotten? When a person is forgotten, he or she turns into another layer and the layer becomes a part of the environment." The second photography concept that Svarbova is working on contains the opposite of emotion, but rather the absence of them. The models are essentially empty shells of themselves; photographs represent the absence of any emotions in models. People in the second concept look like figurines, mannequins. Utterly lifeless.

"I think that my work is minimalist, clean, simple with the use of ideas. I believe that all factors such as fashion, models, make up, hair and location of photos must create harmony. They need to work together towards a one common goal; they should never compete against each other. I want to keep my work progressing this way. I'm also experimenting with other new concepts - such as incorporating the news into my work. I want to go deeper. I want to show people something new, something they have never seen before. It's hard but I'm trying: people should see new things." Done and done.







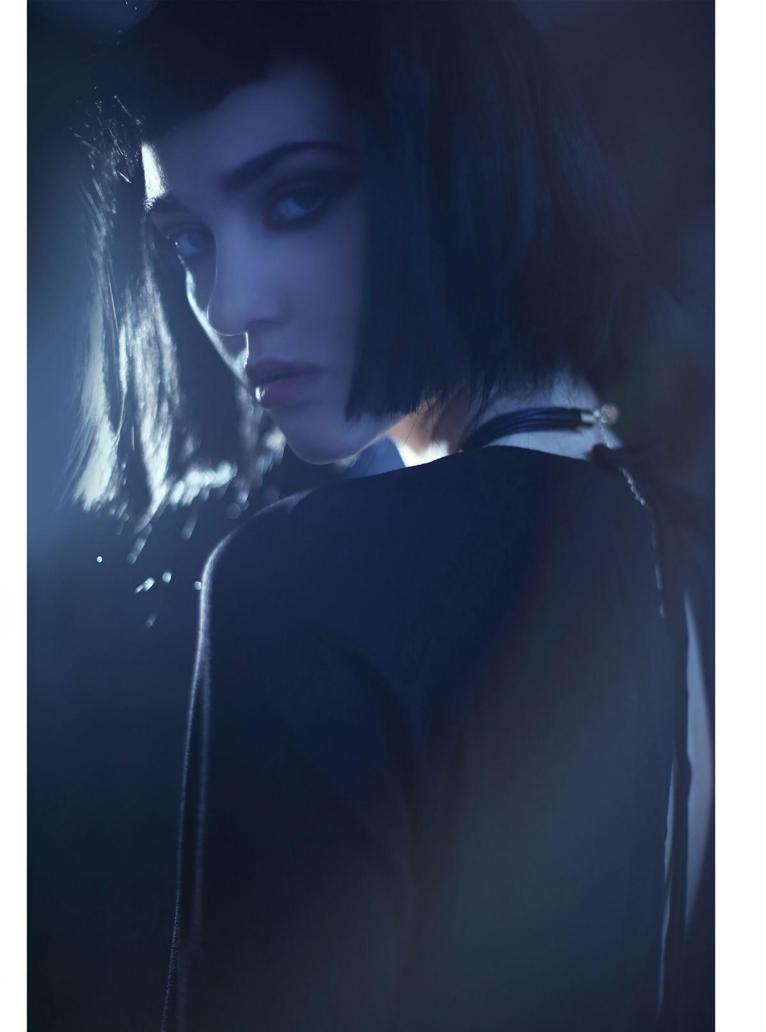


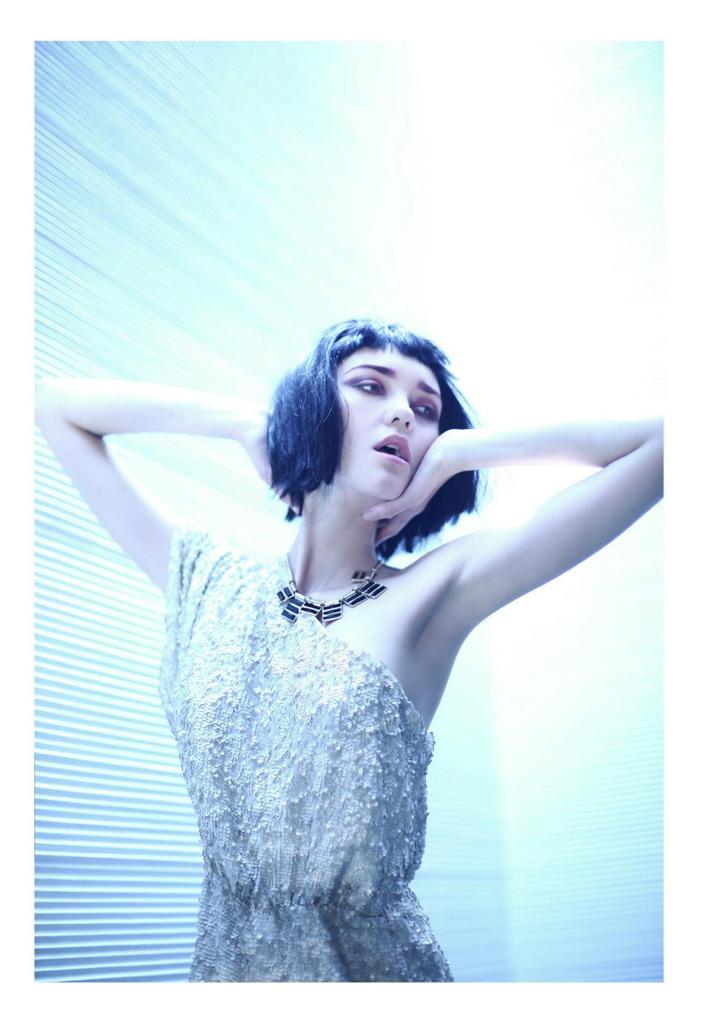


BROKEN

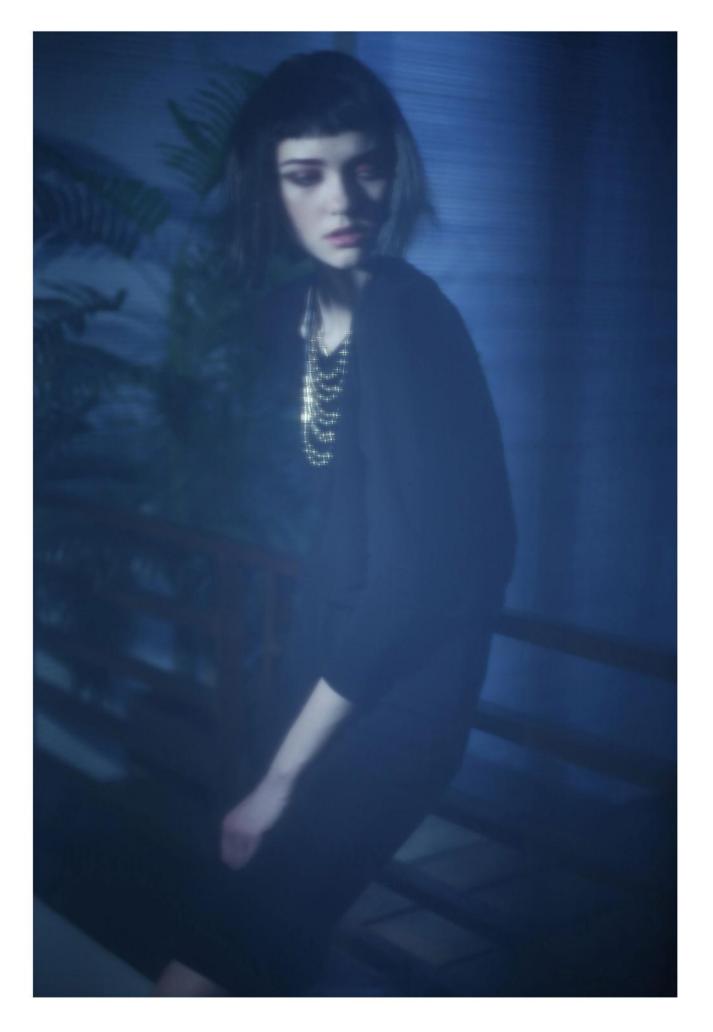
Photographed by Nicky Gunawan Styled by Amelie Poerwoko Model - Marina Makhanova Make Up by Arimbi





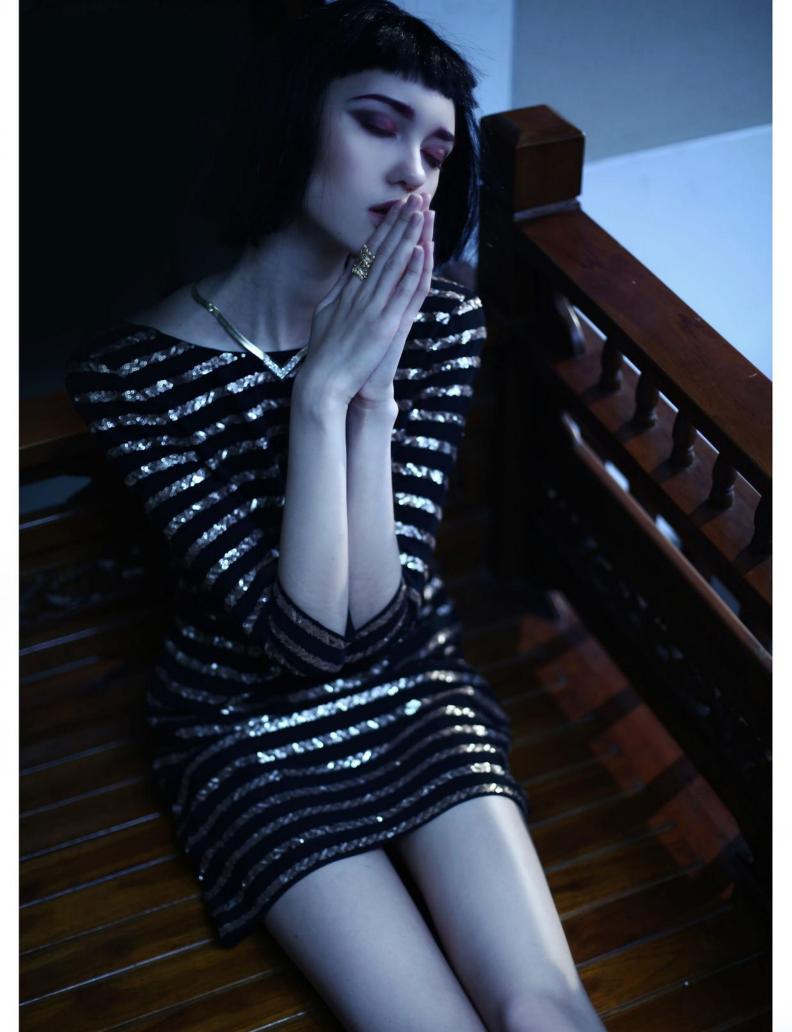








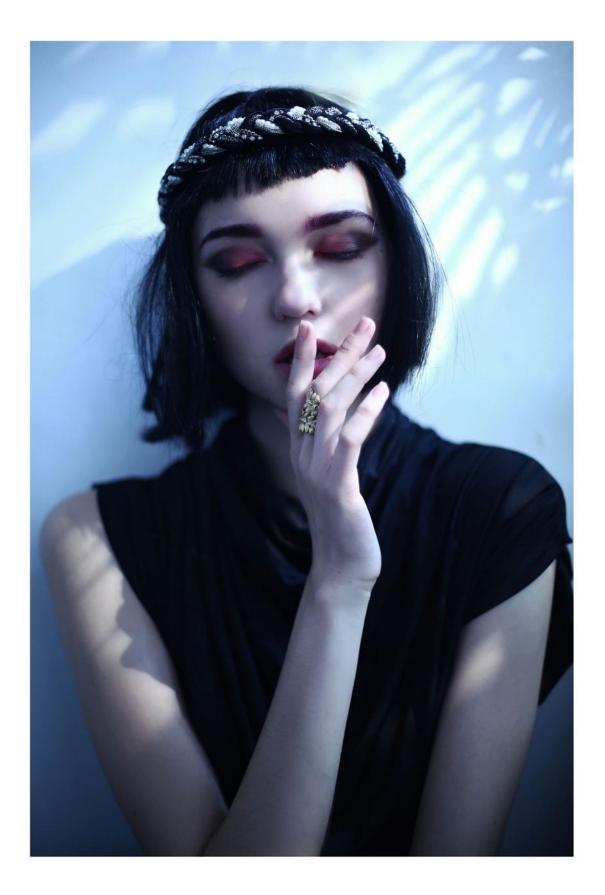














sylvie schimmel PARIS



THE WHALING WIDOW PHOTOGRAPHED BY CAROLINE KNOPF ESSAY BY LINDA SANDOVAL Styled by Eddie Schachnow SupremeArt Dept. LA | Hair Herve at Sarah Laird and Good Company | Make Up by Sergey Logvinov | Model - Alexa | Special thanks to Camera Works and Suzy Webe



have been obsessed with Caroline Knopf's work for as long as we remember and finally I have the chance to do this is essay with her. Caroline's background consists of a family that has been based in photography. Her grandfather was a Combat Photographer in Japan. Everyone in the family loved photography; her Father always had a dark room in the house so she grew up naturally thinking everyone should be a photographer. Growing up in Charleston, SC Knopf has completed an education in Psychology before moving to NYC to pursue photography as a profession. It has taken her on a journey around the world and introduced her to fascinating people and places. Knopf met her husband when in college for Psychology. She says, "When we were putting him through Art School I was given an empty portfolio and told I needed to pursue my own ideas! He is also an award winning photographer and an important inspiration to me. So yes, I feel photography sought me out. My eye was there but I worked very hard assisting to learn the technical aspects. Once I started assisting I worked for experience only as a 4th assistant until I proved my worth and began working for NYC and Paris based photographers. This led to a move to NYC, which was very exciting, but on a shoestring. The city seemed so busy around. I immediately began to shoot a new portfolio that could hold up to my ideas in this new market. My husband went on to assist Richard Avedon, the master, for 3 years working with Versace, McQueen, Givenchy, Max Mara, and many celebrities. This obviously was also very influential on my work." Knopf says, "I like the transformative idea of fashion and psychologically how it affects how we present ourselves to the world and our interaction with others." Caroline says inspiration can be found in many places,

but most often it comes from paintings. In an interview she has done for Photography Annual 2014, Caroline explains the process: "The Whaling Widow" began from a sailing trip to Rhode Island, where a painting with a haunting quality intrigued me. The image of the girl on the bed emerged from the painting and I sought to tell her story of waiting and longing and those still moments of life in the series. The New England Coast, combined with painting, led me to research whaling widows, architecture, symbolism of the sea, longing and water." As Knopf says, "the idea behind an image originate with a piece of clothing, a painting, some glimpse that captures my imagination and the pictures unfold in my mind like flipping pages of a book." Caroline's favorite quotes are Coco Chanel's famous and at times overused, "Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening." and Imogen Cunningham's "Which photograph is my favorite? The one I am going to take tomorrow." When it comes to fashion inspiration Knopf says, "I always have been inspired by Alexander McQueen expanded their agency to London. There are exciting opportunities to be explored in Europe. I also am shooting a Fine Art/Fashion piece representative of strength and resilience that will be a show and Cancer Benefit." After so long in the industry it seems that Mrs. Knopf is only beginning on this wild and exciting journey.



Blouse: Chloe Hat: vintage, stylist's own

Gown: Oscar de la Renta



Dress and Boots by Dolce & Gabbana

Jacket and Bloomers: Vintage, stylist's own Corset: Agent Provocateur



Dress: Dries Van Noten Necklace: Lanvin

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Dress: Dries Van Noten Necklace: Lanvin



Veil: vintage, stylists's own Top: Alexander McQueen Harness: Herve Leger

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DEMORAL I Z^A PHOTOGRAPHED BY CALVIN SIT

STYLED BY KYLE WU





















REALINATION ATTENUATION Photographed by Jvdas Berra

Photographed by Jvdas Berra Art Direction & Styling for Her - Alonso Rivero Styling for Him - Donatella Fabio Models: Antonella Sabaté at Contempo Models. Oscar Nicolini at GH Management Make up and hair by Angel Moncada Assistanted by Alex Rodriguez

THE D





















PHOTOGRAPHED BY EVELYN BENCICOVA PUTUR BENCICOVA FACTION CONCEPT BY EVELYN BENCICOVA AND GABRIELA HALAS





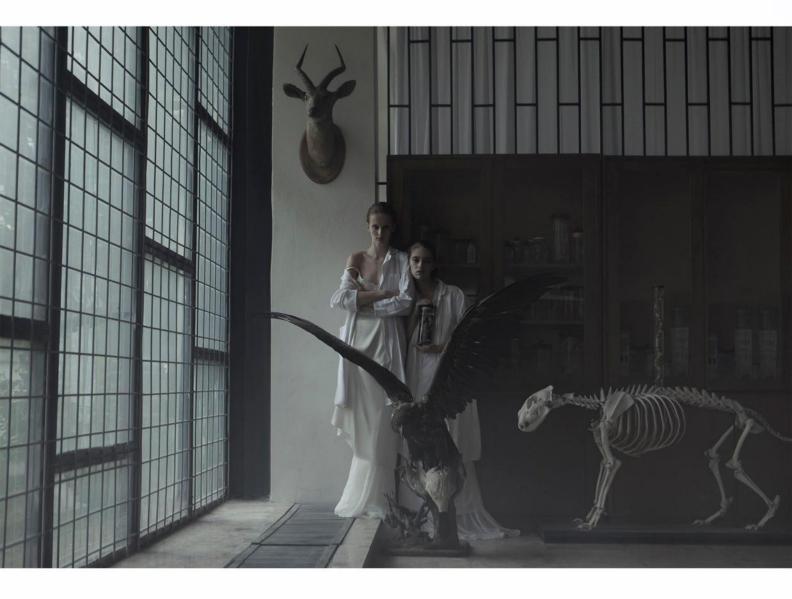




























PHOTOGRAPHED BY FALCAO HAENGGI & MAKE UP: BY SANDRA MARCHEGGIANI

STYLED BY PATRICK HAUSERMANN MODEL - ZOSIA PROMINSKA RAGMENTATION

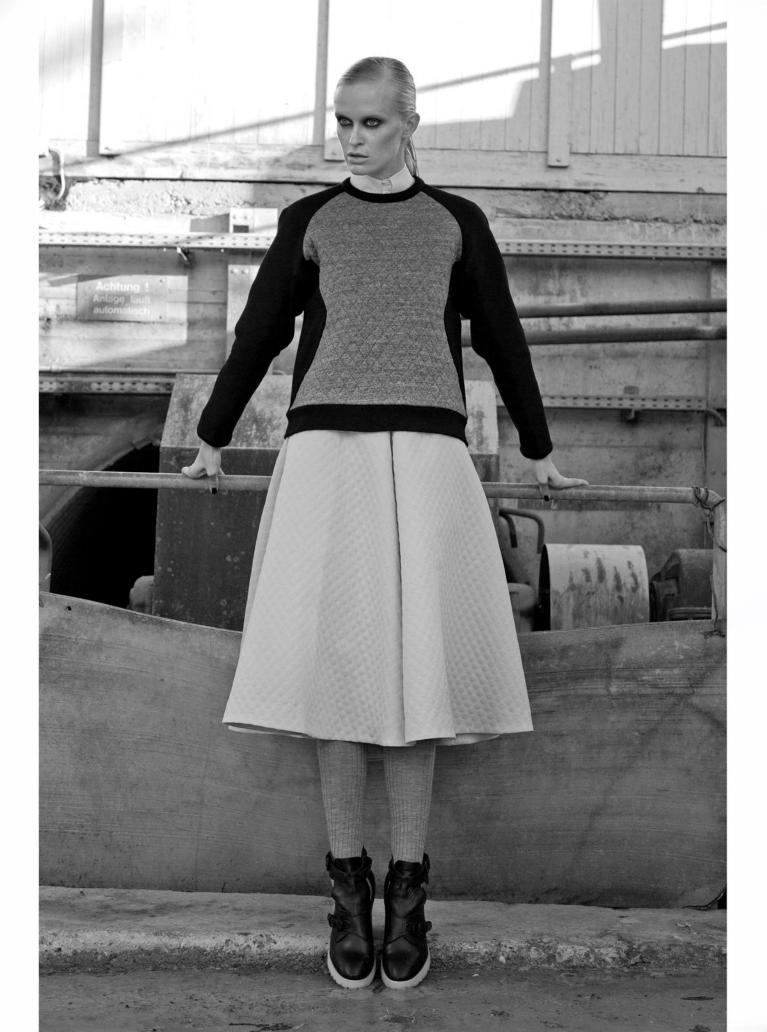
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PHOTOGRAPHED BY NARCIS HERRERA | TEXT BY CHRISTY LAMBERT GIOVANNI LO PRESTI REIMAGINES

ΑΤΙΛΝΤΙ



hen Giovanni Lo Presti was very young his grandmother was a huge influence on him. "I watched her sew on her Bernina machine and helped her during the weekends. That was when I decided to be a fashion designer." Lo Presti's parents were both ballroom dancers and as a child he was inspired by the wonderful, imaginative costumes they wore that further told the story of the dance. He went on to study in Switzerland where he majored in Fashion Design and Modalism, from there Giovanni went on to study in Paris, London. He had his first professional experience in Cyprus for the brand Fani Xenophontos. Since launching his namesake brand Lo Presti used to be known for his theatrical creations, however as years went by his vision has changed. "I do enjoy the evolution of my style in the past few years. I think that's my favorite challenging and what I could call my signature is the crazy way that I mix fabric types together! Silk and leather for example."

As usual with the truly passionate artists, Lo Presti claims that fashion chose him. "I knew from the very beginning that it would be a hard and difficult pathway... I was really born in the wrong place and maybe at the wrong time, who knows? But being a fashion designer was never an option, it's not a job... it's all I know, it's in my heart, it's my life."

Fashion means everything to Giovanni, "It is food to my soul and the reason I wake up every morning, there is no limit to creativity and this is what I love about it." If that's the case than Photography is Lo Presti's main partner, he believes that photography is what will immortalize his work and the emotions he puts into it. He says that shooting the campaign is the best part of his job; this is where the true essence of his work comes alive. Giovanni enjoys observing, understanding and

then reinterpreting things in his own way. Artists, such as graphic designers, painter, singers, dancers are a great source of inspiration especially when it comes to art and fashion. He says that his ideas can start at the moment he meets somebody or from a movie he saw, or perhaps a song he heard on the radio. Sometimes ideas come to him in a dream. "I always sleep with a piece of paper and a pencil next to me." Traveling is also a huge source of inspiration for Giovanni, "What can I say? I love challenges; I love to reinvent myself and to go beyond my limits. I am thrilled when I can make somebody feel confortable in his or her clothes and body. The sensation of being more confident, it's like a therapy. I am a great admirer of Madonna, the way she reinvent herself every time she release a new record is stunning. Whether you like her music or not you have to admit that she is a true artist and a great performer! I also admire people that fight to make a difference, people that use their notoriety and their name for a noble cause! People like Franca Sozzani Editor-in-chief of Vogue Italia or the model Chris Collins."

Currently Giovanni is working hard on many projects. First up he's opening his first concept store in Switzerland at the prestigious Hotel de Rougemont. "I'm very proud to have my brand in a Swiss ski resort! I'm also working on my new collection at the moment and when it's possible I enjoy working with the Opera of Lausanne. I like to keep myself pretty busy."



GIOVANNI LO PRESTI, 2015











SIAMESE TWINS JEWELRY

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HANDFORGED

BROOKLYN

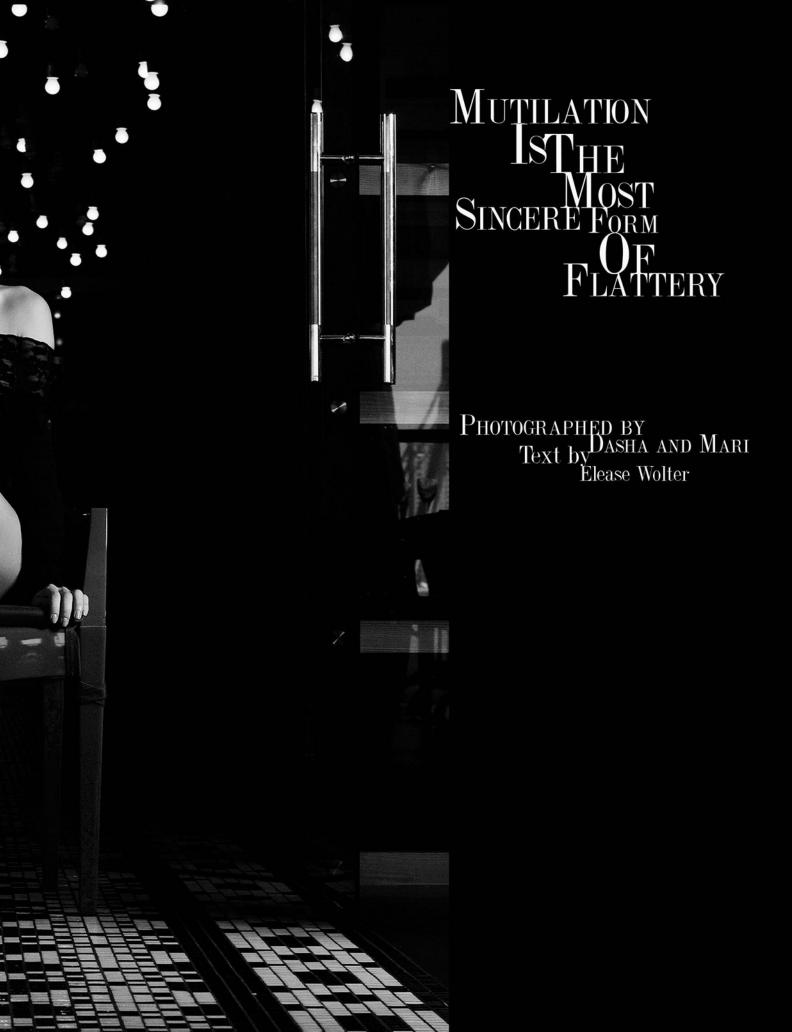
#SIAMESETWINSJEWELRY

SIAMESETWINSJEWELRY. TUMBLR. COM









hey say that nothing ever lasts forever and while that may be true in many cases, I wonder why it aught to be that way. Yes, marriages hit rough patches, they fall apart. But why?

I come from a long family line where divorce was simply not an option. We have been taught from before we could walk that you have made the bed in which you lie. And lie we shall.

First of I believe that when picking a mate for life one should consider all aspects of it and pick accordingly. Sex will go, looks will fade – what you want in reality is a best friend who you can simply talk to, someone who you can have fun with even at Trader Joe's doing grocery shopping. As my editor says – there's nothing worse that having dinner with a significant other in utter silence.

And second – in the coarse of a lifetime people will change, people will grow. Make sure that you grow with your partner. I see it all the time in those women who have had successful careers and prospects but then they got married, popped out babies, turned into stay-at-home moms. Those women are the most pathetic, sad, unhappy people I have ever encountered. They become bitter at having to stay home with the child (why on earth do you stay home?! I have been raised by parents that worked full time, which means that I had nannies. I survived.), know nothing but what Barney the Dinosaur has been up to, start self medicating with booze and prescription pills, dumb themselves down to the point where they can't have an adult conversation let alone an intelligent one. And then they wonder why their successful, handsome husband is fucking his secretary? Because it's your own goddamn fault. Let's think back to the high society of the 1950's and 60's when women have had nannies and have remained their old charming, sexy, sophisticated ladies of leisure – those marriages have lasted. What I'm trying to say here is that

women need to remain appealing to their mate - always. You can't expect to have your mate remain head over heels in love with you when he has married a sophisticated, cultured waif and now comes home to a fat, drunk, idiot of a slob. This brings the next phase –

cheating. People are overly sensitive when it comes to cheating and break up perfectly happy families over some bodily fluids and a pelvis handshake. How idiotic.

The way that I see it is that it really doesn't matter who cheated, how, where and with whom. What matters is whom you come back to at the end of the night. Physical cheating is meaningless; it's the emotional and mental that you should worry about. That's the one that leads to the true dissolution of marriage and bond. The moral of the story? Get a nanny.







































Ekaterina Belinskaya's DETERIORATION

Text by By Louise Riggleman

Model – Aliya Galyautdinova | Hair and Make-up by Eugenia Lenz | Styled by Sandra Gutsati Headdress - by E.C.H.O.| Accessories by Magia di Gamma |Fashion Design by Sandra Gutsati

katerina Belinskaya has an engineer/ecologist degree. However she has always loved art, but never in a million years did she think that it could in any way, shape or form be a part of her future career. That soon changed when she received a digital camera as a present for a school graduation. That camera led her to start taking photos almost of everything and then Belinskaya discovered portraits. A new passion was born. She says, "I created portraits of my friends at a make shift home studio. I'd create accessories, dresses, do the make up and hair by myself. After a couple of years, I recognized that this passion can become my career and it's the only thing I truly want to do in my life. I graduated from the University, worked as engineer for 3 years and photographer at the same time. But then I made my choice and now I'm a full time photographer. The path chosen me, really." Belinskaya's motto is "Follow your dream" and that's exactly what she's doing. Right into dream-like Pre-Raphaelites that inspired the accompanying editorial. "I wanted to create a story about a garden muse. Natural and soft. We shot at a «golden hour». So I just had about an hour or so to shoot all these looks and a video that you can see on Tartrus' website!" Ekaterina is a firm believer that inspiration is one of the most important things for the artist. "For me it's people I work with – my team, my muses. Light, nature and of course music and movies. That's the pure true inspiration. All these things have an impact on the formation of your own vision and style.

A turning point for me was a trip to Italy. I love art. It's a main inspiration for me! Especially renaissance and Pre-Raphaelites. The Italian art and the history allowed me to rethink a lot of my own work, in particular the issues of composition and light."

When it comes to Fashion Belinskaya believes that fashion is not just what is modern and fashionable, "For me it's a kind of art and a chance to create something, something that can live for ages, tell a story. For me being a fashion photographer is like being a storyteller. It's not just a dress, models and a set. You use it like clay to shape your own world, mold it into what you want it to be. It's an elaborate fairytale, the one where you can tell a story about modern problems and people will see it! It's something more than clothes, designers... It's art."

The way that Belinskaya approaches her art is in the atmosphere, feelings and the colors that she creates. Energy. Emotions, is what the viewer takes away from her art. Next up Ekaterina says she wants to develop her video works by continuing shooting fashion editorials and music videos, and perhaps merging the two into one unique being. And that beast will no doubt change the game.

FOR AN EXCLUSIVE VIDEO BY EKATERINA BELINSKAYA PLEASE VISIT WWW.TARTARUSMAGAZINE.COM/NEWS





















Debasement Of Decadence

Directed by Adia Trischler and Andreas Waldschuetz | Creative Director and Styling by Adia Trischler | Make Up & Hair by Stefanie Lamm |



















ARTWORK & PROPS BY KENNETH CHAIN MAKE-UP & HAIR BY KAREN YIP HAIR BY KAREN YIP

ART DIRECTION & STYLING BY KAWAI WONG | PHOTOGRAPHED BY CALVIN SIT DIGITAL ARTWORK & PROPS BY KENNETH CHAN | MAKE-UP & HAIR BY KAREN YIP















SPRING / SUMMER 2016



BROTHERS GRIMM PHOTOGRAPHED BY TEJAL PATRICHT





ejal Patni has been on our radar for many years now. Bombay born, Patni is a fashion and advertising photographer and an Ad Film Director based in Dubai. Patni has built his resume in different markets around the world. His unique, highly produced work is reminiscent of early Lachapelle, only better. Nora Kobrenik the editor of Tartarus tells me that she has been obsessed with Tejal's work ever since her time at now defunct Uptempo Magazine, she says "I have always wanted to just climb right into the image, into his world and live there - it's that special to me." Patni's signature is the "Splash Calendars" which he shot every year now. "I try my best to come up with my own style." Tejal says, "Life around me is what's inspiring me. I love observing people and light. I love telling stories through my images. I love shooting fashion campaigns with models wearing great clothes and to add my fantastic crew. It really doesn't get any better than this. I love every bit of it." How exactly did Patni come to work in this industry? Well, the answer lies with his father. Murli Patni is an accomplished photographer known for his black and white striking landscapes and lifestyle images that read like a window into a different world. A world build upon the lips of Scheherazade as she tells the story of One Thousand and One Nights.

Tejal says that he is greatly influenced by the

works of his Father Murli Patni and his sister Tina Patni who's also a wickedly talented fashion photographer who has worked with Dior, Chanel and many more brands. In fact it seems almost unfair to the rest of the world how one family can produce three such unique, mind-blowingly talented artists. Patni also sites Steven Klien, Gregory Crewdson, Steven Miesel, Coen Brothers and Tim Burton as his influences.

The editorial that is featured in this month's book has been shot for a brand called Stephen Brothers. The tag line was "impeccably English"therefore Patni stuck true to its idea and "just shot these men in hats and suits and kept an interesting visual language." Honestly, we wouldn't have expected anything else from the artistic giant that is Tejal Patni. "'Still Moving' is my mantra and my new identity. One day at a time. I have started directing commercials, so far it's a great journey and it only keeps getting better. I just wish it'd pay better. But as I said I'm still moving." With a talent like this, money will come very soon if it hasn't already at the time of publishing. 🌑





































STYLING BY EVELYN BENCICOVA & ALEXANDER LINDOV PHOTOGRAPHED BY EVELYN BENCICOVA PURE MODELS: ADRIANA BERITH, MARINA UHRINOVA MAKE-UP BY ZUZANA PUCHRIKOVA TORRIKNOTTS EXPLORES DARKNESS IN FASHION

A lexander McQueen once said "I find beauty in the grotesque, like most artists." This quote has been on my mind quiet a lot recently; do we really as artists turn to grotesque, ugly – "dark", for inspiration? Looking at the past collections, art that truly inspires, music that transcends time and space and the answer comes on its own – yes, yes we do.

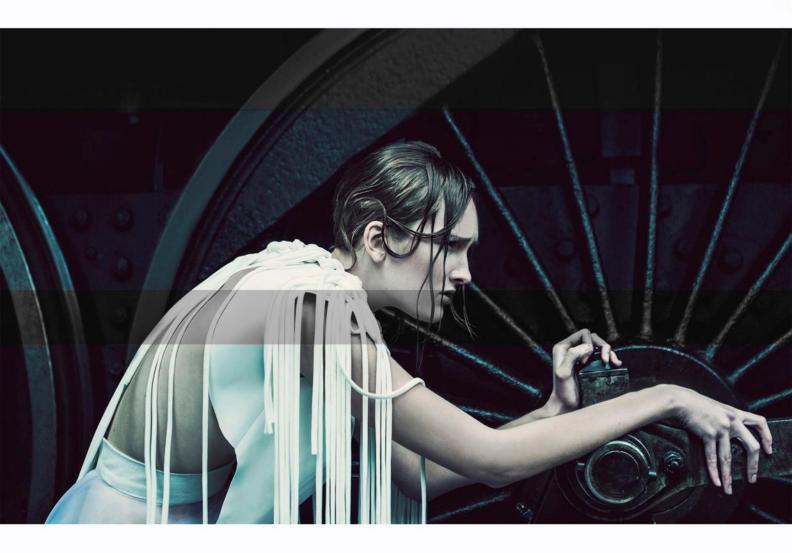
Growing up I dabbled in a variety of styles, cliques, personas if you will like we all did and the one that stuck even in a way to this very day is my love affair with The Gothic. There's something so interesting, stimulating and dangerous in the shades of black. Without the dark there can be no light, right? I have always found it incredibly stimulating to seek inspiration in unconventional places, places that unnerve and make you uncomfortable, offend you even. That's what the late Alexander McQueen was a master of - he found beauty in the most ugly, macabre, horrifying places. So did Helmut Newton, so does Marilyn Manson, so does Lana Del Rey. In our book it's perfectly okay to in a sense glorify abuse, death, mental and physical diseases, pain.

We are happy to shock with the words that come out of our mouths, we are happy to offend with images of women objectified, turned into nothing more than toys. This is the exact reason why Tartarus is as widely accepted as it is – because it's a safe heaven for the artists that are shunned by everyone else.

Marilyn Manson said, "The burden of originality is one that most people don't want to accept.

They'd rather sit in front of the TV and let that tell them what they're supposed to like, what they're supposed to buy, and what they're supposed to laugh at." But slowly the world is changing around us thanks in part to Ryan Murphy's "American Horror Story" and "The Walking Dead", the darkness that was once reserved for the freaks like us is becoming mainstream. Lana Del Rey recently said, "When I was very young I was sort of floored by the fact that my mother and my father and everyone I knew was going to die one day, and myself too. I had a sort of a philosophical crisis. I couldn't believe that we were mortal." That's the way people like us approach everything in life – we strive to live forever, in a way we have an obsession with death and shocking people into submission. I guess in a way it's a form of natural selection - if you can't handle me at my ugliest, you don't deserve me at my most beautiful.

Oddly enough fashion is the one place that truly and irrevocably accepts our darkness. In fact it embraces it. Fashion World itself is a black hole that sucks everyone in whether you want it or not. Season after season fashion dictates what you will look like, what we will enjoy, what we will hate. Beware - fashion in itself is a dark beast that will swallow, chew and spit out those that are unaccepting of its freaks.











FROM THE DRIFTING SERIES © OLIVIER VALSECCHI UNRAVELING OF VIOLA TOLLESON DISCUSSES ANOREXIA



t's a universal believe that Fashion Industry glorifies anorexia and other eating disorders. I was doing research for this essay and I spoke with the editors at Tartarus and low and behold it seems that what one thought was the easiest topic to discuss is in fact the most difficult one to even locate. Nora Kobrenik said, "I have had the hardest time finding anyone, anything that would even hint at anorexia".

The world is changing around us and not in a good way according to majority of us. Everything is politically correct around us these days, fat people are accepted and encouraged, and they're even trying to sneak a "normal" Barbie by us! The one that has no figure, flay feet and comes with cellulite. Is that what's encouraged now? It's beginning to look that way since Kate Upton is considered to be an ideal woman – never mind the fact that she's a whale. Listen, by no means am I saying that starving yourself to death is good or encouraged! God, no. What I'm saying is that if you're fat you can at least try to make yourself more attractive. Everyone knows that a hint of a ribcage on a woman is mind-blowingly attractive – that way you can see all of her snakes.

Let's go back to the Barbie that's been keeping me awake at night. I have been raised like 99% of us playing with the classic Barbie doll. You know the one – the hourglass figure, make up, big hair, feet designed for high heels. I turned out fine. In fact it encouraged me and everyone else in this office to strive to achieve the classical feminine look.

Anorexia is a terrible disease, when it's a disease. A lot of people these days confuse anorexia with dieting. Just yesterday I was talking to my friend about weight loss and what not. Since she had a child she has struggled with her weight but at one point she decided that she would go after a body that she wants, the one that she deserves. She has hired a trainer, a nutritionist and lost 40 pounds. I have never seen her look hotter or happier. We need to stop telling everyone who will listen that they are beautiful no matter what size they are because it isn't true. If you're disgustinly obese I think you should know that, so you can do something about it. There's no such thing as everyone is beautiful no matter what you look like – only ugly people say. Again, I'm not telling you to starve yourself but perhaps trade your bucket of chilly cheese fries for a salad once in awhile. It'll do you a world of good; one example of that world is women like me will stop calling you disgustingly obese. Win-win!

























PHOTOGRAPHED BY HENRRIOUE SERUCA DESCRIPTION OF A STRUCT DESCRIPTION

A shion has been obsessed by death since before fashion has been conceived. Think back to most editorials you have seen, you know, back when the editorials have had anything to say besides trying to shove the latest Dior collection down your throat. That's what I admire about Tartarus – they are preserving the artistic vision and value where the clothes complimented the art and not just sit there having nothing to do with anything, but I digress.

Vestoj Editors once wrote a terrific article regarding fashion and death: "The romantic poem 'Dialogue Between Fashion and Death' is curious and resonating work that deals with the powerful connection between dress and mortality. The piece presents 'Fashion' as a fictional character in conversation with 'Death', that is, like Death, actively responsible for human suffering. Conceived by the Italian poet, essayist, and philosopher Giacomo Leopardi (1798-1837), it has since been adopted into the context of fashion discourse as a powerful rendering of fashion's capacity to engage with our own transience. The poem is rendered particularly profound and lasting in the context of contemporary fashion, or moreover, contemporary fashion writing. The work resonates in this context as an unusual example of fashion literature that critiques and parodies, the frivolousness of fashion. Even as this is written before the beginning of the development of the fashion industry into the Modern system (post-Industrial Revolution, Post-Charles Worth) we know it as today, the sentiment remains powerful." Death has forever been a fascinatition, there's just something so mysterious and exotic, beautiful and erotic, the sadness of death and the solitude has evoked so many mixed feelings. Cemeteries full of statues and crows, women in black seamed stockings, lace gloves, veils; men in sharp suites. Perhaps the reason why we're so fascinated by death in fashion is because it brings out the style in all of us. We live for the theatrics of a good funeral with tears, cries, fainting and a river of black cars.

There is poetry to death. And fashion loves nothing more then to turn words into images.

When Carine Roitfeld published the first volume of CR Book it contained an editorial that perfectly illustrated fashion world's obsession with death: A Woman's Life. For the most part set at a cemetery or with a deadly undertone the editorial has contained all the important parts of growing up from birth to death and everything in between. Oddly enough all of the "in betweens" have contained a hint of death if you know what I mean. And Madam Roitfeld is hardly the only woman in the industry who is inspired by death. Fashion itself thrives on death and all that comes with it. Even when a designer passes away we wait with bated breaths to know who will succeed him or her. It's a vicious cycle but the one we cannot live with. Or die without.

Art Director and Styling by Nuno Tiago | Make-up and Hair by Elodie Fiuza with Sisley Cosmetics Hair Fusion Lisboa, Iuri Pitta | Models - Mário Franco and Kateryna Savchenko at L'agence Lisbon Shot on Location at Mercy Hotel Lisbon - www.mercyhotel.com





















Antoinette Designer Janine Fichna's REQUENT FOR QUEEN TEXT BY CARINA EISENSTEIN



anine Fichna never in a million years thought to plan out her career in advance; in fact she says that a chain of incidents has led her to end up where she is today. "Of course, I have always been interested in fashion but I never considered to run my own fashion brand. After graduating from school I started studying economics and my first job was as a sales secretary at a luxury cosmetics company. There I collected my first general business experience and from there I went on to study marketing and PR during the weekends. Frankly I was bored with the position I held at the time and wanted to achieve more. After finishing my marketing studies I coincidentally met the designer Philipp Plein who was just about to create his own fashion brand. I became his first employee. Together with Philipp I learned how the whole fashion industry works, how collections are created and how to build a real fashion brand. Soon I took over responsibility for all the marketing related actions, events, tradeshows and photo shoot productions. I travelled around the world while building up the brand. I even moved from Germany to Switzerland! After 3 years with Philipp Plein I moved back to Germany in order to start working for a German denim brand. My next business venture went in a completely different direction: I worked for several huge companies

in the logistics, IT and even recycling branches - always as Assistant to the CEO. But my love for fashion and my ideas never abandoned me. I continued to work over the years during the weekends at a big German luxury department store and sold MCM Munich luxury handbags." Fichna continues, " Three years ago during a Christmas vacation in Austria I met a German Investor who specializes in helping young up and coming companies to develop their business. An Angel Investor so to speak. We talked about a variety of things and I told him about my time at Philipp Plein, my ideas and love for fashion. A year later my phone suddently rang and the investor (the name withiheld) asked me if I would be interested in founding a new fashion house together with a friend of his who for many years owned a succesful but now defunct fashion brand and now wanted to start all over again. I obviously jumped at the opportunity! Within days I wrote the whole concept, business plan and three months later we founded the brand "Antoinette". One year later my partner left and now I'm running my own brand."



Janine Fichna, 2015

he Antoinette of today represents exclusive, elegant woman's clothing intended for fashionable women aged 25 and above who place a great deal of importance on quality and having the perfect fit. Antoinette only uses the finest fabrics and materials, such as cashmere, silk, wool and certified wool and certified fur from renowned European suppliers and thereby underlines the luxuriousness and sophistication of the individual garments. The French queen Marie Antoinette (1755-1793) was the inspiration behind the brand name. In terms of fashion, Marie was certainly way ahead of her time, as her fashion choices and extraordinary sense of style made a great impression on the fashion of the European royalty even during her lifetime. Therefor in every Antoinette collection you will find the love for romantic details like volants, lace, layers and precious materials. Janine says that she can locate inspiration in anything, "I love being in big cities and watching the people. Of course I follow several fashionistas on Instagram. I do a lot of research in online shops in order to find out what is missing from my own point of view. I personally prefer timeless elegant styles with that "little something" extra. These little extras is is what I'm striving for - they make life more interest

ing." Fichna's philosophy is to always be open-minded, never doubt your goals and what your heart is beating for. Dedication, she says, is the highest standard of quality to everything you are doing and everything you are developing. We couldn't agree more. Janine goes on to say, "I always admired fashion photography. My favorites are David Lachapelle and Ellen von Unwerth. In every picture they are able to create scenes and tell stories. While staring at photograph you are a part of it as you start imaging the story behind it. I like this atmosphere and the tension that can be found in every image and how the wardrobe plays into it." Next for Janine Fichna is the work she's putting into the third Antoinette collection for Fall/Winter 2016. She plans to show the collection on February 16, 2016 in Europe and later in New York at several Tradeshows. She says, "We just launched our online store that is currently only serves Europe,

availability."

next we hope to grow our US market and expand our online





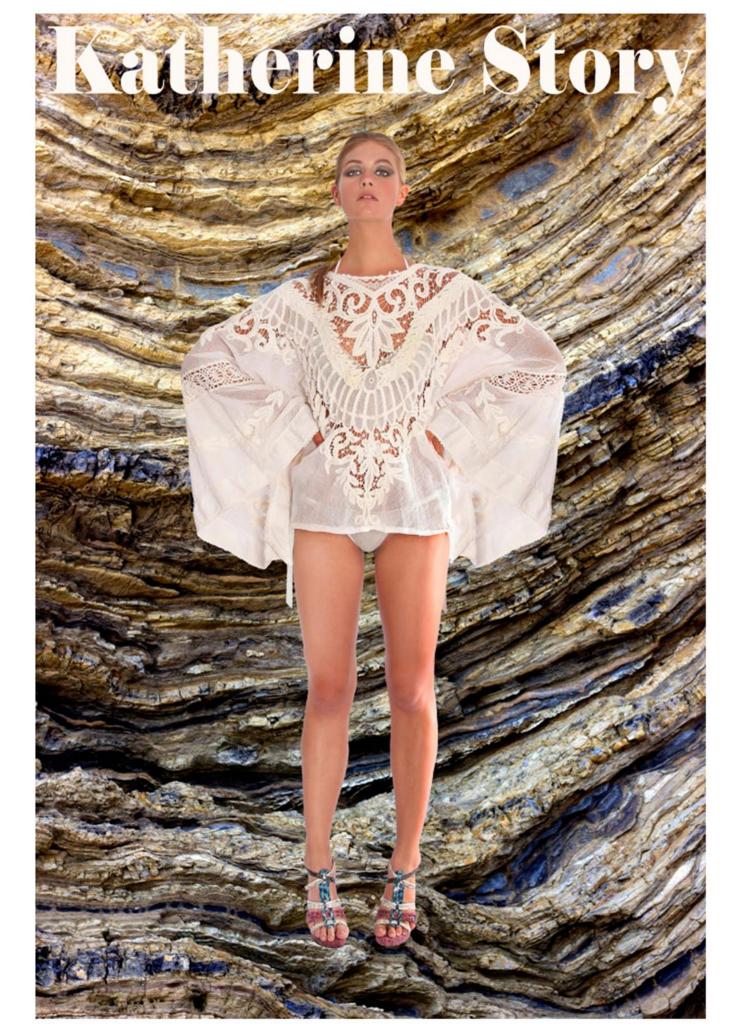












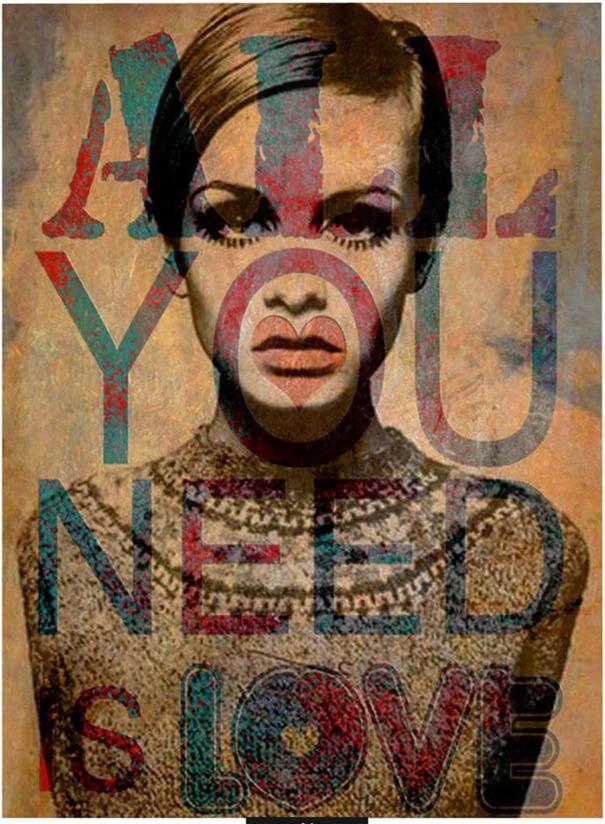




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