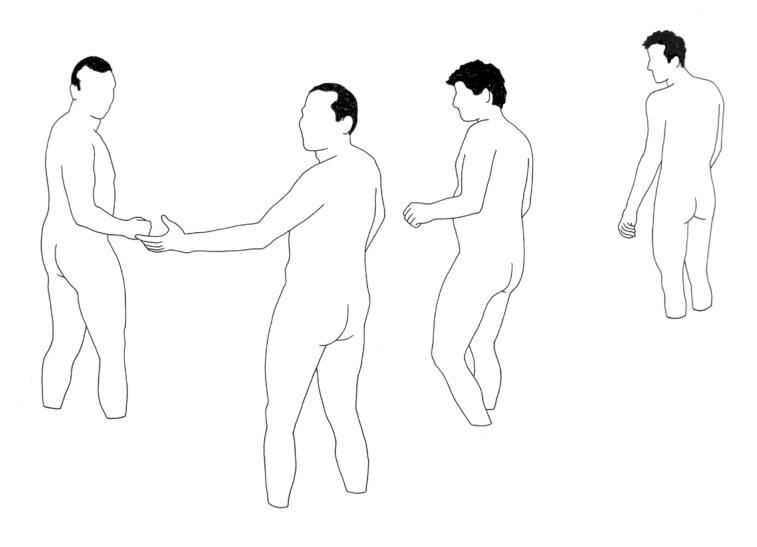
MAGAZINE



MASCULAR

MAGAZINE

Issue No. 11 | Autumn 2014



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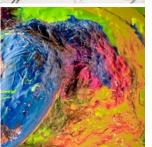
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CELEBRATING MASCULINE ART AND THE MEN WHO CREATE IT

Welcome to the 'white' issue of MASCULAR Magazine. This is one of the biggest and most diverse issues we've had to date, and frankly, that has come as a bit of a surprise. When I chose white as the theme, I thought it was the natural, if perhaps less compelling bookend to the Black issue, which I believe was one of our strongest. I am happy to say that I was proved wrong, and that the creative voice of the community of contributors we have built at MASCULAR is as diverse and exciting as ever.

It turns out that 'white' isn't the opposite of 'black'. Far from that, white occupies its own domain with its own (sometimes conflicting) characteristics. While black has a lot of baggage of its own, it appears to me that the creative world had come to terms with it. Vilified for so long and the subject so much derision, black was a naturally compelling theme for creative minds, and anyone with a predilection for the dark, subversive or unusual. You might even say

that an understanding of 'black' is part of what makes people creative in the first instance. Black is cool, strong, threatening and mysterious – all good things (?). Well, all good things for a certain kind of person.

White has none of that mystery. It's been taken over by all the 'good people' as their own emblem. The flag of the pure and righteous. Clean, pure, healthy, safe and gentle – those are some of the characteristics the white brings to mind. So are boring, cold and mute. However, as with all things, its is perhaps time to re-think white. To re-evaluate what it means and to consider how today's creative minds interpret what the colour that has for so long has so little to say.

The first challenge we encounter is deciding what we mean by white. In comparison to black, white is a lot of things and a lot of colors – it is imprecise and yet everyone knows what you mean when you use the term. What matters is the context. When used in conjunction with skin, fabric, heat,

light or sound, white has a huge variety of uses and values.

By context, I also mean place and time. When white is used with terms such as rule, justice, beauty, power and culture, it carries a very different set of values. It changes from being a color to being a value. And by that simple step, turns from a benign element to something incredibly charged with political, cultural and social significance. In America, we now have a black man in the White House. That sentence alone could be the basis of countless doctoral dissertations. To take one theme alone, it raises the question of the legitimacy of the two descriptors to the entities they describe. If you take historical perspectives on white and black being opposites, good and evil, this would imply there is an evil man occupying a pure place. I'm not even going to begin to unravel that one, or give it credence by trying to explain the views around it. Instead I will simply acknowledge that there are millions who have different views on whether the White House is a good/pure place and whether its occupant is evil. What is of more interest is that the 'white' and 'black' elements heighten the issue and they polarize the question.

A number of artists, particularly from the US, came at the question of white from a political stance. For the past year, there has be a heightened awareness of the issues surrounding the American justice system and how it functions in the context of the black community. This has generally come down to white police offers killing black men and after the shots were fired, it becoming clear that the shootings were not 'justified'. The focus has been all the more pointed as the officers involved seem never to face any disciplinary consequences for their actions. Of course, the roots to this problem a deep and long standing. But people are speaking out. In our case, Ali Moussa and Daniel Jeffrey have submitted works that respond directly to the race based issues facing America and beyond.

White can also be what's left when we age. Greg Parkinson's beautiful portraits show the effect of age on his subject's faces. The skin isn't as supple as it once was. It's now rough and weathered. They eyes are still sharp, but a little less open. And the hair, the hair has been transformed. White in the whiskers, white hair (if there is any) – all signal age, maturity and masculinity. In this instance, white is a signifier, a sign that tells the viewer that this individual has lived and with that, has something to say.

In contrast to Parkinson's view that what reveals something, Fernando Bracho Bracho, and Ludovic Seth use white to obscure. In their works, white veils or covers the detail of the subject and reduces form to its most basic elements.

Massimiliano Ranuio, Uolevi Suntio and Frank Lee have used white as a stain, as the marker. We generally choose black or other colours to do this. Body painting is an increasingly popular activity and we've even seen it in the pages of MASCULAR magazine in the past. The body painting is a form of decoration and adornment. Here, the objective seems to be a bit different less about decorating and more about alteration and marking. Indeed, Lee goes so far as to douse his subjects in white paint. He concentrates on the moment of transformation - capturing the emotional and physical energy experienced during the instant when the paint alters the form.

What I take away from this issue and its exploration of white is the many layers and uses that our contributions have devised for what some would call the most boring of colours. I am struck by the political and social baggage that both the pigment and the term carry. For so long, white was a term that was equated with purity, cleanliness and all that was good. Today, the term is much more nuanced. Loaded with double and alternative meanings, and in some ways, representative of exclusion, repression and power. But we mustn't lose sight of that fact that even though white is far from inert, it is

we the observer that imbue it with meaning, and not the other way around.

We hope that you enjoy this Issue of MASCULAR Magazine. Feedback is, of course, always welcome. We are particularly encouraged to see the works of new artists in our pages, and would like to reach out to other creative to participate as well. This magazine is all about creating a dialogue between artists from around the world, to share ideas, to inspire, and to make us more complete as people by giving a voice to our creativity. The theme for the next issue is 'LIGHT'. We encourage you to check out the call for submissions on page 244. Until then, we wish you a most excellent and creative 2015.

Vincent Keith January 2015

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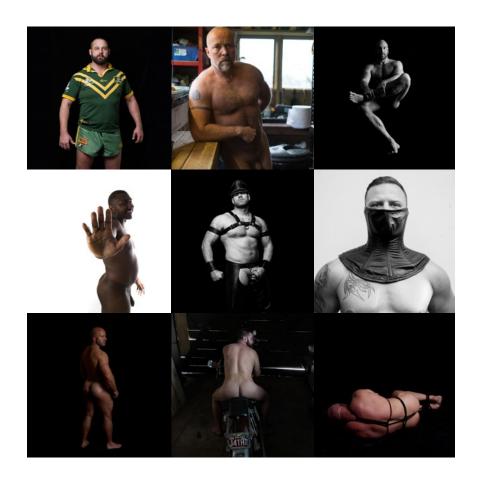
Amazing Men - Beautifully Photographed - 74 of the best portraits and nudes by Vincent Keith for MASCULAR Studio.



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MAGAZINE MAGAZINE

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EORRIDDEN ART OF ERANCISCO HURTZ

Francisco Hurtz

Through the use of lines and empty space in the pictorial surface the artist decontextualizes images and rearranges them in his research. His work approaches collecting images, passing by the Queer Theory and the relations between bodies in space.

franciscohurtz.tumblr.com



WEARABLE ART

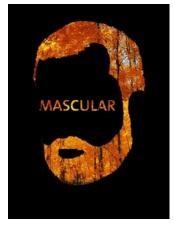






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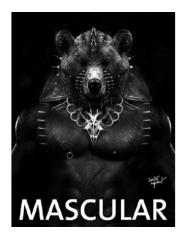
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Autumn 2012 Design: Alan Thompson



Winter 2013
Design: Alan Thompson



Spring 2013
Design: Fantasmagorik

THE MASCULAR MIX: WHITE - VOL. IX

Brian Maier



The color white is unique in that it reflects all other wave lengths of light. What this means is that, unlike other colors which bounce only part of the radiation spectrum back towards our eyes, white reflects all possible iterations of the UV spectrum. Our eye, awash in all of this data, interprets no particular color... because every potential interpretation is represented. The color white represents all wavelengths, all possibilities and all futures.

When I think of the color white, I think of something clean... something unfettered by a past description or interpretation. White represents starting over, something freshly minted and sublime, or something hungry for meaning and representation. White is at once the color of infinities, and no prior obligations. It is almost always called upon in a joyous or celebratory occasion, whereas it's twin counterpart color, black, is often called upon to connote death or an ending of things. Just think of the types of outfits one wears to a wedding



versus the types of outfits one wears to a funeral - we use color to translate possibilities.

Whenever I see a blank canvas, a stretched medium framed for design, I see a world begging for color to embark on a journey. I am reminded of the infinite possibilities that white brings to us. Life is hungry for us to leave our mark upon it, and it's up to us to make the most of each day we have.

We have to channel our inner most desires... and our innermost passions, free from the judgement of others... and figure out what speaks to us. We owe it to ourselves to paint on the beautiful canvas that is our day and is our world. Those that stop and marvel at what we are creating become our friends along the way. They add stories and shapes of their own. And when we slow down enough to listen and understand the meaning behind what others are painting, we co-create passion, vision, and story.



For me, this podcast represented a chance to start over. My year was full of love and memory, and there is a need to stretch a new canvas along a frame to continue painting once again. Many of the tracks deal with heartache, loss, coming to terms with some of misgivings, and then beginning again. The joy of seeing things through a beginners eyes is, everything is yearning for color. You remind yourself that you have all of the colors directly in your hand. All around you is simply white. Joyous and longing, white is waiting for you to leave your mark and construct your path. The podcast gradually increases in tempo and melody, layering bass and vocals, before bringing things back down to a slower and more pensive space.



I hope you enjoy it!

Photography: Joe Mazza - joemazzaphoto.tumblr.com/

LISTEN TO OR DOWNLOAD THE MIX HERE



If you would like to hear Brian Maier's 'White' Mix, you can download it from

soundcloud.com/brianmaier/mascular-vol-g or on iTunes.

The icons below will take you there directly.











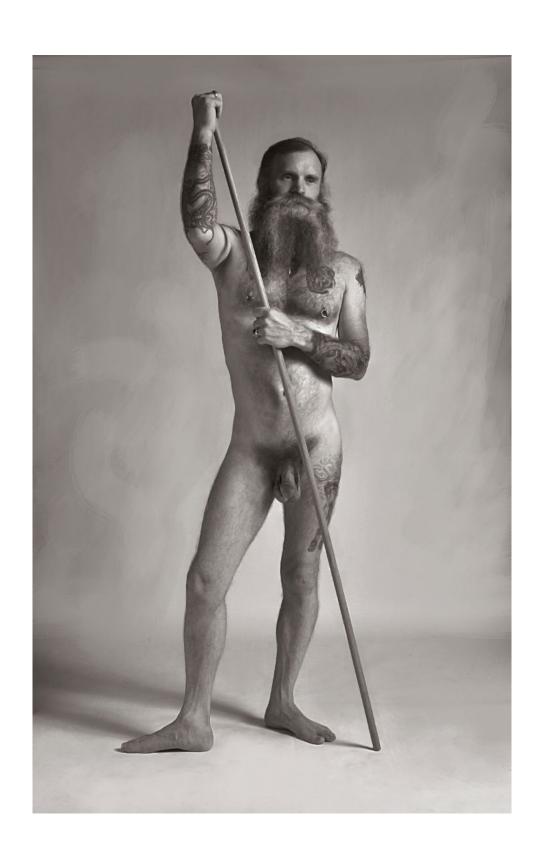


SEAMLESS WHITE PAPER

David Gray

To me, studio work always means a white background. I love the clarity that white provides--the work is centered entirely on the model and how we choose to interact with the viewer. It is a blessing and a curse: nothing is hidden, but there is nowhere to hide. The photographs included here are from my current obsession, a series I'm calling 'Academic Nudes,' built around a creative model, directional lighting, and of course, seamless white paper.

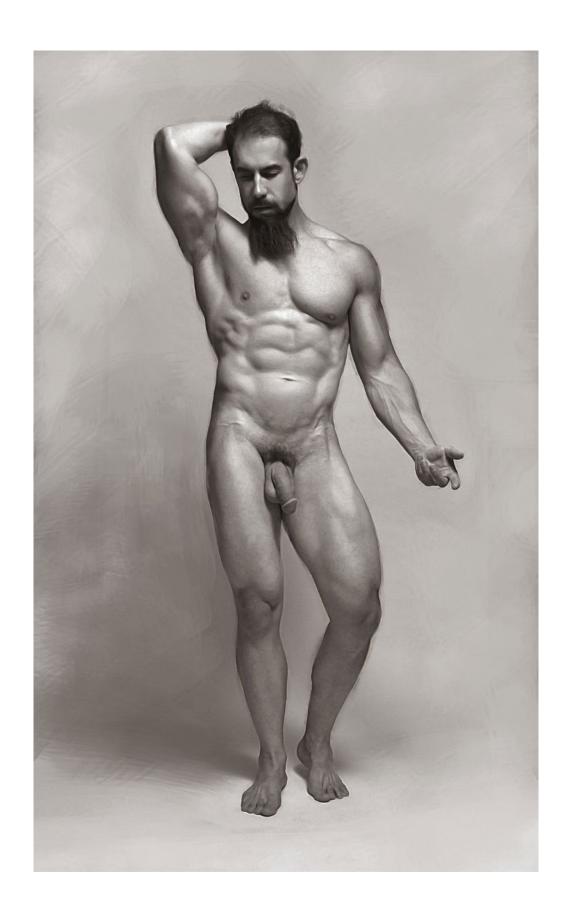




14 ACADEMIC NUDE: VINCE







16 ACADEMIC NUDE: YONI



Academic Nude: Yoni



TRIBAL

Vincent Keith

I was excited to try something new when preparing my contribution to this issue. It made sense to go for high-key treatment to the works bearing in mind that most of my studio work has been against black with oblique lighting. But what of the subject matter? On that count I was inspired by a new model and friend, Gerard. During our first shoot together I discovered a broody concentration in his look that I found very compelling. In truth, he's quick to smile and laughs easily, but when asked to stand there and stare into the camera, rather than stare, he confronts it. I liked that.

The other inspiration came from some images I had in my mind of the portraits of African tribesmen and women. Very noble and strong. Beautiful. But in other respects, impenetrable. The cultural, language and geographic barriers making communication near on impossible. Looking into those piercing eyes and not understanding a thing. And then there are the body modifications. Their understanding of what is beautiful. The elongated necks, stretched lips and ear lobes, penis sheaths, scars, tattoos and piercings - all lend to an otherworldly beauty and significance that we can only appreciate at an aesthetic level.





20 TRIBAL | 3





In this series, I wanted to play with the concepts of aboriginal beauty and draw links to our western understandings of fetish play and male beauty. I wonder what an African tribesman or a chief from New Guinea would make of these photos. Would anything resonate with him? Would he be struck by our culture's need to play in this way? Would he see parallels with his own experience?

These images speak to me of the dislocated self. The figure is there, as is the form, but perhaps not the self. I wanted to suggest the same form of

tribal act that unifies a people through belonging while at the same time reducing the importance of the individual. Markings identify the bearer as being part of a tribe and in some cases, his role within that community. The markings also denote what that tribe finds to be attractive, distinctive and relevant to them. Given that these are basic human needs seen across cultures and time, what if we were a bit more bold and earthy with our own approach? Might it look something like this?





Tribal | 10



24 Tribal | 11



Tribal | 12 25



BIANCO: FRA MODERNITÀ E TRADIZIONE

White Fetish: between modernity and tradition.

Giuseppe Ranocchiari

Спазерре капоссті

The author proposes a total breakdown with a sequence of five pictures so to make you focus on every single point, on individual desires, on our instincts and finally he puts everything back together, in a mélange resulting almost physical after having aroused your senses. i-Phone is the new key player and object of our deepest desires, now allowed to wander in an increasing borderless

space. i-phone makes feasible every passion, anywhere. Corollary elements are the usual ones, like sheets, white, yet evoking sweat, sperm, pleasure, whether in the bedroom of a luxury apartment in Los Angeles or a Motel along the bypass of Milan. There is a pair of underwear suggesting virility or socks that we like to imagine the symbol of erotic submission, pleasant and hard game between



slave and master, speaking of a tongue greedy of pulsing veins. The background is white, innocent passions in the end, human and earthly joyful passions.

Pierangelo Bucci Rozendaal



28 WHITE | 3



White | 4



30 WHITE | 5



WHITE | 6



WHITE

Ivor Sexton

1) LAZARUS RISING (Acrylic on board)

This painting is about rebirth.

Most people will go through some significant changes through out their lives, some are natural progressions and some are enforced.

There are some who will embrace the change and there are some who will resist it. These life changes can be both physical and emotional.

I wanted to create an image that symbolises these changes, hence the use of Lazarus.

Whilst researching this idea I was amazed at how many men had experienced huge changes to their lives but had managed to turn

them into a positive experience.

Some were changes through divorce, some had suffered bereavement and some had turned a life of self-destruction into one of calm.

In nearly every case all had referred to the experience as a kind of 'rebirth'.

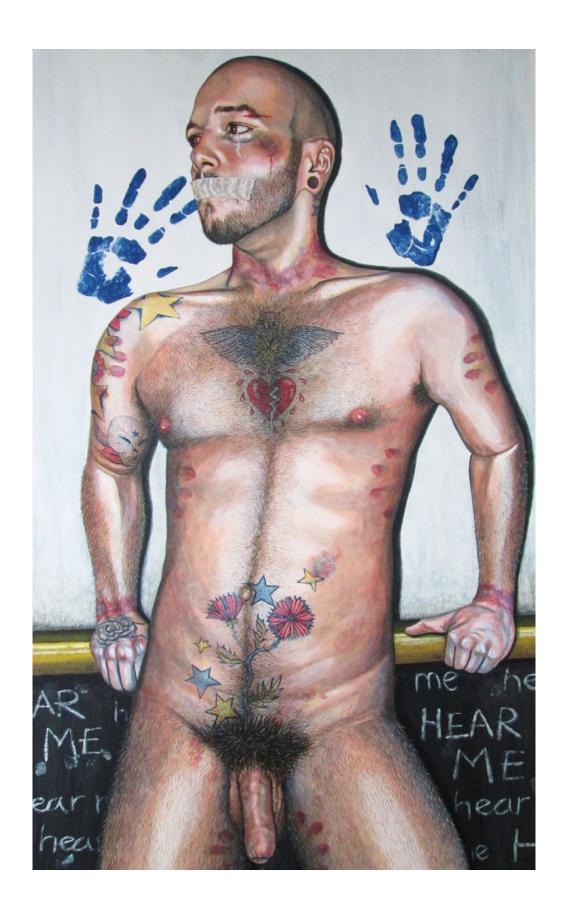
2) BRUISED (Acrylic on board)

I painted this image after talking to a friend of mine.

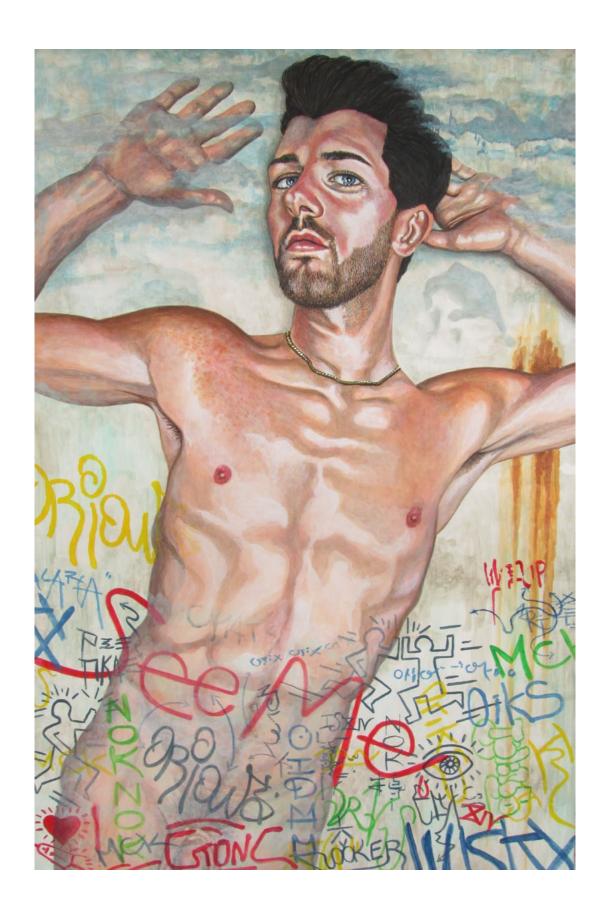
It centres on the theme of relationships both loving and destructive. It is a very fine line between what is considered 'rough love' and

You can see more of Ivor's work at www.ivorsexton.co.uk

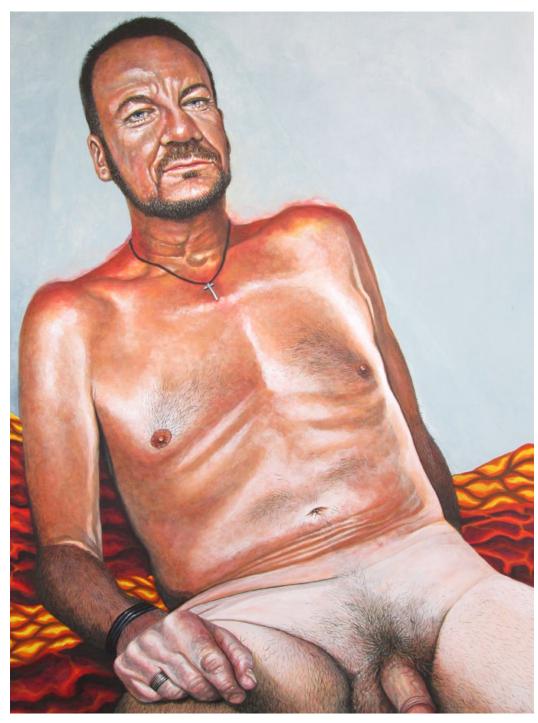




34 HEAR_ME



SEE ME 35



domestic abuse.

Some men enjoy the thrill of rough sex, other will endure it.

The bruises referred to could be either physical or emotional; the man may be alone or there could be someone else present in the room.

I have left it ambiguous to let the viewer decide the scenario of the unfolding story.

3) SEE ME (Acrylic on board)

This is a painting about the 'urban ghost'

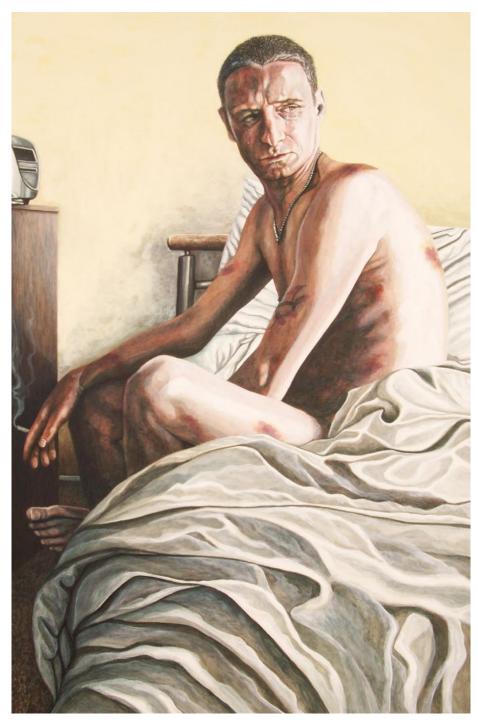
I live in a small town in southern Scotland. It is a place where your neighbours' news is big news.

When returning to a big city I am always struck by how invisible everyone is.

This invisibility doesn't discriminate between young or old. It makes no concessions to your ethnicity; it isn't interested in what you do.

There are thousands of invisible neighbours; there are thousands of

36 LAVA OF PAIN



invisible commuters. In a big city everyone seems to fade into the buildings; we all become 'urban ghosts'

4) HEAR ME (Acrylic on board)

This was painted after a friend of mine was sexually assaulted. He was assaulted by a so-called friend who thought it would be okay. My friend was sexually active at the time, he regularly engaged in one night stands.

His friend had come round for a coffee and a chat, he then made advances. When my friend said "NO" he became violent and assaulted him.

My friend blamed himself for the attack, he said it was his fault because of the lifestyle he lead.

It became apparent through further research that most victims of male rape and assault will blame themselves.

Most remain silent believing they will be laughed at or not taken seriously.

Bruised 37

5) THE GHOST OF SIN (Acrylic on board)

This painting shows the 'ghost of sin'; the snake and the apple have been the symbols of sin since Adam and Eve frolicked in the garden.

They are translucent because we rarely display our sin so openly. Most of us internalise it and then decide how heavy the load we carry will be.

One mans guilty pleasure can be seen by another as totally unacceptable. We can justify our sins, we can atone for them, we can even embrace them.

The thing I find so interesting is that they can vary so much from each individual.

6) THE RELUCTANT ADONIS (Acrylic on board)

I leave it to the viewer to decide what the scenario for this painting is.

All I will say is the emotional 'ghost' in this image is centred on a man's feelings of self worth

It may be set in the morning, afternoon or evening. Time is relevant to the emotional impact it has on the man.

What each man will see when looking at this painting will vary greatly, it will depend on how they see their own image.

Any woman looking at this painting will see something completely different.

7) THE GHOST OF PAIN (Acrylic on board) I wanted to do a painting depicting the

ghost of someone's pain.

being like searing heat, the more intense the pain the more red it became.

He sat exposed looking wooden and uncomfortable, all the colour is centred in the area of his neck and shoulders.

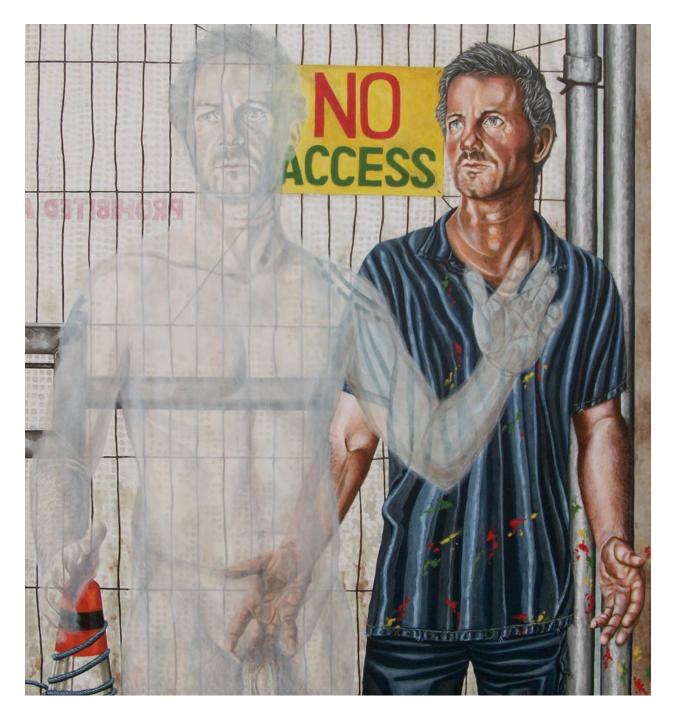
His gait and demeanour can appear unstable and controlled at times, he was once refused service in a pub because the staff thought he was drunk.

It is the lack of compassion in some when a disability is not obvious that I wanted to depict.

Someone's pain is not always visible but the ghost of it is there just the same!



38 GHOST OF SIN



8) NO ACCESS (Acrylic on board)

This painting depicts a man coming to terms with his own sexuality.

The man portrayed has led a very heterosexual life. He had a wife and children. He works as a joiner; a 'mans' job. It is an emotional ghost that is seen; it is the man being two people, one of which is faint and translucent. It is a journey that every man must take when coming out. When does the ethereal person become the new solid?

NO ACCESS

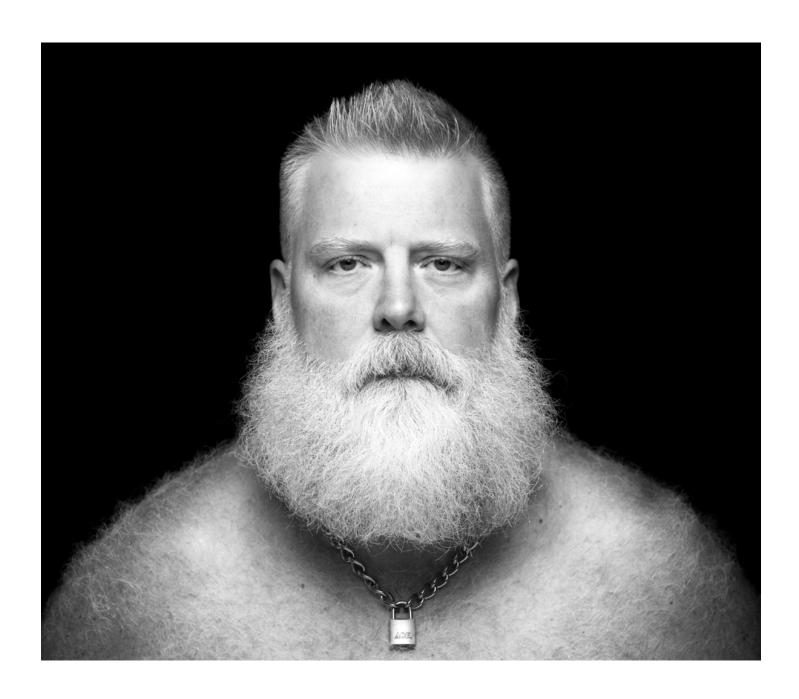


CREATOR | OBSERVER

Greg Parkinson

I've taken images for a long, long time but almost always in the context of showing up at a place or an event and taking images and then seeing what shows up. In the last year or so I've been moving into a more intentional process where I know what the ideas are, what the lighting setups are, who the people are, and only then start producing images. Of course, things happen that change one or more things, that's part of the process. But being a creator as opposed to an observer, or some mix of both, is incredibly challenging and exciting to me.

I recently moved from NYC to Portland Oregon. It was a well-considered move and already I'm finding myself feeling freer to be more creative. I found the theme of 'white' to be challenging because it can be applied to so many different ideas (and indeed some of the projects I considered are on the list for further investigation.) In the end, I went with a couple of fairly straightforward applications.



White as in the colour that men's hair turns as we age, and the sense of self and presence that can accompany it. It's one of the many markers of masculinity. White as in white light, which is always the starting point any time we capture images. White as expressed in the book 'Chromophobia', a paring down of wildness to a core structure and reality.

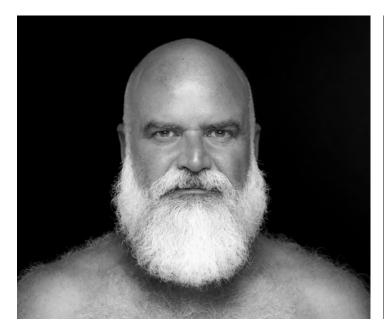
I was pleased that so many that I barely knew agreed to sit for me and trust me with their handsome faces. That is part of the Portland culture it seems. And then there is the final White - this is a very white-skinned population.



42 Ernie Lijoi



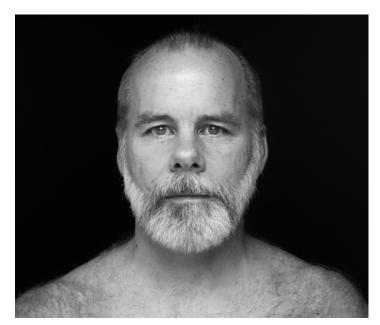




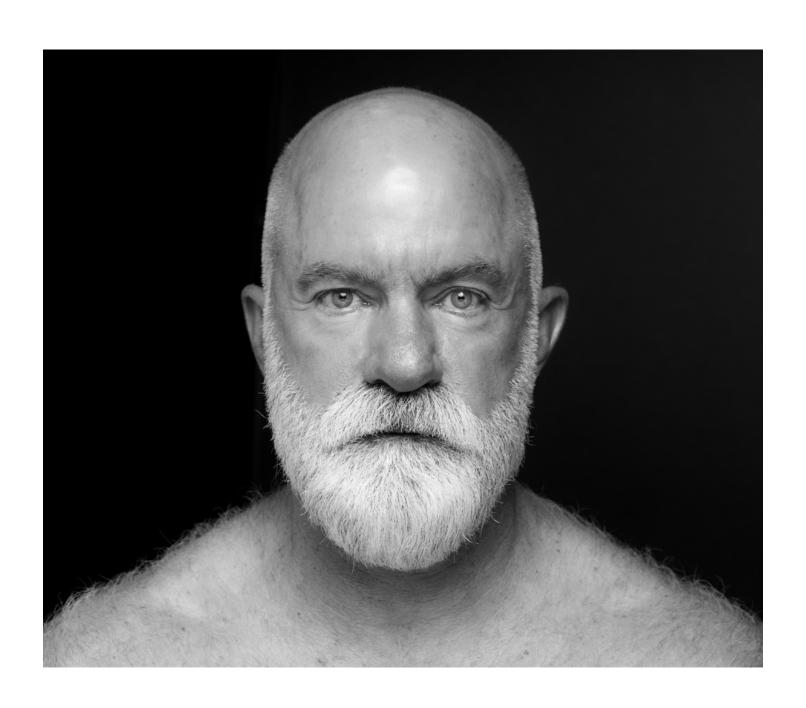




TANO 45







STEVE RUBY 47



WHITE

Carl Vanassche

One of the recurrent themes in my work is lines. I love to see the way that lines interact with each other, play with each other. The battle between emptiness and fullness, black and white. Upside can become downside, background becomes foreground. Everything depends on the viewer, what he wants to see, what he avoids to see.

In the beginning I mainly developed this theme through architectural shootings. Architecture is everywhere and is easy to find.

Later, I started to work with the human body and my approach to the body is more or less the same as my approach towards architecture. It's an approach of observing, wandering, framing, focussing, looking through the lens of the camera and 'capturing' and 'shooting' in every sense of the word.

Sometimes I just feel like a hunter.

When Vincent asked me to make a contribution to Mascular Magazine 11 with theme 'White' I was immediately interested and started to work on a selection.

I selected photos of seven different models. From one model I selected several. Of course, all photos are in black and white, but honestly this is not the only reason why I chose them.

White goes above black and white. White in this case refers to what I mentioned earlier, about emptiness and fullness. In several cultures and religions white is considered as the non-spoiled, the pureness, the essence. Our bed sheets are white, a virgin is white, the colour of peace is white, sperm is white, heaven is white.

Looking at these photos you can almost feel how the figures, the bodylines, are drowning in a sea of white light. How they are consumed by it, trapped by it, escaping from it, transforming into it. Some are turning away from it, others are trying to fly through it, and some stand up, some fall down. One model looks like he is swimming through white bed sheets. Some feel pleasure and some feel pain, some have white scars, and others are captured in white cords.

And of course there is always lust, never ending lust. So delicate. Full of white.

You can see more of Carl's work at <u>www.carlvanassche.com</u> or on his <u>FLICKR</u> page.





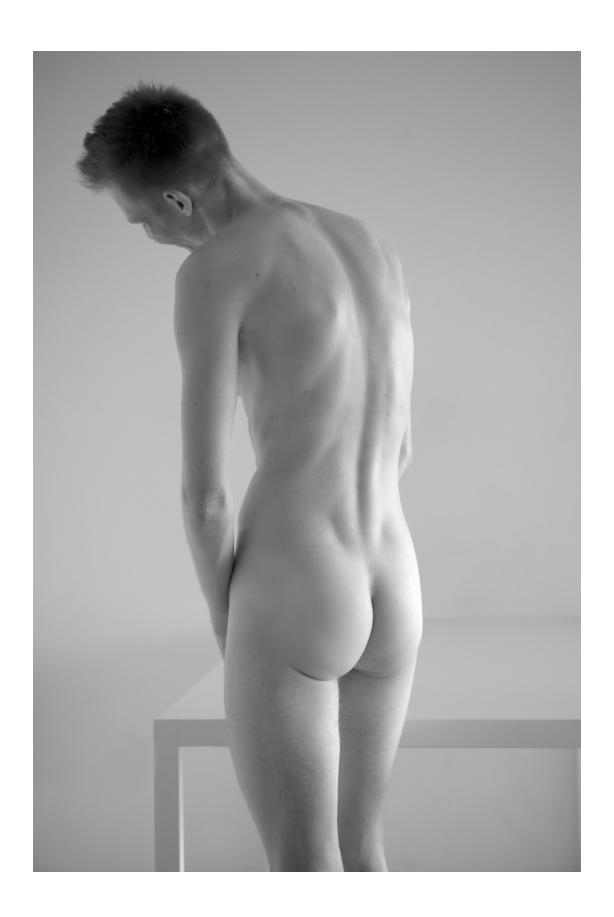
THE HAPPILY EVER AFTER SESSIONS 1



THE HAPPILY EVER AFTER SESSIONS 2 51



52 THE HAPPILY EVER AFTER SESSIONS 3









LAUNDROMAT

Tim Gerken

"There's something pristine and perfect about white, and a great deal of energy is spent to keep it in that perfect state." Mascular

The Laundromat exists to keep clothes white. Quarters, soap, bleach and time: a couple hours maybe. Or you can drop it off and have it done by someone who is probably not white. In a commercial from the 70's, a Chinese man, the owner of the laundry, tells his white customer that he uses "an ancient Chinese secret" to get the clothes so white. His wife, dressed in traditional Chinese clothing, gives away his secret when she appears from the back and announces "we need more Calgon."

Bleach, however, is the real secret. People have been using it for generations to whiten their clothes and their skin. In the United States, white skin comes with privileges: better education, longer, healthier lives, and a much greater chance of not being shot by a police officer.

Even bleach doesn't get the blood out.

The contrast of white lives with the lives of non-whites is often obvious in urban Laundromats. Rural Laundromats, however, highlight the stains of economic inequality among whites. All white skin isn't the same; some wait for their clothes to dry in the Laundromat while others do it at home on their own schedule in their own washers and dryers.

The whiteness of this rural Laundromat in Sherburne, NY. caught my attention. Its rectangular shape, red letters, and the Dr. Pepper machine out front all suggest its purpose and its Whiteness. The perfect colour for a Laundromat.

Its whiteness changes with the seasons. The light it reflects over the course of the day suggests that white is never truly seen, and whiteness is a reaction to the environment it wants to clean.

You can see more of Tim's work at <u>www.timgerkenphotography.com</u>





58 Untitled | 3



Untitled | 4



THE COLOR SPACES OF WHITE

Sergei K

White is seemingly the most ubiquitous and simplest of colours even its colour space codes look boring: #FFFFFF, 255 255, or even better - all zeros! - in RGB. A perfect start - the beginning of the journey.

The clean white background brings the utmost contrast with the model, the shadowless outline of the body, the purest border, the rudest interruption of its silence - nothing distracts you from the object, because white is nothing. Here it has no character, its only purpose is to connect seamlessly the world outside the frame to the subject inside...

But could it possibly be the same colour as the white of the eyes? Or does this particular white have a tint of lust, hue of seduction, colour of trust?

Or the bright white smile - the glow of happiness, content, childish

exuberance. Still same white?

Is it the same colour as the white wall of a skyscraper? Unquestionable, concrete, the colour of strength, power, with dark windows outlining the bright stone, akin to the muscular shadows of the abs.

The white shine of the light bouncing off the metal, the colour of cold, the chroma of danger and forbidden excitement.

Or the white of the bleached bed sheets? The tinge of passion, desire, exhaustion, the iridescence of dreams.

The white silver of strings of precum, oozing with anticipation.

The white of the cum itself, the happiest of colours; the ultimate satisfaction; the apex of pleasure; the end of a journey; from nothing to everything...

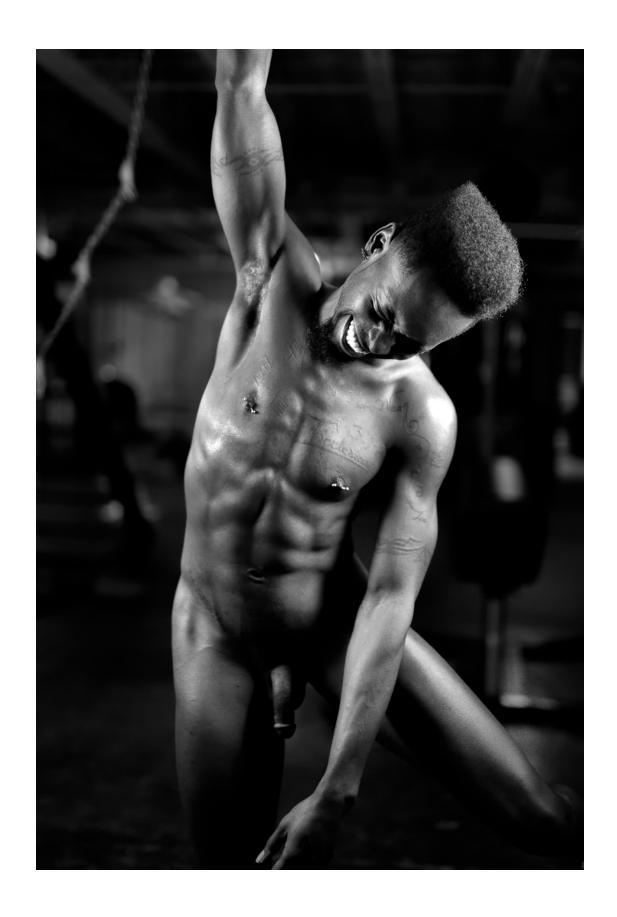




REX



White 63



DARRIUS DARRIUS







PURE LIGHT

Markus K

White is, for me, the colour of pure light coming through a window in the morning.

I'm one of those weird people who like morning; I feel alive, energetic and horny in the morning. I often wished that there was a morning bar where people could go to party or just meet up. As night falls I feel my energy ebb away and I have no desire to talk to people, the world becomes cold and lonely.

I chose a series of images that presents the waking up process.

It's a lazy morning and one can savor the sensory experiences around him. A soft bed and ideal temperature that makes both pajamas and blankets unnecessary. The individual is content and relaxed and the morning light filters through the blinds and begins to rouse him.

The bed is cozy and entices him to stay, to roll over, to settle in, but the light is also calling him, it beckons with the promise of something yet unknown.

Instinctively he pull himself up, opening his eyes, his gaze turns immediately to the window. At this point the light is the object that orients him, he doesn't yet perceive the physical world or objects around him or even his own body but he knows the day is waiting for him

As the sunlight continues to enter, he orients himself to the bright objects around him; he feels the warmth on this face and chest. He eventually pulls himself upright as his body becomes aware of its surroundings and his curiosity prompts him to look out the window.

His body begins to animate itself from its rest, muscles are stretched, itches are scratched, erections occur as part of a natural rhythm, he enjoys all these sensations in a kind of absentminded innocence with out the judgment of the outside world or even himself.

As his eyes come into focus, his attention continues to wander toward the outside world and a decision must be made, to explore that world now gleaming with promise and possibility or to stay in his bed and enjoy the morning light in contented solitude.

You can see more of Markus's work on his Flickr page.





68 White Series | 7



White Series | 10



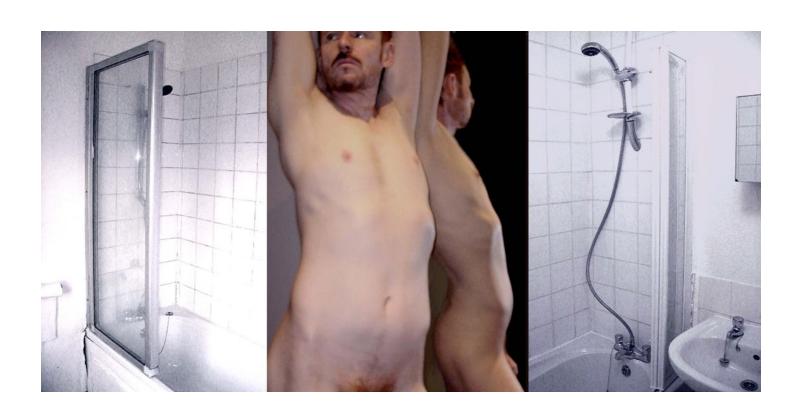
FADE AWAY AND RADIATE

Matthew Stradling

Three years ago, after my father died, I found myself suffering from a 'painter's block' and could not face doing another painting. As I had always taken photographs as reference for my paintings I decided to start messing around with some of my favorite photographic images. This loosened up my creative process and I found I could deal with imagery in a freer, more experimental and faster way. This resulted in a large collection of what I like to call 'photo-works'.

 $As they progressed \ I found \ myself \ working \ more \ and \ more \ on \ the \ images \ with \ Photoshop, until \ they \ almost \ became \ paintings.$

What I have always loved about photography is the extremes of chiaroscuro that can be achieved - the depth of darkness and the flashes of brilliant light. The ideal subject for this play with light is the pale human form. Being pale-skinned myself (and vain) I decided to model for many of the photos myself. Using photos of myself at a certain point in my life became a kind of meditation on mortality. So many pieces in this series have a sense of the fragility of flesh, of aging and of the inevitability of death.





72 Aphroditus



Supine 73





74



VANITAS No. 1



SCULPTING IN WHITE

Hideki Takamine

第一部:切り絵(Engraved paper)伝統手法のは、白黒に染め分けた下絵を黒い紙に固定し、不要な部分を切り抜いて絵を作り上げていく絵画の手法のひとつ。私の切り絵は、伝統手法を活かして、五段階のグレーの色紙で、綺麗なグラデーションで、自己流の切り絵を確率しました。また、カラーの色紙で、色彩鮮やかの切り絵も作り出しました。

第二部:ペーパーアート(Paper Art)

日本伝統の切り絵の技術を参考し、紙で、古代ローマの彫刻のような立体感のある作品を作りました。

Part 1: cut picture of (Engraved paper) Traditional approach is to fix the rough sketch (in black and white) to black paper, the image is formed by cutting out layers and un-necessary

parts . I use this traditional method in making my cutouts, but my variation involves five layers of varied gray colored paper to form a beautiful gradation. A further variation is the use of colored paper with which I have created color vivid cut-pictures.

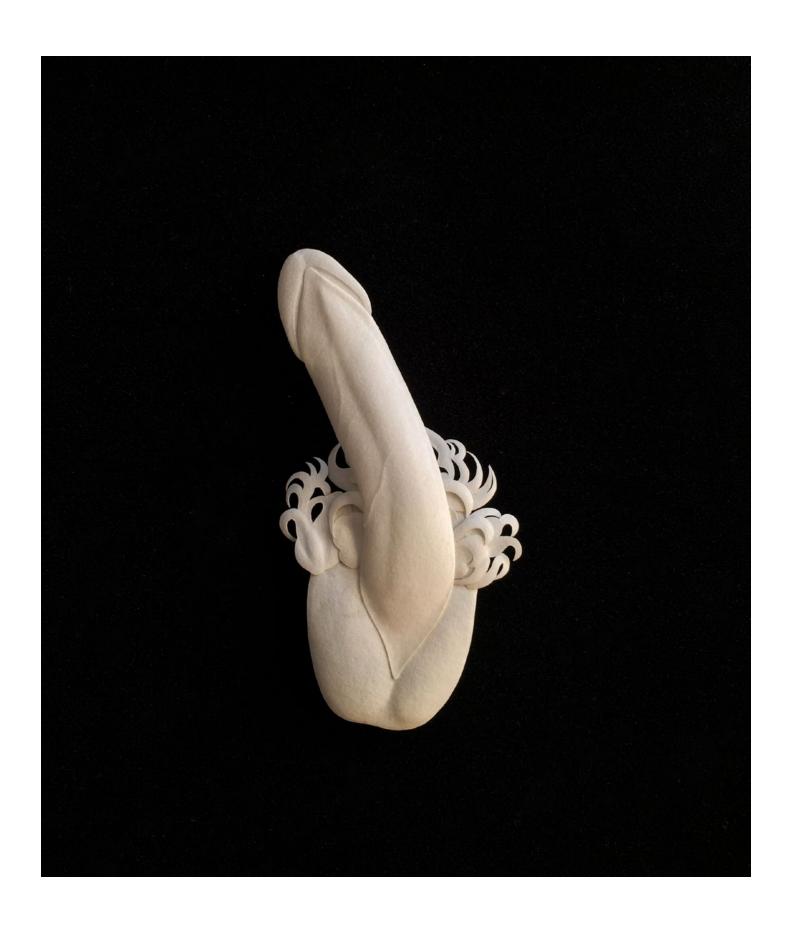
Part Two: Paper Art (Paper Art)

My work also references the traditional Japanese paper cutout art where I make three-dimensional works - in once case a sculptural replication of ancient Rome .





78 STANDING FIGURE

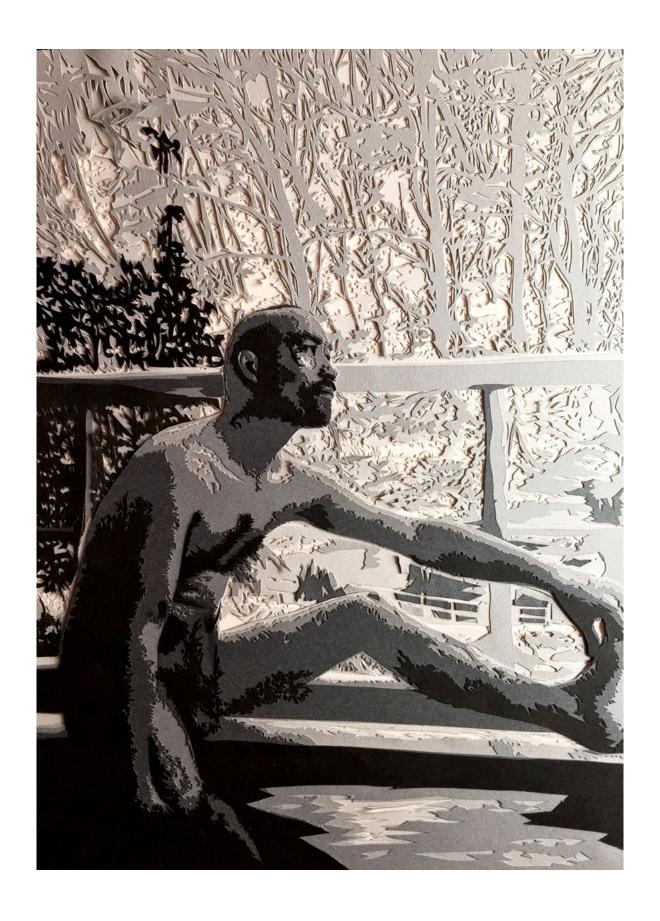








82 LEATHER FIGURE



NUDE 83



MILES & MIKE

Jake Fales

(Bear + Bull Photography)

Miles and I talked about working together for over a year and our schedules finally lined up this past summer in NYC. As we planned for the shoot, Miles really wanted to do something completely different and for anyone who knows my work, knows that's right up my alley. I asked if he had ever thought about doing an intimate couples shoot with his boyfriend, Mike. And it just went from there. It was a first for him and I was honored to be the one to caption that moment. Obviously Miles is a pro, years of experience and a natural model. Mike had his own allure about him and the camera loved him. Doesn't hurt that they are both insanely hot. In the end we had a blast working with them and have already discussed what the plan is for our next shoot. Keep watch for it. Cheers!











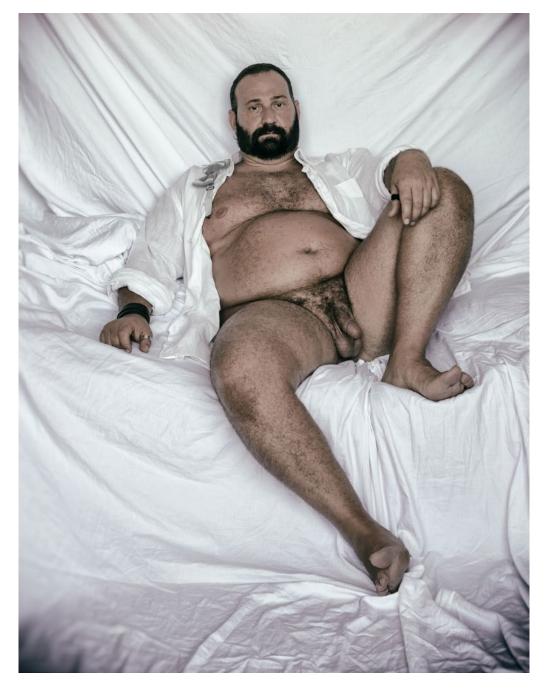








MILES & MIKE | 9



INNOCENTLY SILENT

Gian Orso

"Innocently Silent - I"

Some days I imagine you and I

we sit and stare, not asking why

milky white light

quite the sight

silence breaks

color in your eyes

innocence spills from your bare hands

yet, you're guilty such as I

our naked flesh dances like the flames

licks our bodies, and I know of wicked

deeds that lay dormant in all that you're not saying

and when milky white innocence breaks, take me, take me...

You can see more of Gian Orso's work at gianorso.com





92 Don RM | 9





94 Doug RM | 14





"Innocently Silent - II"

I thought I knew

I thought I wanted to know

I opened the box

milky white wrapping paper to tear off

inside was his innocence and my thirst for it

I thought I wanted it

I thought I needed it

milky white innocence all in a dream

that he could satisfy the insanity in me...

I have taken so many photos on white during the summer.



POUDRE BLANCHE

Marc Coulombe

L'odeur de la poudre blanche!
L'odeur des draps blancs comme la neige en hiver!
Un mur blanc comme glace!
Un blanc de mémoire reconstitué
Un corps noir qui devient couleur!
Un homme blanc qui fait image!

La tempête du désir qui devient art!

Faire exister cet ultime moment ou le contraste des idées ! devient

You can see more of Marc's work at <u>marcuniverseart.tumblr.com</u>

les

mots que je ne saurais dire.!

Regarder le monde au travers un filtre blanc.!

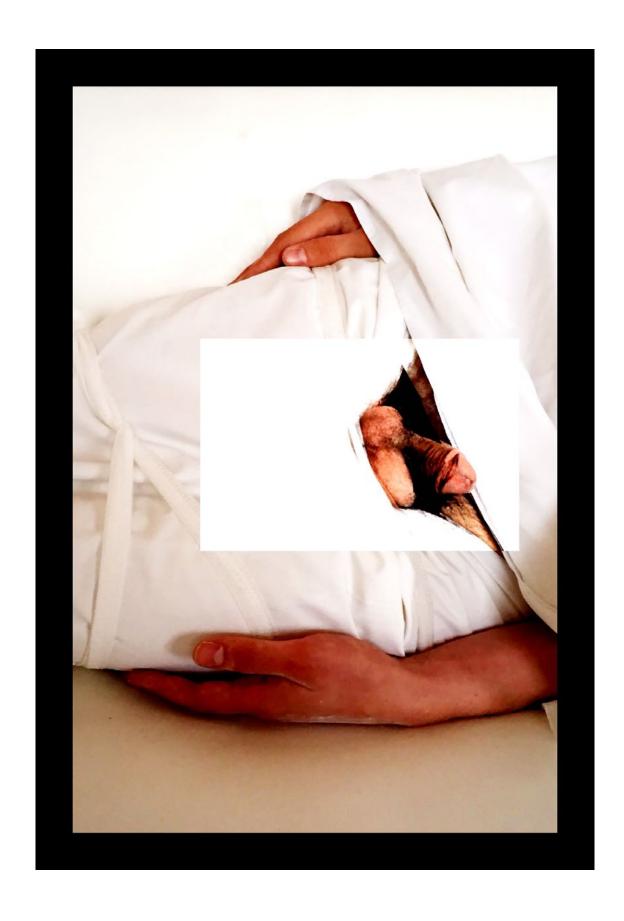
Speak White on White pour se faire comprendre!

Et la tendresse bordel,merci Dave.!





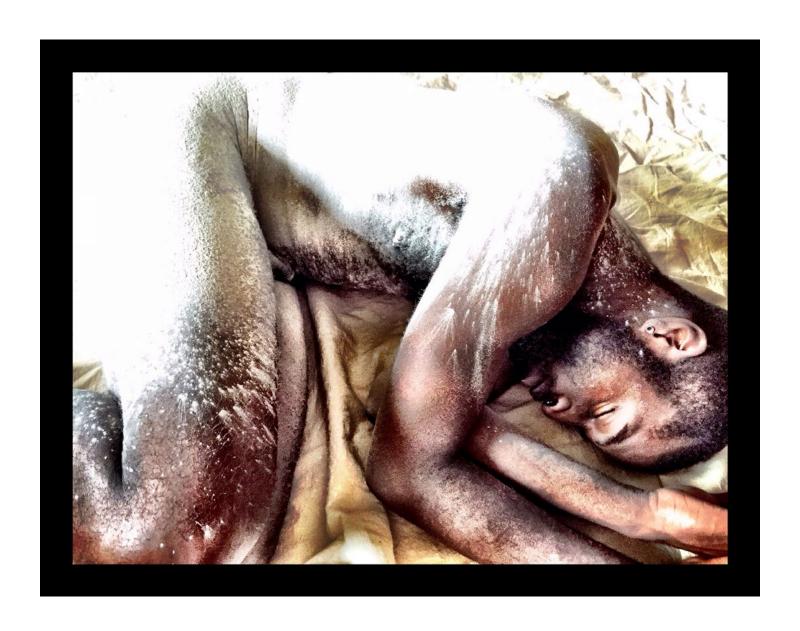
98 A MAN IN A WHITE BOX



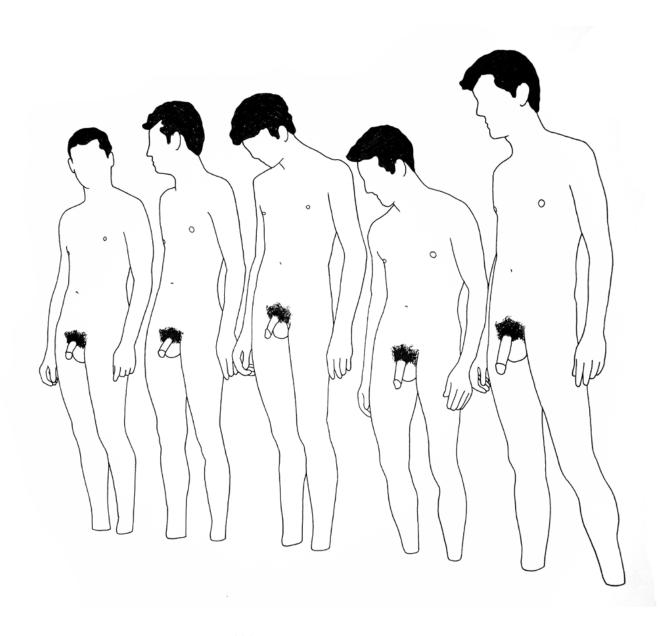
A LITTLE WHITE BOX



100 AFTER SNOW



AFTER SNOW 2 101



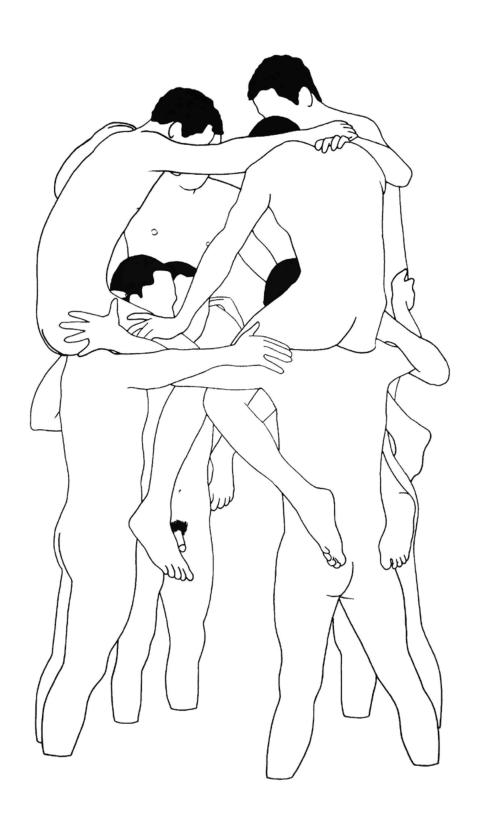
WHITE

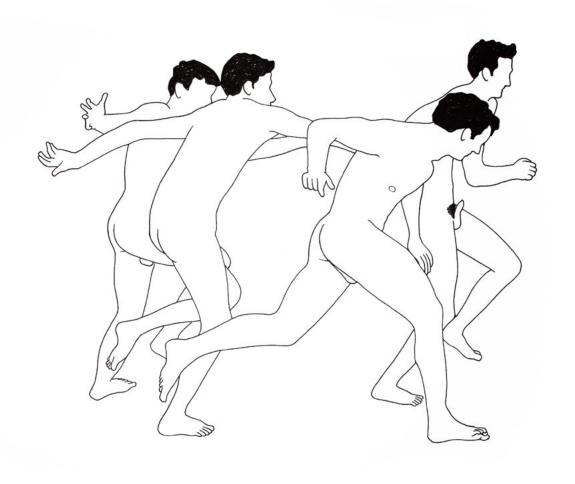
Francisco Hurtz

There is a new man to be discovered in these bodies-territories. A blank space to be explored, questioned and in a constant state of change, ready to be materialized in designs that are almost sculptures. Men who become objects of study, relating to their bodies without artifice, put to the test in the empty space to be observed. The male is mounted, is completed and part - the individual and collective passes, with the possibility of a contemporary masculine.

Fragility and lightness facing the strength and the breaking weight standards. A lyrical and raw picture. Empty bodies are filled with complex meanings, delimited by thin strokes about to break and integrate fully the environment. Be accepted and become invisible.

Among the bodies arise dream spaces that suppress the environment and expose even more distance - or not distance- relations.



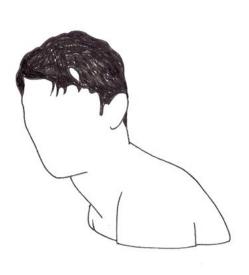


104 Run



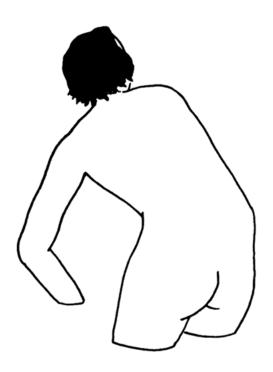
SEM TITULO 105

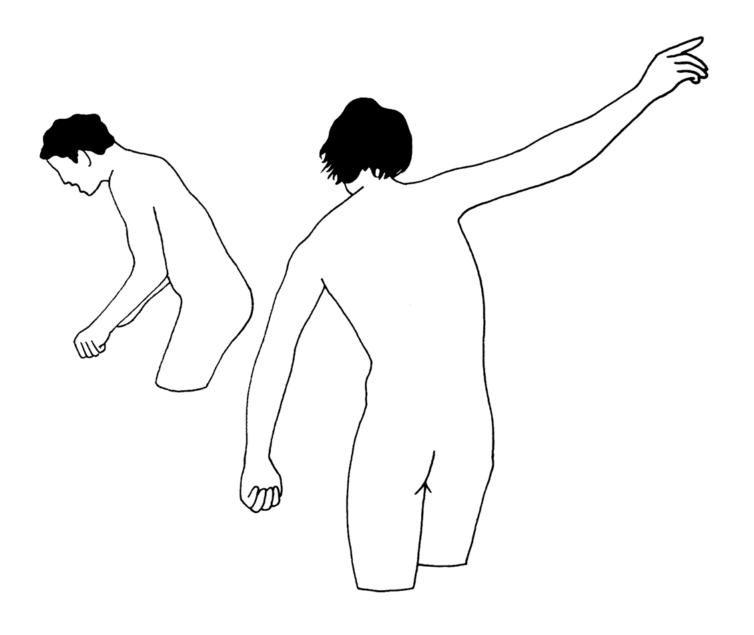


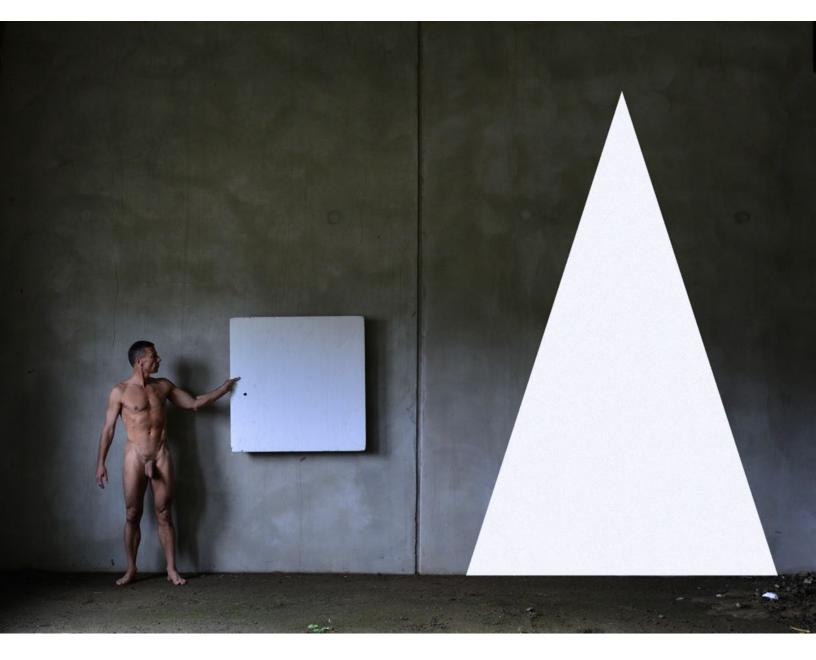


106 Submerso









WHITE IS FICTION

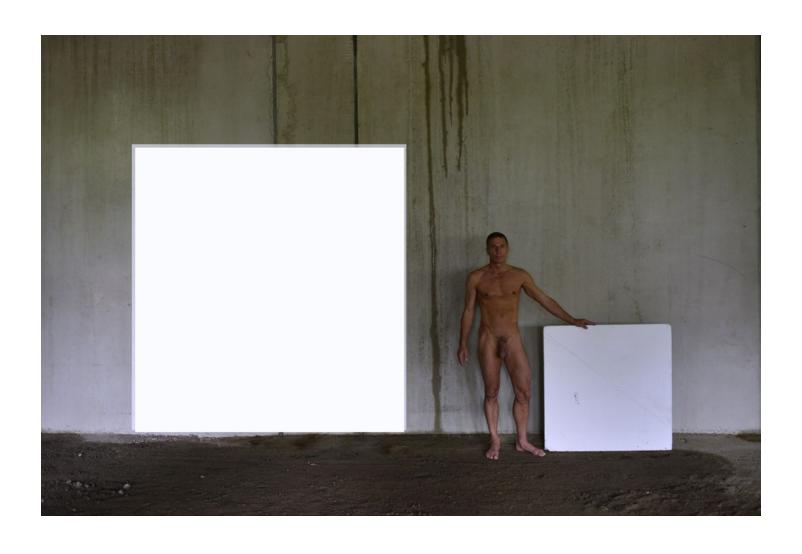
Stephan Tobias

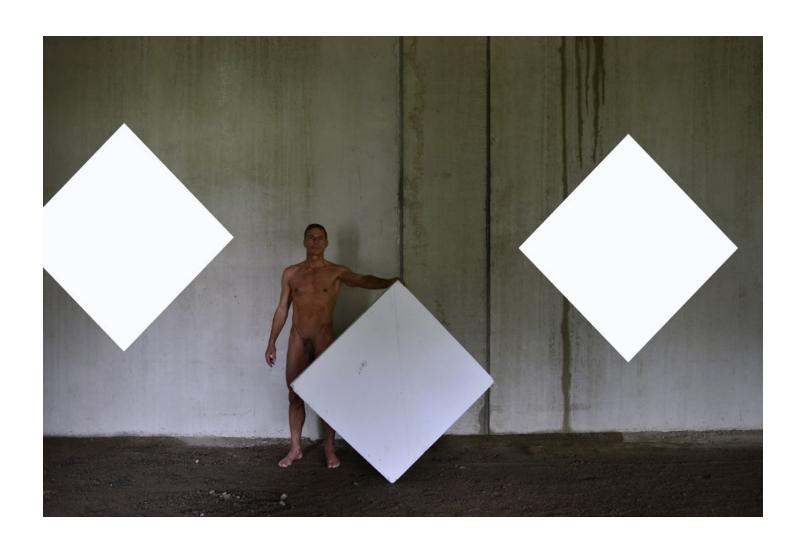
Everything in life comes in shades of grey. Pure white is a fiction, yet a powerful one. For me it symbolises a concept more than anything else, purity of form and substance.

This summer I was travelling south of Berlin with Peter Andres, a photographer friend from Switzerland who wanted to urbex-explore some former Soviet army barracks near Jüterborg with me. Searching for the location we passed a half finished industrial building. Apparently someone had gone bankrupt in the construction process. The almost finished production site was left to rot away, for the time being. It turned out to be a fascinating location for a photo shoot, for which I volunteered as a model. A white Styrofoam square

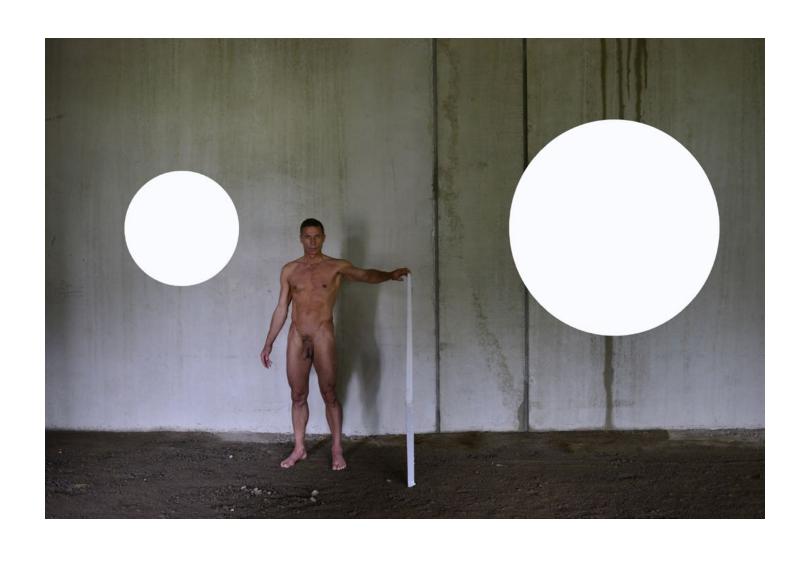
became a prop for a while and we fiddled around playfully, using the abundance of light and space available, instinctively resorting to serious expression.

Digging into these pictures afterwards nothing but pure forms came into my mind. A square, a circle, maybe a triangle. The nude body also has a conceptual aspect. Doesn't it symbolise life, as much as white symbolises light? But any conceptual ideal can hardly be reached. And white is fiction too, a powerful one.

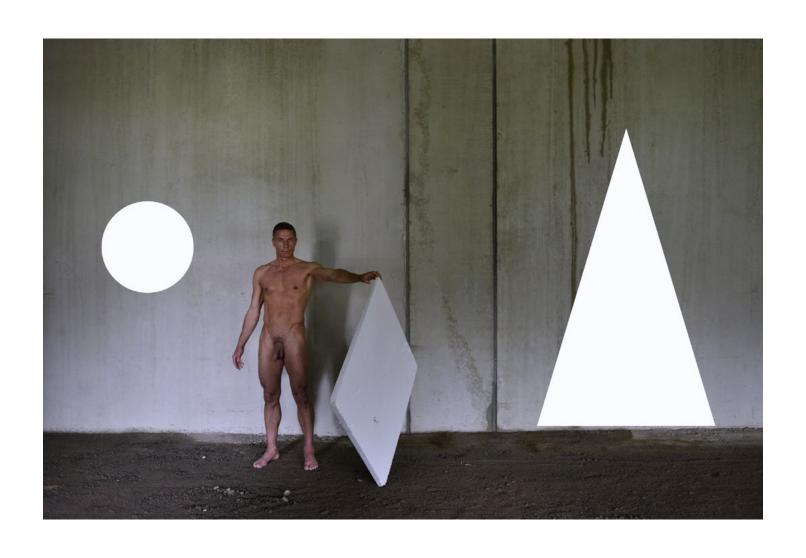




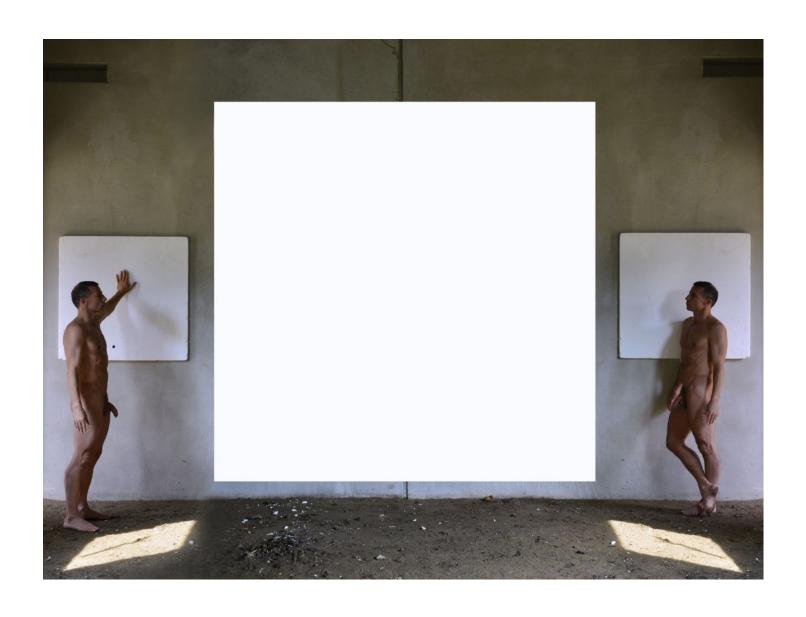
112 A MAN IN A WHITE BOX



A LITTLE WHITE BOX



114 AFTER SNOW



AFTER SNOW 2 115



AUGMENTED STATE

Chris Lopez

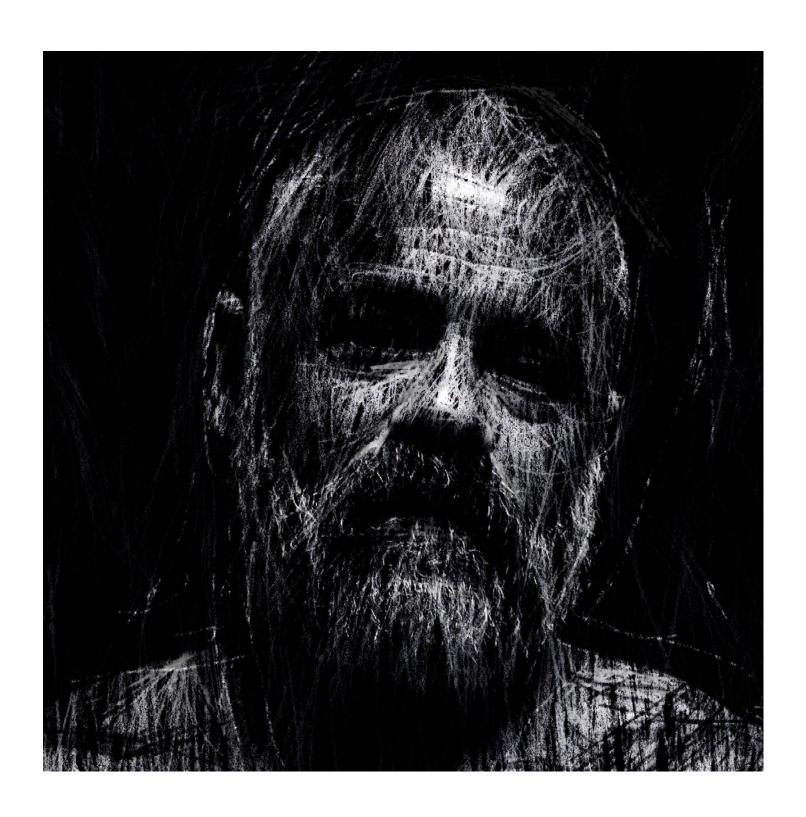
Darkness and lightness are interdependent features as they exist within an illustration in order to augment the state of emotion being portrayed.

This series of digital sketches and original paintings originate from this concept as the black background forms the basis for defining the light volume as shown by the figures in white. Hence the name of these series being 'From Darkness'. All of these pieces are based from my own studio photography.





118 CHARLIE



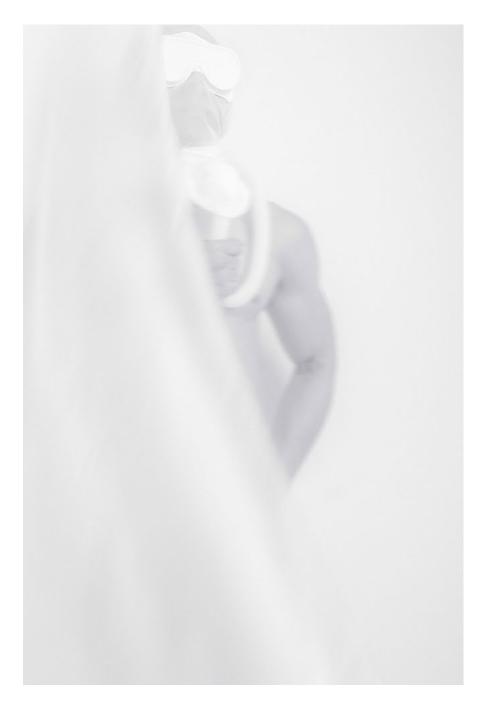
DAVID 119



120 ROMAN



WILLIAM 121



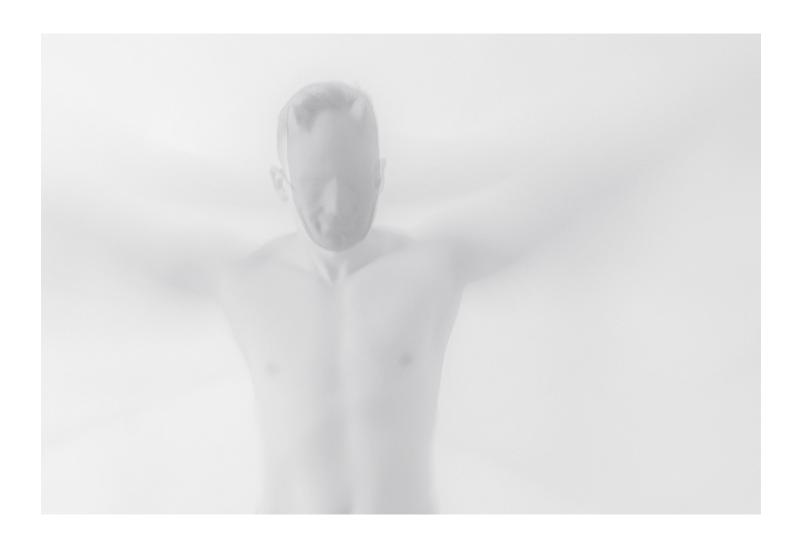
MASQUERADE

Fernando Bracho Brachoi

A tribute to Wilhelm von Gloeden It is the persistence of revealing dreams. Melancholy reflections of a man alone on eroticism.

2014





124 DEPREDADOR MASQUERADE







126 MASQUERADW







128 GAME OF THRONES MASQUERADE



Onan Masquerade



AUSENCIA DE BLANCO ABSENCE OF WHITE

Daniel Merlo

Colores que se acercan entre sí, se atraen, distraen m mirada.

Ausencia de blanco. Blanco. Zozobra.

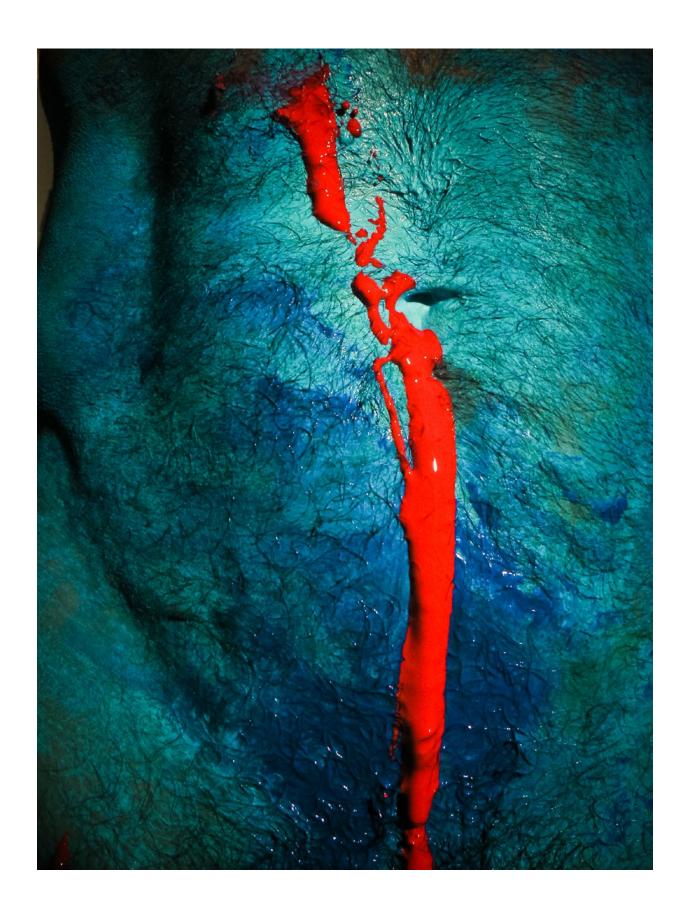
El color se vuelve voluptuoso, víscera, blanco material. Lo colorado en mis manos, un fetiche deslizándose a mi antojo sobre la piel que invita.

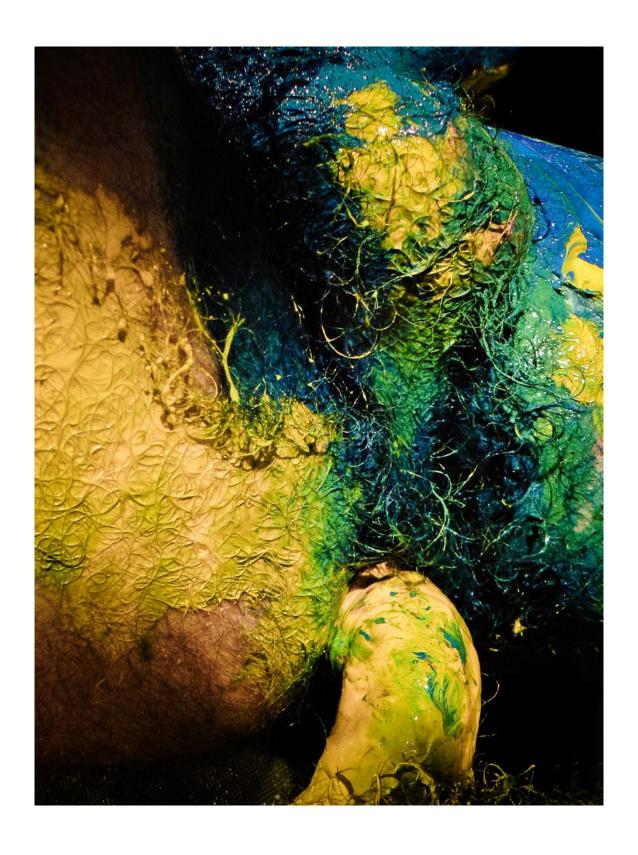
El cuerpo llega blanco, color húmedo, suave; comienza

con un rito: el lápiz labial en su boca busca el límite. Inicia, permite continuar. El cuerpo blanco duda, mi mano no. La cámara busca con avidez la invasión de color, la abundancia.

El olor a pintura tiñe el deseo de verde de índigo de azul. El cuerpo blanco.

La cámara es más que un testigo, más que una herramienta de documentar. La cámara pide a mi ojo cada vez un poco más, más a mi mano, más al color,





132 Untitled | 3



UNTITLED | 4 133





más al cuerpo que obedece.

No hay pureza. Inocencia en este amor.

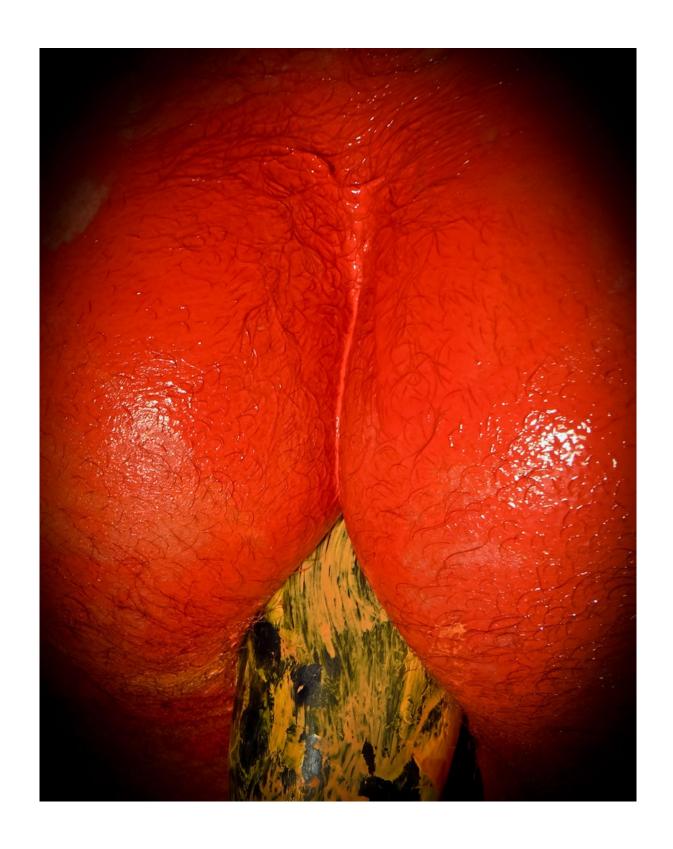
El final llega solo. Los colores se tuercen, se vuelven uno. Siempre el mismo. El marrón anuncia el final de la experiencia.

White is a concept that, usually, is opposed to the black in a direct way, represents light, purity, and then refer to something warm and comforting, something maternal and protective. To approach this project, I tried to think of white as an achromatic container that could contain even fears, impulses, desires and obsessions. Sometimes it's like a fluid that caresses the body, describes its strengths and weaknesses and covers it, like a mask.

This mask can help you find yourself, or lost definitively. Sometimes, 'White' has a background role, apparently static and cold, but that

absence of colours, which in reality embraces them all, can be the scene of major events, or be a witness of anything at all. As a mysterious scenery accompanies the staging, confession, conversion and transformation of the characters

(L): UNTITLED | 5 (R): UNTITLED | 6



UNTITLED | 7



136 Untitled | 8



Untitled | 9



WHYT BOY

Ricardo Muñiz

'WHYT boy' was shot in the basement of an old law tenement building in upper Manhattan. The only light came from the two, thin, bare, florescent bulbs in that cold, dank space. The original idea was to shoot an erotic body art story with nothing but- wait, I'm not going to say because the concept is hot and I'll do it, still, for another issue. Because of timing and weather, I had to come up with a viable way to interpret white quickly and provocatively. Thus, 'WHYT boy,' a tongue-in-cheek play on whiteboy-thuggery was shot in eight minutes. The idea was to use one white article, the underwear, to draw attention to that area, of course, but to juxtapose it against the whiteness of the model's skin and to counter-balance that with the grays covering his muscles, the black hat covering his face, and the

blackness of the shadows. Phallic power resides in both those white underwear and in that black bat he caresses and holds. Although the model, Joe, is absolutely stunning in both face and body, and despite how well his poses showcase straight female romantic desire and gay male sexual desire for powerful men who epitomize danger, Joe is quite intelligent, well-educated, and not a thug in the least. 'WHYT boy' is meant to be a sexy and comic commentary on the irony of life: people want to be or want to become what is nothing more than illusion and fantasy. If the reader gets the ironies and the puns, great! But if all the reader sees is one hot motherfucker and says, 'Oh, my God!!!', that's good, too

Model: Joe Kavitski

You can see more of Ricardo's work at www.ricarto.com and at about.me/RicardoMuniz You can see more of Joe Kavitski at www.ioekavitski.com













WHITEAlejandro Caspe

Sin lugar a dudas el blanco es el lado opuesto del negro, el que me permite purificar o santificar una emoción o una acción. El blanco es la luz que muchas veces queremos ver en la oscuridad. El blanco en un acto sexual es el que marca el final de dos cuerpos copulando. El blanco para muchos representa la paz entre países y personas... El blanco es un elemento importante en mi trabajo que me ayuda a mostrar el otro lado de la moneda.

Undoubtedly white is the opposite of black, which enables me to purify and sanctify an emotion or action. White is the light that we often want to see in the dark. The white in a sexual act is one that marks the end of two copulating bodies. The target for many represents peace between countries and people ... White is an important element in my work and helps me to show the other side of the coin.



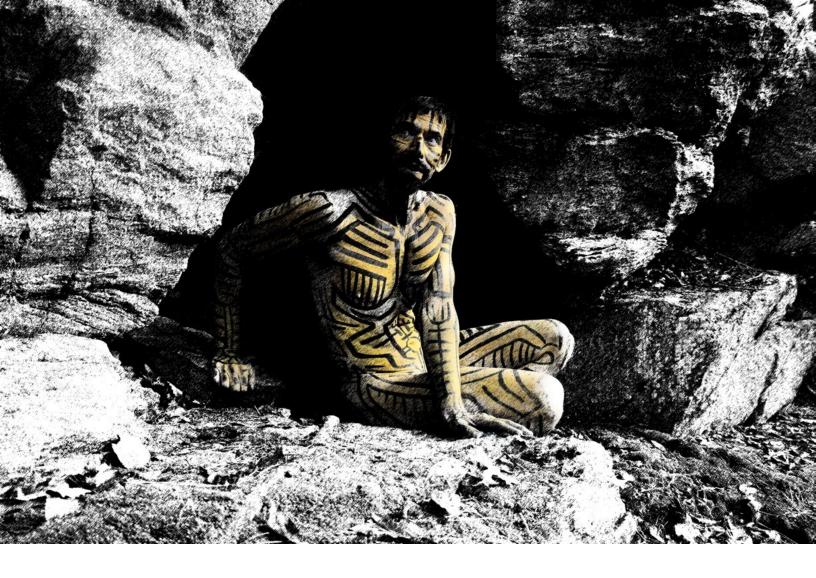


146 SEM TITULO | 5









PURE

Anthony Dortch

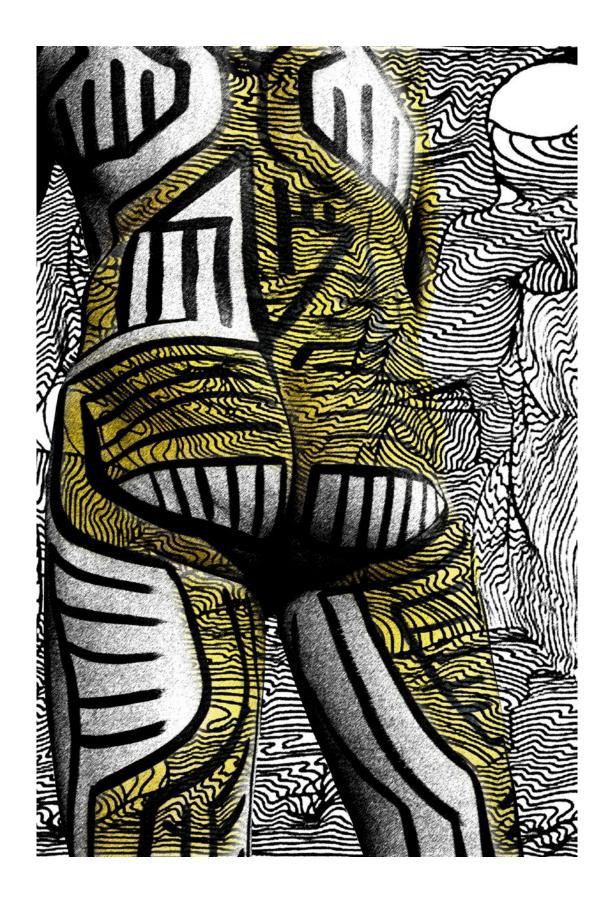
My current project incorporates ink, photography, bold colours, negative space, and body painted models to create the illustrations for PURE, a graphic novel. Negative space is the white that creates the shapes around and between the figure(s). This creates the key element of motion in my compositions.

PURE is a story built around the small nation of Seyns; which is governed by 7 feuding families. The Privileged don the ornate clothing and jewellery of money, beauty, and corruption. The Others do not fit in to society due to a substantial shortage of earthly possessions or status. The Others cannot camouflage their destitution.

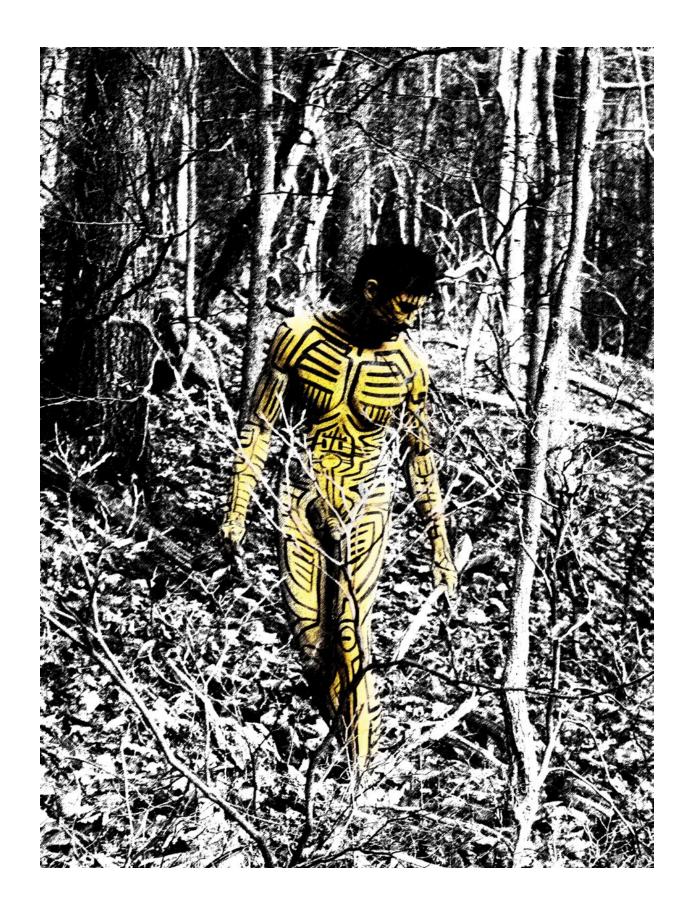




152 I HAVE THE POWER



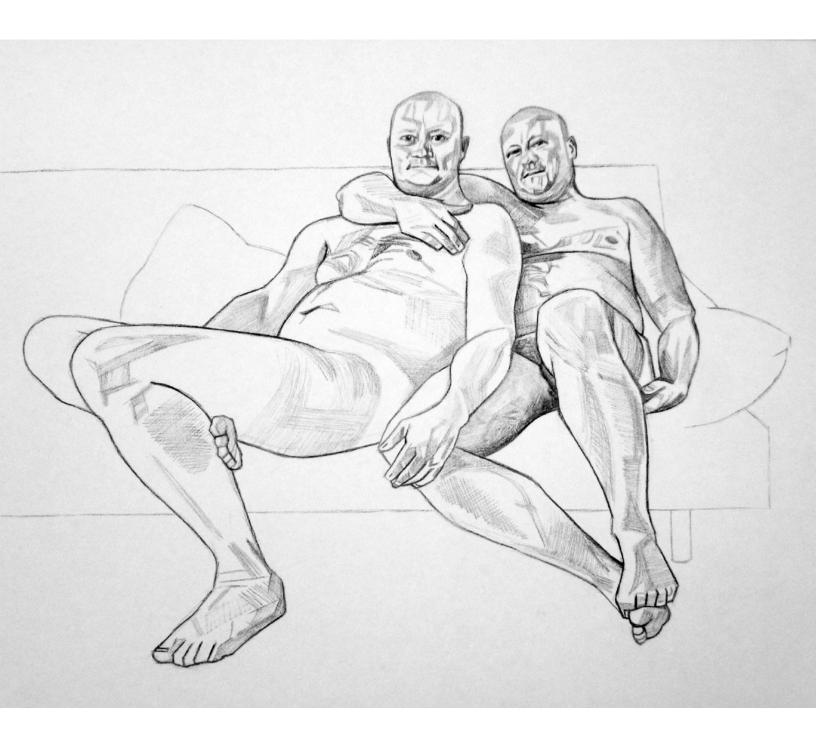
THE MAN TRAPPED IN NEGATIVE SPACE 153



154 Is Someone Watching Me



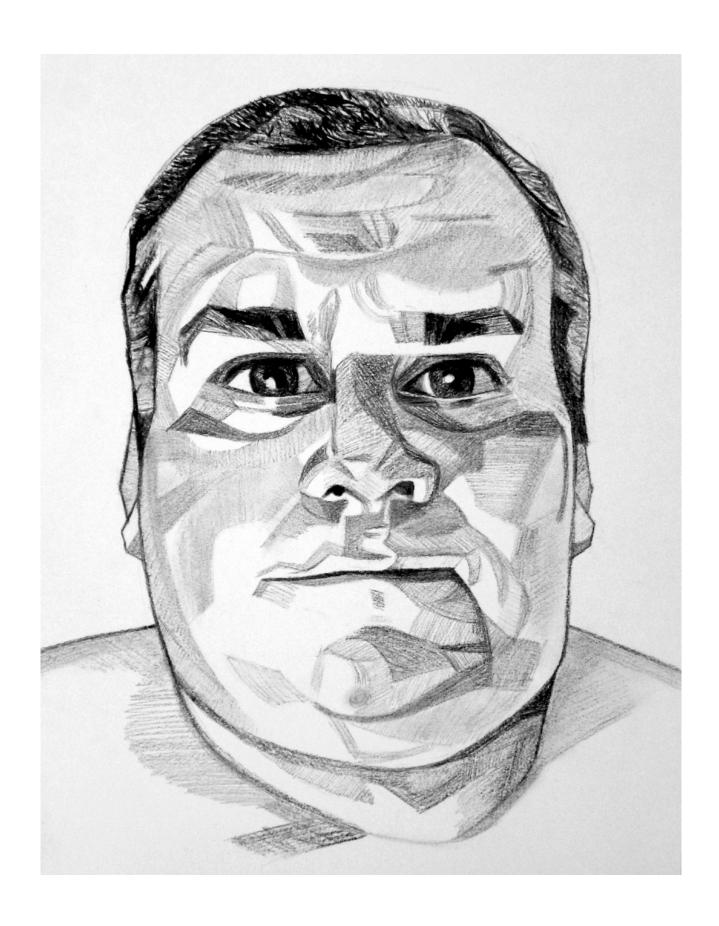
Wait for It

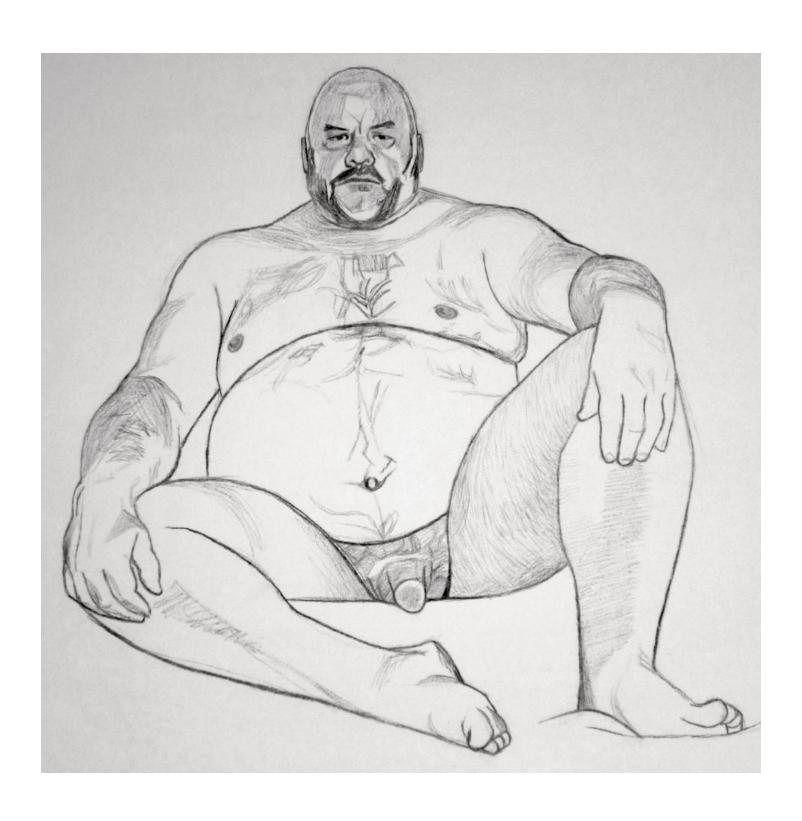


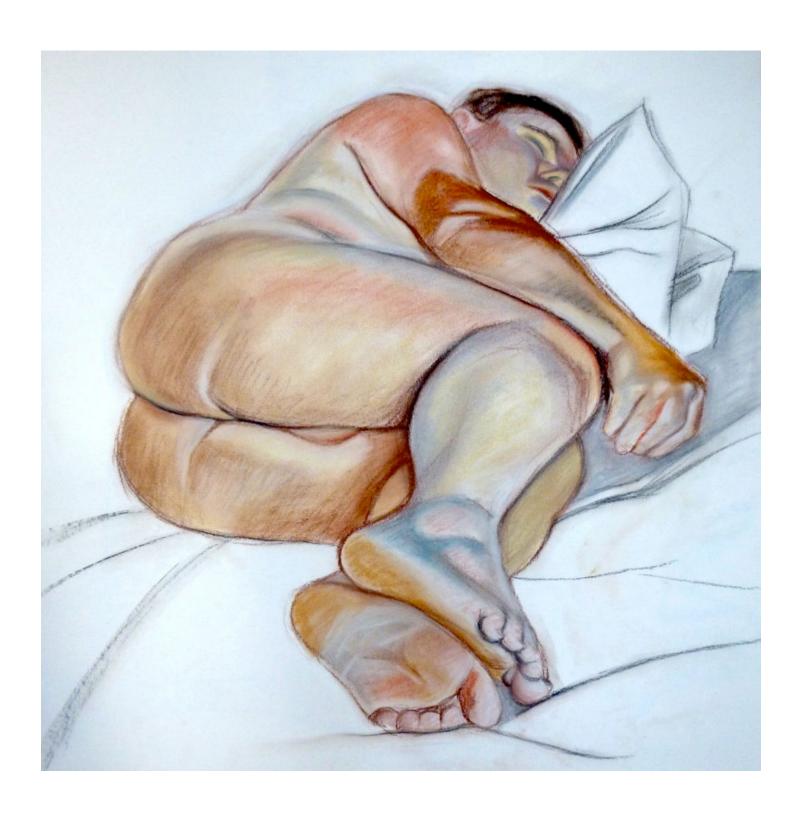
DRAWING ON WHITE

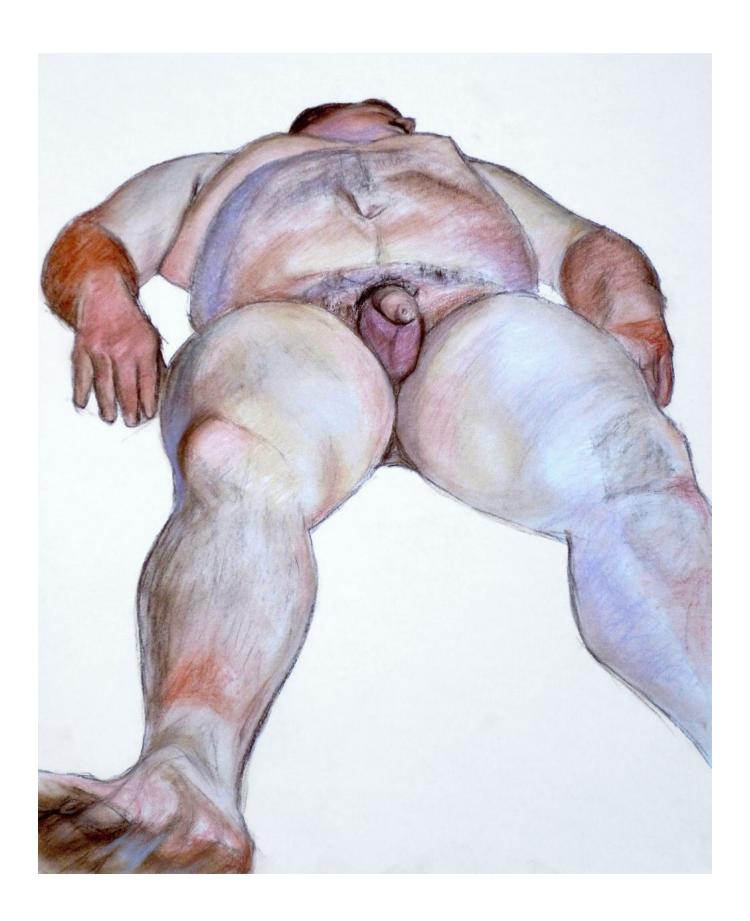
Doug Hall

I've been working with my own life models since my early 20s. If I do include surrounding objects in my life drawing, it's only with the sparest lines. I find a white background helps to minimize distraction from the forms of the body.









160 Steve on White



STEVE ON WHITE 4



MALE NUDE USING FLOUR

Fotorebelxt Tom Schmidt

This project was proposed by the owners of Little Boxes Theater in San Francisco. The concept was to use flour to show movement in an image. Tom Schmidt (Dot), organized a male nude workshop with the flour concept. Dot is a San Francisco based photographer who specializes in photography of the male figure. This is Dot's 3rd workshop on Photography of the Male Nude. In this workshop the floor of the studio was deep in flour, allowing our models to create surrealistic fog/mist (winter) effects with their movement. The workshop was open to photographers of all abilities, genders, and sexual orientations (over 18 only). Multiple professional studio strobe lighting setups will be provided. This collaborative shoot involved 5 photographers, 4 models and 50 pounds of flour. My images

demonstrate that flour further emphasizes the frozen motion, so that viewers can better appreciate the power of the male body and movement. The flour reminds me of beautiful snow in winter.

Models (4):

1. Aaron Simunov (Co-owner of Little Boxes Theater) http://www.modelmayhem.com/2987955

2. Drew Bacchae

http://www.modelmayhem.com/305726c

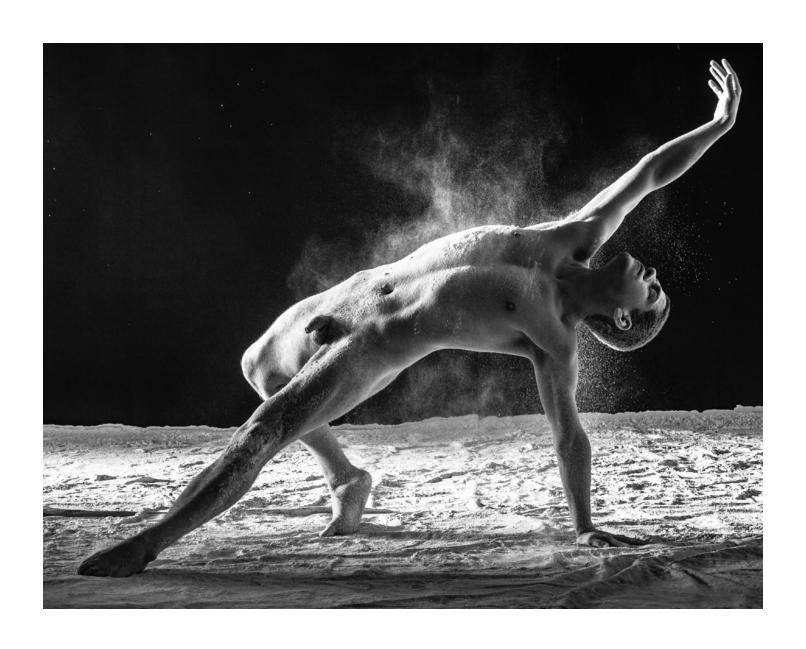
3. Elijiah Wood

Twitter.com/elijiahXXX

4. Strobe

You can see more of Fotorebelxt's work on www.modelmayhem.com/1934686, and Tom Schmidt's work on flickr.com/photos/tomschmidtphotography

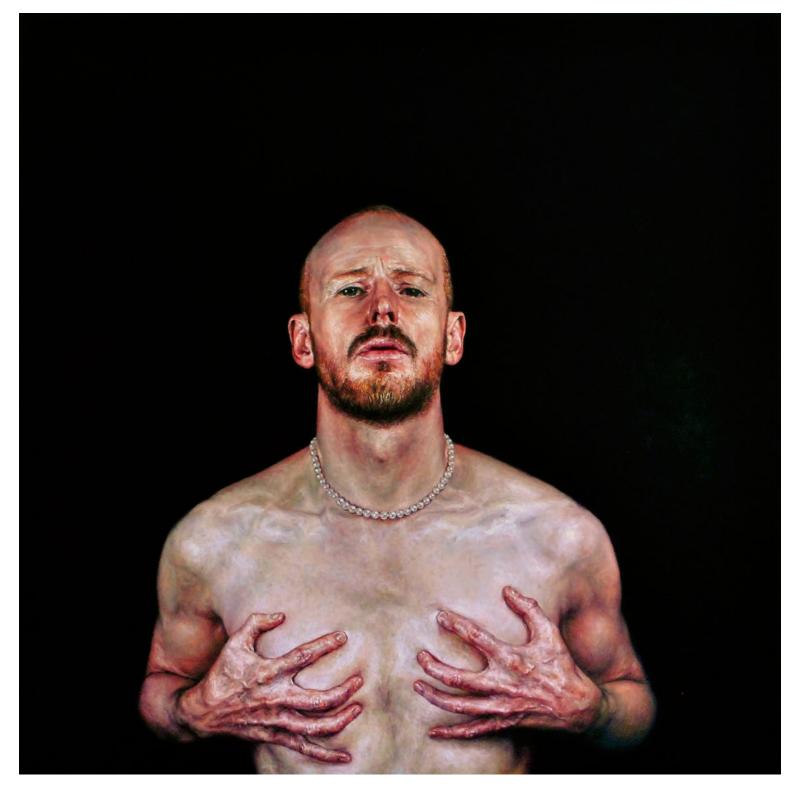












FLESH OF PEARL

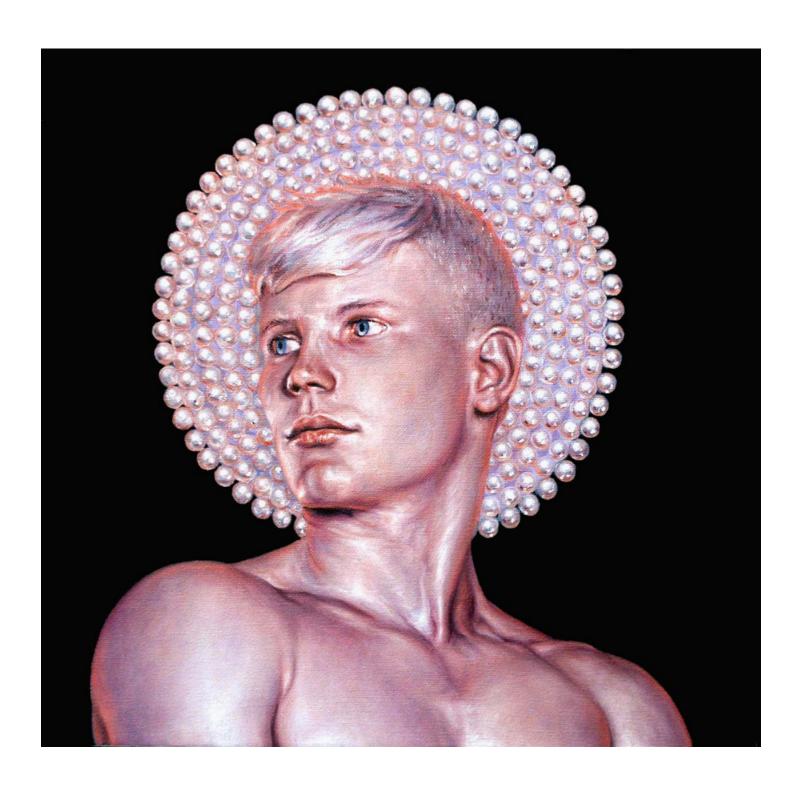
Matthew Stradling

Being a pale-skinned man myself, I have always felt uncomfortable with the assumed 'superiority' and desirability of the tanned, so-called 'healthy' bodies that are fed to us by the media and advertising.

Always classed as the 'pale and interesting' child, I found I could not relate to the robust images of sun-bronzed heroes and began to be fascinated by the delicate white-skinned youths of the Pre-Raphaelites and singers like David Bowie.

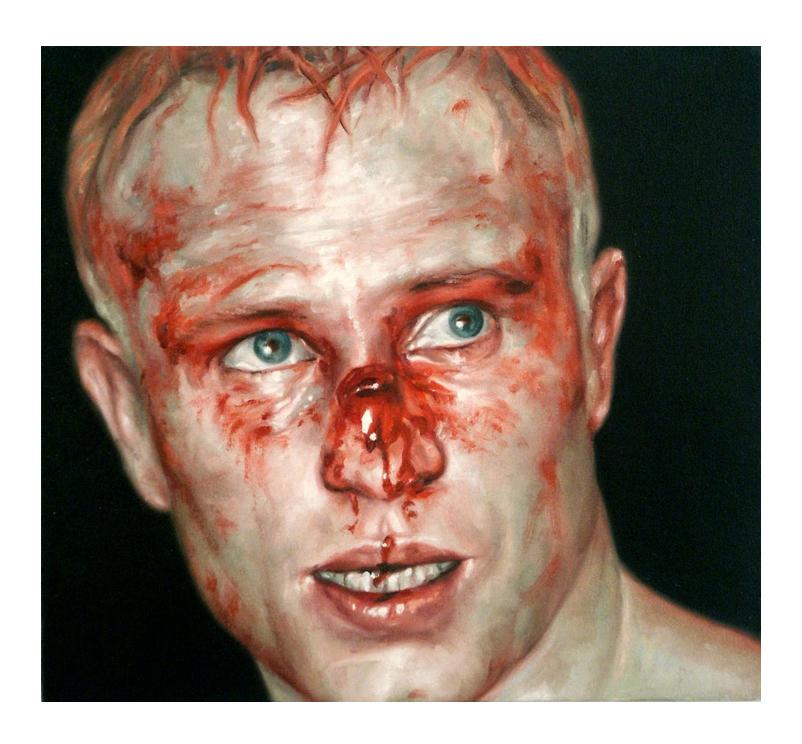
You can see more of Matthew's work at <u>www.matthewstradling.com</u>

I discovered that throughout the history of art there had been a tradition of painting pale skin. Botticelli, Rubens, Cranach, Renoir and countless others had depicted the play of colours on pale skin, how light dances and even seems to emit from it, not unlike the surface of a pearl. I guess that many artists were inspired by the sensuous line and purity of the marble sculptures of antiquity (which, ironically, had been painted in garish flesh tones in their day). But with the

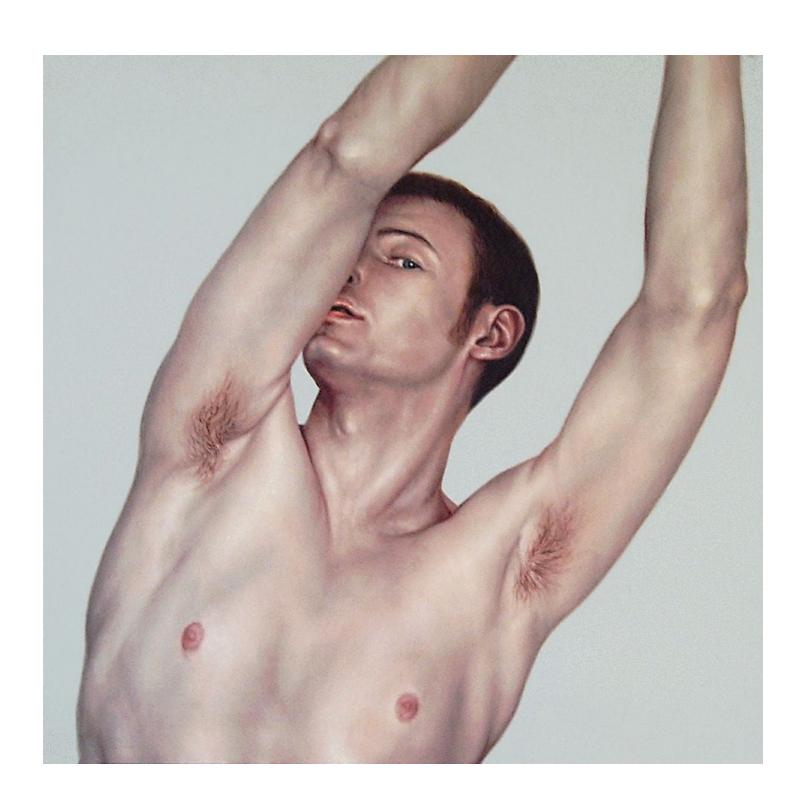


advent of oil-painting came an ability to show a delicacy, warmth and vulnerability to flesh, a sense that a living human being lies beneath.

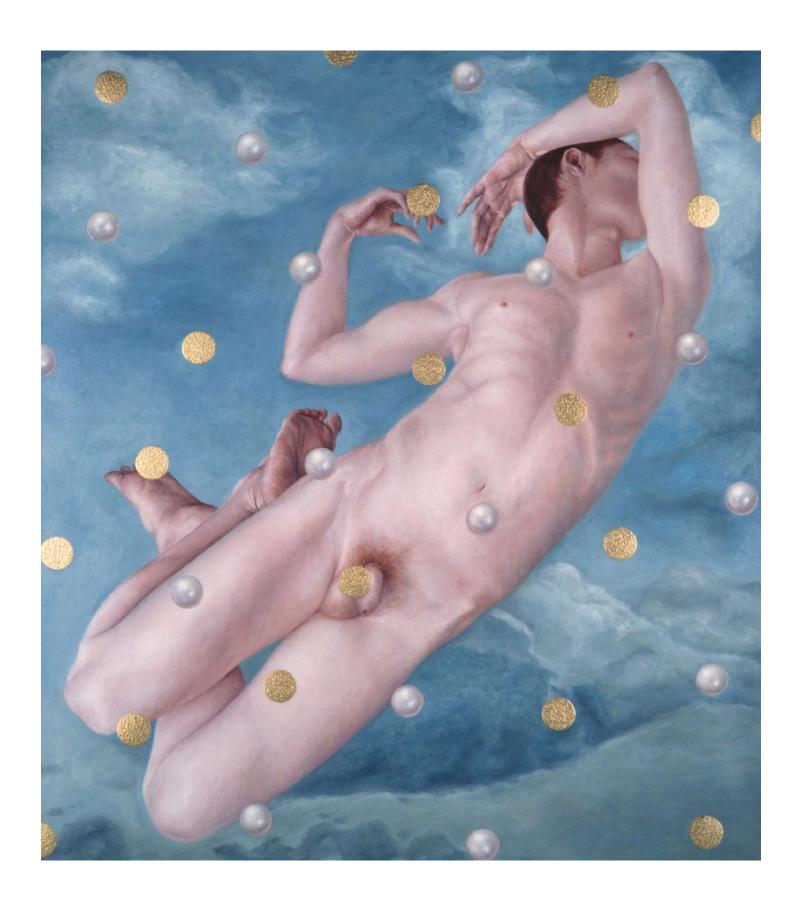
In my paintings I play with these ideas vulnerability/power, warm/cold, masculinity/femininity, contrasts which I hope produce a heightened awareness of humanity, sensuality and even, spirituality, in the viewer.



170 Broken Man



STRUNG 171



172 POLLEN



SMOKE 173



INCREDIBLE WHITE

Massimiliano Ranuio

Il Bianco è un concetto che, solitamente, si oppone al nero in maniera netta, rappresenta di consueto la luce, la purezza e quindi rimanda a qualcosa di caldo e rassicurante, qualcosa di materno e protettivo. Per avvicinarmi a questo progetto, ho provato a pensare al bianco, come un contenitore acromatico che potesse racchiudere anche paure, pulsioni, desideri ed ossessioni. A volte di presenta come un fluido coprente che accarezza il corpo, ne descrive pregi e difetti e lo

copre, come una maschera.

Questa maschera può aiutare a ritrovarsi, o a smarrirsi definitivamente. A volte, il bianco, ha un ruolo di sfondo, apparentemente statico e freddo, ma quell'assenza di colori, che in realtà li racchiude tutti, può essere teatro di grandi accadimenti, oppure essere testimone del nulla. Come una misteriosa scenografia accompagna la messa in scena, la confessione, la conversione e la trasformazione dei personaggi.



White is a concept that, usually, is opposed to the black in a direct way, represents light, purity, and then refer to something warm and comforting, something maternal and protective. To approach this project, I tried to think of white as an achromatic container that could contain even fears, impulses, desires and obsessions. Sometimes it's like a fluid that caresses the body, describes its strengths and weaknesses and covers it, like a mask.

This mask can help you find yourself, or lost definitively. Sometimes, 'White' has a background role, apparently static and cold, but that absence of colours, which in reality embraces them all, can be the scene of major events, or be a witness of anything at all. As a mysterious scenery accompanies the staging, confession, conversion and transformation of the characters.







COVERING WHITE III 177







14) Drowning in White - Liquid Memories



WHITE

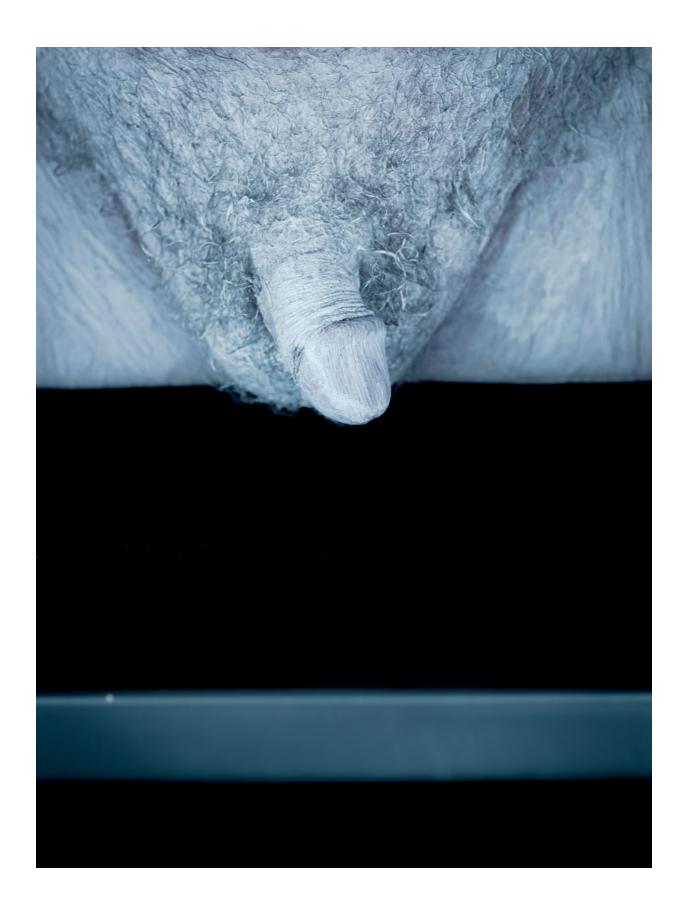
Daniel Jeffrey

In this world today so many seem so focused on the colour of someone's skin, to me white was the chance to highlight that when this is removed we are all the same. My story with these pictures is simply to look more at the man than the colour of his skin.

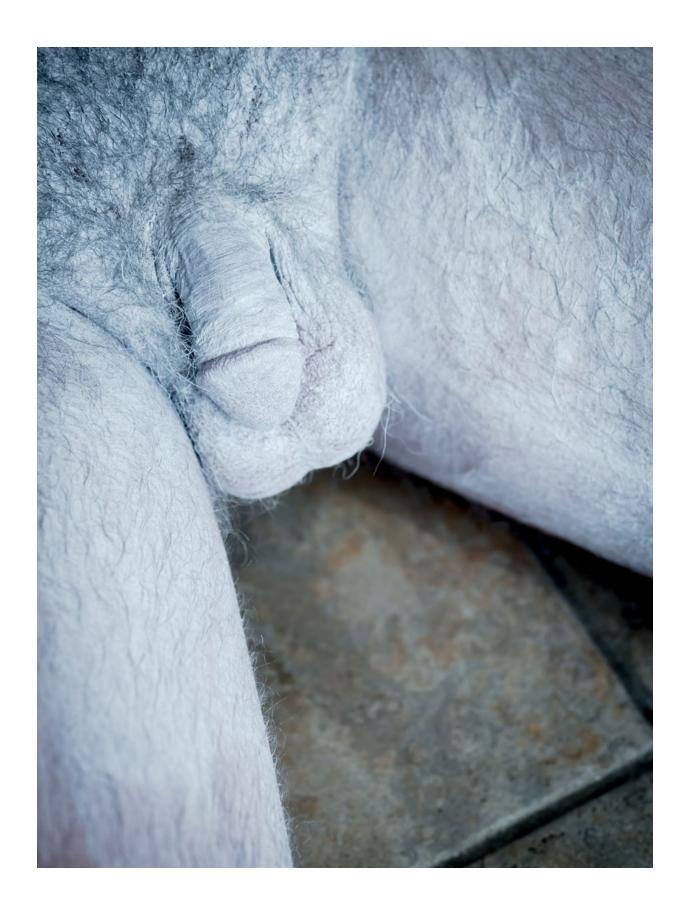
My inspiration was simple - racism has no place in art, life, love or photography.

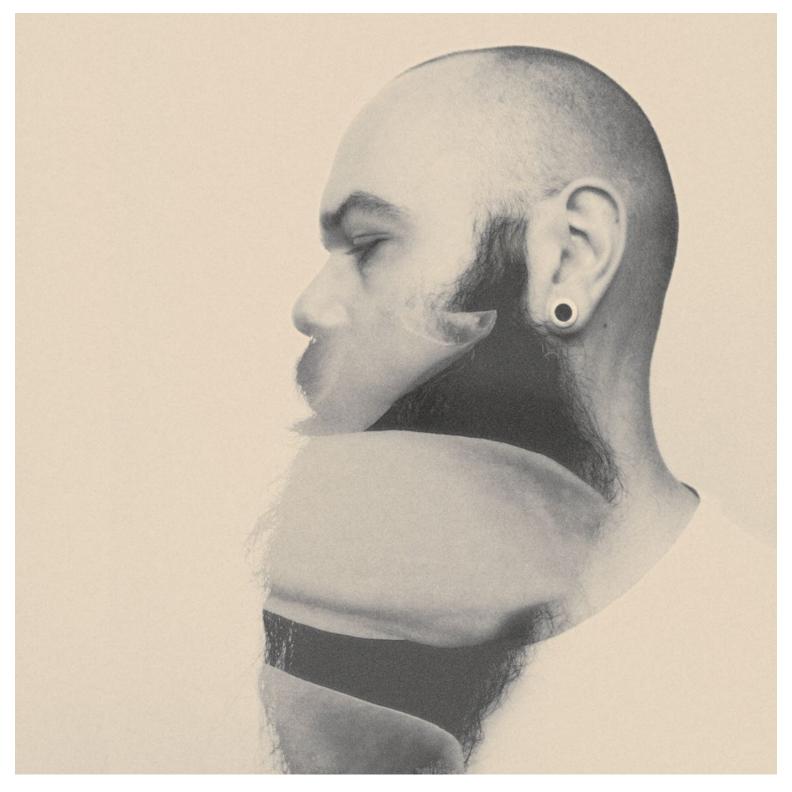












WHITE LIGHT | WHITE MAGNOLIAS

Uolevi Suntio

Old Corel effect I use here: IF LIGHTER
Putting two images together lighter if possible.
Eraser tool, white paper, even in computer.
It's not white, it is light, pixels.

"Turn the white off!" #FFFFF Hex Colour RGB: 255, 255, 225=725 is that white? FF = FFist FFUCK

You can see more of Uolevi's work at koti.kapsi.fi/retromantik





188 White | 6



WHITE | 8



Pictures of Magnolias are from last spring, they were first to bloom and set the tone for summer.

Wrapped in cool white sheets in summer, dreaming in white nights in white sheets.

Milky white night, taste of cool vanilla.

My beard turns white, not silver.

White noise; White void, before stripping, his head disappeared in the white t-shirt, his skin was

white as sheets, insulin white, smelled like milky sugar and an old man and wet paper. He was the

most beautiful man I have ever fucked and lost.

I started thinking about the white theme, realizing that most of myself portraits are pictures of

me with a white background, often disappearing in white either with

photo editing or with the

curtain background. I wanted to use white as background, literally make my hands and the models

hands disappear. White is the colour of death to me and in the most cultures. Disappearing in the white is dying.

Our photo-shoot soon turned out to be 'hard core porn', accidently but with obvious double

meaning of milk. Marlene Dietrich said that they never showed sex in the movies, they had to do

it with their eyes, we are doing it with our hands here. Eros and Thanatos always go together, I think

I deal with loss here.

190 WHITE | 12



WHITE | 11 191



THE COLOR WHITE

Frank Lee

The colour 'white' shows different meanings in different cultures. In the West, 'white' often can mean the purity, peace, and innocence. It is also the colour most often used in weddings.

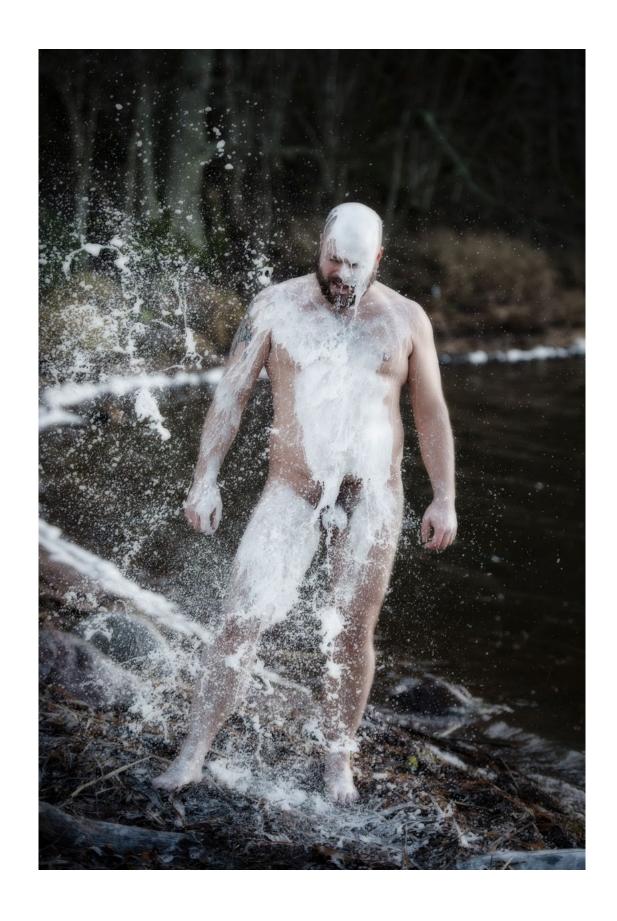
In Eastern countries, 'white' is very much on the contrary. It often represents sadness, illness, and death. Therefore, people use a lot of white colour for funerals in many Asian countries.

I grew up in an Eastern culture, and I have been living in Western culture for many years. The meaning of 'white' in my own explanation

is mixed with both cultures. When I see the colour 'white', it could be a bit playful and a bit ghostly. Therefore, I choose a natural background of a lake nearby a forest and in the long darkness early winter in Sweden. I can imagine the playful water splashing on each other. Then I have two brave models Daniel and Tolga to help me complete this project by throwing nearly frozen water onto each other. I am thankful for their help to make these images happen.













CHRYSALIDE

Ludovic Seth

Du « simple » défi à l'expérience cathartique, entre affirmation de soi et acceptation de soi, poser nu, offrir son corps au regard de l'autre, constitue une expérience qui n'est pas anodine, d'autant plus pour des modèles amateurs, débutants... ce qui est le cas de la plupart des hommes avec lesquels j'ai eu l'occasion de travailler.

Après plus de 3 années de collaboration intense avec une cinquantaine de modèles, cette série s'est imposée comme une étape incontournable dans mon parcours artistique, pour offrir un regard posé sur le corps, en-deçà du corps... sur les prémices de l'expérience vécue par le modèle, dont le photographe est témoin, mais également catalyseur et révélateur.

Tension, lutte, détente, abandon... habitent cet espace-temps précédant le dévoilement de soi, dont « Chrysalide » se fait écho; antichambre de la séance photo, elle évoque ce moment de bascule fait de fragilité et d'enthousiasme, d'angoisse et de plaisir aussi, avant l'abandon des oripeaux et l'entrée dans la lumière.

Modèle : Aurélien





200 CHRYSALIDE | 0





The 'simple' challenge to the cathartic experience between self-affirmation and self-acceptance, pose nude, offering her body to the gaze of others, is an experience that is not trivial, especially for amateur models; beginners; which is the case for most men with whom I have had the opportunity to work.

After 3 years of intense collaboration with fifty models, this series has become a must in my artistic journey, to provide a gaze on the body, below the body; on the premises of the experience of the model, the photographer is a witness, but also a catalyst and revealing.

Tension, struggle, relaxation, abandonment, inhabit this space-time preceding the self-disclosure, including 'Chrysalis' echoes; antechamber of the photo shoot, she recalls that moment rocker is fragile and enthusiasm, anxiety and pleasure too, before abandoning tinsel and entry into the light.

Model: Aurélien



WHITE CHAIR & STANDING IN THE SEA

Nigel Maudsley

I worked closely with Richard Glen before he came down to Brighton for the photo-shoot. We exchanged ideas for images including those for the theme of 'White'

The Little White Chair is a new project I am working on. Richard sat on it on the shore then bravely agreed to wade into the freezing sea. The sun was setting and made the images that bit more special. It felt a little like a baptism

I work spontaneously in the studio where accidents can develop into thematic images.





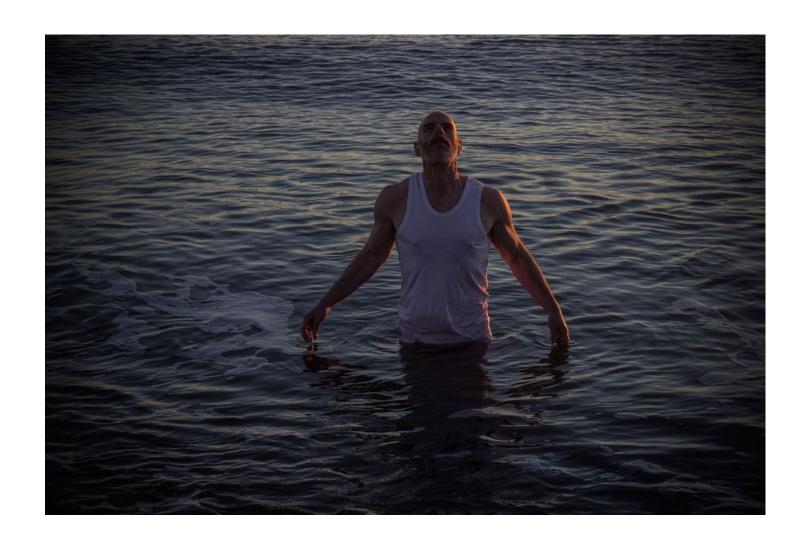
204 Standing in the sea #1



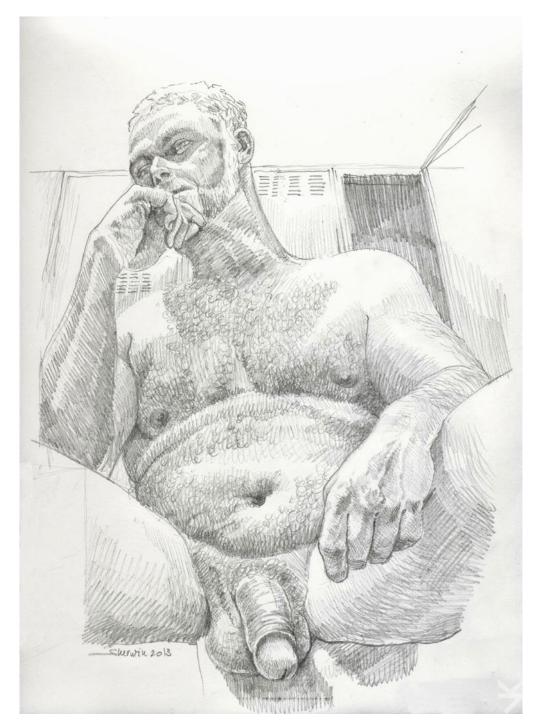
STANDING IN THE SEA #2



206 Standing in the sea #3



STANDING IN THE SEA #6



WHITE

Michal Sherwin

What does white represent to me? White should be pure as is the light itself. White is the colour of snow at Christmas, white are the uniforms of medical life-saving staff, white is freshly washed bedlinen, white is the colour of feather on an angel's wings.

White is also composed of every colour in the spectrum. White is not a simple colour, though it seems so. It is mostly considered to be a colour of good, of pureness, cleanliness. But it can, as can almost all things, be deceptive. Not every bride is a virgin, not every man wearing white is a good guy.

A soldier wearing white camouflage can be a deadly weapon in a

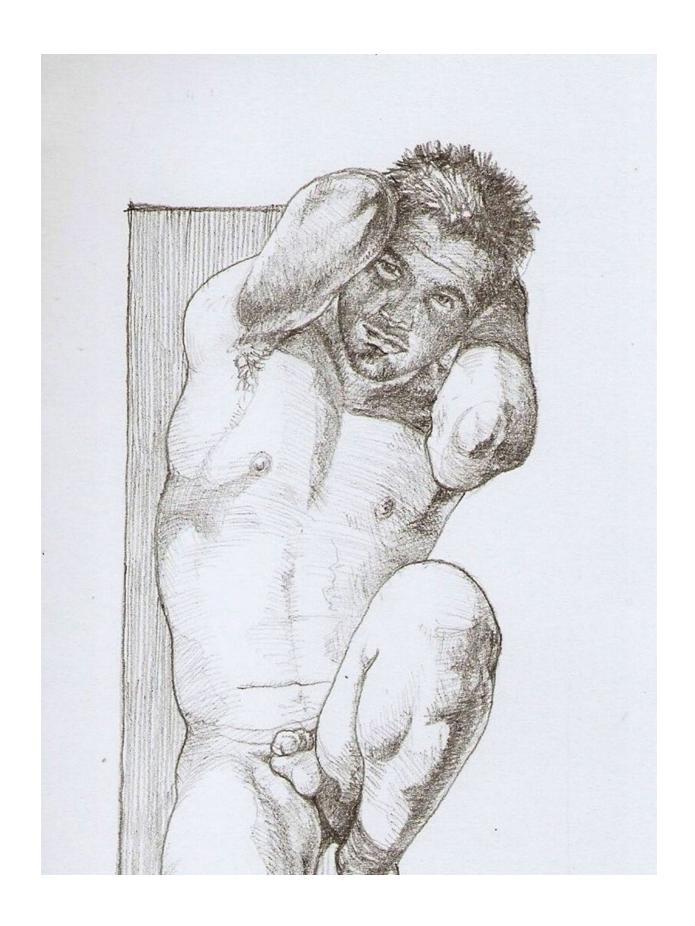
winter landscape. Even pathologists wear white theatre gowns when starting their work.

But what does white mean for me, when I think of my hobby? It is the white sheet of paper, clean and empty; a space to be filled with an image I want to create. Sometimes it takes ages to do the first step, sometimes it just happens in between two work tasks. Sometimes I face it alone, sometimes I cover it with lines while having a chat with a model standing in front of me. White is the colour driving creativity.

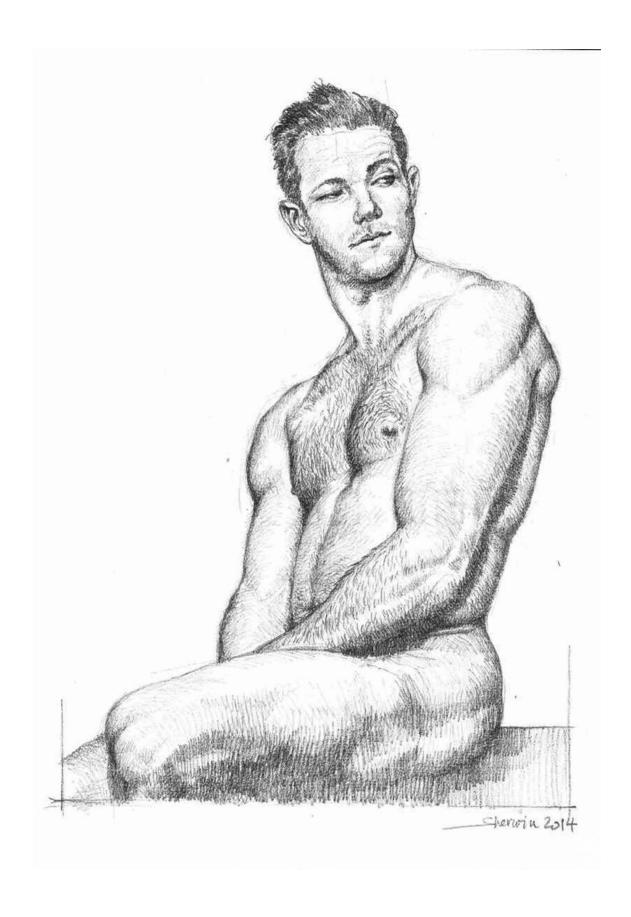




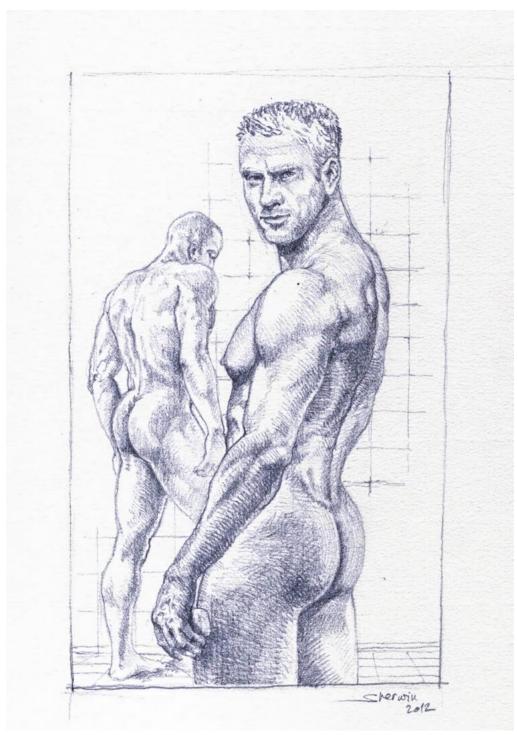
210 At the Stake



COMPACT 211



212 MAN 2



I don't always start with a white sheet of paper. Sometimes it is brown, grey or a yellow colour as a background and then white is the finishing touch – the white highlights accentuation, that makes the forms in the drawing even more three-dimensional.

I am sending few of my works that I think might be interesting. Some of them Vincent faved on Flickr so I guess it might be more interesting to Mascular Magazine. Some of them are from my Bondage Alphabet series which was, for some years, a bigger project of mine and a complete set is on my Deviant Art page (sherwin-prague) and which creates some kind of a bridge between classical, neutral male figure and erotic male art.

The last drawing - Cold room - is one of the examples of my works on the darker side of gay male fetish. Even though it is on the background of pure white tiled walls of a butcher shop.

Michal (Sherwin) - talien73



WHAT MIGHT BE BENEATH

Charles Thomas Rogers

I use white clothing, particularly white underwear, frequently in my work. I'm drawn to the simplicity and the contrast, and the lightness allows for shadow detail that serves as a tease for what might be beneath. I think a photograph of a man in white briefs can be sexier than a photo of a man naked — the tension of being denied the ability to see everything can create an erotic experience in and of itself, and that's best accomplished, in my opinion, with white.





216 REACHING BACK



SINGLE HANDED 217







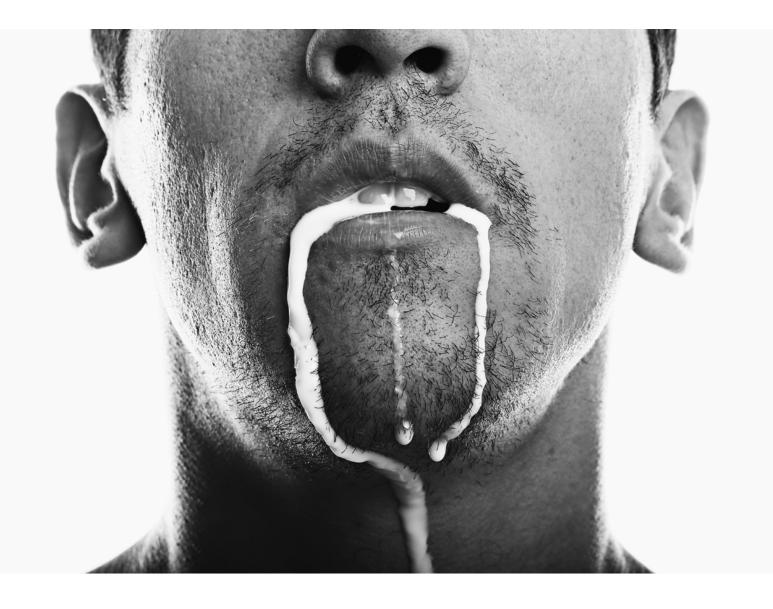
HONESTY 219







WEIGHTED 221



LA LECHE SIEMPRE SERÁ LA VUELTA A NUESTROS ORÍGENES. THE MILK WILL ALWAYS BE THE BACK TO THE BASICS.

ATS DE THE DACK TO THE DASIC

Óscar Morales

For me, milk has a lot of sexual meanings.

It's the first food we receive when we are newborn.

We suck milk. It's white and always reminds me of a pure state of mind. In Spanish you can use the word LECHE (milk) to refer to semen. I find word games very erotic with all the implications it can brings when you play with ideas and images mixing the origin and dirty ideas related to sexual meaning.

For this series I tried to explore the texture of the body of the models by dripping milk over them.

The results are very clean and aesthetic compositions where each visible part of the body and hair play an important part to get powerful and erotic images.

and covers it, like a mask. This mask can help you find yourself, or lost definitively. Sometimes, 'White' has a background role, apparently static and cold, but that absence of colours, which in reality embraces them all, can be the scene of major events, or be a witness of anything at all. As a mysterious scenery accompanies the staging, confession, conversion and transformation of

White is a concept that, usually, is opposed to the black in a direct

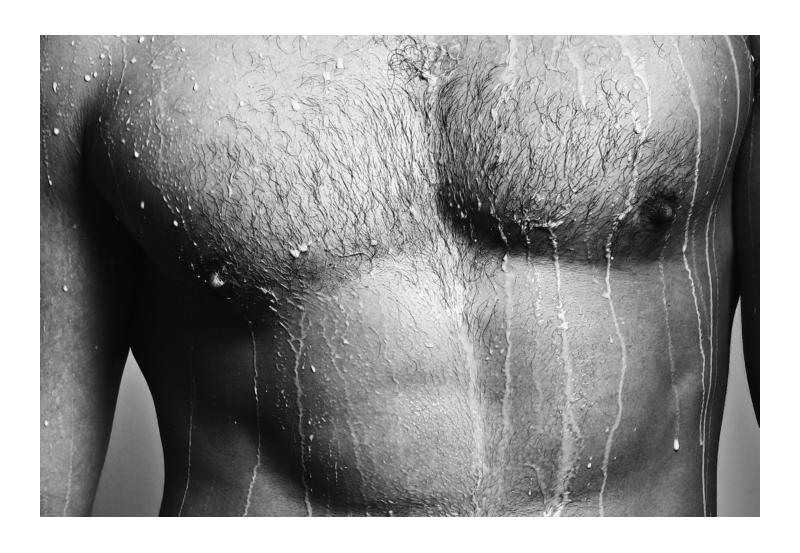
way, represents light, purity, and then refer to something warm and

comforting, something maternal and protective. To approach this

project, I tried to think of white as an achromatic container that could

a fluid that caresses the body, describes its strengths and weaknesses

You can see more of Oscar's work at www.oscarmoralesfotografia.com





224 EMILIANO LECHE - 1



EMILIANO - LECHE 2 225







 ROBERTO LECHE - 1
 227



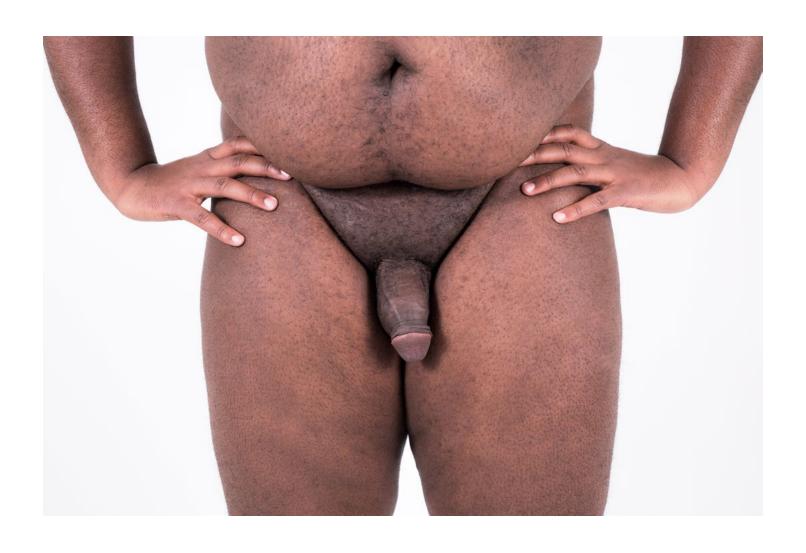
WHITEAli Moussa

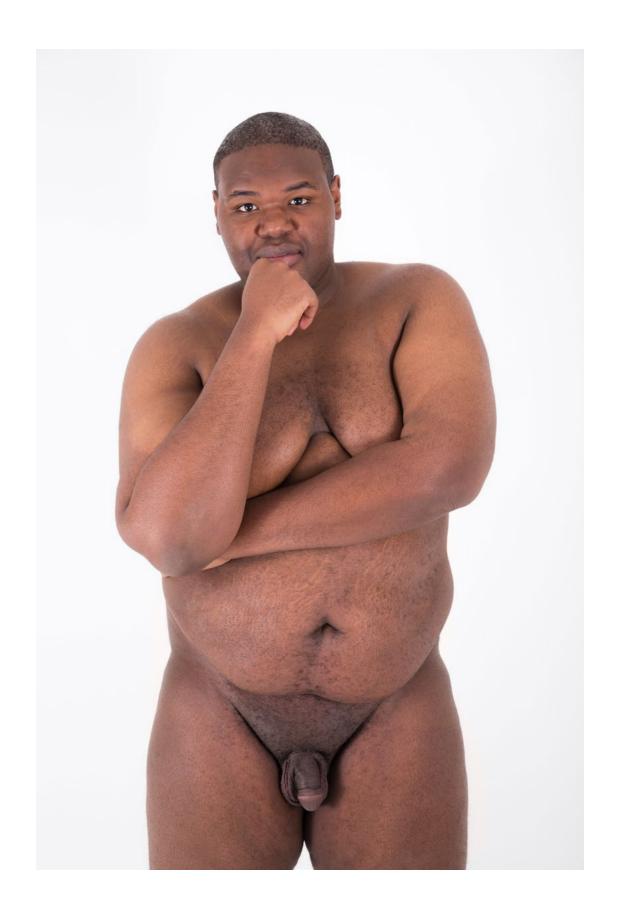
Sadly, in the context of contemporary political and social events of the United States, the term 'white' has had an ugly stain marring its more pure symbolic ideology. Issues of skin colour have waged an ugly war on the nation's history. In nature, white cannot exist without black. In the social world, humans must learn to respect, rely on, and love one another for survival. We come in many colours and none of us can control how we were born. We all need each other to exist. In these photos, I attempt to merge that spectrum and show that it should not matter whether these photos are a white man in a black outfit or a black man in a white outfit. We are human. This is man. He is pure - no matter the colour of his skin.













HEAVENRon Amato

For me, photographing the male form is religion. It is the altar to which I return over and over. It is the truth in which I apply unwavering faith. From the very beginning of my life as an artist, I have been transfixed by the male physique.

For my project, Heaven, I set out to worship the male form unashamedly. I elevate my models to a god-like status; untie them from mortal earth and send them off to the heavens where they belong.

The notion of Heaven conjures many images and emotions. It can represent purity, ecstasy, peace, serenity and enlightenment. Heaven is often represented as infinite whiteness. People who have near death experiences speak of moving toward a white light. Bathing my models in white light imbues the images with all Heaven represents.





236 HEAVEN | 3



HEAVEN | 5 237





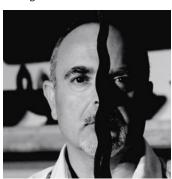
HEAVEN | 6 239



Alejandro Caspe - Alejandro Caspe was born on October 11, 1974 in Tijuana, Baja California. He start to study photography in 1992. The concept that has developed between the aesthetic, erotic and conceptual has made his trademark. A style that for many is considered as pornography while others art in all its expression. For Alejandro Caspe is a language without ideological and social boundaries.



Charles Thomas Rogers - Charles Thomas Rogers is a photographer and writer in New York City. He studied literature and writing at Cornell University, quietly pursuing visual arts as a hobby, until a series of self-portraits with early digital technology earned him some notoriety in the late 90's. His photos have been included in a number of anthologies of male erotic art, and in 2013 he published his first book, Dark Matters, which also features some of his collected writings.



Giuseppe Ranocchiari - was born in 1958. Since 1979, he has expressed his artistic creativity through photography, capturing a universe of material and virtual spaces, often real stages, in order to share his passions and his emotions. A passionate vision of the world, without never denying the aesthetic art and the pure beauty which often turns to glamour, wit- nessing to the umbilical cord with the world of fashion never broken.



Greg Parkinson - First half of life in Orange County, California, by the beach. Second half of life in NYC with stops in Frankfurt, London, and Los Angeles. Third half of life (just starting) in Portland Oregon. Always had cameras but never had the patience for darkrooms. Loves old lenses on modern cameras (no darkrooms!). Happy to finally be showing something in this excellent venture.



Carl Vanassche - I started with photography some 3 years ago and my main subjects are kinetic photography, abstract architecture and most of all nudes. In stead of writing with ink, I draw with light. I love the flow of lines, curves and shapes, be they human, architectural or abstract. I am fascinated with the shape and movement of the body. I like to observe how the body is moving through space and time and leaving it's print on the lens of my camera. The tension between nothingness, emptiness and being. Light and shadows are also an important element in my photography. I prefer

to work with natural light and clear, neutral backgrounds.



Sergei K – Sergei K is a photographer, among many other things, based in Michigan. "Combining my passion for photography and admiration of the fine male form, I attempt to capture in the most artistic way all that the male body has to offer - the beautiful and the mundane, the graceful and the dirty, the spiritual and the profane."



Marcus K- Markus K. hails from the shores the Great Lakes and has studied a variety of arts including music, photography, sculpture and painting. In addition he is a student of psychology and physiology heenjoys self expression through art and recreational nudity and of course, combining the two. He also likes the challenge of being both the photographer and model for his pictures.



Jake Fales - Established in 2012, Bear + Bull Photography was started by Jake Fales to capture the masculine essence of the gay community. Located

in Portland, OR (previously NYC), specializing in headshots, couples, group shots, as well as catering to the more adventurous. Published in Bear Magazine (US and Brazil), Bear World Magazine and on Out.com.



Francisco Hurtz - Brazil, São Paulo, 1985. Lives and works in São Paulo. Through the use of lines and empty space in the pictorial surface the artist decontextualizes images and rearranges them in his research. His work approaches collecting images, passing by the Queer Theory and the relations between bodies in space.



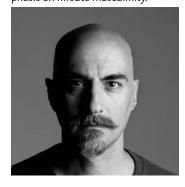
Óscar Morales Self-taught photographer, born Mexico City (1979). Author of photographic project and website Men of Mexico in 2003. Photographer and editor of the first mexican male nude calendar in 2005. In 2005, Óscar started showing his work in Mexico and USA. In 2006 he traveled to Havana. Cuba to make portraits of Cuban men. Since the beginning he has been interested in the masculine body. Almost all his artwork and exhibitions include male nudes.



Stephan Tobias – Born in Berlin, raised in Southern Germany, self trained as photographer and graphic artist. I studied history, philosophy and law in Tübingen, Aix-en-Provence, Hamburg, Munich and practice law in Berlin. For me photography since childhood The male nude over the last years has been the main focus of my work, and I keep adding to the experience, both as a model and as a photographer. By showing a nude body in an open space I intend to playfully examine the relationship between the subject and the object, between the individual and the world around it.



David Gray - David Gray is currently living, shooting, and Photoshopping in San Diego, California. He founded YogaBear Studio in 2003 and has published widely in the bear community. YogaBear Studio specializes in portrait and nude imagery for men of all fitness levels, with an emphasis on hirsute masculinity.



Ron Amato - I was born and raised in New York City and am proud to still call it my home. I have been making photographs from early childhood. Most of my adult work centers around the male form. In the 1990s and early 2000s I shot for fitness and sports magazines before going into academia. I have exhibited extensively in the US and internationally and have been published in a number of anthologies of male erotica. I have a BFA from School of Visual Arts and an MFA from Long Island University. I am currently the chairperson of the photography department at the Fashion Institute of Technology in NYC.

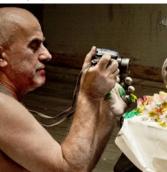


Gianorso - I am a self taught, middleaged photographer, living in Rome, whose main subjects are men not usually featured in mainstream medias, nor featured in fashion magazines or in posters of fancy teenagers, but they have a beauty, a sensuality and a strength that make them unique, conquering the hearts of the viewers. If you are visiting Rome and would like to pose for me, contact me at gianorso@gmail.com



Chris Lopez - Born in Barcelona, Spain in 1966 my interest in art stems from early in my childhood when I used the white walls of my parent's house as a big canvas giving me the opportunity to personalize them. After graduating from high school I continued my studies of the beaux arts at Pau Gargallo Uni- versity in Barcelona for 9 years where I was awarded two BA degrees in graphic design and in artistic illustra- tion and painting. At the same time I studied Photography and Set Design for television and stage, dedicat-

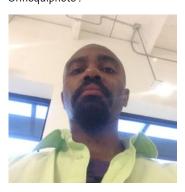
ing the time between painting and graphic design. During the 1992 Olympic Games I participated in the preparation of graphic designs for the Olympic Ceremonies.



Daniel Merlo - I was born in 1953. I live in Buenos Aires, Argentina . My relationship with art began with sculpture in my forties. I've worked with stone, wood and raku pottery and have coordinate workshops on these disciplines. Since 2009 I have been exploring eroticism with photography, and my knowledge of paint has informed my works.



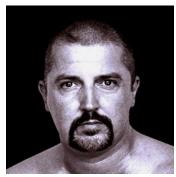
Fernando Bracho Bracho Venezuelan journalist, freelance photographer. He has participated in numerous exhibitions and art salons in Venezuela, Colombia, Italy, Canada and Aruba. Is the author of more than a dozen photographic books. Currently working in the Venezuelan cinema as a photographer. Member of Photographers Agency Orinoquiphoto.



Anthony Dortch - Artist Anthony Dortch spent much of his young life in the heartland of the United States, Ohio. His current work is reflective of black and white comics by using white as negative space. White transcends form becoming the relevant shapes around and between the figure(s). This creates motion and the key element in his compositions. His palette is clearly the world of experience. His work comes from a profound desire to match subjects to their feelings, those expressed and those that lie deep within.



Ricardo Muñiz - Although I'm a fulltime artist, I have never left my community behind. I'm still a teacher and social worker at heart. Many of my exhibits, editorials, performances, shows and events include former students and community members either as models, participants, workers or contributors. I continue to serve as a mentor for young people of color who are trying to find their voice. My work, be it a performance or a photograph or body art or a sculpture or a poem, is about finding the voices of my people that are lost in the "darkness," that are relegated to the shadows and the fringes and the outskirts and the other side of the railroad tracks.



Doug Hall - i'm a self-taught video artist, photographer, animator and painter based on the uk south coast. my work focuses mainly on the male body - some serious, some playful. in presenting uncostumed bodies frankly, i hope to contribute to the realization that no part of the body

is 'indecent' and that there is more beauty in all kinds of body than narrow concepts of 'conventional beauty' acknowledge. I love working on joint projects and have filmed, performed with and posed for over 20 artists and models in the uk and europe this year.



Fotorebelxt - Photogarpher based in the San Francisco Bay Area. Photography is not a job, but rather a hobby and passion of his. He continues to evolve as a photographic artist by taking college courses and attending workshops. He truly enjoy collaborating with models, athletes and other creative photographers. Fotorebext loves to photograph portraits, glamour, boudoir, nudes, erotic and fetish.



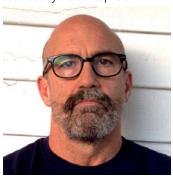
Daniel Jeffrey - I am an Australian living in Seattle, self-taught photographer I my first intimate shoot in December 2013. I love to show my models what others see in them with simple strong portraits with little to no fanfare. Recently I have started to push myself into more artistic works and enjoy the chance to show my work.



Matthew Stradling -Matthew Stradling is represented in many art collections in Europe, America, the Far and Middle East . Born in Hertfordshire in south-east England, Matthew now works from his studio in North London. His work has been exhibited internationally and he has had fourteen solo exhibitions in London, Liverpool, Paris and Ottawa. Matthew Stradling paints the body in sumptuous detail. The jewel-like colours belie the sometimes painful content. He delves into the realms of sex and death with delectation, making the painted flesh sparkle even as it speaks of its own fragility. Recently Matthew has extended his creative output into photography. My portrait by: Dom Agius



Massimiliano Ranujo - Massimiliano Ranuio was born in 1981 in the Southern Italy but he lives and works in Milan. His academic training is closely linked to the study of languages and foreign literature, cultural anthropology and ethnology. The camera becomes the critical eye for a real investigation on "other" and its perception. From this process of anthropological analysis came to the description of being. With the Self-portrait technique, presence and absence merge and mingle, is a way to not be there when you are present, a detailed planning between the choice of being there and the will of going. Even when the face is covered or not at all recognizable, the figure never hides from itself, but is absorbed by the atmosphere.



Tim Gerken -I teach writing at a small college in Central New York. My writing and photography are attempts to document the world around me: the collapsing barns, the glowing fields, and the horizon around every corner. I also run the small art gallery on our campus to encourage our community to engage in the practice of seeing. I try to remember Oscar Wilde's idea "the object of Art is not simple truth but complex beauty."



Ludovic Seth - French artist based in Montreal. An architect by profession, photography is for him a specific but complementary drawing media to enter the world around and report on issues that affect them. His personal sensitivity and his career led him to explore his artistic universe themes of body and space, that man tries both to live, to appropriate, to shape.



Michal Sherwin- I was born in 1973 in Prague, where I later, after growing up in south Bohemia - town of Ceske Budejovice, where the original Budvar beer comes from, studied architecture on Czech Technical University in Prague (graduated 1999). It has been since my university studies that I started to enjoy figurative drawing. I specialize myself on male figure as I find male physique very inspirational. My works vary from "classical figure studies" to sometimes even controversial erotic and fetish scenes in a frame of gay BDSM world. I am not a professional so I draw just for pleasure... and I like it. My models are usually my friends who agreed to pose for me. So let me thank them here. I really appreciate their help and cooperation.



Frank Lee - Taiwanese photographer Frank Lee passionately believes great photography has the power to transcend cultural and linguistic barriers. "My dedication in capturing powerful and inspiring moments has driven me to focus on portrait, macro, and my personal favorite, sports photography." Most recently Frank was chosen to participate in a joint exhibition at Stockholm Airport and Åre Östersund Airport in the exhibition "A proud city". His work has also been featured in Sweden's most prominent LGBT website QX.se, the Australia most popular gay magazine DNA magazine, and also Mascular Magazine Fine Art of Man from UK.



Ali Moussa - I was born near Detroit. MI and raised in a conservative Muslim household. Through a rough couple decades, I came to find myself and break free of my upbringing to learn to embrace my creative side and find comfort in the beauty and acceptance of the gay and bear communities. I studied Fine Art in school and picked up a camera sometime after, trying my hand at photography. Today I spend all of my free time drawing, painting, and taking photos - preferably in the company of other like minded people. Art has become a central part of my life and artistic expression is something I strive for in everything that I do.



Nigel Maudsley - Born in Caton, Lancashire UK in 1953 I fled to London in 1975 to escape homophobia and come to terms with my sexuality. This took its form in various nightclubs and bars that blossomed in London during the late 70's and early 90's Until July 2008 I worked as a Senior Lecturer at London Metropolitan University for the Department of Art, Media and Design. I was the Post Graduate Coordinator and Course Leader for the MA in Digital Film and Animation. My work explores representations of sexuality, the body and identity across many genres such as portraiture, landscape and short experimental films. My film 'Chance Encounter' was screened at 12 international film festivals. I left the University in 2010 and moved from London to Brighton. I began to engage with my creativity again. My passion for Black and White photography is still at the core of my practice. My current projects are 'The Little White Chair' and the portraits I undertake



Hideki Takamine - Born in 1957 in northern China. In 5 years old, drew with crayons a "big Rooster" was the starting point of my artistic creation. Moved to Tokyo Japan, for studying gentleman Fashion My interest is still expanding to various procedures, including JAPANESE KIRIE- art, 3D paper art, resin clay object. Now keen on to develop artistic and unique skills of my own.



Marc Coulombe - Marc Coulombe Born in Chicoutimi , Quebec, Canada in 1955; lived in Montreal since 1979; art training 1976-78; preference for painting and picture; School life 80-2012; back to art in 2012; digital art becomes obsession and tool; I like thinking and thinking; context and complex art; I love the city and men; I love art that speaks to men and men



Uolevi Suntio - (b.1973), Helsinki, Finland. Working as visual arts and graphic design. I graduated from art school in 1994, studying graphics and photography. I started with digital images in 2000 in varius themes, mostly altering my own face and nature (landscapes, flowers).





L I G H T

Every artist's tool - it is first among the senses.

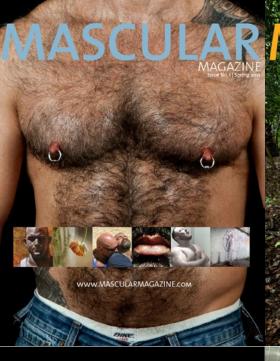
However you choose to interact with it, Light is always somewhere in the mix for any visual artist. Not only is it required to bring our works to life, it is an understanding of the power and limitations of light that allows us to add nunance or emphasis to our works.

Issue No. 12 of MASCULAR Magazine would like to explore LIGHT. Do you paint with it, or bathe your subject in it. Does your work drink it in and celebrate its warmth or do you shy away from its harsh exposure? There so much of it. LIGHT is everywhere in never ending abundance. But some choose to use it spraingly, recognising how precious it is. LIGHT can be the tool you use to reveal the subject or it can be the subject of the work itself. In its physical manifestation, we know of light waves or the quality of lightness as opposed to heaviness. This also applies to mood and atmosphere. LIGHT has many qualities from soft to hard, warm to cold, bold to fleeting and so on. What is undeniable is its power. Even in the smallest doses and most subtle of applications, it can be used to great effect.

We invite you to show us the light, light up our screens, lighten the mood or make light of the topic. Run towards it or hide away from it, do as you wish, but give us some perspective on LIGHT.

If you are interested in contributing to Issue No.12, please contact MASCULAR Magazine at: submissions@mascularmagazine.com

Deadline for submissions is March 9, 2015.



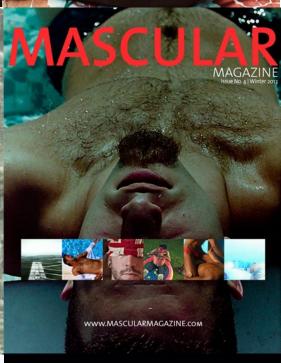


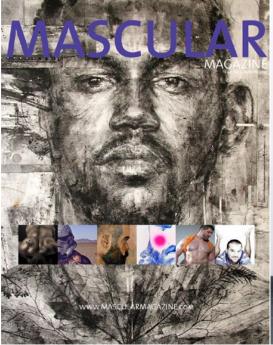




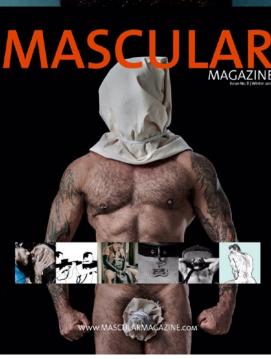




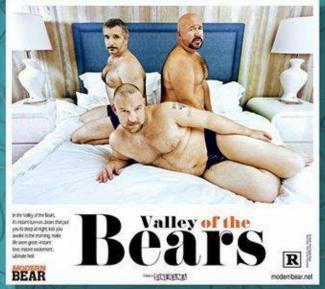


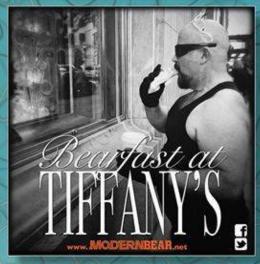








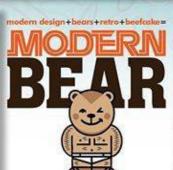














DaVid and Louis youtube/vimeo

>:new video coming soon ^^

