

MAGAZINE

TARTARUS

VOLUME 9

JUNE 2017



ICONS



DELL

LOS A



SPIN

ANGELES

Katherine Story



TARTARUS MAGAZINE

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Cover
Frida

Photographed by
SANDRINE DULERMO & MICHAEL LABICA

LETTER FROM THE EDITOR



Nora Kobrenik
Photographed by Alena
Kobrenik | “Elizabeth Taylor” |
May 2017

When I started work on this book back in September of 2016 I envisioned it looking a little different from the product you see on these pages. You see when I started this I wanted this volume to be inspired 100% by the pop culture icons, but alas it wasn't to be. In late March I had an epiphany – while these editorials are indeed inspired by various cultural icons not all of them are pop. In fact we have Anna Karenina, Marquis de Sade, various fairytales and otherworldly aliens.

As the work continued it became clear that this issue is full of classic fashion photography clichés. And what are we without a little cliché? A cliché is a phrase or opinion that is overused and betrays a lack of original thought. But art is not original, neither is fashion.

Not anymore at least. What remain original are the icons of the past century: Madonna, Prince, and Bowie.

Back when I was working towards my bachelor's degree in Photography Michael Jackson so tragically passed away and from there was born my pathological need to honor those who have contributed so much to us, to art, to fashion. Since then I started photographing myself in tribute to the fallen. I did Michael Jackson, Amy Winehouse, Elizabeth Taylor, etc. While the true icons will never be forgotten I nonetheless want to dedicate this book to them. To the pioneers, innovators, those who inspire us by simply being themselves. Welcome to the issue.

A stylized, handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke extending to the right.

NORA KOBRENIK
EDITOR-IN-CHIEF AND FOUNDER



SIAMESE TWINS JEWELRY

HANDFORGED IN BROOKLYN

#SIAMESETWINSJEWELRY

SIAMESETWINSJEWELRY.TUMBLR.COM








IDO

PHOTOGRAPHED BY C



DLS

CYNTHIA DICTATOR







SEX



MARCH
IN

PISTOLS







MALVINA

Photography by Alyz | Model, Make-up and Hair by Kiki Beguin

| Styled by Jackie Tadeoni |

WWW.VISULAYZ.COM | [@ALYZTALE](https://www.instagram.com/ALYZTALE)





















ANNA

PHOTOGRAPHY BY ANDREA VARANI

KARENINA

FASHION EDITOR - GIOIA CAROZZI

FASHION STYLIST - MARTINA LODETTI

HAIR AND MAKE UP BY LORENZO CHERUBINI



















PHOTOGRAPHED BY ŠIME EŠKINJA

NATIONAL *Velvet*

MAKE UP BY NINA GEGO | HAIR BY EVELIN FOR EVELIN HAIR SALON
STYLED BY DJURDJICA VORKAPIC | SET DESIGN BY SASA MOMIROVIC



All wardrobe provided by Hippy Garden





























PHOTOGRAPHY BY MARIJA ANICIC

Major TOM

MERIDETH GRINNELL ON POP ART AND CULTURE



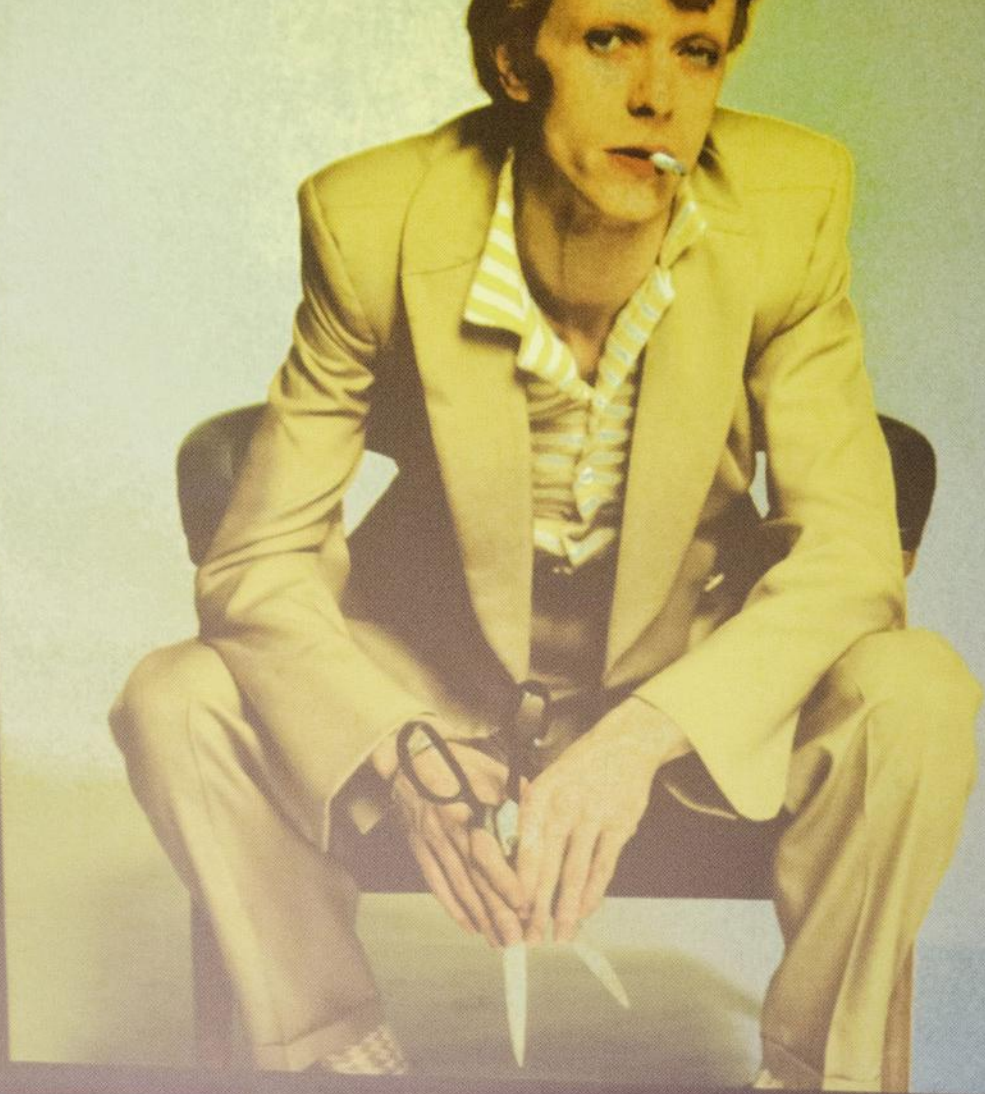


Pop art presented a challenge to traditions of fine art by including imagery from popular culture such as advertising and news. In pop art, material is sometimes visually removed from its known context, isolated, and/or combined with unrelated material. Pop art employs aspects of mass culture, such as advertising, comic books and mundane cultural objects. One of its aims is to use images of popular (as opposed to elitist) culture in art, emphasizing the banal or kitschy elements of any culture, most often through the use of irony. It is also associated with the artists' use of mechanical means of reproduction or rendering techniques. Pop art is widely interpreted as a reaction to the then-dominant ideas of abstract expressionism, as well as an expansion of those ideas. Due to its utilization of found objects and images, it is similar to Dada. While pop art and Dadaism explored some of the same subjects, pop art replaced the destructive, satirical, and anarchic impulses of the Dada movement with a detached affirmation of the artifacts of mass culture. Pop art and minimalism are considered to be art movements that precede postmodern art, or are some of the earliest examples of postmodern art themselves. Pop art often takes imagery that is currently in use in advertising. Product labeling and logos figure prominently in the imagery chosen by pop artists, seen in the labels of Campbell's Soup Cans, by Andy Warhol. Although pop art began in the late 1950s, in America it was given its greatest impetus during the 1960s. The term "pop art" was officially introduced in December 1962; the occasion was a "Symposium on Pop

Art" organized by the Museum of Modern Art. By this time, American advertising had adopted many elements and inflections of modern art and functioned at a very sophisticated level. Consequently, American artists had to search deeper for dramatic styles that would distance art from the well-designed and clever commercial materials. As the British viewed American popular culture imagery from a somewhat removed perspective, their views were often instilled with romantic, sentimental and humorous overtones. By contrast, American artists bombarded every day with the diversity of mass-produced imagery, produced work that was generally more bold and aggressive.

The paintings of Lichtenstein, like those of Andy Warhol, Tom Wesselmann and others, share a direct attachment to the commonplace image of American popular culture, but also treat the subject in an impersonal manner clearly illustrating the idealization of mass production. Andy Warhol is probably the most famous figure in pop art. In fact, art critic Arthur Danto once called Warhol "the nearest thing to a philosophical genius the history of art has produced". Warhol attempted to take pop beyond an artistic style to a life style, and his work often displays a lack of human affectation that dispenses with the irony and parody of many of his peers. ●









Kirsten Arens on Icons and Fashion

GIRL WITH Death MASK

Photography by Sandrine Dulermo & Michael Labica







When you think iconic style no doubt such imagery as Madonna in her bridal dress, Michael Jackson in epaulettes and Prince in Victorian ruffles come to mind. Such imagery is in our blood; we're born knowing it. Before the rise of the icons of the 80's we had Warhol and Elizabeth Taylor's Cleopatra make up that redefined the 1960's style.

The revolution no doubt began in 1984 with Prince's Purple Rain Era (under the guidance of costume designer Marie France), he had perfected his iconic look: frilly shirts that were the cousin of Princess Di's pie-crust shirts, stack-heeled platform boots and his hair tightly wound into a rapturous bouffant of dancing curls. It was dandyish but it also nodded to the military jackets of Jimi Hendrix and the psychedelia of Sargent Pepper. Much as Michael Jackson's 90's attire would closely mimic that of army regalia. "My clothes should be as entertaining up on a hanger as they are on me," Jackson once told his longtime costume designer Michael Bush. The military jacket featured on the cover of *King of Style* came out of Jackson's fascination with form-fitting uniforms. "And

it really pleased his female fans," Bush told *Rolling Stone*. Who doesn't love a man in a uniform? "It was about creating the sexual mystique. But Michael made it his own by pushing the envelope, rebelling against the establishment the uniform is supposed to represent with all those badges and making it rock & roll."

For the ever-controversial Marilyn Manson, Nazi Chic has dominated his post-millennial creative output – his fifth album *The Golden Age Of Grottesque* (2003) was created in conjunction with series of portraits by Gottfried Helnwein, featuring the musician in a white stylized uniform with patches worn by Nazi bandmen on the collar. The accompanying *Grotesk Burlesk* tour saw Manson (in outfits by Jean Paul Gaultier) incorporate everything from the Death's Head logo (complete with the Mickey Mouse ears Manson wore in some of the controversial blackface Helnwein images) a rally style set. ●













RED
ORIENTAL



Creative and Styling / JINHOON
Producer / SAM HALWELL
Photographer / NARIN YUN
Assistant Stylist / THARINYA
Make Up / HOANG NGHIA
Hair / ANDY VU NGUYEN
Model / NGUYEN OANH
Fashion / DANG HAI YEN, VIETINIO, MAI TRONG NGHIA, RUTH.



Creative and Styling / JINHOON
Producer / SAM HALIWELL
Photographer / NARIN YUN
Assistant Stylist / THARINYA
Make Up / HOANG NGHIA
Hair / ANDY VU NGUYEN
Model / NGUYEN OANH
Fashion / DANG HAI YEN, VIETINIO,
MAI TRONG NGHIA, RUTH.





Floral long dress from Vietinio SS16





Red swimi suit from
Lacey through dress



Victorio SS16
by Victorio

Creative and Styling / JINHOON
Producer / SAM HALLIWELL
Photographer / NARIN YUN
Assistant Stylist / THARINHA
Make Up / HOANG NGHIA
Hair / ANDI VU NGUYEN
Model / NGUYEN QUANG

Fashion / DANG HAI YEN, VIETINO, MAI TRONG NGHIA, RUTH



Creative and Styling / JINHOON
Producer / SAM HALWELL
Photographer / NARIN YUN
Assistant Stylist / THARINYA
Make Up / HOANG NGHIA
Hair / ANDY VU NGUYEN
Model / NGUYEN QANH
Fashion / DANG HAI YEN, VIETINIG, MAI TRONG NGHIA, RUTH.









dot red dress by Vietinio ss 16

White lace shirt by Dang Hai Yen





Creative and Styling / JINHOON
Producer / SAM HALWELL
Photographer / NARIN YUN
Assistant Stylist / THARINYA
Make Up / HOANG NGHIA
Hair / ANDY VU NGUYEN
Model / NGUYEN OANH
Fashion / DANG HAI YEN, VIETNAM



PHOTOGRAPHED BY IRIS BROSC
STYLED BY CANNON

YOÜ and I

















| Stylist's Assistant - Eva Lee Roberts |
Video by Austin Nunes | Photo Assistant - Brian Offidani |
| Props by Carin Scheve | Hair by Elsa | Make Up by Tiffany













No Photographed by Oz John
SALE
Wardrobe by Mark Belford











Model - Lauren Pirie (Elmer Olson Models)
Make Up by Eddie Malter (L'Oréal, Paris makeup team)
Hair by Nina Farrauto (Plutino Group)









Hall Of Fame

Photography by Munenari Maegawa





Model - Kersti Pedanik
Hair by Mitsuo Kitao (Vi•a hair)
Styled by DAN
Make Up by Motoko (c-love)







A dark, moody photograph of a forest floor. The ground is covered in fallen leaves and twigs, with some small puddles reflecting light. In the background, several thin tree trunks stand against a dark, blurred backdrop. On the right side, a person wearing a bright red dress is partially visible, standing near a small stream or puddle. The overall atmosphere is mysterious and ethereal.

Swan Lake

Photography by Aleksandra Zaborowska

















A photograph of a person in a red dress lying in a forest, surrounded by ferns and other greenery. The person's legs are visible, and they are wearing a bright red dress. The background is filled with lush green foliage, including many ferns. The lighting is soft and natural, creating a serene and somewhat ethereal atmosphere.

Make Up by Sylwia Pniewska
Styled by Wojciech Szymański
Assistant - Mateusz Gogol
Model - Ballerina Izabela Szylińska



M

Photography by



Marquis de
Colin German Albrecht
Sade
Text by Ernesto Badalamenti





About 15 years ago Colin German Albrecht came across a former friend who was involved in photography. Albrecht says, "He aroused my interest in this form of expression with his work. When I had the opportunity to participate in the shoot of a professional photographer, who is active worldwide, the fire was finally lit. From then on I tried to live out my ideas of art in photography." In addition to photographers like Erwin Olaf, Enrico Recuenco, and Steven Klein, Colin is in debt for his onslaught of creativity to the late and great Alexander McQueen, "He was a great source of inspiration for me. His often-bizarre creations gave me a kick. Art, bizarreness and aesthetics all rolled into one. It's hard to describe. I get goose bumps from his works. Especially McQueen's "Savage Beauty" is my personal masterpiece." To quote Salvador Dalí, "I am not strange, I am just not normal." That would describe Albrecht to a T. The editorial you

see on these pages is about "the loneliness of a beautiful person, of whom one would never think he could be lonely and lost. A man who is amused by loud despair with an artificial imagery since only this - a doll corresponds to your claim to aesthetics and understanding for yourself." Colin continues, "If I wasn't a photographer I would've wanted to become a fashion designer but I unfortunately don't have the skill for that. I'd describe my work as aesthetical Kinky Fashion Design with a bizarre touch." "Every creative profession brings with it certain financial constraints, if we could only to get rid of this and actually be free to create that would mean everything for me. The possibility to show longings, hidden feelings and abstract thoughts in pictures is a grateful gift." ●



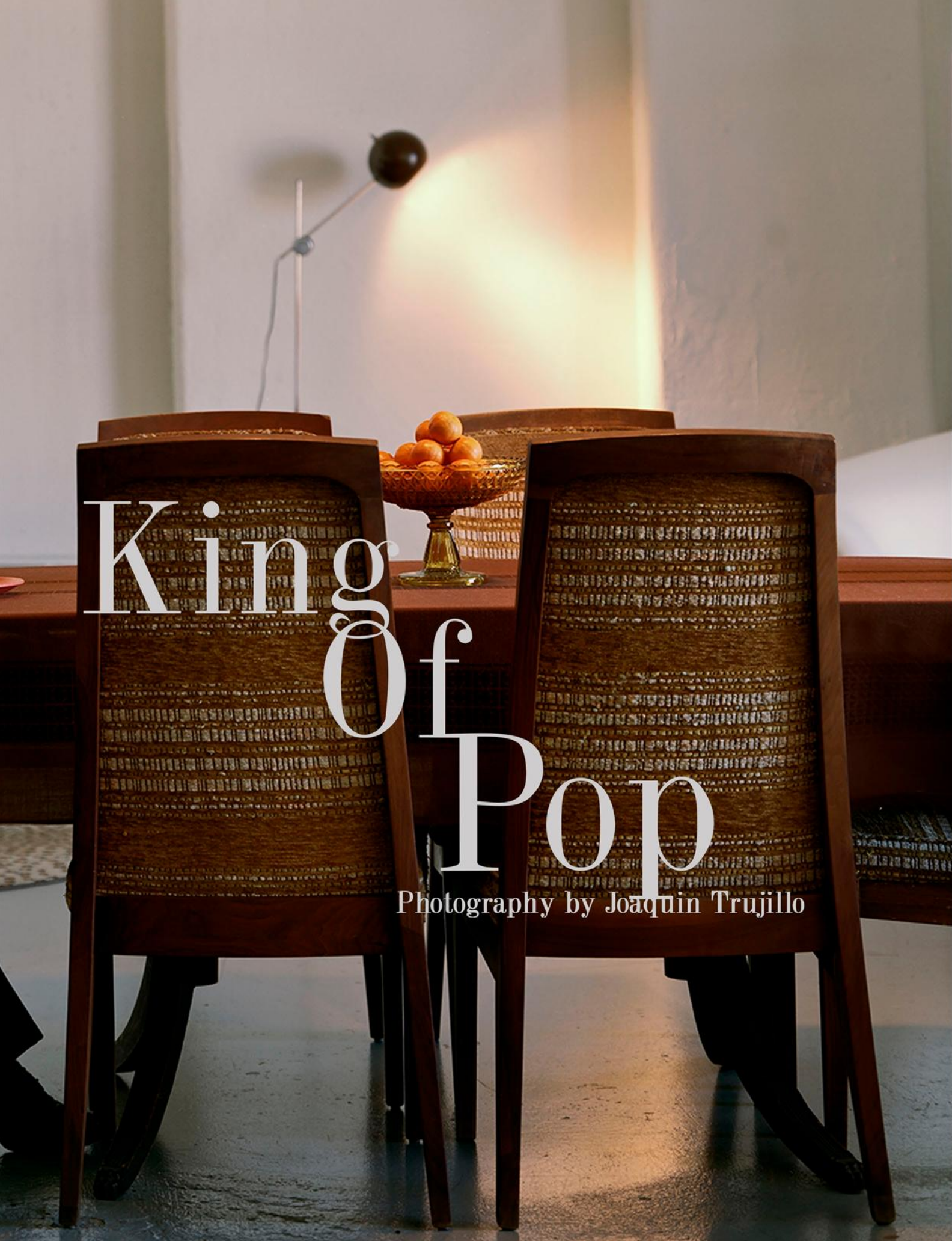












King Of Pop

Photography by Joaquin Trujillo





WELCOME

TO *Fabulous*
LAS VEGAS
NEVADA



Joaquin Trujillo
is represented by: LLREPS
MJS DEV, HOLLYWOOD MJ
VEGAS MJ, KWC PRODUCTIONS
www.joaquintrujillo.net







ALIEN COVENANT

PHOTOGRAPHY BY JULIA COMITA
KELLI DEVAULT MAKES A CASE PRO FASHION PHOTOGRAPHY CLICHE



When you work in fashion, or better yet in any place that deals with editorial fashion photography on daily basis it becomes painfully obvious that an obscene number of editorials fall into easily discernible themes. You know the ones I'm talking about: the Sexy Nun, the Sexy Nurse, and the Sexy Farm Girl. It's a lot like Halloween costumes – if it's not scantily clad, is it even a costume? Let's take a moment to all nod our heads in violent agreement at the fact that new ideas are hard to come by in fashion and art. Obviously it's no surprise, fashion photography has been around long enough that recurring themes and sub-genres were bound to arise organically. Here are a few of the ones we've come across most frequently and love each and every time. We won't hesitate to call them clichés because clichés are an art form in itself. Even a cliché can be heart-wrenchingly beautiful with the right execution. And beauty trumps it all. Here are a few of our favorite clichés that

we will never get enough of:
The Dissatisfied Housewife - You've likely seen this editorial a million times, a seductive albeit disgruntled housewife violently cooks her husband's meal, or completely ignores her baby while smoking a cigarette and enjoying her vodka martini. She is a terrible mother, and a terrible wife and just doesn't give a fuck because she's a femme fatale. This theme is often photographed with a retro 50s twist set against a distinctly groomed suburban landscape. How fabulous?
The Harlequin - If you think about it, there's really no bad reason why it should be as popular as it is. While some say that clowns are absolutely terrifying, we disagree. There's a captivating tragedy to clowns. This theme is really about the makeup artists itching to stretch their creative muscles (and their makeup kits).







Playboy Bunny – Fashion world loves to portray women as submissive sex objects and what better way to do that than with a mix of innocence and sex appeal via a Bunny cottontail. We could talk about how this may be dehumanizing women, but we're not going to because who gives a flying fuck?

Frida Kahlo - There are many incredible female artists that steal our hearts and take our breath away. But none can hold a candle to the muse herself – Frida. Kahlo captivates fashion photographers unlike any other female artist. Over the course of this century she transformed from being a brilliant painter, and became a work of art herself. With her colorful flower wreaths, dark braids and thick unibrow, Frida is so visually iconic no fashion photographer could resist photographing her likeness. The best example being the cover of this book.

The Boy Toy - The Boy Toy theme features a confident and hypersexual female character and a submissive slave of a man.

Because really, who doesn't want to be a filthy rich glamazon and get freaky with the pool boy?

The Dystopian Wasteland - It's the quintessential grit and glamour theme. The basic formula here goes something like this: You find an abandoned industrial warehouse and a model. You put her in said warehouse wearing inappropriately decadent attire. You turn on the smoke machine. You're done.

Pop Art - Andy Warhol and Roy Lichtenstein are the supreme rulers of this theme. The point is the make your photographs look as one-dimensional and comic book like as possible. By stylizing the shoot exclusively with primarily colors, Ben-Day Dots, and hard black lines to simulate the look of pulp comics from the 1950s, you too can make your images look like comic-book prints. Warhol and Lichtenstein rejoice! ●















PHOTOGRAPHY BY ANDREA VARANI

THE GREAT GATSBY



Y





Fashion Editor Gioia Carozzi
Styled by Martina Lodetti
Hair and Make Up by Lorenzo Cherubini













BCR 336





Photography by Laurent Elie Badessi
Jen Ruane talks abuse in relationships



Jen Ruane



Lately the topic of domestic abuse has been weighing on my mind quiet a lot. Between the dysfunctional relationship of The Joker and Harley Queen and the Big Little Lies' relationship between Perry and Celeste it seems that domestic abuse is all around us. While I am very much against any type of abuse especially that between a man and a woman I couldn't help but think that sometimes violence is a rather powerful aphrodisiac. Some people, or I should say a large number of people get off on volatile and explosive relations. The type of relationship where both parties enjoy pushing each other's buttons, the type that has an underlying tread of masochism. Masochism is when one derives sexual gratification, or the tendency to derive sexual gratification, from being physically or emotionally abused.

Sure, there's nothing sexy about a man beating the shit out of a woman. But what about when the woman provokes the man on purpose, fights back and it leads to the type of fireworks that put's 50 Shades of Grey to shame?

By no means am I talking about the dom/sub relationship, that's different. I'm talking about the relationship between two highly intelligent, strong-willed, successful, powerful individuals. Think "Mr. and Mrs. Smith", there's nothing hotter than a playful fight, a volatile battle of the wits that escalates to exchanging shoves, pushes and slaps, and ultimately leads to angry sex where both parties walk away with bruises, scratches and bloody lips. To quote Marilyn Manson "You look so pretty when you cry. Don't wanna hit you but the only thing between our love is a bloody nose, a busted lip and a blackened eye. When I undo my belt you melt and you walk away with a red, red, red welt." This only works when both parties are on the same page and there is no such thing as a victim. In order to enjoy a relationship like this you must give as well as you can take. And honestly, there's nothing hotter than that. ●

STYLIST - Maria-Stefania Vavylopoulou HAIR - Thanos Samaras
MAKE-UP - Renee Garnes DIGITAL CAPTURE - Brad Van Donsel
PRODUCTION - Terry T. Emmons MAKE-UP Assistant - Stoji Bulic

MODELS: Lauren Walshe (Ford), Snow (Q Management), Anna ilnytska (Mc2), Kat Foseca (Elite), Jay (Wilhelmina), Madisin Bradley (Trump), Tania O. (Wilhelmina), Julia Oleynik (NY Models)



















Photographed by Sandrine Duterma & Michael Labica

Ziggy Stardust























A woman with long blonde hair, wearing a white long-sleeved dress with a blue and white patterned collar, stands in a sun-dappled forest. The ground is covered in dry pine needles and twigs. The text "AFTER PA" is overlaid in a large, grey, serif font across the center of the image.

AFTER
PA



PIPER BARK

STORY BY IRVING DOBOS





Hyeonju Park was born and raised on the Jeju Island in the North of Korea. She went on to major in Women's Fashion in Esmode Fashion School and after graduation landed a coveted internship in marketing department of Benetton Korea. After Park finished the internship, she ran a boutique that showcased a variety of Korean Designers for 3 years. Park says, "I launched the Atelier Park the handbags division right after that. I became a designer very organically. I've lived in city since I was 20 years old; I used to go to the museum whenever I had spare time. The works that I saw at that time still give me artistic inspiration to this very day. When I need to decide the color of design product, I check those old pictures again and again. The time to find the combination of new colors is the most important time to me before producing the product. Our bags have a very minimal

design and natural colors which are the key points." Hyeonju describes her works as having great focus on color and simplicity. "The colors of nature given by the forest, ocean, mountains are key inspirations to me. Especially in the forest, the time when I'm surrounded by 2 colors Camel and Green, that is the healing time to me. When I design, I'm reminded of this space all the time. The shape started from the figure and is then released into minimal, it pursues the minimal style that goes with virtually any garment."

The signature style of the brand is the design which simplifies the details and gives the focal point over to the color. Park is inspired by the fashion photography almost as much as she's inspired by nature.





“**F**ortunately, I have an opportunity to do an interview, I'm much happier to do an interview after our designs have been noticed and not because of it. It is quite unfamiliar for me to talk about myself, someone who designs the product and not the product itself. I think this is a very meaningful opportunity because the product I design shows the lifestyle and the background that is an integral part of myself. For example my personal style is a shirt that I swiped from my husband, a silk scarf with a fabulous pattern that

we're known for, pin striped trousers and an analog watch. Through the brand, I try to make garments that are sculptural and interesting to look at, but at the same time practical and feel fancy. Next up we're focusing on building a website that will make it easier for the foreign market to access our products. I'm planning to introduce Atelier Park in diverse shops in different countries outside of Korea, I think we will meet in New York sooner rather than later.” ●







SOPHIE DE QUAY &



THE WAVEGUARDS
STORY BY ROXANA BELAIR

As an ambassador's daughter, Sophie de Quay had the chance to travel around the world, which led to her being soaked with different cultures. She grew up in Switzerland, Singapore & New York where she started singing lessons with the famous coach Tina Shafer. She then had major roles in musical theatre productions. After she graduated from high school she moved to Paris for music school. After Paris she moved back to Switzerland where she met Simon Jaccard and Tim Verdesca, two well-known musicians in the Swiss music landscape. They studied at the Jazz conservatory in Lausanne. Their first concert as Sophie de Quay & The Wave-Guards was in September 2016 in Paris. Since then, they toured in Switzerland, France, Belgium, and Lebanon & New York and released their first EP.

The band's main sources of inspiration are their travels, encounters and life experiences. They write about situations of life that moves them, they like to put themselves in other people's shoes and imagine what they would feel. For example, Sophie once read a book about a young girl that was in a coma and she wrote a song about it. They like their audience to be able to identify

themselves in the lyrics. Their songs transmit messages that are important to them. "They did not know it was impossible so they did it" by Mark Twain is the band's favorite quote and that's how they operate. Sophie says, "We like the idea of merging arts to sublimate those arts and the bond between music, fashion and photography is very strong. Photography is the skill of capturing the essence of an emotion, of a moment, of a message. We do music to provoke and share emotions with our audience. Fashion is a way to express personality, a style, and a universe. Fashion and art are the expression of personalities, these have no limits, everything is possible, and it's the unlimited creativity. We are currently working on our image to be coherent with our music and personalities and are open to collaborations with artists, designer and any kind of artistic fields. We work with the Swiss designer Giovanni Lo Presti, he dresses the band for big events & concerts.





One of our next concerts in Switzerland will be an unpublished event: during the concert a painter will improvise a painting on stage according to the emotions she feels while listening to our music. At the end of the concert we will auction the painting.” Now that’s cool! De Quay continues, “Our music is universal, our goal is to move people from the most different countries and backgrounds. We had an amazing time playing in New York at the Bowery Electric, Pianos, Michele Mariaud Gallery and Rockwood. Music is part of us. We are 3 complementary characters with the same values and visions. We want to create, to share, to explore and push the limits. We think that dreams do

come true if you work hard and if you aren't scared of failing. We have things to say and we want to go as far as possible.”

At the time of publication of this volume the trio has returned to Switzerland and released their ode to New York that they wrote, composed and recorded in New York. (You can see the video on www.tartarusmagazine.com)

Next up the band is working on 2 singles to be released Summer 2017, “And we are working on our first album that should come out at the end of 2017 and that will be followed by a tour of Switzerland and abroad.” ●



BENNY SETTI

MADE IN ITALY





BENNY SETTI

MADE IN ITALY

PHILIPPE
PA



AUDIBERT
PARIS







**FALL / WINTER
2017**

sylvie schimmel
PARIS



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