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## TARTA RUS

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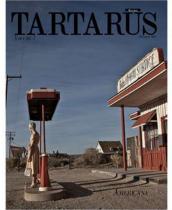
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Cover Circumstance America Photographed by Formento 2 Formento

#### LETTER FROM THE EDITOR



Nora Kobrenik Photographed by Dimitriy Kobrenik | November 2016

My passport may say United States of America on it but I am Russian through and through. I was born and bred and raised in the former Soviet Union therefor I as any self respecting Russian have a penchant for furs, diamonds, caviar and complete disregard for legality or morality of things. Not to mention a strong propensity for wealthy men because as we all know wealth is simply a side effect of success.

I moved to USA mere 3 months before disaster struck and altered this once great nation – September 11th, 2001. You see, I have always loved the America of a forever-bygone era – the era of American Psycho, Working Girl, Trading Places, etc. In other words the Wolf of Wall Street type of America that is thriving. Perhaps that's why I tend to romanticize

Middle America with its depressingly charming and moody roads, stretches of unused land and forever-abandoned motels. I like my America devout of political correctness. I want to see the imagery that is all Marlboros, Coca Cola, cowboy boots and cows. I want to see the Lana Del Reys of the Midwest burning firecrackers in the dessert in a Native American headdress and traditional denim. I want to see the imagery that once made America great – I want to see cowboys and Indians, saloons, the Amish, the small town girls with barely a high school degree to their names and stars in their eyes chasing their American Dream.

And that's exactly what you will find in the coming pages. You will find the romance, sweet tea, depression, stars, stripes, beer, apple pie and a failed dream or two. Welcome to the issue.

Nora Kobrenik Editor-in-Chief and Founder







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Styled by Eugenia Ilina & Ig

# Photography by Igor Oussenko

or Oussenko | Make up by Yana Koptyakova | Hair by Elena Simakina | Model - Nika Istomina









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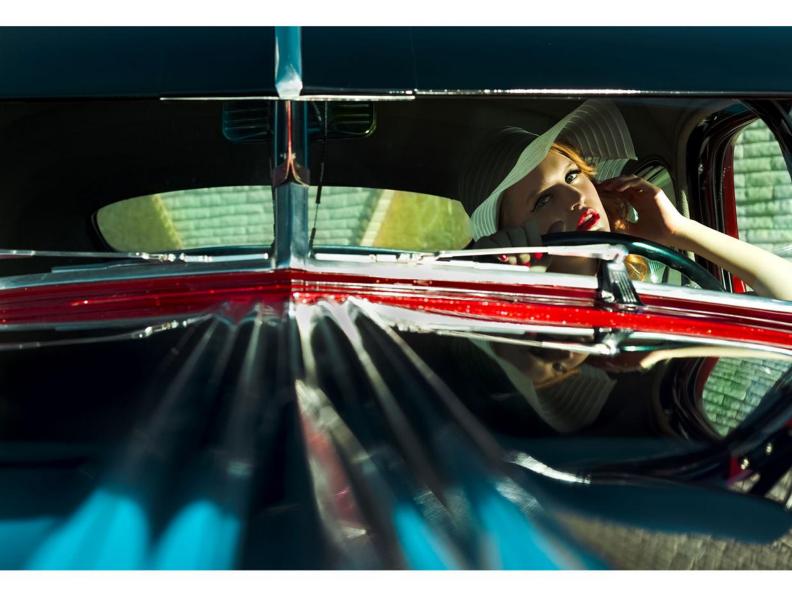
Photography and Refouching by Rebecca Massey Styled by Yvonne Garcia Make Up and Hair by Marioutta Baca & Santiago Romero Model - Ayla Parker Tom Mikula talks class system in America

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othing in the world is as class based as America, not even the snootiest of Europes. Before you start pooh-poohing on my parade that the times have changed and the world and most importantly United States of America are different than they were even 30 years ago I have a bit of a news flash for you: America has always been and will always continue being the most class divided of all nations. It's as much a part of this nation's DNA as apple pie and Statue of Liberty. We can start all the way in the beginning at the Mayflower. Wealthy and adventurous Englishmen who grew restless over the pond embark on the pilgrimage to the new world where they discover uneducated savages running around half naked. Boom - class system is born in America! From then on United States of America has forever been a class system - the slaves and the owners, the servants and the lords and ladies, the Middle American residents versus the East Coasters. All the way through present day where all industries are divided into the customers and the customer service. That's simply the American way. That being said it's appalling to me why everyone seems to want to live in a classless society. Being equal is not all that it's cracked up to be. Because if we're all

supposedly equal who's going to clean our pools and do our dry cleaning? Certainly not the CEOs of the Fortune 500 companies, they will always hire someone to do that for them thus the circle will continue and there's absolutely nothing wrong with it. But it's not all about earnings and wealth here - it's about class, upbringing, background, etc. Before you start yelling discrimination and similarly delusional words I would like to remind you that a Yale legacy will always outdo a community college graduate simply because a Yale-y has been exposed to bigger, better and brighter things. They know what caviar tastes like and watch The Nutcracker ballet annually. To quote Blair Waldorf: "Generations of breeding and wealth had to come together to produce me. I have more in common with Marie Antoinette than with you." Toothless, banjo playing, tobacco chewing hicks from Hicksville USA in denim overalls can't hold a candle to Tinsley Mortimers of the world and why on God's green earth should they?



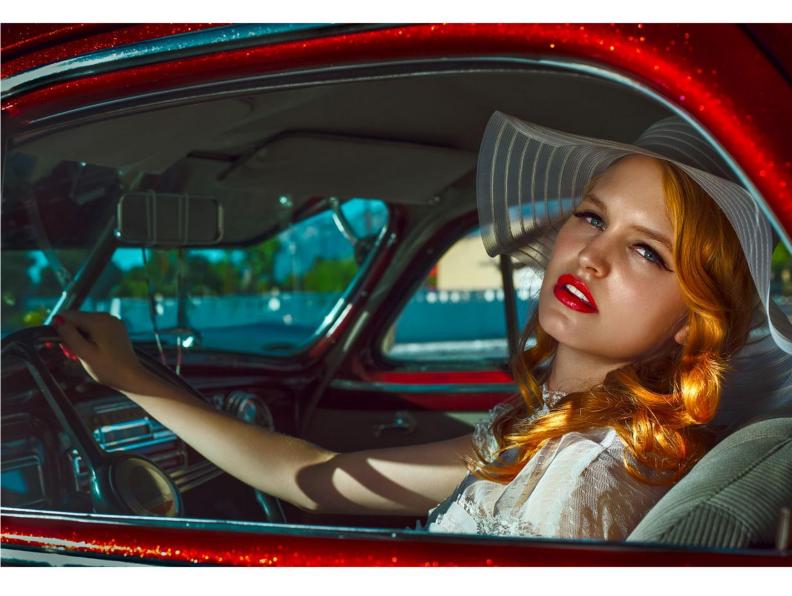
















Produced by X-presion Concept & Hair De noto - aphed by Bernard M Styled by Ca Make Up by Merton

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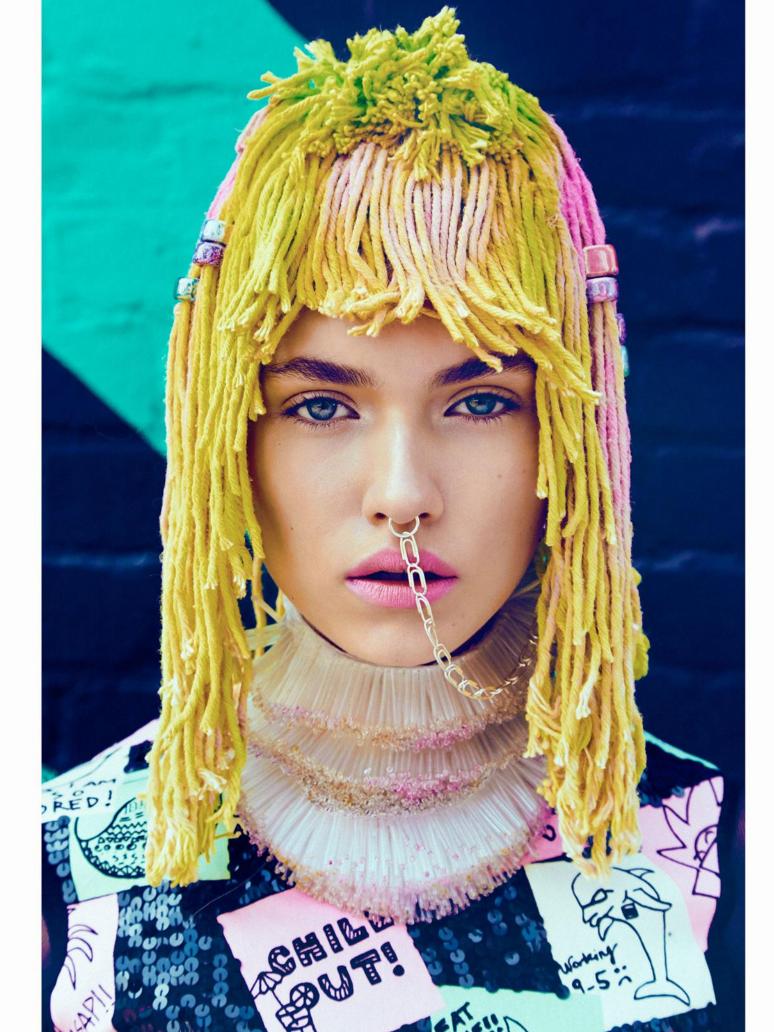
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Pravious Page: T-Shirt (\$308) Garth Cook, Trousers (\$400) & socks (\$30) Emma Mulholland, Trousers (\$400) & socks (\$30) Emma Mulholland, necklace by Hamish Munro (\$660) and earrings Kale Rhode (\$POA) provided by the artist and Pieces of Eight Gallery, shoes (\$50) Topshop. Dress (\$550), bum hag (\$108) and socks (\$30) by Emma Mulholland, necklace (\$1290) Tettmann Doust, Earring (\$310) by Emma Mulholland by Celeste Tesoriero,

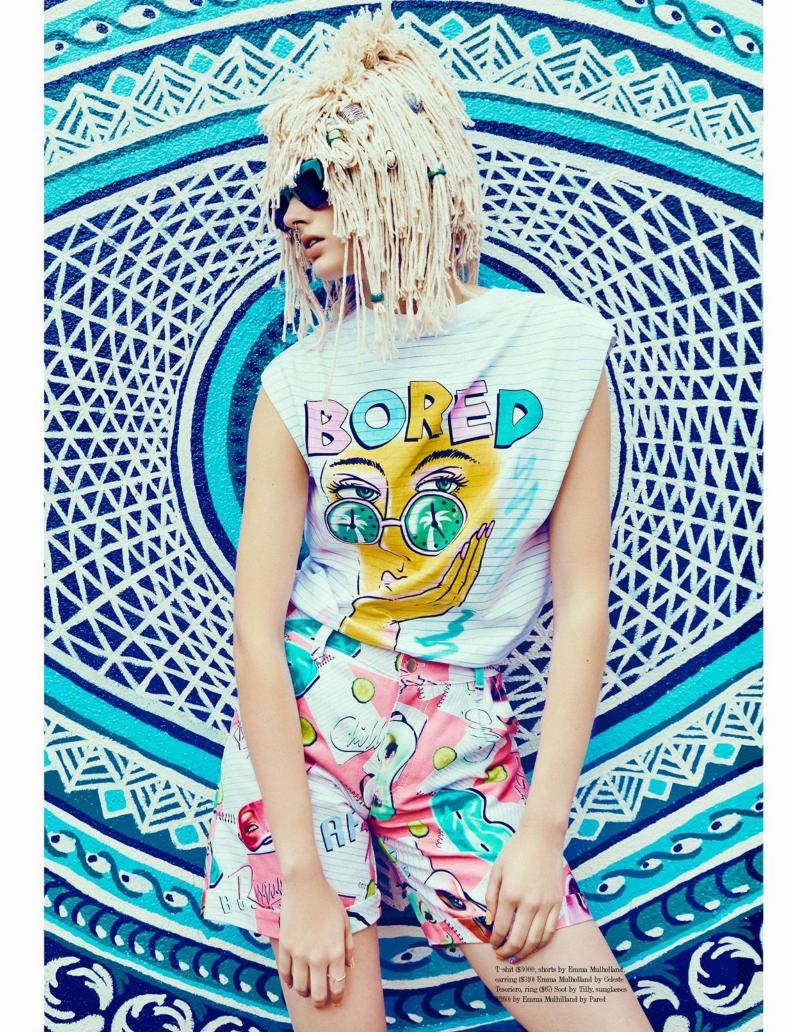
Earring (\$310) by Emma Mulholland by Geleste resored shoes (\$50) Topshop, Current Page: Bomber (\$440), shirt (\$300) and socks (\$30) Emma Mulholand, skirt (\$1300) by Romance Was Born, Neckhez Hamish Munro (\$660), provided by the artist and Pieces of Eight Gallery, sandals (\$79) Topshop



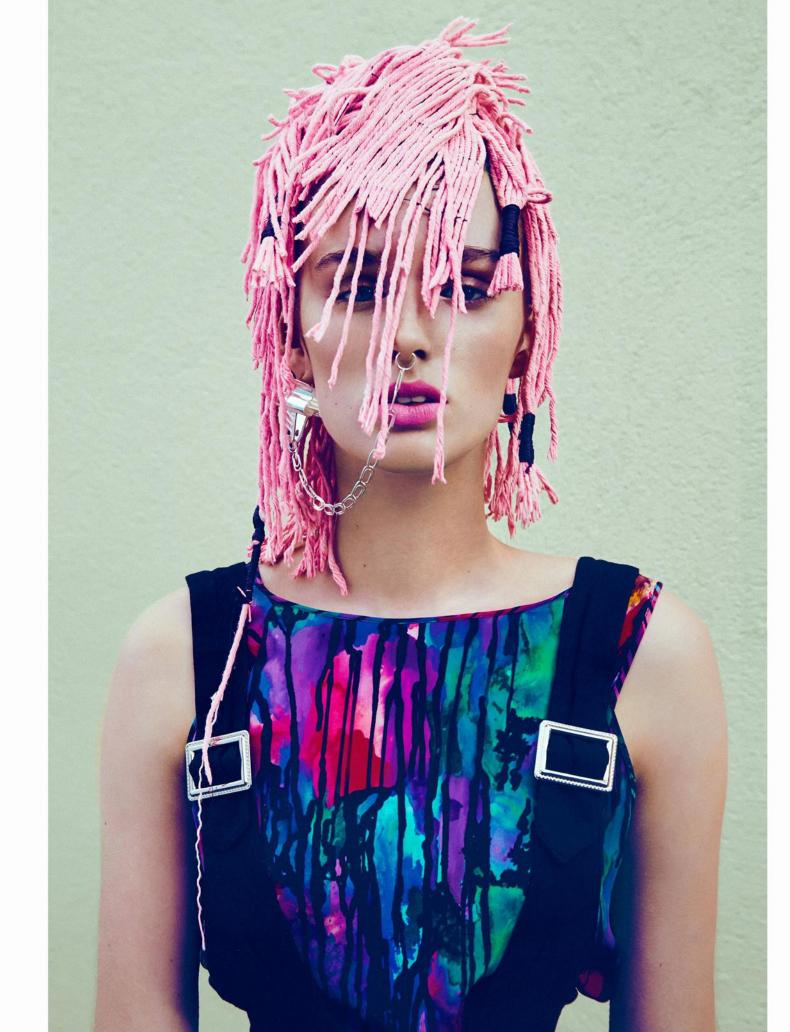
Top (\$595) by Romance was Born, shirt (\$242) by Ingrid Verner, earrings (\$45) by Bobbin and Bow Swimming suit (\$320), sequin skirt (\$450) and socks (\$30) by Emma Mulholland, sunglasses by Emma Mulholland by Pared (\$260), bracelets by Tettimann Doust (\$450), Necklace by H&M (\$29), sandals by Topshop (\$79). Top (\$280), leggings (\$190) by Tettmann Doust, skirt by Rockit Vintage (\$70), earring (\$310) by Celeste Tesoriero by Emma Mulholland, ring (\$67) Soot by Tilly, shoes (\$59) by Topshop, jacket (\$1,100), dress (\$670), necklace (\$860) by Tettmann Doust.



Jacket (\$1,100), dress (\$670), necklace (\$860) by Tettimann Doust



Jacket (\$390) and Trousers (\$320) by Romance Was Born, earrings (\$14) Topshop.



\_\_\_\_Deandra Batie discusses cultural appropria

## Photographed by Bilootza Photography Styled by Adriana Delia Bara Make-Up by Kiaari Andreea Model - Anamaria Romosan



f you offend easily please stop reading right now, in fact if you offend easily what the Hell are you doing with this magazine to begin with? When Nora (EIC of Tartarus) explained to me what she wanted this article to be she told me a fascinating story that appalled me. Let's start at the beginning: our mighty leader of all things offensive went to meet Christine McConnell the Queen of Scary Baking at a book signing and there Christine has told a story of how during her collaboration with Fox to produce a Peculiar Children themed calendar she has submitted an image for November where she was dressed as Wednesday Addams during the Thanksgiving pageant at Camp Chippewa and Fox has screamed bloody murder that white girls are not allowed to dress as Native Americans because ... political correctness. But how can it be? Don't we live in America the land of the Bill of Rights that is all about freedom of everything including speech, assembly, rights to bear arms, etc.? Therefor we should be allowed to dress as whomever and whatever we want, be whoever and whatever we want, not just on Halloween which is now also prohibited (just Google "it's better to be basic than racist")

but every day and especially when it concerns art. What the millennials fail to recognize is that more often than not imitation is the most sincere form of flattery. When Christine donned the Native American headdress she meant no harm and had absolutely nothing racial in mind - it was all in the name of art and even to some degree homage to the great leaders of the tribes. It should be viewed as flattery and nothing else, because we never dress as someone we dislike on Halloween or any other time of the year. We show admiration through costume. In fact I believe that everyone needs to take a chill pill when it comes to racism, political correctness, etc. Because no one cares enough to hurt your feelings - we just want to wear feathers in our hair and wear sombreros. And for the record cultural appropriation should be applauded because we genuinely care about your culture hence the costume. We also care for all your culture has to offer be it Hello Kitty or tacos.

















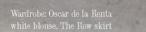
This page: Wardrobe: Zara Kids Previous page: All wardrobe is vintage.

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## Republic Photographed by Tom Hoops for Kent Brush

Photographed by Tom Hoops for Kent Brushes Styled by Alice Burnfield | Hair by Chie Sato | Make up by Susana Mota Annette Wilke breaks down why Old America is better than New America



merican Dream - the ideal that every US citizen and immigrant (legal) should have an equal opportunity to achieve success and prosperity through hard work, determination, and initiative. In 2016 it means big fat nothing. Because the American Dream is dead for the most part. The golden age is over. The doom arrived at the precise moment the first plane has hit the tower at The World Trade Center. Before that faithful morning America was the greatest nation on earth where everything was possible. Where every single person could achieve prosperity and riches at a drop of a hat. Industrial boom was in the air - Wall Street was a place where dreams became a reality once the bell rang, the garment district was a Mecca for the designers where couture pieces were flying off the shelves like hot cakes, plastic surgeons were molding bodies with the same speed a 5 year old molds cakes out of play dough, technology was becoming faster and accessible to everyone being a socialite or a mailman. And then everything stopped. Regulations essentially cockblocked the goldmine that was the stock exchange, designers were closing the doors of their ateliers because the days of top models and unlimited spending money came to a screeching halt, the luxuries like nip and tucks went out with the glass milk bottles, technology stopped being as ground breaking as it was

back in the hay day at the turn of the century. Don't get me wrong, technology keeps growing and expanding and becoming more and more groundbreaking but it's hard to impress us at this point - and all the truly impressive things are still behind biometric identification sealed doors at the Silicone Valley. Like the entirely lab grown cheeseburger that Miroslava Duma has recently sampled. These days we're no longer impressed by the touch screens or the video phones because all technology is touch or voice activated and I'm typing this on an iPad on a subway.

What impresses me however is how in the 80's the lowest of postal employees had enough funds leftover to invest in penny stocks and still have enough left over to pay rent. What impresses me is how anyone could own a Chanel blazer or a Vuitton Speedy bag, now that's impressive! Today people are barely living paycheck to paycheck, always two weeks away from being homeless. How's that for an American Dream? The times are changing and not for the best, contrary to what some believe. Don't believe this esteemed journalist? Just ask your parents.





















Models - David Smale at AMCK, Sophie Theobald The Hive, Kriss Barupa at Wilhelmina







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## CIRCUMSTANCE AMERICA AMERICA DOWN ON BRUISED KNEES PHOTOGRAPHED BY FORMENTO 2 FOR MENTO TEXT BY JEN RUANE





eaving cinematic worlds drenched in sensuality, Formento + Formento produces genre-bending photography that is as conceptually rich as it is precisely crafted. BJ Formento was born in Hawaii and grew up in the Philippines. After receiving his BFA in Photography from the Academy of Arts University of California, he moved to New York and studied with Eugene Richards and Arnold Newman, and assisted Richard Avedon, Mary Ellen Mark, and Annie Leibovitz. Since 2001, he has shot for a host of publications and advertising clients while developing his art and photography work. Richeille Formento was born in London and attended the prestigious Central St. Martins College of Art before working as an art director in the fashion industry. In an interview with American Photo BJ outlined the journey that he and his wife undertook during the production of Circumstance. BJ says, "I'm originally from Hawaii, Richeille from England. We thought we could do fashion, give it a cinematic feel and create a heartbreak series homage to Hitchcock. We are such big fans of the atomic age, that we had this romantic vision of America at that time things were, or at least seemed, more positive and simple." Richeille adds, "It was a depressing time – pretty much everyone we met had a sad story, no one was working, people were losing their

homes, downsizing. We were experiencing what they were experiencing - we were without a fixed home, living out of a trailer. It was a very sad, and also a very romantic view of the American dream. The following October we took a different route and traveled for 5 months. This time, we focused more on the abandoned America. In 09, the shit really hit the fan and we wanted to show the emptiness – abandoned churches, hospitals, and cities. Gary, Indiana was a real ghost town, and dangerous. It was almost a visual diary of a trip. But it got picked up online. In 2012, a gallery in Paris, discovered our work, and our first book, Circumstance: America Down on Bruised Knees, was published in 2013." Per the duo's website, "These stirring, unapologetic photographs bring forward the legacy of change, economic depressions and transience which has haunted America's history but places the characters in today's settings, as if searching for their own meaning, a new definition of place which still tips its hat in homage to the grit and dirt from which today's America springs." Next, the Formentos will take on Miami Art Basel 2016.



















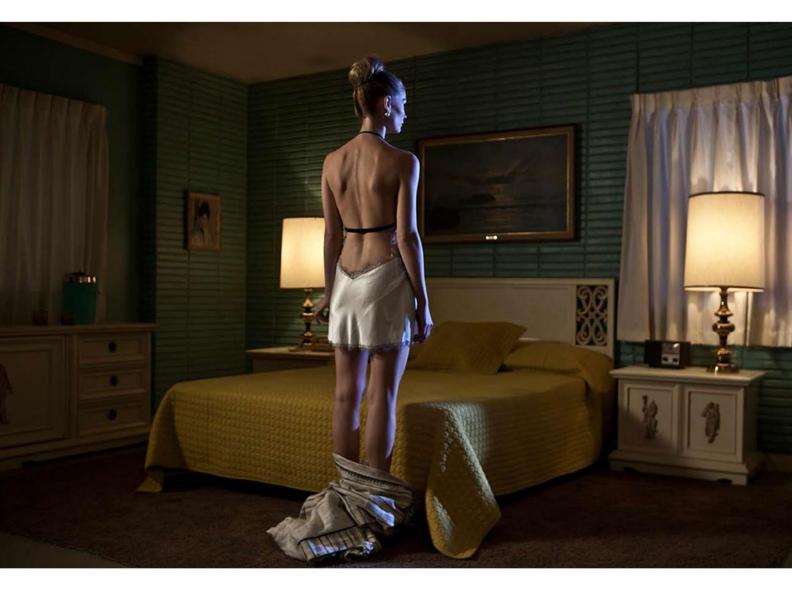
























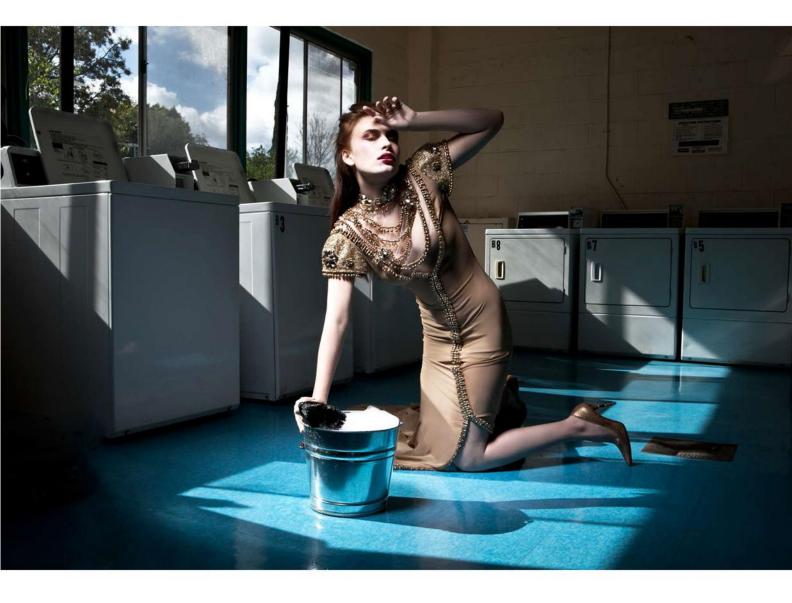




























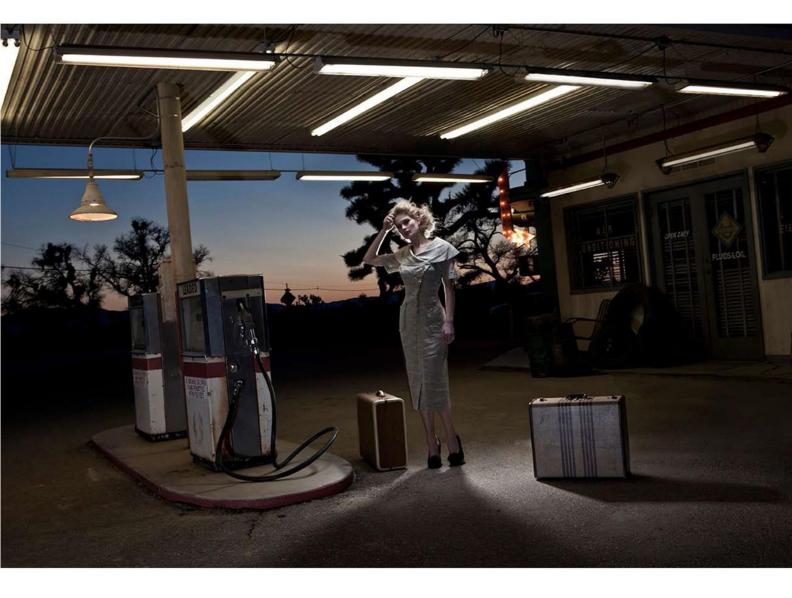




















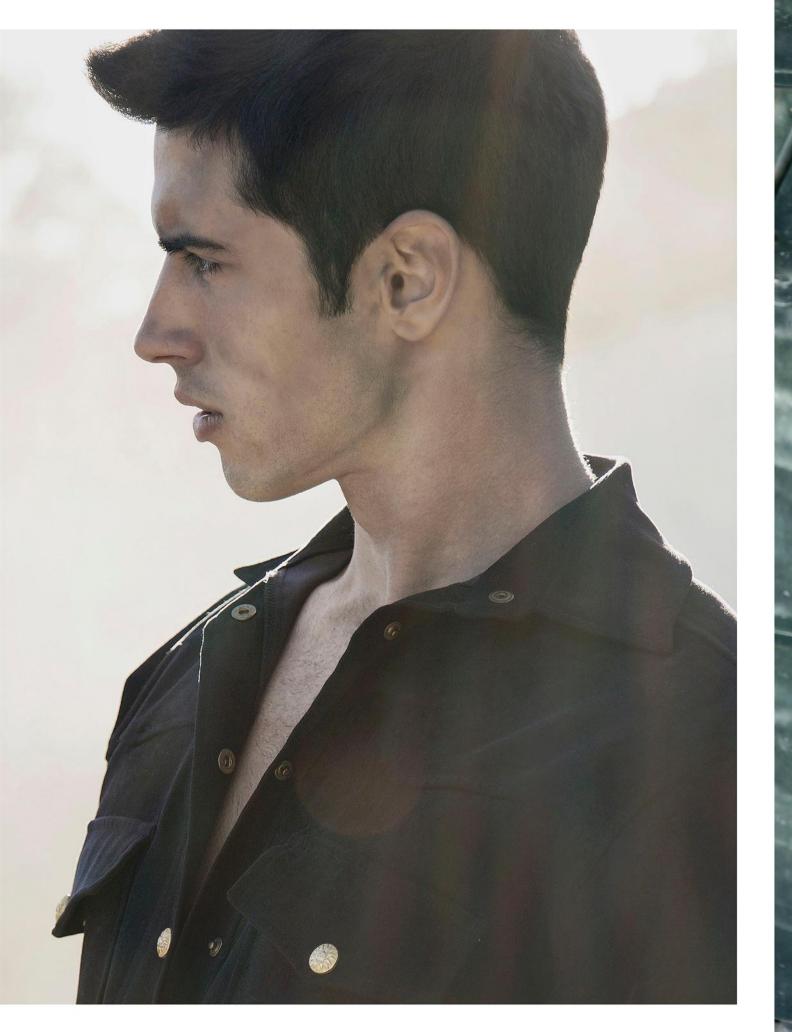






## Styling production by Joel Alves

Styling production by Joel Alves Model - João Pinneiro at Karacter Models Interview by Brandon Ault





*artarus Magazine*: What is your background?

Debora Moon: I was born in a country conflicted by war and moved countries a lot since I was a baby, Brazil was one of those places, I spent most of my childhood there. Later, in my teens, I moved to Cape Town, South Africa for about 12 years on my own, there I found myself and evolved as a young adult. I dabbled in modeling for a while, studied fashion design and finally gave into photography, an art that has been in my family for 3 generations. My father was the main force behind my visual curiosity and taught me many things about portraiture and cameras. I was very stimulated visually and there was always beautiful music playing at home and a lot of dancing as I was growing up. TM: What inspires you? DM: Music is definitely one of the main inspirations in my life. The intricate sounds of beautiful music take me to a surreal world, where only magic resides. I see the most grabbing colors of sound in that world and the purest sensations. Beautiful lyrics, quotes and poetry also make me tick and inspire a lot of my work. Lately I've been introduced to some retro-futuristic art by a great artist himself Sinalstarr, and I can see my own 70's and psychedelic tendencies meshing with some retro future visuals that are being fed too me...

I can only see my work gaining from it. Basically any beautiful form of art or peculiar things inspires me. From reflections on the wall on an autumn morning or the shape of a woman's body or the freckles on someone's face. There is so much beautiful art and so many beautiful details in the mundane that inspires me it's too difficult to choose. I guess I'd have to say that the beauty in the mundane and getting lost in a world of my own through music or books makes me sensitive to seeing things in a poetic way and that is what inspires me to create and capture moments of fragility in my subjects. TM: Favorite quote that describes you and your work? DM: "Remember to let her into your heart" by John Lennon. TM: What does photography and fashion mean to you? DM: Photography is all about observation and finding beauty in the mundane and ordinary. It's not about shooting away at everything you see, photography is about the way you see things around you. It's about channeling the poetry within you with what's in front of you, capturing

he essence of that moment, of the magic. The magical decisive moment. Fashion is about expression, it's playful, it's comfort but most of all it's about identity. To me t's about feeling empowered, sexy and comfortable in beautiful soft textures, delicate fabrics, bold statements, intimate lace and sheer stockings. Mixing styles that describe who you are and just being free to express and explore. Both are a form of art and exploration delivering different emotions, finally complimenting each other very well, may it be in an obvious or subtle ay. Photography, music and fashion, the perfect love triangle.

TM: What meaning does your editorial have? Does it have a specific point to make?

DM: It doesn't have any profound meaning to begin with but it ended up being a sweet collaboration. Joel (the stylist) called me up with an idea to shoot something western and said that I was the perfect person to shoot that style with him. The shoot was made only with clothes from a charity shop called Humana Portugal, which I found very interesting.

I had the perfect location in mind, a beautiful estate Quinta do Calhariz situated in the protected nature park of Arrabida in the south of Portugal. It's a curious piece of land being covered in Mediterranean-like vegetation and a microclimate which resembles Adriatic locations. I met the owner of the estate and the horse-riding teacher during a previous work I shot close by and then everything followed through. I got inspired by all the western movies I watched as a child with my grandfather and really tried to capture the romance of the lonely cowboy, the ultimate lone ranger, the "Stallion".

*TM*: Why did you choose this career path?

DM: Photography was a no brainer as it ran in the family; it was so present in my life. Latent... slowly but surely it chose me. My escape to feel, move and express. I grew up around photography and cameras and being photographed from a very young age, but when I was a child all I really wanted was to be a dancer. I'm all about feelings, movement and expression. Traveling so much along the years made it very difficult to take dancing in a more serious way, but I don't see it as being unfortunate. Traveling and experiencing different





C ountries and cultures made me who I am today and definitely enriched my experiences.

TM: Who/what inspires you the most in fashion and art? Anyone who stands out? DM: Art: I seem to be very attracted and inspired by surrealist art, be it in form of photos, paintings or films. Dalí, Frida, Jodorowsky keep me on my toes. I also still find the works of Bresson and Halsman so inspiring. Moebius has been a recent addiction. And then new artists like Magdalena Wosinska and Tamara Lichtenstein amongst so many other beautiful talents enrich my social feeds. All my friends also inspire me. I'm very lucky to be surrounded by very eclectic and interesting people, artists, musicians, photographers, fashionistas, all full of talent, that just do their own thing and have fun expressing themselves through their forms of art and also what they wear. I really appreciate having that around me. TM: What do you see as your signature style? DM: Capturing what I see, the way I see it, genuine in existence... my little "spice"? To add a little romantic drama to that reality. TM: What's next for you? DM: Whatever it is, may it be magical.







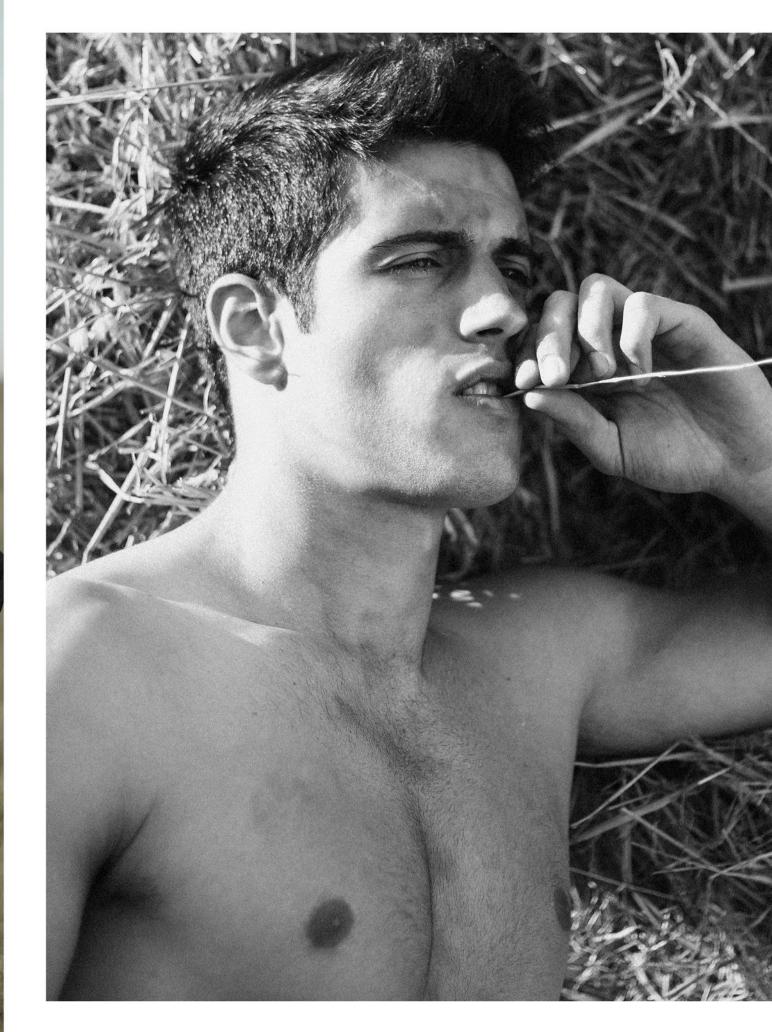
















Hair and Head Pieces by X-presion | Styled by Carol Gamarra and Patricia Perez Lapique | Make up by Verónica Almendros

Anton





Photo Assistant - Alejandro Rod | Postproducción digital by La Retocadora | Dresses by Lasha Demetrashvili for X-Presion

Previous Page Dress LASHA DEMETRASHVILI This Fage: Bomber and neckbor RUBEN GA LARRETA, twhirt TOPSHOP, tonues: A MA YA A RZ UAGA, socks GA LZEDONIA, tonoids A DOLFO DOMINGUEZ, sandkis DA VID DELFIN for TOPSHOP

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Bomber and necklace RUBEN GALARRETA, t-shirt TOPSHOP

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Dress by LASHA DEMETRASHVILI

er Wikipedia, Americana refers to artifacts, or a collection of artifacts, related to the history, geography, folklore and cultural heritage of the United States. Many kinds of material fall within the definition of Americana: paintings, prints and drawings; license plates or entire vehicles, household objects, tools and weapons; flags, plaques and statues, and most importantly fashion. Patriotism and nostalgia play defining roles in the subject. The things involved need not be old, but need to have the appropriate associations. The Atlantic described the term as "slang for the comforting, middle-class ephemera at your average antique store-things like needlepoint pillows, Civil War themes, and engraved silverware sets." Embracing the rich cultural heritage that makes American fashion undeniably unique. Delivering stylish, glamorous, original and American-made content that resonates with today's fashion-savvy Americans, but so do the classic Americana motifs - Navaho prints, western fringe and embellishments, stars and stripes. The theme of Americana has crossed over to the French as the one that was celebrated by the Americans and panned by the French as Chanel and Karl Lagerfeld did for Chanel Pre-Fall 2014. There are but a few global brands that can spend on the scale that Chanel does. Chanel built a saloon for the after-party,

installing a mechanical bull and the British electronic music band Hot Chip. No other fashion house can lay claim to the various ateliers that Chanel has acquired in recent years. Lagerfeld showcased the company's Métiers d'Art to vivid effect with clothes that trumpeted the American West—Cowboys and Indians clichés and all. Historically, Ralph Lauren has owned this fashion territory. Lagerfeld seized upon it with gusto but also with characteristic deftness. "It's a reinvention of something I don't really know, but that I like to play with," he said. The classic Chanel suit has become a bit boxier, the skirt longer and fuller, and it's worn with boots. For the Lone Star State: a cocktail dress and matching jacket embroidered with thousands of red and silver stars. Houndstooth coats with fur sleeves the size of, well, Texas. Blanket skirts and high-necked prairie blouses. And miles and miles of fringe, accenting everything from a knit poncho and skirt set to a silky dress. As is with everything in USA the nostalgia is alive and well and will continue to embody that theme of Americana for many years to come.



Dress by LASHA DEMETRASHVILI.



Dress by LASHA DEMETRASHVILI, tights and socks by CALZEDONIA, sandals DAVID DELFIN to UNISA

Dress by RUBEN GALARRETA, ring by TOPSSHOP



Dress by LASHA DEMETRASHVILI, mask by CAROL GAMA - RRA.



## sylvie schimmel



PRESERVATION RESERVATION A STORY OF AN AMERICAN WOMAN AND TAXIDERMY

artha Maxwell was born in 1831 in Tioga County, Pennsylvania. Her grandmother took her on long walks watching woodland creatures and teaching her how to live off the land, so she grew to love nothing more than being at one with the great outdoors. After her father died, her mother married a man who wanted to set out for a Westward journey converting Native Americans to Christianity. Her beloved grandmother died before they could continue past Wisconsin, so the heartbroken family settled in Baraboo. After her tuition money ran dry in Ohio at Oberlin, she married the owner of a local general store named James Alexander Maxwell, inheriting his four children from a previous marriage. Four years after the wedding, he lost his store and investments, and decided to take a chance at the Colorado Gold Rush. Martha defied his orders to stay in Wisconsin with his kids, and made their home in Nevadaville working as a seamstress and baking pies. Her financial success enabled her to buy mining claims, a share in a boarding house, and a log cabin in the plains east of Denver. As was common in those days, a fire destroyed the Nevadaville home in 1861 and the Maxwells had to relocate to the log cabin. Except that she found a German claim jumper squatting in the empty home. Although it was filled with what she described as very nicely preserved animals.

she did not lose sight of the issue at hand. She quickly seized all of his belongings, and gave him an ultimatum-teach her the art of taxidermy, or never see your stuff again. He agreed, she reclaimed the cabin for her family, and began her scientific and artistic career. She soon improved upon his methods, and people routinely mistook her animals for being alive. Rather than simple trophies, her mounts incorporated preserved plants, dioramas, and detailed habitat replicas-ideas that more famous artists like Carl Akeley and William Hornaday eventually used at the AMNH and Bronx Zoo. The Maxwells eventually relocated to Boulder, where Martha displayed her work and earned cash prizes. After growing tired of excuses from those she enlisted to help her collect specimen, she eventually took up the rifle herself, never being held back by bad weather or difficult conditions. By 1869, she had collected and mounted 600 specimens and began the Rocky Mountain Museum, to educate, inspire, and spread her passion for preserving local wildlife. Many Americans were unfamiliar with Colorado wildlife, but Maxwell spent so much time outdoors deepening her

V ast knowledge-so much that she found an entirely new species of owl that still bears her name. Otus Asio Maxwelliae was named in her honor by an employee of the Smithsonian who received the bird from her. Word slowly spread East about her incredible work and in 1876 she was asked to bring her collection of over 1000 animals to the Centennial Exhibition in Philadelphia. She designed an elaborate display with mammals, birds, and reptiles depicted in their natural Rocky Mountain climes-and were responsible for visitor interaction. This was revolutionary in the 1800s- it was considered unbecoming for women to give speeches in public. The excellence of Maxwell's work afforded her this rare honor, to which she responded by giving her exhibit the title "Woman's Work." She said "My life is one of physical work, an effort to prove the words spoken by more gifted women....The world demands proof of women's capacities, without it words are useless." The book On The Plains and Among The Peaks, by Mary Dartt, her half-sister, tells us Maxwell fielded questions like-"How does a woman do it?" "What sort of a woman is she?" "What did she wear to hunt them?" And I have to laugh! Over 100 years later, my colleagues and myself still get asked the same things. I truly wonder what Martha would say. She would rejoice at how it is much easier now to be a working

woman in America, and though there are still struggles to balance personal and professional roles, this change has resulted in a rising number of young women pursuing the arts and sciences. She would eye roll the pink branded utility knives and tool kits, see 3D printing as revolutionary as her custom made welded armatures, and never have to worry about totally losing her work because at least her Instagram would survive. I imagine her a patron saint of women who spend their free time hiking, fishing, building, exploring, or simply living as wild women by choice and autonomy.

But for Martha, the times were not so kind. As magnificent as her work was, she was overlooked due to her biology and isolated location. Despite critical acclaim, her museum ran out of money. She moved to Rockaway Beach in NY to open a Colorado themed resort, with hopes of combining domestic work with her passion, but she fell victim to ovarian cancer in 1881. At only 50 years old, she was laid to rest in an unmarked grave. Her work eventually fell into careless hands that did not properly store or maintain it, so aside from a few old photographs, no trace of it remains today.

er story is so uniquely American-equal parts fucked up and inspiring. Unlike Maxwell, the America we live in is totally disconnected from death and clueless about wildlife. We look away when if we see too many bones in our chicken, and stand idly by as others bicker over who is destroying our wild land. We deny its inevitability, and can only muster the same stale platitudes when it comes. Instead of marigolds and burning pyres to warm the cold confrontation with the inevitable, we deceive ourselves into thinking fear of death will somehow ward it off. Even after a long life, we still call it unfortunate, as

if there were some other option. Modern American death is sterilized but remains untouchable. This denial wasn't Martha's either, and she knew her work created the illusion of immortality. In her words, "All must die sometime; I only shorten the period of consciousness that I may give their form perpetual memory." We may have come a long way socially and technologically, but let us not forget that the dead teach the living. May a fuller understanding and embrace of our mortality help us embrace each other.



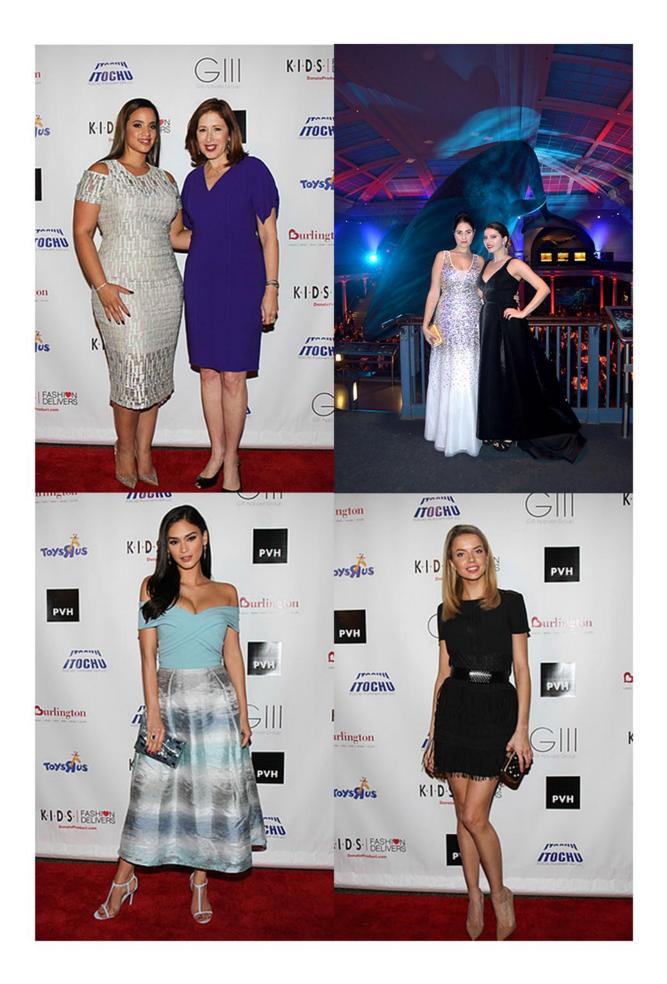
## A NIGHT AT THE MUSEUM

K.I.D.S. / Fashion Delivers 2016 Gala at the New York's Museum of Natural History Story by Nora Kobrenik | Photos by Alina Fayer

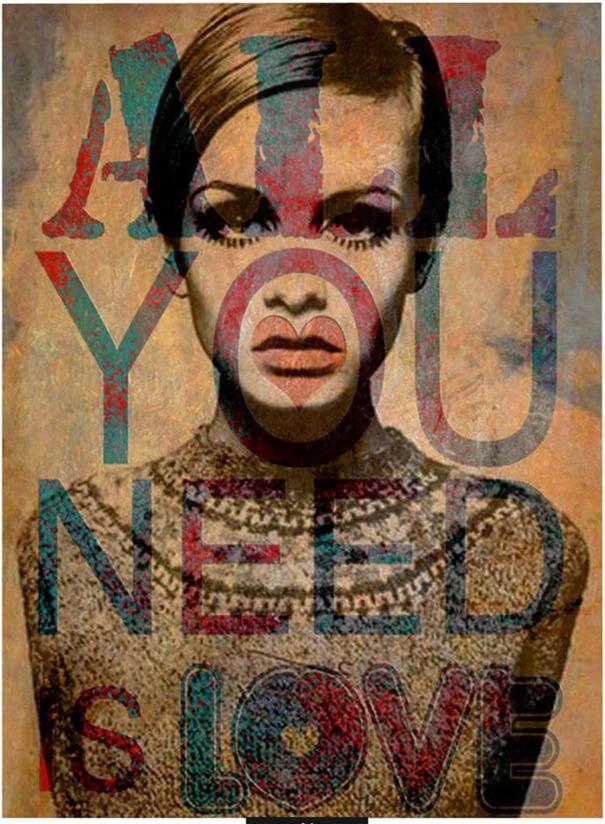
I.D.S./Fashion Delivers is the charity of choice for new product donations made by companies in the fashion, home and children's industries. Founded 30 years ago, K.I.D.S./Fashion Delivers is a 501(c)(3) nonprofit organization that unites retailers, manufacturers, foundations and individuals to support people affected by poverty and tragedy. K.I.D.S./-Fashion Delivers is an extremely efficient charity, with more than 97% of revenue dedicated to its charitable program of distributing apparel, accessories, shoes, home furnishings, toys, books and other useful items. Since 1985, over \$1.2 billion of donated products have been distributed through their network of community partners, serving the poor and disadvantaged worldwide. This year's gala raised over \$1.73 millions dollars to benefit children and families in need. The charity's annual gala honored the support of Richard Barry, Executive Vice President, Global Chief Merchandising Officer at Toys'R'Us, Inc. and Marc Heller, President of CIT Commercial Services and K.I.D.S./Fashion Delivers Executive Board Member. The honorees' commitment to K.I.D.S./-Fashion Delivers over the years has impacted millions of children, families and individuals in need, both nationally and internationally. In addition to the two honorees, K.I.D.S./Fashion Delivers also recognized three top product donors, highlighting their contributions to the organization and how they have

helped improve the lives of millions of people in need every year. Together, Global Brands Group, PVH Corp., and Skechers USA have given K.I.D.S./Fashion Delivers over \$113 million in useful, new product. "Every year, it is an honor to come together to support K.I.D.S./Fashion Delivers with leaders in the fashion, home, and children's industries," said Gala Co-Chairman Rick Darling of Li & Fung Trading, Inc. "K.I.D.S./Fashion Delivers makes a profound impact in the lives of those challenged by poverty and natural disasters."

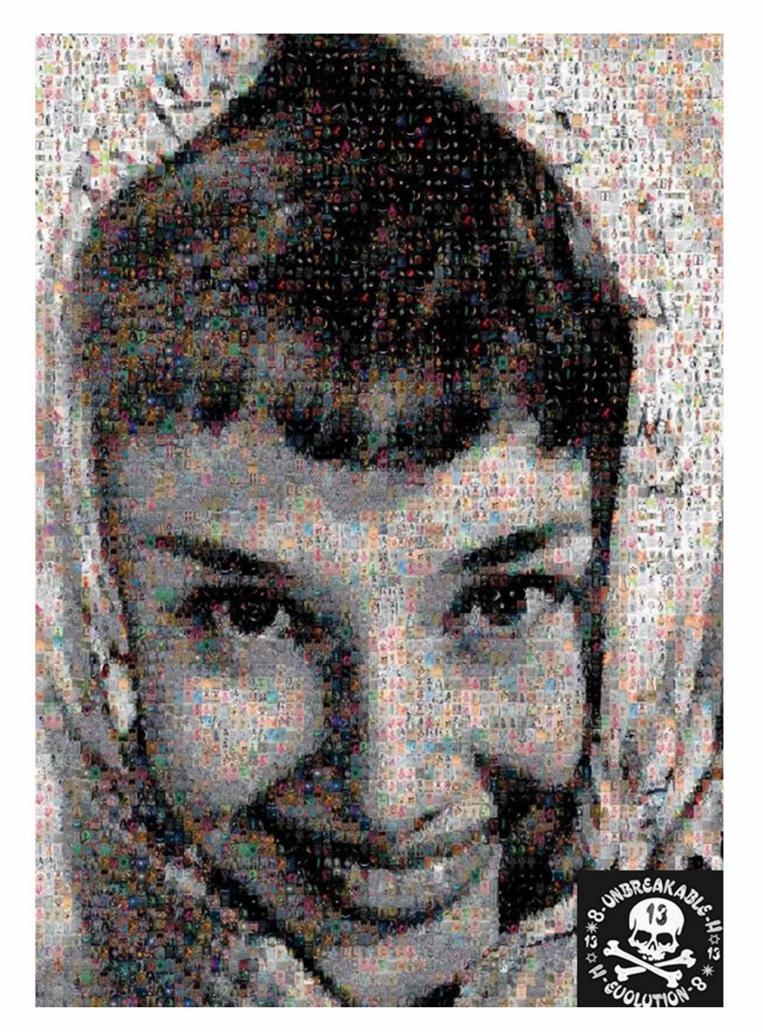
"The K.I.D.S./Fashion Delivers gala is an amazing celebration that helps support people in need." said Gala Co-Chairman Howard Kahn of Kahn Lucas. "This year, we have the pleasure of also honoring top product donors who provide new product for people challenged by poverty, who would otherwise have to make hard choices between food, housing or new clothes." This year's gala highlighted the theme of #DeliveringGood, and the need for new product is immensely important - today one out of every six Americans face poverty. Throughout the year, their product donors help organization provide hope, dignity and self-esteem to people in need.





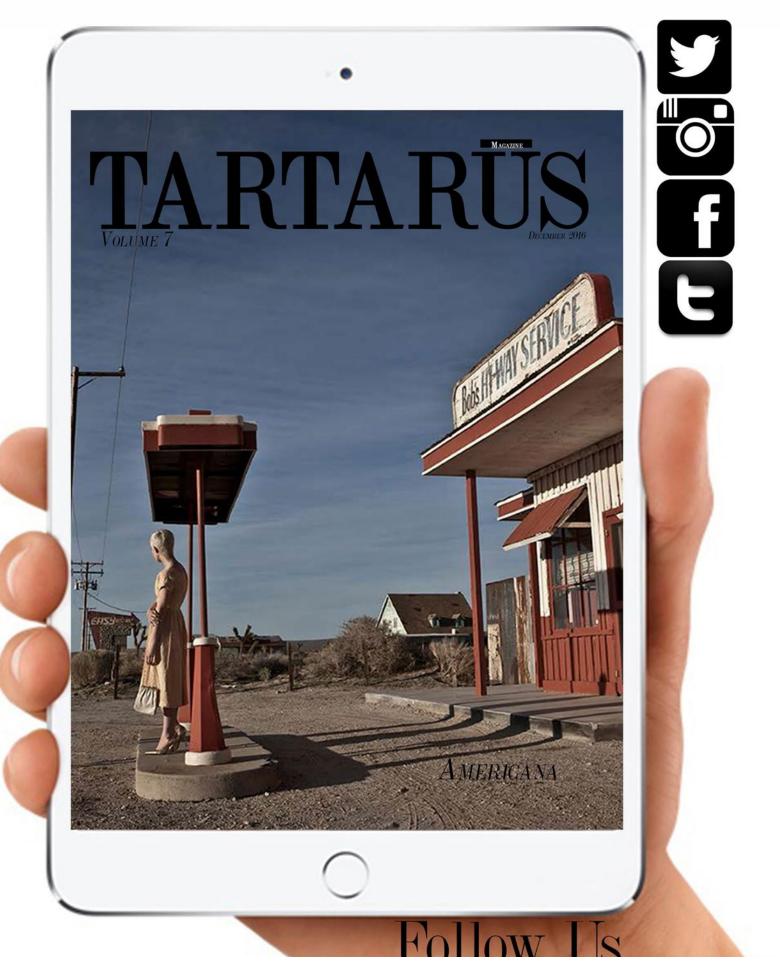












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