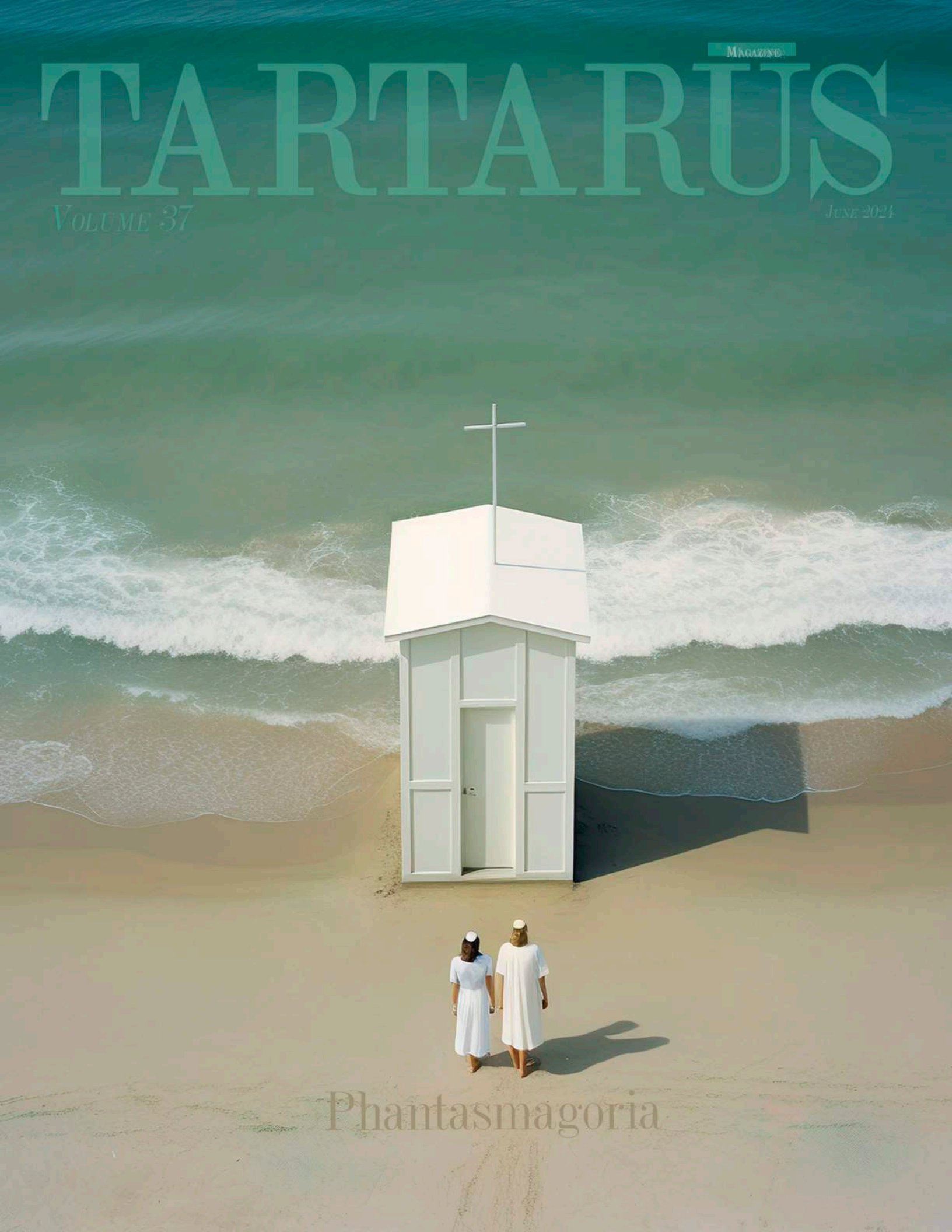


MAGAZINE

# TARTARUS

VOLUME 37

JUNE 2024



Phantasmagoria



numero 10<sup>®</sup>





**ANZA FORA**



# TARTARUS MAGAZINE

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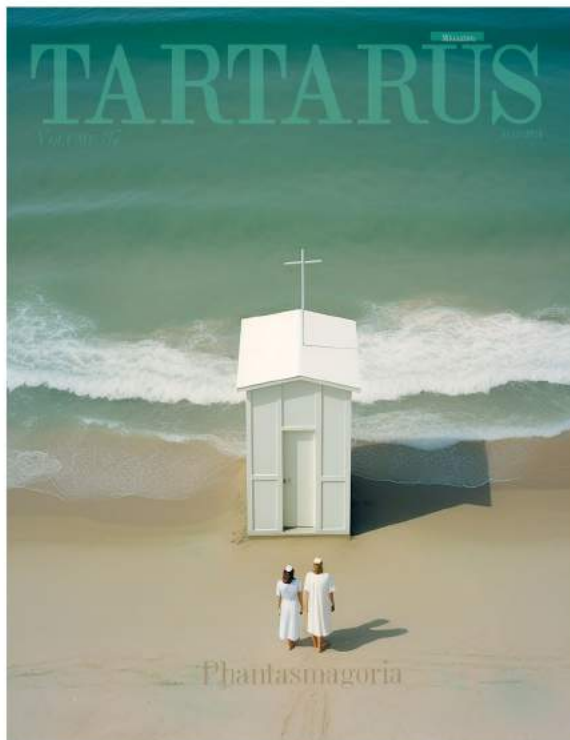
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*Cover*  
*Phantasmagoria*  
*Photographed by*  
GIZILI KO

## LETTER FROM THE EDITOR

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Self portrait by Nora Kobrenik |  
Book of Life |  
May 2024

Once upon a time I was at an art expo with a former friend and he made a comment that none of what was on view was “real” art because it wasn’t oil on canvas in a heavy gold frame. I was shocked and disgusted. I wholeheartedly believe that only small, close-minded individuals could possibly believe that. There is beauty in the horror, the ugliness, and the revulsion. All art deserves to live, be created, be felt. It takes a very special person to see past the dirt, disfigurement and vileness. To see underneath it to the delicately fragile membranes of the moth’s wing as it becomes consumed by flames. Ever since I was a little girl I lived my life in the imaginary world, I could retreat inside myself and create planets and galaxies of my own. To this day I can nestle inside my mind and walk the halls of my creations.

The book is rooted in Phantasmagoria, sequence of real or imaginary images like those seen in a dream, or a nightmare. It should come as no surprise that peculiarity and I go hand in hand. I have an endless fascination with the morbid, the grotesque, and the saturnine. The grotesque is inherently associated with the feminine - taciturn and changeful. That thinking has long shaped depictions of the female body, including archetypes of sexual or environmental threat, like concubines, femmes fatales, and mothers. The contemporary grotesque is interested in underlining the way that bodies that are different from the norm, or that, in deviating from impossible standards, are treated as aberrant or monstrous. My grotesque psyche reclaims this power by owning and reimagining flesh and blood. My world reflects that, as does Volume 37.

Here you will find images that are slightly off, slightly discomforting, slightly intolerable yet slightly intoxicating. I hope you have the stomach for them.

Welcome to the issue.

A handwritten signature in black ink, appearing to read 'Nora Kobrenik'. The signature is stylized and fluid.

NORA KOBRENIK  
EDITOR-IN-CHIEF AND FOUNDER



**ANZA FORA**

**PHILIPPE AUDIBERT**

PARIS









Delphine-Charlotte Parmentier  
Paris








**schimmel.**







Spiderwick  
Art by Dani Majic  
Curiosities by  
Cassandra Harris

































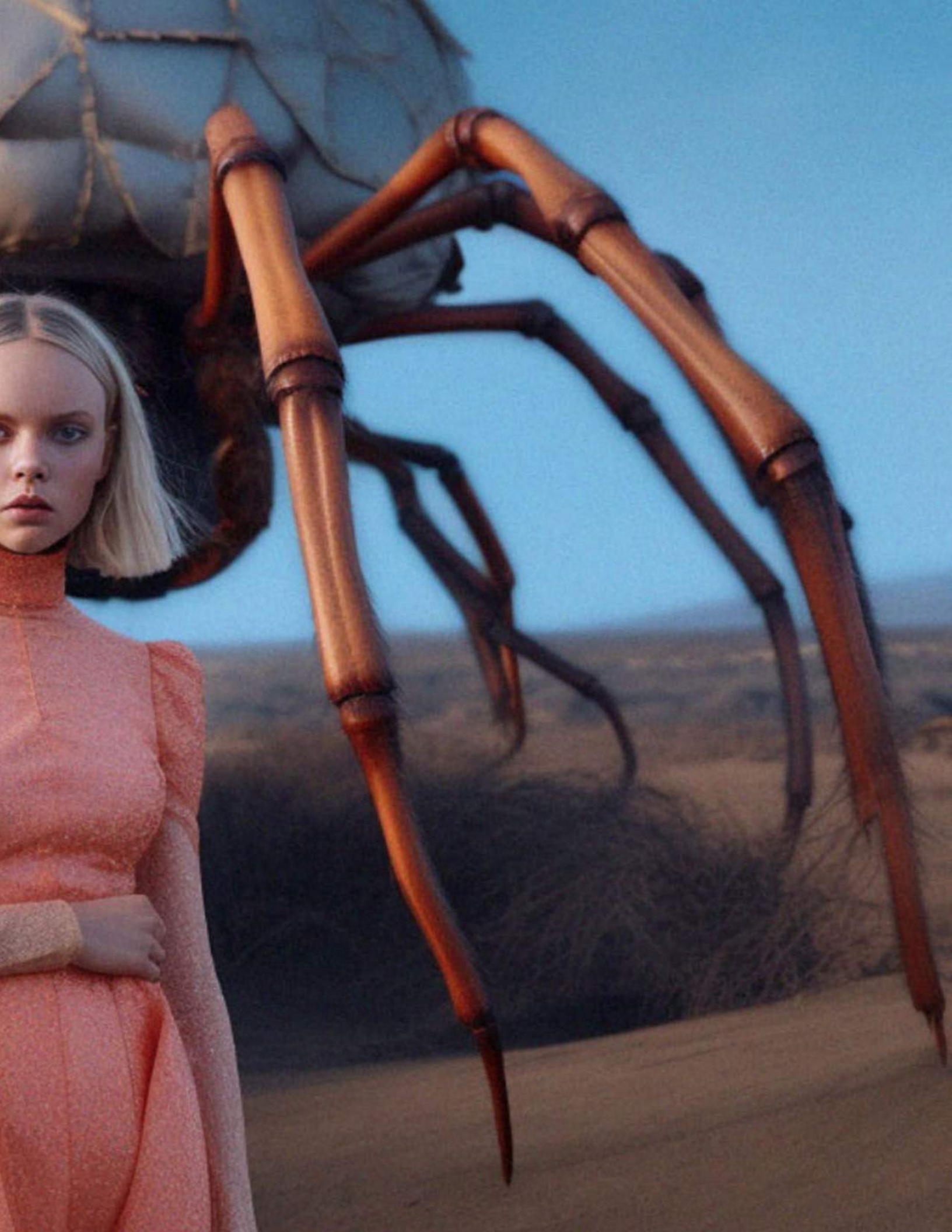




















**V**ictorians were curious people interested in nature, the sciences, anatomy, botany, and morbidity. For upper-class citizens, collecting scientific objects showed that they were sophisticated and educated. The Victorians were interested, some even to the point of obsession, in beauty, death, and finding rare items that were visually appealing. Some collections were so extensive that they bordered on hoarding. Suits of armor, human skeletons, and wax figures made up some of the larger items collected. Smaller items were botanical, human, or animal remains displayed in curiosity cabinets or displayed on taxidermy mounts. Collecting was also a social endeavor, conversations centered around the odd, curious, and scientific. Although most collectors were not formally trained, this did not deter collecting and sharing information about the objects. Collecting was not limited to the wealthy; items like buttons, pocket-sized portraits, and animal bones were compiled by the least affluent. Wealthy individuals often displayed their collections in a curiosity cabinet. These cabinets were a way for the wealthy to show off their hobbies.

Curiosity cabinets, also called *kunst-kammer* or *wunderkammer*, are of German origin. They can be beautiful wooden display cases with elaborate carvings and glass fronts or open shelving style book-cases. Curiosity cabinets were usually kept in places where guests could see them, and conversations about the pieces were the social norm. The primary purpose of collecting was the social, leisure, and recreational aspects of it. Victorians enjoyed discussing and sharing their hobbies while “paying calls” to each other. Paying calls consisted of spending less than an hour visiting over tea or brandy and discussing families, gossip, and curiosity displays.

Oftentimes, the items collected and displayed were botanical in nature. Botany, the study of plants, was popular among scientists and amateurs alike. Explorers would travel the world and bring back specimens from around the globe; these new samples were spliced and













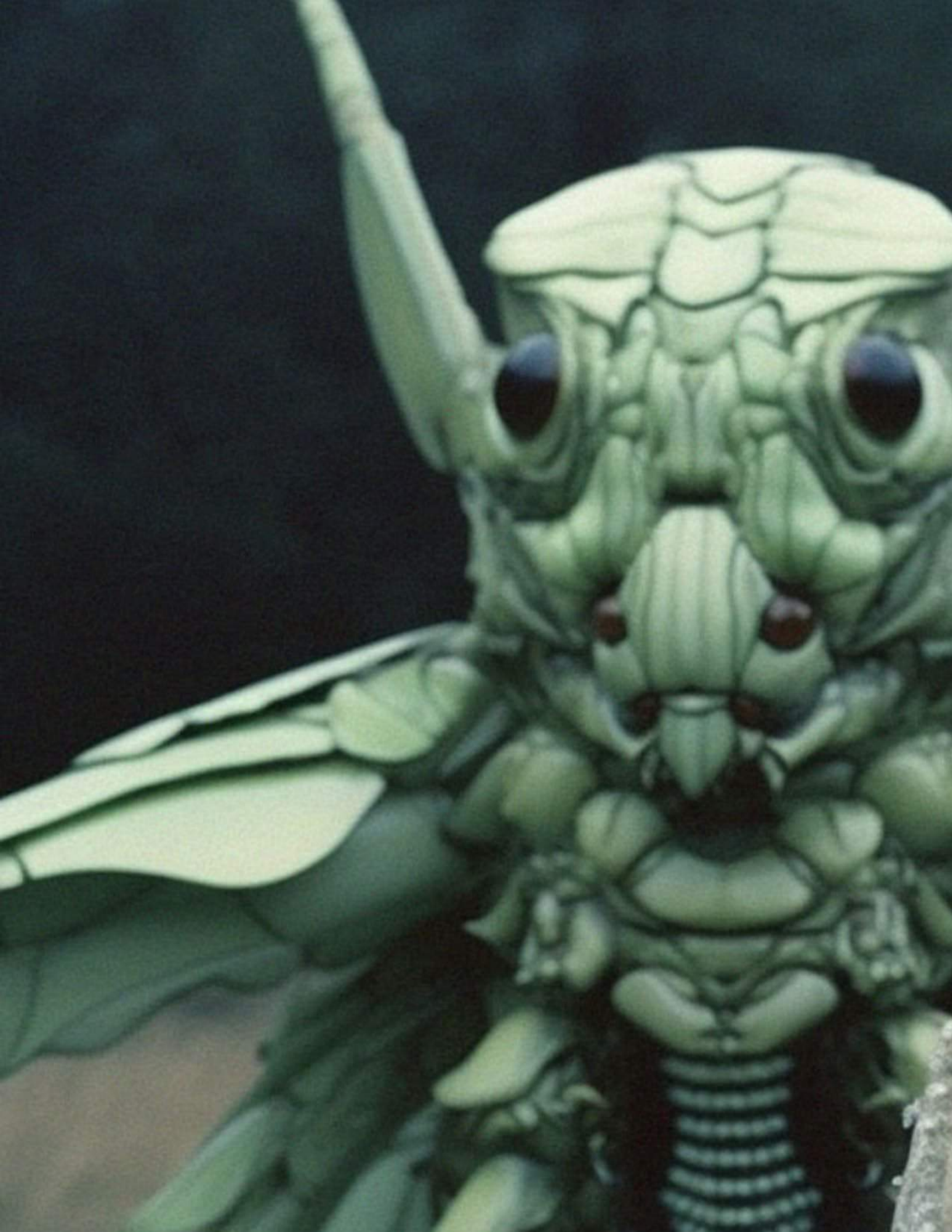






**S**hared among academics and hobbyists. Another item that was commonly collected by Victorian Era Americans were various types of photographs (the photographic process was perfected during the early part of the Victorian Era). The collected photos included daguerreotype portraits, death photos, those of preserved insects, and human oddities such as the skeletal remains of those born with congenital disabilities or horror-based false photography. Horror-based photography included people in costumes or images of magic tricks like floating heads. Collecting was a social activity that allowed for shared

interests and learning. It was also a way to show off what you knew and to do so in a humble manner. Many curiosity cabinets were eclectic, filled to the brim with unrelated oddities. Today, we study the objects that were collected and learn what was popular and why. Not much has changed in the modern-day; many people still collect oddities, stamps, coins, and even bowties. There are museums and roadside attractions dedicated to the odd and curious. We continue to learn from Victorian society and to study their interests. ●



























































Slumberland  
Photography  
by Simon Hjortek  
Fashion Fantasy  
by Laurie Silvey







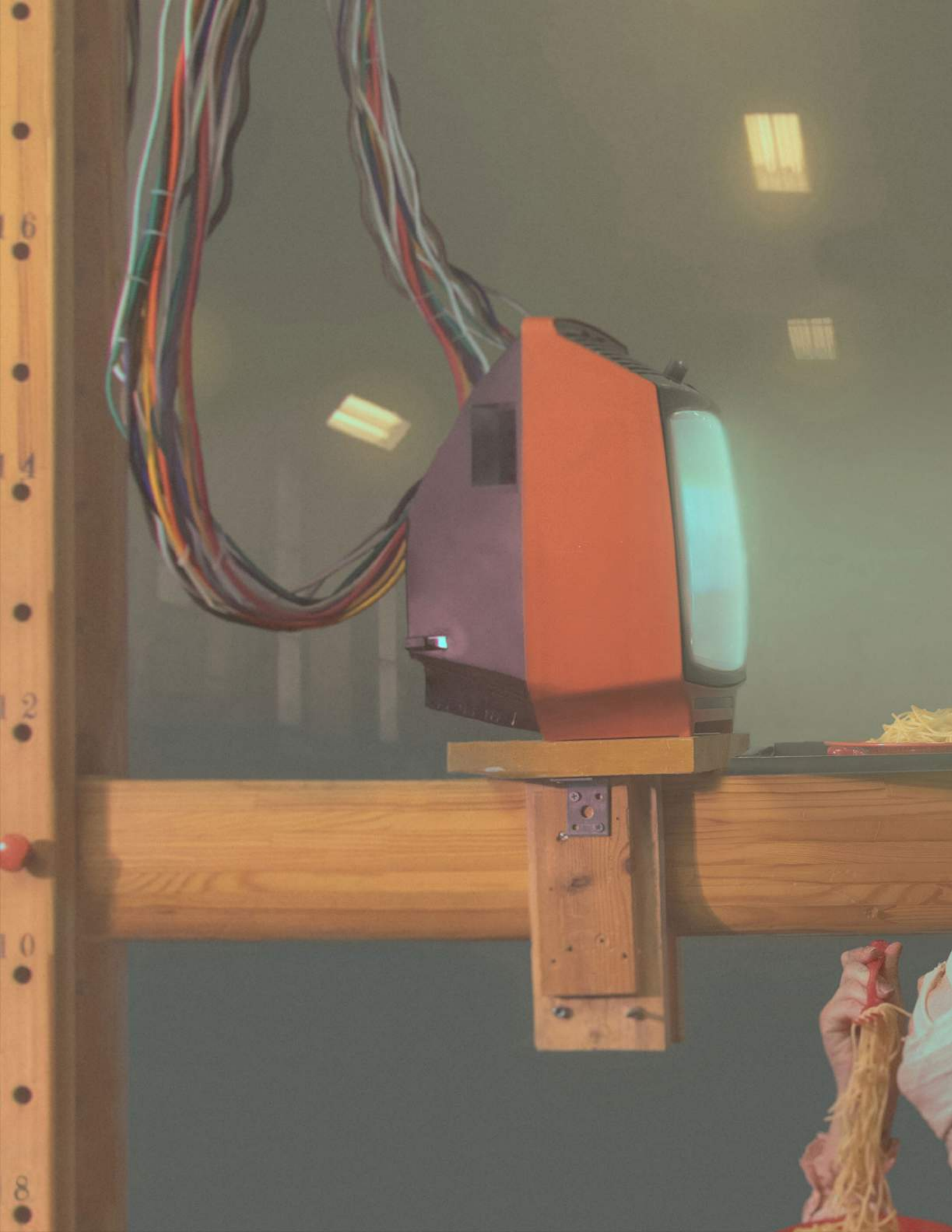










































**A** ccording to Otto Von Busch and Daye Hwang in the *Feeling of Fashion*, “fashion is an adventurous play and a gamble of sorts...an excitement, a moment of risk taking...a rushing sense of aliveness.” They argue that through fashion, “the prosthesis of the imagination” we put ourselves out there to be “judged by others” and “either this emotional gamble works or it does not.” If we play the “game” as they put it, we are actually putting ourselves in a position of vulnerability, revealing an “extended prosthesis of the self”, and maybe hoping (or not) that others will join in our fantasy with us. In this way, clothing as fashion becomes an extension of the body and mind, a way to say things about ourselves in the most creative ways if we choose. It allows us to be unique and at the same time, connect with others who understand our sartorial language.

The fashion industry brings the fantasy genre to life. We are able to see fantasy and even live fantasy through fashion. Runway shows give audiences the fantasy world they long to visit. Though it may be for a short amount of time, that doesn't take away from the magic. If fashion did not take influences

from fantasy, dark or not, it would be an extremely dull industry. The rules of fantasy can be broken to give way to new ideas and that is the same with fashion. Coco Chanel broke the rules and gave women the choice to wear trousers and take their corsets off. Tim Walker pushed the boundaries of photography and brought pages from fantasy books to life with his camera. Fantasy is a genre that pushes us to dream and think of the impossible and fashion is an industry where those who dream and create the impossible tend to thrive. Though people outside the fashion industry may not be aware of how much fantasy impacts fashion, mainstream trends have also taken a more fantastical approach in the recent decades. One of the most notable subgenres of fantasy that has had an influence on both couture and fashion subcultures is dark fantasy. Unlike horror, the main goal of dark fantasy isn't to scare - it is to entice and make the wearer feel confident in their badassness. ●



























PHANTASMAGORIA





ART BY GIZILI KO





















**F**rom terrifying myths with a moral lesson buried beneath the surface to penny dreadfuls based on true accounts of crime and horror, scary stories have been one of the most enduring and beloved forms of storytelling. With origins dating back to the 1770s in Europe, phantasmagoria was a type of horror theatre that used several of the earliest moving image devices to create an immersive audience experience. Phantasmagoria incorporated not just the moving image, but special effects, surround sound, and – in some cases – hallucinogens to invoke stories that stayed with viewers long after their theatrical experience ended.

As ghost stories began to increase in popularity, so too did the desire for a lived experience and the work of charlatans like German Georg Schrepfer, who was among the first to realise the full potential of magic lanterns for horror storytelling. He became famous for ghost-raising séances where attendees fasted for 24 hours before attending his presentation at midnight and it's believed they were fed salad and punch that contained hallucinogens. He's said to have used images of well-known ghosts projected from hidden magic lanterns in a darkened room with draped altars, gaining a cult following that lived on over a century after his mysterious death by gunshot wound. It solidified the arrival of

the performance style into the UK and eventually America in the early 1810s, with the air of the unknown as the territories of the country were expanded adding to interest in the medium. The death of the artform eventually came – like most things – as technology improved and audiences began to see through the tricks that had once enthralled and terrified them. However, phantasmagoria has lived on largely thanks to the art it has inspired: such as poems by Lewis Carroll and artwork by French painters like Jean-Auguste-Dominique Ingres and Anne-Louis Girodet. It inspired the controversial video game Phantasmagoria, which was released in 1995 and banned in Australia due to its realistic depictions of violence and sexual assault. Popular Disney attractions like The Haunted Mansion and live show Fantasmic have both been inspired by the medium with their use of moving image projections and practical effects. Even modern-day horror film techniques draw from those utilised in phantasmagoria, from illusions to the withholding of sensory experiences for maximum scares. ●

















A person wearing a white coat and a dark hat is sitting on a sandy beach. They are holding a large, light-colored umbrella. The background is a vast, hazy expanse of water and sky, creating a serene and minimalist atmosphere. The overall color palette is dominated by soft blues and whites.

Tom Nulens presents





Dream Scenario


































A close-up, artistic photograph of a person's face. The person's skin is covered in dark, textured, charcoal-like makeup. Only one eye is visible, looking directly at the camera. The background is a soft, out-of-focus blur of warm, golden-brown and orange tones, suggesting falling autumn leaves. The overall mood is dramatic and mysterious.

THE IMMORTALS





ART BY MURAD GOLBURAEV













































LAS DO  
PHOTOGRAPHY BY





S. FRIDAS  
Y ŠIME EŠKINJA









JEWELRY BY LAPIDARIUM ZAGREB  
MODEL - INGRID NIKOLIC VIA  
FAITH MODEL MENAGEMENT  
MAKE UP BY MIHAELA DODIC  
HAIR BY ALEN BARIC  
VIA HAIRVETICA HAIR SALON  
SET AND COSTUME DESIGN BY  
SASA MAKSIMILJANOVIC  
ASSISTENT PHOTOGRAPHY BY  
IVA LOKIN



























WR  
ŞE





THE  
ETCHED BAGGAGE  
ART BY *SILA*  
HRAZAT YÜCEL







































THE WORLD OF FAHREN FEINGOLD  
WORDS BY INDIRA CESARINE





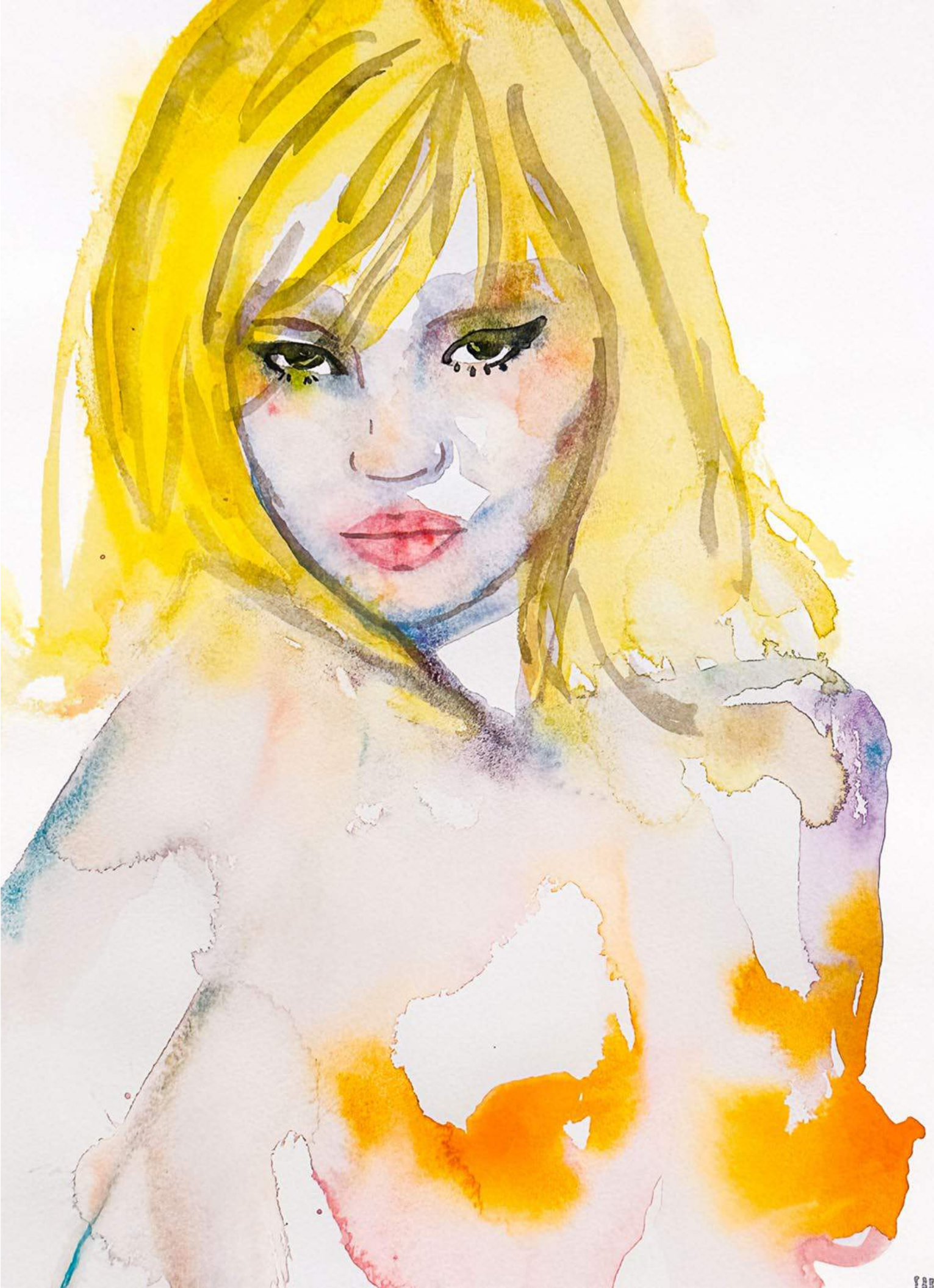












**F**ahren Feingold's ethereal watercolor paintings, recognized for their celebration of femininity and defiance of patriarchal norms, have left an indelible mark on the art world. Now, in a poignant retrospective titled "Ethereal Legacy: The Art of Fahren Feingold," The Untitled Space gallery in Tribeca, NY pays homage to this trailblazing artist whose life was tragically cut short in 2023.

Feingold's artistic journey was one of fearlessness and empowerment. Born in San Francisco and raised in Los Angeles, she exhibited a prodigious talent for art from a young age. After winning the best artist award at her high school, she ventured to New York City to study at Parsons School of Design, laying the foundation for a career that would redefine the depiction of femininity in contemporary art. Initially immersed in the world of fashion design, Feingold's transition to fine art marked a pivotal moment in her career. Inspired by vintage imagery yet infused with a modern sensibility, her watercolor nudes challenged societal norms and celebrated the beauty of the female form. With delicate brushstrokes and vibrant palettes, she created works that captivated audiences

worldwide. The retrospective exhibition at The Untitled Space offers a comprehensive look at Feingold's evolution as an artist. Featuring over 50 never-before-seen paintings from her estate, alongside works from previous solo exhibitions, the show is a testament to her enduring legacy. As stated by Curator Indira Cesarine, "Fahren Feingold was the first artist I represented at The Untitled Space, and since we began our collaboration in 2017, I have curated over 30 exhibitions of her work. I have been honored to represent Fahren and work closely with her since curating her debut solo show, along with numerous group shows, benefits, and artistic collaborations. She was a constant inspiration and I hope that her sensitive, ethereal artwork continues to inspire future generations, as it inspired me." From her early explorations of femininity to her later pieces, which delve into themes of sensuality and female empowerment, each painting tells a story of resilience and defiance.



**F**eingold's art was more than mere representation, it was a celebration of the female gaze. Through her paintings, she sought to empower women, challenging centuries of censorship and objectification. In the artist's own words, "Opening my eyes to the beauty and love that exists within me and around, my paintings act as a quiet dagger of truth, exposing the beauty of the feminine form from the female gaze, emphasizing the female body as a great thing to behold, free of judgment and objectification." As *Vogue* aptly noted, she was "a trailblazing artist on a meteoric rise," whose influence extended far beyond the confines of the art world. At the heart of Feingold's work was a commitment to celebrating the individuality and stories of the women she depicted. As she once stated, "My art is a celebration of femininity, a reclamation of the female narrative, and a defiant stance against the objectification of women's bodies. I hope that my paintings inspire others to see the world through a distinctly feminine lens and to embrace the beauty and complexity of the female form." Each painting was a love letter to her subjects, a testament to their strength and grace.

Through her art, she gave voice to the silenced and inspired countless others to do the same. Tragically, Feingold's life was cut short by cancer in 2023, leaving behind a legacy of creativity and empowerment. In the words of the artist herself, "I believe in the power of art to evoke emotion, to provoke thought, and to inspire change. Through my paintings, I seek to challenge societal norms and celebrate the strength and resilience of women." As we immerse ourselves in "Ethereal Legacy: The Art of Fahren Feingold," we are reminded of the transformative power of art and the enduring legacy of those who dare to challenge the status quo. Through her paintings, Feingold continues to inspire us to celebrate the beauty of the feminine form, free from judgment and objectification. As we honor Feingold's legacy, let us also recommit ourselves to the fight for equality and representation in the art world and beyond. For in her art, we find not only beauty but also strength,







**r**esilience, and the power to effect change.

About The Untitled Space:

Located in Tribeca, New York, The Untitled Space is a gallery committed to exploring new ideas and highlighting marginalized voices in contemporary art. Founded in 2015 by artist Indira Cesarine, the gallery features exhibitions of emerging and established artists working across various mediums, including painting, sculpture, photography, and performance art. With a focus on women, BIPOC, and LGBTQ+ artists, The Untitled Space seeks to challenge traditional norms and inspire dialogue around issues of identity, representation, and social justice.

About Indira Cesarine:

Indira Cesarine is an artist and curator known for her empowering exhibitions and commitment to supporting marginalized artists. Since launching The Untitled Space in 2015, she has curated over 50 exhibitions, featuring the work of more than 500 artists. Through partnerships with charitable foundations and fundraising initiatives, she has raised funds for causes ranging from women's rights to homelessness. Her curatorial work reflects a dedication to amplifying diverse voices and challenging societal norms. ●





















LAND BEFORE TIMES  
ART BY DANI MAJIC



















































































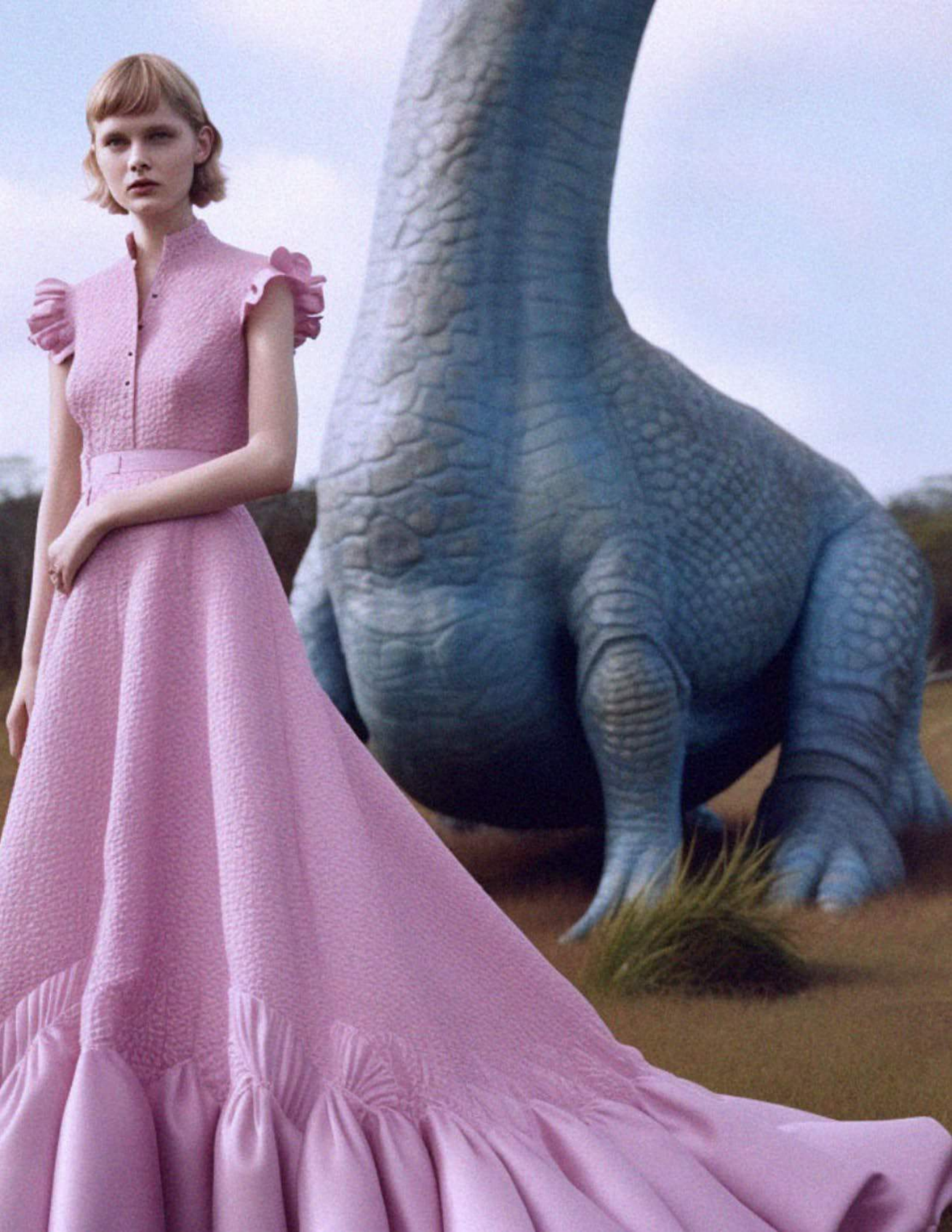
























The Fall of the





The House Usher







































**T**he ancient world had no word that resembled "supernatural". The world has always been a mysterious place, even more so before the rise of modern science. Religion on the other hand is a human universal. For thousands of years, humans have held religious beliefs and participated in religious rituals and throughout history every human society has featured some kind of supernatural or religious belief. From the dawn of civilization supernatural explanations focused on "natural" phenomena – events that had no clear human cause such as disease, natural disasters and drought – or they focused on human-caused "social" phenomena such as wars, murder and theft. Ancient societies believed they had to sacrifice innocent people to please gods to bring rain, while today, some people blame natural disasters on the perceived moral indiscretions of their peers. Everything from earthquakes and disease to success in war are, in some groups, attributed to the acts of deities, demons, witches or spirits. The long-standing 'god of the gaps' hypothesis holds that when people don't understand a phenomenon, they tend to infer that a supernatural

agent has to be responsible. But does that only apply to events that have no clear scientific explanation, or for anything with an ambiguous cause? "We still know little about the gaps that people use religion to fill," comment Joshua Conrad Jackson at Northwestern University. The "God of the gaps" perspective has been criticized for its association with logical fallacies, specifically the argument from ignorance fallacy. This fallacy asserts that just because something is not currently explained by science, it must be attributed to a supernatural cause. This type of reasoning is seen as inherently flawed and does not provide a robust foundation for religious faith. In this context, some theologians and scientists have proposed that a more satisfactory approach is to view evidence of God's actions within the natural processes themselves, rather than relying on the gaps in scientific understanding to validate religious beliefs. ●





































M A I

M A R I E S A I





S O N  
NT PIERRE



# KATH STO





# ARINE DRY







**hellen van berkel**

HEARTMADE PRINTS







MUAMUA








# Nora's *Deities*



1.

2.

- 1. The Row Guinevere slip dress
- 2. Khaite Olivia Raffia Tote Bag
- 3. Visit: South Beach, FL
- 4. Food for thought: Stubborn Seed
- 5. Métier beach blanket
- 6. Moonbathing
- 7. Chanel flip flops
- 8. Wilzig Erotic Art Museum
- 9. Anita Berisha earrings

 @eleanorkobrenik



3.

STUBBOR

4.





9.

# WEAM

Naomi Wilzig Erotic Art Museum



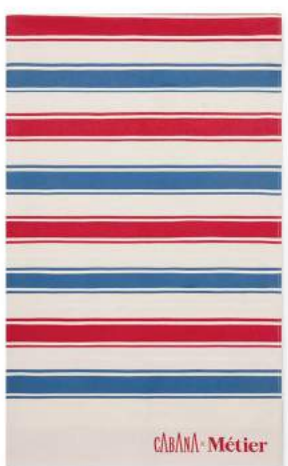
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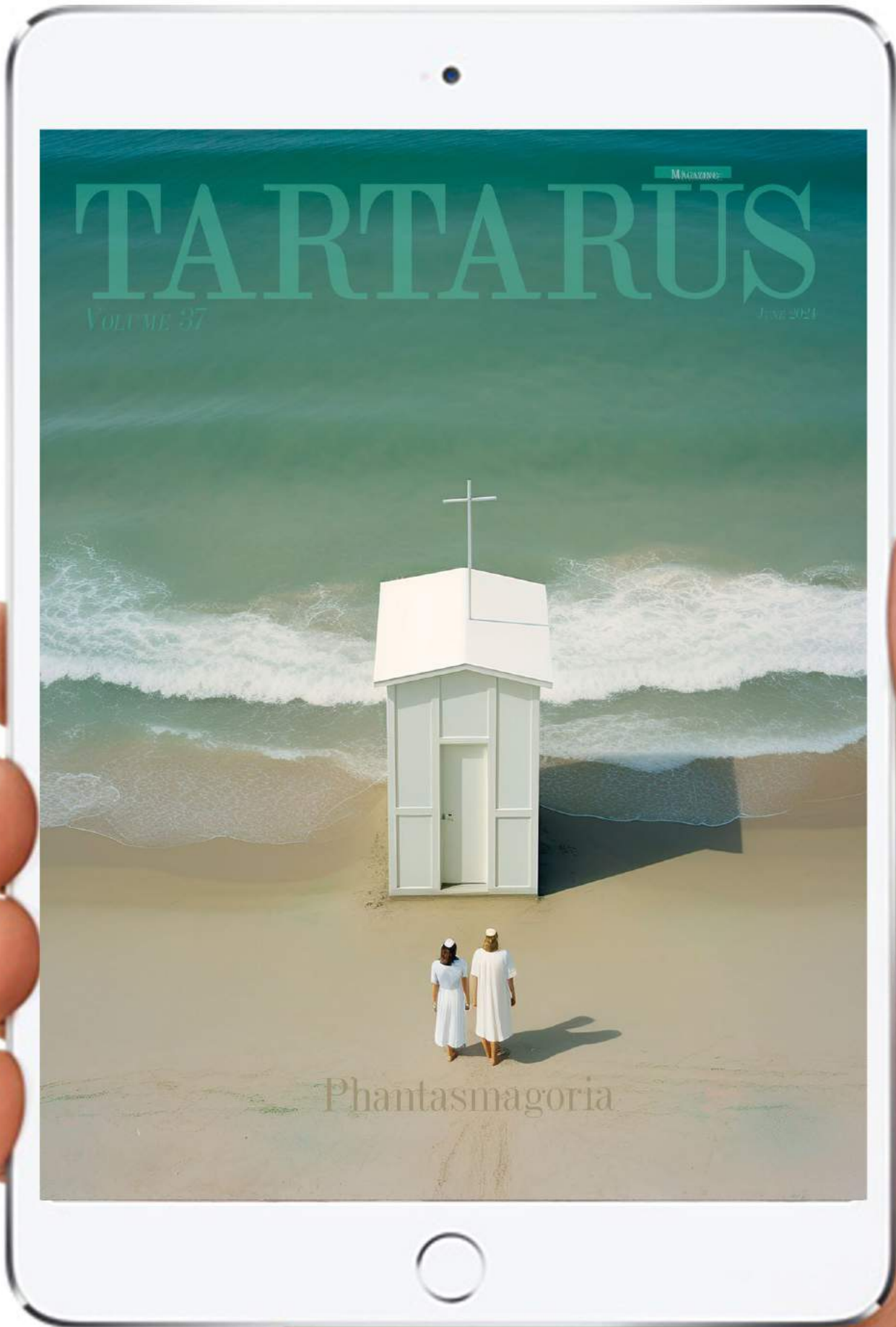


6.



5.

RN SEED  
BY JEREMY FORD



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