

# TARTARUS

MAGAZINE

VOLUME 4

MARCH 2016



*EBULLIENCE*



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# TARTARŪS

MAGAZINE

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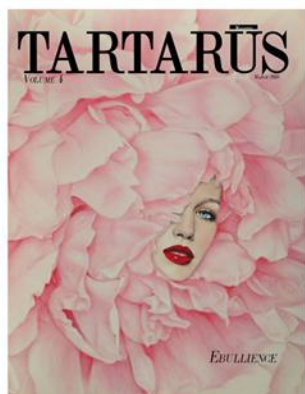
VALERIA VAYNERMAN AND ALEJANDRA SALGADO

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LIBERTY WALLIS, ROSELINE SLOSS, MILLIE COOPER, CLAIRE MORELLI, HILARY BEVILACQUA,  
YASMINE BORRERO, MAVIS GAMBLIN, CHRISTIAN PRESTWOOD

*PHOTOGRAPHERS*

SHAYONNE WONG / ZHIFFY PHOTOGRAPHY, DAWID H. GROŃSKI, TOMAAS, KATIA SEREK, ANATOL DE CAP ROUGE,  
DANIELA MAJIC, MAMUKA KIKALISHVILI - KIKALA STUDIO, RUTH ROSE, JULIA GABRIELOV, ELOISE VAN RIET-GRAY, ORIANA  
LAYENDECKER, VALERIA VAYNERMAN, TRUNG THANH NGUYEN, XUEN LONG, LIU WENBO, LISA CARLETTA, DIMITRIY KOBRENIK



*Front Cover*  
*Nectar Series*

*Painted by*  
*Julia Gabrielov*



*Back Cover*  
*Secret Garden*  
*Photographed by*  
*Daniela Majic*



## LETTER FROM THE EDITOR

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Nora Kobrenik  
Photographed by Valeriya  
Vaynerman | Hair and Make  
Up by Daylin Laine |  
February 2016

This volume at a first glance is completely different from anything we showed you before, however upon closer inspection you will find specific traits that make it our own. This issue is pink and fluorescent and dare I say it cute, but the undertones are dark and at times sinister. We have carnivals, farm animals, flowers that are taking over and love affairs of an odd variety. It all seems adorably exuberant but there's still something very wrong with it. Which as you know is exactly what we stand for – oddity.

As we were closing this issue we learned of David Bowie's passing, as perhaps everyone in the fashion and art world we were distraught. However in the truly Bowie way we have instead chose to celebrate David and his art by dedicating this issue to him and by creating a personal tribute to him (above): *The Woman that Fell to Earth*.

This month we have chosen to not feature a

photograph on the cover as is customary with fashion magazines but an actual painting by the incredibly talented Julia Gabrielov, make sure to read her interview on page 151. The moment I saw Julia's work I fell head over hills with it, the details are so intricate they're almost photographic. Else where on our pages you will find an interview and a sitting with a musical prodigy David Carpenter of the Carpenter Clan who's bringing elegance and sex appeal to classical music. Not to mention incredible style!

As Tartarus enters its second year in print we are excited to show you the Technicolor world of effervescence as we see it: with all the ugliness, deviancy and anomaly. As always I invite you to see for yourself and decipher the beauty and the weirdness that is art. Welcome to the Issue.

NORA KOBRENIK  
EDITOR-IN-CHIEF AND FOUNDER





# SIAMESE TWINS JEWELRY

HANDFORGED IN BROOKLYN

#SIAMESETWINSJEWELRY

[SIAMESETWINSJEWELRY.TUMBLR.COM](https://siamesetwinsjewelry.tumblr.com)



# The Tinderbox

Photographed by Dawid H. Groński

Stylisted by Sebastian Łuszczek

Fashion Designer - Paula Fiuk

Model - Karolina Figarska / Corno Model Management

Make Up by Magda Krzyżostaniak





























# The Lost Children

Photographed by Anatol de Cap Rouge





























NO DANCING  
*in the AL*







# The FOX Sisters

Photographed by Ruth Rose

Text by Christian Prestwood

Shot on location at EDS DINER, VICTORIA

Make Up by EMILY JANE WILLIAMS

Hair by MATTHEW CURTIS

Styled by LAURIE HADLEIGH

MODELS - REBECCA D @ STORM MODELS BECKY @ NEVS



*Ed says*

**IF YOU ENJOYED YOUR MEAL**

*Kiss our Chef*







**YOU'RE SMOKIN'**  
*in here*  
**YOU BETTER BE ON FIRE!**

SMO  
FUN

Ed's  
Cigarettes















**R**uth Rose is an International Fashion, Celebrity, Lingerie and Beauty Photographer based in London. After attaining a string of excellent, academic qualifications, including a 2/1 Honors Degree from Southampton University in English and Philosophy Ruth decided to pursue her ambition of becoming a Fashion Photographer. She completed an internship with celebrated Fashion Photographer Elisabeth Hoff, during which she assisted her on prestigious photo shoots for high-end Fashion Magazines. Having become truly inspired after being involved in the workings of the photographic industry, she launched her own career. Since doing so, Ruth has had considerable success shooting for clients and celebrities which include Tresemme, Pixie Lott, Madness, OnePiece, Macmillan and Rock 'N Rose. However at first Rose wasn't all that impressed with art. She says, "At my junior school, I never remember being particularly interested in art lessons. Art was taken very literally; water color paintings of a vase of flowers or a pencil drawing copy of a painting - something that I didn't excel at. However, during my secondary school, and particularly during my Art GCSE, art became an avenue to be creative in whichever medium you pleased; something that I loved. I discovered that, rather than copying something, I could take a photograph of it and paint over the top of it in the style of various, famous artists. It was at this point that I made the effort to

learn about taking interesting photographs. I soon found the photography aspect more interesting than the painting aspect and I incorporated as much photography into my portfolio as I could. At first I began taking social photos of my friends and I in the way that teenagers do. I loved to collage and so (much to the dismay of my mum) would wallpaper my bedroom walls with my many images. I can remember putting my films into Boots for 7 days processing, since it was the cheapest way of processing them, but going in everyday after school to annoy the staff to see if they were ready early. The anticipation of opening a set of film photos that you hadn't seen before was so exciting and this is something that you can't recreate on digital. Thinking about it, we have definitely lost some magic through the digital process!" As a photographer Rose also wanted to somehow be involved in fashion and celebrity, that's where her true passion lay. "I found it so exciting that, with fashion and beauty, you could create an ideal image - something beautiful and unique in its own right. I know other photographers who enjoy the documentary style of photography, of waiting for a moment to happen, being at the













Ed's

IF

LOVED YOUR MEAL

Kiss our Chef!







**R**ight place at right time and of capturing it. Whilst there is still an element of this in fashion, in that there are so many variables that you can't control (the weather on location being the main one); at the heart of it, I love that you are in control of all the components of an image: the model, the make up, the styling, and you are able to create a piece of artwork yourself. I also enjoy the balance of being a photographer; one day you are on set full of buzz and excitement and then the next you are editing your creations at your Mac in comfy clothes with a cup of tea."

Ruth's ultimate goal with fashion photography is usually to develop a scenario that the viewer wanted to be part of. "I often take shots up close in amongst the action. Through the angles, energy and excitement portrayed in the images, the viewer then feels part of the party, and part of the brand." Looking to the future, Ruth's motto is that you never stop learning and that you should always be your own worst critic.

There is a saying 'you are only as good as your last shoot', whilst she thinks this is a harsh standard to set on yourself, it is a good way to look at freelance work. "I still have some level of nerves before any job, whatever level. A client is always free to try a new photographer so you need to

impress them each time and constantly improve, producing something fresh for them. I often leave a shoot feeling as though I could have done better, which is a frustrating character trait but I believe that once you feel that you can't improve, your work becomes stale and passionless. Having said that, I have met creative people who are too critical and never launch their website or career because they don't feel ready/good enough. There is a point where you have to just DO IT and learn on the job, make mistakes (hopefully not too big) – that's the best way. My dad has always said to me "You never stop learning". For inspiration and ideas, I have collections of images I regularly turn to and I am regularly motivated by the work of other photographers and also by other mediums – locations, films, fashion. A sentiment I subscribe to is: "It's not where you take things from – it's where you take them to." – Jean-Luc Godard. 'Nothing is original. Steal from anywhere that fuels your imagination. If you do this, your work will be authentic. Authenticity is invaluable; originality is non-existent.' Jim Jarmusch. ●





NO DANCING  
in the AISLE



*adidas*

# YOU'D BETTER BE






# ON FIRE!







Photographed by Mamuka Kikalishvili | Kikala Studio | Styled by Atelier Kikala

# LES FLEURS DU MAL

Produced by Kikala Studio on  
location at Old Factory

Models - Natalia Gagunashvili and  
Anna Kovvach of IC Models Management



















































# Nature's Ways

Photographed by Xue Long & Liu Wenbo

Styled by Liu Yi

Li Ke - Model

Roseline Sloss talks breastfeeding





**R**ecently Equinox Fitness has unveiled a somewhat controversial campaign of "Commit to Something" starring socialite, model and heiress Lydia Hearst. The ad shows Lydia topless breastfeeding twins. The cry of outrage was heard around the world from women yelling at the top of their lungs that breastfeeding isn't glamorous and why is childless Hearst was chosen to represent their flock?

Honestly, being a childless woman I have no answers to these burning questions. I do however have some other answers that 99% of you will not agree with. In fact most of you will stone me to dead after reading this essay.

I am against breastfeeding both in public and in privacy. There, I said it. I'm waiting for your stones.

I am of the flock of women who were raised in a different society and social class. You see, aristocrats have never breastfed their own children, which are what wet nurses were for. I'm a firm believer in the system of wet nurses. Hell, I'm also behind the whole Handmaid's Tale system of surrogates that are kept around for the sole purpose of birthing children. For those that aren't familiar with *The Handmaid's Tale* (1985) it is a dystopian novel, a work of speculative fiction by Canadian author Margaret Atwood. Set in the near future, the novel is told from the view point of Offred character who is one of a class of women kept as concubines ("handmaids") for reproductive purposes by the ruling class in an era of declining births due to sterility from pollution and sexually transmitted diseases. I'm not going to tell you the whole plot but I suggest you read it; it's a great novel.

These days there's too much freedom and everyone acts like they can do whatever the hell they want to do wherever they want to do it. These days you can't have lunch without some chick

whipping out her bloody nipples the size of light bulbs and trying to feed her snot-faced kid. It's uncalled for.

If you want to ruin your breasts, be my guest but please don't do it in public where I would be forced to gag and stare at you in disgust. Women these days have no sense of decency or even mystery.

Some things must always be left a mystery from your significant other and the general public. That not only goes with breastfeeding in public but also births. Back in the good old days husbands were not allowed in the birthing suite (as it should be) but soon to be mothers were also shaved and given an enema before they started the birthing process. In my opinion the reason was to spare both the mother and the medical team the discomfort of having to search for the birth canal in the untamed forest and the whole defecating on the birthing chair/table. I would die of embarrassment on the spot. I find the whole child birthing process to be unnatural, disgusting and disturbing. From the deformation of a woman's skeleton, to the ruin that is her pelvis following the birth and then the torture and horror that are her breasts while feeding the little monster. I highly recommend a scheduled C-section and formula. And I beg of you don't subject the rest of us to the horror show that are your breasts, sure the kid needs to eat and what not and I hear the kids aren't born at 18 years old. Please, if you wish to subject yourself to the excruciating pain of breastfeeding at least pump into a bottle. Don't whip out those bloody globes out in public. I really can't stress it enough. ●





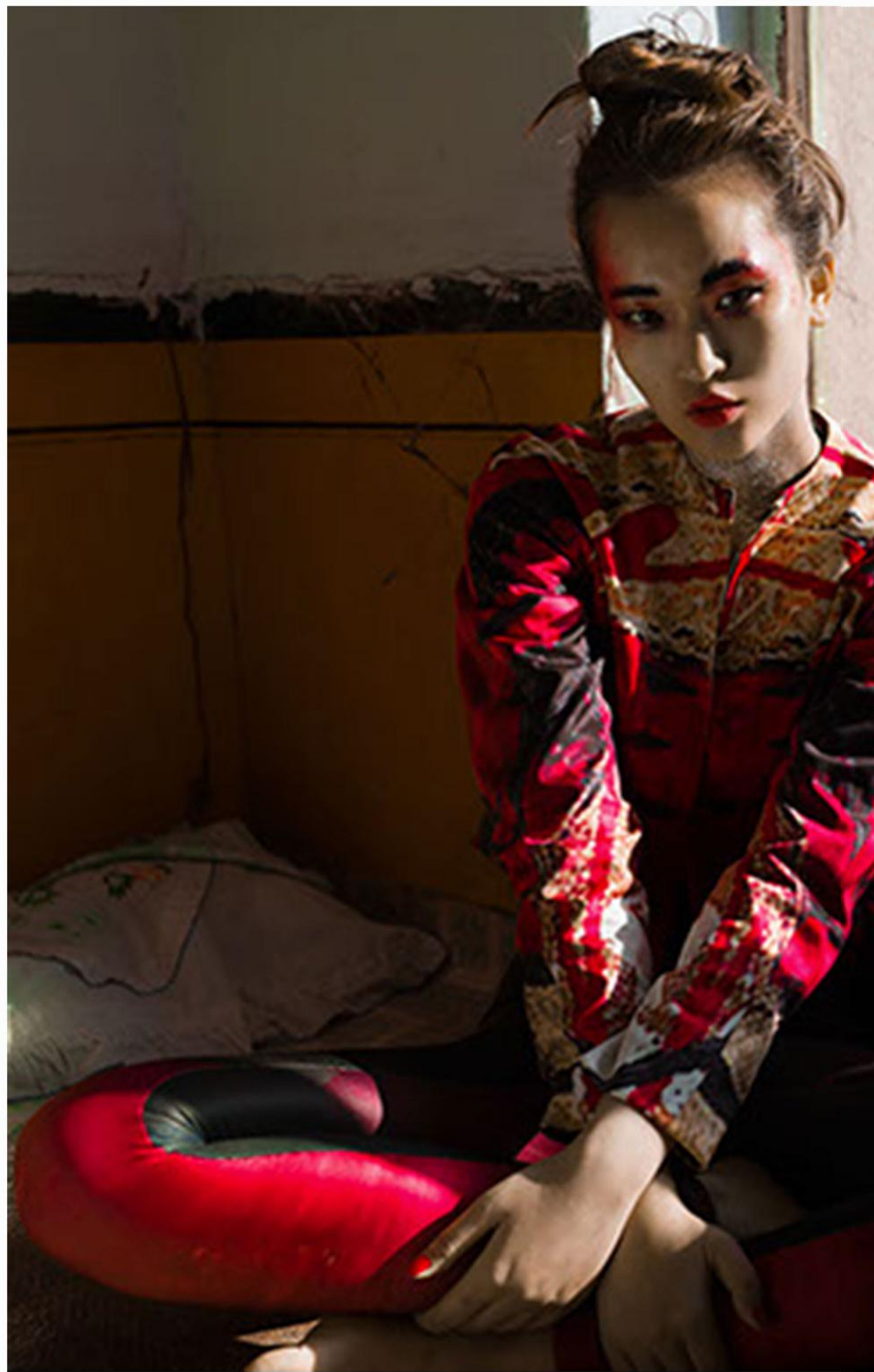












































Photographed by Katia Serek

# The Star Mone

Styled by F\*\*\*\*CK FASHION

Make up & Hair by Marta Szumigaj



ey



























# Beyond Wonderland

PHOTOGRAPHY SHAVONNE WONG STYLING ASLIN BERIO  
MODELS ALISON BANK (MAJOR) OLEKSIY ZUBACH (FUSION)  
MAKEUP WADE LEE HAIR NAI JOHNSON (LUXED)

















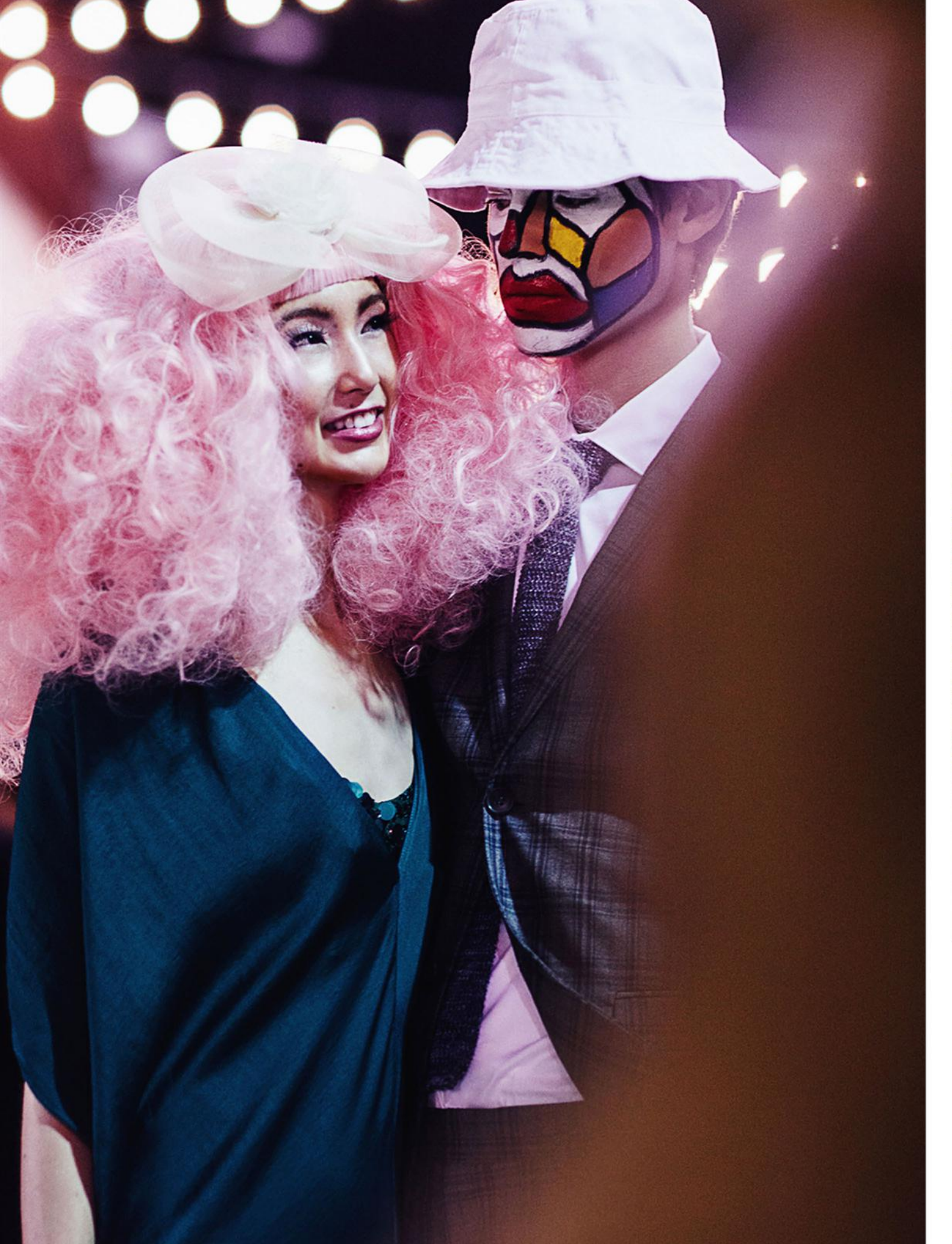
































Photographed by TOMAAS [www.tomaas.com](http://www.tomaas.com)

# CANDY *Warhol*

Styled by Allison St. Germain | Makeup by Nevio Ragazzini |  
Hair Stylist - Seiji Uehara | Models - Staz Lindes @OneManagement



































Photographed by Daniela Majic

# What Came of Pickin' Flowers

Essa





ng  
owers ...  
y by Mavis Gamblin





**D**aniela Majic is a citizen of the world despite her Canadian passport. Born and raised in Canada she is of Canadian-Croatian descent. Majic has lived in the city of Hamilton (about 30 minutes outside of Toronto) pretty much her entire life. Her love for travel brings together both personal and professional reasons as she still has family all over the Europe and takes time to do sittings whenever she's traveling. Daniela doesn't know what drew her to a career in photography. She says, "Even though I do make a living from photographing it still doesn't feel like it's a career. It's hard to explain. Creating and photography was more like something I had to do all the time. I don't think there was ever a moment where I decided that this was the career path I had to take. It just sort of fell into place on it's own. I don't think that I will only be a photographer/artist forever. I feel like the world is so big and the options to be what and who we want to be are endless. I can definitely see myself always taking photographs but maybe also doing other things, maybe gardening or fashion design. "

It was only recently that Majic stumbled upon a quote by poet Charles Bukowski that hit her right in the stomach, a quote that describes her and her work to a T: " She's mad but she's magic. There's no lie in her fire." Creating is Daniela's life. "I don't think there is a day that I don't breathe photography

or fashion. I started watching fashion television when I was 8 years old and can remember playing dress up in my mom's closet for hours. Photography was one of those things that sort of followed me around until I finally realized it was what I was meant to do. I would take photographs of my Barbies and friends at school. Later in high school I took a film class and then eventually fell in love with taking pictures." Majic also designs clothes, hence the possibility of her future venture into fashion design. "Fashion is just something that I constantly am intrigued by. I think fashion is like a second skin. It can really make you feel a certain way and in an image it can definitely help tell a story and create a character. I feel like I reference photographer Tim Walker a lot and am also obsessed with Alexander McQueen designs. I also love gardens! So I am crazy inspired by natural landscapes. My family and loved ones inspire me as well on a more personal level." Inspiration, as we all in this business know comes from all over the place at times it's quite literal things like paintings, fairy tale stories, fashion designs and gardens at other times it's really random

Models: Kelsey J, Amanda B , Shelagh Moore, Alisha Majic, Marissa @ Corestone, Bri @ Corestone, Alyssa Winegarden, Vanessa B, Nicole K, Melora di Simone.



















Things like a field we see on a drive or a dream or color. Inspiration is everywhere, all the time. For Majic's "What Came of Picking Flowers" series she was mainly inspired by the idea of creating something grand in a small space. It was a way to challenge herself. Many of the ideas and concepts for the series began with gardens, and the colors of different flowers. From there Daniela began to look into paintings, stories, and fashion shows. Sleeping Beauty inspired one of the Secret Garden characters and another was inspired by Alexander McQueen's 2011 fashion show. "I was inspired by being free and natural gardens. It was a smaller series I began working on after two years of college. I felt so uninspired in college and down all the time that as soon as I was "free" all I wanted to do was photograph like crazy and be outdoors. Each character in the editorial also comes from something mythological. The Empress for example was created after I was playing with a deck of tarot cards. I feel that the series is about many different concepts and meanings. The first was always being a challenge. I created the entire series in my tiny attic. The backdrop is one wall I made by myself. The wall and the set gets painted

and changed time after time to create a new concept for each shoot. It sounded crazy when I first started to work on it but as time went on it really became something that I felt I had to do to show other artists that you don't need a grand location to create grand imagery. It's also about escaping into a magical garden world. I think of it as another world that I get to enter in the comfort of my own home. Like Narnia through the wardrobe. I hope it makes people dream and also help artists to realize that they can create anything on any budget, anywhere. I also made the clothing and props. It was more about self expression and freedom and just creating something magical and unique."

Majic's signature style is whimsical and colorful. She's often told that her work is very "cheery" and "girly" despite a dark subject matter. She says, "I always use females and girls as my subject matter. I think it's because I tend to be nostalgic for my youth and teen years." ●

Styled by - Nicole K, Lee Anne Hanna,  
Katie Foster, Melora di Simone, Alisha Majic, Lee Anne Hanna,  
Daniela Majic, Lee Anne Hanna, Jenn Aqui, Jillian Di Bernardo, Adriana Di Maggio.

































Claire Morelli contemplates Easter Partels

# Wild Swans

Art Directed and Photographed by Trung Thanh Nguyen

Make Up by Tu shark

Model - Thuy Duong, Trang Pham

Wardrobe by Tu es belle - 104 Mai Hac De str

Assisted by Ly Binh Son



I was always curious as to why we are instructed to wear pastels on Easter and chase fat bunnies on the lawn. The story of Easter has nothing to do with either one. Easter or Resurrection Sunday is a festival and holiday celebrating the resurrection of Jesus Christ from the dead, described in the New Testament as having occurred on the third day of his burial after his crucifixion by Romans at Calvary c. 30 AD. It is the culmination of the Passion of Christ, preceded by Lent (or Great Lent), a forty-day period of fasting, prayer, and penance. One tradition concerning Mary Magdalene says that following the death and resurrection of Jesus, she used her position to gain an invitation to a banquet given by the Roman Emperor Tiberius. When she met him, she held a plain egg in her hand and exclaimed, "Christ is risen!" The Emperor laughed, and said that Christ rising from the dead was as likely as the egg in her hand turning red while she held it. Before he finished speaking, the egg in her hand turned a bright red and she continued proclaiming the Gospel to the entire imperial house. That however still doesn't explain fashion world's fascination with pastels on Easter, I understand that all the holidays are commercialized but I have done countless research and no one seems to have a clear answer as to why pastels. Perhaps it's because we're craving spring at the time of Easter celebration or because Easter is a joyous occasion? Per Emilia Petrarca specifically with regard to fashion, it seems as though emerging

designers today are using color as a signifier of their brand, rather than a logo. This caused trouble in pastel paradise during New York Fashion Week few seasons ago, when Maryam Nassir Zadeh announced that she was taking legal action against Mansur Gavriel for stealing her watermelon suede. What's most interesting is that while the designs of shoes were almost identical, what Zadeh was focused on was the color. "What's your favorite color?" is one of the first questions we learn to ask. At a young age, it's a way to describe yourself when you're at a lack for complex words. In this way, fashion designers are not only using color as a way to define themselves, but also the cool clique that they (and you if you buy their products) belong to. They all share the same aesthetic, and of course, color palette. Their worlds blur together like watercolors. There's something muted about this particular aesthetic though—shallow, even. While pastels evoke a strong sense of femininity and sexuality (not to mention a cuteness that feels almost biologically impossible to reject), they also have an airiness that, at the end of the day, leaves you a little empty. Is there anything beyond this aura? Will it last? The thing about colors is that without good base, they eventually fade in the spotlight. ●

























































Through the Looking





• Glass  
Photographed by Elouise van Riet-Gray





PRIVATE









































Sati Bibi







Oriana Layendecker's

# Cupid and Psyche

Liberty Wallis invalidates Feminism













I'm not a feminist. I never was and never will be. Feminism is a bad idea; it further proves my point that women are stupid. Spare me your outraged gasps: let's review what feminism means.

It's the advocacy of women's rights on the grounds of political, social, and economic equality to men, correct? But what does it actually mean? It means that women have idiotically burned their bras (what is the point of that?) and demanded that they be allowed to work same jobs as men (why?! ) on top of their current responsibility of keeping house and child wrangling. I'm sorry; I'm getting angry just thinking about it therefor my thoughts scatter.

Women are emotional and hormonally driven individuals, yes once in a blue moon we come across a smart impressive female such as Elizabeth I and Cleopatra but those examples are too few and too far in between in history. Mostly women are petty, jealous, catty creatures that let their periods rule over their lives and decisions. Those morons have fought for the right to split the bill on dates with men, have men no longer hold doors and offer seats, feminists single handedly murdered chivalry and what it means to be a gentleman. And most definitely their right to be a lady.

After all how can you call yourself a lady when you're sporting blue jeans, dirt under your finger nails after working construction all day (Hey, you wanted to be able to work same jobs as men. You made the bed in which you lie.), offer to pay the bill on a first date, get offended when a man checks out your sweater puppies and don't shave your pits? You, my dear, are no lady.

Unfortunately the fairer sex (let's face it - when was the last time you've seen a fair member of the female sex?) fought to be able to do everything that men do but they overlooked

the fact that they would still be stuck with all their former responsibilities. So these days as a woman you work 60 hours a week, come home and still do the cleaning, cooking and child wrangling. You lost yet somehow you still live in La La Land in which your little mind thinks it won.

Not only that but feminists have robbed men of their pride and value. These days males are in most cases equally as useless as the females. Look around – now we have stay at home dads and kept husbands. It's disgusting.

What baffles me the most is what man would be content in playing second fiddle to his woman? What man is spineless enough to let his wife be the breadwinner?

Don't get me wrong as a woman myself I know that I have powers of my own that will render any men a puddle at my feet, I can make men start wars and sell everything they own. But my powers have nothing to do with working physical jobs or paying the bills. In fact I would never want to emasculate my husband or lover by offering to pay the bills. I won't castrate him in that cruel manner.

Don't get me even started on what's going on in Hollywood these days where all the actresses complain as to why after 40 a woman gets to play mothers and not the sexy ingénues while a man in his 60's is still the leading man. Because, my dear, men and women age differently. Because men remain virile and sexual while very often a woman after 40 is a matron in granny panties. Yet again, you brought it on yourself. ●













































Julia Gabri  
Enchanted



A detailed painting of a white bird, possibly a tern, in flight. The bird has a distinctive black cap and a sharp red beak. Its wings are spread wide, revealing intricate brown and white feather patterns. Below the bird, a blue body of water is scattered with numerous bright red rose petals. The overall style is soft and painterly, with visible brushstrokes and a dreamlike atmosphere.

# rieloy's d Dream World

Essay by Yasmine Borrero



One thing that Julia Gabrielov has in common with Nora Kobrenik is that both hail from what is now Ukraine - perhaps that's why Kobrenik was initially attracted to Julia's work. However as one gets to know Gabrielov's work it's easy to get swept up in the magnificent detail and the sheer imagination that goes into creating each painting. Yes – painting. At a first glance one might think that these are photographs, but as you keep looking each stroke of a brush or pencil comes into focus and you are in awe.

“My parents immigrated to the United States from the Ukraine when I was two years old. I spent my childhood in Brooklyn NY until my father got a job in Virginia and we have been here ever since. I have been drawing as far back as I can remember. There has always been a driving force inside of me that just wanted to create. Whether it is garment making, illustrating children's books or painting. I have always believed that if I did not try to make a career out of my passion then I would be wasting this amazing gift. All I want to do is create beautiful things and share them with the world.” Inspiration comes to Julia from everywhere - music, nature, fashion, folk tales, mythology, life, the list goes on and on. Once Julia has her subject all she wants to do is build a story around them. Nature is a big reoccurring theme in her works.

Gabrielov says, “I want to show “oneness” between nature and people.”

Some of you may be reminded of the work of Amy Brown who became incredibly popular at the turn of the century with her whimsical images of fairies and woodland creatures, however Julia's work is so much more complex and dare I say it imaginative.

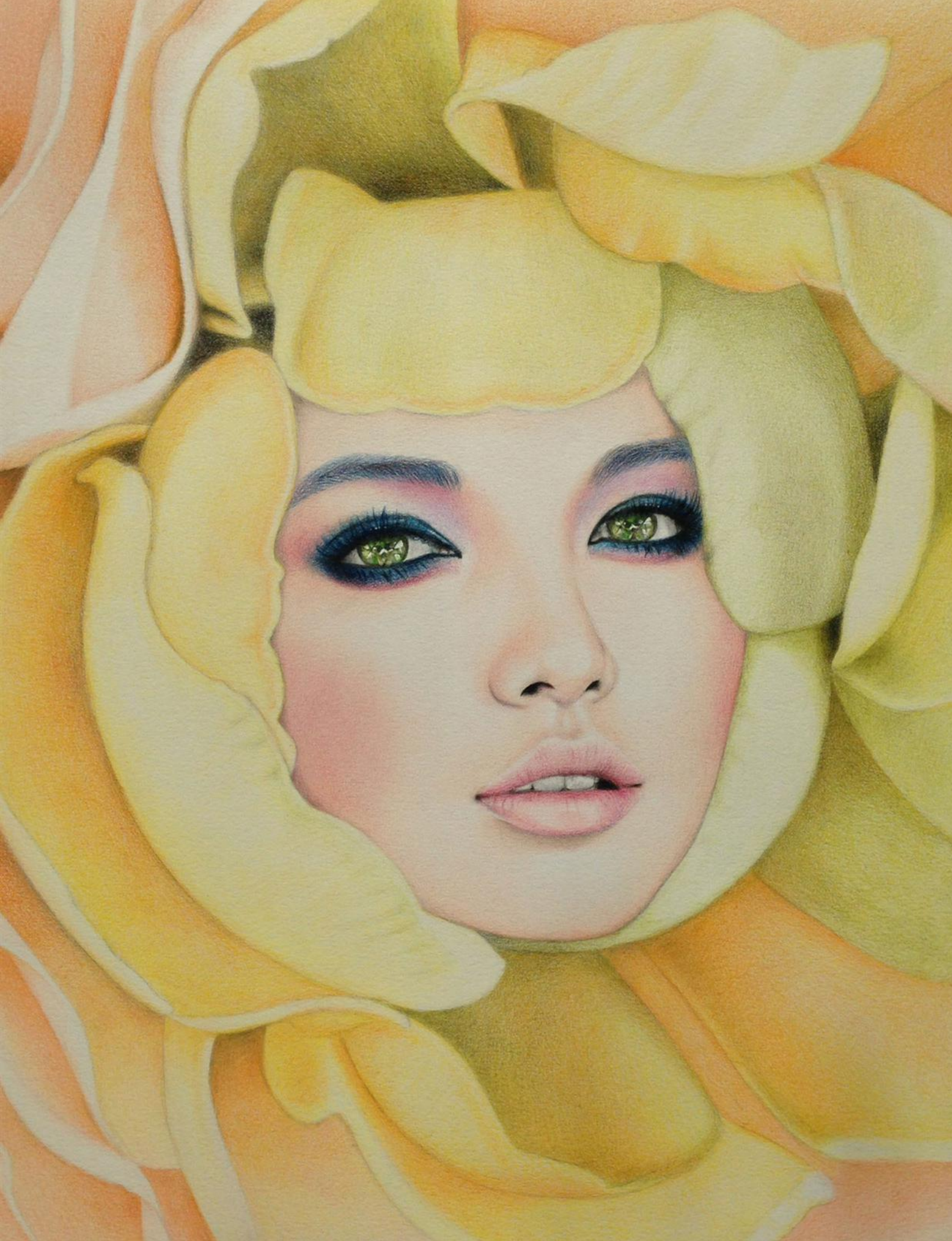
Gene Roddenberry's quote “Art is really people asking the eternal question, “What is it all about?” really speaks to Julia.

A simple quote that means a lot to her because she believes that society has somewhat lost track of what is important and what really matters in life. She says, “There has to be a balance between the material, the natural, and the spiritual.” When asked why she decided to have Tartarus (who is a photography book at it's core) publish her work she says, “Photographs tell a story, and that is exactly what I strive to do with my art. The fashion part is what makes it that much more visually stunning. When creating art you want to fill the canvas with striking imagery to elicit emotions from your viewer. I love those that push boundaries and create a feast for the eyes like Alexander McQueen as well as the timelessness of Chanel and Diane Von Furstenberg.

To me, fashion has a similar effect to art: it is an enrichment of the most beautiful canvas - the human body. Forcing us to feel something.” “Fashion is such a huge influence in my art and life that I am always beyond honored when a fashion magazine recognizes my work. It gives me the drive to keep going and keep getting better.” Gabrielov continues, “I usually describe my art as “Editorial Illustration” because it encompasses a story told through a lifestyle.”

When it comes to the future Julia is optimistic and proclaims, “The future is a mystery! I consider myself to be always growing and learning. But I can say I will never stop creating and trying to spread a message of beauty and positivity with everything I do.” Consider us fully converted. ●













































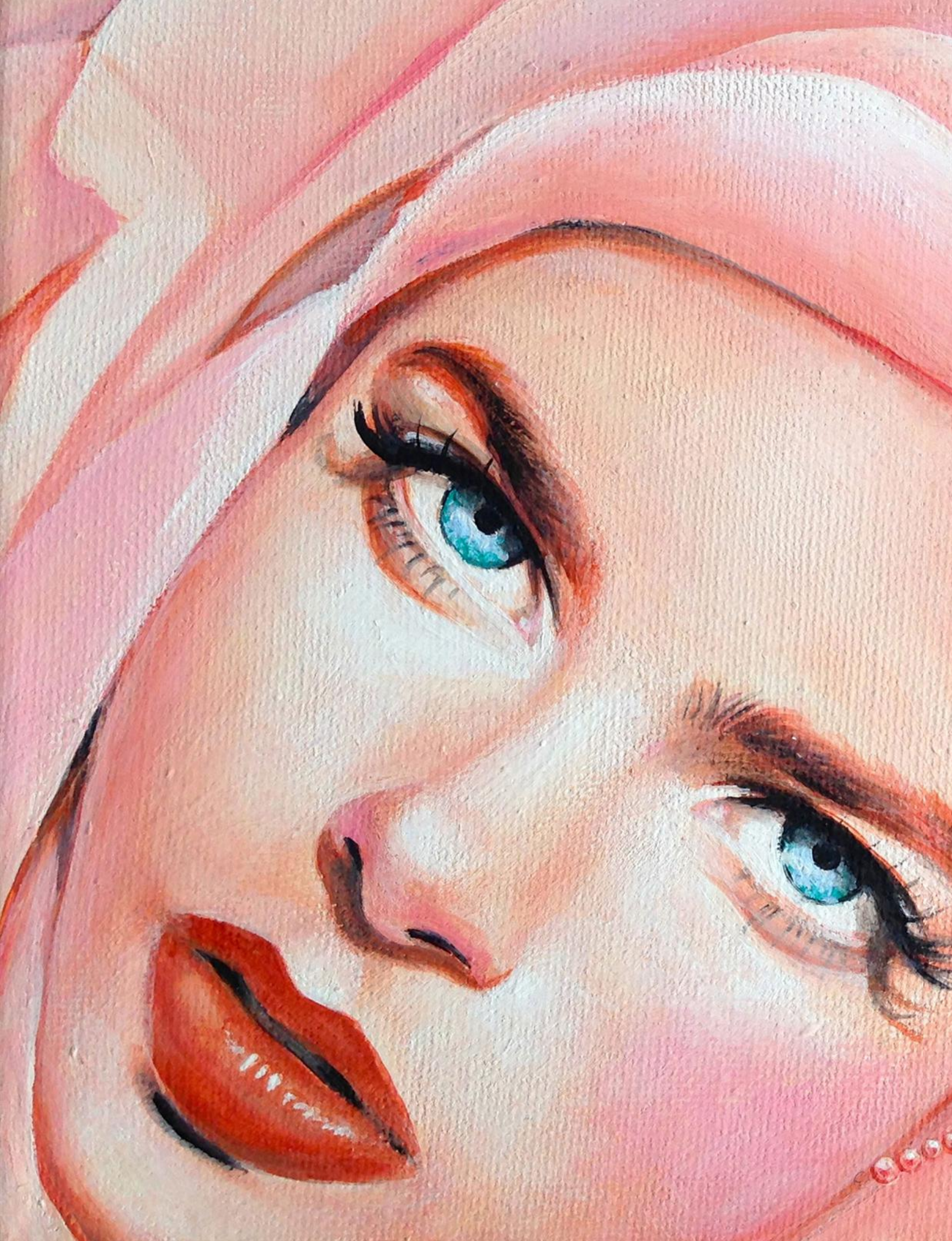




















# Fortunée

Photographed by Anatol De Cap Rouge | Text by Millie Cooper







● ● ● **W** HERE THE  
DREAM WORLDS FOUND THEIR  
BEGINNING:

Anatol de Cap Rouge is of Romanian-French origin but grew up in a lot of different places and environments - due to his parent's worldwide engagements the family was constantly on the move. From his early childhood on travelling in his colorful, ebullient dream worlds has always been an escape from the high expectations and requirements his family imposed on him.

His dream worlds became a very important reality - something he could take with him wherever he was forced to move - something that felt like home wherever he was. "I became aware of the magnitude and significance of distancing myself from the world as far as possible around the age of 8."

With his photography, Anatol de Cap Rouge found an instrument to open the curtains and show his dream worlds to a greater audience.

... **QUEEN OF THE TRAILER  
PARK**

In his series Queen of the Trailer Park, Anatol de Cap Rouge shows his inner conflict between the desperate urge for freedom and his longing for a home on one hand and some stability on the other. He uses symbols such as balloons to stand in for freedom and easiness, a caravan, the very symbol for his nomadic, restless life... and he breaks those symbols by tying the balloons tight so they cannot break free and staging the caravan I away that shows it obviously has not been moved in a long while.

... **THE GREATEST SHOW ON  
EARTH**

This is Anatol de Cap Rouge's first series in photography. He takes us with him into a fast spinning cycle that life sometimes seems to be. - Colorful and dark at once, an innocent play with a secret divination.... the night disrupted by a joyful game. A hint of loneliness that is still very tranquil. ●













































# The *Spring* Of Rosemary

Model- Christie @ NEVS | Props by Amy Friend

Make Up & Hair by Emily Jane Williams | Styled by Sarah Katchis

Photographed by Ruth Rose [www.ruthrose.co.uk](http://www.ruthrose.co.uk)

Vanessa Carreon weighs in on the New Barbie



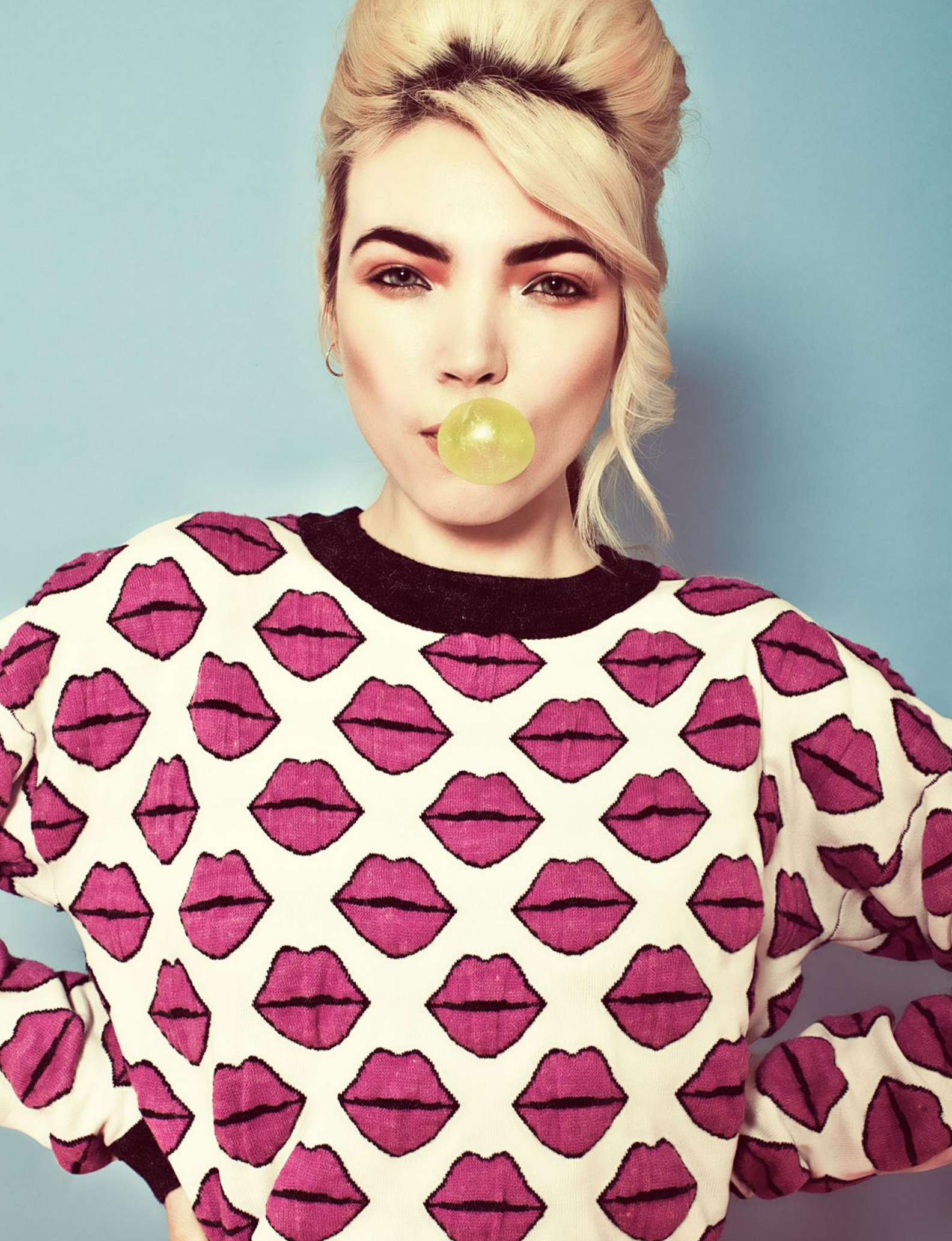




**L**ike all of us normal children I grew up with a regular Barbie doll, you know the one – hour glass shape with a perfect waist, perky boobs, big blond hair and blue eyes. And my personal favorite: feet made specifically for high heels. The Barbie doll was such an incredible source of inspiration for my friends and me. We wanted that fantastic figure that makes every outfit look incredible, we wanted all that the Barbie doll stood for. These days little girls all over the world are being stripped of this source of inspiration because someone decided that Barbie promotes anorexia and some other idiotism. Instead little girls are being tricked into playing with Lammily and being told that being average is good. But is it? The answer is absolutely not! Why are we teaching children that one should aspire to be a plain, flat-footed, cellulite riddled nobody? This is what causes this terrifying epidemic of unattractive women. We as a nation have stopped teaching girls and women that they should look and feel a certain way, they should aspire to certain things. And those things are not corduroy pants and flip-flops. Per Lammily's official description the question that inspired this blasphemy was, "What if Fashion Dolls Were Made Using Standard Human Body Proportions? This is the question I asked myself after comparing fashion dolls to typical body proportions." Says creator Nickolay Lamm, "Many people were asking, "Where can we get a doll like this?" On March 5, 2014 a crowd funding campaign was launched to make dolls with typical human body proportions a reality. More than 13,621 backers preordered over 19,000 dolls. Our question remains the same – who would want a so-called "normal" doll? What makes it so normal? Why are we trying to force girls to believe that they don't need to aspire to be anything but average? Out of curiosity I just performed a simple Google search for Barbie and Lammily and there's

an overwhelming amount of support for the Lammily and an angry mob brandishing pitch forks and yelling out to discontinue the production of classic Barbie dolls. But why? I don't recall it causing me any discomfort or body dysmorphia; on the contrary it helped me embrace my natural hourglass curves in the age of Heroin Chic. Virginia Postrel says in her Bloomberg article, "When I was a little girl, my favorite dolls came from Mattel and had wildly inhuman proportions. To me, they were magical and special and didn't look the least bit strange. But once, probably when I was making a Christmas wish list, my mother let her adult perspective slip. "You mean," she asked, with a disapproving edge, "one of those dolls with the huge heads?" Yes, I spent my childhood playing with Liddle Kiddles, whose heads were roughly the height of their torsos and twice as wide. Yet never once, as a child or an adult, have I wished for a four-foot-high head. Toys exist in an imaginative world. Nobody expects them to be scale models of reality. Except for Barbie, of course. Complaining about her unreal proportions is practically an industry. All right-thinking people seem convinced that Barbie instills in her pre-school fans a false and remarkably detailed standard of beauty. Hence the widespread praise for Lammily, the latest anti-Barbie concept doll. "Average is beautiful," proclaims her maker, who has raised more than \$370,000 in de facto pre-orders. Average is also supposedly "realistic" and "normal." In fact, average is neither desirable nor realistic." Nor should be encouraged. ●



































*Lights on but no one's home*



Photographer : Lisa Carletta | Set Designer : Zoe Bailey | Styling : Laetitia Mannessier | Make up : Yin Lee | Hair stylist : E



ne

Latex jacket: Meat  
Top and skirt: Bosconno Kong  
Sunglasses: vintage







Top stylist's own  
High waist pencil skirt Fifi Chachnil  
Fishnet tights Falke





Lace bodysuit with peter pan collar Fifi Chachnil  
Latex bra with palm tree leaves Meat  
Silk shorts Bosccono Kong  
Fishnet tights Falke





Mohair cardigan and  
knickers Fifi Chachnil  
Latex bralette Meat  
Fishnet tights Falke









Wool handmade knitted jumper Kudrun & Kudrun







Lace triangle bra Mimi Holidays  
Wool skirt Kirsty Ward  
Belt Boscone Kong















Heels with pompons Fifi Chachnil  
Fishnet tights Falke









David Aaron Carpenter is

# Prince of the Plaza

Text by Hilary Bevilacqua / Wardrobe provided by Angelo Galasso / Photographed by Dimitriy Kobrenik



“M<sup>usic begins where the possibilities of language end” by Jean Sibelius is David Aaron Carpenter’s favorite quote and it proves to be his motto once you get to know him a little. Born and raised in Great Neck, Long Island, David was born into a musical family that includes brother Sean and sister Lauren. David started playing the violin at age 5 and viola at age 11. “I attended Manhattan School and Juilliard for pre-college division and then Princeton University to study Politics and Economics. I graduated in 2008, and went on to tour as a soloist with major Orchestras around the world. I started Carpenter Fine Violins in 2010 with my brother Sean and sister Lauren.” Carpenter draws majority of his inspiration from traveling and learning about other cultures. He says, “I am also very passionate about collecting art. I mainly have a collection of abstract expressionist/postwar art including works by Adolf Gottlieb, Robert Motherwell, Yayoi Kusama, and Cy Twombly.” When you swipe through David’s Instagram account you will also find that he’s an avid collector of watches and has an incredible personal style (which is also evident from the Dimitriy Kobrenik photographer sitting) during which he masterfully changed from one Angelo Galasso handcrafted piece to another, in fact a part of the editorial sitting was done at Galasso’s store and atelier at the Plaza Hotel. Carpenter is no stranger when it comes to the fashion world, he explains “I find it to be a great opportunity to be creative and merge the world of music and fashion when performing concerts in front of thousands of audience members. One of my favorite things to do is to perform on stage. I feel most comfortable in front of large crowds, and genuinely look forward to performing music. It is the best of both worlds to do something I love. I originally started wearing Roberto Cavalli and Fendi suits to all of my performances and recently have been transitioning to Angelo Galasso tailored suits. I recently saw an exhibition of Patrick Demarchelier photographs at Christie’s and was struck by the expression and musicality the photos exude. Blending both worlds of Photography and Music could work if done in a tasteful and artistic way.” That’s exactly what the editors of this magazine did – they blended the world of</sup>

high fashion and artistry with David’s world of classical music. “It has been my objective to showcase the “glamour” of the classical music world. In my opinion, classical musicians are unfortunately losing popularity and relevance to pop sensations. Our youth sees a rap or a pop artist in a private jet and large mansion and believes the only way to be successful in the music world is by going the “pop route.” I want to dispel these myths and demonstrate that it is possible to be successful going the “classical” way. I strongly believe this is reason classical music is decreasing in popularity. Some of the greatest musicians in history, including Herbert Von Karajan and Leonard Bernstein, lived quite lavish lifestyles: owning private jets, yachts, and mansions around the world. We have lost touch with today’s society, as the classical music world almost uniformly refuses to acknowledge wealth and fame as a means of success.” Next up the Carpenter siblings are leaving for California where they will headline a five-week charity concert tour. “My family and I have already raised over \$2 million dollars for non-profit organizations like the Children’s Hospital Los Angeles, Lighthouse for the blind, Family Services, and other great organizations. Utilizing the power of music to raise funds for these amazing charities brings as much joy to me as performing at some of the world’s leading concert halls!” That being said, as this issue goes to “print” so to speak we are closing in on March which means the sibling are yet again home at the Plaza. And David is gearing up for his Spanish-Themed Gala and CD Release Party at the Plaza Hotel Ballroom in April which will be honoring Mary L. Bianco - Composer and Chairman of the MOCA Foundation, Roy Niederhoffer - Philanthropist and chairman of the harmony program, NYCO Renaissance and Alexey Shor - Internationally-Renowned Composer. Don’t forget to get your tickets. ●











































**sylvie schimmel**  
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