



*Fearless Romancer*

JUST A CORPSE



JUST A CORPSE

# Fearless Romance

*“They say the owl was a baker’s daughter.  
Lord, we know what we are, but know not what we may be.”*

*(Ophelia, Shakespeare’s Hamlet)*

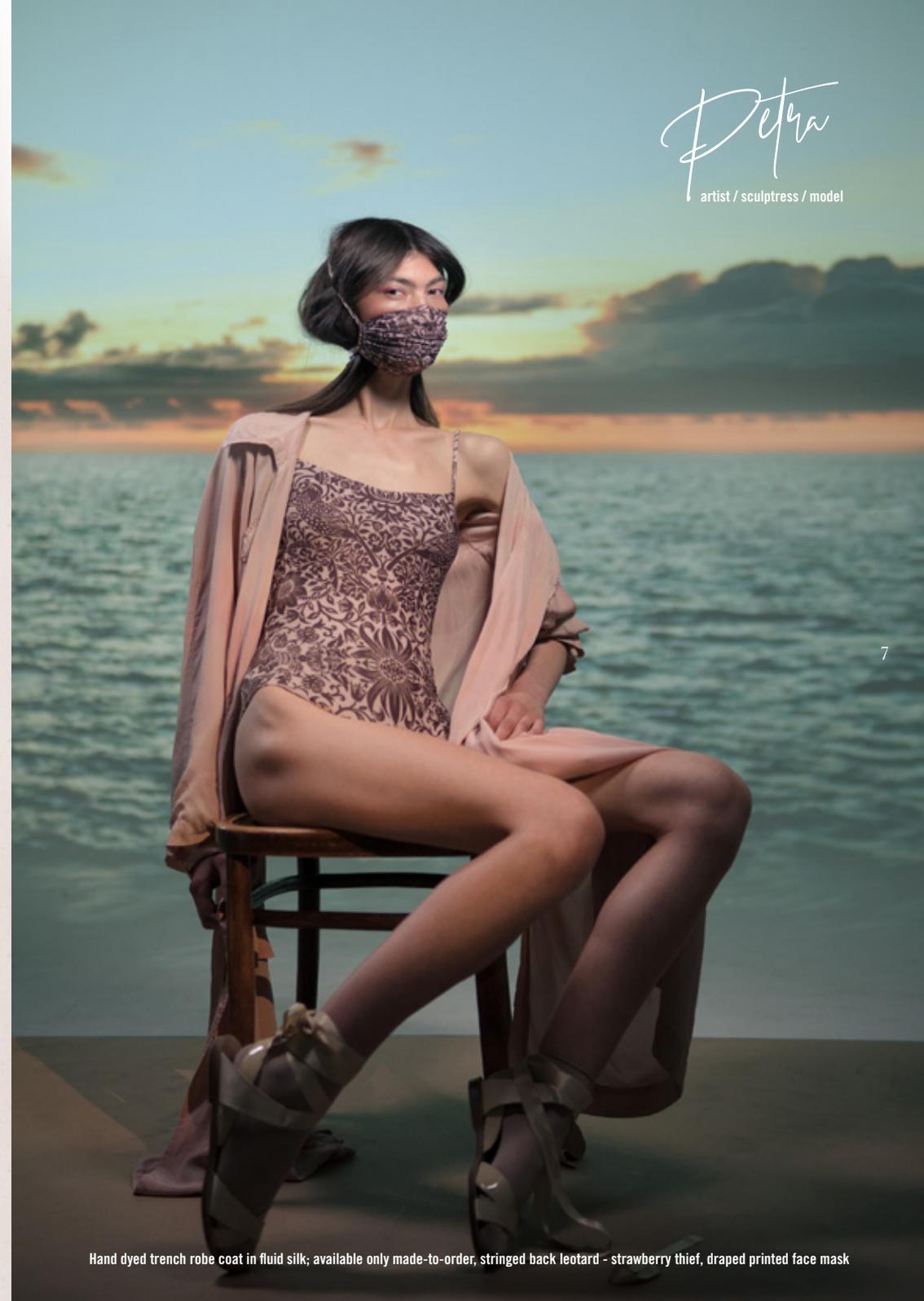
### ***Pre-Raphaelite Sisterhood – The Muse and the Woman Behind***

London, 1848. A group of young British painters, poets and art critics, aged from 19 to 23, form a seven-member Brotherhood. They are eager to establish a new art form, dedicated to a naturalist depiction of reality, even if that means showing ugliness. Pre-Raphaelite paintings depict medieval legends, Greek mythology, scenes from the Bible. Intense colours and floral patterns are an antidote to the Industrial Age of the 19th Century. And what is particularly important: one of the most intriguing aspects of the Pre-Raphaelite era is its concept of a Muse. The paintings often feature a prominent female central figure. A strange-looking new ideal. Odd-looking, thin, pale red heads, androgynous brunettes. A new kind of woman. The Pre-Raphaelite art reveals a close connection between an artist and his model. In bleak 19th Century London, poor shopgirls, barmaids, milliners and cleaners become dazzling queens, goddesses and heroines. The girls who model for the Pre-Raphaelite Brotherhood are the first supermodels and have since become a cult in their own right: the Pre-Raphaelite Sisterhood.

With the JAC Pre-Raphaelite edition, the concept of a Pre-Raphaelite Muse becomes timeless. Our contemporary muses take upon and explore the role of their historical or mythical counterparts: the women who have inspired this rebellious, punkish, dreamy, symbolic, quintessentially young new art, the Pre-Raphaelite movement.

texts by Eva Mahkovic

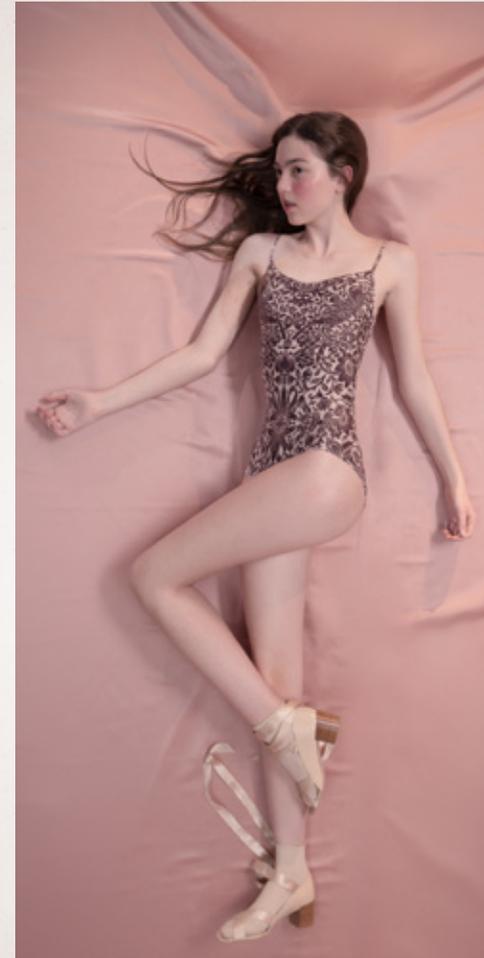
*Petra*  
artist / sculptress / model



Hand dyed trench robe coat in fluid silk; available only made-to-order, strung back leotard - strawberry thief, draped printed face mask



# Strawberry thief



**202LE30VL**  
PRE RAPHAELITES  
stringed back leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
STRAWBERRY THIEF

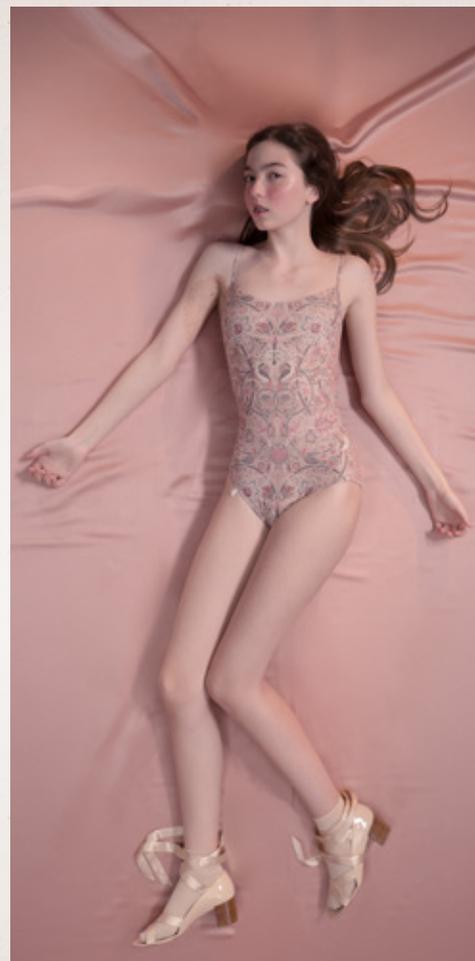
# Strawberry Thief



**201T021MR**  
PRE RAPHAELITES  
low back crop top with short sleeves  
in printed high quality body shape jersey  
88% PES 12% EA  
STRAWBERRY THIEF

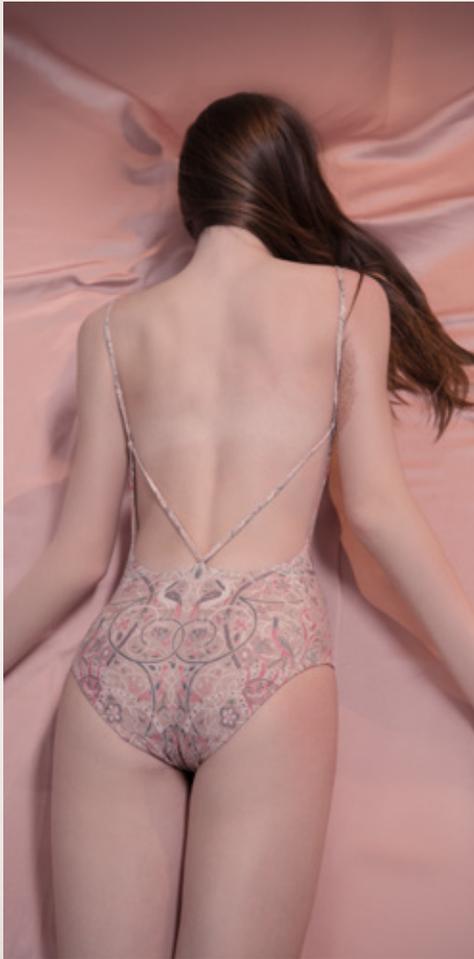


**201LG21MR**  
PRE RAPHAELITES  
V waistline leggings  
in printed high quality body shape jersey  
88% PES 12% EA  
STRAWBERRY THIEF



**202LE30VL**  
PRE RAPHAELITES  
stringed back leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
SEASONS

# Jumbo Polka



**202LE30VL**  
PRE RAPHAELITES  
stringed back leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
SEASONS



**192SK01PL**  
JUMBO POLKA TULLE  
long square skirt  
in super soft flock printed tulle  
85% PES 15% CO  
LAVENDER/NUDE

a creature of contrasts

Valerija as

*Proserpine*

18

stringed back leotard - pimperl, GRÈS blush draped face mask

proserpine is the goddess of death and  
of life.

which is actually quite unique.

torn between her husband hades and her mother ceres  
she spends half of her time (summer) above the ground  
and the other half (winter) in the underworld  
where her husband rules the kingdom of the dead.

dante gabriel rossetti's proserpine holds  
a pomegranate, the forbidden fruit.

her lips are red

(as she has already taken a bite.)

(another curious woman.)

(wanting to try more/  
/ to know more.)

(unacceptable.)

yet her reserved, unsmiling face  
does not show regret nor remorse  
(why should it, though?)

her face suggests a complicated, closely guarded inner life.

that's your traditional proserpine.

your traditional proserpine also seems as  
she's got no will of her own  
(torn between her husband and her mother)

yet:

how could anyone ever imagine  
that a creature of death and of life  
(a creature of the most striking contrast of all)  
could ever be so passive?

that does not make any sense.

but, as we all know:

woman as an eternal enigma.

that's another classical version of a muse.

19

*a creature of contrasts*

proserpine is a woman torn  
as i sometimes/  
/ probably always  
am.

first of all, i am always searching for beauty  
and for the unknown  
just about everywhere.

(as she has been just about everywhere.)

i can be moved by edvard munch as much as by zlatan ibrahimović  
by pharell williams's beat as much as by hesse's writing  
by sarah moon's photographs as much as by crystal pite's steps  
by men and women alike

by cardy b

by someone's stupidity  
by someone's success  
i can admire anybody  
for just about anything

as long as you've got swag.

as proserpine could survive below the ground and above

i can feel aged 678 and aged 17 at the same time

i feel i can be anything, anyone

model designer

ghetto kid rebel

housewife entertainer

business woman photographer

celebrity no one

and i want to be all of it

when i want it

as these are all me.

me, a collection of weird random facts

like

the fact that

i despise umbrellas (and i like rain)

and the fact that

i absolutely adore potatoes.

*creature of contrasts*

*Valerija*

top model / entrepreneur



stringed back leotard - pimperl, PARA CUTE - blush draped jacket

Pimpernel



**202LE30VL**  
PRE RAPHAELITES  
stringed back leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
PIMPERNEL



*Grès*



24



25

**202DR60JA**  
GRÈS  
draped wrap dress  
in superfine/stretch tulle  
94% PA 6% EA  
BLUSH

Pimpernel



26

**202SK60JA**  
GRÈS  
draped wrap skirt  
in superfine stretch tulle  
94% PES 6% EA  
BLUSH



27

**202LE30VL**  
PRE RAPHAELITES  
stringed back leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
PIMPERNEL

when does a girl grow up

Zara as

Effie



30

GRÈS - blush draped bralette, blush draped face mask, APOLLO - blush jumpsuit

i will tell you the story of effie gray,  
the muse and the future wife of john everett millais.

(although she is neither, just yet.)

the day is april 10.

the year is 1848.

workers are revolting in london.

the pre-raphaelite revolution is forming.

effie gray is 19 years old.

a girl, full of hope.

she is in scotland, waiting to get married to

a john ruskin

(an established critic.)

who is too old and will never love her.

(as he has imagined women differently.)

effie gray is sociable and talkative

and young /

/ very young

for a wife.

at 19, she does not yet know

that she will grow up to soon

that she will be miserable for nearly ten years

that at age 25, she will lose all hope in love and marriage.

(lose hope in life.)

despised by her husband

admired by other men

pretty effie

a beautiful girl in a very cold house

a saucy mountain nymph

one of the most adored muses of

the pre-raphaelite brotherhood.

(in a woman's life, such a discrepancy is a common thing.)

31

when does a girl grow up

do i feel like a grown up?  
no, i do not and i do not want to be.  
and anyway  
i'm happy not to live in the time of effie gray/effie millais  
who had to run a literary salon  
(a sparkling society butterfly)  
at the age of twenty  
travelling to venice and back to scotland all the time  
toiling to entertain a bunch of grown men  
just to feel worthy of living.  
(and never truly living up to the expectations of physical beauty, anyway.)  
i love strong women, strong and rebellious  
who do their own thing in the world.  
their own thing for a better world  
be they young or old, like  
vivienne westwood or greta thunberg.  
but i also like the girl who's atm just in-between  
a girl child who will soon be a woman  
that's  
alice in wonderland  
being able to discover new things  
new creatures  
new lands  
at her own pace  
without the world forcing her to grow up  
to be sensible  
too soon.  
an alice!  
that's who i want to be/  
/ i think i am atm.

*when does a girl grow up*

*Zara*  
schoolgirl / model



GRÈS - blush draped bralette, APOLLO - blush jumpsuit

Apollo



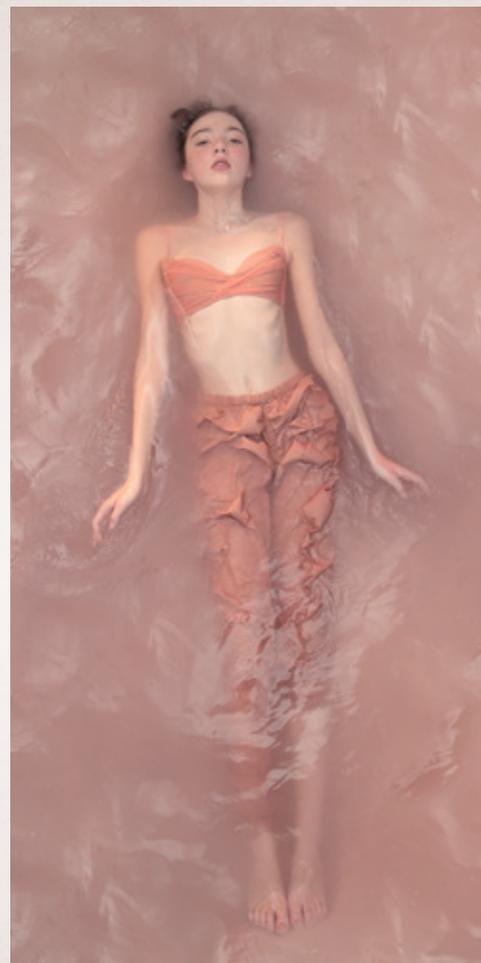
**192JS01TW**  
APOLLO  
jumpsuit  
in extra light micro nylon  
100% PA  
BLUSH



Grès



36



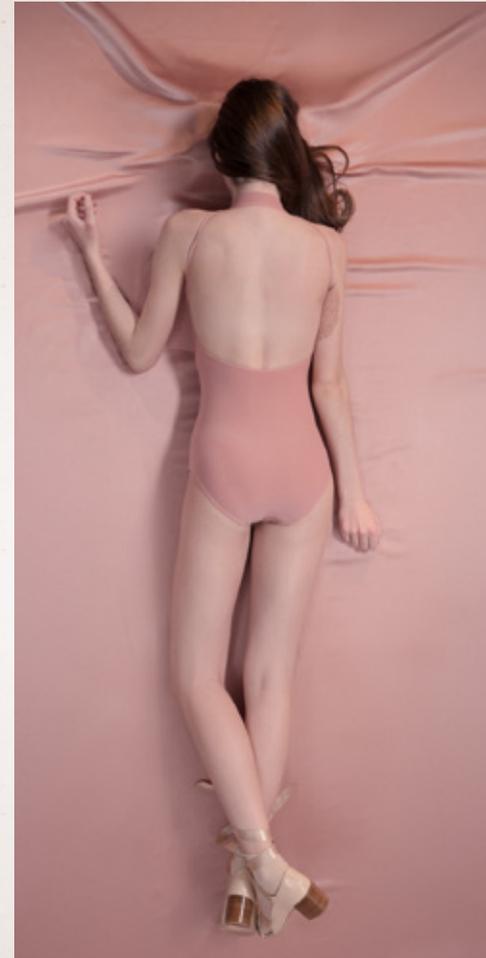
37

**191BR60JA**  
GRÈS  
draped bralette  
in superfine/stretch tulle,  
multilayered and lined where needed  
94% PA 6% EA  
BLUSH

Choker



**181LE31VL**  
CHOKER  
turtleneck leotard  
in superfine/second skin jersey  
double layered  
79% PES 21% EA  
BLUSH



*Para cute*



40

**181JC01PC**  
PARA CUTE  
draped jacket  
in extra light micro nylon, for warming up  
100% PA  
BLUSH



41

**181TR03PC**  
PARA CUTE  
draped pants  
in extra light micro nylon, for warming up  
100% PA  
BLUSH

a muse belongs to herself

Maša as  
*Annie*



bateau neckline leotard with sleeves - hesperides, GRÉS nude draped face mask

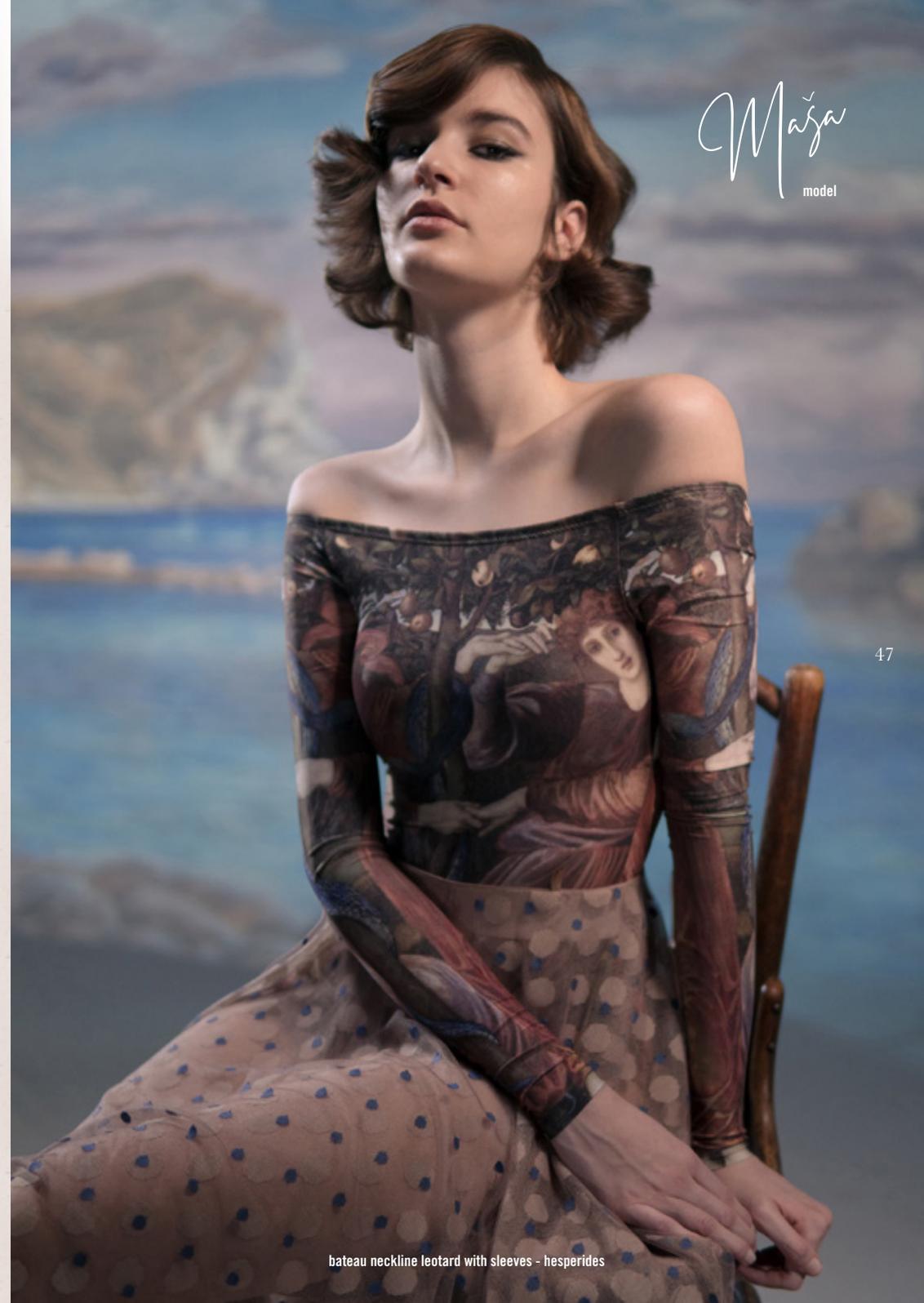
this is annie miller  
an uneducated barmaid  
wavy hair, pale skin, aquiline nose  
that's who she is when she is discovered by william holman hunt  
she poses for him and he falls in love  
intends to mould her into a respectable  
wife  
a wife, whom he  
rescued from obscurity  
but then  
she also poses for rossetti and others  
betrays him  
or so he says  
and marries another  
(when it comes to their muses and exclusivity, the pre-raphaelites are very competitive)  
(although it might not seem that way)  
anyway  
annie miller is indeed a handful  
undoubtedly lively, attractive and even flirtatious  
which is perhaps why  
hunt first paints her as a mistress  
a mistress just rising from her lover's lap  
(the awakening conscience)  
a fallen woman  
but then  
rossetti paints her as helen of troy  
(a face that launched a thousand ships)  
a definition of femme fatale  
her gaze bold and unyielding  
a fallen woman  
an adulterer  
a prostitute?  
a woman who does not care what anyone else thinks, though  
that's annie miller  
one of the most mysterious characters in pre-raphaelite muse pantheon  
a woman of changing identity  
a temptress, a lady and a matron  
a woman who, perhaps most importantly,  
answered to no one  
but herself.

*a muse belongs to herself*

i strongly believe one should be loyal to oneself  
 before trying to please anyone else  
 and as annie, i am a person of change  
 and routine makes me depressed  
 and like her, i am quite confident  
 and like her, i like the attention and will  
 not  
 apologize for it  
 and also, as much as i like to talk  
 there is no need for explaining myself  
 in any way  
 anyway  
 as annie stares out at you from the canvas  
 as helen of troy  
 you should be bold enough to gaze into the world  
 bravely  
 messy or ugly or kawaii or  
 anything  
 and think  
 #fvck the haters  
 this is ME.

*a muse belongs to herself*

*Maša*  
model



# Hesperides



**181LE20VL**  
PRE RAPHAELITES  
bateau neckline leotard with sleeves  
in printed superfine/second skin jersey  
double layered where needed  
79% PES 21% EA  
HESPERIDES





50

*Hesperides*



51

**202LE02VL**  
PRE RAPHAELITES  
camisole braided leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
HESPERIDES

darkness versus light

Zara as  
*Circe*



bateau neckline leotard with sleeves - love and maiden

this is circe, also called  
an enchantress or  
a sorceress  
the goddess of magic, sometimes a nymph.  
in greek mythology, she's the woman who transforms  
odysseus's men into swines.  
(out of love for him, of course.)  
therefore she is a jealous woman  
a witch  
cunning and calculating  
a predatory female  
(to be feared)  
a knowledgeable woman  
(potions and herbs)  
who uses her knowledge to do evil.  
john william waterhouse painted her at least three times  
(always scheming)  
poisoning the water in which bathes a nymph named scylla  
turning her into a sea-monster.  
(over a man, of course.)  
circe, another demonized female figure  
luring men to ruin.  
it seems the way of the world that:  
when a muse is a strong woman of any kind of power  
(potions and herbs)  
(knowledge)  
she must always be evil.  
apparently.

*darkness versus light*

56

    circe is traditionally depicted  
    sitting on her island, thinking of ways  
how to harm those that happen to pass by her land.  
    how to take revenge.  
she is sitting in darkness, surrounded by murky waters  
    poisonous herbs  
    wild animals  
all that depressing dark dodgy stuff.  
    anyway  
    i prefer summer and heat.  
and would also not like to sit on an island all day  
    as i prefer change.  
    and i also love company  
while she is always alone.  
    and i like to talk  
while she is mostly silent.  
and i am forgetful and dreamy  
while she is ... i don't know,  
    obsessed with revenge?  
(a traditional depiction, of course.)  
do i have any of this dark dodgy darkness in me?  
    actually, yes!  
i'm not interested in the classical beauty of things  
    as i prefer weird and grotesque.  
    tim burton, sarcasm.  
\*beware the jabberwock, my son  
/ the jaws that bite, the claws that catch.\*  
    mardi gras dressing up.  
so i guess there's a bit of circe in me  
    after all.

*darkness versus light*

*Zara*  
schoolgirl / model



bateau neckline leotard with sleeves - love and maiden, JUMBO POLKA-TULLE - nude short square skirt

*Love and the maiden*

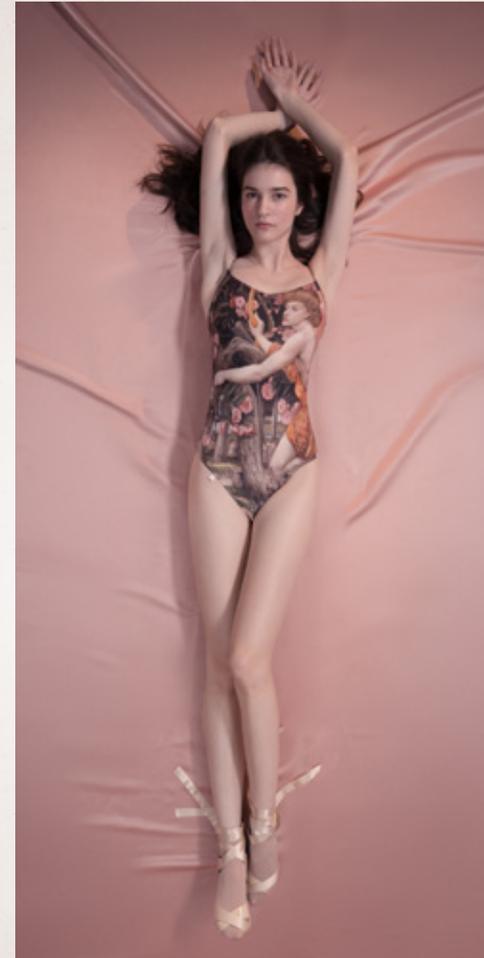


**181LE20VL**  
PRE RAPHAELITES  
bateau neckline leotard with sleeves  
in printed superfine/second skin jersey  
double layered where needed  
79% PES 21% EA  
LOVE AND MAIDEN



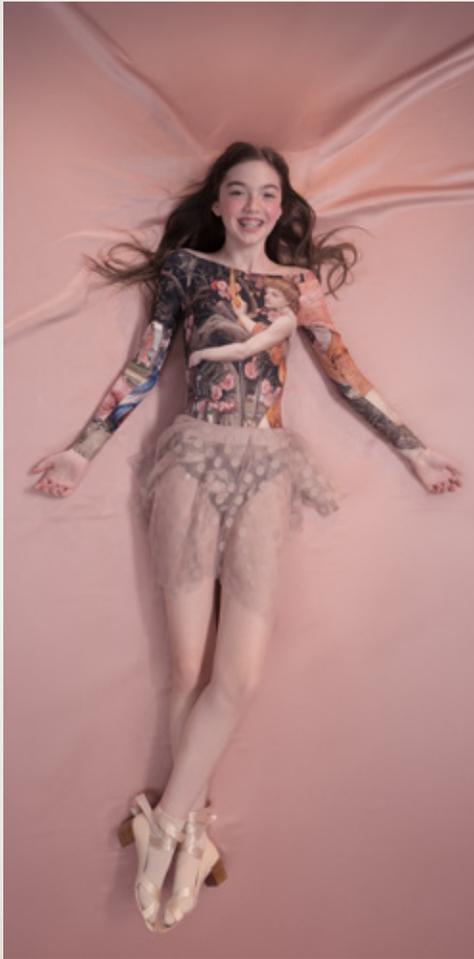


# Love and the maiden



**202LE02VL**  
PRE RAPHAELITES  
camisole braided leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
LOVE AND MAIDEN

*Jumbo polka*



**192SK02PS**  
JUMBO POLKA TULLE  
short square skirt  
in super soft flock printed tulle  
85% PES 15% CO  
LAVENDER/NUDE



a muse is self-destructive

Lucija as

Ophelia

66



camisole braided leotard – hesperides negative, JUMBO POLKA TULLE – blue long square skirt, GRÈS nude draped face mask, eider turtleneck body-suit; available made-to-order only

67

millais's ophelia is floating in a dingy river  
somewhere in the surrey countryside  
cloaked in  
forget-me-nots / asphodel /  
/ briar roses / daffodils / buttercups  
/ and poppy (representing sleep and death)  
what a romantic sight.  
this is one of the most prominent faces  
in the history of british art.  
why has this painting become so iconic?  
besides flowers and evil, treacherous women  
there is nothing more attractive for a pre-raphaelite painter  
than a sad girl.  
(there's rue for you and here's some for me, says shakespeare)  
grieving, mad  
soon-to-be-dead.  
nothing more fascinating than  
a continuous circle of  
unrequited love /  
/ madness / self-expression / and woe.  
(in a girl.)  
a sad girl.  
such a classic girl character.  
(usually written by men.)

*a muse is self destructive*

one could say that ophelia  
 is a somewhat quintessential teenage girl that some of us, girls  
 continue to be  
 well into our twenties.  
 (even thirties.)  
 the predecessor of the lisbon sisters.  
 a girl who loves late summer.  
 when the heat is not too intense  
 and the sky is very deep, serene blue.  
 a touch of cold in the air  
 an unknown darkness lurking behind the light.  
 a girl with a 90s nostalgia.  
 roller-skates  
 trapeze tailored trousers  
 chokers.  
 a girl who loves pop.  
 (madonna beyoncé taylor swift dua lipa)  
 the music that makes you feel  
 all the feelings.  
 all the feeling at the same time.  
 a girl who fears to make a mistake.  
 a tomboy and a princess.  
 a grown up and not  
 at the same time.  
 a girl such as  
 myself.  
 (anyway, i'd say you're a grown up  
 when you manage to keep a bonsai alive  
 for more than a month.)

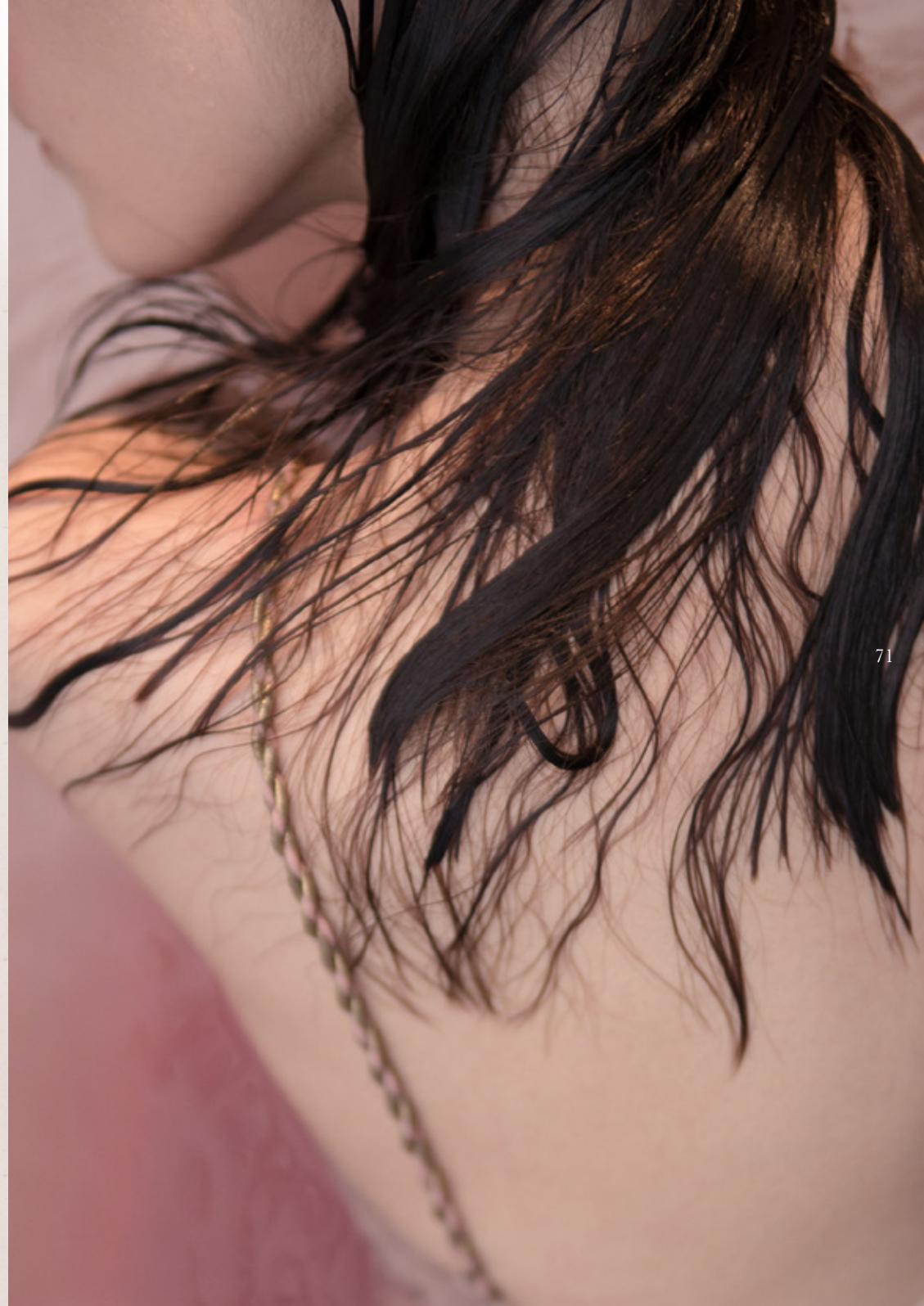
*a muse is self-destructive*



# Hesperides



**202LE02VL**  
PRE RAPHAELITES  
camisole braided leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
HESPERIDES NEGATIVE

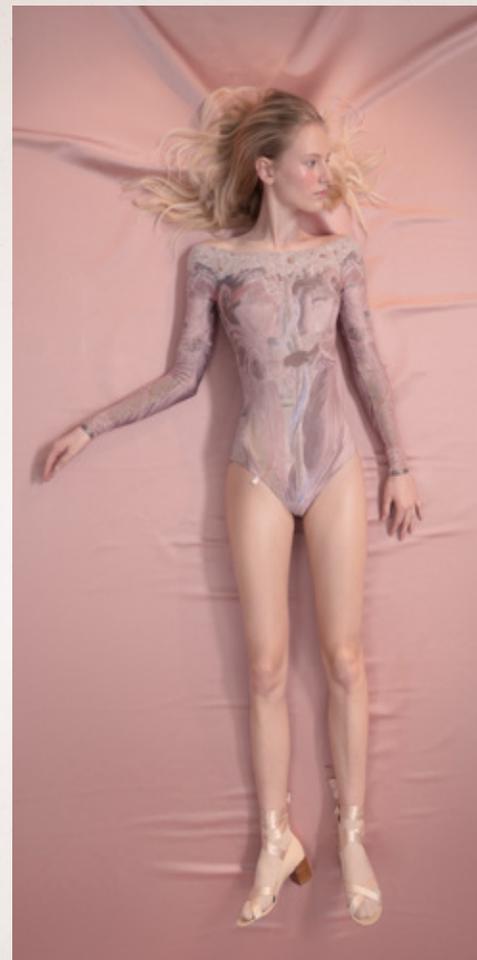




72

**202SK10PL**  
MILLE FEUILLE  
short square skirt  
in multilayered soft tulle for fluid movement  
85% PES 15% EA  
LAVENDER

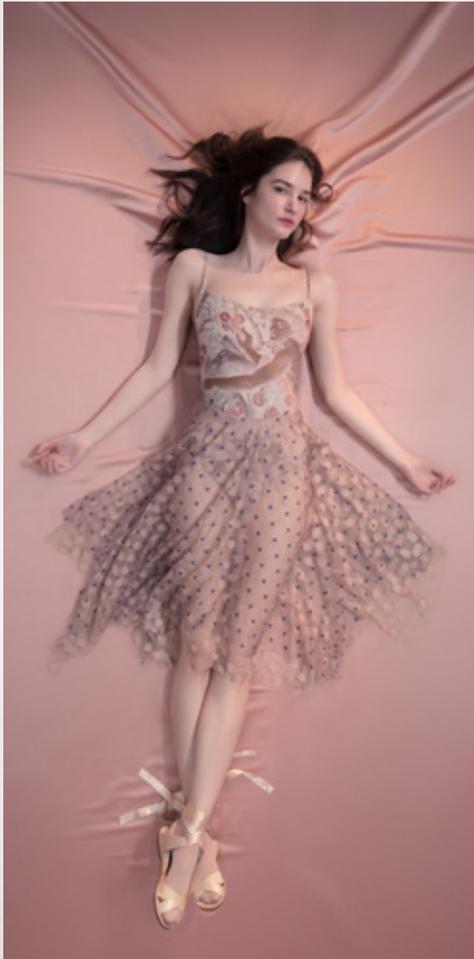
*Mille feuille*



73

**181LE20VL**  
PRE RAPHAELITES  
bateau neckline leotard with sleeves  
in printed superfine/second skin jersey  
double layered where needed  
79% PES 21% EA  
HESPERIDES NEGATIVE

*Love and the maiden*



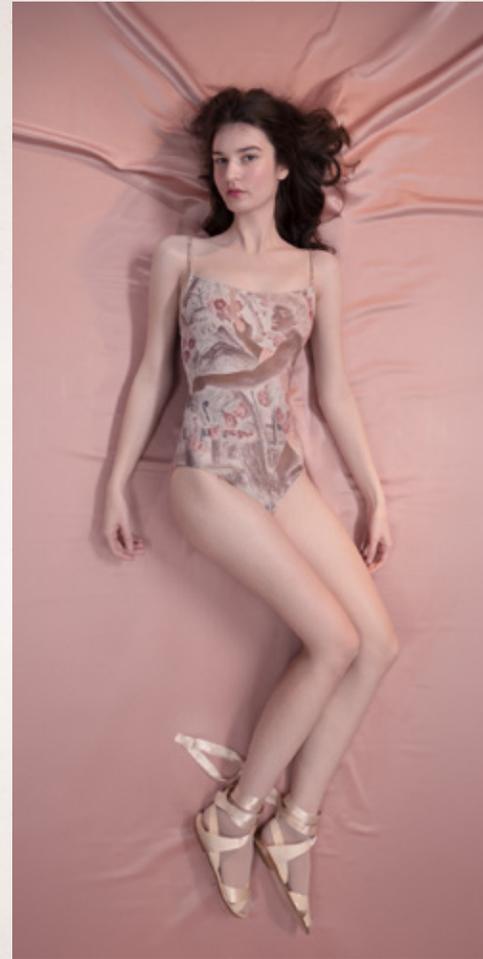
**202LE02VL**  
PRE RAPHAELITES  
camisole braided leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
LOVE AND MAIDEN NEGATIVE



**192SK01PL**  
JUMBO POLKA TULLE  
long square skirt  
in super soft flock printed tulle  
85% PES 15% CO  
BLUE/NUDE



*Love and the maiden*



**202LE02VL**  
PRE RAPHAELITES  
camisole braided leotard  
in printed superfine/second skin jersey  
double layered  
79% PES 21% EA  
LOVE AND MAIDEN NEGATIVE

*Love and the maiden*



**181LE20VL**  
PRE RAPHAELITES  
bateau neckline leotard with sleeves  
in printed superfine/second skin jersey  
double layered where needed  
79% PES 21% EA  
LOVE AND MAIDEN NEGATIVE



must a muse forget      about her own person

Valerija as  
*Jane*



82

GASOLINE STAIN – stringed back leotard, PARA CUTE – ice gray draped track pants, draped jacket, GRÈS nude draped face mask

this is jane morris.  
her face is very known to everybody  
who has ever visited the national gallery in london  
the national portrait gallery  
or tate  
or has ever heard of the preraphaelite brotherhood.  
(beauty like hers is genius, said rossetti.)  
she is perhaps the most recognized  
of the pre-raphaelite models.  
(i was a holy thing for them, said she.)  
an androgynous type:  
grey eyes, pale skin, square jaw  
a deviation from the victorian beauty standards.  
as many muses/models of the era  
she is born to an illiterate domestic servant mother.

but  
when she starts posing for rossetti&co.  
she learns french and italian  
becomes a keen leader  
skilled in embroidery  
playing the piano  
designing patterns for morris&co.  
about jane,  
one could ask many questions.

why did she marry one man but was an obsession/great love of another?  
why did she design great textiles but agreed never to have been given credit for them?

why did she never smile?

proserpine

la belle iscult

queen guinevere

the woman in the blue silk dress  
did she have to be a quiet enigma in life  
to become an embodiment of an era /  
/ to be recognized

a hundred years after her death?

(what a lovely tradition.)

(of the human world.)

*must a muse forget about her own person*

83

it is difficult to imagine being a model/muse in jane's time.  
being a poor, weird-looking girl,  
suddenly dragged into the upper circles  
while, still, doing the job hardly anyone  
(except for the pre-raphaelite, who were the 19th century punks anyway)  
found dignified.  
some believe a muse is just an object, basically.  
i believe being a muse is actually very close to being an artist.  
an artist without a good muse can be nothing  
and vice versa.  
to me, art is a right combination of various elements  
a codependency  
a symbiosis of a kind  
often some unidentifiable element in the face/  
/character of a muse  
(undescribable, often)  
is the very thing that inspires an artist's mind.  
in jane's case, her looks defined the whole movement.  
but it must have been her character, too!  
the character that is now next to lost.  
anyway, as it is with every other thing in the world  
everything depends on context.  
(on place and time)  
perhaps, jane must have remained quiet to survive.  
i definitely could not do that.  
as  
being a modern woman  
i dearly love to talk  
when i want to  
and about myself, too!

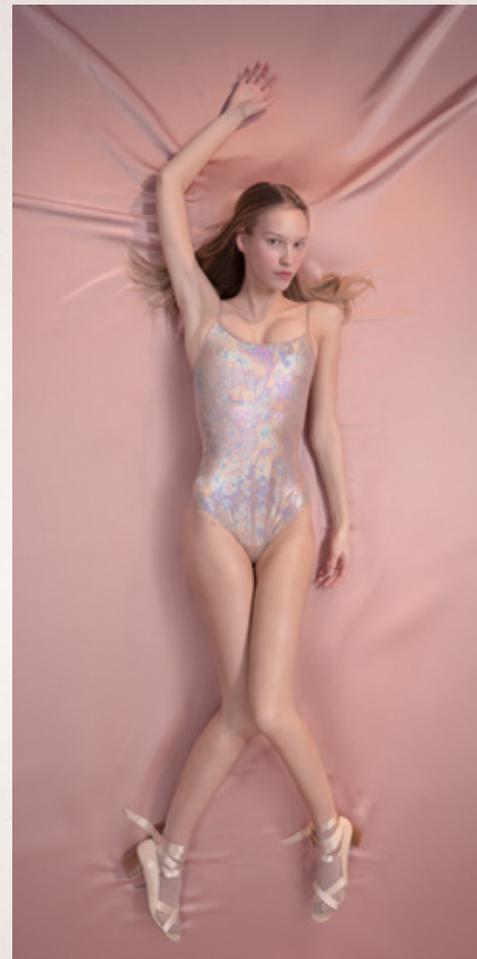
*must a muse forget about her own person*

*Valerija*  
top model / entrepreneur





*Gasoline*



**202LE30VL**  
GASOLINE STAIN  
stringed back leotard  
in laminated jersey for extra attention  
85% PA 15% EA  
RAINBOW METALLIC

a romantic muse

Nika as

Mariana



CHOKER – blue turtleneck leotard , GRÈS – blue draped wrap dress, blue draped face mask

this is mariana.  
she was originally written by shakespeare.  
(measure for measure)  
mariana is a young lady of vienna,  
once betrothed but later slandered and rejected,  
yet still in love.  
mariana is a girl still in love with a man who  
turned her down.  
and humiliated her, for good measure.  
(which is something almost every girl can relate to.)  
as imagined by millais,  
she is now spending her days in an isolated priory.  
(a priory!)  
a solitary maiden in a blue dress  
the hours stretching long  
a waiting girl  
(either at morn or eventide, says tennyson)  
patient and hopeful  
a girl waiting for a lover who will  
not come.  
yet another romantic pre-raphaelite character.  
(i am aweary, aweary,  
oh god, that i were dead! says tennyson)  
why do  
these girls always /  
/ always want to  
die?

*a romantic muse*

mariana could not be a more romantic heroine  
beautiful, hopeful, frail and blue.  
as a ballet dancer  
i just love romanticism.  
i adore ballerinas of the romantic movement, for example.  
willowy and lyric, they were just  
as light as air.  
were they even human at all?  
(no, they were sylphs / and wilis /  
/ and spirits and ghosts.)  
anyway, i love romanticism and ballet is my favorite thing  
but it is far from only romantic.  
it's a commitment.

my contemporary idols are  
marianela núñez and maria khoreva  
dancers of incredible technical skill  
the greatest names in ballet today  
in my opinion, at least.

92 anyway, besides their romantic qualities, these pre-raphaelite muses are  
always perfection  
while i am always deeply aware of all my imperfections.  
(but as long as you can talk about them  
that's not too bad.)

still  
when i dance, i cannot think of anything else  
when i dance, every worry, everything  
just stops.

ballet is a form of expression  
for when human words fail.  
(which happens easily.)

i have once seen a polar night  
a day that lasts 24 hours  
which is also a sight i cannot describe  
when all human words fail  
and there's only

...

\*

a tour en l'air.

*a romantic muse*

*Mika*  
ballet dancer





94

*Grès*



95

**202DR60JA**  
GRÈS  
draped wrap dress  
in superfine/stretch tulle,  
multilayered and lined where needed  
94% PA 6% EA  
BLUE

Grès



96

**202LE72JA**  
GRÈS  
knotted back leotard with sleeves  
in superfine/stretch tulle,  
multilayered and lined where needed  
94% PA 6% EA  
BLUE



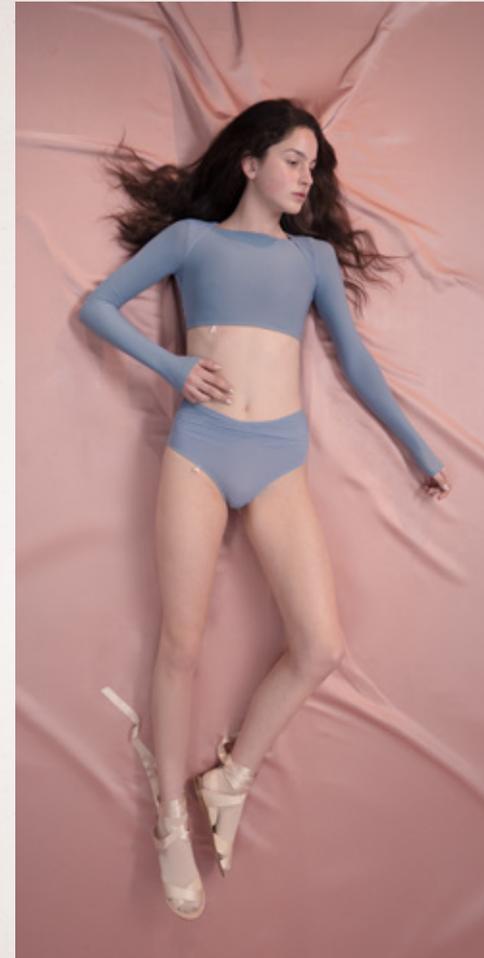
97

**192SK01PL**  
POLKA TULLE  
long square skirt  
in super soft flock printed tulle  
85% PES 15% CO  
BLUE

Grès

98

**202TP71JA**  
GRÈS  
knotted back top with sleeves  
in superfine/stretch tulle,  
multilayered and lined where needed  
94% PA 6% EA  
BLUE



99

**192SH61JA**  
GRÈS  
draped panties  
in superfine/stretch tulle,  
multilayered and lined where needed  
94% PA 6% EA  
BLUE

a muse is delicate

Lucija as

Lizzie



GRÉS - nude knotted back top with sleeves, nude draped wrap dress, nude draped face mask

this is elizabeth eleanor siddal.  
she can read and write, although her family is poor.  
she works in a millinery shop  
in london.  
she starts posing at twenty.  
she is dubbed interesting, because she is so  
plain:  
tall and very thin  
(no rosy cheeks)  
red hair  
downcast eyes  
skin that looks like it's lit up from within.  
(an angel and a saint)  
when she is twenty-two, she is chosen to pose  
for the probably most famous painting from the pre-raphaelite era:  
(you all know it)  
ophelia by john everett millais.  
the tub is full of water and is ice-cold.  
lizzie poses for many, many hours.  
it's winter.  
ophelia nearly costs lizzie her life.  
well now  
lizzie starts painting and writing herself  
\*never weep for love that's dead  
since love is seldom true\*  
develops anorexia  
gives birth to a stillborn daughter  
\*but changes his fashion from blue to red,  
from brightest red to blue\*  
dies aged 32 from a laudanum overdose  
her red hair fills up the coffin and continues to grow  
after death.  
\*this is only earth, my dear,  
where true love is not given.\*  
she sees none of her poems  
printed.

a muse is delicate

when asked what my best and my worst quality is  
i would say honesty  
(which can be both good and bad)  
and then i would also say sensitivity  
(which can be both good and bad as well).  
would i say i am like lizzie in any way except  
that?

(except sensitivity)

yes.

she was an artist and i am also one.

she was unrecognized.

i have the privilege to live in a time

when a woman can sign a painting

with her own name

or can step on a stage.

(in my case.)

being an actress, for me,

is all things that

fulfill / inspire / excite /

question / calm / motivate /

thrill / and attract.

that enchant and that dazzle.

a stage.

a place of self-discovery.

a drug you cannot let go

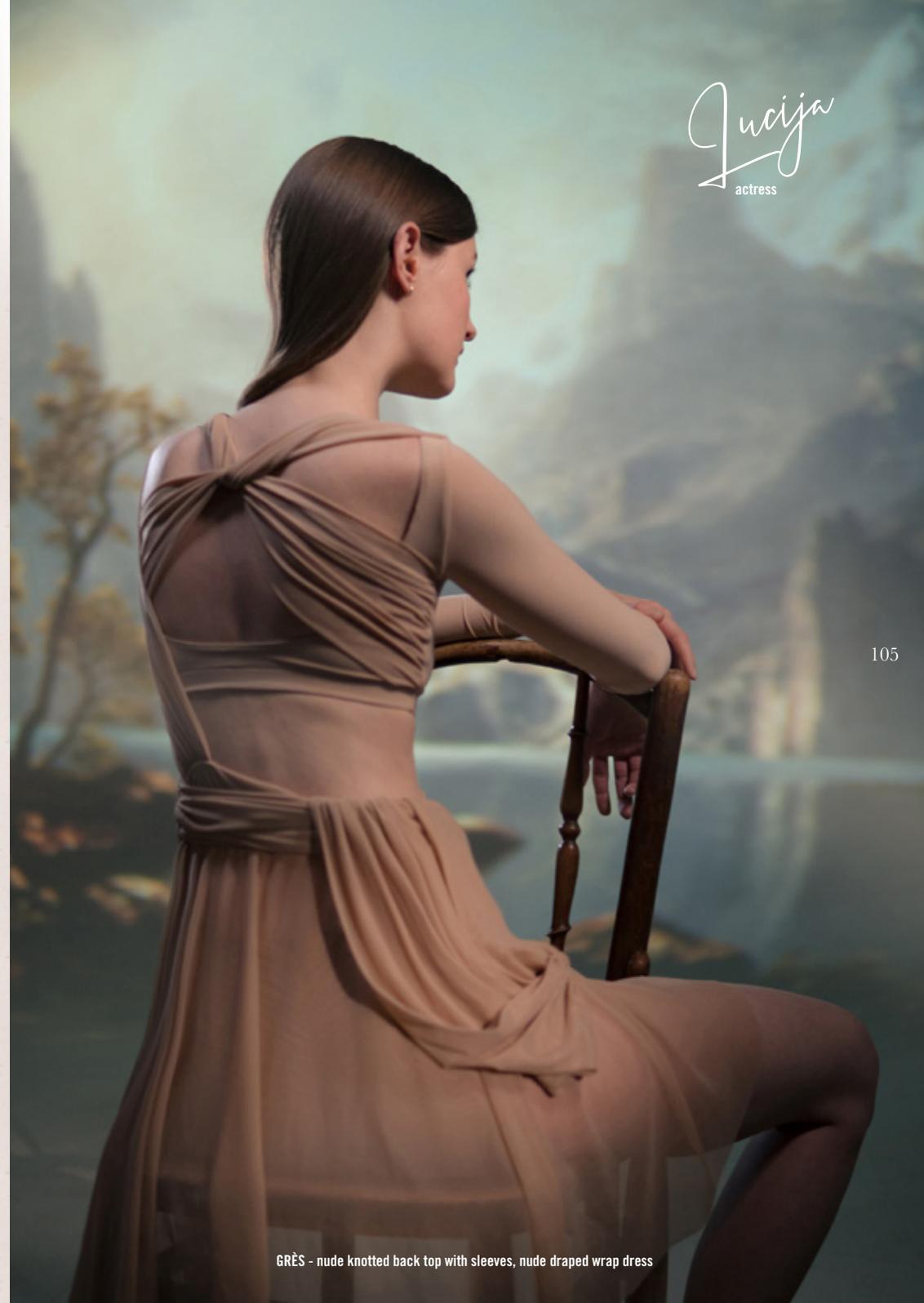
even when /

/ if it is leads you to peril.

my inspiration are people.

*a muse is delicate*

*Lucija*  
actress



Grès



**202LE72JA**

GRÈS

knotted back leotard with sleeves  
in superfine/stretch tulle,  
multilayered and lined where needed

94% PA 6% EA

NUDE



107

106

Grès

108

**191BR60JA**  
GRÈS  
draped bralette  
in superfine/stretch tulle,  
multilayered and lined where needed  
94% PA 6% EA  
NUDE



**202LG60JA**  
GRÈS  
leggings with draped wrap mini skirt  
in printed superfine/second skin jersey  
double layered  
94% PA 6% EA  
NUDE

109

Grès



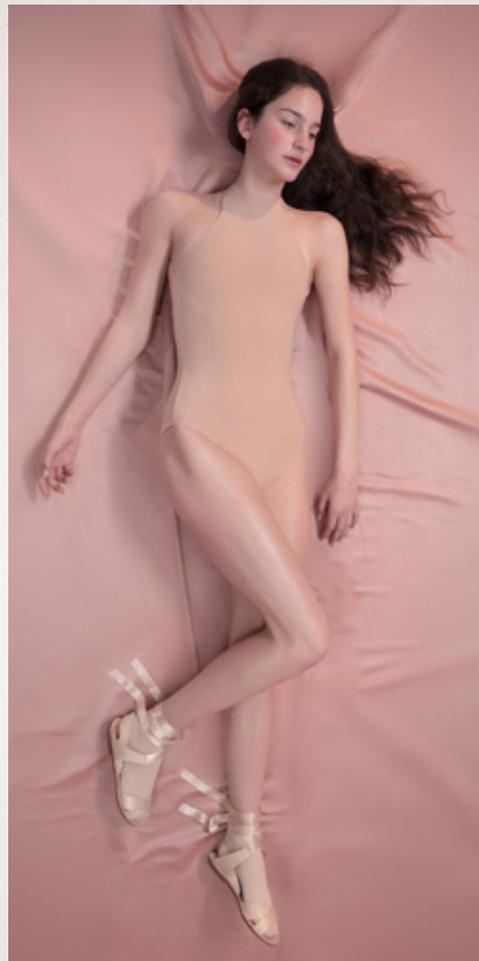
**202LE70JA**  
GRÈS  
knotted neckline leotard  
in superfine/stretch tulle,  
multilayered and lined where needed  
94% PA 6% EA  
NUDE



Choker



**181LE31VL**  
CHOKER  
turtleneck leotard  
in superfine/second skin jersey  
double layered  
79% PES 21% EA  
NUDE



What does it mean to be a muse?

table

Petra as  
*Pandora*



116

MARGOT – red beteau neckline leotard with sleeves, red short square skirt, GRÉS nude draped face mask

pandora is the first human woman  
created from clay on the instructions of zeus  
traditionally, she is dark-haired and holding a jar  
(or a box)  
containing all the evils in the world.  
(a very cruel concept.)  
(of course: such a thing, a jar full of evils,  
can only be brought into the world by a woman.)  
pandora is strange, but also beautiful and her eyes are set wide apart.  
(when she is not peeking into the box that she is holding.)  
(female curiosity is transgressive and dangerous.)  
her dress is red, the colour of temptation.  
an echo of all the misery she inflicted on humanity.  
all of this means that  
pandora is a weak, despicable, curious woman.  
but pandora is also a muse.  
an object, art, a treacherous perfection  
loved and feared throughout the eternity.  
pandora by dante gabriel rossetti.  
pandora by john william waterhouse.  
pandora by charles amable lenoir.  
(pandora by sue townsend.)  
many others.  
what about pandora, the original, the feminist icon?  
the girl who is  
wanting to see  
what is inside?  
what is beyond?  
anyway.  
is being a muse an art form in itself?

117

*What does it take to be a muse?  
mean*

is being a muse an art form in itself?  
god, no!  
to make art, one must be active  
one must know how to inspire others  
to transform their thoughts and their feelings.  
(but of course, that does not mean one cannot look good while doing so.)  
(why must a girl be either a muse or an artist?)  
pandora was molded from clay  
as a sculptor, i love the feel of kneading  
clay, but also  
human skin.  
(why must a girl be either a muse or an artist?)  
who are my muses?  
in my face, you can see the faces of the women i admire  
(two of whom are now dead.)  
frida kahlo, björk, princess matoaka  
(that's pocahontas)  
these women have lived and created  
and history remembers them for different reasons  
i love them for their work  
(and life)  
but i love them for their looks as well  
that means  
my eyes have made them a muse  
as your eyes have made me one.  
(why must a girl be either a muse or an artist?)  
who else is my contemporary muse?  
billie eilish  
an artist and a muse combined  
and you know what  
she and pandora both believe  
that  
(the earth and the sea are full of evils)  
and \*all the good girls go to hell.\*

*What does it take to be a muse?  
mean*

*Petra*  
artist / sculptress / model



MARGOT – red beteau neckline leotard with sleeves



120

Margot



121

**181LE20VL**  
MARGOT  
bateau neckline leotard with sleeves  
in printed superfine/second skin jersey  
double layered where needed  
79% PES 21% EA  
RED

a muse can be an allegory

or not

Maša as

*Veronica*



124

GRÉS – knotted back leotard with sleeves, black draped wrap skirt, black draped face mask

first of all, the woman you can see here  
veronica veronese  
is not there.  
the title of the painting is fiction and the essence of the muse you see  
(the girl in a black dress)  
is neither a real woman (like effie gray)  
nor a fictional character (like pandora).  
there was never a woman named veronica veronese.  
(that we know of.)  
for veronica veronese, dante gabriel rossetti  
has just used the face of his well-known model alexa wilding  
to depict something more of a  
meta-narrative.

so.

this woman, veronica veronese, is supposed to represent  
the artistic soul in the act of creation.  
veronica veronese is actually an allegory for the creation of art  
attempting to capture creativity in progress.

so.

this is an entirely  
new  
pre-raphaelite concept of a muse  
among all those i discussed.  
(art and soul expressed through the beauty of a woman.)

but.

is an idea of a muse  
enough?

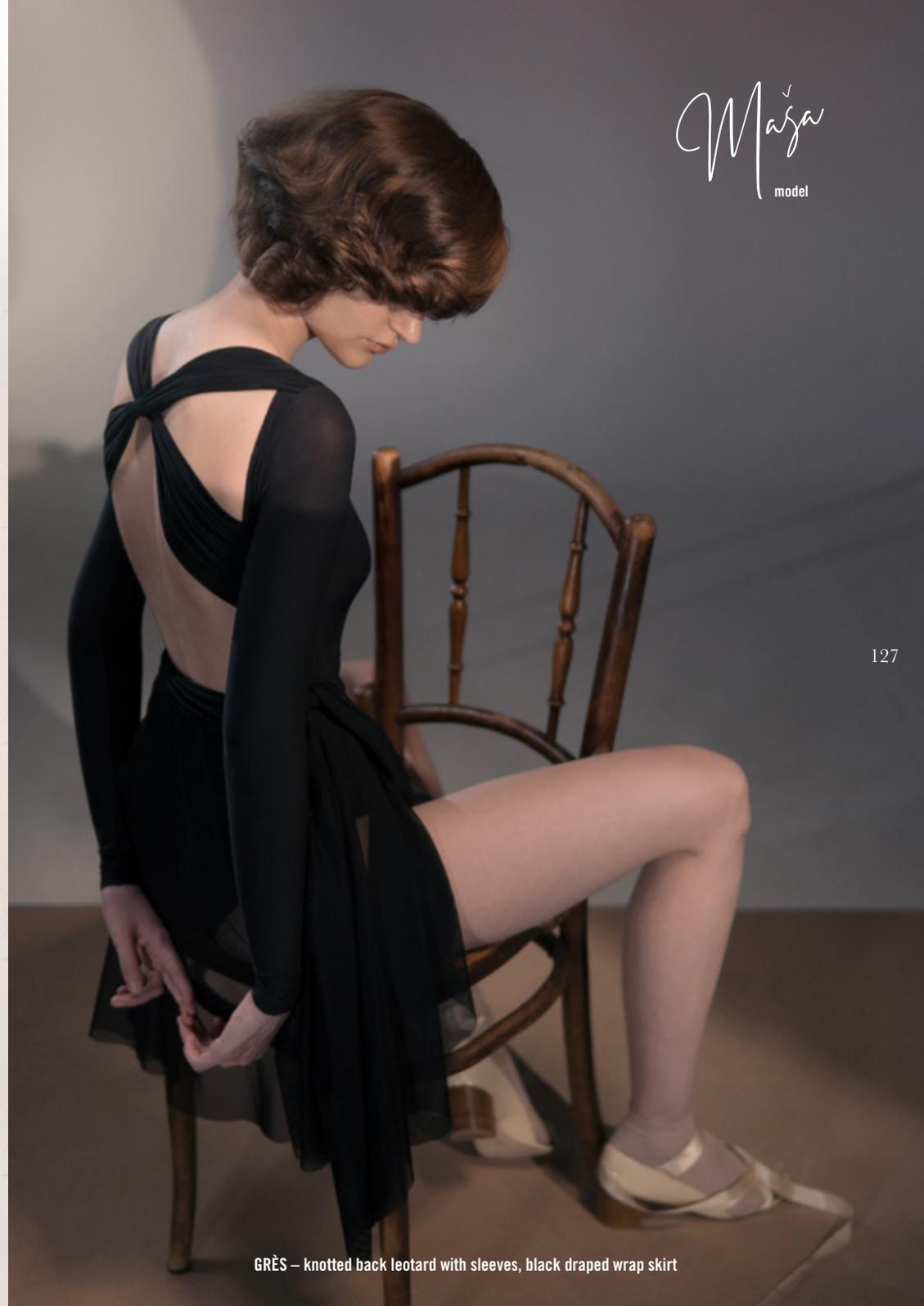
125

*a muse can be an allegory  
or not*

veronica veronese  
speaks of a concept of a muse  
\*one of the most interesting aspects of the pre-raphaelite era\*  
in a very sophisticated, out-of-this world fashion.  
i, on the other hand, believe  
that art belongs to  
this world.  
to me, being a muse is definitely an art form.  
(in the eyes of the artist, at least.)  
but art can be /  
/ must be, sometimes  
also political.  
i admire artists that are socially engaged.  
andy warhol.  
a commercial artist, whose works  
hold mirror to the society of consumerism.  
(campbell's canned soup  
most banal of objects  
suddenly here to be admired, to stand central-stage.)  
vivienne westwood.  
her fashion  
(climate revolution / inhabitable land /  
/ i am not a terrorist / i fought the law)  
is also activism.  
it's battling for human rights  
abolishing nuclear weapons  
encouraging climate change awareness.  
for me  
art is a  
an expression  
that excites reaction. it's important for that reaction  
to be aware  
of the problems of the modern world.  
well, i don't know.  
i love classical art  
but also art that is  
quite the opposite of rossetti's allegorical veronica.  
(as it seems!)

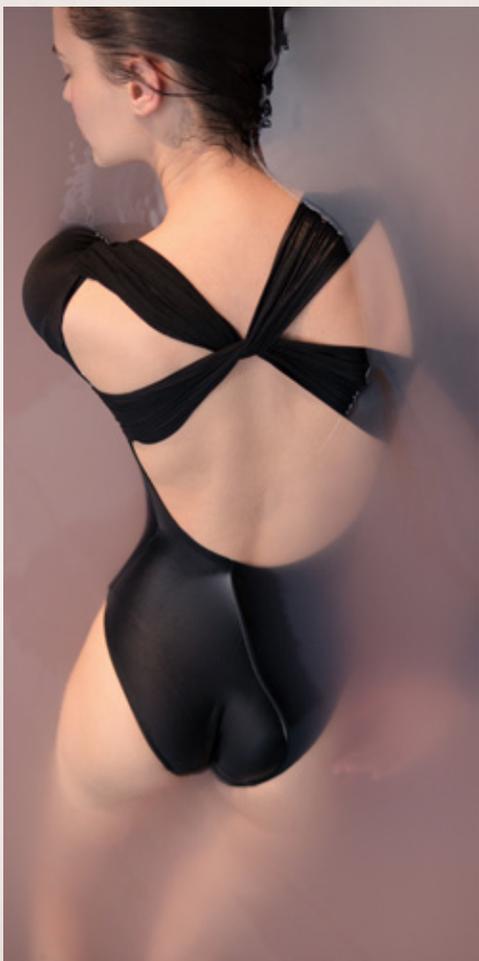
*a muse can be an allegory  
or not*

*Maša*  
model



GRÈS – knotted back leotard with sleeves, black draped wrap skirt

Grès



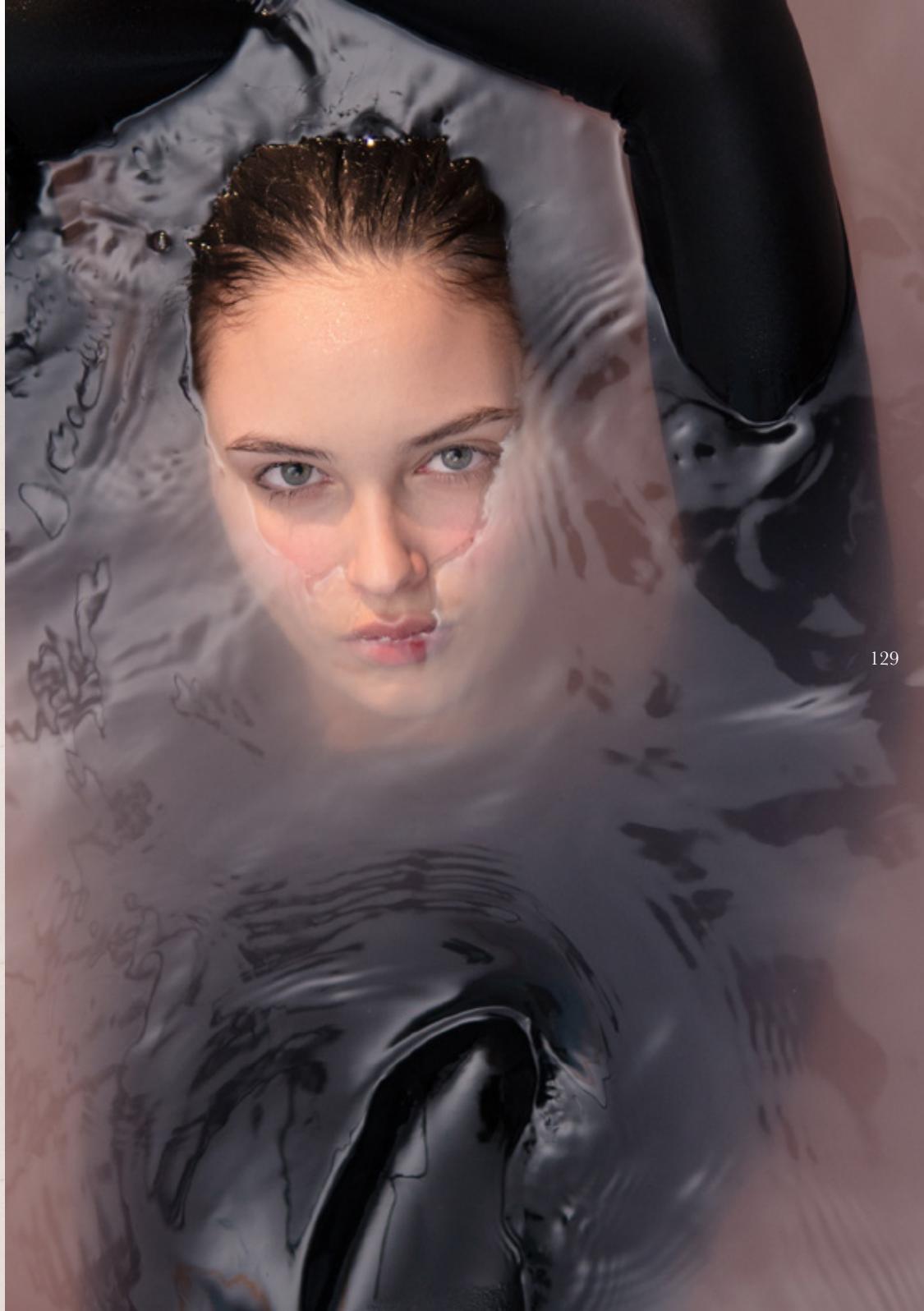
202LE72JA

GRÈS

knotted back leotard with sleeves  
in superfine/stretch tulle,  
multilayered and lined where needed

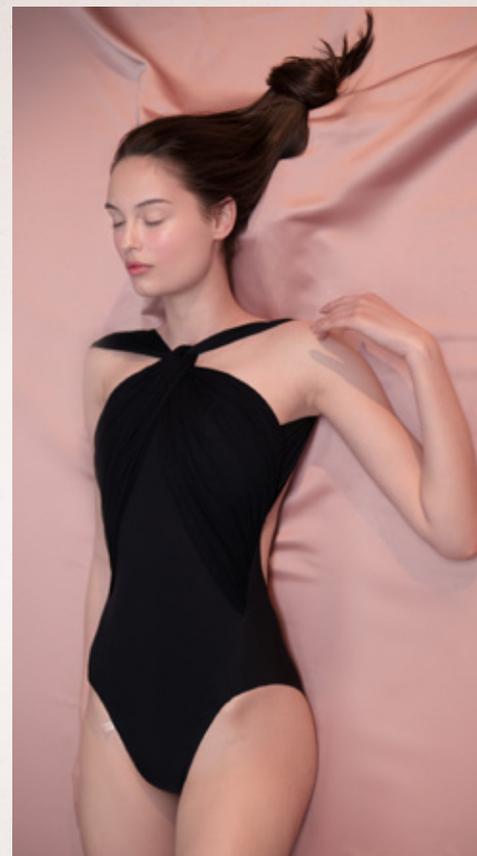
94% PA 6% EA

BLACK





*Grès*



**202LE70JA**  
GRÈS  
knotted neckline leotard  
in superfine/stretch tulle,  
multilayered and lined where needed  
94% PA 6% EA  
BLACK

Just a Corpse's Fearless Romance collection draws its inspiration from the Pre-Raphaelite heritage. Designed for a woman who, despite her emancipated attitude, allows herself to be a muse, charming explicitly because of her presence. In the realm of plants, the delicate flower is an attribute of femininity, its fruitful essence, while in the animal world, males are the seducing dandy's, so the Pre-Raphaelite woman is quintessentially floral as she would like to emerge from the physicality of her lineage and be transformed like Daphne into a laurel tree bursting into the sky.

Brilliant enamel colors and patterns of intertwined vegetative ornaments elevate us and transport into the enchanted world of William Morris decorative patterns. Emerging as the modern heir of oriental sensuality, Byzantine bazaars, Sasanid fabrics, Venetian silk brocades, Celtic endless knots, illuminated miniatures, and idealized ornate gothic images of stylized foliage, fruits and birds, alluring as the earthly paradise that we are only able to live here and now.

The Pre-Raphaelites condemned the 19th century mechanized industrial society that produced emptied anonymous products. They deliberately found refuge in the aesthetic of a revitalizing idealized past and overflowing natural beauty. They applied the romantic gloriole to the Middle Ages and the early Renaissance, to restore the uniqueness of the individual expression and return the dignity to hand crafts, that can be said to be a product of practical contemplation. In a complex society that developed between the 19th and 21st centuries, women acquired civil and social rights, but also doubts arising from their autonomous status, perplexities and a resulting melancholic temperament that were not known by past generations.

The erotic enchantment, which mysteriously emerges from the dark side of the Moon, can be devastating, not only to her lovers, but to herself as well. The charismatic muse Elizabeth Siddal, depicted in the well-known Dante Gabriel Rossetti painting, entitled Beata Beatrix, sits with her eyes closed, receiving a bird of paradise in her lap that brings a poppy flower in the beak – a symbol of dream and death, glowing in the metaphysical light into which she has prematurely sank. Ophelia, torn between pernicious ideals and the inexorable reality, represented for the viewers of the 19th century a singular tragedy of the modern woman and became an emblem and admonition at the same time. The charm of romantic muses is both a curse and a cure. Such mementoes are seminally contained in the features of the new Just a Corpse collection, entitled Fearless Romance, the taste of which is interspersed with a long echo of mystical idealism and clear accents of stylized and emblematic natural forms.

Contemporary women, unlike the ladies of the Victorian period, constricted by severe moral imperatives, can choose to wear a garment that can awake their subtle self-perception. Thus she is reassured and can playfully find the means to free herself from the entrapment of expectations and role-plays she is expected to enact, transcending the burden of social implications, allowing herself only to be loved, without guidance, except for the spontaneous beauty of the living contact.

# JUST A CORPSE

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Marjana & Enriko Skokič, Vida Slivniker, Mila & Blaž Peršin, Sanja Neškovic Peršin,  
Milka & Božo Kelava

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