# TABLARUS VOLUME 6

THE HIPPOCRATIC OATH







## TARRARUS

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Cover Sanguine Malum Photographed by Nicolas Guerin

#### LETTER FROM THE EDITOR



Nora Kobrenik Photographed by Wendy Wade Male model - Ken Collins | August 2016

I was diagnosed with cancer when I was 23 years old. It was the most terrifying time in my life, however at the same time it was one of the happiest. I had a man by my side that has supported me and made me strong enough to fight it. 4 years later I am 100% healthy and have since moved on. The scars remain. To quote Lorde, "All of our scars are a gift". A gift that is there to remind us that what didn't kill us only made us stronger. So much stronger and so much deadlier. When you come face to face with your own mortality you realize that you must never take this gift for granted because it can be snuffed out like a candle in the night in an instant. This book is a testament to the fear, the pain and the ultimate power – the power to claw our way out of a grave that the undertakes has so kindly dug for us.

Having a disease is not the end; it's only the beginning. A beginning of the rest of our lives. Volume 6 will introduce you to a variety of editorials that deal with hospitals, illness both physical and mental, the isolation that comes with a diagnoses and the ultimate gift of life when you power through the ailment and come out the other side stronger and more vicious than even before. In the upcoming pages you will be introduced to the artists that have themselves dealt and in some instances continue to deal with sickness of the body and mind and those who have swallowed the pill without so much as a peep and made it the quality that empowers them.

With this issue I want to empower all of us that are battling something terrifying either in ourselves or in our loved ones, I want you to remember that you're not alone in this. I want you to be strong and to remember that a titan never goes down without a fight. Welcome to the issue.

Nora Kobrenik Editor-in-Chief and Founder



### SIAMESE TWINS JEWELRY

HANDFORGED

IN

BROOKLYN



#SIAMESETWINSJEWELRY

SIAMESETWINSJEWELRY. TUMBLR. COM

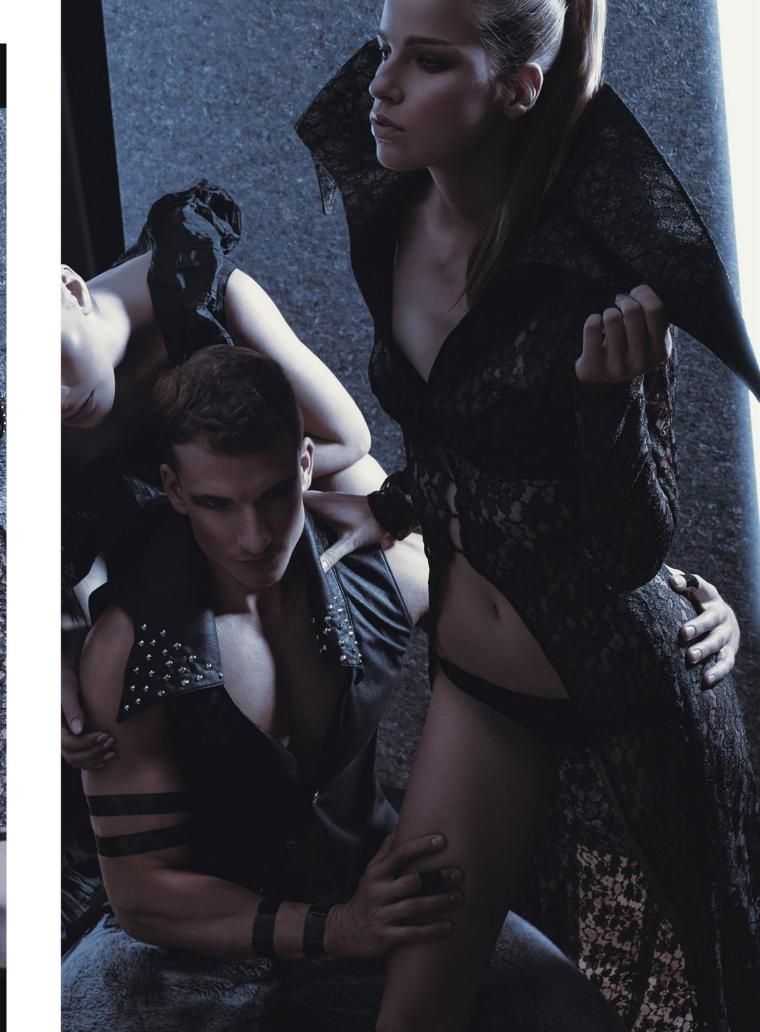


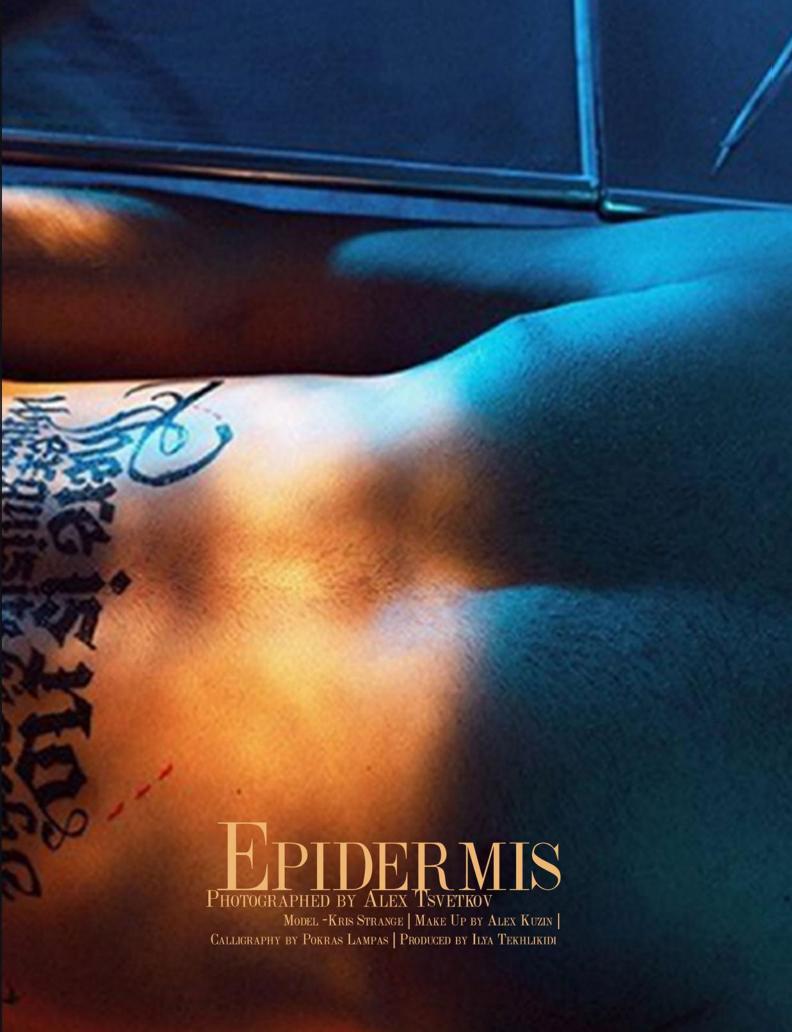




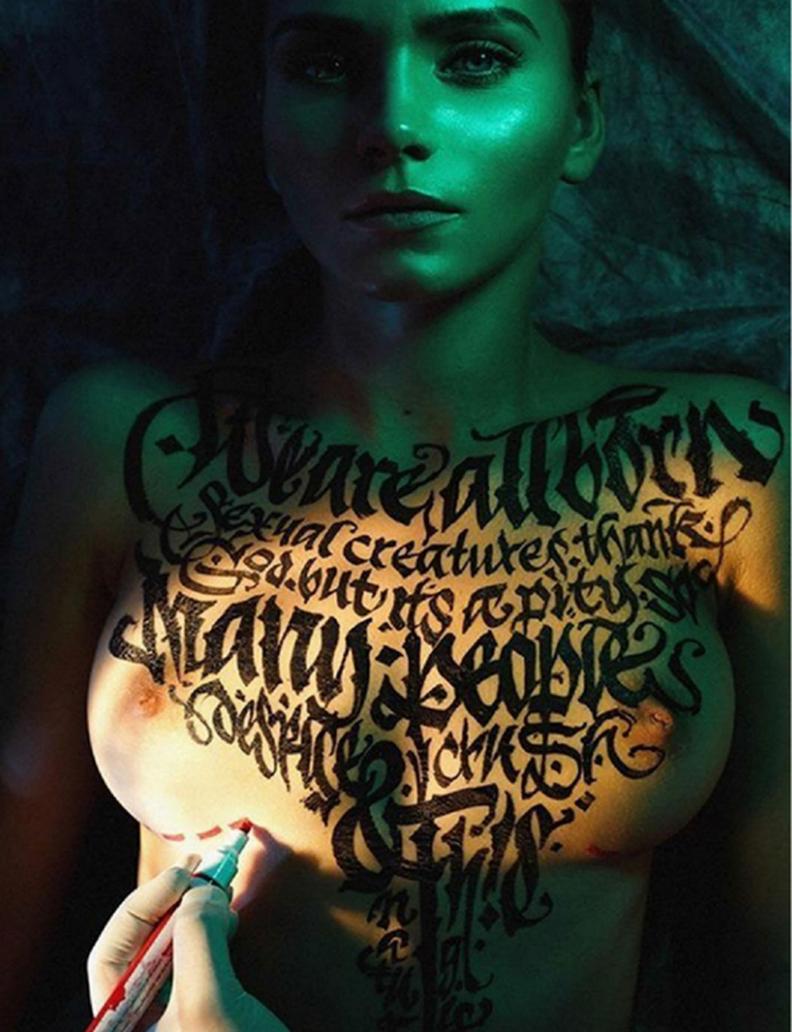


















hen you think of a nurse, what image comes immediately to mind? A lady in a crisp white frock, with a starched white cloth hat in her hair, wearing white shoes, white socks and white belt; the quintessential image of standard nursing uniform for nurses worldwide or so it was back in the day. However, the concept of nursing uniforms has changed now, with nurses wearing scrub sets and other flexible clothing. Still, it's the everlasting image of the perfect nurse in her pristine, starched white uniform that remains with us. Nurses in the past eras wore servants' uniforms, which consisted of a full black or printed gown with a white gathered or banded cap and a white apron. Nursing was still a street profession, though some nurses worked as private health caretakers for wealthy households. People started feeling a greater need for nurses around 1840 and nursing as a career started gaining more respect. Nurses were trained to some extent and made to work at city or local health board. These nurses did not wear servants' uniforms; rather, they wore ladylike gowns with white aprons and caps to indicate that they were nurses. The starched white cap became synonymous with the nursing profession at about this time. Florence Nightingale paved the way for the ultimate recognition of nursing as a superior, compassionate profession. Nursing in the post Nightingale era turned into a more respectable job, with schooling systems and uniforms for nurses.

Nurses had to wear a hat and band to distinguish themselves as nurses and display their nursing rank. Fresh nurse students would wear ribbon bands of pink, blue, or other pastel colors. Senior nurses and nursing teachers would wear black ribbon bands to indicate seniority. In the 1900s, nursing uniforms started looking distinctly different from servant uniforms. Nursing uniforms came with pockets for keeping things on hand, a button down style top and pointy collars that differentiated them from other clothing. A white bib covered the nurse's torso till the waist, where the bib's folds were gathered and let down as an apron. The nurse's dress was made of solid color fabric, and was tailored well. The tailoring, the style effects, the pockets and bib aprons ensured that the nurse would not be confused with a regular domestic servant. Nurses started wearing large hats in emulation of a nun's starched high hat and veil. Emulating a nun's uniform brought the nursing uniform a further semblance of borrowed respectability. Sometimes nuns used to operate as nurses and nurses opted to become nuns and serve in the nursing field. Therefore, many churches had trained nurses who would be asked to help

uring times of sickness and community diseases. The First World War brought about great changes in the nursing uniform. Design aspects and distinction took a back seat, and functionality became the most important feature in a nurse's uniform. Nurses had to be fast and provide quick care for the many casualties they had to tend during the war. Sleeves were rolled up for easier movement, bulky aprons were taken off and shirts shortened for convenience. It was after the First World War that nurses realized they needed a uniform that combined functionality with femininity. The resultant look is the precedent of the white nurse's uniform that we know as the standard nursing image now. By the 1950s, paper hats and simple folded hats replaced the large, elaborate crown-like caps that were worn by nurses during the First World War. The simple paper hats were more comfortable. The policy to use hats to denote seniority level was abolished, since the morality of nurses was affected by the discrimination. Dresses also

evolved, since no one has the time to launder elaborately tailored clothing anymore. Dresses became less form fitting and were easy to wash, iron and wear. The nursing hat disappeared completely in the US by the late 1970s. Male nurses started wearing nursing scrubs, which soon became the new fashion trend. Nursing uniforms started to resemble regular clothing and nurses appreciated the informal and casual feel of the clothes. Today, only nametags differentiate nurses from doctors and other staff. Most medical staff wears nursing scrubs at all times to prevent the spread of infectious diseases. Health care centers sometimes specify different colors or patterns for the scrubs worn by nurses and doctors. Other than this, the scrubs are usually of loose drawstring pants coupled with casual V-neck t-shirts. Nursing scrubs are now available in many colors, patterns and fabrics.













### **ANTOINETTE**

SPRING / SUMMER 2016



EXIT

## PHOTOGRAPHY BY ELI REZKALLAH LLAIN-BARRÉ SYNDROME DACTION BY KONSTANTIN KLIMIN TEXT BY DAVIS KILBANE





Ii Rezkallah is a fashion and fine-art photographer, video director and visual artist. Founder and Creative Director of Plastik Magazine and Plastik Studios. Born in Beirut. Lebanon, Eli Rezkallah started his career as a fashion show producer in 2004 and quickly branched out as a visual artist, opening his own creative studio, Beyond Production, in 2007. Ambitious and eager to build on his unique vision, Rezkallah launched Plastik magazine, Middle East's first visual publication, in 2009. From its first issue, Plastik quickly established itself as a platform for young talents to showcase their work and served as a medium for Rezkallah to share his uncompromised vision with the world. In 2010, Plastik was awarded "best publication in the middle east" at the Dubai international printing awards and the premier print award in New York by the printing industries of America Inc. Available in over 50 cities worldwide, Rezkallah's Plastik has consistently published groundbreaking visual art, including his own. Rezkallah's inspiration started at a very young age. Having grown up in a secluded oasis in the middle of war-torn Lebanon, he was always surrounded by women who were constantly putting on a good face and deliberately turning a blind eye towards their country's tense social-political situation. Rezkallah's work is a visual representation of women in denial and the measures they take to escape reality, and to recreate their own. No matter how colorful and vibrant they would paint their world, they could never hide the sentiment of dread that they felt from living in an environment on the verge of destruction. Rezkallah's work typically juxtaposes pure and flawless beauty with off-putting melancholia and lethargy. His subjects, styled with razor sharp meticulousness and placed in surreal settings, feel stoic and empty; unimaginative

souls lost in a most imaginary world. The creative scene in the Middle East is finally progressing, Eli says, "After 9 years spent in the business, I can finally say that it is definitely progressing towards the right direction. Something I am very happy about. When I was younger, I was always exposed to international arts and photography. The local scene didn't necessarily inspire me. That was one of the reasons that pushed me to create this magazine seeking to give hope and inspiration to younger talents. Today I notice the young generation to be more open and welcoming of knowledge and global arts and as a result, they are more talented. Eli's approach is challenging the imagination. The question is how does he create this dreamy world from scratch?" It is different depending on the story we want to portray. It always starts with the character we are working with, what does she likes? What is she thinking of? What would she wear? What kind of house would she live in? And it all goes from here on." Stimulation to create for Rezkallah comes from a bit of a selfish and arrogant place - he wants his name to be remembered, as someone who contributed to changing the creative scene in Lebanon. "I'd like every project I undertake to help me get closer to my goal. In short, I want my name to represent the magazine and be linked to out breaking creativity in the Middle East. That's what keeps the urge in me to keep working." A talent like Eli's comes once in a lifetime and deserves to be arrogant.

























Designed by Sandra Straukaite | Styled by Karina L

























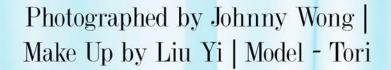












## 川崎病

April Mueller muses on lack of sex appeal in medical profession.





verybody knows that iconic image that symbolizes the end of War World II – a sailor kissing a young nurse with passion in the middle of Times Square. What I have always been fascinated by is the young nurse's spiffy outfit. She looks hot! Hell, I'd make out with her too! I mean, look at her – she's perfection from the crisp white flirty dress to the white seamed stolkings to her sensible yet sexy as hell mid-heel white pumps. Whatever happened to all medical personal looking this good? I love watching "Masters of Sex" just for those adorable outfits everyone wears.

Not so long ago it was a norm for doctors and nurses to be dressed to the nine's. Hair always in beautiful curls, a hat perched just so as to enhance the overall appeal, doctors in suits and lab coats, it was a joy to observe those professionals. These days all doctors or at least all doctors that I have encountered are wildly unattractive because these days only a geek can survive med school and come out semi-sane, all nurses can double as misshapen lumps due to the popularity of scrubs. Scrubs! Imagine the infamous kiss photo where the nurse wears scrubs! Oh what blasphemy! That image would never be a classic etched in our memories forever. Today the medical profession has been de-sexualized, gone is the possibility of a porn-like scenario of a sexy

nurse in thigh-highs administering shots. These days you can only get that in the privacy of your own home or on a set of a porn flick. Now all we get to fantasize about are the pink breast-cancer-ribbon stenciled scrubs!

Once upon a time fashion and medicine were an exclusive club that borrowed from each other, now of course medicine was replaced with the Wolf of Wall Street type finance. These days when someone introduces themselves as Doctor So and So we look at him in pity because we know that he's overworked and lacks in the wardrobe department. It's sad. Fashion World however continues to borrow from the medical field of the past, except that we make it highly stylized and art driven as in the case of Richard Prince's S/S 2008 collaboration with Louis Vuitton or Prada's incredible Doctor Bags. Fashion World continues to sexualize and put on pedestal medical imagery, there's just something so erotic and traumatizing in a nurse in garter belts tying you up to the bed so you don't hurt yourself. Just thinking about it makes me all tingly inside and revs up my healthy respect for the medical field.















































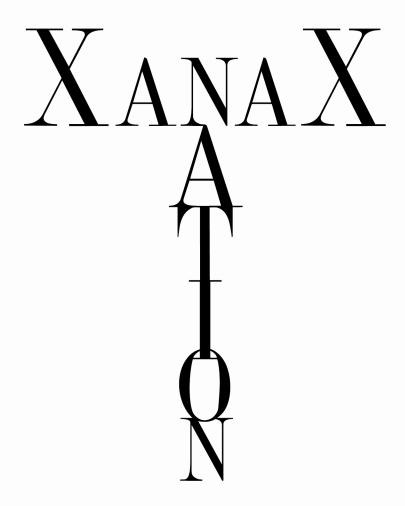






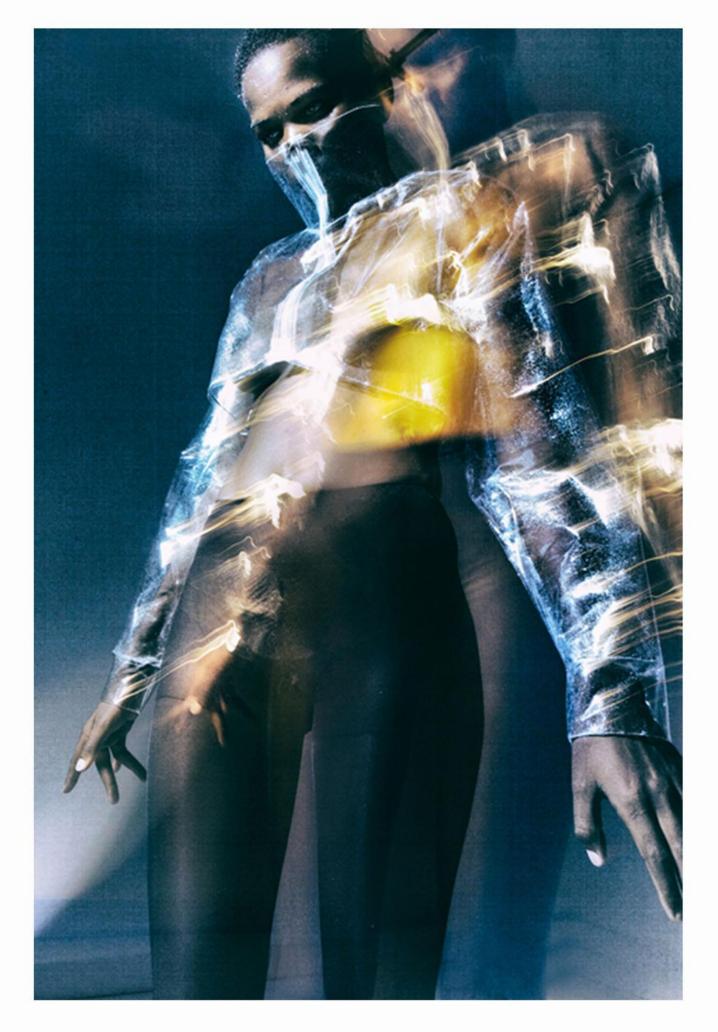


IVAN WHALLEY WEIGHS THE PROS AND CONS OF PAINFUL BEAUTY



Photography & Concept by Zlatimir Arakliev | Styled by Grozdan Mihaylov | Design by Iskren Lozanov | Model - Gertrude Cheers



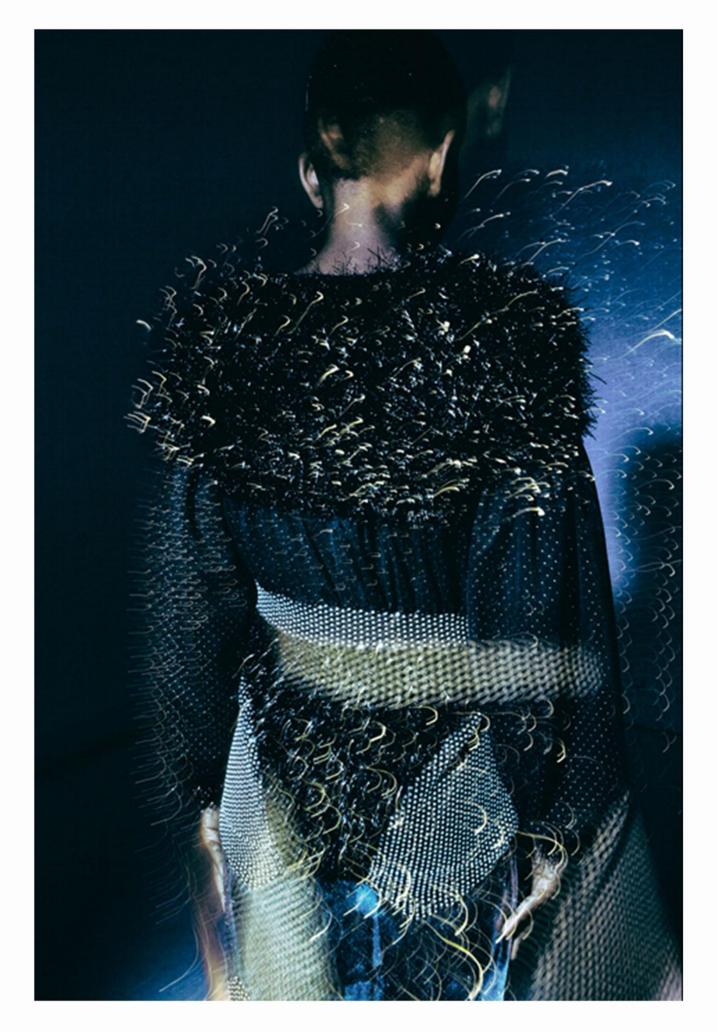


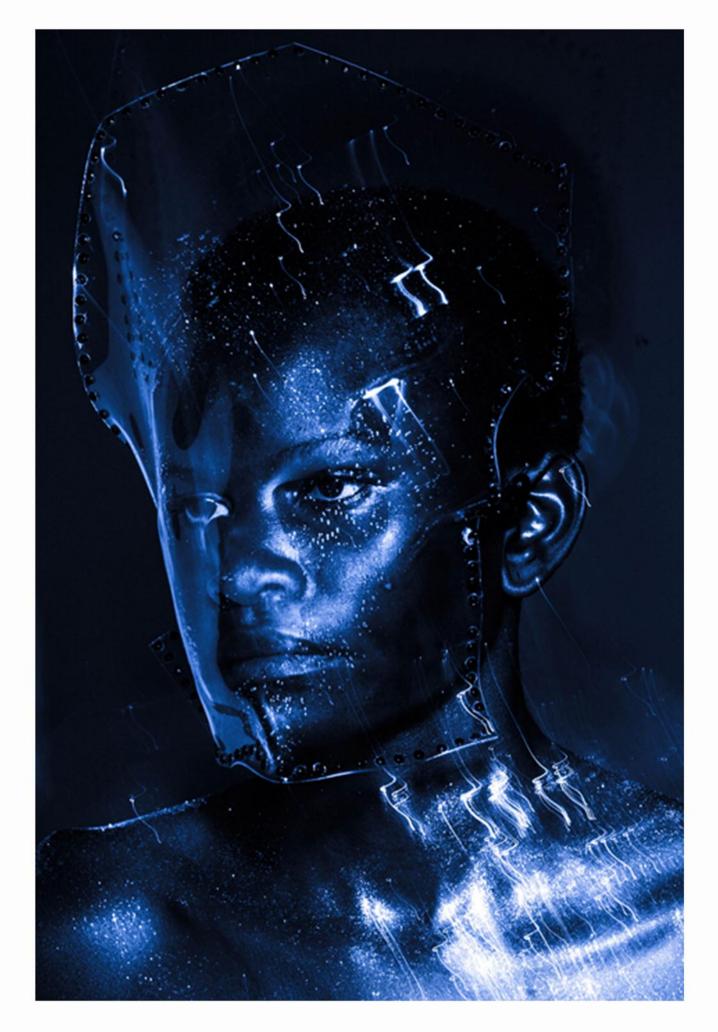
have never met my editor in person. In this digital age all communication is done through email and messengers, I did kind of stalk her social media accounts though. And what I found is an impossibly cold, rigid, Russian dictator-like creature. Since then I have been reading her emails with a thick Russian accent which I'm sure she doesn't posses but in my mind's eye I can see her marching up and down the length of a blackboard in impossibly high stilettos and a structured dress that doesn't allow proper breathing and barking out orders. In my mind's eye this woman chooses beauty and intimidation over any comfort or you know, ability to breath. That's probably why she's so hard to please. But, while I still have a job ... My editor is a living, somewhat-breathing example of the motto "Beauty is Pain". Dawn of 21 Century has brought us sports bras, tennis shoes, yoga pants, Uggs and pajamas as legitimate garments and then started questioning why women were no longer treated as women but as some buddy that you can burp in front of. As I sat down to write this I despite myself started to see the

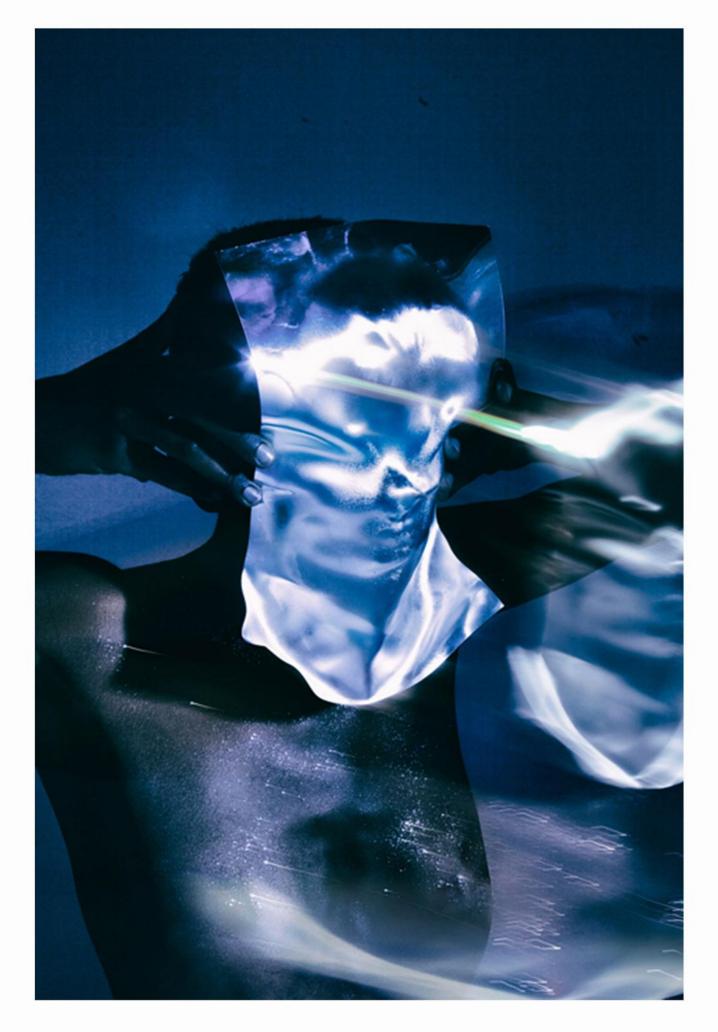
thinking of my editor – maybe comfort isn't everything it's cracked up to be?

We see these women all the time women without a hair out of place, women wearing shoes that are clearly uncomfortable, women in corsets, women is leather in 90 degree New York weather yet these women seem utterly happy and comfortable with themselves, women that carry themselves as Queens and then there are those who choose comfort over beauty and those women always seem to me as mousy girls that are lacking in self-esteem and can't seem to find enough space to fit in their own skins. Which is better I ask confidence is always better, truer, that much more appealing. Why be a slob when you can be a queen? As a man I will never understand but as a writer I can always muse. Is it laziness that stands in the way? Or sheer lack of self-respect? I personally don't know the answer to that but perhaps my editor does?













heri Chiu was diagnosed with the autoimmune disease lupus in November 2015 and has been battling the illness ever since. The editorial that's showcased on these pages depicts Sheri and her husband Nicolas Guérin's journey in dealing with the illness: being "tainted," struggling with the physical pain and low self-esteem, and finally taking charge of the situation and growing from it. Sheri says, "I have changed my lifestyle in terms of eating habits (for one month my body could only handle liquid foods) and physical activity (yoga everyday). I have gotten better at handling stressful situations and forgetting the little things that don't matter. Nicolas was the only one who could have photographed this story, because he's the one who's fighting this with me." Nicolas adds, "It was very symbolic and violent for me. Since she got sick, Sheri stopped posing for me. This photo shoot was the only shoot we have done in one year. For once it was not a nude or erotic shoot, but a mix of medical atmosphere and a tribute to Rembrandt. I was coming back from Saint Petersburg where I had a very weird emotional moment in front of one of Rembrandt's paintings, and I couldn't stop crying for hours after it. This emotion was really still inside when we shot this story. As it was such a personal project, I wanted everyone on the set to be friends.

For once I included myself as one of the models because I wanted to be part of those doctors looking to cure Sheri with their care... It was an intense moment and sometime a little bit painful to see her fighting against her own blood but we are proud of the result." Sheri was born and raised in New York and Hong Kong and currently resides in Paris with Nicolas. "I was always active in organizing charity fashion shows in Hong Kong International School and NYU, which then led me to modeling and producing photo shoots with my husband Nicolas Guérin. My interest in writing brought me to Schön! Magazine, where I work as their Paris Editor. Nicolas on the other hand studied philosophy and cinema at La Sorbonne in Paris, and then learned photography by himself at 30 years old. "I started to take portraits of movie directors for the French magazine Positif. That was 16 years ago, and I am still working for free with the same magazine." Nicolas's favorite quote is "Find what you love and let it kill you." And that's exactly how he lives. He sited honesty, understanding,





armony, minimalism, and Japan as his main inspirations, as well as the skin of the one he loves, his wife. Sheri echoes the sentiment with her soft words of. "empty spaces, baroque and surrealist cinema, sharing good stories, the film Ratatouille, and my husband." These days fashion means less and less to Sheri due to the politics behind it. She says, "I couldn't care less about the latest bag trends or who wore what on the red carpet. I'm a t-shirt and jeans kind of person, and I like to analyze fashion as an art form, from a distance. I enjoy fashion photography when the imagery is impactful and recounts a narrative. The photographic process is very interesting for me: the relationships and trust that are built between photographer and muse, and the development of visually constructing a story." That being said, Guérin's approach to photography is just what his wife is describing - he always draws inspiration and strength from the woman he is photographing, always. Actresses that are the muses. Nicolas says, "I always loved photography, even as a teenager and an amateur first. Taking portraits of directors and actors is a fantastic way to combine all the influences I had during my studies, and today photography offers me the chance to meet inspiring women and create moments of harmony and intimacy.

Photography gave me a chance to not live a boring life. I owe everything to photography... I have learned photography from books and the most iconic photographers: Newton, Lindbergh, Roversi, Avedon, Bourdin, and even Penn did some fashion. Fashion and photography are absolutely associated for me. But I will never consider myself to be a fashion photographer, I am a portrait photographer, my subjects are the people I am photographing, never their clothes. That being said, a nude is mostly a portrait for me. As for style, "Honest", I hope."

Sheri's favorite quote is Dr. Seuss', "Be who you are and say what you feel, because those who mind don't matter and those who matter don't mind." Her style is "shameless" as she describes is.

She was always drawn to the colorful, glossy pages of fashion magazines as a teenager. She discovered her passion for writing when she was 14-years-old; her high school English teacher commended her on the essays and stories that she wrote which in turn motivated her to write more. "In addition,



















also helped organized my high school's charity fashion show every year which pretty much determined my involvement in fashion shows in college as well. Fashion is seductive to those who are unfamiliar with it. Once inside, I discovered that I respect the craftsmanship in all aspects of the design and the production process. In fashion design, Taka Mayumi, Paolo Roversi, Elizaveta Porodina, and Boris Ovini." As for Nicolas - in fashion he admires the creativity and innovation of Rick Owen, Haider Ackerman, Alexander McQueen and Yamamoto. All are able to make him dream; when he is not very focused on clothes that is. As for the arts that can inspire him, it is a difficult question for Nicolas to answer because everything works together in a puzzle. It is a moment of a film, a moment in a song, a word in a poem, and the echo that those moments create. Recently he had an obsession with Rembrandt but 6 months before that he says it was either Hans Bellmer or

Araki. Who knows who will be next? We do however know what are the next plans for the talented couple. For Nicolas it is to take some months far away from Paris (traveling slowly and shooting carefree) and start fresh after that, start a new way of living. He says, "The system of agencies and magazines that made me 15 years ago doesn't work for me anymore. It doesn't feel like a right place now. I need to make a move to focus more on images for personal work and art galleries." As for Sheri she plans to leave the fashion industry all together and instead work with animals. Those who know her relationship with the couple's pet cat Shadow know that she will be perfect with animals and really anything else she wants to do. As they say once a talent, always a talent in everything.





## BENNY



BS<sub>5</sub>

SETTI



BS6



PHOTOGRAPHED BY TOMAAS TOMAAS

SISTANTS: JASMIN VALJAS & ANDREW ARBOLEDA | MAKE UP BY MEYLOO B. REPRESENTED BY B-AGENCY MUA-ASSISTANT: ELISE AUGE | HAIR BY VUMERO HIKAGE | STYLED BY PRISCILLA TEKO | MODEL - MARINE MERCANDALLI @ PREMIUM MODELS (PARIS) TOMAAS IS REPPED BY ROBERT BACALL REPS













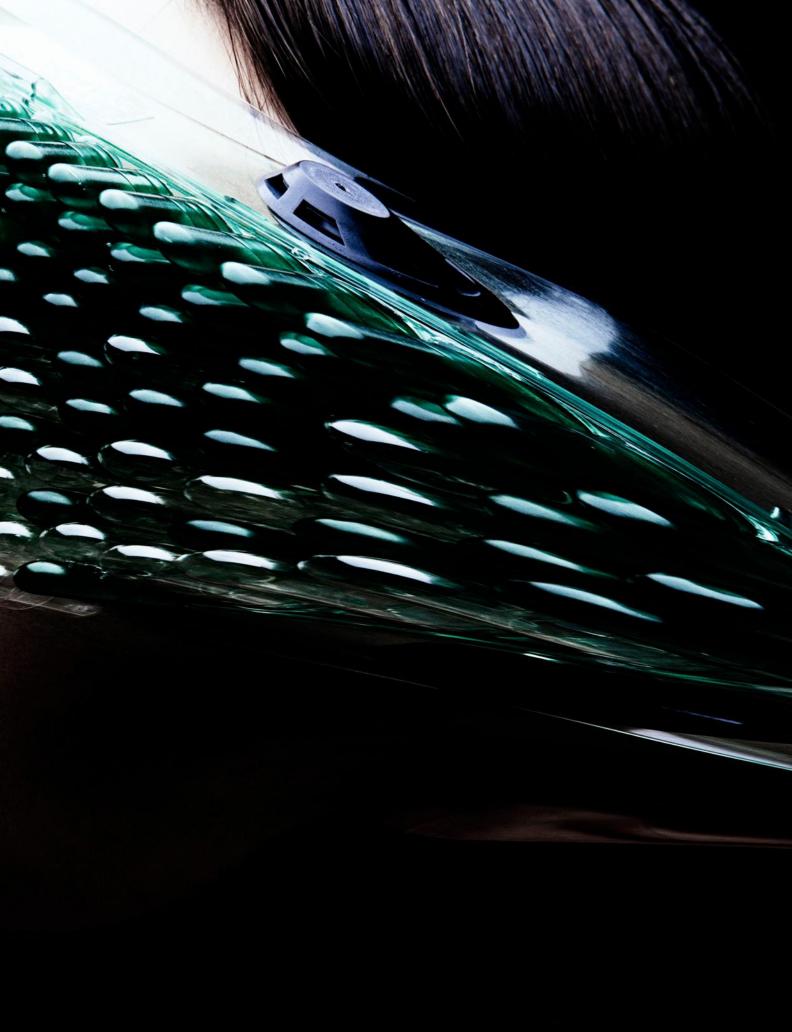












## TRYPOPILO'S PHOBIA

STYLED BY KATE UTLIK | MAKE UP BY KATE ALOVA | ACCESSORIES BY ZHENYA VASILYEVA | MODEL - ANN AMELYANOVA SPECIAL THANKS TO IF ONLY MAGAZINE

























iktoria Modesta is a beautiful girl, so striking in fact that you forget what you were doing before you saw her face. Born in 1987 as Viktorija Moskaļova in Daugavpils, Latvia she moved to United Kingdom at age 12, as she puts it to "mostly escape the past soviet vibe." She continues, " I kind of went from one extreme to another from spending most of my time in a hospital to the most extreme of alternative circles in London. I spend a brief time at music school while I was a child so I was always into pop culture, performance, etc. In London I became more familiar with club characters, performance art, weird fashion and subculture energy. By the time I was 15 I was obsessed with avant-garde fashion and was super into weird art films and anything that had an extreme edge. It's was only after my ampusurgery I was really able to got into it as a career." From there Modesta as she is now known did some editorial shoots starting at age 15 but she has never quite saw herself as a finished article. After the operation that has improved her health and mobility she jumped into photo shoots exploring this new constructed self and the boundaries of her body and started work on her first music project, which she though "would allow me to do everything I love in one go." She was correct. In December 2014, Viktoria blew

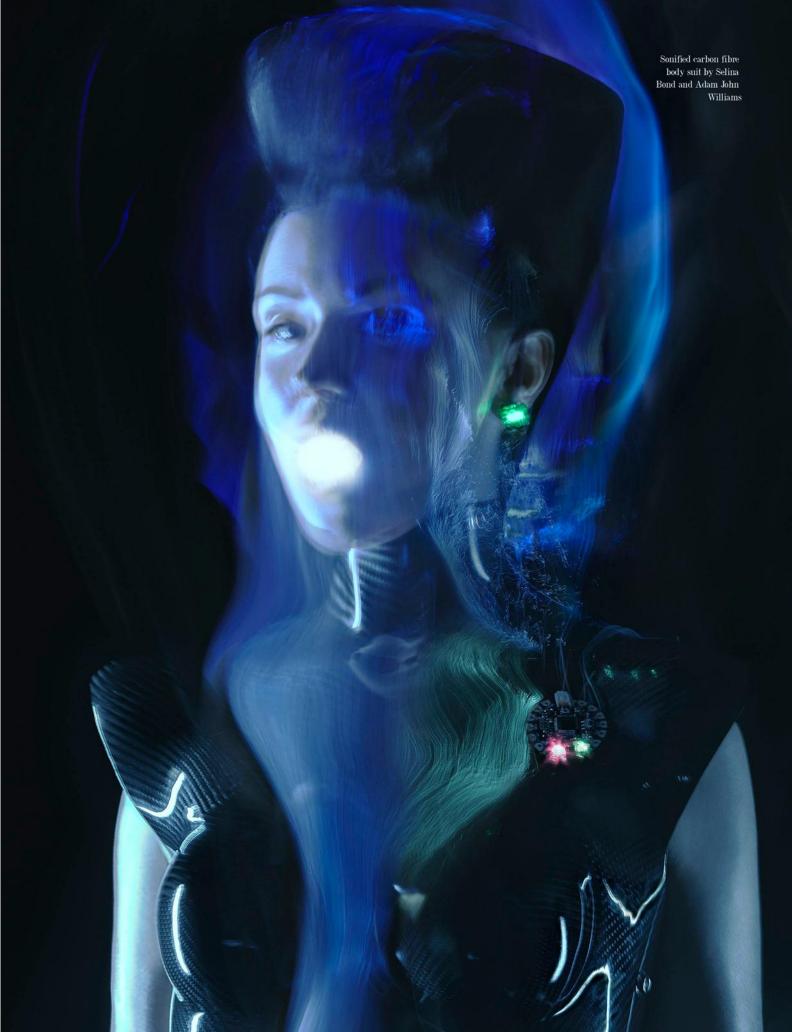
onto the scene with career defining "Prototype" the video for sure has redefined what it means to be a sex symbol and a bad-ass. What drew attention right away was her unbelievable prosthetics that are a work of art. "It was really meant to be a thing as such. I was definitely inspired by Aimiee Mullins work with McQueen and Matthew Barney and the fact that you can wear art prosthetics. But the initial thing is I wanted to wear elegant legs that made me feel the same as dressing up does. As the time went on I just happened to get opportunities working with creative people that were also keen on exploring that, like the Alternative Limb Project. Overall it just added to the tool kit for performance ideas." Currently Viktoria is a directors fellow at MIT Media Lab. "Its been a really amazing opportunity to have the freedom of finding out about all the innovative creative ideas that are out there and have the chance to work with some incredibly talented people." She continues, " Its my second year there as a non academic person that can tap into the Lab so I plan to get more projects on the way this year."

ask, "Your disability has never stood in the way of your art and career, in fact you made it part of your image. How did that come about?" Her answer is as incredible as the woman behind it. "Well. that's not a term I ever associated myself with. Not being able to run, as a kid didn't really seem like enough of a reason to say that I'm less than someone else. So for me it was just a practical issue that affected my health which I just really wanted to turn around into something I could at least work with and have some kind of ownership over. Once my damaged leg was gone it kind of created a blank canvas to work with. I generally see the physical body as a canvas that is why I try to keep a playful attitude about it as it's not quite what defines you as a person in my opinion." Modesta is often hailed as the first Bionic Popstar, an amputee pop star, to that she says. "It's amusing and a bit sad sometimes. It is rare to come across a career path that nobody else is engaged with so that's the fun part. But also at the same time it does show how much work needs to be done for this not to be a spectacle." The general consensus around fashion and music industry when it comes to disability is something that Viktoria thinks has been stuck in the middle ages. People are just about getting their

heads wrapped around valuing people with physical differences or medical conditions as potentially human and acceptable thanks to sport and Paralympics. "But that's still very primal in my opinion, like you can run and I can run. I think that leadership; trendsetting and a more general mix especially in the media have not yet come to normalization. I think things are moving in that direction but very slowly. I would be delighted to see more people who are seen for who they are and what they contribute to the world instead of their label. Similar to race and sexual orientation it takes a while for people to see you for your skills besides the minority factor." Viktoria is moving past any label that may have followed her in the past because these days she's just like any other pop artist getting ready to drop her highly anticipated LP titled "Counterflow" which will follow on the heels of the exclusive promo image featured on these pages. She's also working on a top secret and fun as she says British Council project and her future live performances that will sure be an art piece in themselves.













Previous page: Model: Sun Jung Hotel: Ritz Carlton Hotel Location: Singapore Stylist: Dinalva Barros Make up: Andrea Claire Hair: Andrea Claire

This page:
Model: Miquela Voz
Hotel: Shangri -La Hotel
Location: Sydney
Stylist: Cassandra Scott-Finn
Make up: Jess Chapman
Hair: Fern Madden

oday is the day! Something one of my idols taught me. Her name was Ruth Bernhard and she is one of my favorite art photographers." Aladdin Ishmael continues by announcing, "I grew up in Amman, Jordan and moved to the US on my own at the age of 17. I came to California to study International Business at Stanford University, however while studying I met photographer, Marion Patterson, the adopted Daughter of Ansel Adams and his protage. Marion saw something in me and advised me to switch my studies and follow my passion, so I did. I received the first full scholarship that the San Francisco Academy of Art had given in 30 years and quickly rose to the top of my class, graduating in 2 and half years instead of 5. Upon graduation, I worked as a digital artist and a second photographer for a big name advertising photographer and eventually started my own full house digital production/capture company. I have worked as a fashion and celebrity photographer, photographing models like Emily Ratajkowski and Coco Rocha and celebrities like Gwen Stefani, Adrian Grenier and Paz Vega." That's quiet a resume we say. Aladdin loves everything about photography. He loves seeing a moment in his head and having it unfold when the model, the fashion, the light and the emotion all come together in one single split second. There is a sense of completion with one click and there it is, a moment is born and is frozen in time where he can enjoy it anytime he desires. Fashion means everything and nothing to Aladdin. It is a form of art where he found his voice of expression. "I found a place of Zen through the view finder, I am in the moment every time I click the shutter. I also found through fashion we can project an art piece of ourselves on a daily basis. I believe everyone should style themselves based on their feelings, I

am not saying to hide behind what you wear, but own it." Ishmael continues, "Everything inspires me. I am inspired by life. Everything around us is full of inspiration, you just have to be present." And present he is. He continues, "The world is full of amazing artists, everywhere I look, I see artists coming out and being born. I see people striving to make a better world and I see them putting their personal touch into it, that's what inspires me the most. If I had to choose one artist that really stands out I would say Banksy. I really admire the message, humanity, and execution of his work." I ask Aladdin how he would define his artistic style and he has to think about it for a moment before answering, "My style is a hard one for me to answer. I don't know. What I know is how I feel. My creativity comes through me not from me. So it is hard to take credit for it and label it." The editorial you see on these pages is a passion project; Ishmael has spent 10 years of his life saving every dollar he made to be able to put everything he learned and all his emotion into it. All of Aladdin's work has one message to it; be free, be strong, do whatever you like as long as you own it. "I am determined to have a long career in fashion photography. I also have multiple projects in mind. To stand out. I am writing an animated movie that came through me last year, I have never written anything before, so it will be an adventure. And on the photography side I am thinking of doing a second book. But it is too early to talk about it, I want to enjoy this one first."







Model: Janaina Nilson Hotel: Le Suite Hotel Location: Rio De Janeiro Stylist: Paulo Zelenka Make up: Jesus Lopes Hair: Jesus Lopes













Model Cornelia Tat Hotel: Bristol Hotel Location: Vienna Stylist: Dinalva Barros Make up: Dirk Nebel Hair: Alex Moser

