

MASCULAR

MAGAZINE

Issue No. 12 | Winter 2015



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6 LETTER FROM THE EDITOR

10 THE MASCULAR T-SHIRT
Nickie Charles - Titan

12 THE LIGHT MIX
Resident DJ Brian Maier's mix No. 10 to accompany Issue No. 11

14 NEON
Colin Davis's beautiful men play with the light

20 MY LIGHT IS A PROFESSIONAL BIAS
Antonio Titano's love affair with light

24 TAM THE BOXER
Hanspeter Ammann bathes the body of his boxer in light

28 VIKINGS
Guillermo Medina Gallardo's arresting portraits

34 ILLUMINATING HISTORY
Rupert Smith's essay on male beauty and aesthetics

42 NO UNIFORMS
Daniel Bayless's beautiful paintings identify their subjects by profession

48 I LIGHT
David Gray's men play by the light of their devices

52 BULB
Vincent Keith celebrates the maker of light

58 SPOTLIGHTS
Craig Calhoun illuminates a man at play

64 MADE IN
Allan Gregorio blurs the lines and adds context

68 BEHIND THE SURFACES
Paul Buijs exposes an underground life

74 LEIA-ME
Alexandre Lisboa Lago uses light in his striking compositions

78 LIGHT
Peter Andres captures light in motion

84 DARK LIGHT
Clayron Littlewood

92 WORKS
ASHe Levesque's paintings exude light, warmth and atmosphere

98 LIGHT
Gregory Moon's self portraits are a dialogue between light and form

102 SAY WHAT YOU SEE
Jonny Dredge's forms and meaning are hidden in the light

106 HEMIISPHERES
Dom Agius' beautiful photography is about light and emotion

114 _I_HT/H_MO_R
Nickie Charles's illustrated works are irreverent, sexy and fun

120 RITUS
Fernando Bracho Bracho's light play on beautiful wet bodies

126 EMPIRE OF LIGHT
Lichtreich establishes his mastery over the his realm - light

132 THE BEST POSSIBLE LIGHT
Dave Dudar's beautiful portraits of beautiful men

138 highLIGHT
Daniel Jeffrey's men emerge from their own shadows

LUMINOUS SHADOWS 142

Matthew Stradling mixes it up and then turns the lights on

MASTERLY LIGHT 148

Stephen Roberts's take on old master lighting

LIGHT AND THE MASTER 154

Manel Ortega marries light and form to great effect

GREEN AURA PASSION 160

Intimate moments of pleasure with Emmanuel Martins

ALLAN WITH CROSSED ARMS 164

Pure form in Rob van Veggel's sculpture of Allan

JUST FOUR SECONDS OF LIGHT 166

Massimiliano Ranuio's nudes are bound by the light

LIGHT 172

Waldemar Krysiak uses light to bring his men to life

LIGHT 176

Sergei Shekherov's paintings use light as the reference

HARSH LIGHT 180

BixXinXin's self portraits confront the light

SPERM CANDLE 186

Benjamin Sebastian and Jonathan Kemp team up in a sexually charged peon to flesh

CORRUPTED: A LETTER TO CORRUPTION 188

Tim Gerken uses light to reveal and to obscure

EXTREMOPHILIC 192

Richard Rhyme's photos give light a physical presence

LIGHT 196

Matthew Papa's nude portraits are an essay in the subtle use of light

JOUER AVEC LA LUMIERE 202

Jean Mailloux plays with light

LUKE, I AM YOUR FATHER 206

JL² prefers to consider the darkness

LUZ 210

Alejandro Caspe subjects revel in the light

CONCEPT OF LIGHT 214

Bruce Pak extends the logic of North Korea's claim to have the bringer of light as its leader

LIGHT 220

Ross Spirou gently bends light to his own purposes

MY DEAREST CANDLE 226

Man-Blu considers life and loss by the light of a candle

DO IT FOR SATAN 230

Uolevi Suntuio's photos explore darker places and games

TRIPPING THE LIGHT FANTASTIC 236

Lands Alone Collective takes us on a psychedelic journey

SYSTEM FAILURE 242

Darius Amini shows us that light cannot make you safe

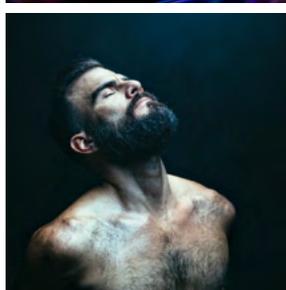
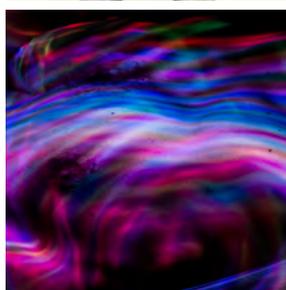
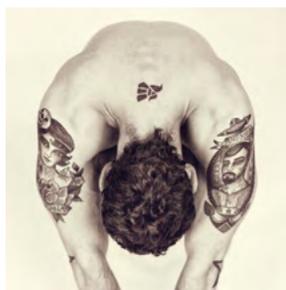
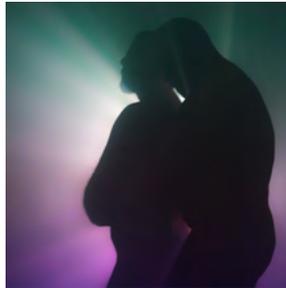
TAMING THE SKY 248

Ron Amato's beautiful nudes bask in natural light

CONTRIBUTORS 254

CALL FOR SUBMISSIONS 260

The theme for Issue No. 13 of MASCULAR Magazine is 'FUCKED UP'



MASCULAR

MAGAZINE

Editor in Chief

Vincent Keith
vincent@mascularmagazine.com

Guest Editor

Jonny Dredge
jonny@mascularmagazine.com

Editor

Peter Carter
peter@mascularmagazine.com

Artistic Directors

David Goldenberg
david@mascularmagazine.com

Vincent Keith
vincent@mascularmagazine.com

Publisher

Mascular Magazine
info@mascularmagazine.com

Design

Vincent Keith
vincent@mascularmagazine.com

Alan Thompson
alan@mascularmagazine.com

Advertising

ads@mascularmagazine.com

Submissions

submissions@mascularmagazine.com

Contributing Editors

Colin Davis (davis@roughgroove.com); Antonio Titano (harlock67@gmail.com); Hanspeter Ammann (hanspa@bluewin.ch); Guillermo Medina Gallardo (guillebcn@hotmail.com); Rupert Smith (rupert.smith@virgin.net); Daniel Bayless (daniel@danielbayless.com); David Gray (yogabear@cox.net); Vincent Keith (vincent@vgkphoto.com); Craig Calhoun (cjrc24@yahoo.com); Allan Gregorio (allangregorio@msn.com); Paul Buijs (info@experiencedbypaul.com); Alexandre Lisboa Lago (alexandrellago@yahoo.com.br); Peter Andres (peter.andres@ainfo.ch); Frank Lee (info@frankleestudio.com); Clayton Littlewood (ClayUK@aol.com); Ashe Levesque (ashelevesque@gmail.com); Gregory Moon (mistermoon8@yahoo.com); Jonny Dredge (jonnydredge@me.com); Dom Agius (domagius@aol.com); Nickie Charles (nickiecharlesbara@gmail.com); Fernando Bracho Bracho (ferbracho@yahoo.com); Lichtreich (lichtreich-foto@hotmail.de); Dave Dudar (davewithabear@gmail.com); Daniel Jeffrey (chief1978@gmail.com); Matthew Stradling (matthewstradling@googlemail.com); Stephen Roberts (Kitchenbeard@gmail.com); Manel Ortega (photo@manelortega.co.uk); Emmanuel Martins (manellmartins@hotmail.com); Rob van Veggel (Rob.van.Veggel@upcmail.nl); Massimiliano Ranuio (massimilianoranuio@hotmail.it); Waldemar Krysiak (waldemarkrysiak@hotmail.com); Sergei Shekherov (48_84@mail.ru); Bigxinxin (jad9594@hotmail.com); Jonathan Kemp (drjonathankemp@gmail.com); Timothy Gerken (tgerken1@aol.com); Richard Rhyme (rrhyme@gmail.com); Matthew Papa (mp@matthewpapaphoto.com); Jean Mailloux (jeancommejohnny@hotmail.com); JL2 (jeanluc_laporte@hotmail.com); Alejandro Caspe (info@alejandrocaspes.com); Bruce Pak; (brucepakart@gmail.com); Ross Spirou (ross1962@tpg.com.au); ManBlu (man-blu@hotmail.co.uk); Uolevi Suntio (suntiojarkko@gmail.com); Lands Alone Collective; Darius Amini (darius.amini@btinternet.com); Ron Amato (ron@ronamato.com); Benjamin Sebastian (info@benjamin-sebastian.com)

Cover Photo by:

Massimiliano Ranuio
The Cut In Half Effect

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info@mascularmagazine.com

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CELEBRATING MASCULINE ART AND
THE MEN WHO CREATE IT



*'Carol Anne - listen to me.
Do NOT go into the light.'*

Light surrounds us - it illuminates the world and permeates everything we do - from our various cultures, our histories, to the very essence of our lives, as obviously as day follows night follows day... Many cultures worshipped Sun deities, from the Egyptians, the Celts and the Aztecs through to the Aborigines and the Chinese. They looked up into the sky in awe and praised the god that brought light to warm their bodies, ripen their crops and illuminate their world. But as a starting point or a theme, where does Light lead? Is it visible or invisible or both? Is it a wave or a particle? Speed of Light, Light aircraft, Ceiling Lights, Light Humour, the Light at the end of the tunnel - the theme light is a jumping off point that can take us in many different directions...

So welcome to the 'Light' Issue of Mascular Magazine, the largest issue we've produced so far and the first to be guest edited by me. There are 2 people I would specifically like to thank and the first one is Jack Fritscher. Jack and I had been in discussion about him 'taking the reins' of an issue of Mascular for

some time, but unfortunately, due to other commitments, he found he had to drop out. Had Jack ultimately not been available, I would never have offered, in a throw away comment, to step up and helm an issue myself! An of course the second man I need to thank is Vincent Keith, for guiding me through the challenge of editing an issue of Mascular and for keeping me on track. The task of editing down the 450 pages of the first edit to the more manageable issue you have before you, was a daunting one. But I am incredibly proud of what we have produced. The range of work in this issue includes poetry, non-fiction, illustration, painting, sculpture, music and photography.

The three published authors who have all contributed to Mascular for the first time, have produced wildly differing responses to the theme. Jonathan Kemp's 'Sperm Candle' begs to be read. The visual images and memories it dredges up from our subconsciouses, as we read it, will be specific and unique to every reader. Rupert Smith's 'Illuminating History' is a fascinating account of how the light of his scanner brought to life long forgotten images. Men who were attracted to each other always found a

way throughout history, however illegal and dangerous it was. The work of John S Barrington, which Rupert writes about here shows us the hidden lives and stories of some of these men, and of the photographer himself. Clayton Littlewood's immediate response was to remember very personal and not particularly happy memories. From an unseen extract of his 'Tube Diaries' blog, Clayton tells of his journey from darkness to light. And accompanying the piece are the evocative photographs of Dom Agius.

Black and White photography could be seen as a pure and direct way of portraying light in photography, removing the distraction of colour and highlighting the play of light and the pattern of shadows in what we see. Agius 'Hemispheres' takes us on a journey from darkest black shadows of despair, through rich gunmetals and watery silvers, finally to the pure and cleaning light of redemptive white fluffy clouds, perfectly mirroring the journey we follow as we look at his images.. Gregory Moon's nudes use the monochrome stripes and shadows to rediscover the curves as bodies twist and writhe in the light. The stunning high contrast work of Fernandon Bracho Bracho invites us in to the private

ablutions of a man's grooming rituals. Bright white highlights pick out contours, muscle and veins, and we thrill voyeuristically as the images lead to their ultimate erotic conclusion. The use of light in Manel Ortega's world turns his models to marble, the muscle and flesh redolent of the most beautiful classical statues of Greece and Rome. And yet paradoxically, they are full of life, vigour and vitality - as if the athletes of the ancient Greek gymnasiums live and walk amongst us today. Ullevi Sunito's 'Do I For Satan' channels some of the spirit of the master of cool classicism, Robert Mapplethorpe, but in this case it is his fetishism and S/M aesthetic combined with Man Ray inspired 'solarisation'. The result is a sexually charged and paganistic hymn to our dark and twisted desires, illuminating lust.

And it's not just the darkness in our desires that resides in this issue. The quote at the beginning of this introduction is, of course, from 'Poltergeist', and it is the aesthetic of the Sci-fi and Horror genres that has inspired the work of Darius Amini. The low light, the gloom, the suggestive shadows - what is lurking, hidden and unannounced, in the darkness? Something alien, or just the monsters of our subconscious? And what of the unsettling strangeness of the creatures that inhabit the world of Paul Buijs? In an anonymous sex club, masked figures languidly throw poses and shapes. And yet the sexuality of these figures combine with the paper and plastic masks - Marilyn, Pluto, Cleopatra and Goofy, to unsettle and disturb us.

But not every submission is as dark or disturbing. Antonio Titano's submission is wonderfully playful. These images are a fun and unique mixture of nude self-portraiture and the use of typography (in varying weights of course, from heavy to light). And Nickie Charles' drawings are like a sexy smile flashed across a crowded bar - fun, suggestive and full of promise. The

satire in the illustrations of Bruce Pak are a direct result of living so close to the the propaganda and totalitarianism of North Korea, and the 'shining light' of their Great Leader. It is a unique response due to the artist's geographical position in the world.

JL2's work beautifully uses the 'eureka moment' - the single lightbulb - but in this case rather than appearing as an idea above our heads, he uses the single light source to pull his models out of the dark velvet black that envelops them. The title of course brings it's own set of references, pulling us to the darkside, but the force is strong in these works. In Colin Davis' Neon, the 'light sabre' illuminates the models in a cool blue glow, as they stretch and flex provocatively, aware of the tube's phallic association. Neon lights, bulbs and fluorescent tubes have inspired a number of photographers in this issue, but again, a shared prop has not resulted in repetition. Vincent Keith's beautiful studies of light bulbs bring out the beauty and simplicity of form in these mass produced objects. Just 4 Seconds of Light by Massimiliano Ranuio uses a fluorescent tube, and he is also aware of the unyielding hardness and harshness of the light and the suggestiveness of the arrow-straight rod. The photographer and his models play with colour, shapes and light trails. The light in Peter Andres' work also moves, swirling and twisting around the body like luxurious plumage. The reds, pinks, blues and greens, caught and captured by the camera's shutter, painted in time.

And then there are the contributors who have used light as a painter might. iLight by David Gray explores the modern phenomenon of instant access, the internet, and the things that stimulate, all lit by the light given off by the tablet we use to view it. Timothy Gerkin's Love Letter to Corruption uses random combined images (white

vans and pornography, carousels and blue skies) and projects them on the model, to alter and obscure, but also to suggest new meanings that somehow remain just out of reach. The Lands Alone Collective, also explores the potential of projections to produce psychedelic and swirling shapes in the darkness as they fuck, dance and chill. Richard Rhymes' use of light illuminates the abstract patterns and shapes that surround us; in the flurry of snow, the jet of water, the vapour trails of a jet and the shafts of sunlight in the corner. Guillermo Medina Gallardo's 'Vikings' stare out at us, like heroes from another age; and Stephen Roberts stunning portraits remind me of studies for an unpainted Rembrandt - the historic pillars of the church and the military colliding with oppression and perversion.

The next issue of Mascular Magazine is inspired by the phrase 'fucked up', and will be guest-edited by the photographer Greg Parkinson. A theme to get your teeth into, an idea to relish and a phrase with which to explore the outer limits...

But here we are with 'Light' - there's so much to explore in this issue, and we are so proud to have had such an amazing array of contributions. And I haven't even mentioned half of the artists who have work in this edition. Sadly, even more so than usual, we have not been able to include some wonderful images by many fine artists - which we sincerely regret. So, in issue 12 you will discover light and dark, history and satire, humour and horror, sex and love, art and redemption - not quite all of human life is illuminated within, but light the blue touch paper and enjoy the ride...

Jonathan Dredge, 2015

BOOK AVAILABLE NOW

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



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exhibitionists

Photosoirée No.1

featuring the photo/art of

Dom Agius

Jonny Dredge

Matthew Stradling

Dress up, show off.

Look at gorgeous/edgy photo art.

Be interesting.

Drink. Laugh. Dance.

Socialise.

Buy pictures.

DJ Stewart Who?

Thursday 2 April 2015

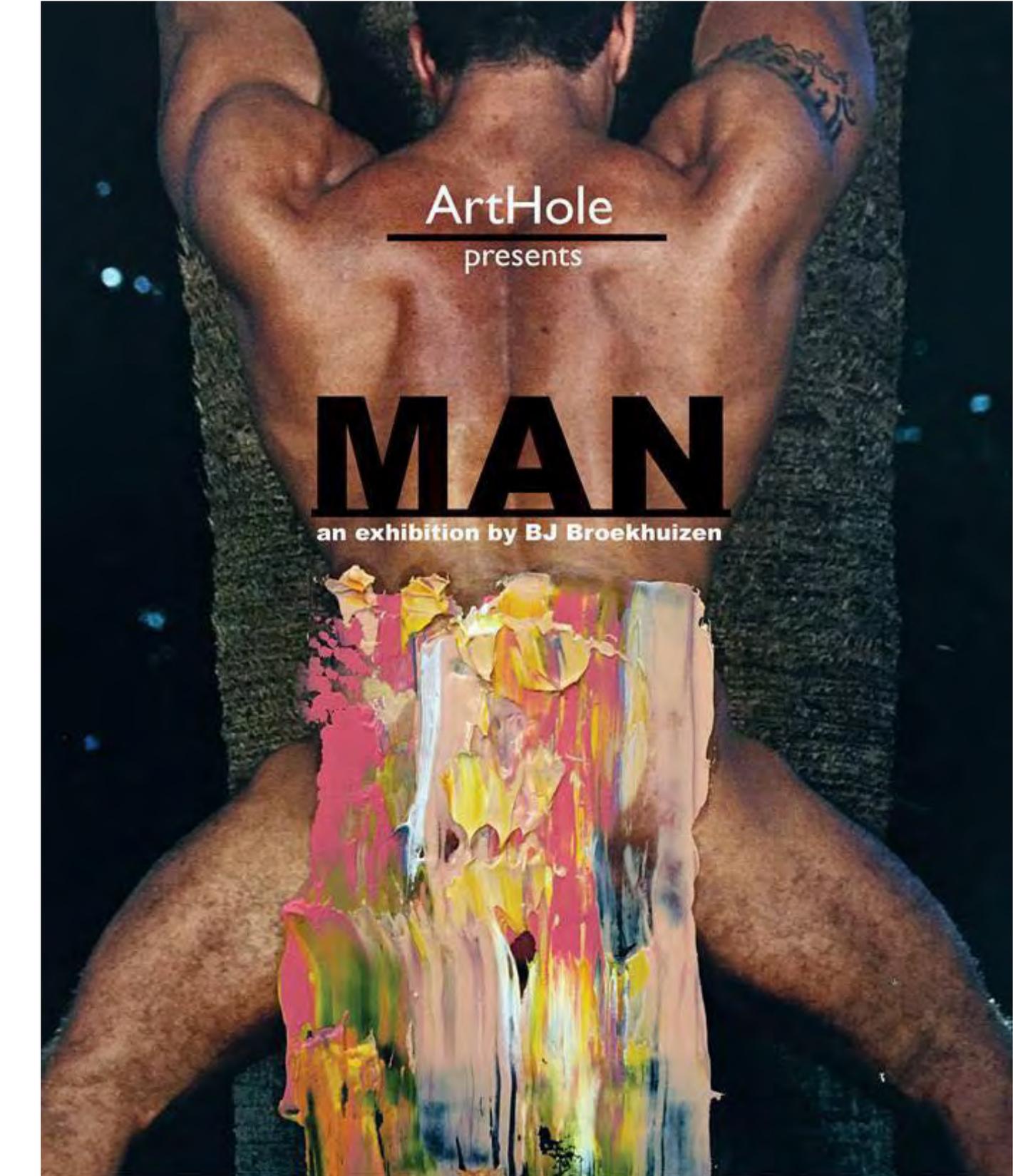
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MASCULAR MAGAZINE

THE MASCULAR T-SHIRT

MASCULAR



Nickie

Nickie Charles is an amateur Illustrator, living and working in Vancouver, Canada. He describes himself as 'a simple gay erotica illustrator'. He does not take commissions. He doesn't read, but he is very fond of the movies! His illustrations are populated by masculine, sometimes bearded men going about their business, and fit within the 'bara world' - the Japanese phenomenon that focuses on male same-sex love and desire. The word stems from the the name of Japan's first modern gay men's magazine, Barazoku, named after a post-World War II term for gay men. "Popularity is a product of publicity, whilst longevity is a product of artistry."

TITAN

Nickie Charles

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JONATHAN
KEMP

GHOSTING

'Jonathan Kemp's writing is a rare combination of insight, compassion and brilliant craft. There is beauty to be found on every single page.'
- Kerry Hudson

'A terrific read - quick-paced, sure-voiced and nicely poised between light and dark. Love it!'
- Joanne Harris

'Jonathan Kemp has created a story that is both haunting and beautiful... A novel to savour, an author to admire.'
- Anne Cater

THE MASCULAR MIX: LIGHT - vol. X

Brian Maier



Light is the thing that shows the way, clears the path where darkness would normally cloud our vision. Light lets us see things that were previously unseen, illuminates the possibilities of joy and happiness around us, and warms our heart when our footsteps seem to wander off the beaten path. A variance of light, as well, begs forth our curiosity and our interest. Our visual senses are designed to discern light first and foremost, before color is ever decoded from the world around us.

For all of us, every space that we find ourselves in is riddled with some form or another of light. Sometimes we find ourselves in low light situations; the mood in these places is often ominous, foreboding, or at the very least covered with a haze of mystery. And sometimes that's okay. Sometimes, we seek out this mystery. We turn the lights down low when we want to relax, when our thoughts are awash with the toil of the day. Or sometimes we find ourselves in a club or bar, looking for these low lit situations to find intrigue and perhaps new experiences. Or new romances.

At other times, we are awash in light. We find ourselves outside on a clear-skyed day, able and willing to take on the journey of a hike, or to uncover new territory in a city we think is all-over known to us. Light illuminates the possibilities and begs forth the discovery of the unknown. It's days like this that I am truly thankful to be alive; I seize these days with friends close by, and we laugh and enjoy the new experience the light brings and beckons forth.

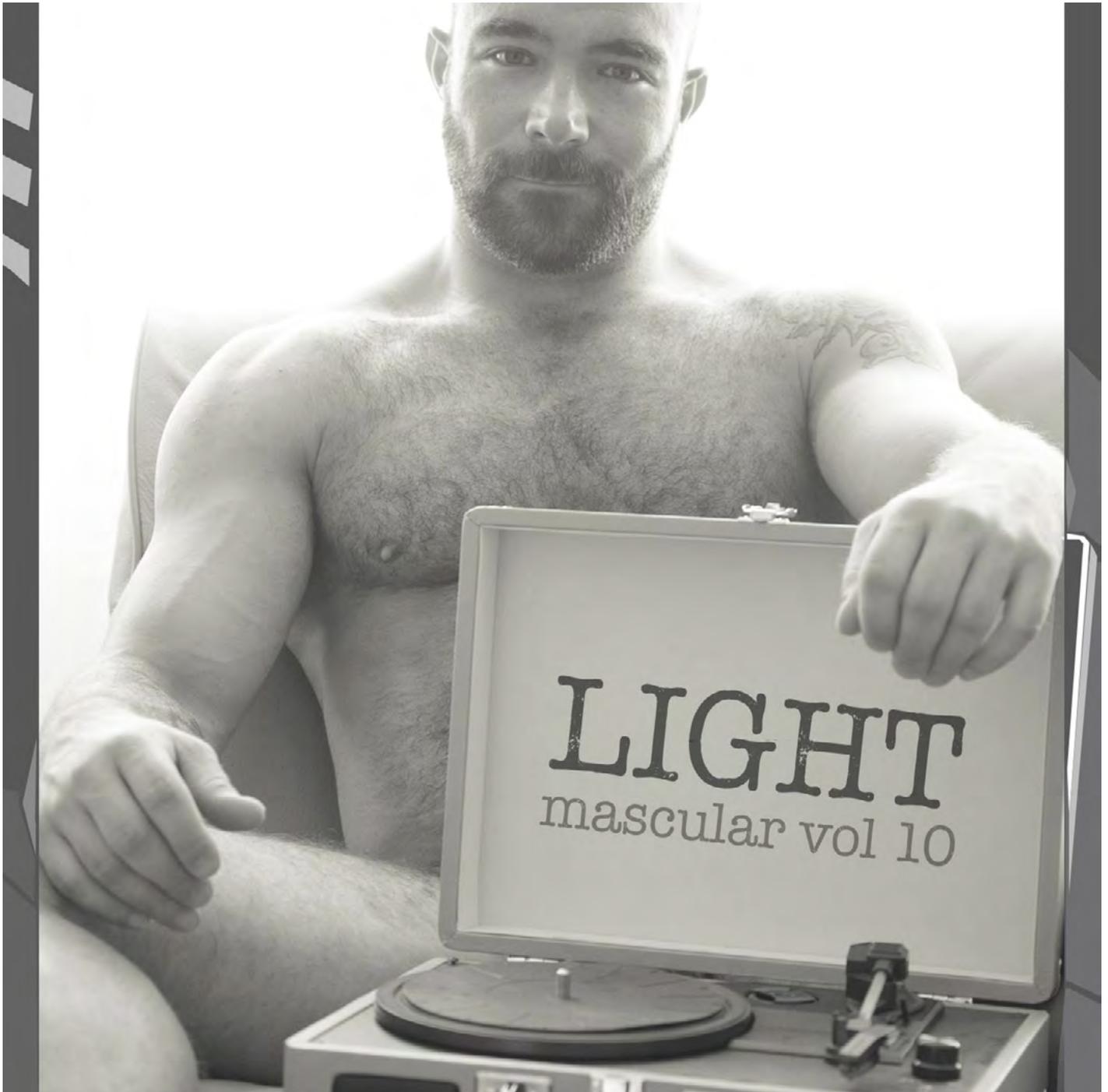
As you search for your inner light, or you enjoy your low lit experience, put on the quarter's mix and enjoy some fun, danceier tracks -- and some deep, dark techno-like sounds. The soundscape this quarter takes listeners through a complete journey, tantalizing with the familiar... and teasing with the dark and explorative. I hope you enjoy!

"Marlen Boro loves working with a huge variety of men - striving always to capture moments that are unapologetic and authentic... and sexy. He's based in Minneapolis but travels to his clients (especially nice during Minnesota's winters). You can see more of his work at www.marlenboro.com"

Photography: Marlen Boro
marlenboro.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-10 or on [iTunes](#).

The icons below will take you there directly.



WWW



NEON

Colin Davis

Feel the power in your hands. Fun.

You can see more of Colin's work at www.colin-davis.com













**IL MIO LIGHT È UNA DEFORMAZIONE PROFESSIONALE
MY LIGHT IS A PROFESSIONAL BIAS**

Antonio Titano

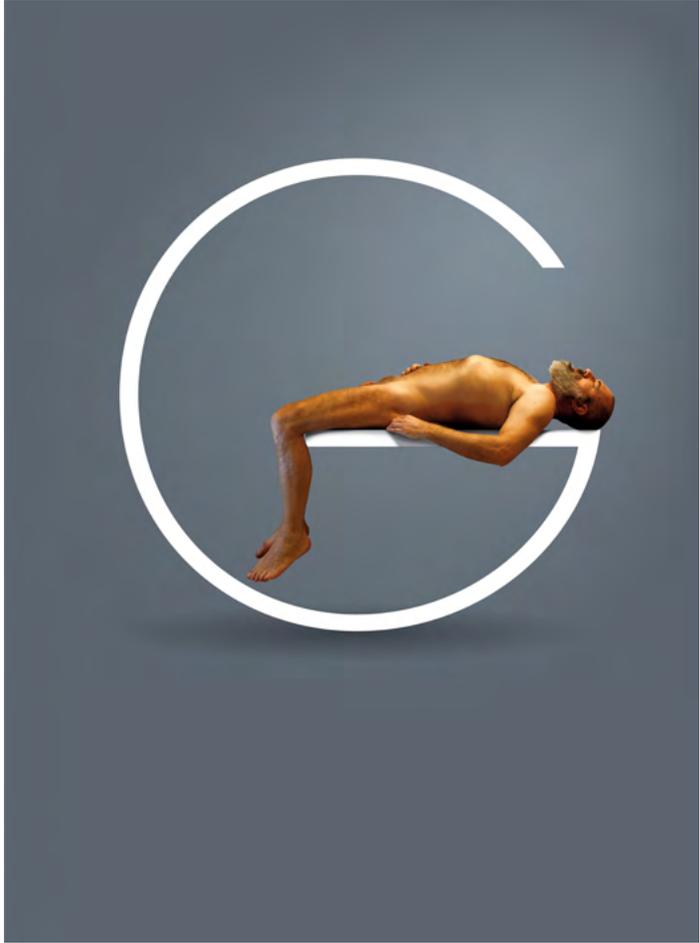
Le persone sagge e colte insegnano che non bisogna mischiare lavoro e piacere, ma io che non sono ne l'uno ne l'altro: l'ho fatto!

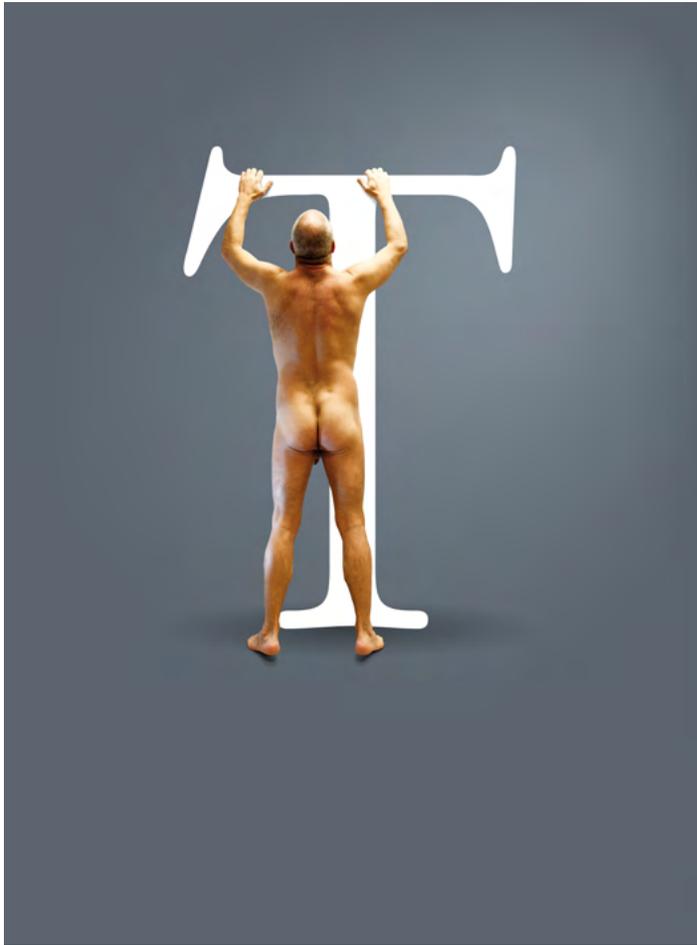
Fra i molteplici usi della parola "light" c'è quello di usarla per indicare qualcosa di leggero e sottile ... forse perché lascia passare la luce (?) ... mah, non saprei - ad ogni modo - lavorando nel campo della grafica pubblicitaria ho, da troppi anni, a che fare quotidianamente con scritte testi e font. Avendo ogni famiglia di font il suo parente sottile, quindi "light", ho deciso di usare fra le famiglie di font più classiche le cinque lettere che formano la parola "LIGHT", poi sono intervenuto con la fotografia giocando come faccio di solito: con ironia e senza prendermi troppo sul serio.

Wise and cultured people teach us not to mix business with pleasure, but since I am neither wise nor cultured, I did it anyway!

Among the many uses of the word "light", there is the one that indicates something slim and thin... maybe because it lets light pass? Well, I don't know. Having worked in graphics and advertising for many years I am used to dealing with the weight of fonts., I decided to write the word "LIGHT" using five different fonts in the thinnest or 'light' weights, one for each letter. Then, I intervened with photography, playing as I usually do: with humour and without taking myself too seriously









TAM THE BOXER

Hanspeter Ammann

I took these photos about 7 years ago in a cheap Hotel in Bangkok's Chinatown. The room had only one naked light bulb above a red wardrobe.

I met TAM who claimed he was a boxer and asked him to pose for me under that weak light. I had to hurry to take the photos as he was restless, needed booze , needed pills.

Later those photos appeared in a book called ,TAM THE BOXER'.









VIKINGS

Guillermo Medina Gallardo

I began the Vikings series in April 2014 and finished it towards the end of January 2015. During this ten months I have developed a series on interesting portraits playing with light and shadows to create the right expressions. Previously I've done the Dirty series, also inspired in warriors/legionaries/barbarians (a mixture of them) with models who were dirty as if just arrived from the battlefield. In this case I tried to show the characters of a typical Viking village and all the characters we might meet there - the leader of the clan and his family, the shaman, the warriors, their wives, etc. As it is usual with my humble productions, the wardrobe has been reduced to a simple brown t-shirt conveniently customised, a brown fur, a black

cloth that has been used as a layer or as a cloak, and tribal jewellery (I think that gold and silver in bracelets and necklaces with a rustic touch worked very well). Technically I've used the dragan in the postproduction, an action of Photoshop that works very well when you want to emphasise the features of somebody, especially with people of certain age, whose wrinkles, grey hair, beard, etc, give them an interesting addition to the image (it is forbidden to use it if you want to beautify the model). The good thing about this series is that they always begin in a casual way and end up with a lot of participants.

You can see more of Guillermo's work at www.guillemmedina.com













ILLUMINATING HISTORY

Rupert Smith

In 1991, I inherited several boxes full of old black and white negative from the photographer John S Barrington, who died that year. I'd known him well in the last five or six years of his life; I interviewed him about his work for the gay magazine Square Peg, and he was pleased enough with the results to ask me to help him write his autobiography. This project trundled on for a few years without

much success: he could never tell the truth about his life as a male nude photographer, married as he was, living a double life, a father of two who photographed and had sex with hundreds of men. It was frustrating for me: he had such a great story, and a wonderful archive of images, but he was never going to be able to tell the story while he was alive.

Edmond

Barrington was an accomplished portrait photographer, and was constantly trying to get out of the physique market into mainstream studio work. Among the negatives were scores of portraits, like this one of Edmond, a Parisian model whom Barrington befriended in the late 1940s. In an attempt to get an interview with his hero Jean Cocteau, Barrington took Edmond as 'bait' to the artist's Palais Royal apartment, which did the trick.

You can see more of Rupert's work www.rupertsmith.org.uk



In his final illness, John said to me 'just do something with this fucking book', and to that end left instructions for the contents of his study to be left to me. One afternoon, under the hostile eye of his widow, I loaded the car with boxes of diaries, correspondence, prints and negatives. I had to move quickly; if I'd left it any longer, I think she'd have chucked the lot on the bonfire. I wrote Barrington's story as a straight narrative biography, illustrated with a few photos, and after a painful legal tussle with his estate it was published in 1996.

At that time, I'd only scratched the surface of the archive. Years went by, and I was absorbed with other projects, but those boxes of negatives under the stairs were calling to me. Finally, I invested a couple of hundred quid in a decent transparencies scanner, and set to work. Sorting out and filing the contents of the boxes took weeks – John was a very poor archivist, shoving things into envelopes, leaving dirty great thumbprints on negatives, often creasing them, tearing them or even drawing on them with ink. His prints weren't great either, shoddily produced in a darkroom for a quick profit from his legions of subscribers, badly cropped, low contrast, covered in blemishes. Most of the photographs were by Barrington, but there were others mixed in, the work of some of the leading physique photographers of the 50s. It took a lot of detective work to figure out who took what.

Most of the negatives were in the 2¹/₄" square format – large images, densely packed with information. Some

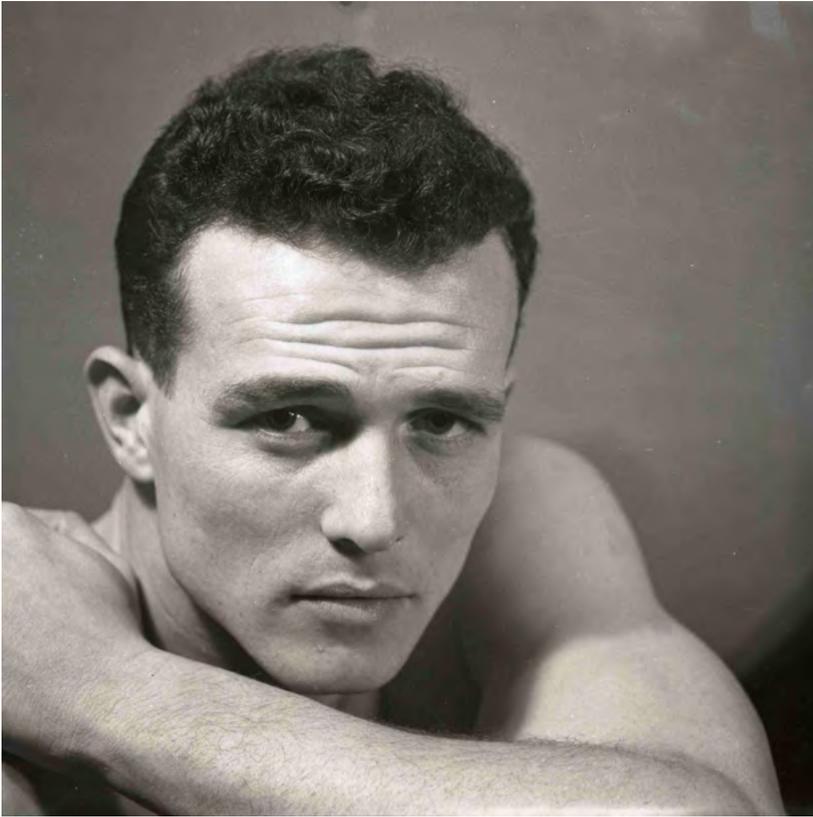
Giancarlo

Giancarlo Zampetti was a handsome young Riviera playboy who befriended Barrington and his family on holiday in Cannes in 1958. Over the following years he photographed Giancarlo thousands of times both in France and London, adding another superstar to his stable of models. Giancarlo was a very popular companion for both women and men in the south of France.



Vic and Roy

Vic Heywood and Roy Scammell were both bodybuilders and stuntmen who modelled regularly for Barrington and other photographers while pursuing more legit careers in mainstream show business. This picture comes from a set of photos that show them posing together and stripping down to pouches and then nothing. There were also several images of them, possibly from the same shoot, having sex.



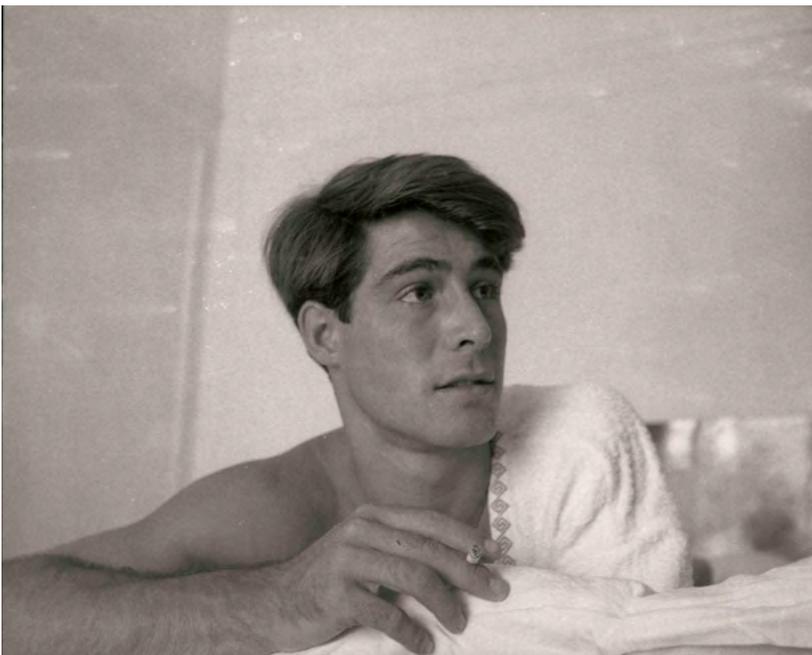
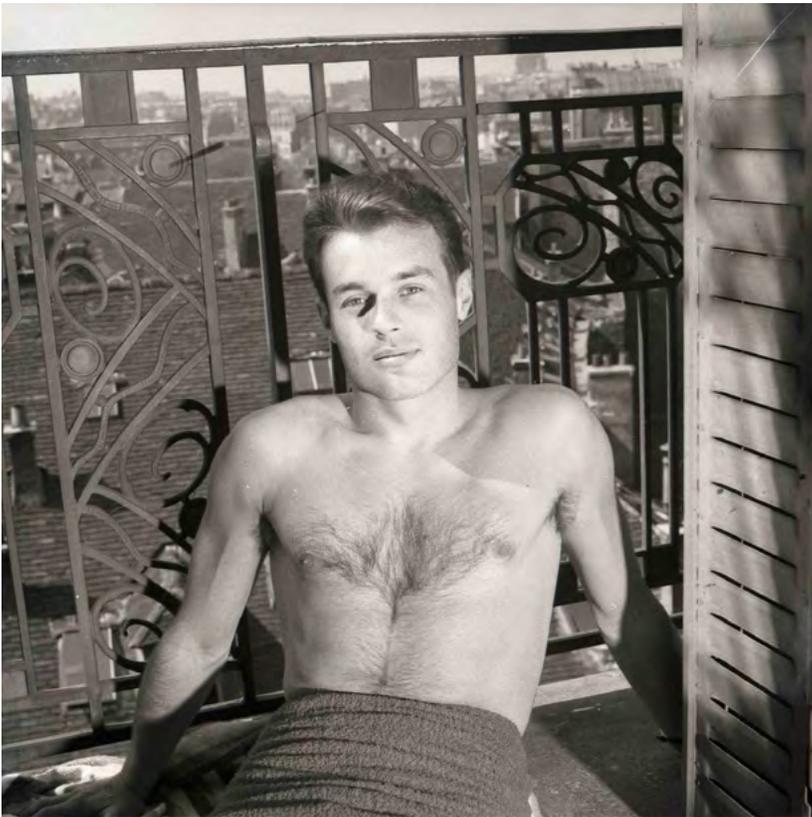
were the more conventional 35mm, and there were a few colour transparencies. But it was those 2 " negs that yielded the real riches. I loaded each one into the scanner with care, unable to tell what it would show other than the clues given by the negative image. A man, of course, often a naked man, but who? And where? And when?

A few simple clicks, a buzz and a whirr from the scanner as light shot through the negative for the first time in 50 years – possibly the first time ever – and a positive image appeared on the screen. Handsome, smiling young men from the 40s, 50s and 60s, their hair greased up in quiffs, laughing and drinking in cafes or sunbathing in trunks on the beach, posing in the studio or lying on a bed, obviously just before or after sex. There is something about a freshly-scanned image, the action of light on film translated into digital information and presented on an illuminated screen, that is every bit as intoxicating as the black and white cinematography of classic Hollywood. The blacks were so black, the midtones silver-bright, the whites of teeth and eyes and shoulders dazzling and pure. The light that reflected from the models' bodies – Mediterranean sunlight, or London daylight, or studio arlight – was suddenly bounced back to me, forty, fifty years later.

The physical beauty of the faces and bodies was overwhelming, but there was another story going on here – another kind of light that shone through the simple act of scanning old negatives. It illuminated a shadowy world, an untold story that's all but forgotten. We're led

Brian

One of Barrington's models from the earlier post-War period, Brian Champion modelled for portraits, physique shots and nudes, which were sold to different sections of Barrington's market. Some of the nudes were published as 'artists' reference studies' – an attempt to get round the stringent censorship of anything that was considered erotic. Customers who wanted to see more had to apply directly to the photographer.



to believe that gay history began in the 1960s, that the Stonewall Riots of 1969 gave us permission to be gay, and that before that we were all quaking in our closets. These photographs tell a very different story. They tell of men – photographers, models and the customers who bought the photographs – who were very happily enjoying the male body, having sex, falling in love, and generally getting on with the everyday business of gay life. In particular they cast light on the eternally shady subject of men who are gay-for-pay, bisexual, heteroflexible or TBH ('to be had'). Many of the models in these photos were competitive bodybuilders, stuntmen, servicemen, actors, singers – I got to recognise them, figured out their names from scrawled notes, researched them. Barrington claimed he had some kind of sexual contact with all the men he photographed. Some were out-and-out gigolos, others just enjoyed the admiration and any benefits that went with it.

The 40s and 50s weren't an easy time to be gay. There were plentiful opportunities in the big cities, but isolation was a terrible problem. Sex between men was illegal in the UK until 1967, and many men went to prison. Taking sexy photos, owning them, and particularly selling them or sending them through the post, was a risky business. Barrington himself was busted more than once, and did time. Other models and photographers that I met told similar stories. One of the reasons these photos mean so much to me is that they prove that gay men weren't entirely defeated by social disapproval and legal threat. They carried on, despite the risks, forming communities of desire through the sharing of images in publications, by mail order etc. The magazines that these images appeared in often masqueraded as fitness mags, art mags and so on – but only the most innocent could have been fooled. The photographs were beacons allowing gay men to find each other – a different sort of light, a signal, a promise of hope.

Above all, the light that shone on those models and bounced through the camera's lens, on to the film and eventually back into my scanner, proves that men were always beautiful, always desiring and desired, and always brave. It is irrefutable evidence of something that was not supposed to happen. Much of this work has been lost or destroyed; many of the models would be happier if the evidence of their youthful indiscretions disappeared. But light, once seen, can't be so easily extinguished.

Yves

Barrington met Yves le Coadou one night at the Cafe Flore in Paris, and bought him a drink. The young ex-air force pilot was depressed and broke; Barrington took him back to his apartment and cheered him up by taking photographs and having sex with him. Yves became a close friend as well as lover, and got to know Barrington's wife and children well when he visited London. He became one of Barrington's most popular models.

Bill

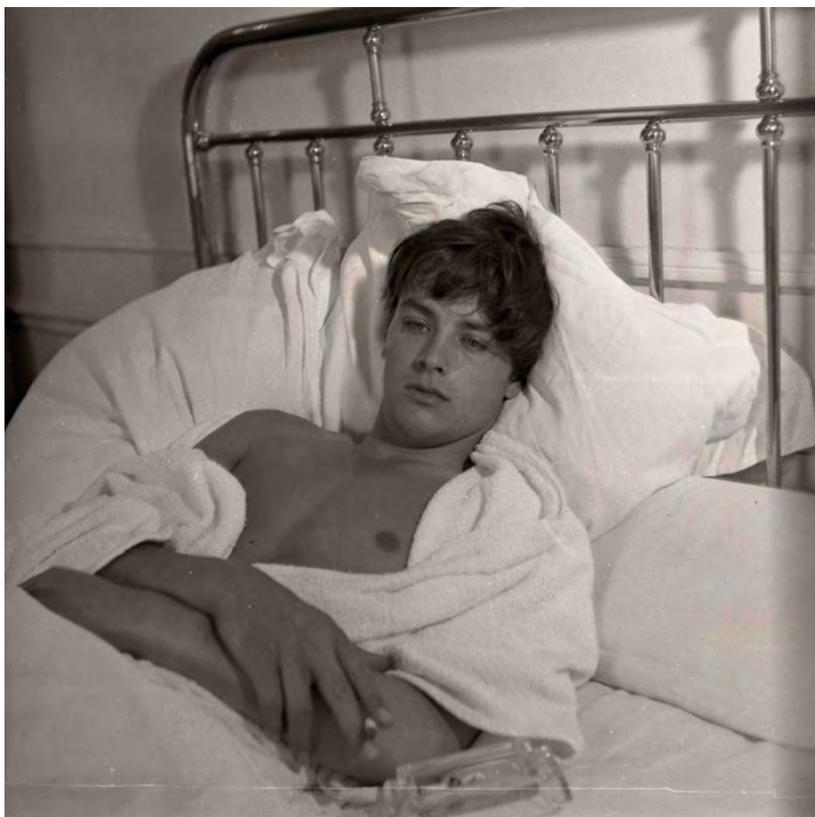
Barrington met Bill David, a young New Yorker touring Europe on a motorbike, in August 1964 in Cannes. A series of photographs recalls the entire encounter, from cruising each other in the street, posing, going back to the hotel for nude photos and sexual activity, then some beautiful, reflective post-coital shots.

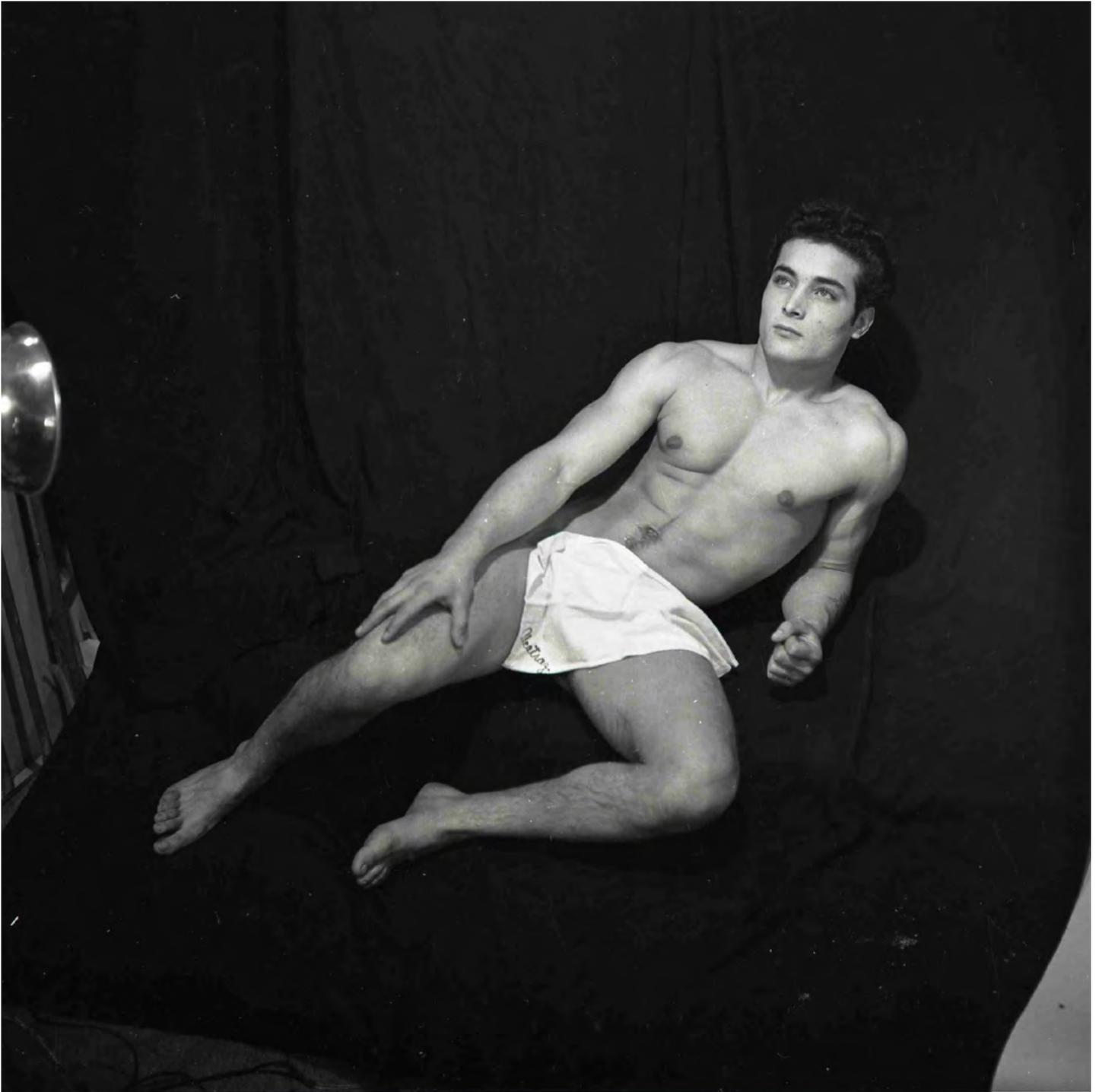
Delon

Barrington travelled to the south of France every year during the 50s and 60s, photographing the beautiful beach boys in Cannes and rubbing shoulders with celebrities at the Film Festival. In 1958 one of his models introduced him to a young actor named Alain Delon, who modelled for photographs lying in bed and smoking. As Delon's fame grew through the 60s, Barrington published and sold the photographs many times, much to Delon's disgust; he obviously didn't think they fitted in with his macho screen image.

Hamill

John Hamill, photographed in Barrington's studio in the early 60s, was a junior bodybuilding champion from south London who extended his fame by posing for many of the major physique photographers of the period. He got a job at Vince's clothing shop in Soho, one of the first shops to stock European styles that sparked the mod revolution; Hamill, in his tight T shirts and trousers, was as much of an attraction as the clothes. He translated gay fame into an acting career, starting on stage and working up to television (he was in *Crossroads*) and film (many titles including *Beast in the Cellar*, *Tower of Evil* and *Trog*). At some point in the 60s he posed for an erotic film, and went on to a career starring in and even producing sex films.





Andreas

When Barrington met Andreas Georgiou in London in 1956, shortly after his marriage, he described him in his diary as 'the most physically beautiful young man I have ever seen'. Andreas became one of the first superstar models, posing for thousands of photographs, and enjoying a long-term sexual friendship with the photographer for many years.



Tibor

Tibor Noszkay was a Hungarian refugee who arrived in London in the early 60s. He was an instant hit with the physique photographers, and gained a huge fan following as one of Barrington's most popular models. Published photographs showed him posing in shorts and pouches, but the private pictures that Barrington sold to personal clients were a lot raunchier. Among the negatives I inherited were images of Tibor having sex with other men.



No UNIFORMS

Daniel Bayless

About five years ago, I made a shift in focusing part of my work to the male figure with the intent of exploring and celebrating masculinity. The project is called "No Uniforms". It's a place of openness, vulnerability and honesty. My models are all ordinary guys from all walks of life who volunteer to sit for as many reasons as there are the men themselves. In the beginning the paintings were much more academic and predictable; then something shifted. Instead of following the traditional practice of the model holding the pose in silence, I began a conversation and invited them to ask questions, etc., with the only condition being that when I painted the face that they remained silent. Basically, we simply get to know each other during the session.

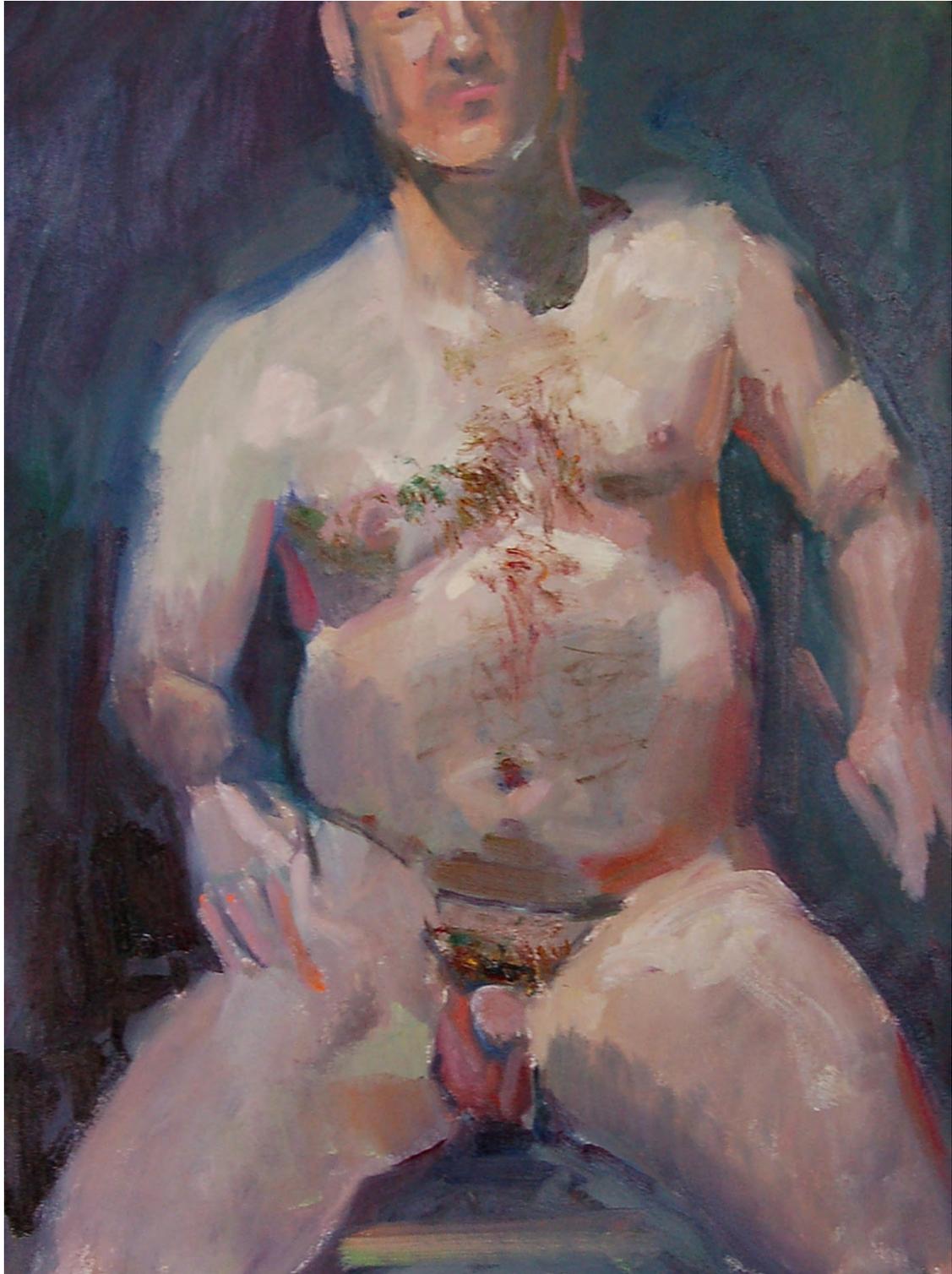
You can see more of Daniel's work at danielbayless.com

Something magic happened - a kind of collaborative portrait where a new depth opened granting me much more to paint than just the rendering of skin and surface. I applaud these men. It is difficult enough for almost anyone to make himself vulnerable to a stranger, let alone to open up and share their stories while being observed naked for three hours. I'm not sure why it happens that they all open up, perhaps it's the safety of the dark studio and the act of honouring the man through the process of painting him. At the finish, almost without fail, they say they find the experience liberating and expansive. And so, as with all expansion, comes the space for more and new light. Through the process however, I too am deepening my understanding of my own masculinity through the celebration of theirs. I get some light, too.













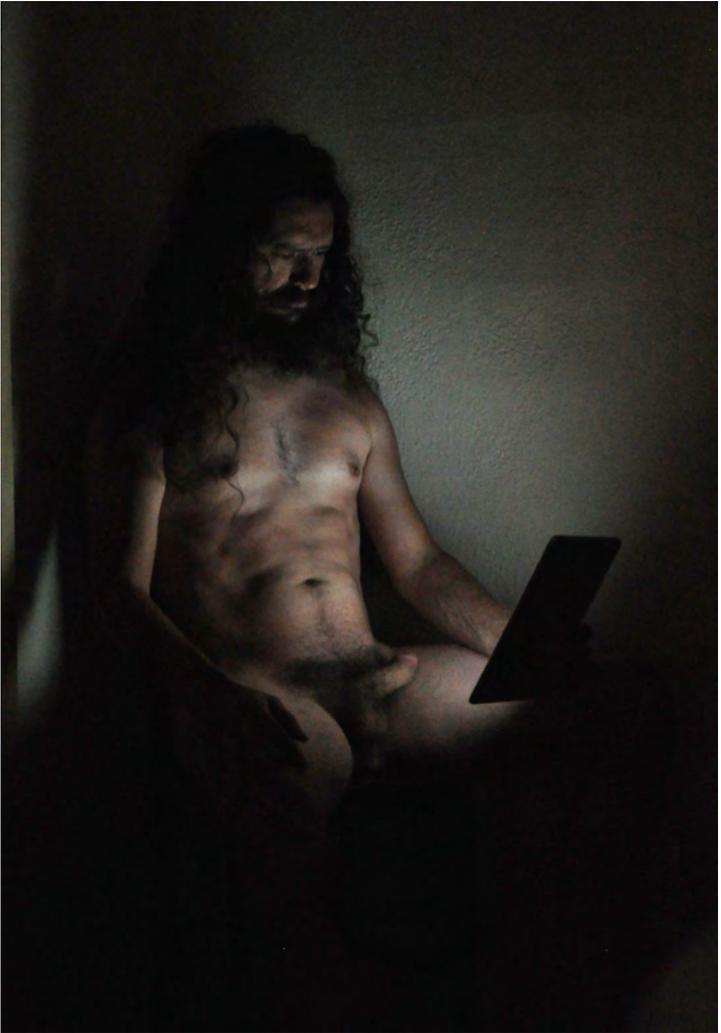
iLIGHT

David Gray

These images explore the time we spend searching the online world for inspiration and stimulation, bathed in the virtual light of our digital devices...

You can see more of David's work at yogabearstudio.com







(L): iLIGHT | JOHN
(T-R): iLIGHT | STEVE; (B-R): iLIGHT | RICK



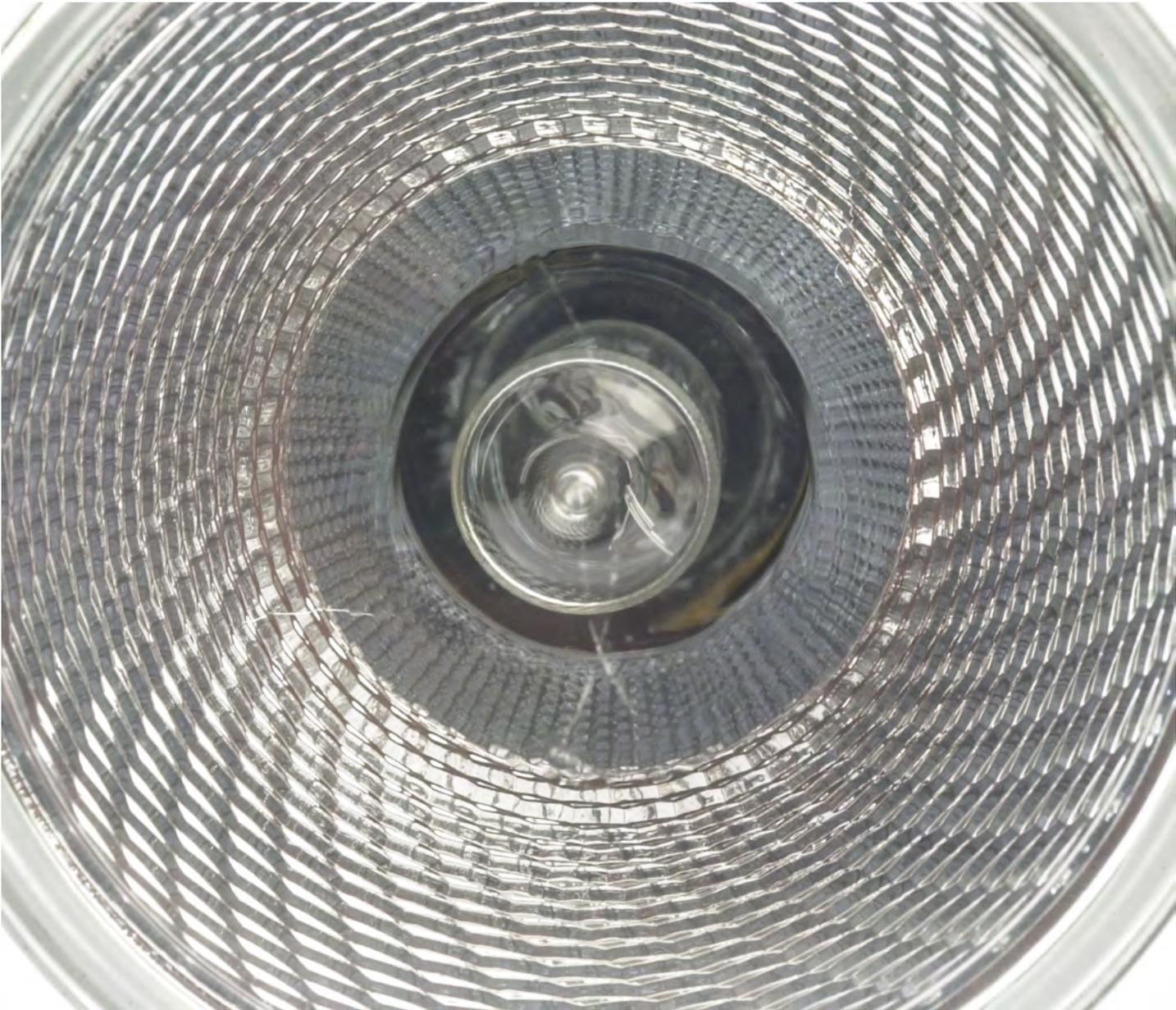
BULB

Vincent Keith

One of the greatest attributes of photography as an art form is its ability to focus the gaze and attention on something specific. As artists, we bring creativity to the mix in order to make a statement. I find that this is particularly the case when it comes to macro photography. I'm intrigued by how getting up very close to a subject, seeing it in all its detail, in a sense, we make it more abstract and less itself. I suppose the message is that a thing is itself not because of the component parts, but because of a synthesis of its parts into

a whole. But somehow, that's not satisfying for me. My parents say that as a child, I broke all my toys apart to see what was inside and how they functioned. Of course, that meant that once I had the knowledge or understanding, I was left with a pile of broken toys. Even so, I was compelled to understand the toy on a deeper level than the shiny surface that had been presented to me. I think that many photographers share this same approach and interest. In this series, I wanted to explore the source of light at a very detailed level.

You can see more of Vincent's work at vgkphoto.com

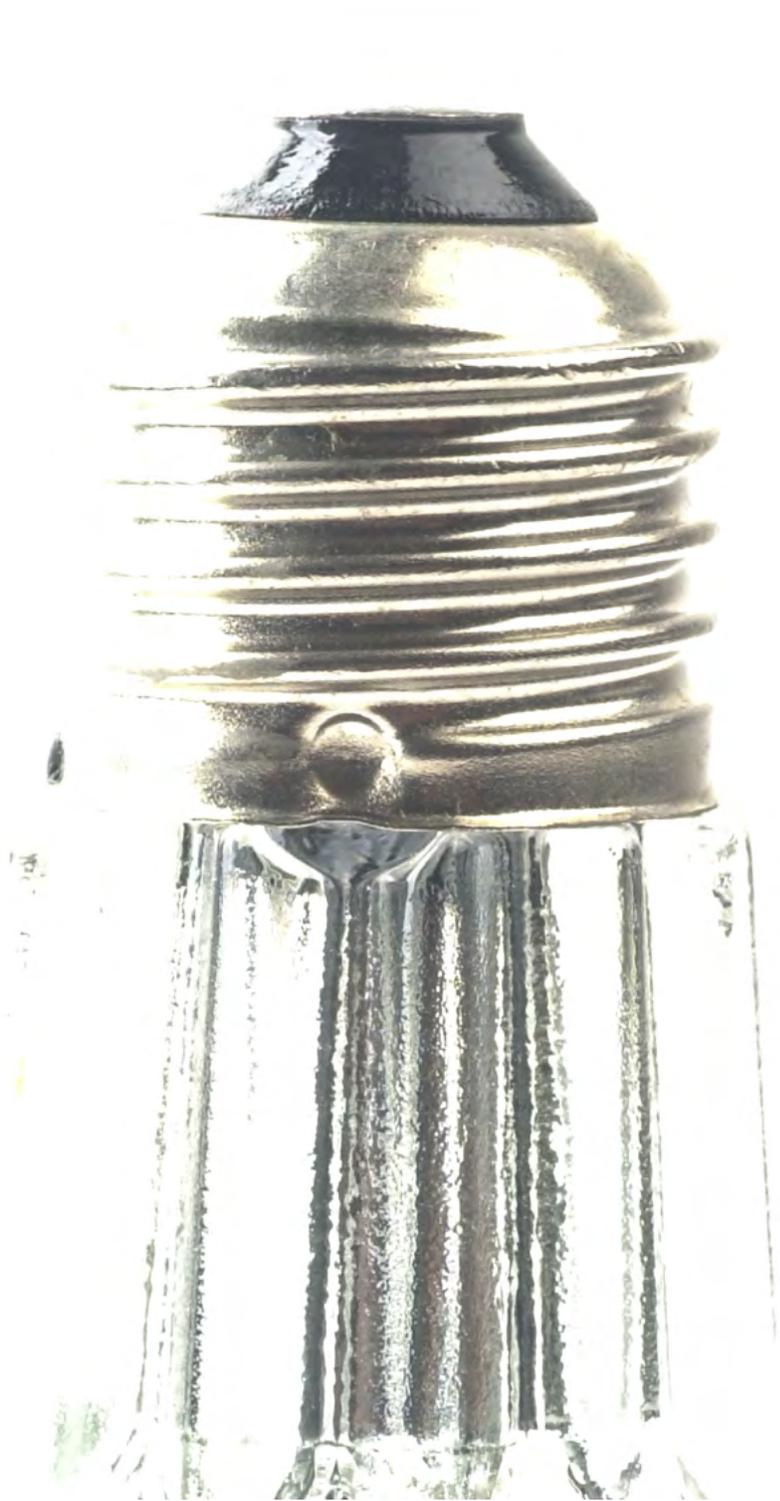


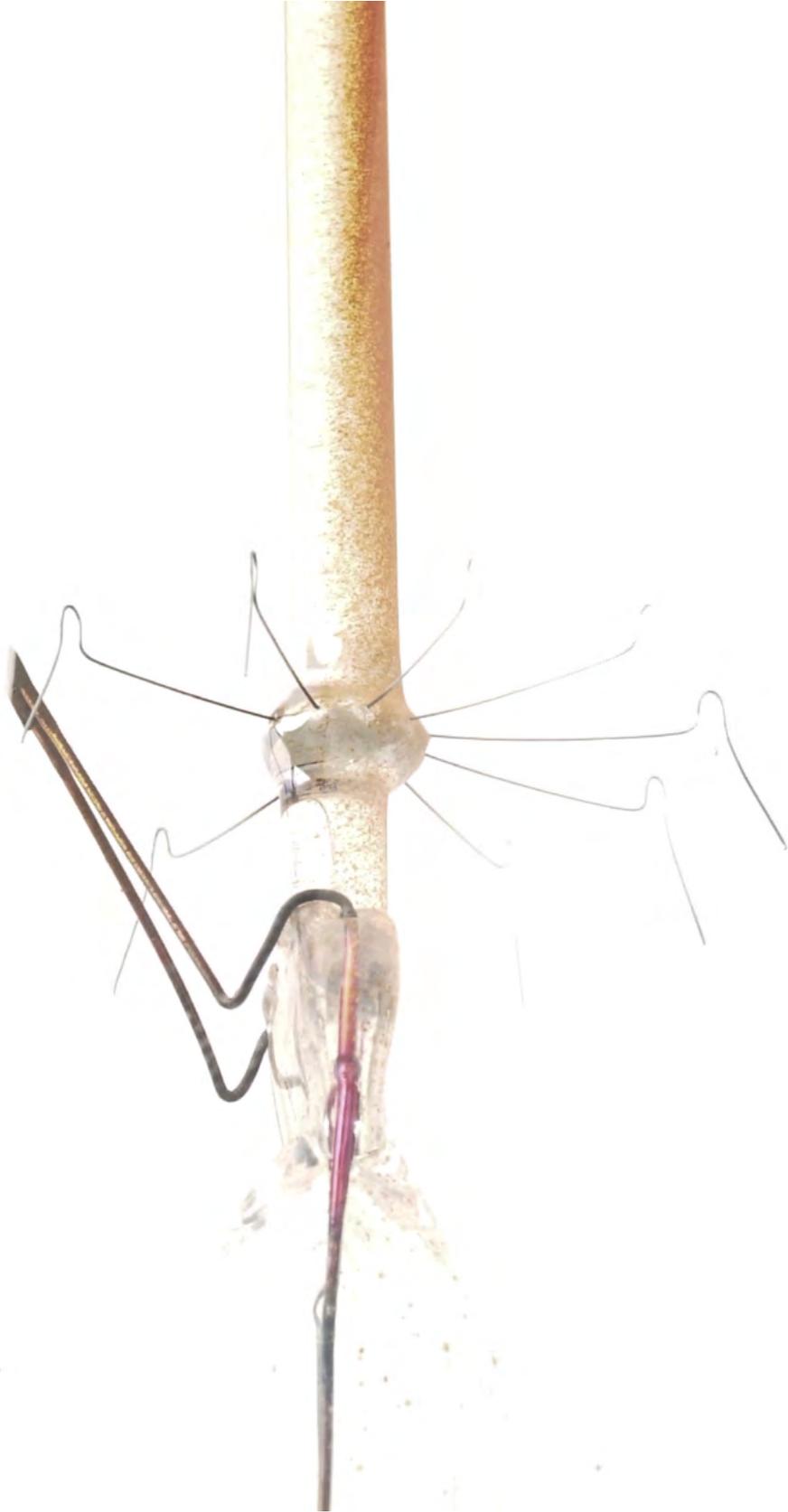
The ceramic, the filaments and wires, all the bits and pieces that, when working in concert, make light. What I found was an amazingly delicate and intricate world – beautiful and intricate in its form. The shapes are at once futuristic and organic. Curves and waves mix with straight lines and perfect circles. And when the electricity is turned on, and the bulb achieves its purpose, all is lost. All of that intricacy, the detail and the delicate elements are overwhelmed. They disappear into the power and intensity that is light.





(L): BULB - 8
(R): BULB - 9







SPOTLIGHTS

Craig Calhoun

Hugh Hunter (@hughhunterxxx on Twitter and hughhunter on Tumblr) is an adult performer who's photos I have seen online. When I found out that he lived in Chicago, I took a chance and sent him an email asking if he'd be interested in doing a photoshoot with me. He liked my work so we scheduled a shoot which took place in my apartment.

Point of concern - the lighting in my apartment sucks. During the shoot (which happened on a cloudy morning) I had the ceiling lights on and the blinds up in an attempt to generate as much light as possible. In addition to this I used 3 clamp lights (which I purchased from a hardware store because they were cheap and I liked the way they looked - yes, aesthetics over function LOL).

I did this because the more light available, the better my camera's auto focus works. The manual focus settings were acting weird that day so for the bulk of the shoot I used the auto setting.

And yet, I'm less concerned with creating "perfect" images with my digital camera as I am with creating "usable" images that I can alter. I'm more of a photographic editor than I am a photographer as it were. The dramatic lighting in these images is far more the product of Photoshop than the actual lighting in the apartment.



As such, what is presented here is fictional; or at least, not completely accurate. But then, how could 2 dimensional images ever present 3 dimensional situations with complete accuracy?

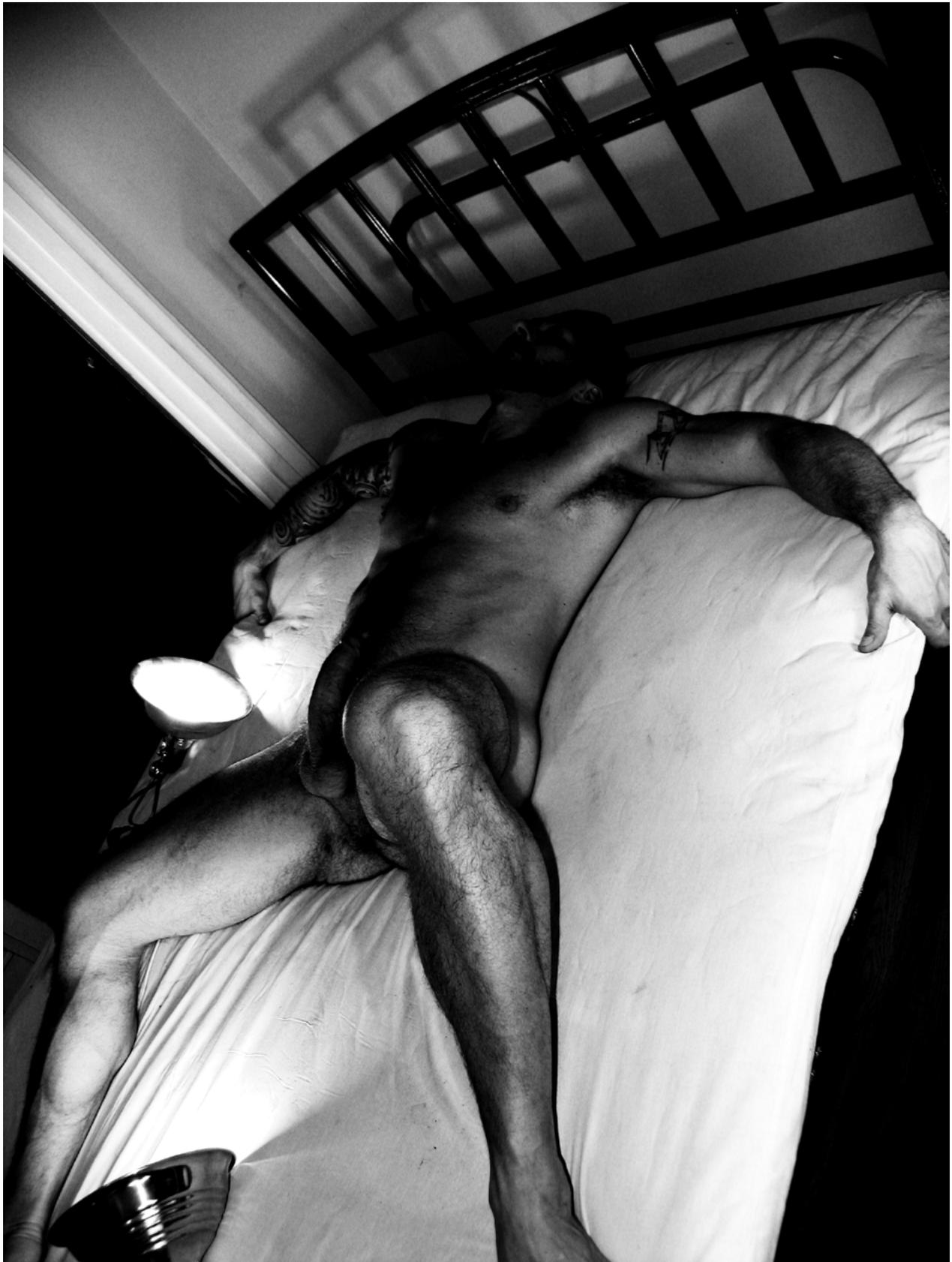
Still, the photoshoot was very “staged”. For example, with the exception of the futon, I moved all of my possessions (I keep a lot of books and things underneath the bed) out of the area we were photographing

in. What is seen here, and in other images from the shoot, is not my apartment as it usually is. Plus, one could argue that as he was posing in front of my camera Hugh Hunter (not his legal name; and who has done theatre and non adult film work in the past) is, in a sense, acting. Hence the title for this series, spotlights.











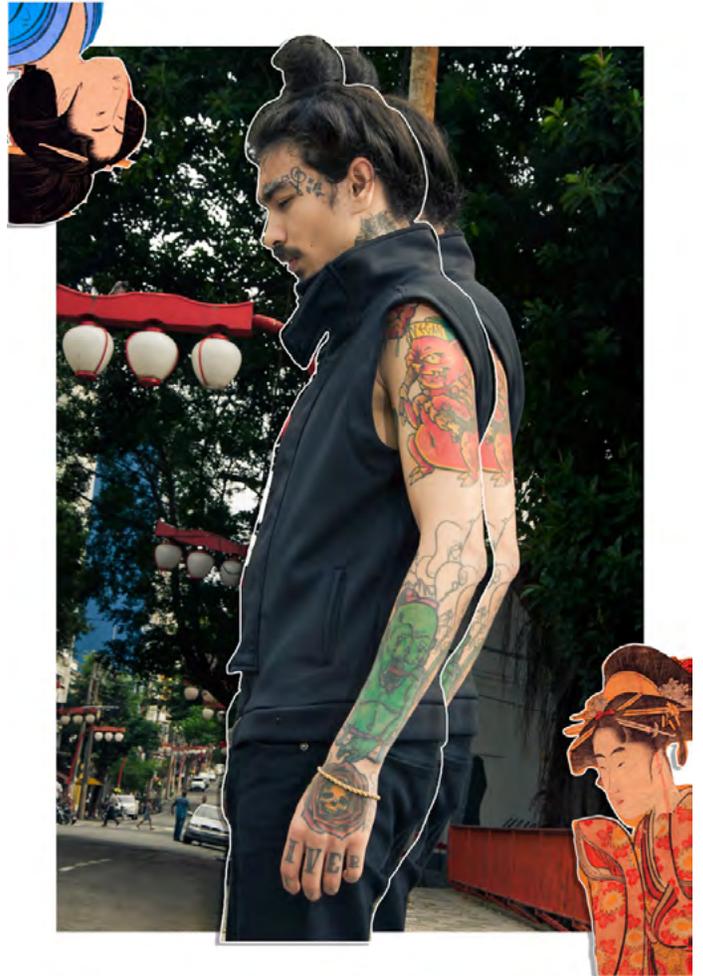
MADE IN
Allan Gregorio

photography ALLAN GREGORIO
art PEDRO FIORILLO
styling/makeup PIERRE BIRK
model ALEX MOURA
special thanks Michel Castro & Ngve Models

You can see more of Allan's work at www.allangregorio.com









BEHIND THE SURFACES

Paul Buijs

For the last few years I've been taking pictures of the gay sex underground in Holland.

When I was in my mid twenties I went for the first time to a underground party in the famous Amsterdam Warmoesstraat. From the moment I get in I realised that I wanted to take pictures there, and doing an art project.

These scene always triggers me. I've grown up with the pictures of Robert Mapplethorpe, Araki and Madonna's SEX book.

It fascinates how people behave in that world. I always wondered, what's behind the surfaces of these men. During my visits I couldn't find a clear answer. But in my vision, it is a world where fantasy and hard reality are the opposite of each other.

I compare this scene with the world of Hollywood and Disney. The dreamfactory. That is the reason I use masks from the popular culture of Hollywood and Disney.

For example, Marilyn Monroe was a successful actress and during her life, it seemed she lived in a dream. But after her death we realized that her life wasn't all that it seemed.

She was lonely, isolated and insecure, she felt her success was all about her looks.

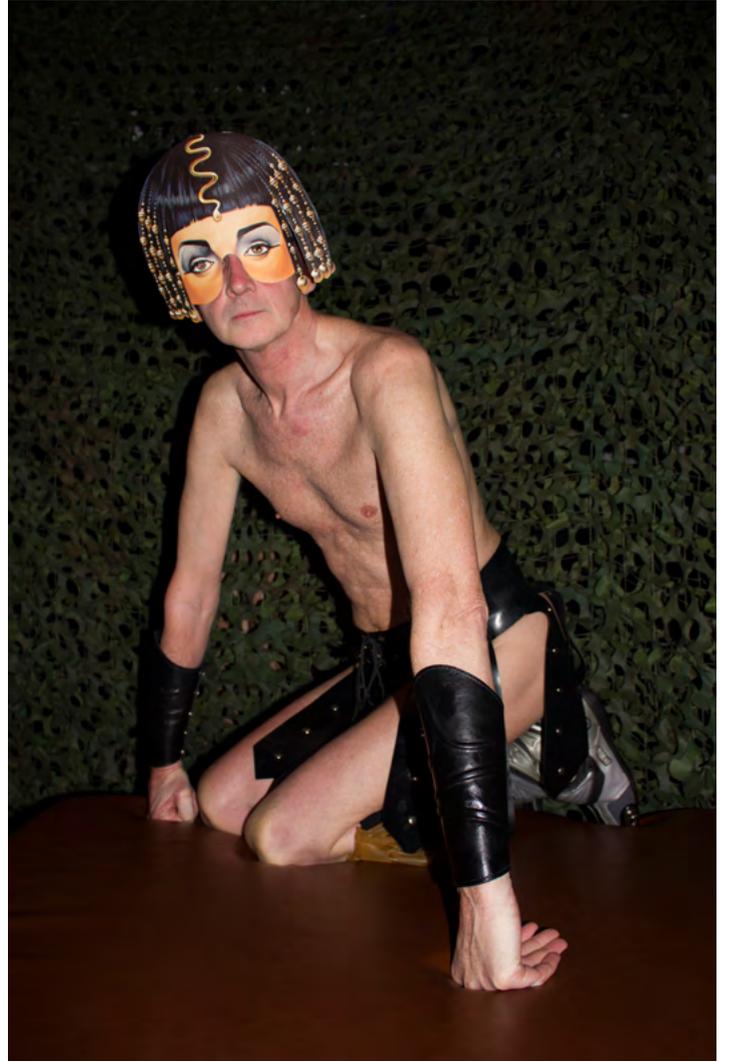
A mask is also a object to hide yourself, and a mask in the gay scene is a fetish object. I like to play with that convention. It shows different layers in my work and a little bit of poetry.

Andy Warhol made a wonderful statement about sex in the 80's. He said that sex was becoming more and more about entertainment and that it was no longer about love. And look to those sexparties like the fickstutenmarkt, horsemen and Knights and the sex on sunday parties in Amsterdam - once again Warhol predicted the now.

Similarly, the masks I use draw attention to the links between sex and the industry of entertainment in our society.













LEIA-ME
READ ME

Alexandre Lisboa Lago

Fotografia é desenhar com a luz. Leia me vai além disso revelando uma verdade interior através de uma nudez espontânea, tímida ou não, desprotegida e ao mesmo tempo forte criada por uma fonte de luz natural e ausência dessa luz.

A luz que despi e a falta dessa luz que vesti formam uma série de autorretratos que revela uma dimensão visual da percepção do que fala, interroga, pedi e desafia com o objetivo de criar um diálogo que evapore os paradigmas relacionados a nudez masculina dentro de uma sociedade oprimida por regras.

“Leia me” é um convite a luz - abrindo fronteiras, liberdade e aceitação.

Photography is designing with light. READ ME goes beyond this to reveal inner an truth through spontaneous nudity - shy or unabashed, unprotected and forceful, created by a source of natural light and it's absence.

The light that reveals and the darkness that hides, form a series of self-portraits which reveal a visual dimension of perception that speaks, questions, enquires and challenges with the aim of creating a dialogue that evaporates the paradigms of male nudity in a society oppressed by rules.

READ ME is an invitation to light - opening borders, liberty, and acceptance.







(T): ROB - LIGHT 497
(B): DAVE - LIGHT 247



LIGHT

Peter Andres

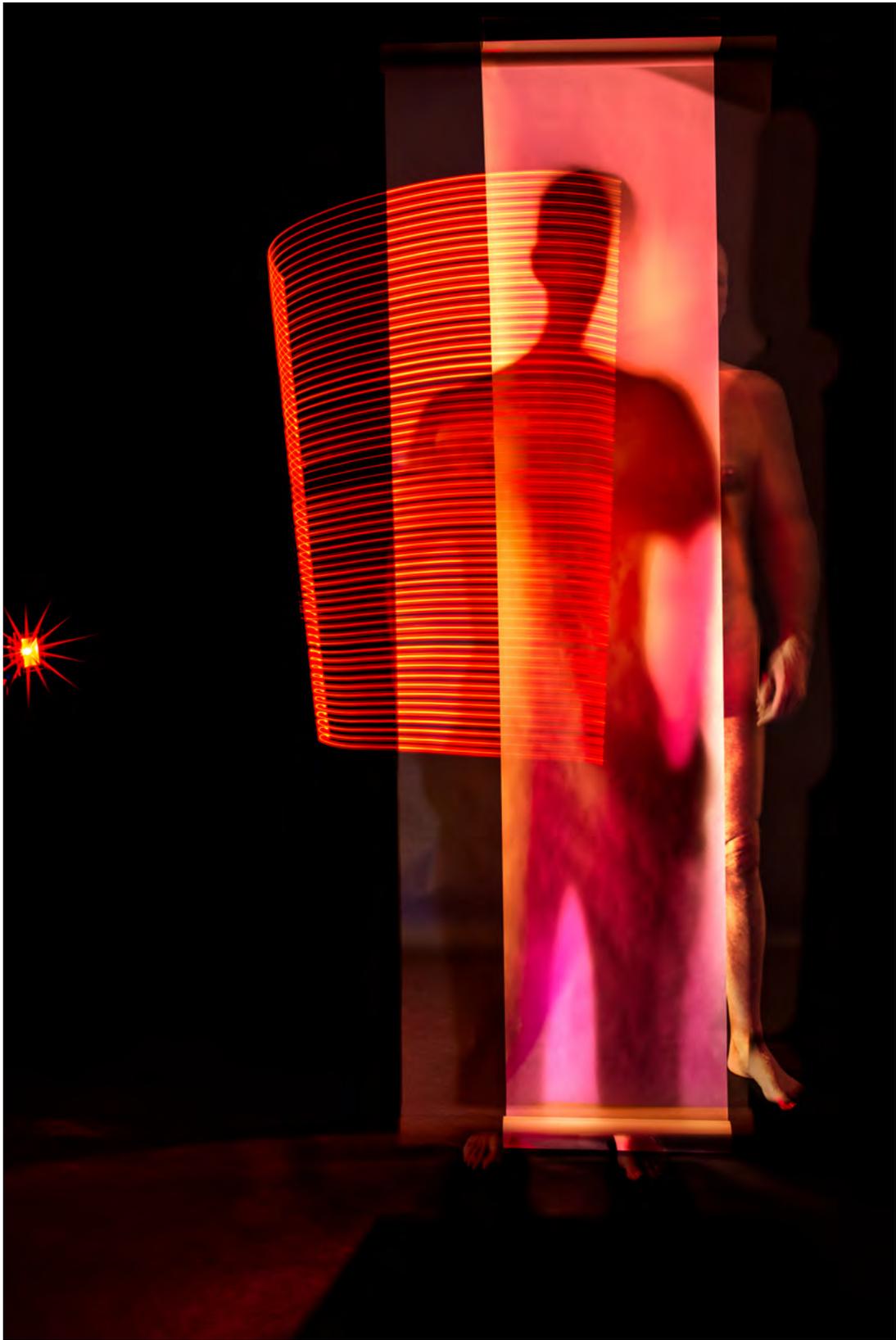
Ich benutze Licht als Gestaltungsmittel für meine Foto-Arbeiten, wie jeder andere Fotograf ebenfalls. Sei es das natürliche Umgebungslicht, Kunst- oder Blitzlicht. Diese Art der Lichtgestaltung ist die Basis jeglicher Fotografie. Licht ist nicht nur das wichtigste in der Fotografie, Licht ist eines der wichtigsten Elemente im Leben.

Seit längerem befasse ich mich aber speziell mit Licht vor der Kamera, geführt von den Personen die ich fotografiere. So entstehen Bilder vom nackten Körper, gehüllt in Licht. Dabei bildet sich eine Art von Aura um die Person herum. Und genau das ist meine Absicht, dies bildmässig festzuhalten.

Ich nehme mir aber die Freiheit heraus Bilder, so wie sie aus der Kamera kommen, in ihrem natürlichen Zustand zu belassen oder weiter zu bearbeiten, zu verfremden. Ich liebe es, neue Bilder zu gestalten in einer Art digitales malen indem ich Bilder mit Bilder vermische.

Einige Beispiele meiner Arbeiten sehen sie auf meiner Web-Seite in den Galerien „Liquid Life“, „Light Fashion“, „Private Mysteries“ oder „Theater of Life“.

You can see more of Peter's work on his [Flickr](#) page.





I use light as a design tool for my photo work, like any other photographer, whether it is natural ambient light, artificial or flash light. This type of lighting design is the basis of any photograph. Light is not just important in photography, light is one of the most important elements in life.

For a long time, I've been dealing specially with light in front of the camera, guided by the people I photograph. This results in images of the naked form, wrapped in light. With that, a type of aura is formed around the person. And this is exactly my intention - to capture the transient light trails in an image.

I grant myself the freedom to allow the pictures to come out of the camera just as they are, or to work with the images to create new art works.

Some examples of my work are on my web page in the galleries "Liquid Life", "Light Fashion", "Private Mysteries" or "Theater of Life".









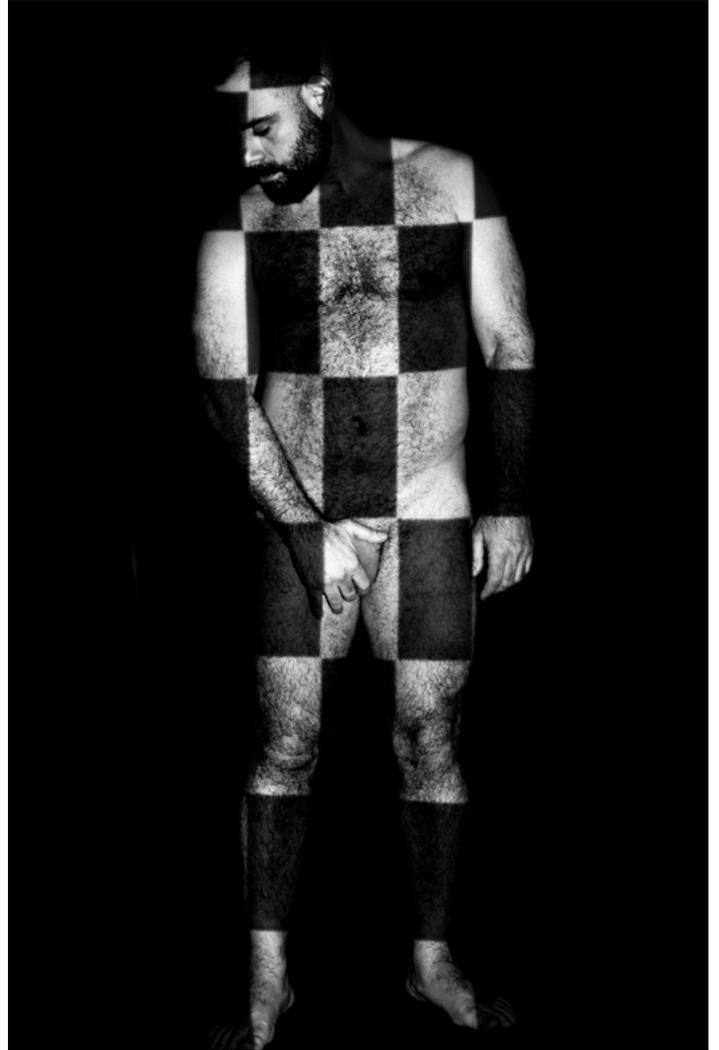
IN THE LIGHT

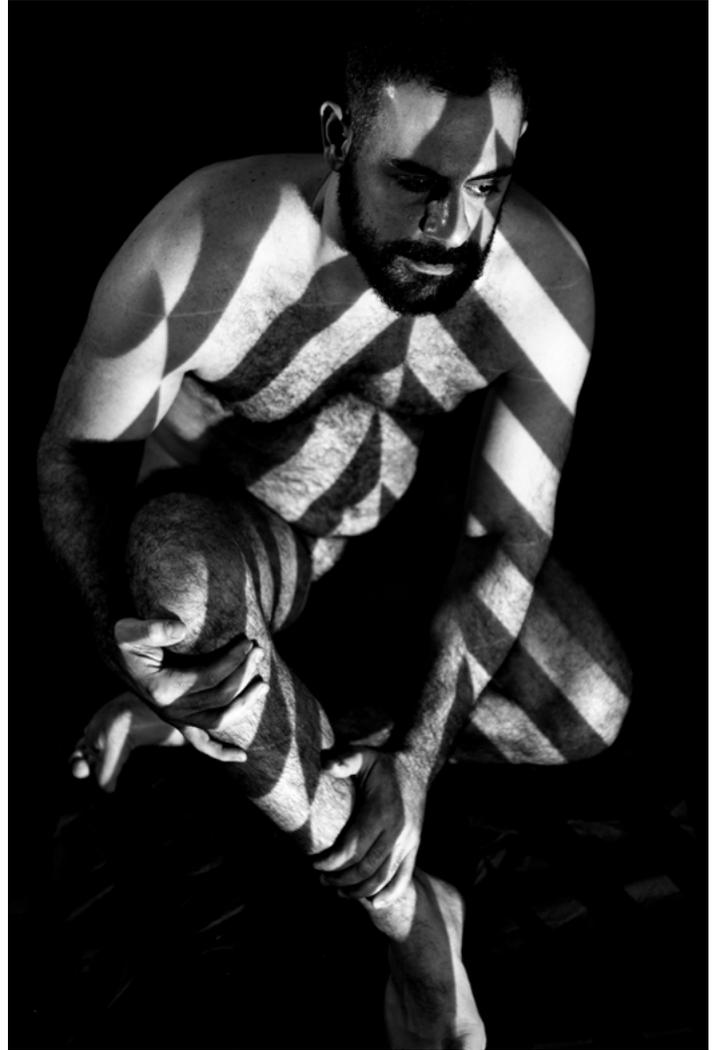
Frank Lee

Photography is a way to capture light. Light changes due to many different conditions during the day, resulting in different colour temperatures and the intensity of luminance. Photography can capture the light that reflect from the subject, but not the path of light travelling through the air. In this project, I have tried to create images that capture the path of light by using smoke in the studio to create interesting effects. I also shaded the light in different patterns and projected it onto muscular bodies to create some imaginative pictures. I was thrilled to work with models Daniel and Tolga on this this project. I hope you enjoy the work.

You can see more of Frank's work at www.frankleestudio.com







(L): *TOLGA IN CURVES*
(R): *TOLGA IN LINES*



DARK OF LIGHT

Clayton Littlewood

Photography: 'Tube Diaries' by Dom Agius

Shepherd's Bush station. I'm here every week. At the end of the platform, waiting for a Central line train. Sometimes I let five go by before a half-empty one hurtles in. Then I scan the carriage. Take a seat. Power up my iPhone and type. I've been diarising my journey for two years. Just random thoughts, posting these on Facebook to entertain my friends. But then last year, my diary took a different slant. Something happened that shook me.

Fast forward to February and Jonny Dredge contacted me - would I like to contribute a piece toward Masculine Magazine? It could be anything I wanted, he wrote, but the theme was 'light'. Light? I thought. What could I possibly write about that? Then I had an idea ... I'd use the Tube Diary entries, the personal ones, the ones I hadn't posted, because it was those that took me from dark to ... light.

Dark to Light

Tube Diary: 11 June

Shepherd's Bush. Central line. 8:43am. Came back from holiday to bad news. Dave's dead. He died in January and no one knew. Not even his family. He's been in a mortuary all this time and no one told us. Thirty years he was in my life. We met when I was nineteen and he was twenty. And now he's gone.

Tube Diary: 12 June

Priority seat. Thinking about a night out we had in the '80s. We were in an after-hours club in Soho, and there was a thug about to stab Dave. I can't remember why. But I remember I jumped in between them and said, 'You'll have to kill me first!' It was my first thought. To protect him. I told him I'd always protect him. But we fell out a couple of years ago and we never made up. And now it's too late.

Tube Diary: 13 June

Just called my mum. She said, 'I love you. Imagine me with you now, putting my arms around you.' It's raining. Grey and miserable. Didn't sleep well. Woke up with a headache. I feel on edge. Frightened. Panicky.

Tube Diary: 14 June

I had a sense Dave had died. Last year I was thinking about him a lot. I'd be on here, typing my Tube Diary into my iPhone, and I'd look up and spot a businessman in a crisp white shirt, the cotton pressed against his pecs, a hint of a nipple, a square jaw, cropped hair, sideburns, handsome and rugged, and I'd think of Dave, in his thirties, briefcase in one hand, Walkman in the other, waving goodbye to me and then striding off down Colville Road. But by February, when I tried to recall him, when I thought about what he might be doing, there was nothing there. I had no sense of him. I couldn't 'feel' him anymore. For the first time since we'd stopped speaking, and this had never happened before, I remember thinking, are you still alive?

Tube Diary: 15 June

Last night I had an urge to see him again. I clicked on a file called Wedding Video. It was taken the day Jorge and I got married in PTown, back in 2005. We were in a restaurant. It was October - one of the few restaurants left open. I fast-forwarded the video. There was me and Jorge cutting the cake, Mark and Jimmy, George and Ron, Paul, Patrick, Willie, everyone chatting, laughing, an Italian opera dubbed over the footage. And then I found Dave, 17 minutes and thirty-six seconds in. He was smiling. Staring straight into the camera. His smile erupting into a laugh. And as the camera panned the table, he blinked, slowly. I played that clip over and over, imagining that as he gazed into the camera, it was me he was gazing at, me he was smiling at, as if to say goodbye.

Tube Diary: 16 June

Just called Dave's niece. They think he died at the end of January. When his neighbors came back from holiday they noticed a smell coming from his flat. Apparently his body was too decomposed to do an autopsy. He's in a mortuary now. He's been there for six months. I'm too numb to get angry at the police, the Housing Association, the coroner - all these people who should've let us know. I couldn't stop crying on the phone. We're planning to go to his flat on Friday.

Tube Diary: 17 June

Hard to get through work today. Broke down in my boss's office. Went back to my desk thinking, Why didn't I just call him? Spent yesterday going through emails, photos, a stack of old letters. I need to put all his stuff in a box. Christ, the whole of his life, all our memories, reduced to one box. Downloaded four of his favorite Carly Simon albums, and the track we always said we'd play at his funeral, Never Been Gone.

Tube Diary: 18 June

Dave's family are coming to London. We're going to his flat. I'm scared. But it's the right thing to do. We can't let his things just get thrown away. Yesterday Jorge showed me everything Dave had planted in the garden; the plum tree, the Japanese maples, the ivies, the calla lilies, the hostas, the ferns, the jasmine. Everything's in bloom.



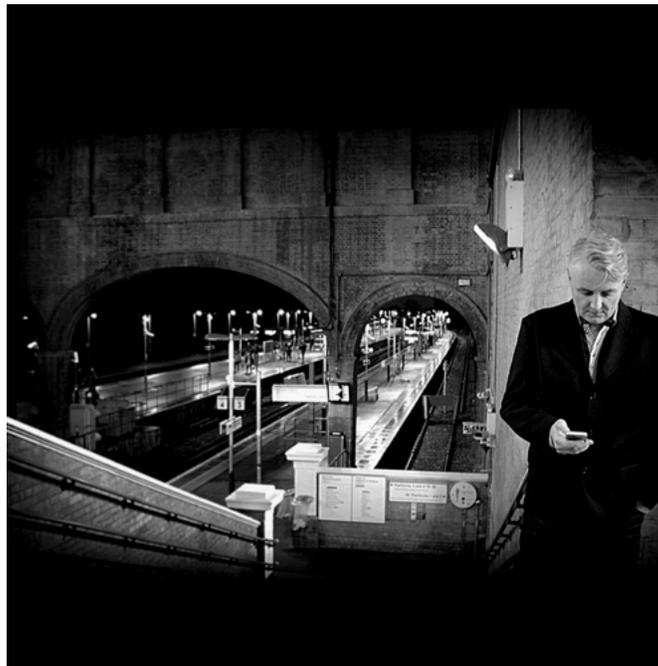
Tube Diary: 20 June

Dave's niece told me he once said, 'When I die you must contact Clay. He'll know what to do.' So we went round to his flat and the CD player was still on, stuck on the Carly track, You Know What to Do.

The first thing I did was look for our photo. The one we had taken in a photo booth in Amsterdam back in the '80s. Dave's niece pointed to a space on the wall and said, 'It used to be there.' And my heart sank. I imagined him taking it down in anger and smashing it. But when I went into the kitchen, there it was. That's all I wanted to see. To know he was still thinking about me. It was in a cheap Homebase frame. A black-and-white photo. Like an old Hollywood film still. Dave, looking to the right, eyes sparkling; strong, assertive. Me, looking to the left; eyes downcast. How old were we? Twenty-one? Twenty-two? I remember when our friend Denzil came round, saw it on the wall, and said, 'Oh look. Fred and Rose West.' I was cursing Dave at one point though. His brother said, 'Clay, there's some porn and leather gear in the bedroom. Could you take them out before the wife sees 'em.' I had to sneak out two bin bags of the stuff.

Tube Diary: 21 June

Just left a Funeral Directors. Met a lady called Joan; dark-skin, short hair. When I told her Dave died in January she was shocked. I said, 'I bet you've never dealt with a case like this before.' She said, actually, she had. She'd had to organise a funeral for a man who'd been dead a year, and his daughter wanted an open casket. 'I had to explain to her that her father wouldn't be the same person. But she wasn't having it. So in the end I said, "Look. Imagine what happens to a piece of ham that's been left in the fridge. It's not going to look the same after a year, is it?" I felt a bit bad though, because she's Muslim and they've got a thing about meat, haven't they?'



Tube Diary: 26 June

Walking along the corridor at Bank. There's a woman playing a violin. The music echoes round me, like the acoustics in a medieval church.

Woke up this morning with a barely remembered dream. I was in the sea. There were two people nearby. One in the water. One on land. And the tide was dragging me away, about to pull me under. I had a momentary feeling of panic. Like I was drowning. Then I woke up, worried. Like it was a premonition. Like it was Dave telling me to hold it together and not to swim too far out.

Tube Diary: 28 June

Everyone in this carriage looks glum, downbeat. Like a scene from 1984. I'm playing Orpheus on my iPhone. I always have Carly on now. Who would have thought when we playing these songs they'd take on such a

different meaning? It still doesn't seem real. It feels like an illness, and if I go to bed early, it'll all just go away.

Tube Diary: 30 June

Last night I dreamt I saw Dave dying. I was in his front room, watching from above. He had two heart attacks. After the first, he staggered to his desk. And after the second, he collapsed to the floor. So now I know.

Tube Diary: 3 July

Dave's death is overwhelming me. I'm constantly agitated. Constant 'What if?' thoughts. If I think about him too deeply, I feel my heart racing. I need to see someone. A doctor. I'm not sure if playing this music is helping. Sometimes I think, Why am I even documenting this? But then I watched a Carly Simon interview last night on Youtube and she was asked the same thing about her lyrics. She said, 'What's personal? Aren't we here to share feelings?'

Tube Diary: 4 July

Spend so much time on here looking at photos of Dave on my iPhone. I look at the arch of his back, his hair line, the flecks of grey, the colour of his eyes. The earlier photos, the '80s ones, I hardly remember. The Notting Hill years are the ones I remember best. We overcame so much; Dave's HIV diagnosis in '93, our drift from lovers to brothers, boyfriend problems. Oh, and then there were the parties ...

Tube Diary: 5 July

Sitting in Holland Park just now, the sun was out. A few white clouds. People playing ball. Couples on the grass. A peacock. The distant sound of the city. A gorgeous setting, but I felt breathless. My stomach was churning. I'm emotionally and physically worn out. It's difficult to be with anyone, except Jorge.

Thank God for Jorge.

Tube Diary: 3 July

Standing by the connecting door. Don't want to speak to anyone. Not family. Not anyone. I get through work. Leave as quickly as I can. Probably acting too sensitive too. Who cares? Everything is dark now. My life is dark. I long for some light.

Tube Diary: 4 July

There's a guy on here holding a polystyrene cup. His hair is matted, face smudged with dirt, cheeks sunken. He catches my eye and staggers over. I don't have any cash, so I shake my head. I feel bad though, writing about him, but not helping him. He shuffles off with a haunted expression. Like a prisoner in Auschwitz.



I was in the garden this morning, looking at the Greek statue head that Dave bought me that's hung on the wall. There'd been a light drizzle and a few drops of water had collected in the statue's eyes. And as I looked, a tear trickled down its cheek.

Tube Diary: 5 July

I have moments of calmness, like I'm adjusting. But I don't want to adjust. Because it means Dave is fading. And I don't want him to fade. I want him to stay present. To be a constant. Masochistically, I also want to stay in pain as a form of retribution for not being there for him at the end. My stop.

Tube Diary: 6 July

Jorge's planted some ivy in the Greek head. I told him it looked like a drag queen.

Tube Diary: 12 July

When I Googled 'Dealing with grief' last night it said, 'You'll try to look for them in crowds' - which I've been doing. It reminds me of that '70s horror film where Donald Sutherland is grieving for his dead daughter.

I keep seeing the back of Dave's head among the commuters. Yesterday, I saw a guy striding along a passageway and I almost called out his name.

Tube Diary: 21 July

Took the day off work to go to a cemetery. Dealt with a woman called Anna. Brisk. Coppery hair. Lots of makeup. Because of family availability, the funeral won't be for a while. It's stressing me out it's taking so long. Anna gave me the time she could fit it in. 'We have a 10:30, but you'd have to be out by 12,' like it was a dinner reservation. Then she showed me the grave. 'Single or a double?' she asked. While I was mulling over what she meant, she said, 'Because if it's a double we need to order a bigger spade.' Then she said, 'You may as well go for a double. It's the same price and you'll get two coffins in there, and a couple of urns!'

Went to another funeral director. Met a friendly man with plucked eyebrows called Gary. I asked if I could spend some time with the coffin when it's brought over. 'Of course,' he said. 'How long would you want?' I said, 'Well I wasn't planning on doing a sleepover.'

Tube Diary: 28 July

Coming up the escalator just now I thought, I'll never see Dave again. He's part of my past life now, and the memories I have are going to fade, until years from now, what we shared, just fragments will remain. It'll be like trying to recall a black and white movie I saw when I was very young.

Tube Diary: 29 July

Woke up at 2am, 4am, 5am. Strange dreams. This time I dreamt that I was with Dave, holding his hand, and leading him into a well lit room, a warm room. And he was happy. I have a vague memory that it was a sauna cabin. Although that seems weird. But I know that Dave was pleased. Pleased to be going there, and pleased to be with me. We were as one. But what I remember most was the warmth, the warmth of the room, and the bright, white light.



WORKS

"ASHe" Randall Levesque

"THE PIER" LAUDERDALE BY THE SEA - Being in the now is all about beach life. The ocean has a way of letting you be in your primal spirit, where nobody else seems to matter...only the moment. The light on the pier in this painting creates a ladder like quality that tries to entice the viewer to look away from the swimmer. This creates the dual feelings of voyeur or looking away respecting his dignity.

30"x30"x1" mixed medium on canvas.

You can see more of ASHe's work at ashelevesqueart.wix.com/ashe, www.facebook.com/asherandy.levesque and www.facebook.com/NuMangroomed



EVENING SURF POSER - As the wind picks up the waves along Lauderdale beach of south Florida becomes home for surfer culture. This late afternoon light dances with the clouds and water, creating playful shadows and brilliant colours that define the surfer's bodies in their most powerful moment. No fear and being in the now.

30"x30"x1" mixed medium on canvas.



AFTER THE RAIN - This mood in this painting was inspired by my personal experience of a heavy down pour in Southern Florida. Most of Florida is at sea level leaving rain water to stay mirror like for a period of time that multiplies the surrounding beauty, casting the light and colour in various directions.

30"x 30"x1" mixed medium on canvas.



3 DOGS 1 OCEAN - This painting was inspired from a photo that I had taken while walking along Fort Lauderdale beach. Both canine and ocean are two forces of endless energy that were unified by the light, and the shadowed playmates seem to join in on the frolic.
30"x30"x1" mixed medium on canvas.



BUSH BOY - Scintillating blue skies of Florida with its contrasting hues of fauna gave me a great opportunity to incorporate this image of a friend of mine from Montreal into a story. Have you ever noticed how deep shadows seem carved like, making powerful distinctions of what demands our attention.

30"x30"x1" mixed medium on canvas.



NIGHT YOGI - Night Yogi is based on the perception of one who practices yoga that has achieved a higher level of spiritual insight, and now becomes one with nature. Not unlike the Lotus Flower the crown chakra in this pose is rooted into the mud, the body becomes the blossoms on long stalks as if floating above lives' muddy waters allowing attachment and desire to slide off the skin like water droplets off its petals. The casting of light illuminates the Yin & Yang spirit inside all of us. Namaste.

36"x36"x1" mixed medium on canvas.



LIGHT

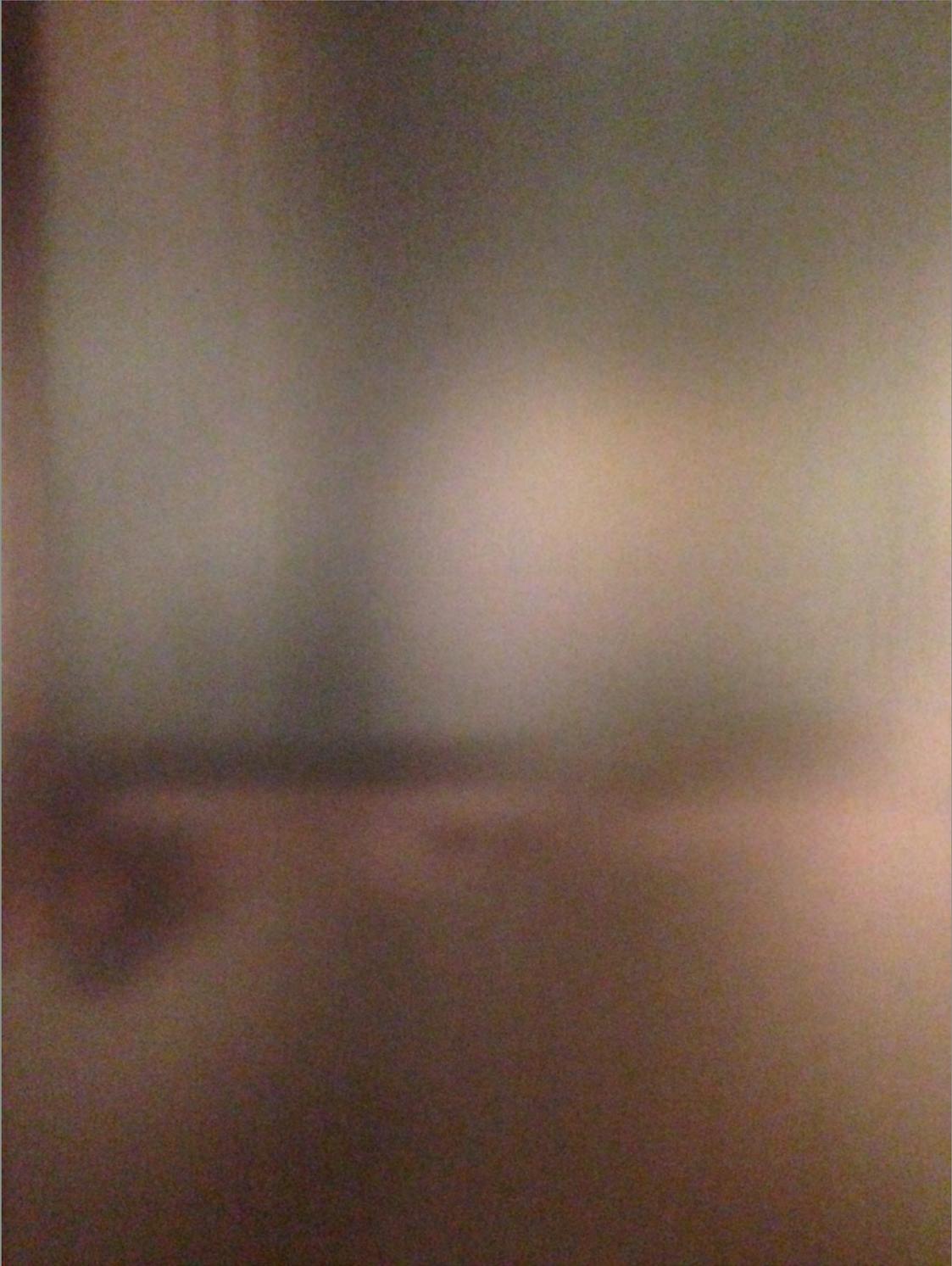
Gregory Moon

When I approach any subject to shoot, one of the first things I do is try to imagine the composition cut into shapes. I like my images to have a large graphic shape to them when viewed from a distance, and light is a great way to do that. Once my shapes are defined in my mind I keep the light to a minimum. I don't define a lot of things for my audience, and leaving a lot of negative space and shadow brings more attention to what is in the light, and can make one wonder what is taking place in those dark areas.









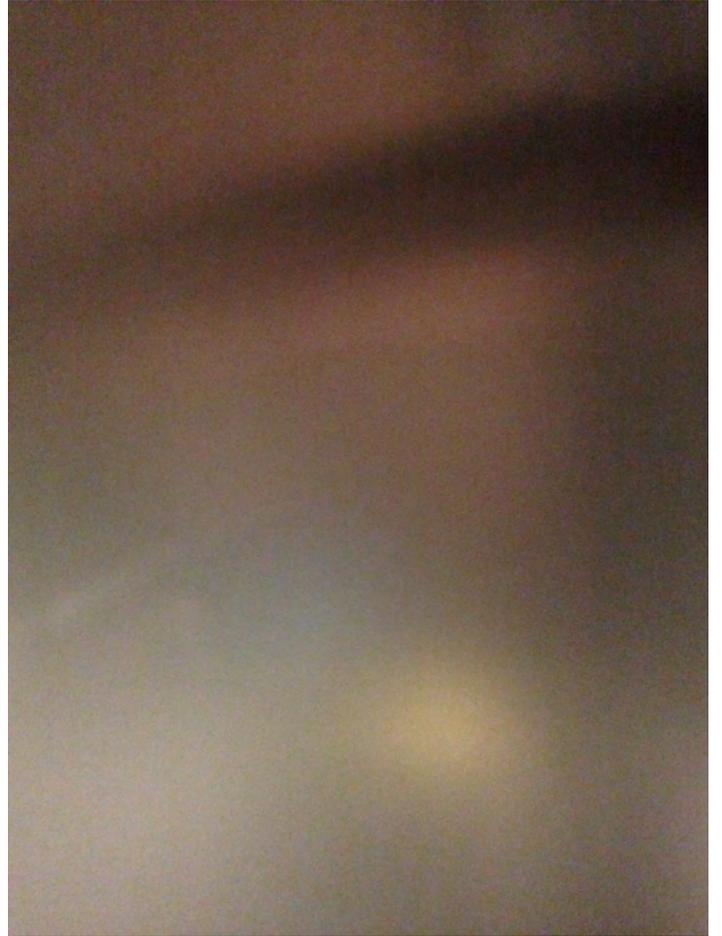
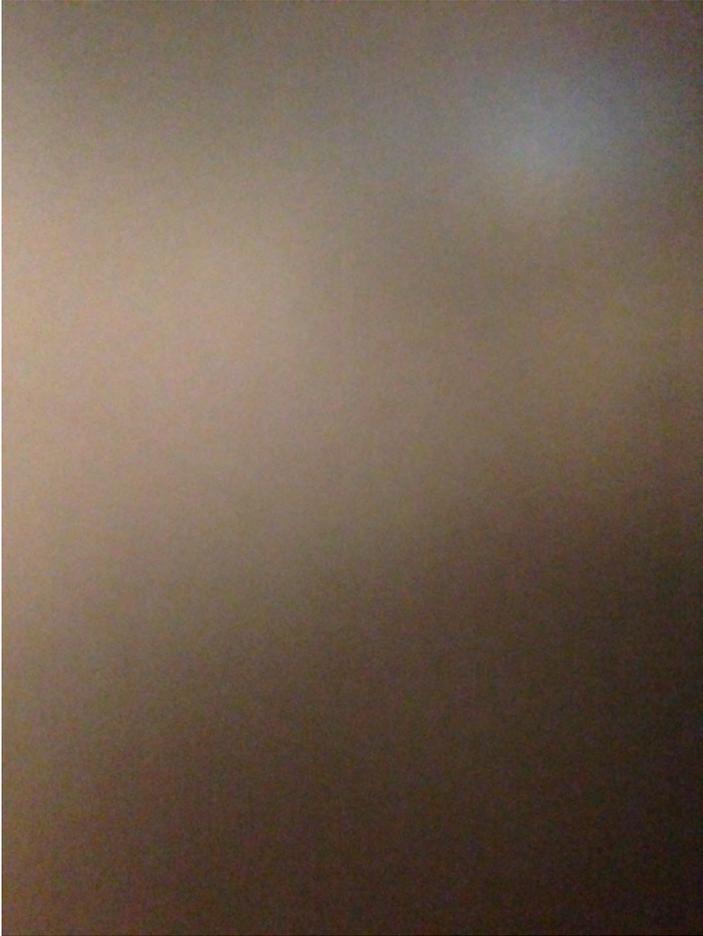
SAY WHAT YOU SEE

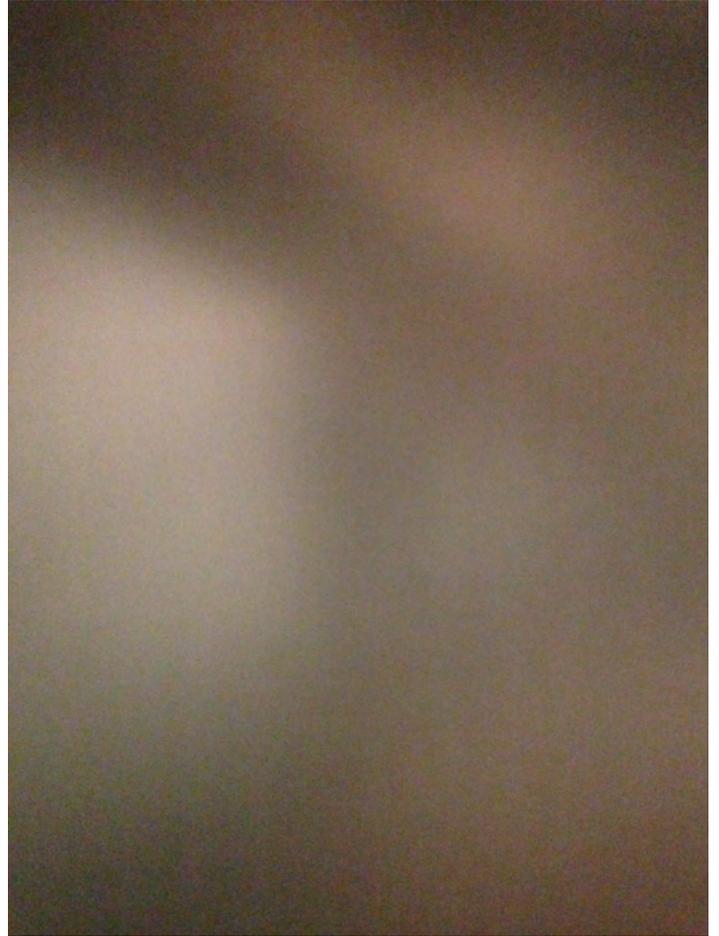
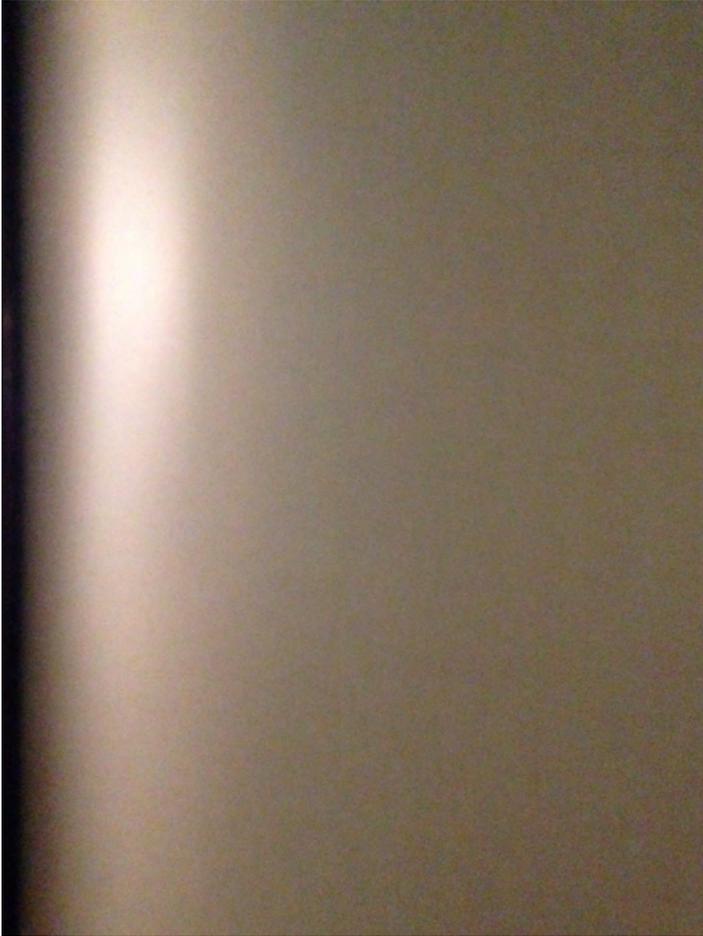
Jonny Dredge

How do you photograph the very thing that allows us to see the world we photograph? With these images, I have tried to abstract the physical forms in front of the camera in an attempt to illustrate and capture the very invisible thing that allows us to see...

You can see more of Jonny's work at jonathandredge.com or on his [Flick](#) page.









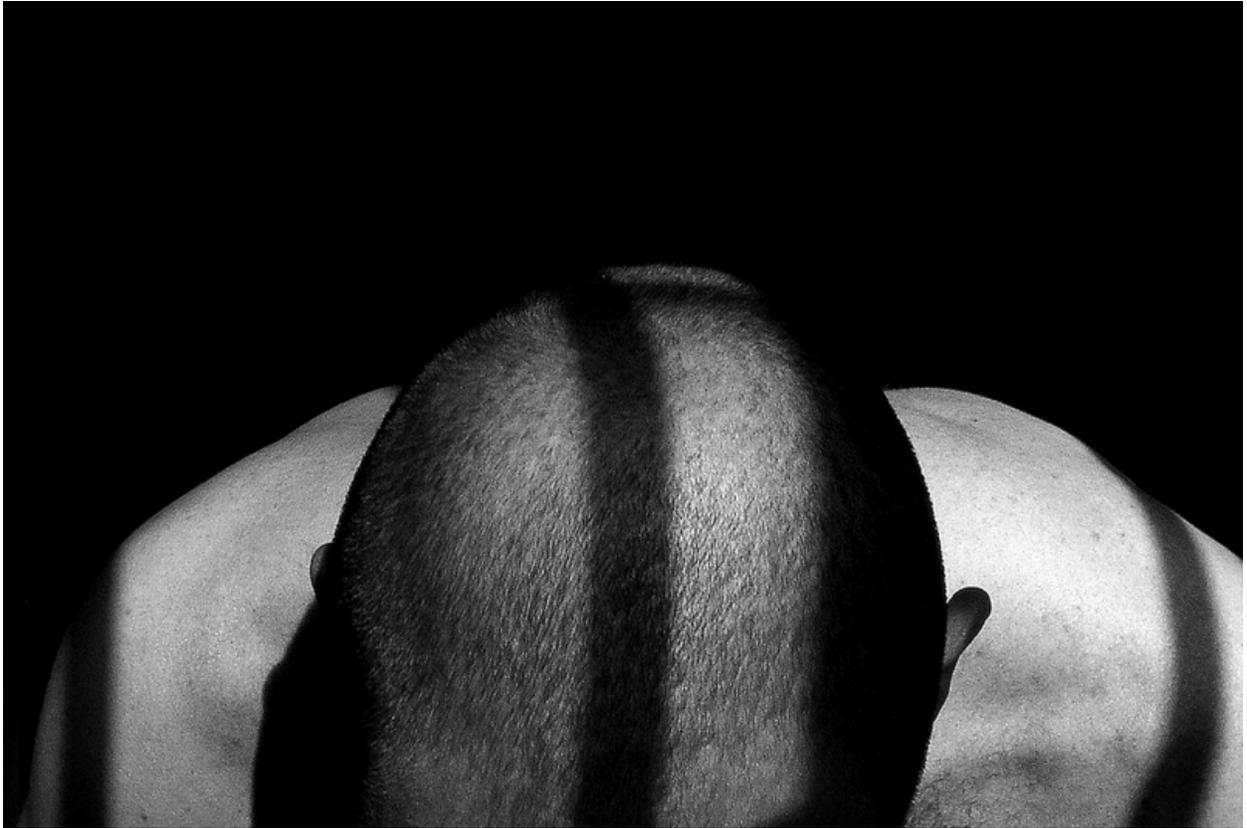
HEMISPHERES

Dom Agius

More so than any substance, element, drink or drug- light has the power to transform us. It can dance and destroy, glorify and vilify, age and revive in a blink. It incites, soothes, seduces and spurns. In the bleakest Winter you can forget it even exists and then there it is, hitting the back of your neck, rousing your libido and so once more into the breach. A photographer can spend a life trying to expose, capture and contain it. If a camera is a cup, then the more light you fill that cup with the closer you will come to Nirvana but you will never, ever fill it. These images were taken around the world between 2003 and 2015 and encompass not so much the unbearable lightness of being more the unmistakable being of light.







(τ): UNTITLED 5
(β): UNTITLED 6











_I_HT / H_MO_R

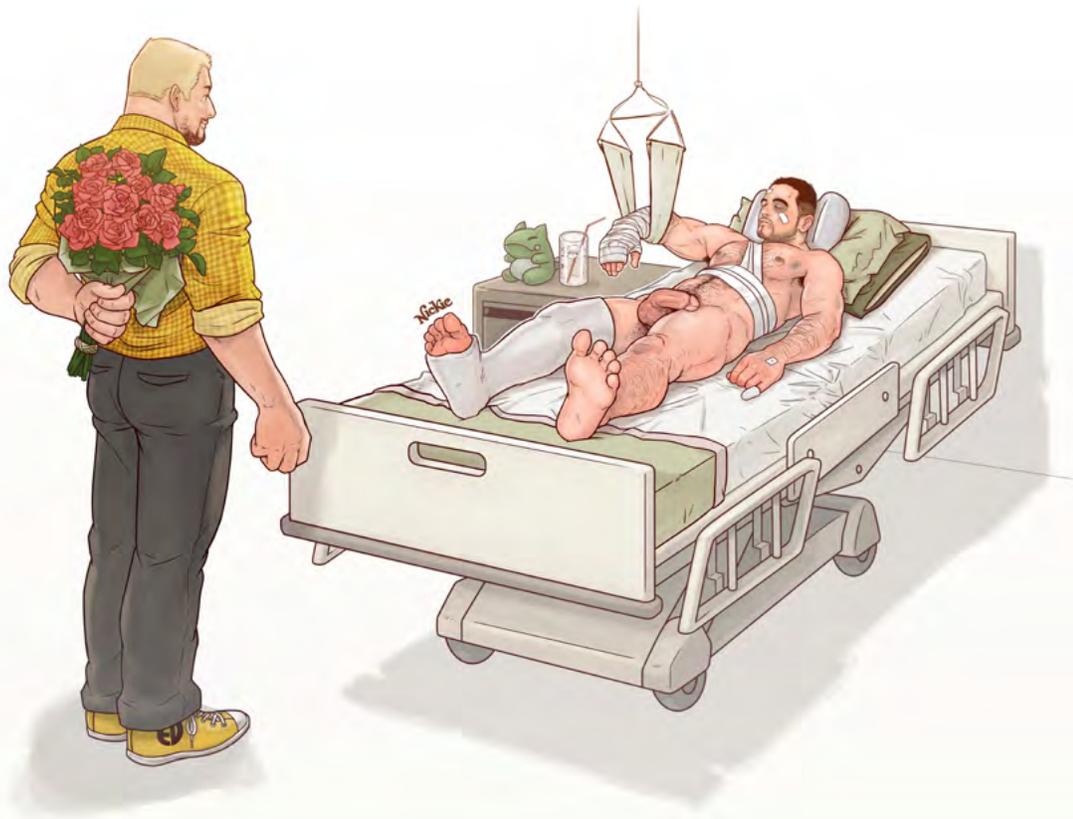
Nickie Charles

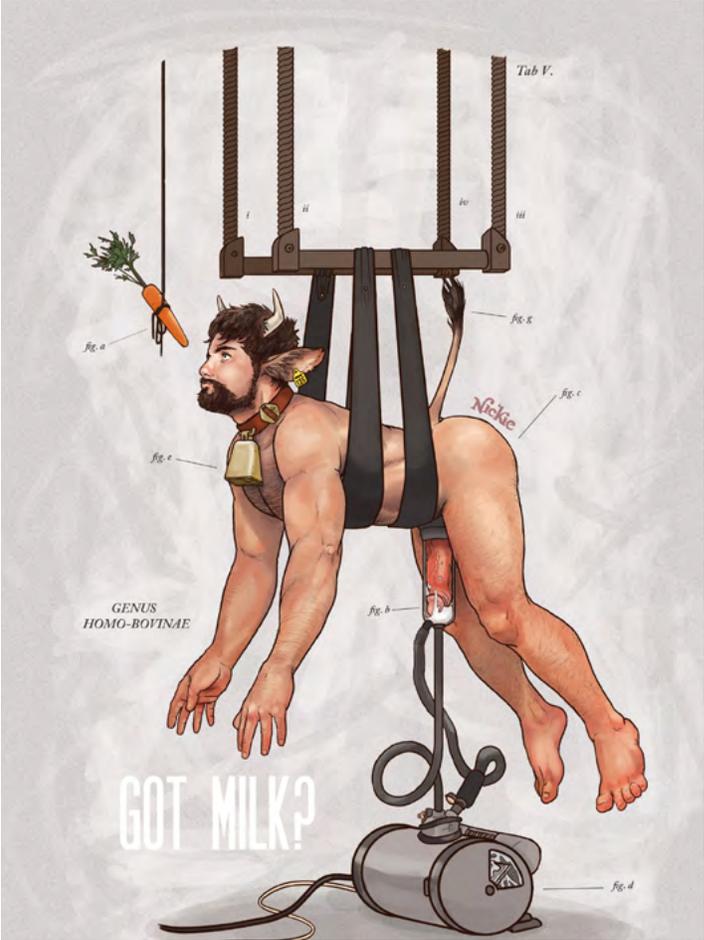
I can't remember how I first came across Nickie's illustrations. I think, to be honest, it was one of those cases of rummaging about on t'internet, following links and wasting time when I was supposed to be working. But they caught my eye - the men are sexy and the situations are fun, and more to the point they are beautifully drawn. Their lightness of touch and humour made me laugh and I thought they would be the perfect addition to the 'Light' Issue...

Jonathan Dredge











PASSION PIT (DETAIL)



RITUS

Fernando Bracho Bracho

Es una mirada erótica al ritual diario masculino del baño y del acicalamiento; un voyeur hambriento de esta carne bañada de luz y cubierta de agua.

C'est un regard érotique sur l'homme qui s'adonne au rituel quotidien du bain et de la toilette; un voyeur affamé de cette chair baignée d'eau et de lumière.

An erotic look at men's daily ritual of bathing and grooming. A voyeur actively and hungrily relishing flesh bathed in light and water.













EMPIRE OF LIGHT

Lichtreich

Without light and shade, there can be no photography. In sunlight or cold neon light, it is always a special experience to capture male bodies in a photo. The light determines the pose and thus the respective expression and feeling of an image.

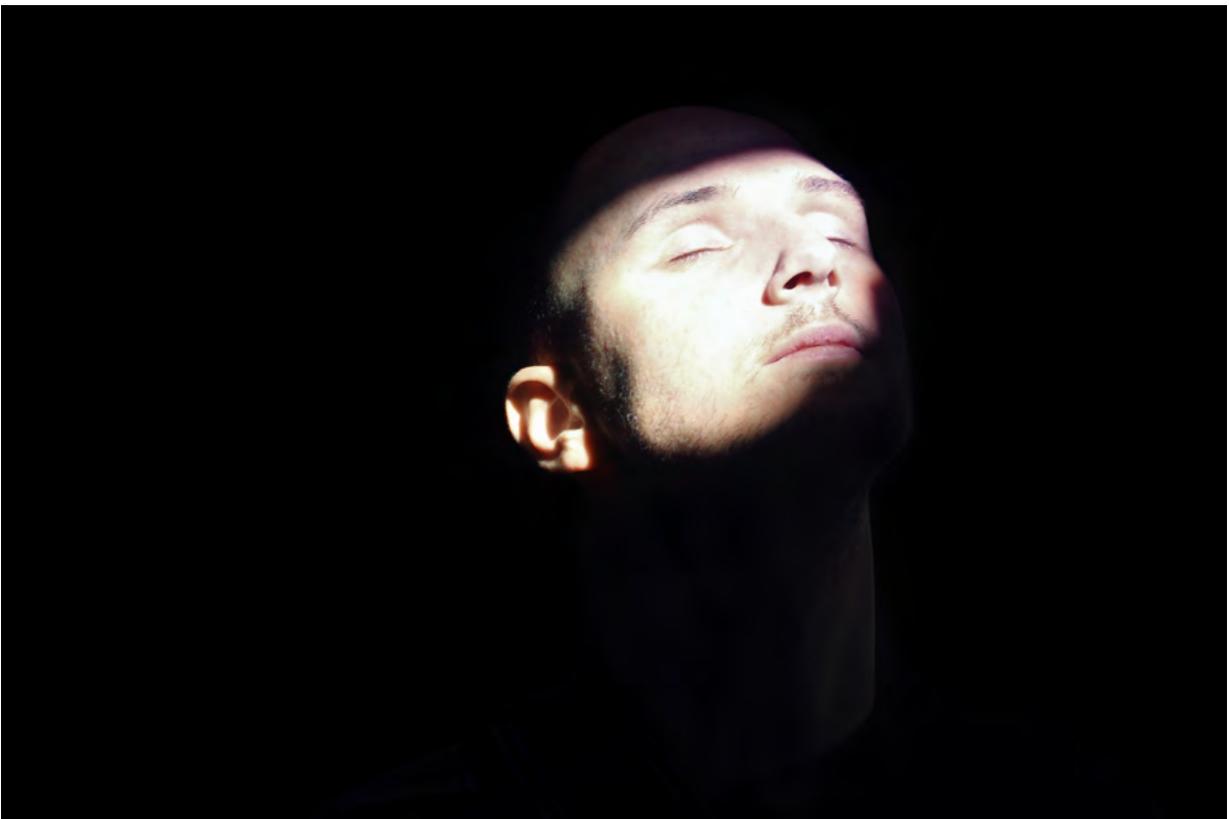
The light may also illuminate an image in the spiritual sense. Light may be a way out of the darkness. We can warm ourselves in the sun and and of course it comes in every colour.

Light illuminates the room and the male body within space, which I love to try and capture. I use in my photography, the light sources which I find and I like to experiment. It does not interest me if a picture is perfectly lit and illuminated.

When shooting, I look at how the male body acts in the light for me. It is amazing how the skin and muscles change before me, and I try to capture what I perceive before me. When spiritually whole in my camera, there are moments in a shoot when I am filled with orgasmic delight, when everything comes together. And it is that feeling that I have the need to share this with others.

You can see more of Lichtreich's work at www.lichtreich-foto.com

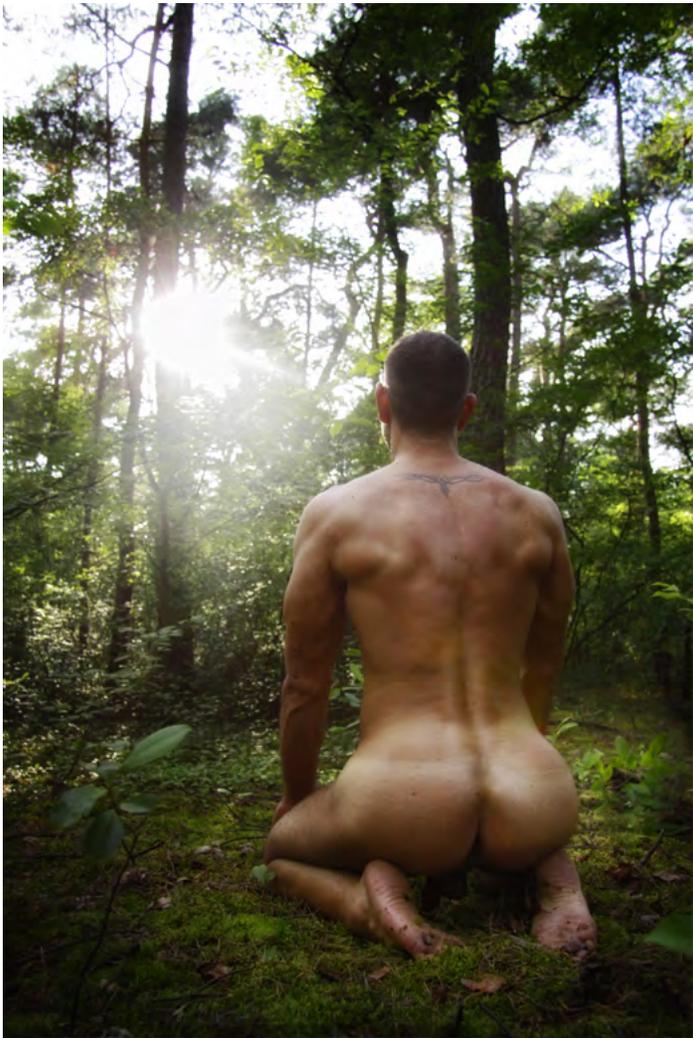






(l): 5
(r): 7





(L): 3

(R): 4



THE BEST LIGHT POSSIBLE

Dave Dudar

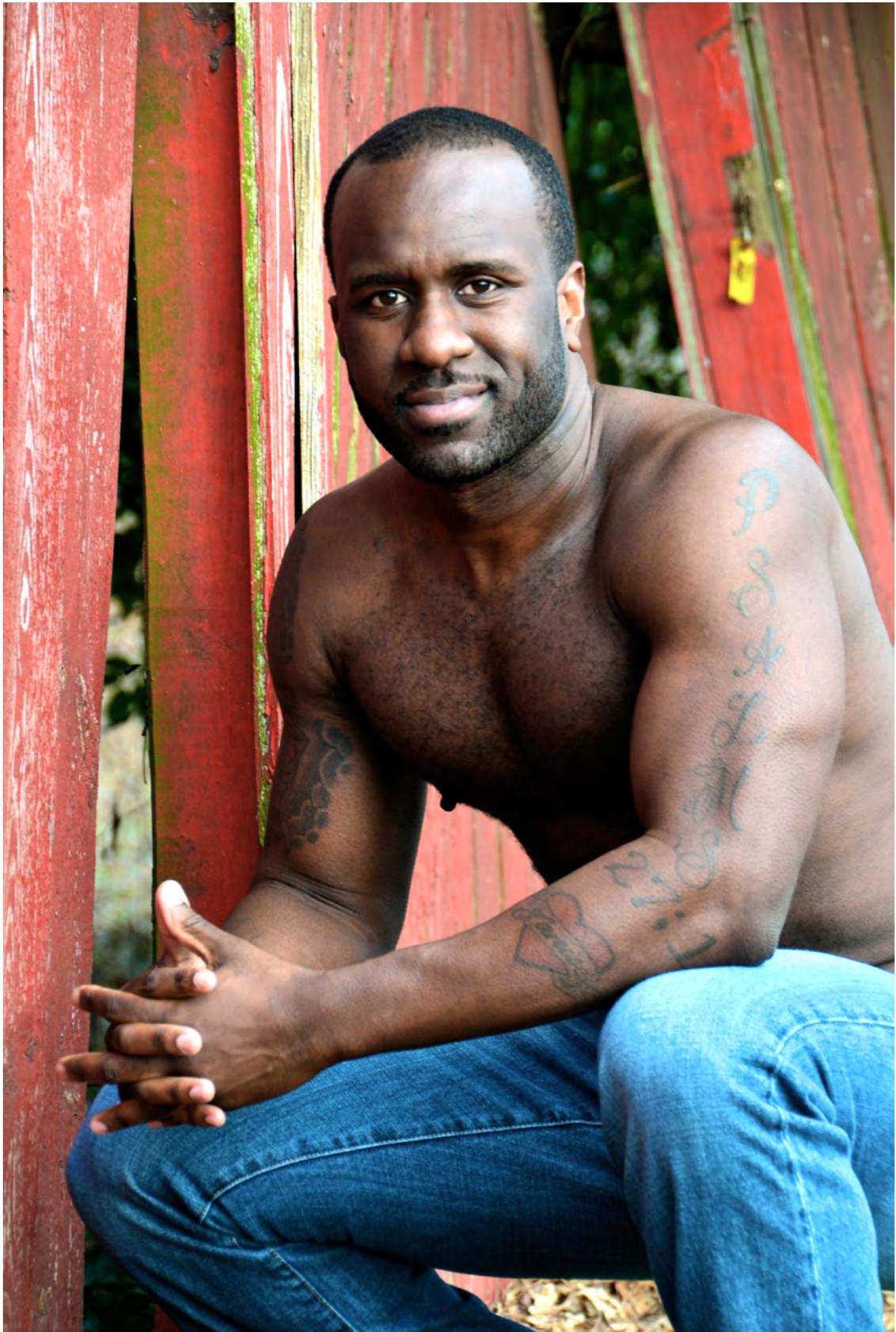
I started photography focused on destination pictures - and I think that beginning still makes my portrait work different.

To this day, when I am trying to capture a landmark in a city that is new to me, I'll visit at different times of the day - attempting to figure out when the light is best. Photography is nothing more than capturing light well, and in keeping with this approach, my portraits only use natural, ambient light. In combination with colourful architectural detail or textured foliage, the men I photograph become a destination unto themselves, even as such a setting reflects the destination that surrounds them.

The simplicity that results can be deceptive. My aim is showcasing the innate handsomeness of the men I photograph. Presenting them, as it were, in the best light possible. . .

You can see more of Dave's work by visiting www.ManshotsByDave.tumblr.com or following www.facebook.com/dudarphotos











(R): JOSHU
(L): PARI

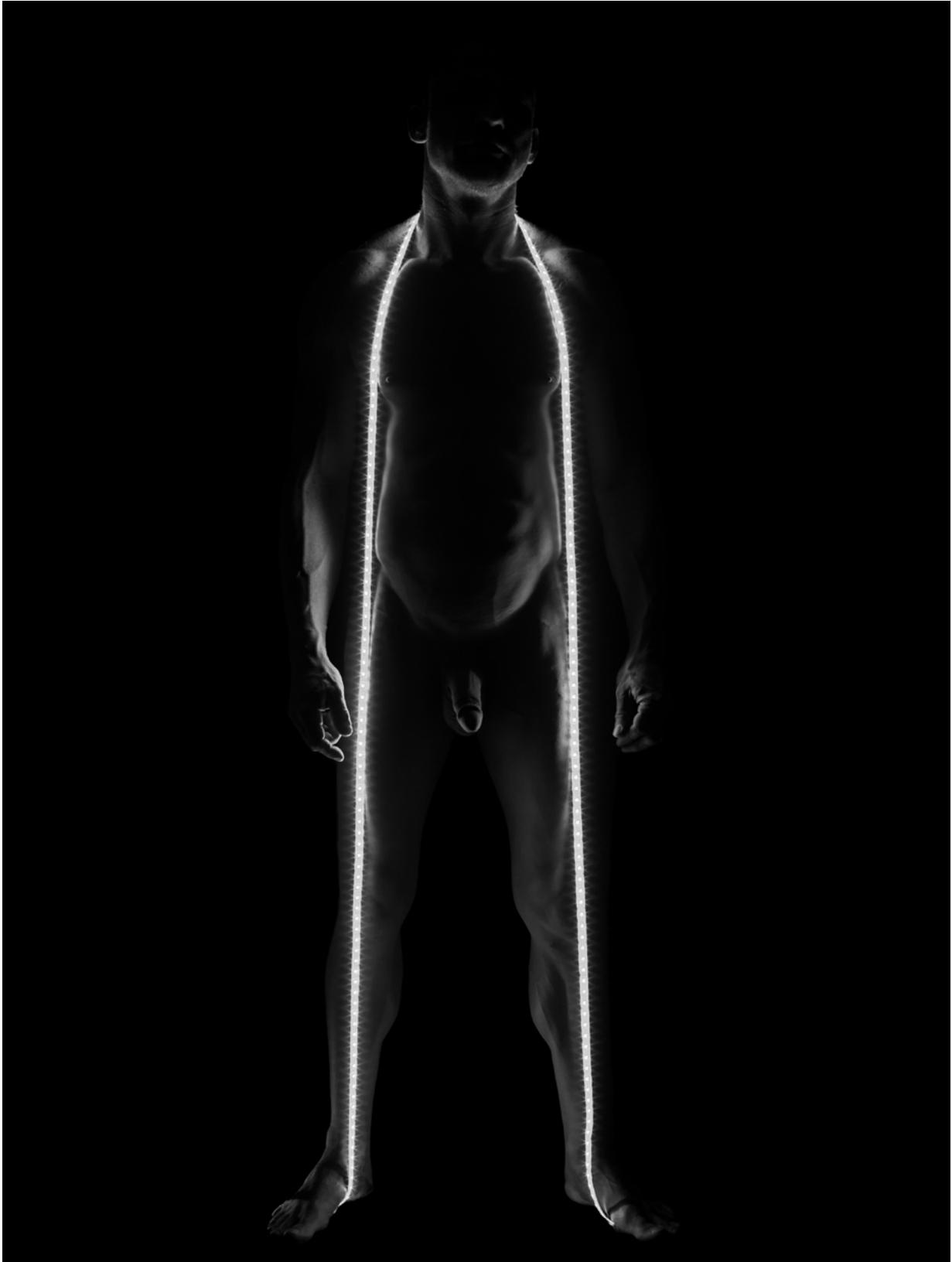


HIGHLIGHT

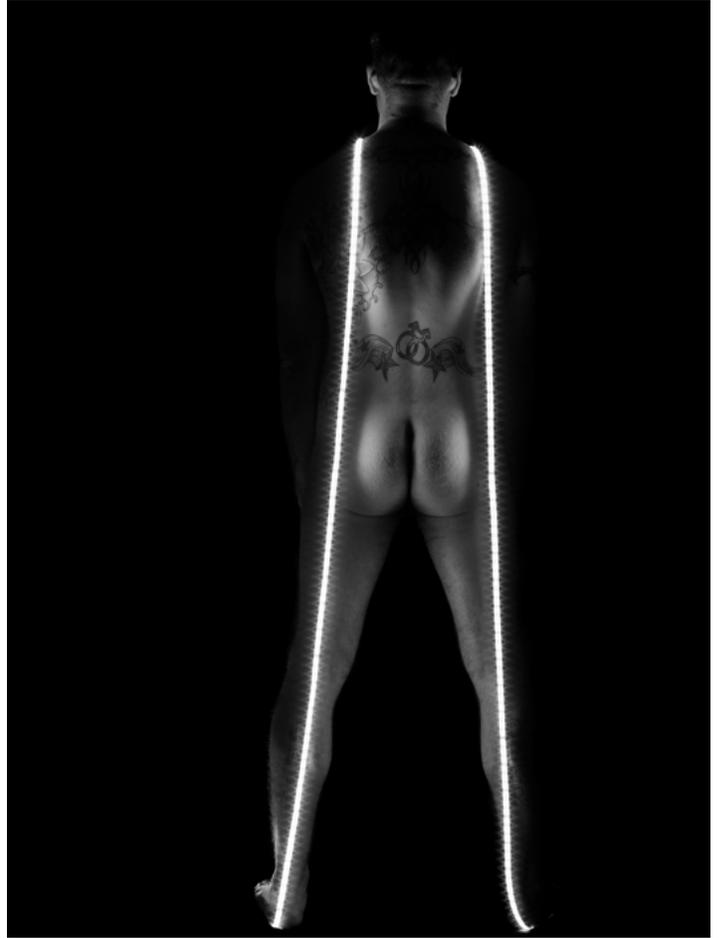
Daniel Jeffrey

This series is designed to highlight the amazing curves, lines, angles and shapes of a mans body. Using a LED strip I was able to highlight the beautiful shapes of my models against the black screen.

You can see more of Danniels work on www.danieljeffreyp photography.com









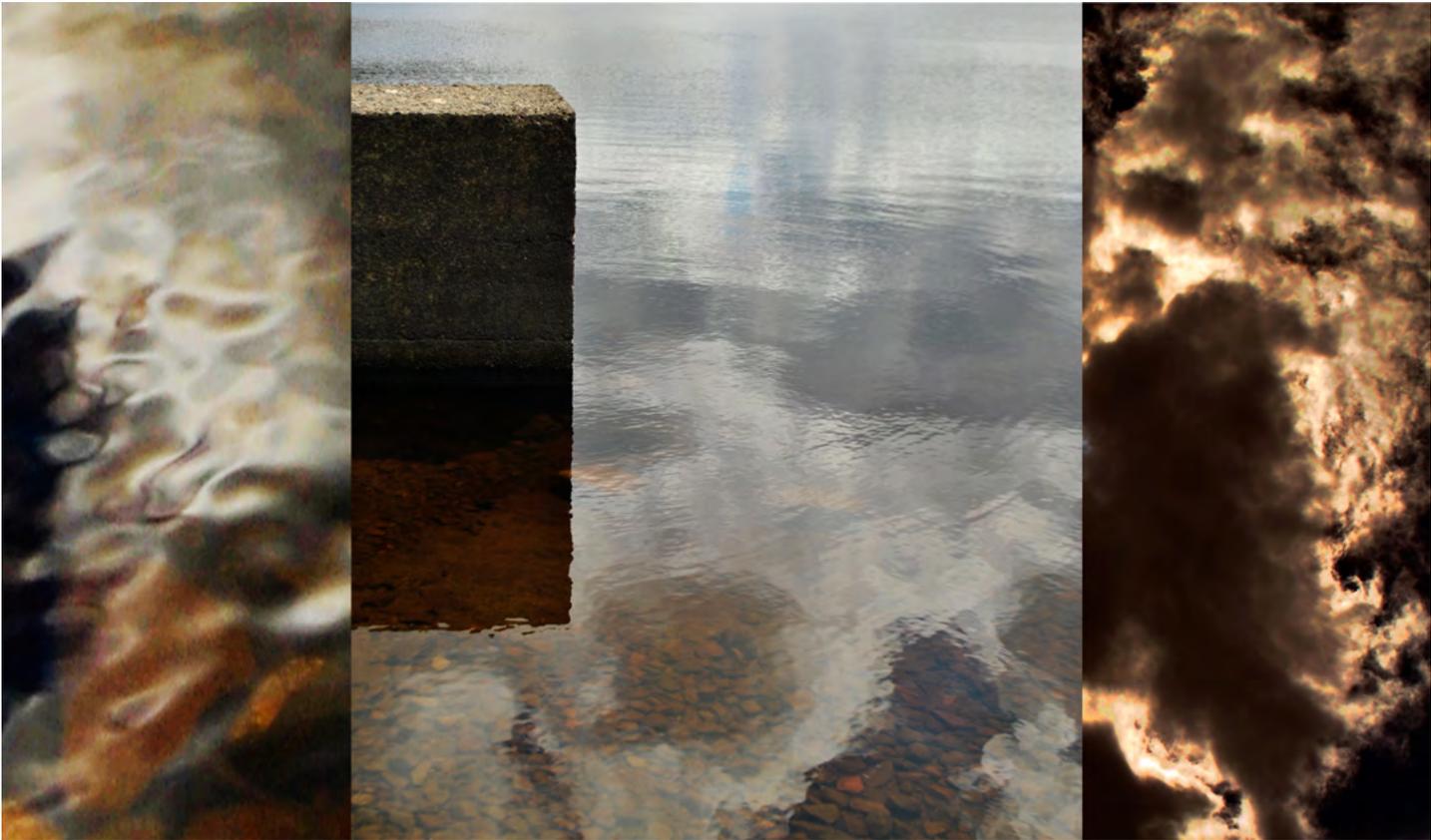
LUMINOUS SHADOWS

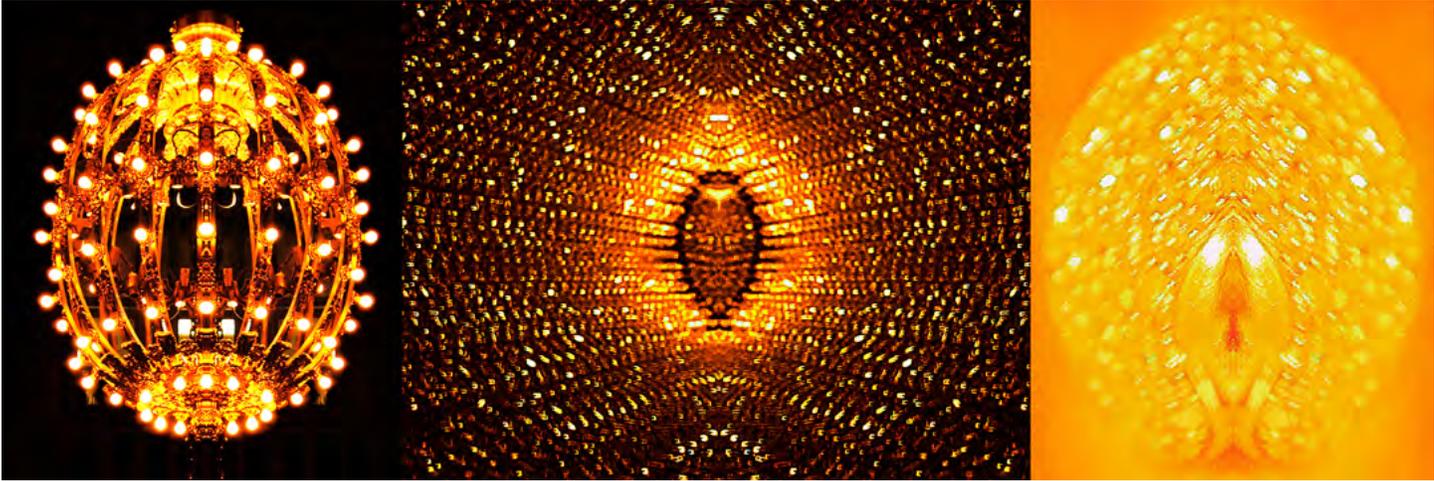
Matthew Stradling

A few years ago when I turned my creative attention to photography, having been trained as a painter, I realised that much of my interest in painting has been in the play of light. Although I had been focussed on the subject, it was the construction of forms through the use of shadow and light that informed my technique. This became more evident to me when I turned to photography. I found myself more observant of the way light rippled, refracted and danced across

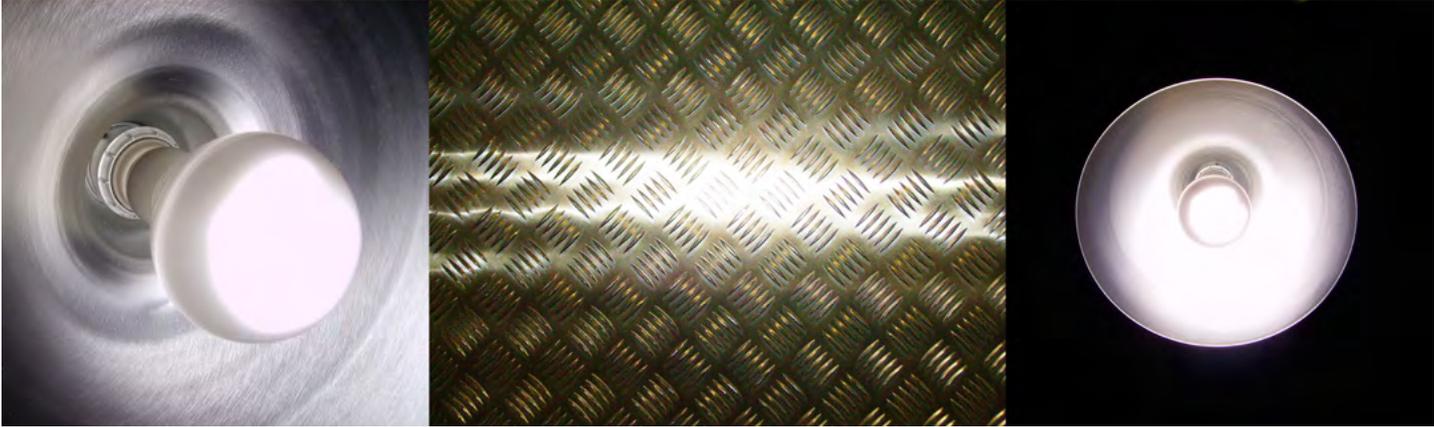
surfaces and produced atmosphere and abstract compositions. This freed me from having to describe actual forms, into a world of colour, texture and mood, something I had been unable to do in my painting. For me, light has always had a spiritual essence and I hope that is reflected in my photography now.

You can see more of Matthew's work at www.matthewstradling.com











(T): CITY OF DREAMS, CITY OF NIGHT
(B): THE GATE



MASTERLY LIGHT

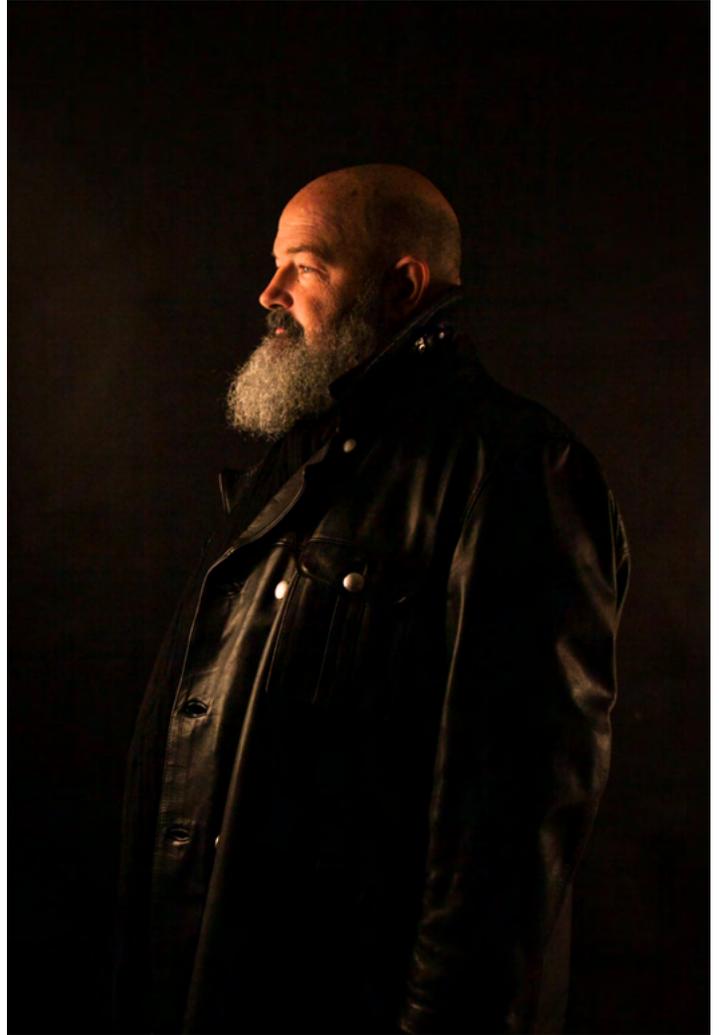
Stephen Roberts

The Dutch Masters, and especially Rembrandt, created masterpieces by light of a single candle while representing the range of human experience. Wealth, power and piety were frequently represented in these portraits through posture, clothing and hand held items and served as an artist's income. But their work also included images of the poor, the hungry and the broken. The artist's brush strokes create a light that focuses on the subject's face and capturing each individual's inherent traits, whether the powerful merchant or the laughing labourer or artist's interpretation of classical and Biblical stories. This project attempts to place the models in low light situations and capture inherent traits for each person while using modern items and postures to represent symbols of power, wealth and piety... or the lack there of.

You can see more of Stephen's work at kitchenbeard.com







(L): JORGE 3
(R): RICHARD 4







LIGHT AND THE MASTER

Manel Ortega

Light is all there is.

Remove the elusive play of light that is part-alchemy, part-technical know-how and part-magic and you are left with blank space and objects and meat. The true photographer's use of light is the masterful brush of the painter, the finely-used chisel of the sculptor. Without that gifted eye and understanding of light and depth and shadow and colour you have just a snapshot: the dead-eyed capture of flesh and bone, of paper and fabric, of architecture. With light you have the chance of art: the flint-strike that makes the difference between smoke and fire; between life and death.

You can see more of Manel's work at www.manelortega.co.uk







(L): JONATHAN ARGIZ 1
(R): JONATHAN ARGIZ 2





(L): DAVID AGUILER
(R): CHRISTOS KANTSAS



GREEN AURA PASSION

Emanuel Martins

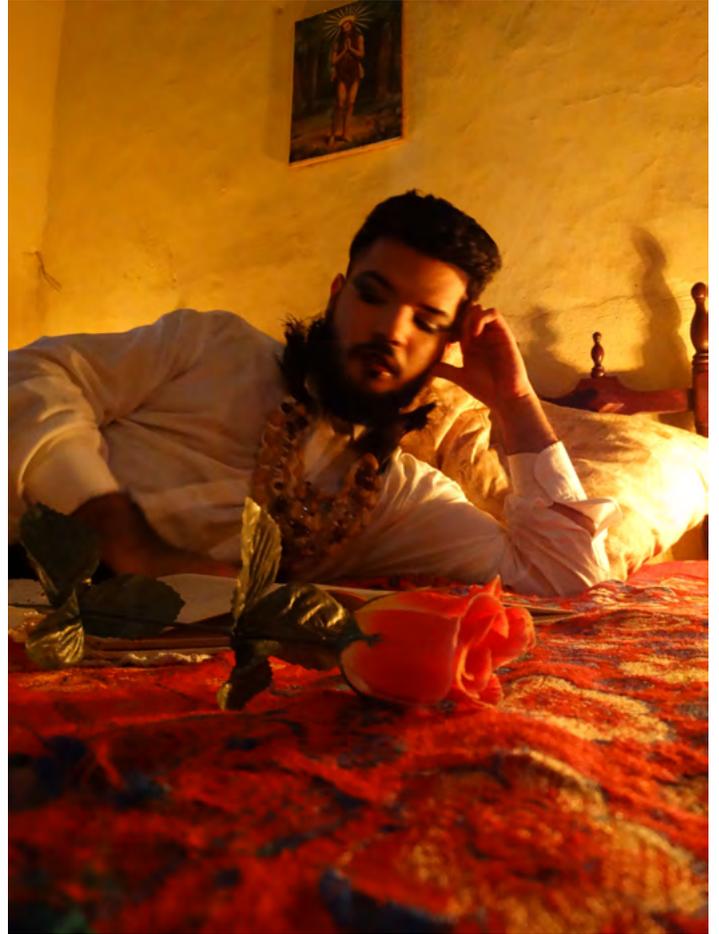
“Green Aura” é o nome do trabalho que traz como principal ideia, o cenário que compõe minhas vivências e fantasias. Há um ano e meio atuo como performer e esse é o meu segundo trabalho mais consistente até o momento. “Green Aura” é composto por duas partes. A primeira parte são essas fotos que seguem em anexo e mais dois teasers que foram feitos no dia das fotografias. Os teasers estão na minha fanpage do Facebook e se chamam: “Green Aura, passion.”. A segunda parte do trabalho será desenvolvida entre abril e junho de 2015, e será composta de fotografias e uma performance. Essa segunda parte se chama: “Green Aura, dolor” (Green Aura, Pain) e está em processo de construção. Tenho

como referências para as performances e os trabalhos fotográficos as questões de corpo, gênero e sexualidade, trazendo pra um campo existencial e vivencial. Escolhi por manter nas fotos o foco das cores e nuances que foram criadas por conta da iluminação de velas. As fotos foram feitas por um amigo fotógrafo, chamado Helder Ferreira, mas o trabalho tem minha direção e produção. Tenho aproximações com as questões de gênero e artes visuais, além de psicanálise e existencialismo. Uso como principal referência em meus trabalhos: pornografia, o onírico, dentre outras possibilidades que caminhem entre a fantasia e o erótico.

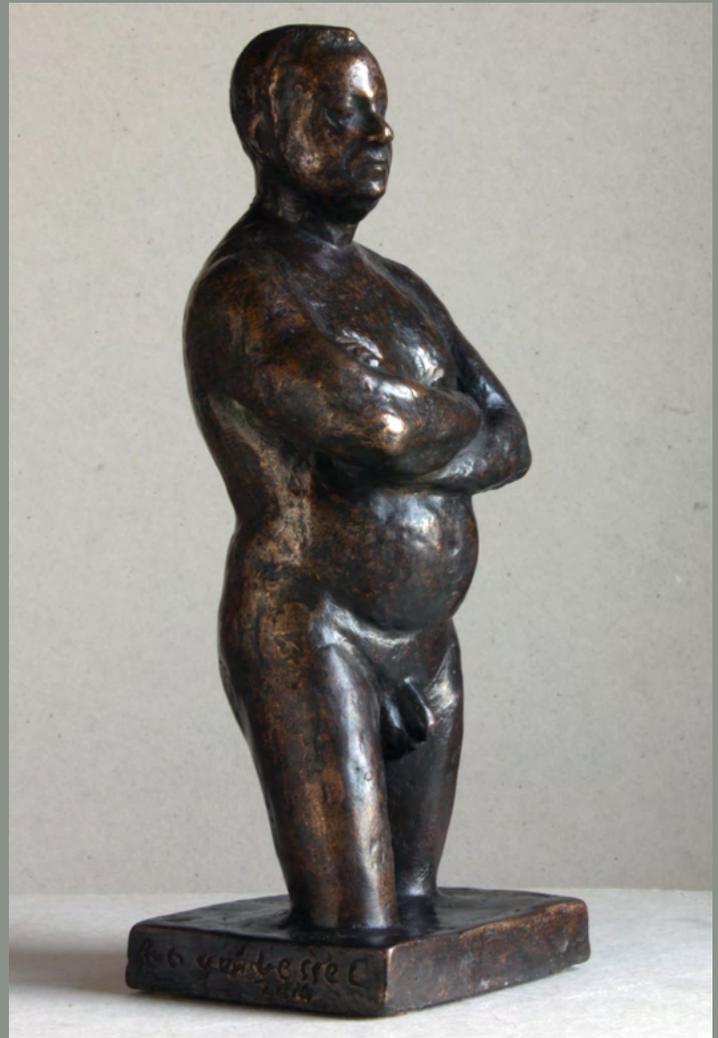


The title of the work is “Green Aura”, the idea is to create a setting for my experiences and fantasies. I have been working as performer for a year and a half and this is one of my main works so far. The first one was “Caos” (Chaos), 2013. It has three parts: photographs, three performances staged in different places “Caos-Agonia” (Chaos-Agony) and a short- movie “Vermelx em Lábios” (Red Lips) which will be launched in April. “Green Aura” is split in two parts, one the photographs I’m sending and the other one two video teasers that were filmed on the same days as the photos were taken. The video teasers are available on vermelxemlabios.tumblr.com and they are called “Green Aura, Passion”. It’s a work in progress, the next step will be developed between April and June, 2015, more photographs and a performance.

The title of this part will be “Green Aura, Dolor” (Green Aura, Pain). My interests are visual arts, psychoanalysis, existentialism, body issues, gender and sexuality; my inspirations are pornography, dream images, such as James Bidgood and Kenneth Anger, all works that combine the erotic with fantasy. The work is lit with the use of candles to focus on colours and shadows. The photos were taken by Helder Ferreira but the conception and the staging are mine. My intention was to bring the spectator close to me, to interact with me, as if he were in my room.





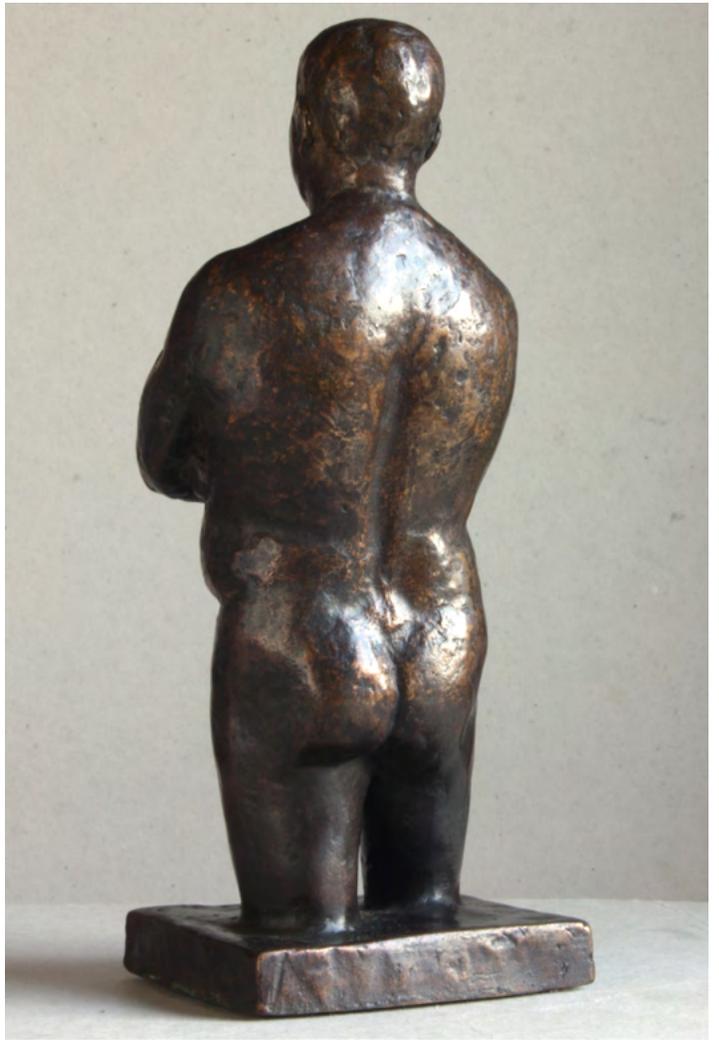
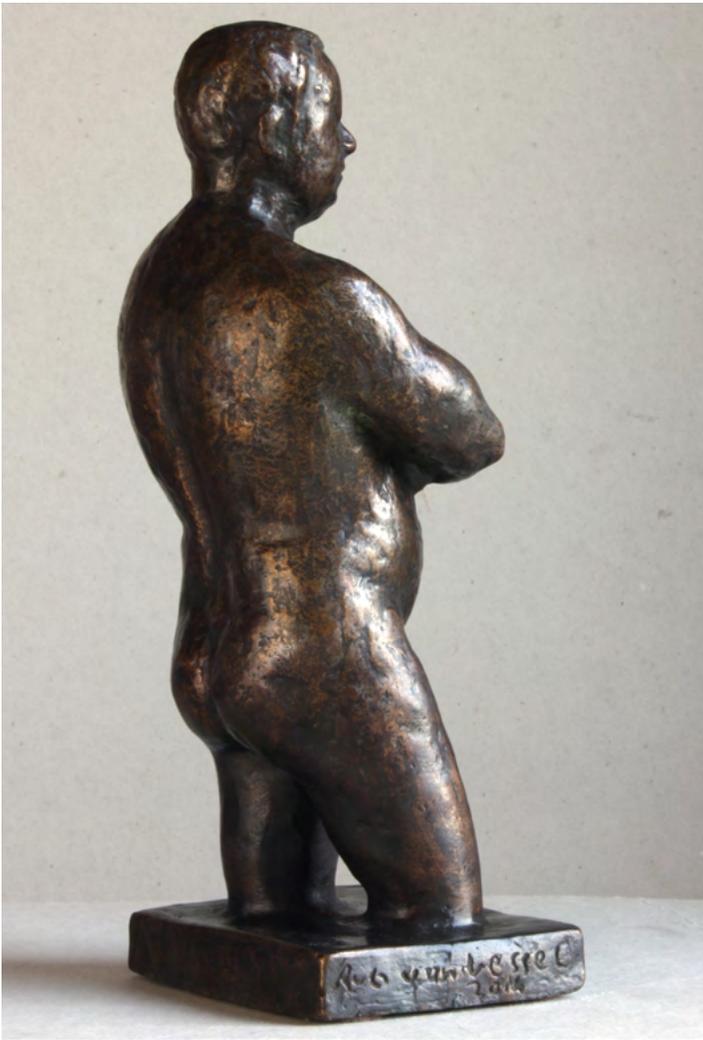


ALLAN WITH CROSSED ARMS

Rob van Veggel

I sculpt using wax, a dark, quite dull material. It's when the sculpture is cast in bronze with a shiny patina that it fully comes to life. The interplay of light creates glimmers and shadows and thus shows the shapes in a sensual manner.

Bronze, 25 cm high.



PREVIOUS PAGE (L): ALLAN WITH CROSSED ARMS | VIEW 1, PREVIOUS PAGE (R): ALLAN WITH CROSSED ARMS | VIEW 2
THIS PAGE (L): ALLAN WITH CROSSED ARMS | VIEW 3, THIS PAGE (R): ALLAN WITH CROSSED ARMS | VIEW 4



JUST 4 SECONDS OF LIGHT

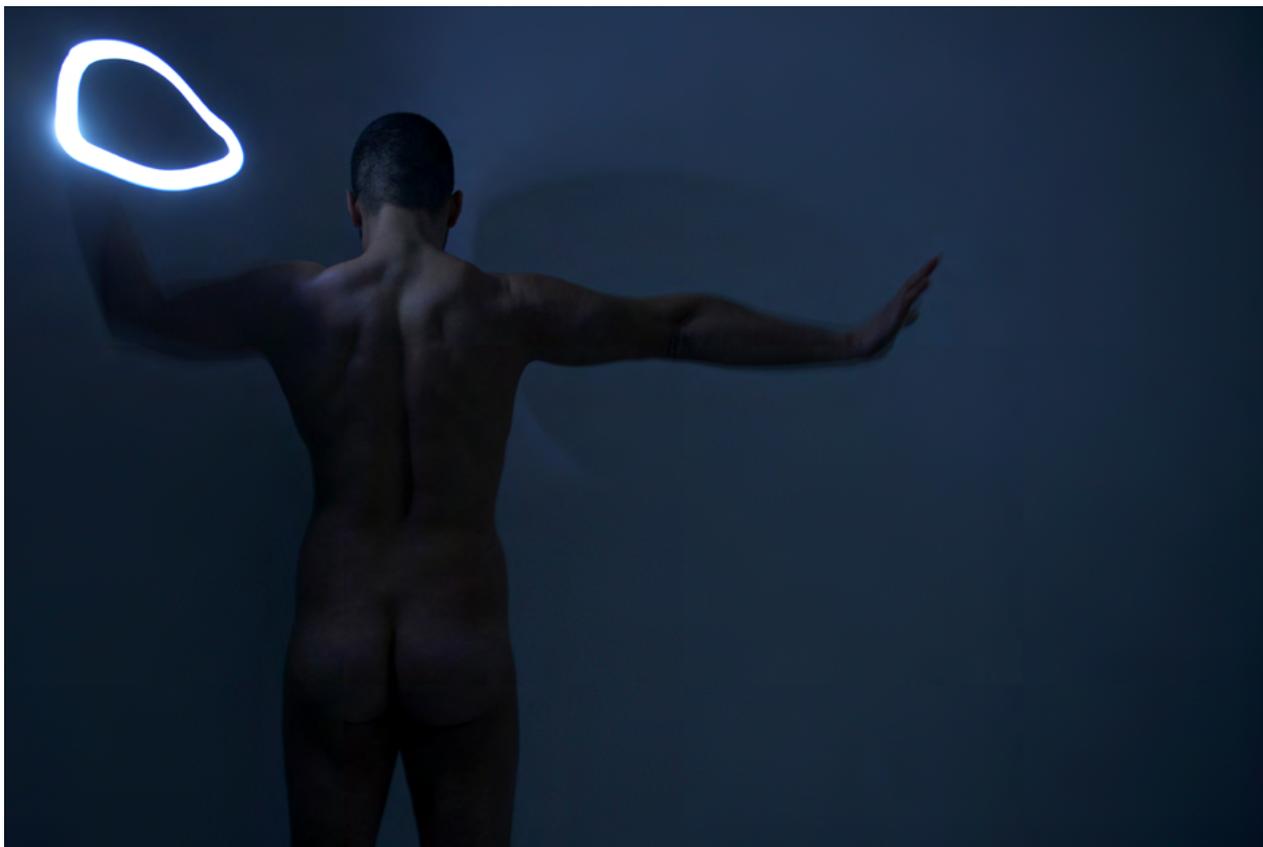
Massimiliano Ranuio

La luce si contrappone al buio, proprio come il bianco si contrappone al nero. Ha in se una fortissima ambivalenza, perché è strettamente legata al buio.

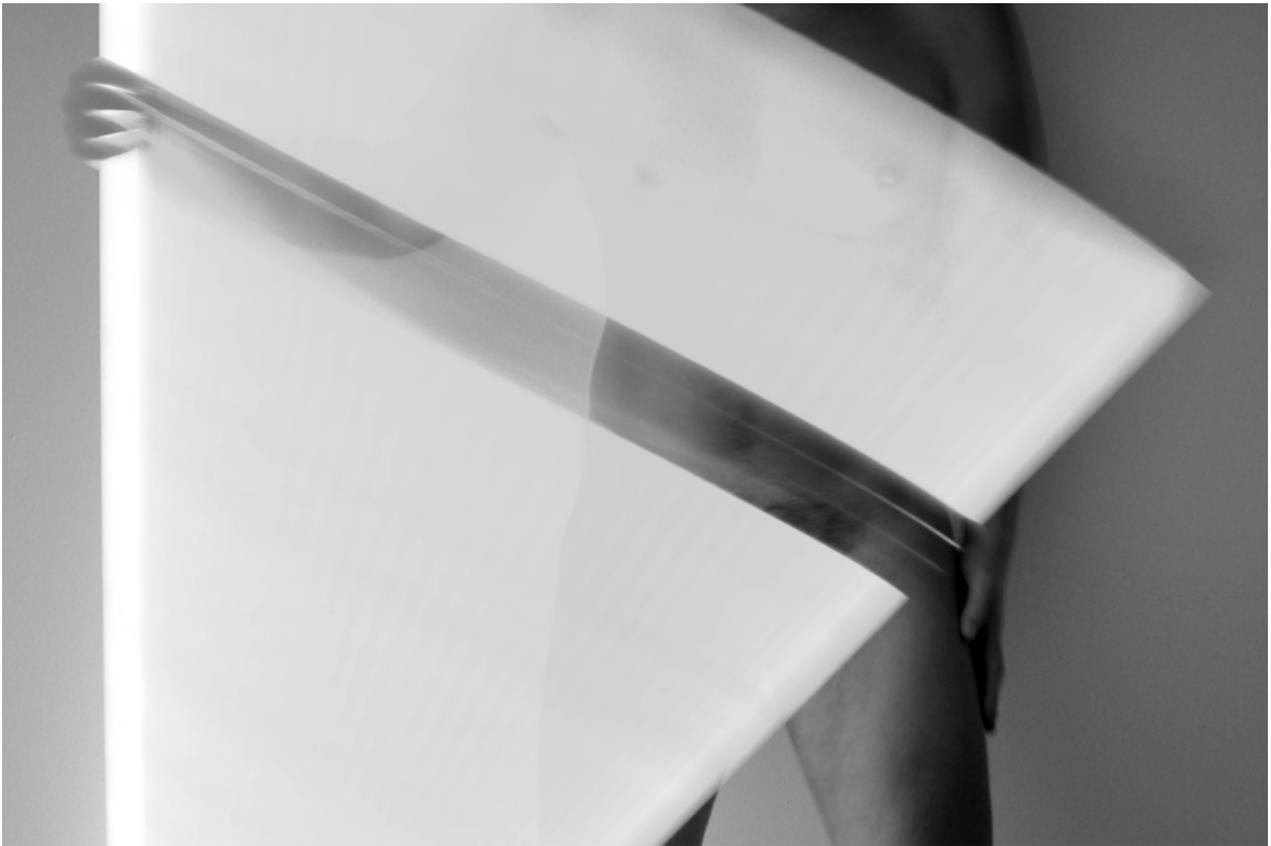
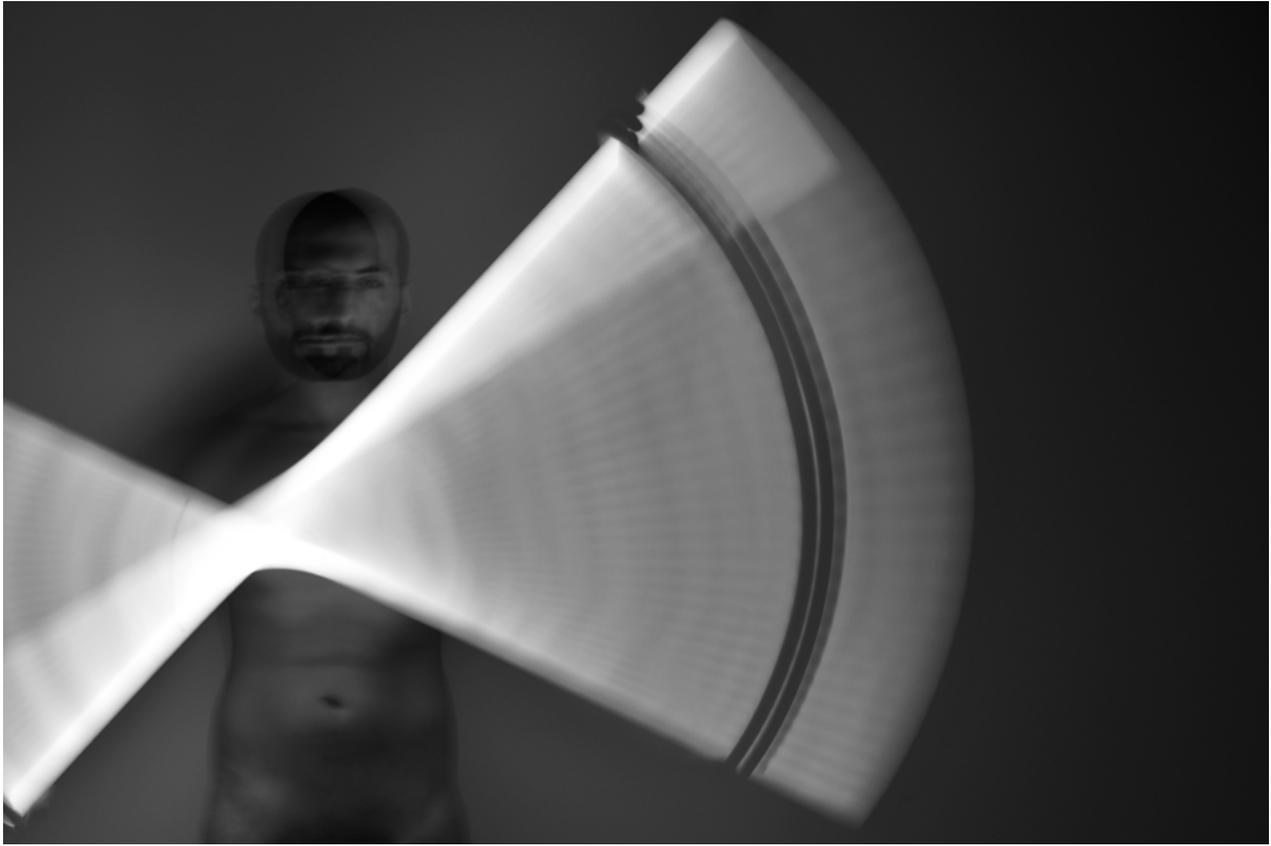
La luce è in grado di accarezzare corpi, di indicare percorsi, di assicurare. La Luce diventa una compagna fedele per un fotografo, ma anche una maledizione, un'ossessione con cui confrontarsi ogni giorno. L'unico modo per sopravvivere a questa ossessione è imparare a padroneggiarla e gestirla, in questa maniera, ci si potrà permettere il lusso di comporre l'immagine, come se si stesse dipingendo. Un fotografo o un artista, ha un rapporto quasi fisico con la luce, ha bisogno della luce, ed in qualsiasi forma egli decida di gestirla, colorarla, calibrarla, rifletterla, mascherarla, è consapevole del fatto che, ogni singolo aspetto della propria arte, è strettamente legato a quelle particelle.

Usually Light opposes the dark, just like white opposes black. Light has in it, a very strong ambivalence, because it is so closely linked to the dark.

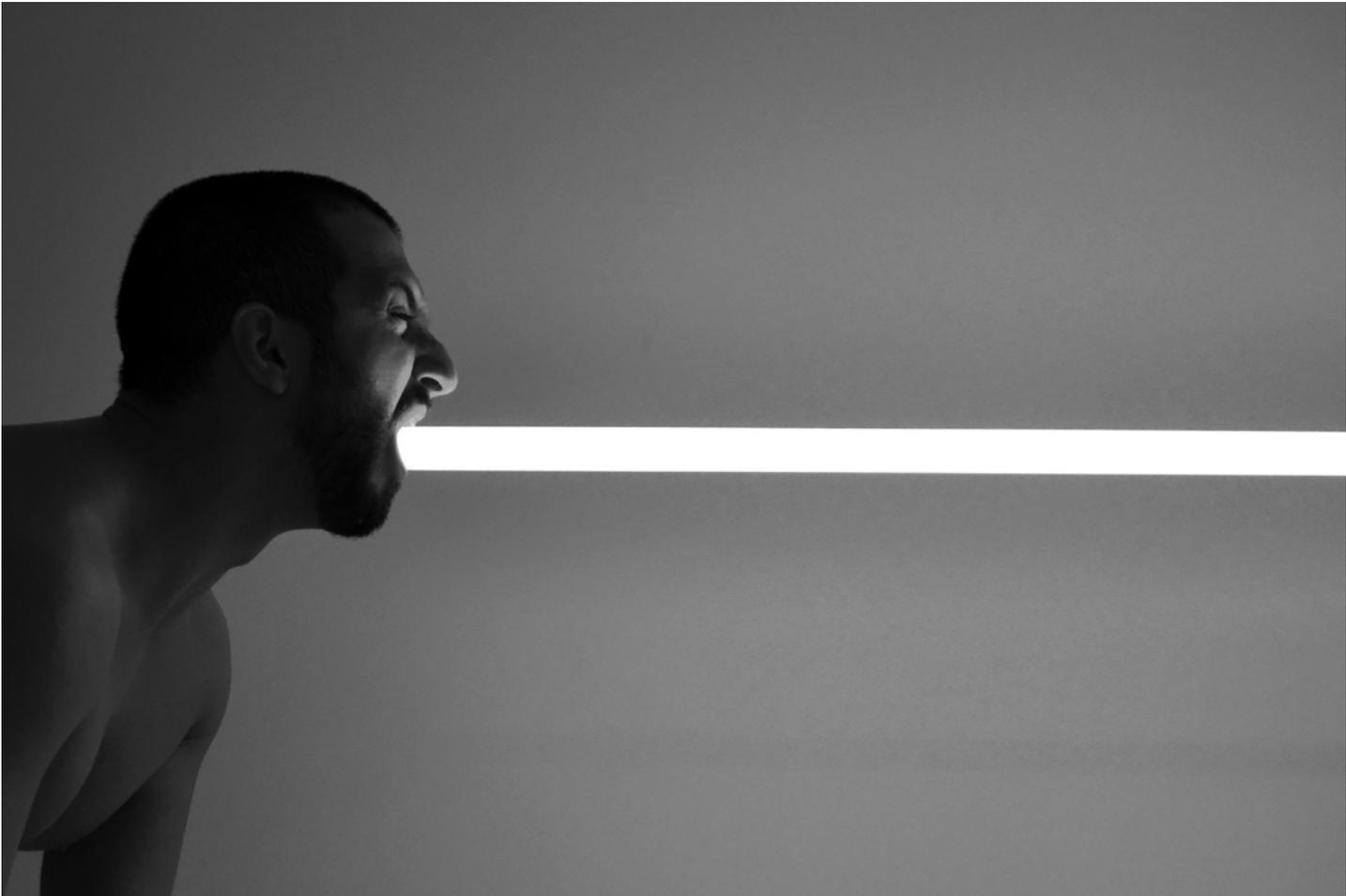
Light can caress bodies, indicate routes, reassure. Light becomes a faithful companion for a photographer, but also a curse, an obsession which confronts every day. The only way to survive this obsession is to learn to master it and manage it, in this way, you can compose the image, as if you were painting. A photographer or an artist, has an almost physical relationship with light, need light, and in any form he chooses to handle it, color it, calibrate it, reflect it, disguise it, is aware that, every single aspect of his art, is closely related to those particles.







(T): THE BUTTER__Y EFFECT
(B): THE FUN EFFECT







LIGHT

Waldemar Krysiak

I first discovered William Blake as a child and was immediately fascinated with his illustrations of Paradise Lost. Later on I even went on to read the book itself, but soon discovered that Christian poetry was not my cup of cake. In spite of being an atheist, I still like Blake's illustrations and as soon as I heard about the next issue of Masculine Magazine, I decided to quote him at least once.

For people believing in gods, the world could not exist without the supernatural. For photographers, nothing could exist without light. I remember reading a well put quote in some German photo journal about light. It read: Licht ist nichts alles, aber ohne Licht ist alles nichts. Light is not everything, but without light everything is nothing.

You can see more of Waldemar's work on his Facebook page or at www.waldemar.co

The clever twist and the simple rhyme rendered the German quote unforgettable for me.

Many people nowadays ask, as they did after photography had been born, whether photographers create art. Today this question is heard very often not so much because photography is a younger sister of painting, but because digital photography makes it possible for nearly everyone to claim to be a photographer. I don't know if I qualify to be one, but I will always try to remember the German quote, because without light in photography there truly is nothing, whether it be art or not. Instead of focus in on the newest gear, we should go back to the beginning of photography – to the beauty of light.









LIGHT

Sergei Shekherov

Если фотография моя страсть, то рисование, это скорее робкие ухаживания за человеком чье существо невероятно волнует каждую клеточку моего организма! Совмещая в моих работах два этих направления я пытаюсь создать удивительный мир отражающий мои переживания и сомнения, страхи и радости, боль и надежды. Чаще беря за основу уже готовое изображение, я как бы стараюсь заглянуть в него глубже, отразить внешне то, что скрыто глубоко внутри. И если фотография, как жанр, предмет моей гордости,

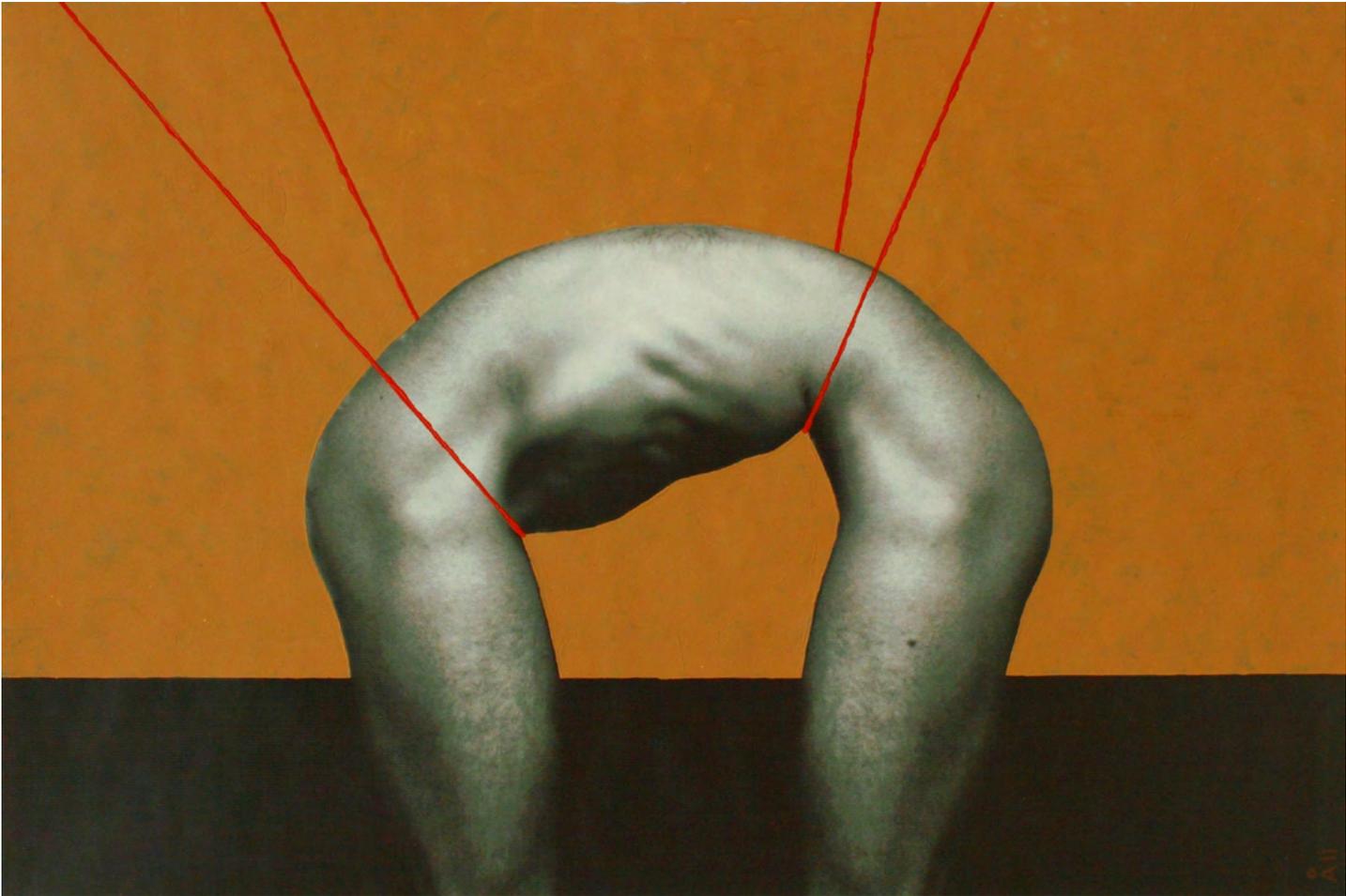
то картины, как правило, как неродивые дети для матери, когда каждый ребенок пусть и несовершенен, но бесконечно ласково и трепетно любим.

If photography is my established passion, painting it is rather timid man, slowly wooing me, and who is concerned about every fibre of my being!

Combining my work these two areas, I'm trying to create a wonderful world which reflects my feelings and doubts, my fears and joys and my pain and hope. Often taking a ready-made image a base, I would try to look into it more deeply, reflecting outwardly what is hidden deep inside.

And if the photography, as a genre, the subject of my pride, the picture is usually the child to a mother - every child, even if it is not perfect, is infinitely sweetly and tenderly loved.









HARSH LIGHT

BigXinXin

My interest in photography is mainly toying around harsh light. Harsh light from the sun is the light that I like the most. In This series, I only use morning sunlight through the window to light up my subjects.

You can see more of BigXinXin's work on his [Flickr](#) page.





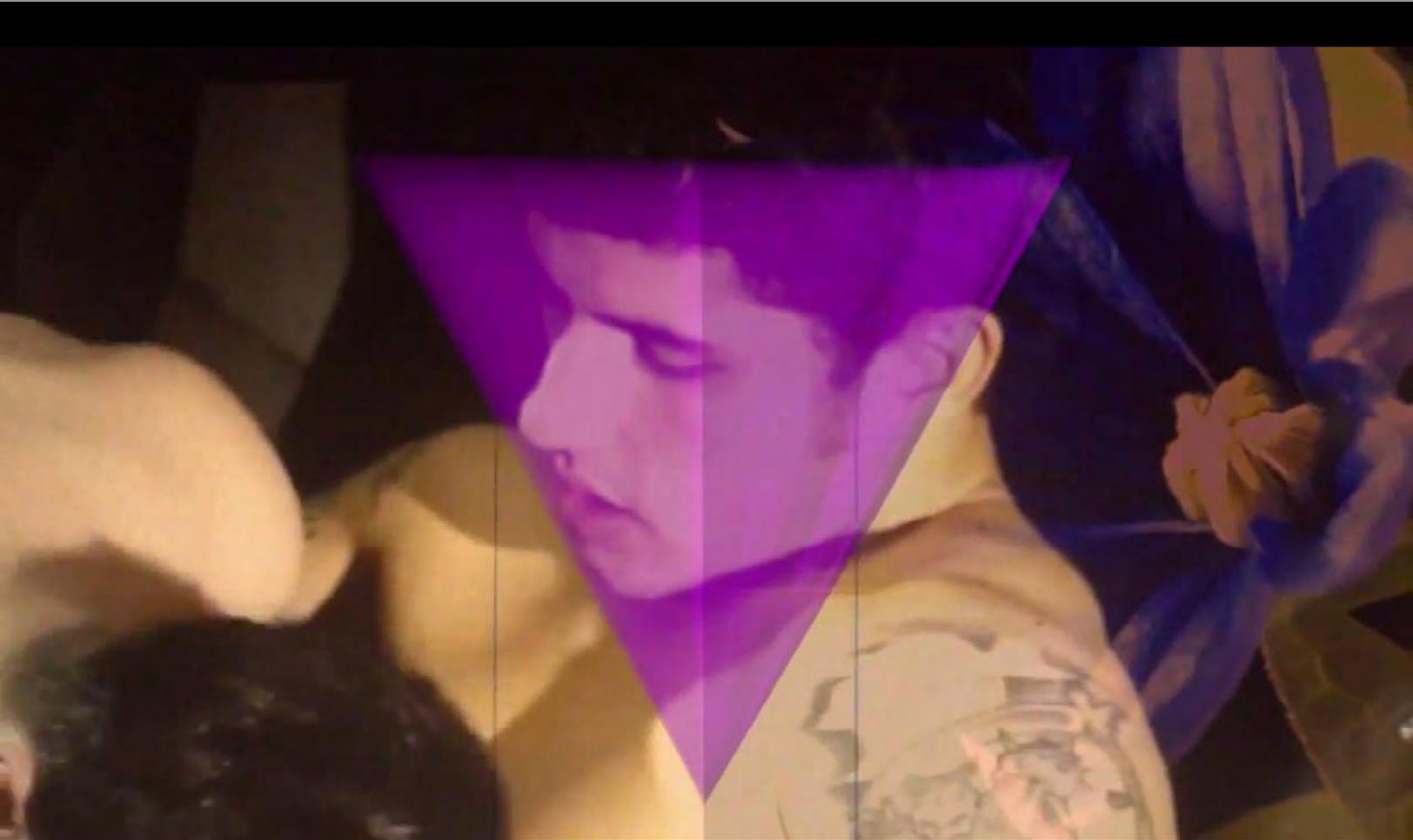


(L): HARSH LIGHT | 4
(R): HARSH LIGHT | 3





(L): HARSH LIGHT | 7
(R): HARSH LIGHT | 6



SPERM CANDLE

Poem: Jonathan Kemp

Photo: Benjamin Sebastian

You can see more of Jonathan's work at myriadeditions.com/creator/jonathan-kemp/ or on his Facebook page

You can see more of Benjamin's work at www.benjamin-sebastian.com

SPERM CANDLE

Bright bone
Flesh flame
Incandescent limb
Luminous eruption
Spout of sparks
Spark of the senses
Firework of pleasure
Droplets of sunbeam
Muscled lamp
Illuminating love
Burning load
Lode star of my body
The dip of the wick igniting
The beam of the yard
A baby's arm holding a match
Radiant horn
Lambent tusk
Refulgent river of joy
Glowing flow
Torchspear
Rigid illumination
Blazing Tower
Towering blaze
Rushlight of Joy
Waxrod
Purple glistener
Pork spotlight
Sperm candle.



CORRUPTED: A LOVE LETTER TO CORRUPTION

Timothy Gerken

It is our job to shine the light on corruption, but our light gets corrupted by dust and a lack of imagination. The corruption here is not political but digital. Corrupted, damaged, and reassembled these image fragments tell the story of a fractured narrator. They are the result of carelessness, a recovery program, and a long time collaboration.

One night, about a year-and-a-half ago, I threw away my iPhoto library and a few days later the recovery program produced 105 files each with approximately 2500 photos in it. Many were fine, even more were corrupted, and a few were these random collages. I started collecting and working with them. The files brought together bits and pieces of photos—some taken the same hour, some taken years apart.

When it comes down to it, all art is really just about light. Artists exploit the natural light or we create our own. Light gives us form, color, and perspective. Our objects reflect light and distort our understanding of how things are supposed to be.

I use projections to make the light obvious, but it also alters the person I am photographing. Light hides and highlights; the image surrounding the model distracts the viewer and interferes with how the eye moves across the photograph.

Singer and songwriter James Raftery and I have been collaborating for over 16 years. He knows how to find the light and the light always looks good on him. He is the least corrupt person I know.









EXTREMOPHILIC

Richard Rhyme

Extremophilic Metabolic Pathways (of the Heart) explores emotive states that flip chemical switches of transcendence, an unmeasurable split between who you were and who you will become.

An extremophile is an organism that thrives in adverse, extreme conditions where most life on Earth can not exist. Extremophile comes from the Latin extremus meaning “extreme” and the Greek philia meaning “love”.







(L): SKU SKETCH (1)
(R): COMPASS ROSE

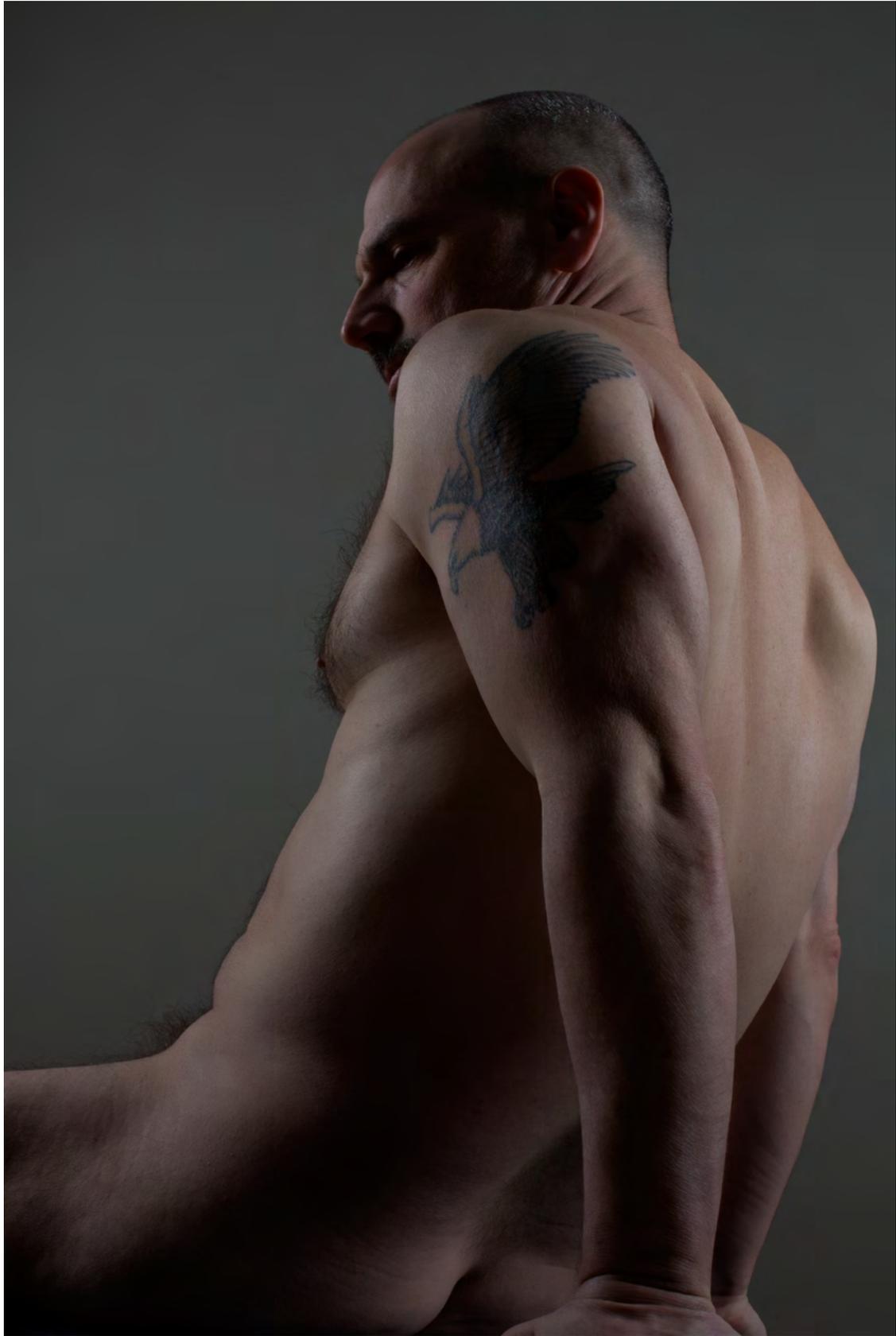


LIGHT

Matthew Papa

Light can be a photographer's best friend or worst enemy; anyone who has had to take a portrait in bright sunlight knows what I mean. Developing a sensitivity to how light can communicate my intention has always been important to me. In this series of images, I am using light to explore my lover's body and my own. In relationship, there is a tendency to draw us towards sameness but it is my lover's difference that makes me more aware of who I am. It is this sort of tension that I am interested in exploring in my photography.

You can see more of Matthew's work at matthewpapaphoto.com













JOUER AVEC LA LUMIERE

Jean Mailloux

En photographie, la lumière joue un rôle essentiel; sans elle, pas de photo. La lumière a souvent occupé une place prépondérante dans mon travail artistique. J'ai toujours eu un penchant pour les clairs-obscur, les ambiances mystérieuses accentuées par les jeux d'ombre et de lumière. Pour la présente série, j'ai choisi de m'amuser avec elle, d'en faire l'élément principal de mes compositions. Dans ces images, je me permets de flirter avec les sous-expositions et les surexpositions, résistant ainsi aux normes classiques. La lumière construit la structure, accentue les formes géométriques, sans tomber complètement dans l'abstraction.

Bien que la figuration ait occupé une place prépondérante dans mon travail des dernières années, l'abstraction n'est jamais complètement évacuée. Ici, je mets l'accent sur la verticalité, créant une alternance et un contraste entre lignes de lumière (parfois aveuglante) et lignes plus sombres. Bien qu'elles aient leur rôle, les formes humaines viennent souvent en second plan, prenant presque une valeur de motif comparativement à la force des éléments structurels amplifiés par la lumière.

Cette multiplicité de lignes et de masses se prête parfaitement à un jeu de construction plus vaste, et la recherche sur la lumière se poursuit au-delà de chaque photo pour contribuer à la création d'une grande mosaïque.

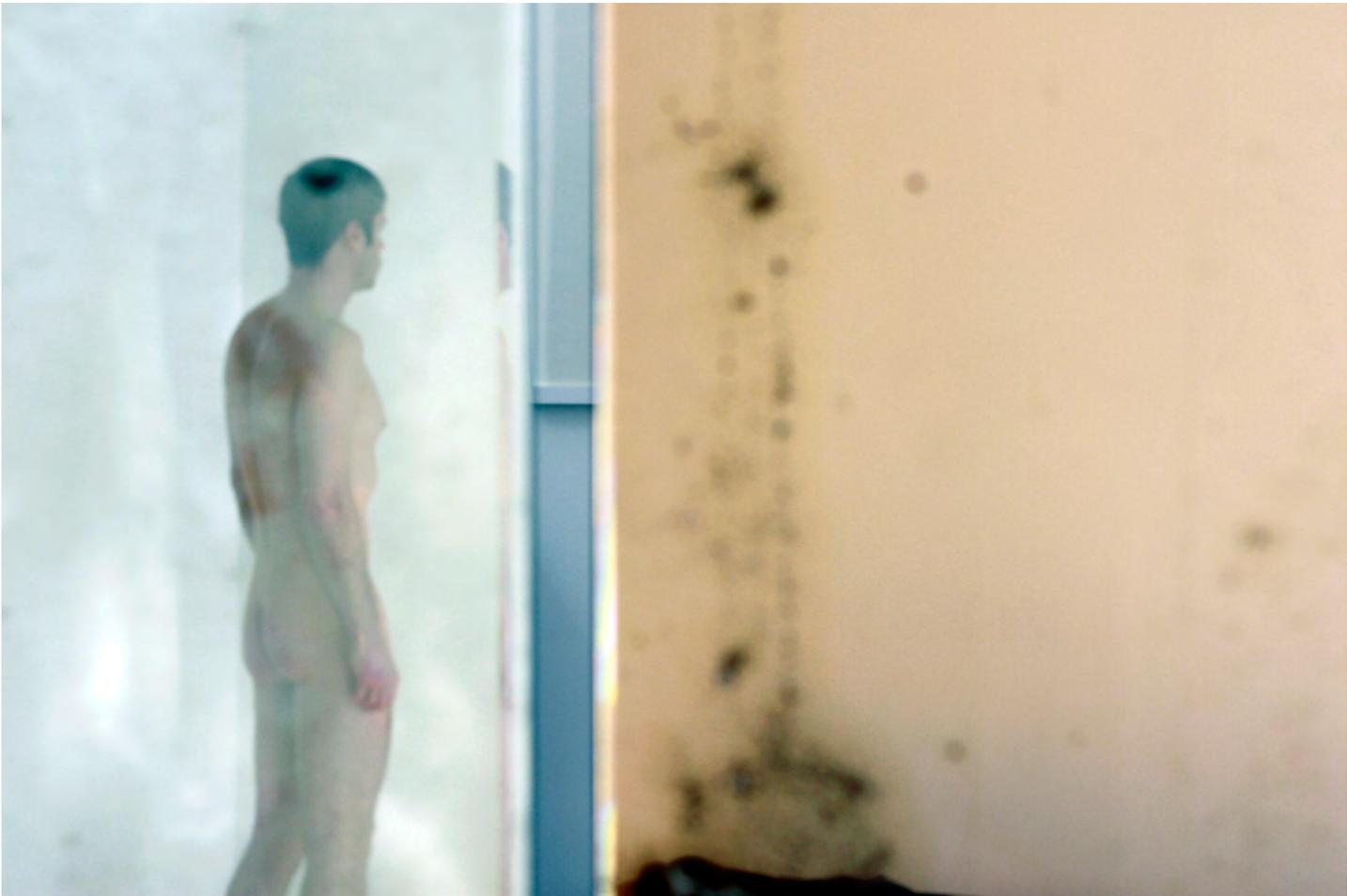
Playing With Light

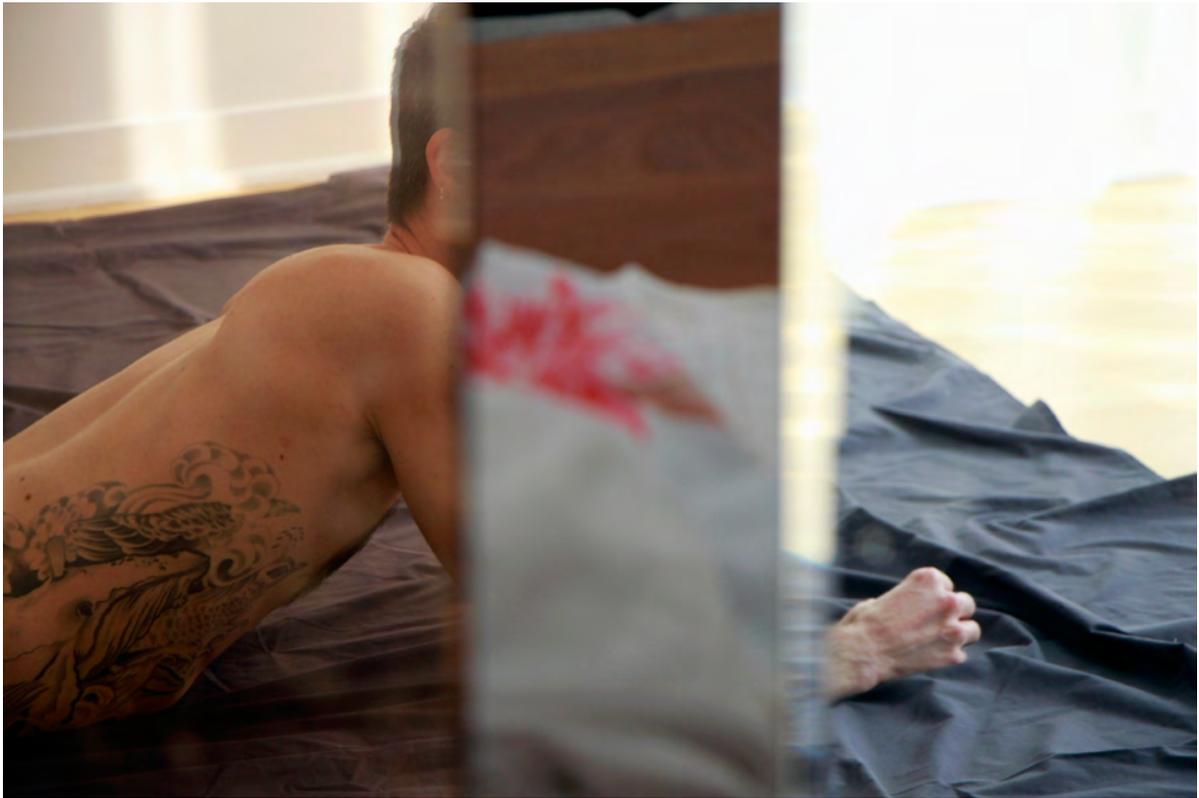
Without light, there are no photos. Since my early endeavours into art making, it's essential role has often been at the centre of my approach. I've always had a knack for chiaroscuro, mysterious atmospheres highlighted by the interplay of light and shadow. In this series, I chose to play with light and make it the focus of my compositions. In these images, I allow myself to flirt with over- and under- exposures as a way to portray a desire to resist the ruling norm. Light contributes to the structure, emphasizes geometric forms without yielding completely to abstraction.

Although figuration has been dominant in my art work these recent years, abstraction was never forgotten. In this series, I concentrate on verticality in order to create alternating contrasts between lines of – sometimes blinding – light and darker stripes. While they have their place, human bodies are often of secondary importance, becoming almost patterns compared to the pervasiveness of the structural elements amplified by light.

This multitude of lines and shapes participates in a broader riddle; the study on light continues beyond the individual photos to form a larger mosaic.

You can see more of Jean's work on his [Flickr](#) page.









LUKE, I AM YOUR FATHER

JL²

Light is an antonym for darkness.

All too often, I've been unconsciously attracted to the dark side of life. Desperately trying to earn the love of my father, I became someone I was not. Taught not to express myself, I was the mute witness of the unspoken. Year after year, I was blinded by anxiety and constant fear, my two daily companions. I hit the bottom and thought about the final exit on a few occasions, but I never pushed the door. It took me ages to realise that a bright side existed and that I had the right to be myself. The light that I finally welcomed keeps me alive.

You can see more of JL²'s work on his [Flickr](#) page.







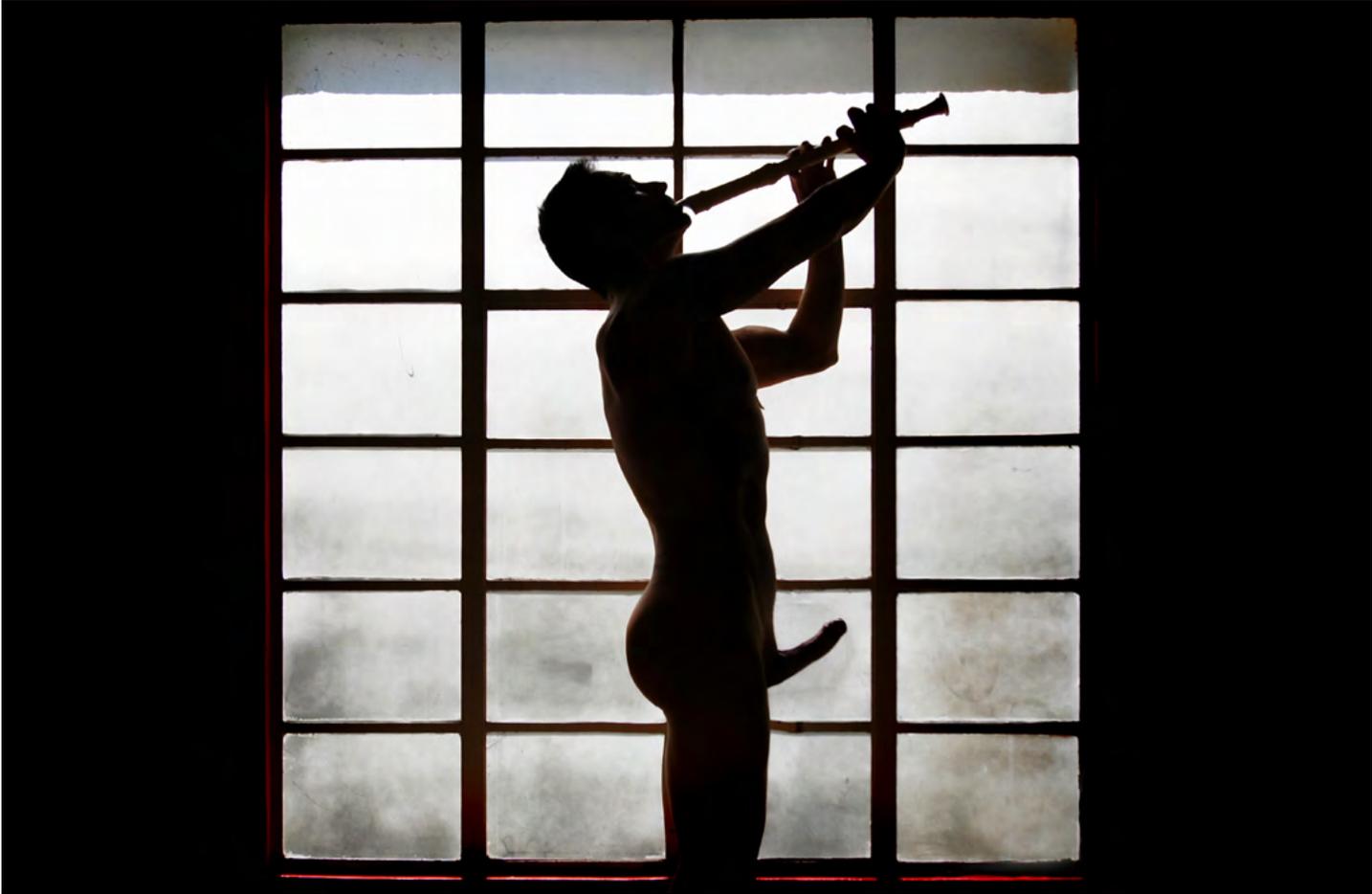


LUZ

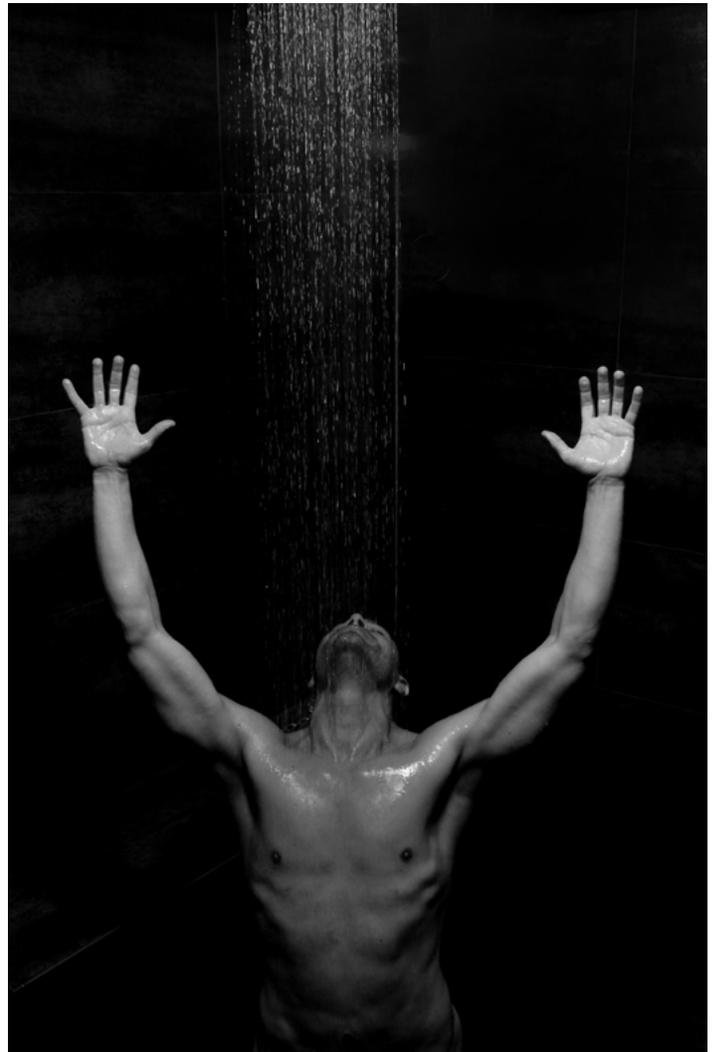
Alejandro Caspe

Es muy simple, sin luz no hay fotografía, la luz es la musa de inspiración de cada artista. La luz es el medio que despierta mi inspiración, que hace que explore los cuerpos, que matice sus pieles y que transmitan las emociones humanas. Esta edición logra hacer un gran tributo no solo a la fotografía sino a ese medio tan vital que nos ayuda a dibujar obras de arte, sin ella no hay sombras, sin sombras son imágenes planas, cuerpos sin texturas, es como caminar en la oscuridad.

It is very simple, no light, no photography, light is the muse of inspiration for each artist. The light is the medium that arouses my inspiration, which makes explore the bodies, which matice their skins and to convey human emotions. This edition has made a great tribute not only to photography but this means so vital that helps us draw artworks, without it no shadows, no shadows are flat images, bodies without textures, it's like walking in the dark.









CONCEPT OF LIGHT

Bruce Pak

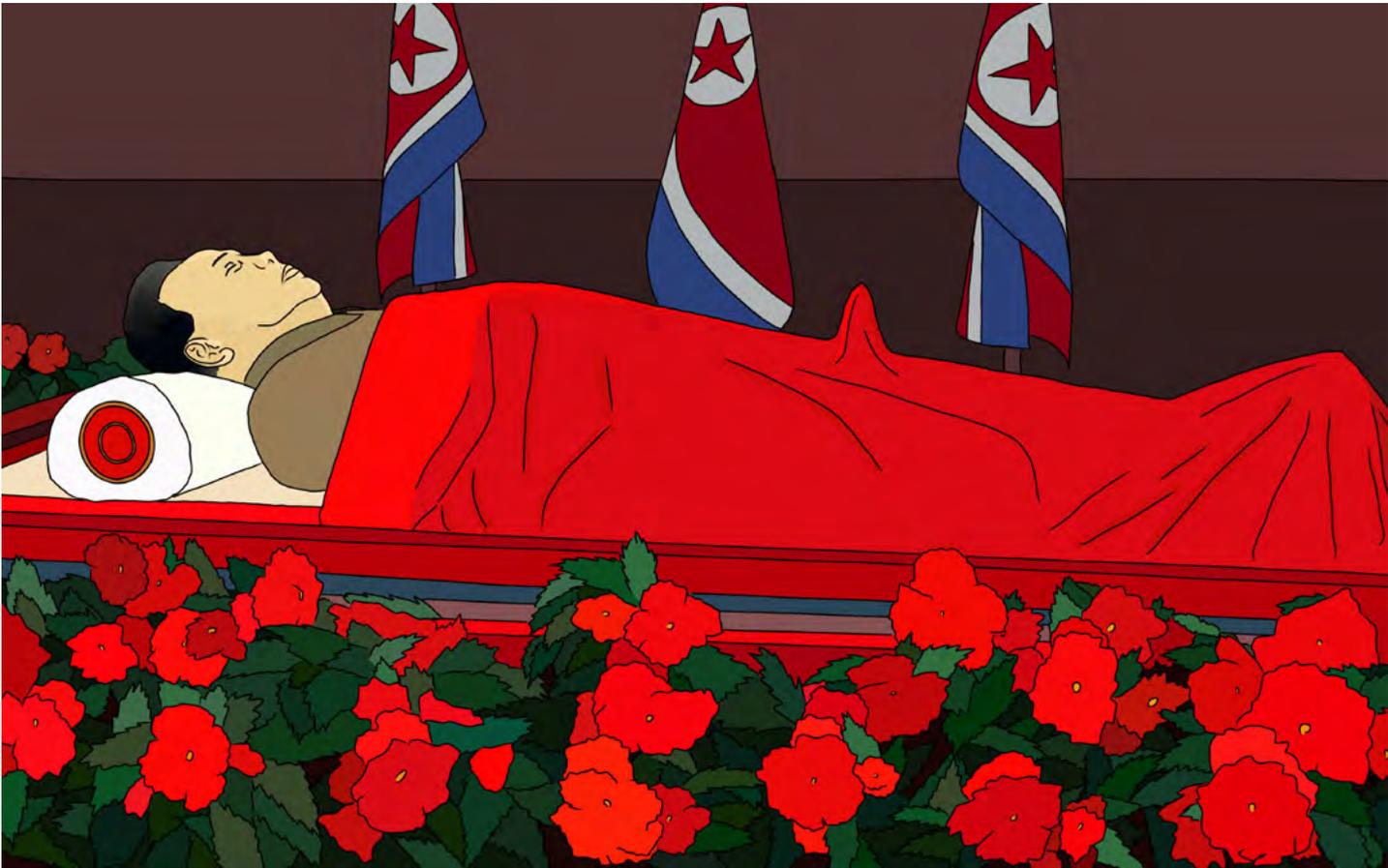
When I hear the word 'light' I am immediately drawn to propaganda images of the North Korean regime due to my geo-political location. To North Koreans, there are no deities aside from their leaders. They are the 'shining light' that provides for them, and they regard them as such, although often involuntarily. This mini-series of work examines and finds humour in the ridiculousness of this concept.







(T): PAYING RESPECT - PORTRAITS OF THE DEAR LEADER ARE HANDLED WITH THE UTMOST RESPECT. THERE ARE TALES FROM DEFECTORS OF CITIZENS RISKING THEIR LIVES DURING A PROTEST TO PREVENT THE KIM PORTRAITS FROM BEING RUINED.
(B): APPROVED BY THE SUPREME LEADER - FOR YEARS, THE KIM REGIME HAS BEEN PRAISED FOR THEIR ON-SITE VISITS TO ENSURE THE PRODUCTION OF GOODS AND SERVICES WORTHY OF THE PEOPLE.





KIM'S MAJORETTE - FLOWERS ARE LAID AT THESE INFAMOUS STATUES' FEET DURING MORNING PERIODS, BUT ALSO SERVE AS A LANDMARK FOR IMPORTANT OCCASIONS. YOU WILL FIND THEM AS THE BACKDROP FOR WEDDINGS, FAMILY TRIPS, AND TOPLESS MAJORETTES.



LIGHT

Ross Spirou

It is interesting to sit here and think about light and what part it plays in my photography but having the Greek background that I do then all I need to think of is the actual meaning of photography.

Photography in Greek means “to write with light” and light is exactly what I use for without it then there’d be no “photographia” or would there?

As a photographer, my aim is to source the best part of the day for the best possible light for when it comes to taking a great picture and a beautiful photographia then good light, damn good light makes a world of difference.

Early mornings and late afternoons are possibly the best times for writing with light for that is when the light is at it’s best but different photographers will give and share different stories and of course, studio photographers will also share their studio lighting choices and preferences but I am a natural light photographer for I enjoy a good challenge and there isn’t anything more challenging than photographing in natural light especially in direct sun light.

Now I say I like a challenge and I do so while admitting my addiction to Neutral Density filters and their ability to “manipulate” the light and because of this, the original subject ends up looking very different in the actual picture itself.

Neutral Density filters restrict the amount of light entering the camera and to take a picture, the shutter speed is slowed down and because of this, the camera captures movement of anything that moves.

Waves end up looking like mist, clouds become a streak of light in the sky, people can and do look like ghosts and all because I restricted the amount of light entering the lens but at the same time, I allowed more light to enter the camera by keeping the shutter open for much longer than usual.

So while long exposures give me milky smooth waves, a really fast shutter speed and a large aperture such as f2.8 gives me shallow depth of field and again, manipulating the light entering the lens.

A forest of tall pine trees allows filtering light to come through to the ground resembling spotlights. Using reflectors allows me to throw light onto my subject, thus highlighting areas which otherwise would be dark.









A diffuser diffuses light thus giving me a much smoother light and texture especially when photographing the human body. Direct Early morning and late afternoon sunlight give me long shadows. At midday the sun gives me no shadows. A cloudy day is a perfect day for long exposures with no harsh shadows, a cloudless day will give a much more contrasty picture.

Whatever the situation, whatever my subject is, I, as an Artist, need

the most important ingredient which is light.

And so I use light in more ways than one, I use it to light my models and by manipulating it, I turn something as simple as a wave going over a rock into mist.

Light is the ink that I use to write my story and that of my models and the stories are written using my camera...



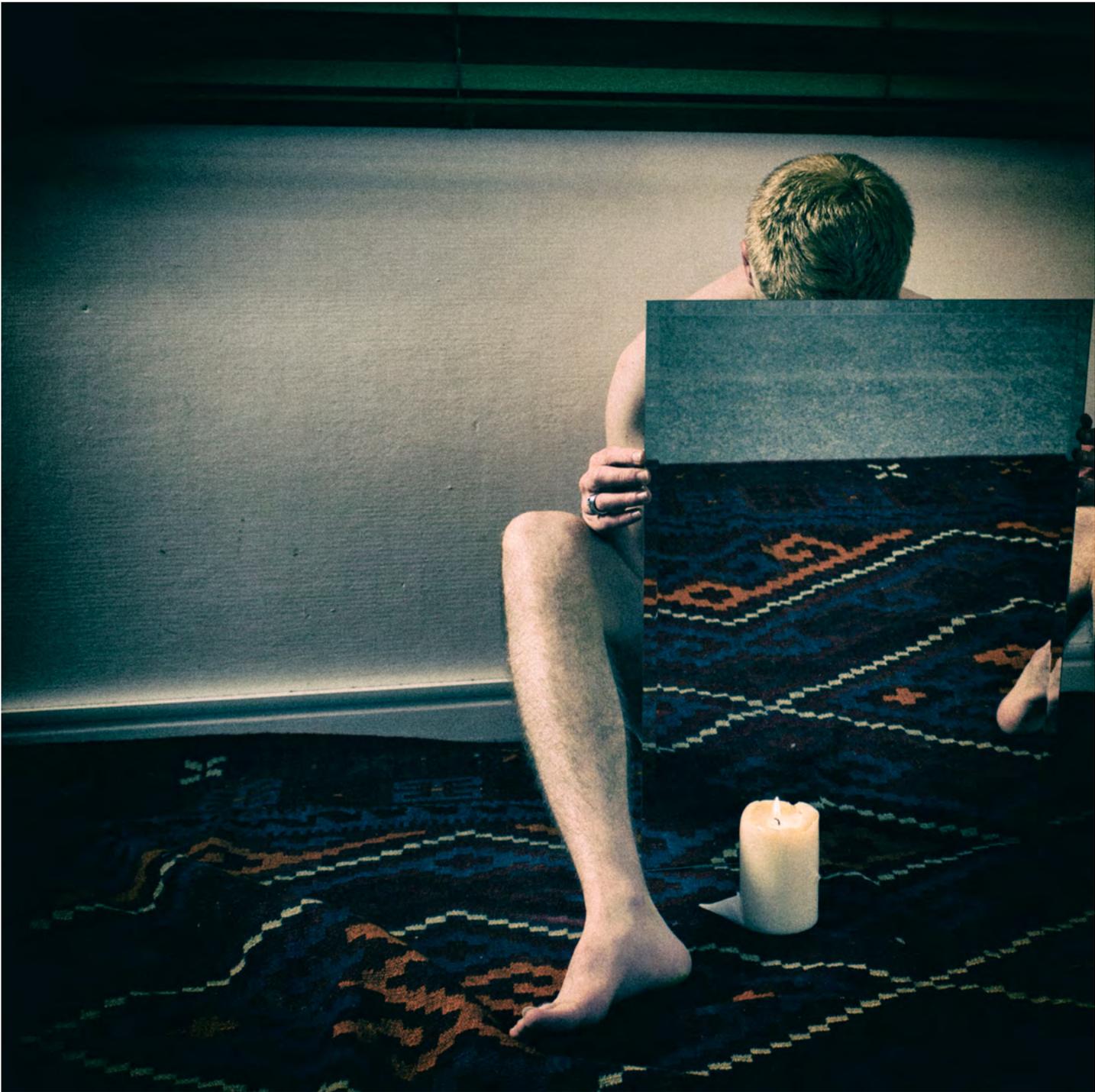
(T): KARLO MARTINEZ - 1
(B): KARLO MARTINEZ - 2



MY DEAREST CANDLE

Man-Blu

life, light, love ... loss.
Redemption, remembrance, absolution, regret.
Sweet grief, sweet warmth.
Better things, better times, better days, bitter memories.
Numb and wandering around blind, enfolding embracing the void.
The intrusive injuries of time that lay buried here.
A candle for warmth, a candle for hope.
Your spirit lingers still to guide, to strengthen, to light.









DO IT FOR SATAN

Uolevi Suntio

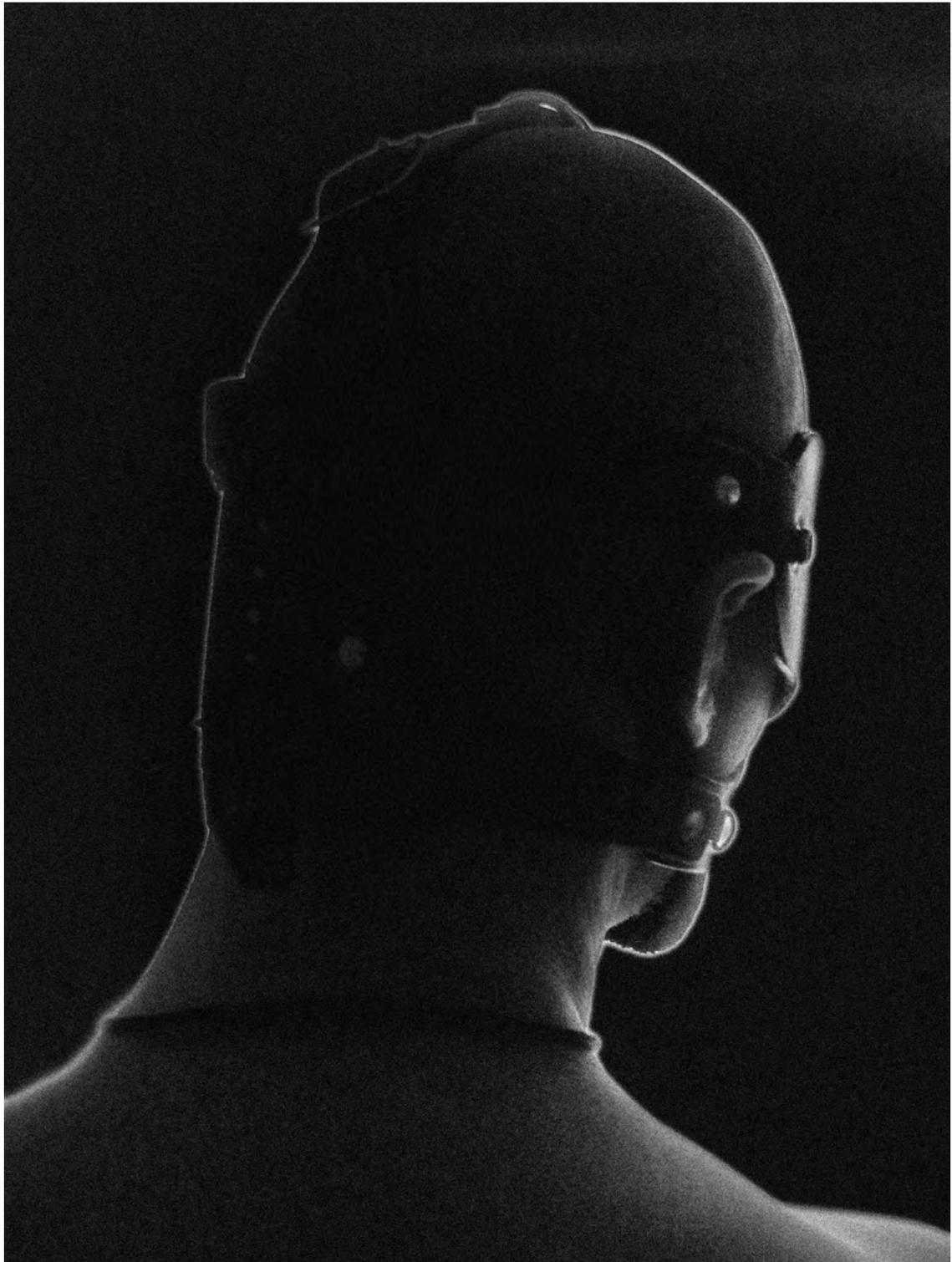
This series pays a homage of two of my favourite photographers, Robert Mapplethorpe and Man Ray. The stark and simple compositions of their images has impacted on my own work, the way I compose my images and use background - try to make images as simple as possible. I always use natural light, and the time we took the pictures it was the darkest time of the year.

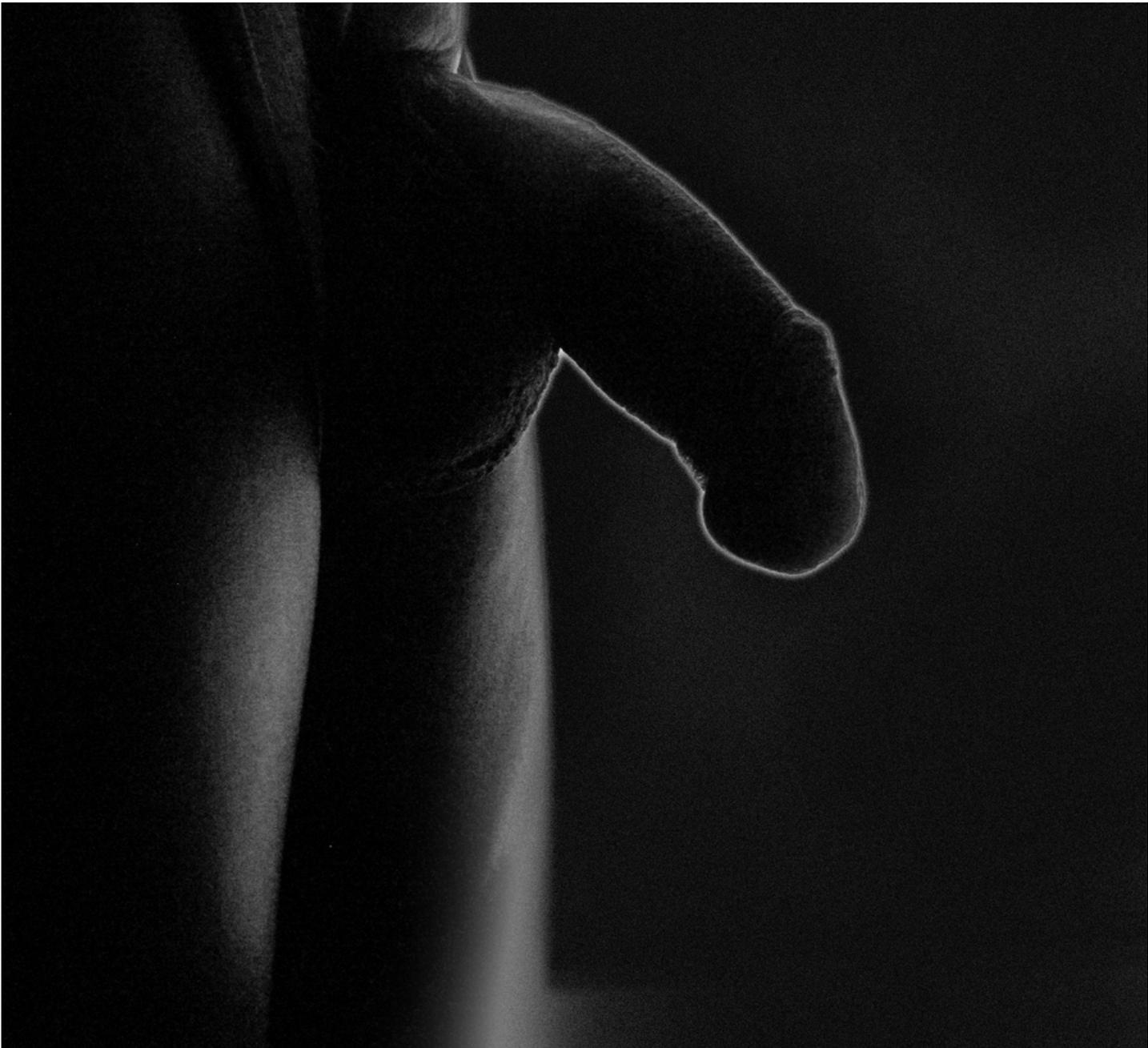
The Masculine theme "Light" comes from two different concepts. In Christian mythology Lucifer was God favourite, the most beautiful of the archangels, his name means 'light bringer'. In his S/M pictures, Robert Mapplethorpe used to encourage his models to go even further

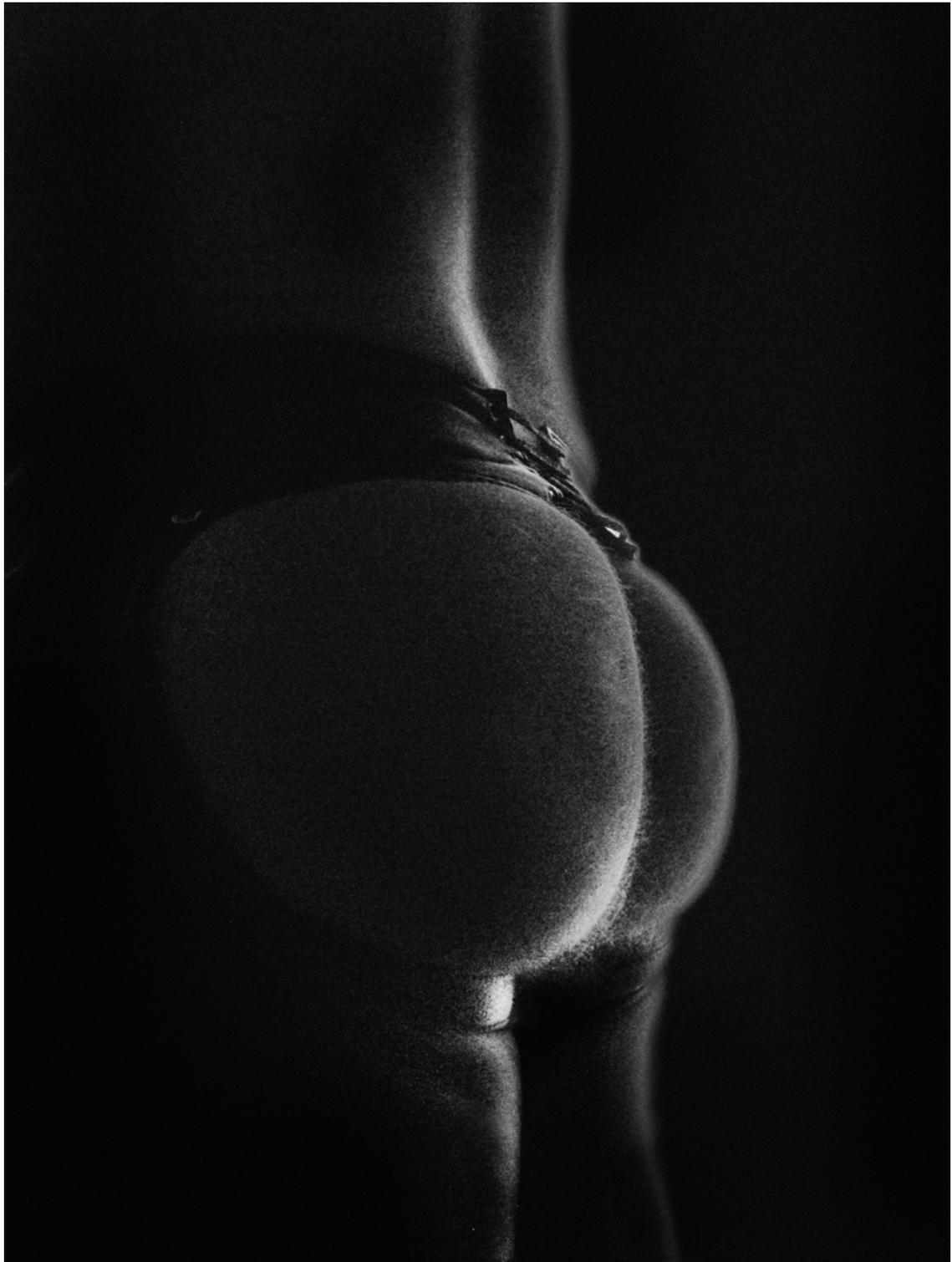
by saying "Do It for Satan". Few years later they all were dead when the AIDS crisis hit the NY scene. The christian fundamentalists referred the epidemic as "gods punishment to gay". The irony of "Doing it for Satan" came true, as it really brought us back to the dark ages.

The concept "light" also comes from the technique I use when Photoshopping the images. I tried to create similar effect with the Photoshop as the Man Ray's solarisation technique. My lighting effect here is black light, a negative image. White lines instead of Man Rays black, cartoonish effect.













TRIPPING THE LIGHT FANTASTIC

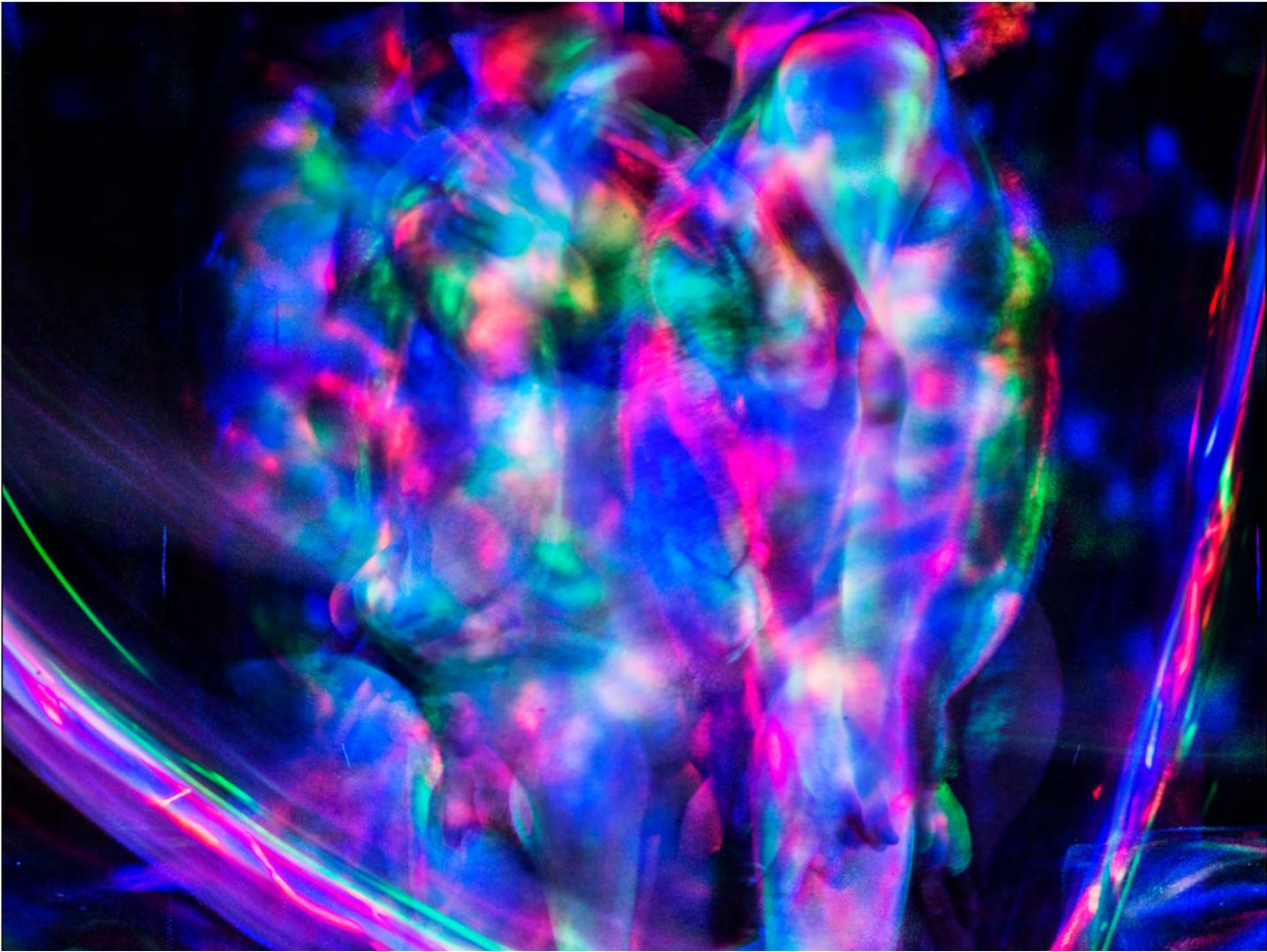
Lands Alone Collective

This apparently obscure expression originates from the works of John Milton. In 'Comus' (1637) he wrote:
Come, knit hands, and beat the ground,
In a light fantastic round.

In contemporary culture - and especially the gay scene - light and dance go hand in hand in the venues we choose to congregate in and undertake mating rituals. It's often said the lights start to resemble light in nature and the lights from the fires our ancestors would have seen in the caves and huts - that they then danced around.

This series takes disco lighting and the male form and brings them together - capturing different effects from a single light source - applied in different ways to bodies. The light itself varies from more of a wash through to a more static and aims to capture a number of aspects of the light plays in nightlife.













SYSTEM FAILURE

Darius Amini

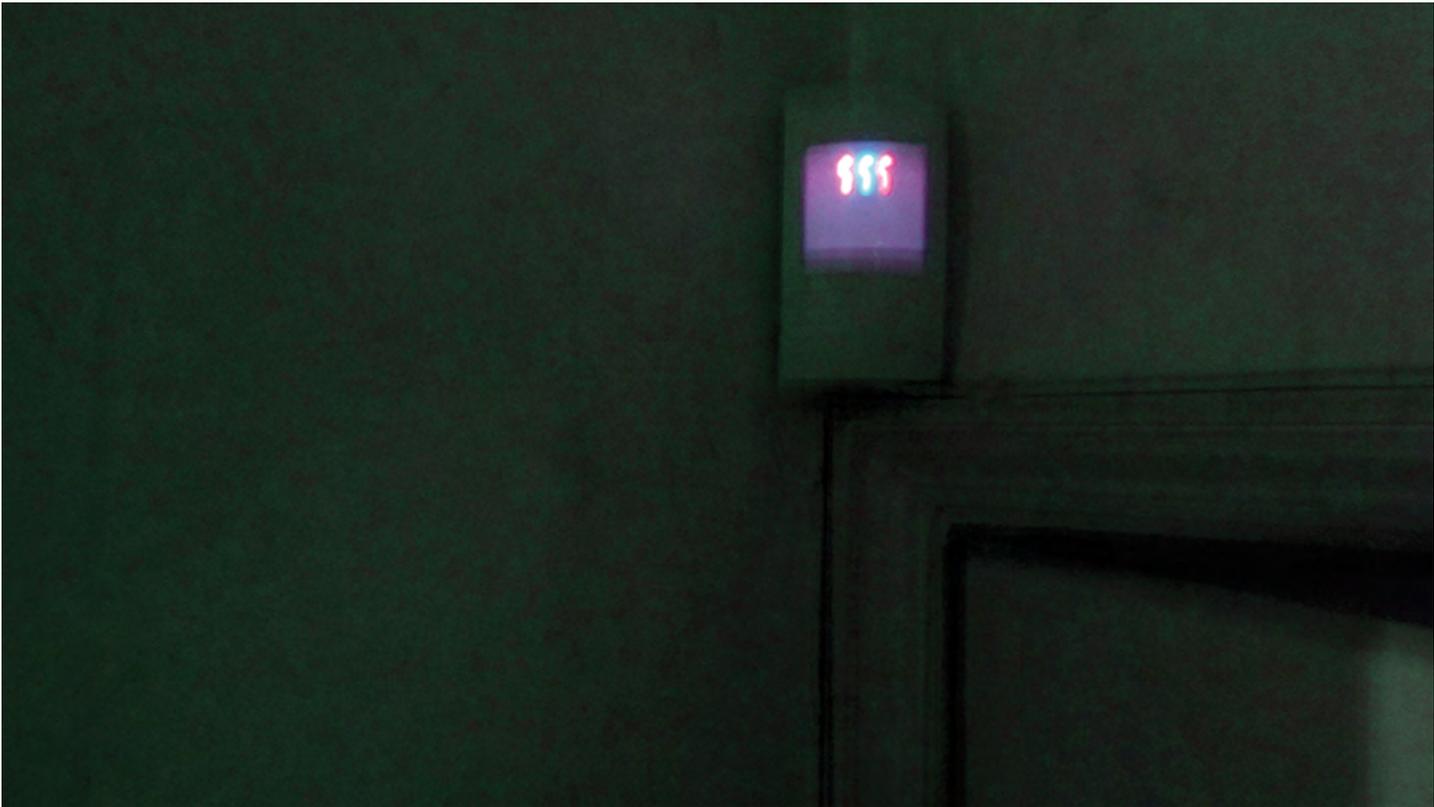
System Failure embodies a completely different approach and style from my previous work. Whereas the ongoing series of portraits of T-girls has been in progress over the last two years, System Failure was a deliberately short-term project executed over a couple of weeks. Being fairly impatient, I wanted to photograph quickly and instinctively, not over thinking, just working on the levels of mood and atmosphere.

The influences and inspirations behind System Failure was a large dose of sci-fi films such as Under The Skin, Dark Skies, and The Thing. I wanted to take the elements of fascination and repulsion, common to the genre, and see if I could incorporate that into my own work.

In terms of the production of the images, I went for a dark and low exposure look, with only a minimum level of lighting. This wasn't only to obtain a mysterious and sinister feeling, but also force viewers to question their perception of the images.











(T): TREES
(B): LEG



TAMING THE SKY

Ron Amato

With all the advancement of mankind, we have yet to create a light source quite like the sky. Whether sharp with unobstructed sun or densely overcast, the sky is a light source like no other. From the dawn of time artists have relied on it as a powerful tool, a source of inspiration, an element in a composition or, at times, a nemesis to be conquered.

As a photographer, the sky can be friend or foe. Harnessing its mighty power is an essential skill learned early. Left unbridled, it can run wild, trampling everything in its path. If you are clever, you find the ways to

use its power to your advantage, often employing the natural landscape as your partner, using its light to create mood that is harsh or soft, warm or cool. It can be bright and unflinching or dim and filtered through the leaves of a tree. In whatever state, there is no other light source that can replicate it.

For my nature series I have one rule, no artificial light. I set forth to make dramatic and powerful images with the sky as, not only, my sole source of light, but often a player in the composition.







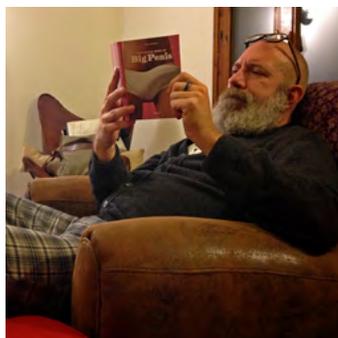




CONTRIBUTORS



Alejandro Caspe - Alejandro Caspe was born on October 11, 1974 in Tijuana, Baja California. He started 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.



Antonio 'Titano' Cecchetti - I was born 48 years ago in the Republic of San Marino where I still live and work. I got my diploma in the Art Institute of Urbino, advertising art section. Since 1989 I work as a creative in an advertising graphics studio of which I am a partner. I'm a moody relativist, fascinated by everything I don't know and attracted to what surprises me. As a photographer I am a shy performer amateur.



Colin Davis - Colin Davis (b 1974) stumbled onto photography, using it as a way to be near and make beautiful things. Moving outward from surface beauty, he has continued to explore additional dynamics & perspectives, hoping to inspire feelings and emotions in viewers beyond just a shiny body or well lit flower. An unabashed nerd, his hobbies include main title sequences, compression codecs, 90s brit-pop, mid-century modern furniture and the scientific method. His aesthetic has been influenced by cellular structures, the great outdoors of his childhood in New Mexico. Commercially, he is the executive producer at an advertising & production company, making pretty, engaging things for brands.



Hanspeter Ammann - I was born in Zürich, Switzerland in 1953. I worked as a Freudian psychoanalyst and became a photographer and video director in the early 80's. I live today in Zurich, Bangkok and Shanghai. My work has been exhibited in many International shows and my videos have been broadcast on many European stations. 'TAM THE BOXER' was published in 2007 by void publications.



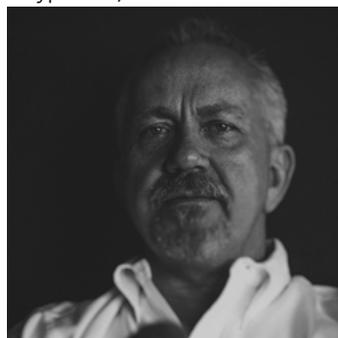
Guillem Medina - Born in 1968, Guillem Medina graduated in Journalism from the Autonomous University of Barcelona and started a career in media: press, radio and television. Later he studied photography and combined this talent with journalism creating books for models, actors and everyday people. His many exhibitions (Vanitas, Ficcions, Nus,

Life is so Short, Faith, Divas and -next-Passage to India) are the result of his restless years of productivity. He has also published works with many different themes for magazines: fashion for Smoda or Fem, bands, eroticism for Nois, Shangay, Mensual, Vanity Gay, Hot Bears Magazine, Moxow and Zero. He has published his first coffee-table-book, Dare, with Bruno Gmünder Verlag in 2010.

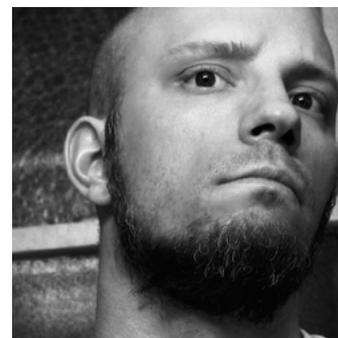


Manel Ortega - Manel Ortega learned his craft before digital in Barcelona, where he established a successful studio. Now, a master of digital as well as film, he understands the significance and technicalities of using light - combined with his certain eye for detail and the unexpected moment - to give life to his continuing body of work - especially when it falls upon the male form.

Rupert Smith - I am the author of several novels and non-fiction titles. I was born in 1960 in Washington, D.C., grew up in Surrey and moved to London in 1978. After a few years pursuing an academic career, which really wasn't my cup of tea, I got into journalism where I stayed for over 20 years, contributing to the Guardian, the Independent on Sunday, The Times, The Los Angeles Times, Time Out, Gay Times and others. Nowadays, fiction is my full-time job. I also write under the name James Lear (erotica) and Rupert James (blockbuster chick-lit type stuff)



Vincent Keith - Born in Beirut in 1967, Vincent is a photographer, collaborator and magazine publisher based in London.



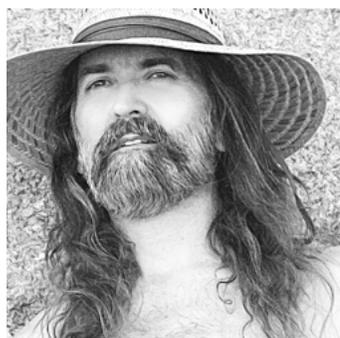
Daniel Bayless - I have been painting for 50 years. I paint most everyday. I paint large scale in oil. What I respond to most are color and the sensuality of the painted surface itself. Over the last 5 years my work has become increasingly expressionist in style. While the work is still tethered to reality, I find freedom in leaving the obvious for a more internal mystery. I grew up in Texas, lived in New York, Dallas, Taos, NM, and for the last 16 years in San Francisco with my partner Curt and our bulldog Charlie.

Craig Calhoun - I'm a middle aged, unemployed artist currently living in Chicago with a BFA in Metal (1994) and an MFA in Fiber (1998). I have been manipulating digital images with Photoshop since 2004. I don't create in order to capture; I create to constantly shift. Twitter - @craigcalhounxxx

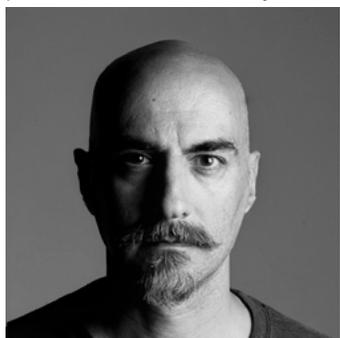
CONTRIBUTORS



Paul Buijs – am a Dutch artist. The last few years I have been taking pictures in the underground world of the gay scene in Amsterdam. These men are what they are, but they are part of a scene where fantasy and the hard reality are in a rough contrast. I compare this scene with the world of “Hollywood” and “Disney”. This the reason why I put masks of these icons of the popular culture in front of the faces of these man. Hopefully the spectator will see some different layers in my work and see a touch of poetry. Last year I became runner up with The Tom of Finland Competition.

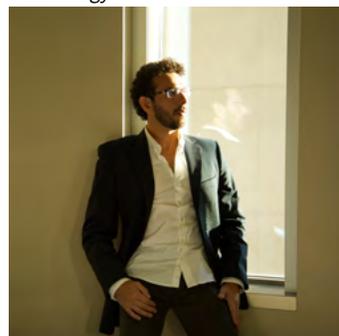


David Gray - David Gray is currently living, shooting, and Photoshopping in San Diego, California. He founded YogaBear Studio in 2003 and has published widely in the bear community. YogaBear Studio specializes in portrait and nude imagery for men of all fitness levels, with an emphasis on hirsute masculinity.



Ron Amato - I was born and raised in New York City and am proud to still call it my home. I have been making

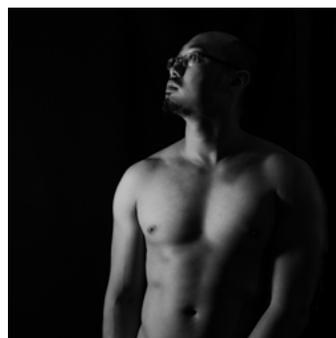
photographs from early childhood. Most of my adult work centers around the male form. In the 1990s and early 2000s I shot for fitness and sports magazines before going into academia. I have exhibited extensively in the US and internationally and have been published in a number of anthologies of male 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.



Alexandre Lisboa Lago - 43 years, Brazil. Geologist and PhD in Geophysics Originally from Belém do Pará (Amazon region, northern Brazil) and now living in Rio de Janeiro. In 2012, he began studying photography in “Atêlie da Imagem” school in the city of Rio de Janeiro.



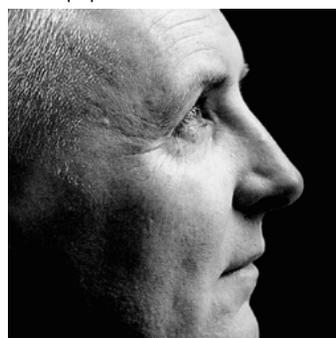
Peter Andres - The creative play between photographs and their components attracts me again and again to create new pictures. New surreal art work evolve with new fictitious spaces. I take the images that I make with my camera as an ideal raw material to create new works. Most of my work is processed digitally, of course. This way I can give the images a deeper symbolic meaning or by the elevation of the statement a completely different reality.



Frank Lee - Taiwaneseborn photographer Frank Lee passionately believes great photography has the power to transcend cultural and linguistic barriers. Currently Frank started his studio, based in Uppsala, Sweden. 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.



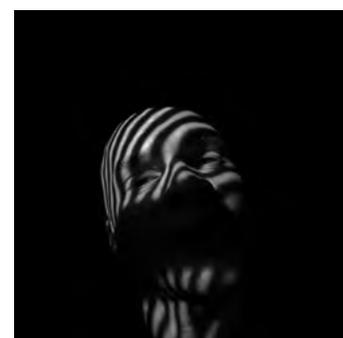
Fernando Bracho Bracho Venezuelan journalist, freelance photographer. He has participated in numerous exhibitions and art salons in Venezuela, Colombia, Italy, Canada and Aruba. Is the author of more than a dozen photographic books. Currently working in the Venezuelan cinema as a photographer. Member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



Clayton Littlewood - Born in Skegness, in 1963 and grew up in Weston-super-Mare. In his teens he moved to London to join a band called Spongefinger. Eventually, he turned to pirate radio, hosting a comedy show where he posed as a 70-year-old female West Country aroma therapist called Dr. Bunty. This lead to an MA in Film & Television and writing comedy scripts (inspiring one agent to say: “This is the most disgusting filth we’ve ever read. Do not contact us again!”). His first book, Dirty White Boy: Tales of Soho, was published in 2008, and was named the GT book of the year (2009). Goodbye to Soho is his follow-up.



‘ASHe’ Randall Levesque - ASHe is a self taught artist who was born in Arnprior Ontario, Canada, and presently lives in Montreal, Canada. His art work not only tells a part of his inner story, it also displays his passion for life and natural beauty. He seems to remind us that beauty is in the eye of the beholder, beauty may be beast. He likes to entice the viewer’s eyes with the use of bold lines and vibrant colours. Or he gently rests you in a Zen space of tranquility on top of a lily pad. As an artist ASHe feels life is a story book needing to be told through art. All you have to do is look and listen. ASHe’s work has been distributed internationally, and his work is for sale via galleries, websites and other forms of social media.



Gregory Moon - Gregory Moon is an artist and photographer who was raised in small towns in Michigan and currently lives in Seattle ,

CONTRIBUTORS

WA. Drawing and painting since childhood, Gregory picked up a camera in 2005 and has since shown his work in major cities across the country and has sold his images to private collectors worldwide. After taking self portraits exclusively for 5 years, he has now focused his talents on outdoor photography and shooting the portraits of Seattle men.



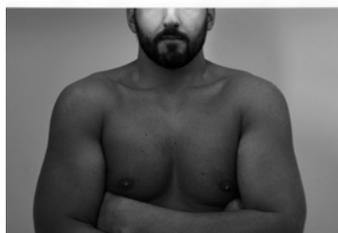
Dom Agius - Born in England, raised in East Africa and the West Country, I am now located between London and Sussex. As a documentary, portrait and travel photographer, my work invariably focuses in people and the moments and spaces we surround ourselves with.



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 was born in Hertfordshire and moved to London where he has stayed for 30 years. He studied Fine Art at St. Martin's School of Art in the heyday of the New Romantics and Batcave Goths and calmed down to really get interested in painting during a Masters Degree at the University of Reading. Encouraged by support from Derek Jarman and Marc Almond Matthew went on to have a seminal exhibition 'Luxuria' at the Battersea Art Centre and has continued to exhibit in London, Paris, New York, Berlin and Ottawa. Matthew works from his studio in Finsbury Park and has recently expanded his creative output into photography and poetry. My portrait by: Dom Agius



Massimiliano Ranuio - 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.



Timothy 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."



Lichtreich - (Peter) The love for the male body took me to photography in 2007. What started as a hobby quickly became a passion. Pure autodidactically and intuitively I developed me in many photo sessions my own style and my own view of the man. Whether industrial or natural, it makes fun to "work" with man bodies in every places and also with different models I've mostly found by chance on the internet. Today I call myself a "body photographer" and artists and always open for new experiments.

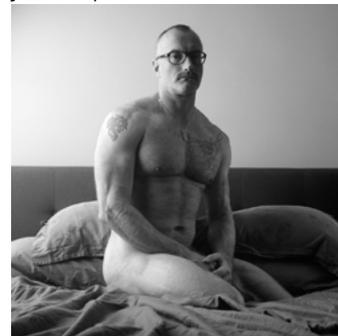


Dave M. Dudar - specializes in destination photos and ManShots that showcase what makes each unique. With travels that have included 43 countries on five continents (and all 50 US states, Puerto Rico and the USVI), Dave creates images that reflect a belief that standing in front of interesting things makes for interesting photography--and an evolving photographer. His portrait work features men as destinations unto themselves--crafting natural light and outdoor settings to highlight the innate handsomeness

of his subjects. Dave's photographic pursuits complement a 25 year-long career in travel, transportation, and tourism brand marketing, where his advertising, public relations and e-commerce initiatives have collected over 50 industry awards for companies as varied as Park Hyatt Hotels, United Airlines, and a group of resorts first founded by the Rockefeller family in the 1950s. A native of upstate New York, he resides in historic College Park, Georgia--where he has served as Chairman of that city's Convention & Visitors' Bureau.



Rob van Veggel - What makes me make art is the act of looking: looking. It is a continuing, open ended process, which surprises me every time I feel that a piece is finished. I am interested in drawing baroque ornamentation (its abstract shapes and textures) but also the expressions of the human figure. I have drawn, painted, sculpted and photographed my whole life yet with varying intensity. I was born in 1954, attended an art school, but also obtained a Ph.D. in anthropology and have a career in design research. I'm Dutch, but also have lived for many years in Spain and the U.S.



Matthew Papa - Matthew Papa is a New York-based photographer whose work tangles with issues of relationship, masculinity and the body. He is currently pursuing an MFA in Advanced Photographic Studies at ICP-Bard in New York City with expected completion in Spring 2016.

CONTRIBUTORS



Waldemar Krysiak - He grew up in a small town in Poland. At the age of 17 he moved to Switzerland where he lived for a quite a long time, only to move to Berlin a few years ago. Right now he is finishing his Master's Degree. He likes to travel and enjoys meeting new people. If you go out in Berlin, you can meet him at a bears' bar called Woof. For the last year he has been working on a photo book about gay bear culture in Berlin. You can find his work on www.waldemar.co or on his newly opened FB page: www.facebook.com/waldemarphotography.



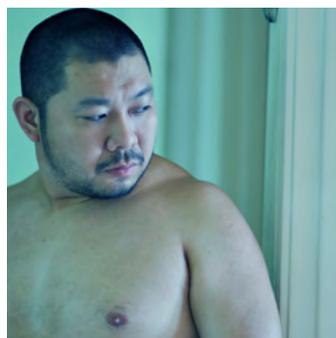
Richard Rhyme - Richard Rhyme is an artist and communications specialist living and working in Toronto. His work has been broadcast on CBC Television, published in major music releases and art magazines such as Unbound Morpheum and Nocturne Blue Volume 1, appeared on buildings and billboards in Toronto, featured in numerous advertisements, corporate annual reports, worn on t-shirts and projected onto the night sky. Richard has developed new visual identities, re-branding and marketing materials for many LGBTQ organizations in Toronto, including The 519, the Canadian Lesbian and Gay Archives, and the Pride and Remembrance Run. Early on in the random journey of life, Richard went to hair school with the intention of becoming a desairologist, and created a gallery of unusual custom religious shrines, some of which had been blessed by a priest. Richard spends his time seeking transcendent experiences whenever and wherever he can.



Man-Blu - I am an image-maker born, bred & raised in Cornwall. After spending far too many years arguing with computers the creative side of my personality finally gained dominance & now I am free to focus my fascination on the broad concept of masculinity employing the male body as a tool for artistic expression. My personal practice work ranges from the sublime to the intensely personal. With influences as diverse as the humour of Duane Michals through to the achingly haunting Francesca Woodman; I have been accused of being a conceptualist. I am trying to fight the Cult of Youth, challenge lthyphallophobia and embrace Androphilia in work that varies from being ethereally aesthetic to subjectively challenging. Taking my name from a combination of my earliest photographic influence, my interest for the cyanotype technique and my naturally melancholic nature; Man-Blu is this creator of imagery anchored to his home town by the smell of the sea.



Sergei Shekherov - (b. 1981) is a (European) photographer and visual artist based in Tula, Russia. His work focuses on the search for human beauty beyond gender, social and ethnic differences. He is best known for his portrayal of unconventional figures in conventional situations. His work, which combines traditional and electronic media (painting, video, sculpture and photography), has recently received positive reviews from both art critics and the internet community



Bigxinxin - I was born in a small town in Johor, Malaysia. In 2006, I discovered flickr and all amazing photographers who share wonderful photos. I am glad to have the opportunity to learn from these photographers around the world. Most of my photos are self-portraits which are difficult to be in front and behind the camera at the same time.



Jean Mailloux - lives and works in Montreal (Canada). He holds a bachelor's degree in Fine Arts from Concordia University. After participating in solo and group exhibitions and receiving several prizes, he dedicated his time to disseminating the work of other artists through artist-run centres in Montreal and Quebec City. During those 15 years, his activities included curating a number of video programs and exhibitions in Montreal, Paris, Toulouse and Santiago. He returned to his own artistic practice in 2007 concentrating on photo, drawing and lithography. He did a one month artist residency in Finland in November 2014.



Uolevi Suintio - (b.1973), I am visual artist living in Helsinki, Finland. My main medium is digital photography. My subjects varies from the self-portraits to the nature and the city. I occasionally work as a freelance graphic designer. I do silk screen on t-shirts with RED LIGHT//RED HEAT and make hats too.



JL - Born in France in 1965 and now living in Montréal, Canada, I am a self-taught photographer. I have a major interest in portraying people, be it without artifice in their own environment, or in a more staged studio atmosphere. One of the major themes in my work is the role that conformity plays in society and how people suffer, having no choice but to conform, consciously or not, in order to avoid trouble, persecution and ostracism. My work tends to be gay-oriented but its themes are universal.



Darius Amini - I am a self-taught photographer living in London, born in Beaconsfield, Buckinghamshire, in 1961 and I grew up on the south coast. My early attempts at photography were with the aid of a Zenit-B and a Polaroid SX-70. Following on from an English and Sociology degree at St. Mary's College in Twickenham, I worked for Positive Image, one of the first council funded bodies to produce an information film about HIV. I later worked teaching English, most recently in Lambeth, London, helping refugees to develop their language, numeracy and IT skills. I reconnected with photography in 2010 after years with a series of photographs of

CONTRIBUTORS

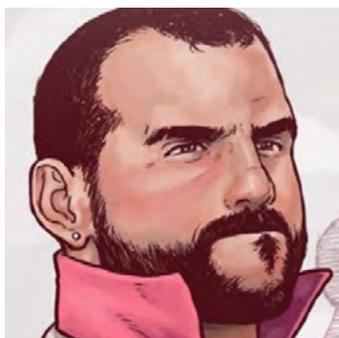
friends simply called "Ten To Eleven". Its main aim was to build my confidence in my photographic ability and to make a commitment to it.



Jonathan Kemp - Jonathan Kemp was born in Manchester and spent the first two years of his life in Malaysia, but grew up in Cheshire and moved to London in 1989. His first novel, London Triptych (2010), was shortlisted for the inaugural Green Carnation Prize and won the Authors' Club Best First Novel Award. His highly acclaimed collection of short stories, Twentysix (2011), is a milestone of literary erotica in the tradition of Georges Bataille and Jean Genet. His second novel, Ghosting, will be published in March 2015. His fiction and non-fiction has appeared in Chroma, the online queer literary journal Polari, Brand Magazine, and in the anthologies Best Gay Erotica 2010 and Best Gay Short Stories 2010. Kemp teaches creative writing, literature and queer theory at Birkbeck, University of London.



Benjamin Sebastian - Benjamin Sebastian is a visual artist & curator, living and working in London. Sebastian's practice historically locates itself within lineages of appropriation art, assemblage, queer research and time-based mediums such as installation, performance and moving-image. In addition, Sebastian explores representations of the male body in a state of collapse, vulnerability & transformation. He has exhibited internationally in both solo and group exhibitions in Venice, Prague, Ljubljana, Marseille, Berlin, London and New York.



Nickie Charles - Nickie Charles is an amateur Illustrator, living and working in Vancouver, Canada. He describes himself as 'a simple gay erotica illustrator'. He does not take commissions. He doesn't read, but he is very fond of the movies! His illustrations are populated by masculine, sometimes bearded men going about their business, and fit within the 'bara world' - the Japanese phenomenon that focuses on male same-sex love and desire. The word stems from the the name of Japan's first modern gay men's magazine, Barazoku, named after a post-World War II term for gay men. "Popularity is a product of publicity, whilst longevity is a product of artistry."

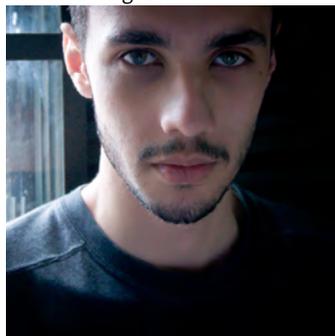


Emanuel Martins - I'm Emanuel Martins AKA Lola Green, 27, performer and Psychology student



Jonathan Dredge - Based in London, Jonathan Dredge is a Scottish photographer with a professional background in design and digital effects. Having studied Automotive Design and Television Systems, he spent 12

years working as an editor and composer in the Broadcasting Industry. Moving image collaborations have included work with Nick Knight and Peter Saville for SHOWstudio, and Simon Costin. As a photographer, he has worked for a variety of magazines and clients is now spending more time working on personal projects, such as an ongoing series of artists portraits, and the series of constructed nudes. His influences are wide ranging, from his design background to the work of Bill Brandt, John Coplans, and Jenny Saville. His is a regular contributor to Muscular Magazine.



Allan Gregorio - is a young photographer and designer from Sao Paolo, Brazil. From an early age he has been into all sorts of art, like drawing and painting. When he was seventeen he had the opportunity to work as an assistant to a renowned photographer, and he discovered the poetic and magical side of photography. However, it wasn't enough for him. He knew little about it and he wanted to learn more, so he started researching its cultural and artistic attributes. It's through the lens that every day he sees a different world. He has realised that he didn't choose this career, it has always been part of him.

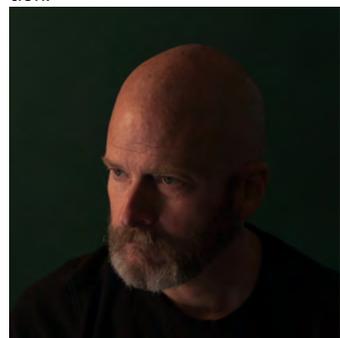


Lands Alone Collective - Lands Alone are a new gay-identifying ad-hoc creative practice working flexibly with artists who want to contribute to the output - without ego. There is no website and work will be delivered in response to specific 'calls' - to publications and exhibitions. The general concept is that the work will be created collaboratively and will

exist without any individual signature; in addition the concepts won't be over thought - instead being developed by reacting through practical or instinctive methods to the theme or problem. Membership comes by invite only - and any in-depth critique of the output is left to the viewers (correspondence -intentionally - will not be entered into)



Bruce Pak - is an illustrator and fine artist currently working and living in Seoul, South Korea. An anomaly that combines Western ideas and Eastern philosophy, his work challenges the idea of what it means to be a male in contemporary societies and cultures. His work transcends idealistic notions of masculinity and sexuality, both homo and hetero, by using imagery that is both thought provoking, comedic and unsettling. Formerly trained in printmedia, the artist has only recently begun to embrace the possibilities of digital illustration and their ability for widespread distribution.



Stephen Roberts - Stephen Roberts is a self taught photographer whose work initially focused on food, cooking and still life but has in recent months expanded to more portraiture. Current projects include The Dutch Masters Project as presented here as well as a continuing self portrait series. Future projects include work focused exploring on abstractions and sexuality as well as a project documenting antique kitchen items. He currently lives in San Francisco where he works as an Administrator, Caterer and Private Chef. .

CHROM-ART presents

ID



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Chrom-Art is pleased to introduce you to its debut exhibition
ID, A FICTIONAL JOURNEY INTO THE PSYCHE

A group-show bringing together a wide array of artwork across media by fourteen international emerging artists with roots in urban culture.

Hosted by Display Gallery, the show marks Chrom-Art's debut as a new Social Enterprise on the global contemporary art scene, dedicated to supporting artists at the beginning of their career.

In their first collective exhibition, we will feature the following artists:

Santiago Alcon (ES)	Andrew Chisholm (GB)	Daniel Dalopo (ES)
Amit Elan (IL)	The Finsbury Park Deltics (GB)	Sal Jones (GB)
Gianluca Pisano (IT)	Simona Ruscheva (BG)	Emanuel de Sousa (PT)
Mathias Vef (DE)		

As well as the following volunteers:

Jacinto Caetano (ES), Kris Cieslak (PL), Arturo Garcia De Las Heras (ES), Beata Kozłowska (PL), whom we highly thank for their hard work and contribution to the group.

Chrom-Art's curator Kris Cieslak has created an exhibition that aims to be a foray into, and a celebration of, the fascinating apparatus that is the human mind. The title of the show references the division of psyche according to Sigmund Freud where *ID* is the tumultuous, innate part of the personality that contains all human's basic, instinctual drives.

Unified by a common interest in the human being (their lives, their stories, and their interior journeys) the selected artists have produced a diverse body of work spanning collage, painting, digital illustration, and sculpture that seeks to reveal the major influence of the Id over the Ego, their constant battle and the ultimate dominance of the first over the latter.

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Opening hours:
Tuesday to Friday 12 to 6 PM
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Fucked Up

Fucked Up

As artists many of us like to get lost in the creative process. As people sometimes we get lost in ways that are not always pleasurable, controllable, safe. This issue's theme starts from that awareness and invites our artists to explore states of being Fucked Up.

Too much alcohol and/or drugs - you're Fucked Up.

A plan, or trip, or situation that goes terribly wrong - things are Fucked Up.

When you make a bad mistake - you Fucked Up.

When something is ruined beyond repair - it's Fucked Up.

When love shatters you, when shame breaks you, when despair erases you - you're Fucked Up.

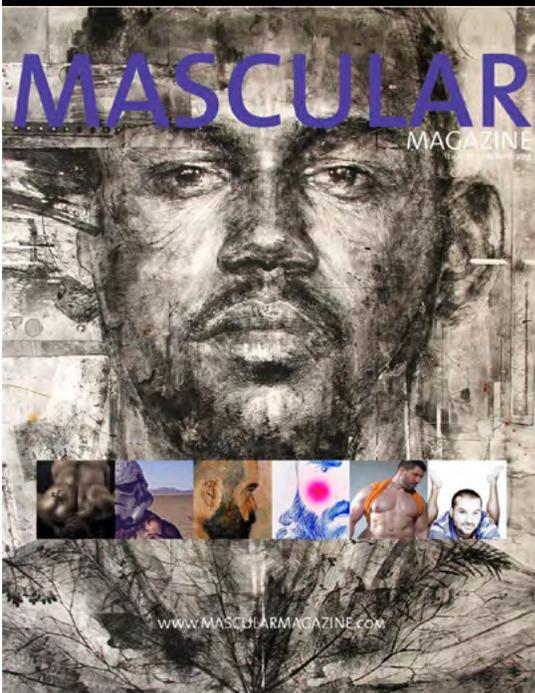
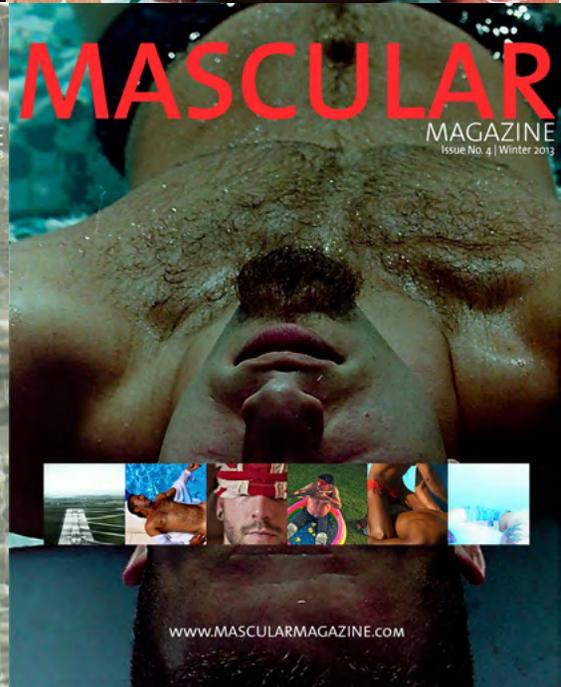
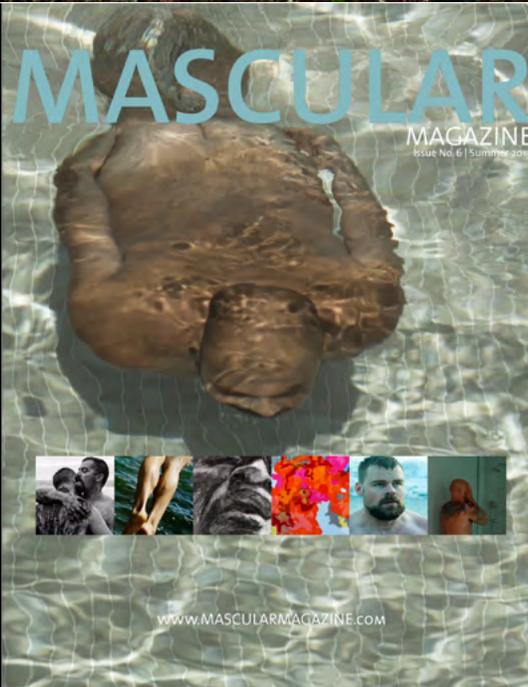
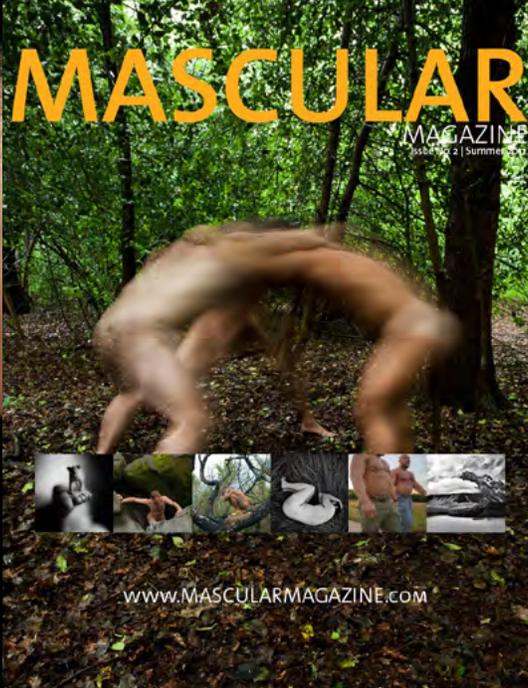
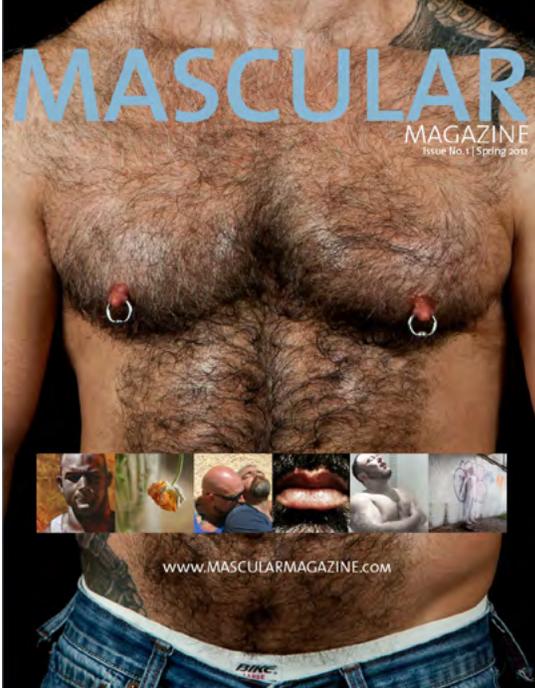
It's when we are most out of control that we are most naked and vulnerable. When we're Fucked Up our tendency is to hide and when we see other Fucked Up people we want to look away. What if we didn't? What if we looked more closely at a human condition? It's been said that it's in the things that we try to keep secret from others that we are most alike. We believe there is much to mine here.

Being Fucked Up extends beyond subject matter and can express itself in our technique - what if we broke artistic rules and conventions and fucked things up? What scares you or repels you? We invite you to try and see if you discover evocative images you couldn't have planned for. Learn what your boundaries and restrictions are and toss them out of the window.

Ultimately, if a viewer looks at something and says "That's Fucked Up!" we want to see it.

If you are interested in contributing to Issue No. 13, please contact MASCULAR Magazine at: submissions@mascularmagazine.com

Deadline for submissions is June 8, 2015.



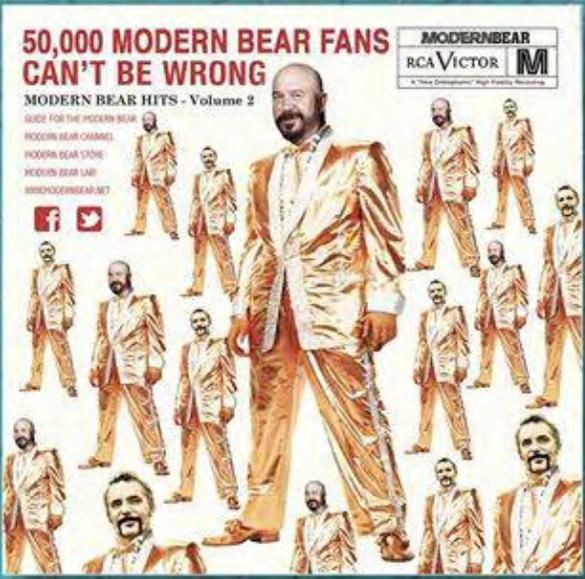
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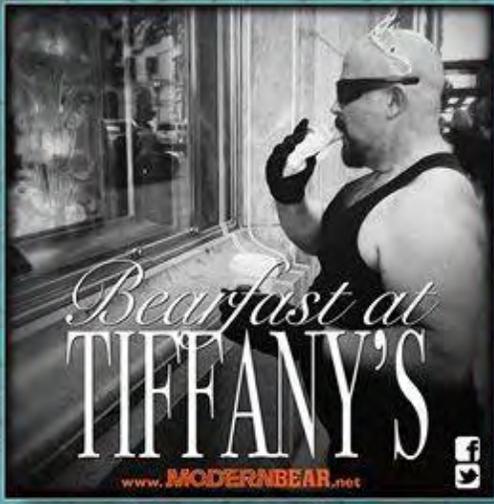
 




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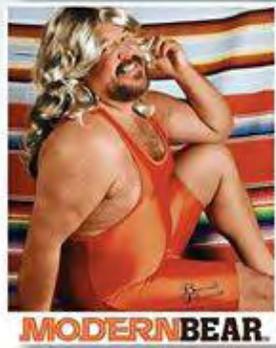
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INTERLUDE

RUPERT SMITH



'Interlude is just that - a tale to take time out with and get caught up in. Get the kettle on, and enjoy.' - NEIL BARTLETT

'Interlude reads like vintage LP Hartley only with rather more sexual honesty. He's just as good as Hartley at skewering a peculiarly English brand of mean-spiritedness.' - PATRICK GAYLE

'I love Man's World and Interlude is just as sparky.' PHILIP HENSHER