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MAGAZINE

Issue No. 17 | Spring/Summer 2016





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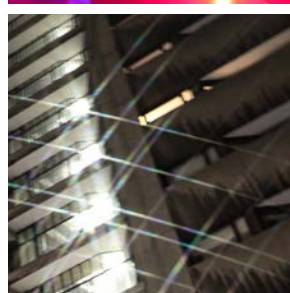
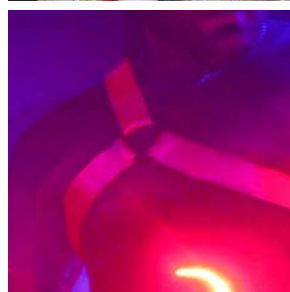
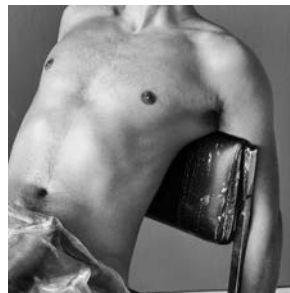
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Editor in Chief

Vincent Keith
vincent@mascularmagazine.com

Editors

Jonny Dredge
jonny@macularmmagazine.com

Gerard Floyd
gerard@mascularmagazine.com

Artistic Directors

Vincent Keith
vincent@mascularmagazine.com

Publisher

Mascular Magazine
info@mascularmagazine.com

Design

Vincent Keith
vincent@mascularmagazine.com

Curt Janka
curt@mascularmagazine.com

Alan Thompson
alan@mascularmagazine.com

Advertising

ads@mascularmagazine.com

Submissions

submissions@mascularmagazine.com

Contributing Editors

Richard Ashby (rcashbyjr@gmail.com); Bernard André (andre.bernard@skynet.be); Craig Calhoun (cjc24@yahoo.com); Alejandro Caspe (acaspe@gmail.com); Daniel Decot (danieldecot@scarlet.be); Juan Diego (kinkyneedles@gmail.com); James Dobbin (jamtrash@jamtrash.co.uk); Gerard Floyd (gerad@mascularmagazine.com); Kizzume Fowler (kizzume@gmail.com); David Gray (yogabear@cox.net); JL2 (jeanluc_laporte@hotmail.com); Wayne D. Lewis (happydog63@outlook.com); Kirk Lorenzo (kirk.lorenzo@smfa.edu); AK Miller (andrewkainchicago@gmail.com); Manel Ortega (photo@manelortega.co.uk); Orchid of Antinous (jpanko62@uottawa.ca); Brother Rat (brotherrathymn@gmail.com); Grant Simon Rogers (grantsrogers@gmail.com); Michael Rosey (ironrose71@hotmail.com); Ivor Sexton (rovi00@aol.com); Richar Vyse (vyserich@gmail.com); Oliver Zeuke (oliverzeuke.photo@oliverzeuke.com)

Cover Photo by:

Daniel Decot

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MASCULAR MAGAZINE

*Celebrating masculine art and
the men who create it*



Welcome to Issue No. 17 of MASCULAR Magazine, the Nocturnal issue. Once again, we are delighted to showcase the works of a diverse group of international artists.

We chose Nocturnal as a theme rather than Night because we wanted artists to consider the quality of night time in terms of activity and experience rather than simply the condition of not having the sun in the sky. We all know someone (perhaps many) who claims to be a “night person”. This is meant to imply that his/her most active and creative time of day is at night. For many, the calm and quiet of the wee hours provides uninterrupted space to really get down to business. The isolation and lack of a sense of time passing is a comforting environment in which ‘night people’ are at their sharpest. Unlike with ‘day people’ or the even more risible ‘morning people’, being in the now does not require other people shuffling around, phones ringing and constantly changing light as the sun moves through the sky. No,

for the ‘night people’ the darkness of night-time is a blank canvas on which they can leave a mark.

Being nocturnal doesn’t have to mean being quiet or relaxed or calm. Disorder and mayhem are equally at home under the cover of darkness and perhaps more so, than in the day. What might be different are the tactics. At night, loud noises, bright lights and excessive movement bring attention to the source. For some, this is desirable. For others, this is a catastrophe, and therefore, alternatives must be used. Things are done out of site or very quickly with a pre-planned escape at the ready. The most outrageous things can happen very quietly.

The lack of sunlight has a property all of its own. Rather than seeing it as a subtractive environment, the contributors to this issue have approached the nocturnal world as if it is endowed with its own many qualities. Rather than a lack of light, they prefer to suggest a surfeit of dark. Rather than seeing less, what

we see, we see in more detail – with more clarity. Juan Diego hints at this with his stunning paper cutting art in Animal Instinct. The night is more about impressions than detail – or so Wayne Lewis would have you believe. In his submission Night Moves, Lewis brings us into a dark place full of colour and movement. The details come in and out of focus, but we are left with a strong sense of sensuality, movement and heat. Similarly, Kizzume Fowler’s Images In the Night show us a nocturnal world full of structures and forms that during the day might not catch our attention. His long-exposure work suggests calm and serenity but they are very dynamic at the same time. He forces us to slow down and look properly, but the themes and structures themselves impart a sense of restlessness and activity.

In After 6 At the Studio, Manel Ortega isn’t so much concerned with the celestial quality of night-time – he supplies his own light. Rather, Ortega’s focus is on what he is able to

accomplish creatively after sundown. He explains that most of his shoots are after work hours when his models are available. This means that his shoots come hot off the heels of a busy day, and at just about the time many sit down for a cup of tea and a dose of soap opera, he's switching on his lights and moving to a new creative space where the male form is celebrated. Ortega's amazing compositions and controlled use of light imply a highly focused and determined approach to his art – perhaps the stillness of the night is part of the fabric of his metaphoric canvas.

For others, the nocturnal world is all about action and movement. Things that go bump in the night. In 'He Comes Out At Night', Gerard Floyd embodies that furtive and silent creature of the night – the urban fox. We've all seen them from time to time, and when we do, we are surprised, delighted and somewhat perplexed. We only see them at night, running between cars or under a fence, but they must be somewhere during the day. The fox seems so wild, a reminder that nature is just at your fingertips and that our urban world is only temporary. JL2's nocturnal activities have a canine quality to them too, but in this case its master and slave/puppy play – as he says, Because the Night Belongs to Lust. In House of Ill Fame, Kirk Lorenzo also claims the night for those who are attracted to fetish themes. Fetish often

deals with ritual and Oliver Zeuke's submission Night Ritual gives us a glimpse into the quotidian ritual of a man preparing for bed – preparing to face the night. Through his beautiful photos, the viewer is given a strong sense of the corporeal – textures, forms and flesh are so vivid, you can almost feel the wet skin.

Grant Simon Rogers has a completely different take on the subject of Nocturnal. In Terra Incognita, he chooses to emphasise the concept that objects and subjects exhibit a different quality during the night, a different facet to their forms that may be unfamiliar to us. In other words, during the hours of daytime, Rogers' subjects exhibit different qualities than at night, but we cannot get away from having to rely on light in order to see. The solution he chooses is to shoot his landscapes in daytime, but to manipulate the lighting so as to remove the effects of sunlight. The images he has submitted prove his thesis impeccably. They are not presented in daylight, but they have a quality and feel that isn't quite nocturnal either. They occupy an in-between space. An interesting comment on how we should be prepared to consider alternative views even for those subjects with which we are most familiar.

So, what is this nocturnal realm then? Where is it and what will we find

there? These were the questions going through my mind as I considered the theme for this issue. The submissions we have received would suggest that the answer has to do with freedom and space. In the nocturnal realm, we are free to express desires, explore sensations and project alternative realities. It's more than a world of fantasy and the ethereal - though if you look hard enough, you can find that too. No, the nocturnal world is earthy, corporeal and very real, and yet, titillatingly unfamiliar. Flesh is still flesh, only more so. Fantasies come alive. Mystery is given space to expand and develop. The ever present need for order and detail gives way to a new order where the senses rule. The lesson here is 'look closer'.

I hope you enjoy this issue of the magazine as it has been such a pleasure to put together. And be sure to consider the theme for Issue No. 18 of MASCULAR Magazine - TECH. You can learn more on the website or on Page 212.

Vincent Keith

London, November 2016

THE MASCULAR Mix: NOCTURNAL - vol. XIV

Brian Maier

MASCULAR
VOLUME 15

NOCTURNAL

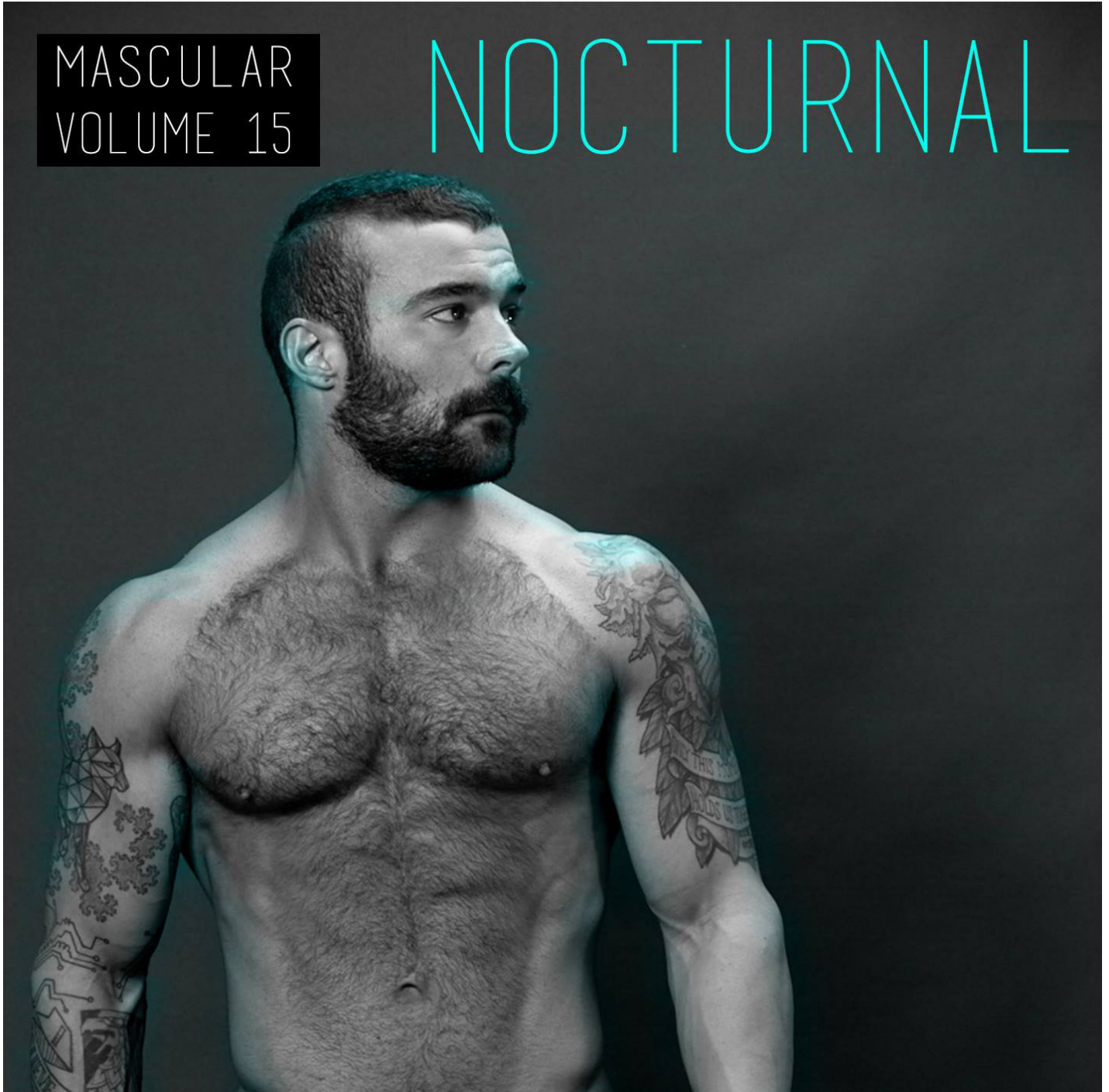


Photo Courtesy of Venfield 8

If you would like to hear Brian Maier's 'White' Mix, you can download it from
<https://soundcloud.com/brianmaier/mascular-vol-15> or on [iTunes](#).

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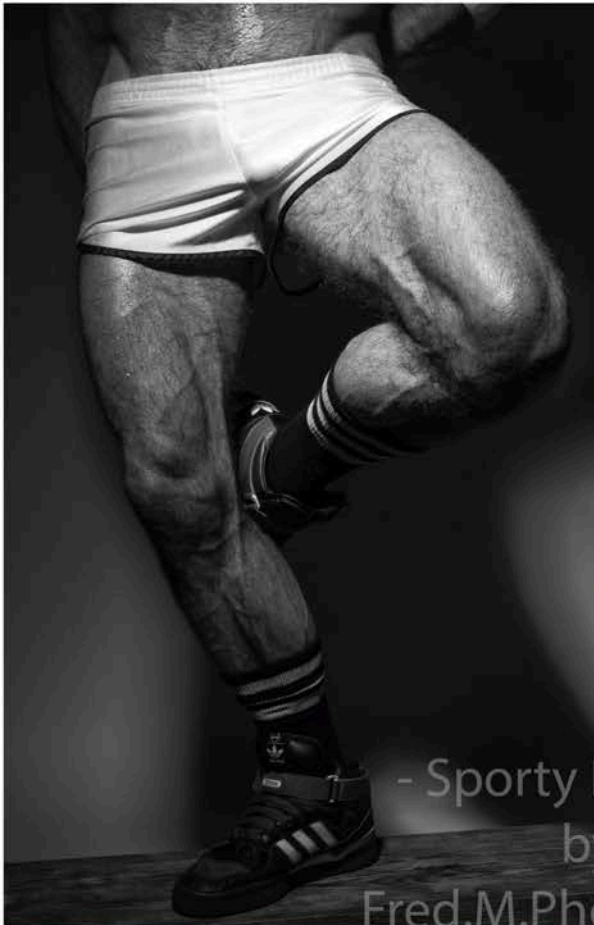
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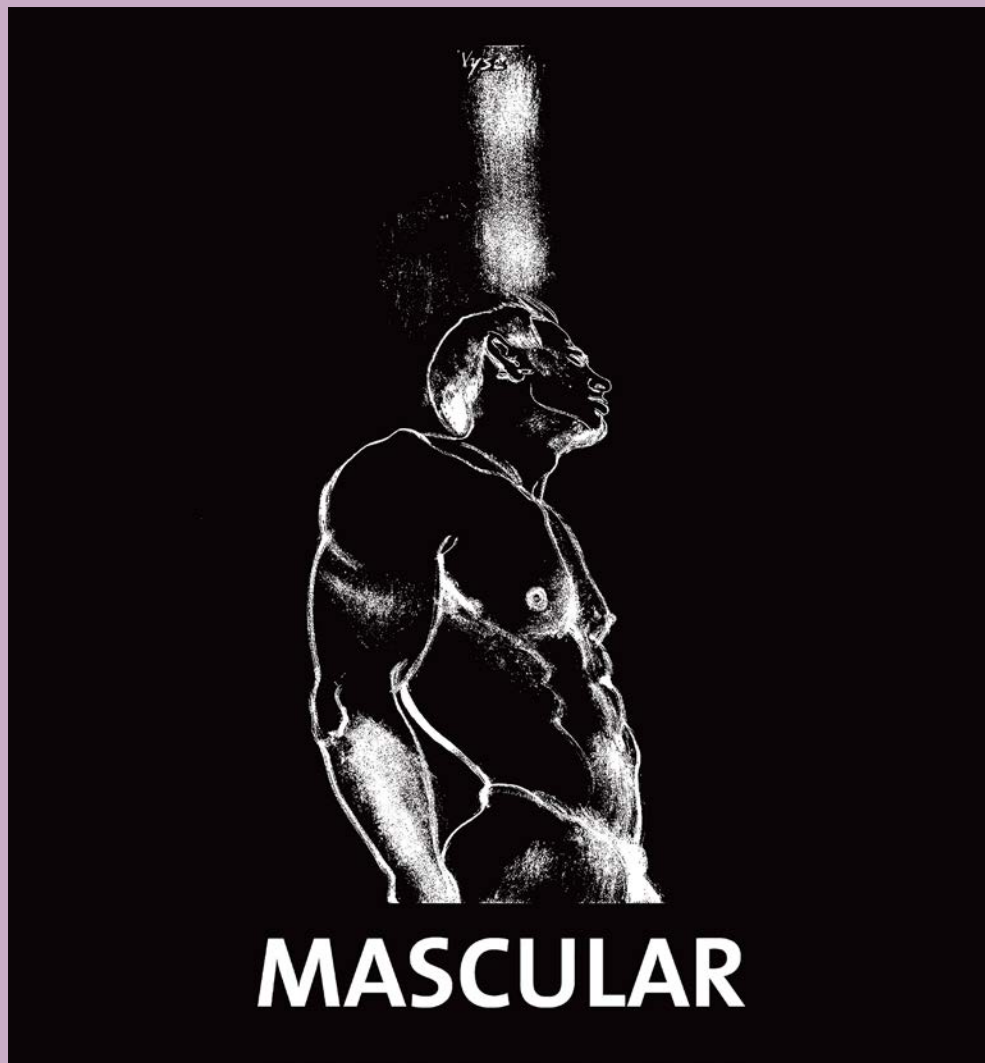
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MASCULAR NOCTURNAL

Richard Vyse

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NOCTURNO

Alejandro Caspe

La palabra “nocturno” me remonta a pensar y a sentir que cuando la luz del sol se ha ido y queda la oscuridad, es cuando le damos rienda suelta a las emociones que de una manera u otra reprimimos y escondemos por miedo a ser juzgados, así mismo nuestros demonios internos salen a jugar y explayarse sin temor a ser observados, puedo decir que es el momento en que somos realmente como somos.

Model: Efreén Banda

The word “nocturnal” makes me think of and feel of when the sunlight is gone and the dark is pervasive, when we give way to repressed emotions one way or another that have remained hidden for fear of being judged. We can let our inner demons come out to play and express themselves without fear of being seen. This is when we are truly ourselves.

You can see more of Alejandro's work at www.alejandrocaspe.com









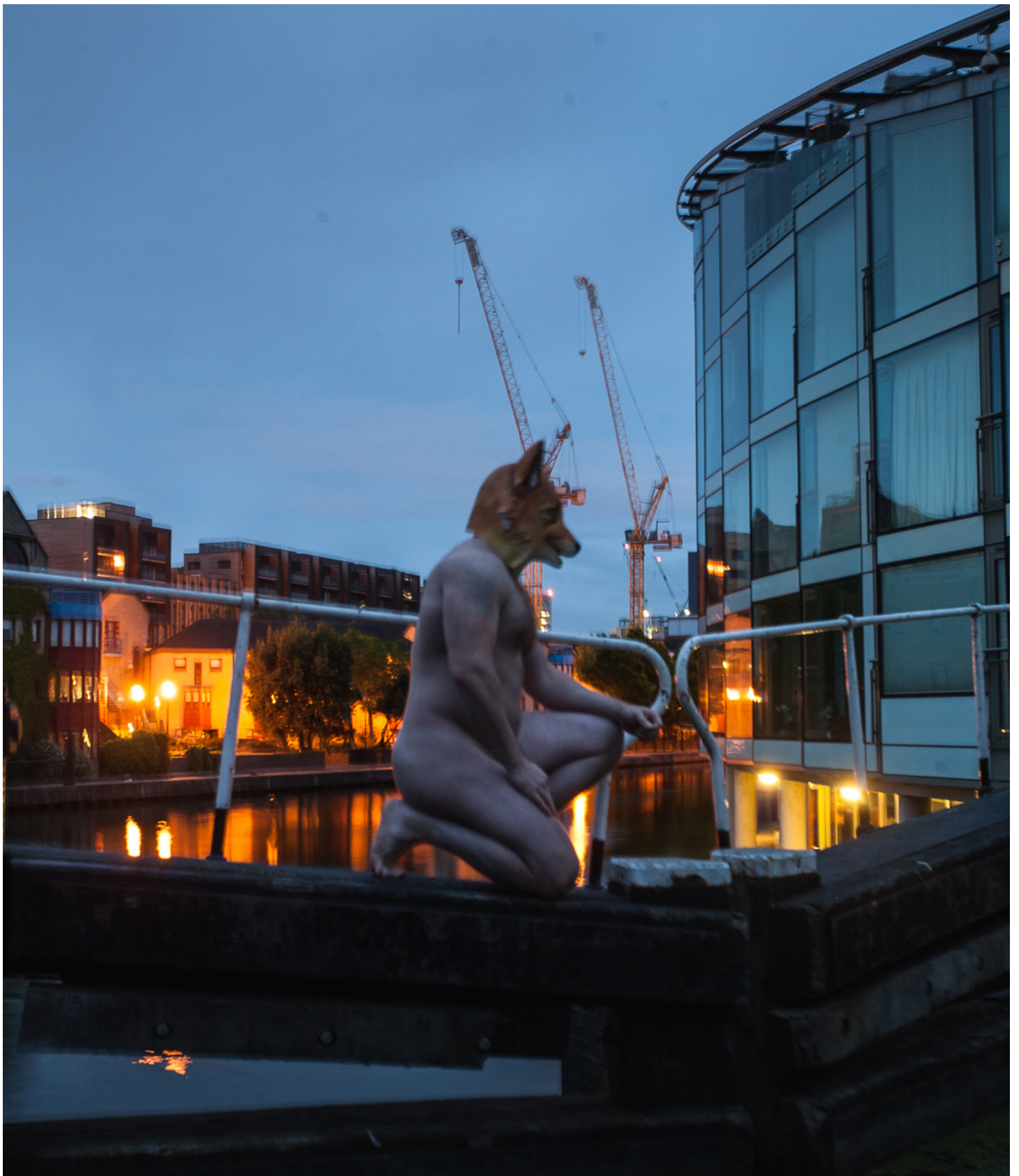




HE COMES OUT AT NIGHT

Gerard Floyd

At night he tentatively starts to appear.
The darkness gives him confidence he is more daring, more free.
He stalks from the shadows without fear.
The darkness is wild and exciting the darkness is the animal in me.









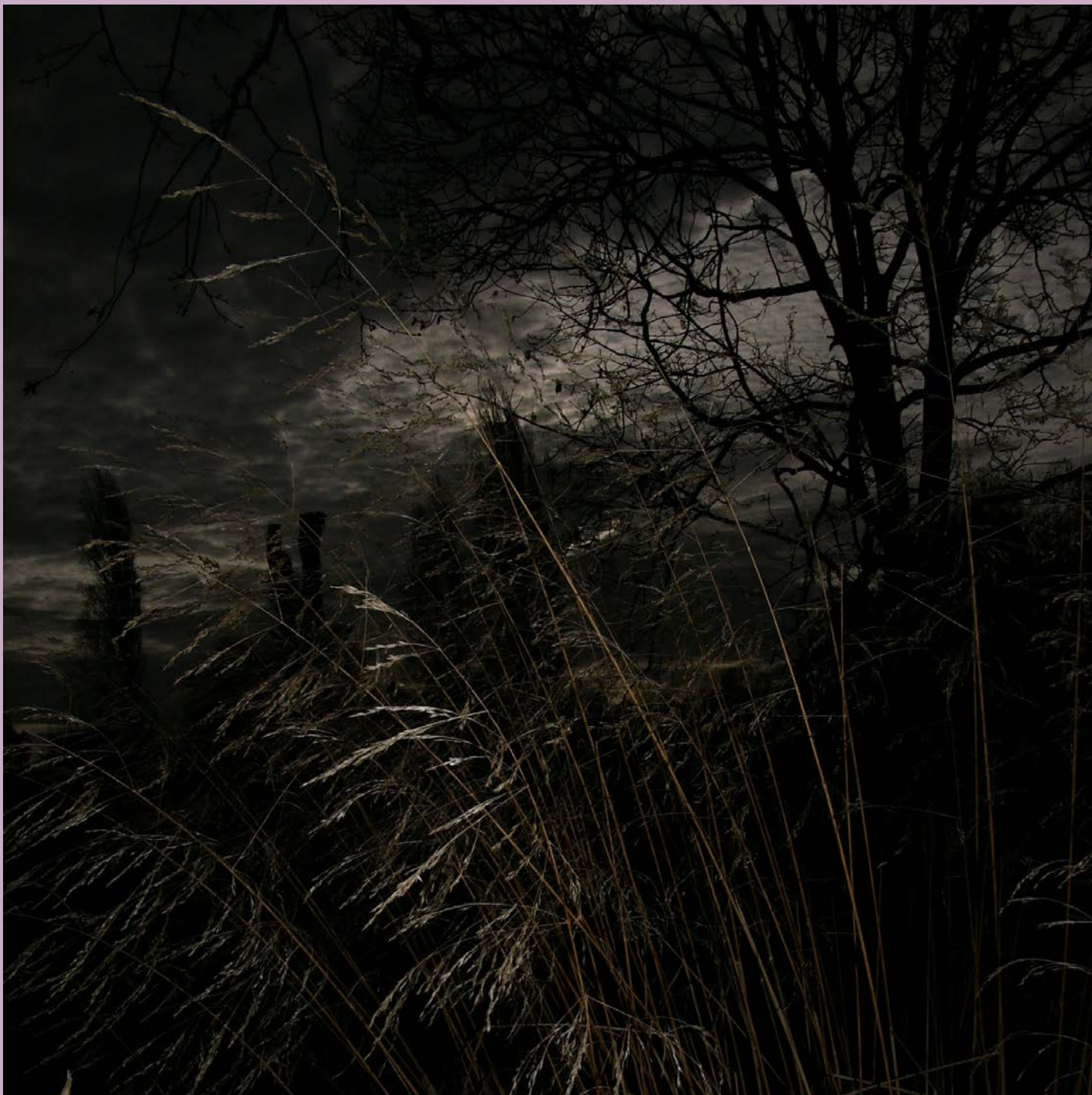












TERRA INCOGNITA

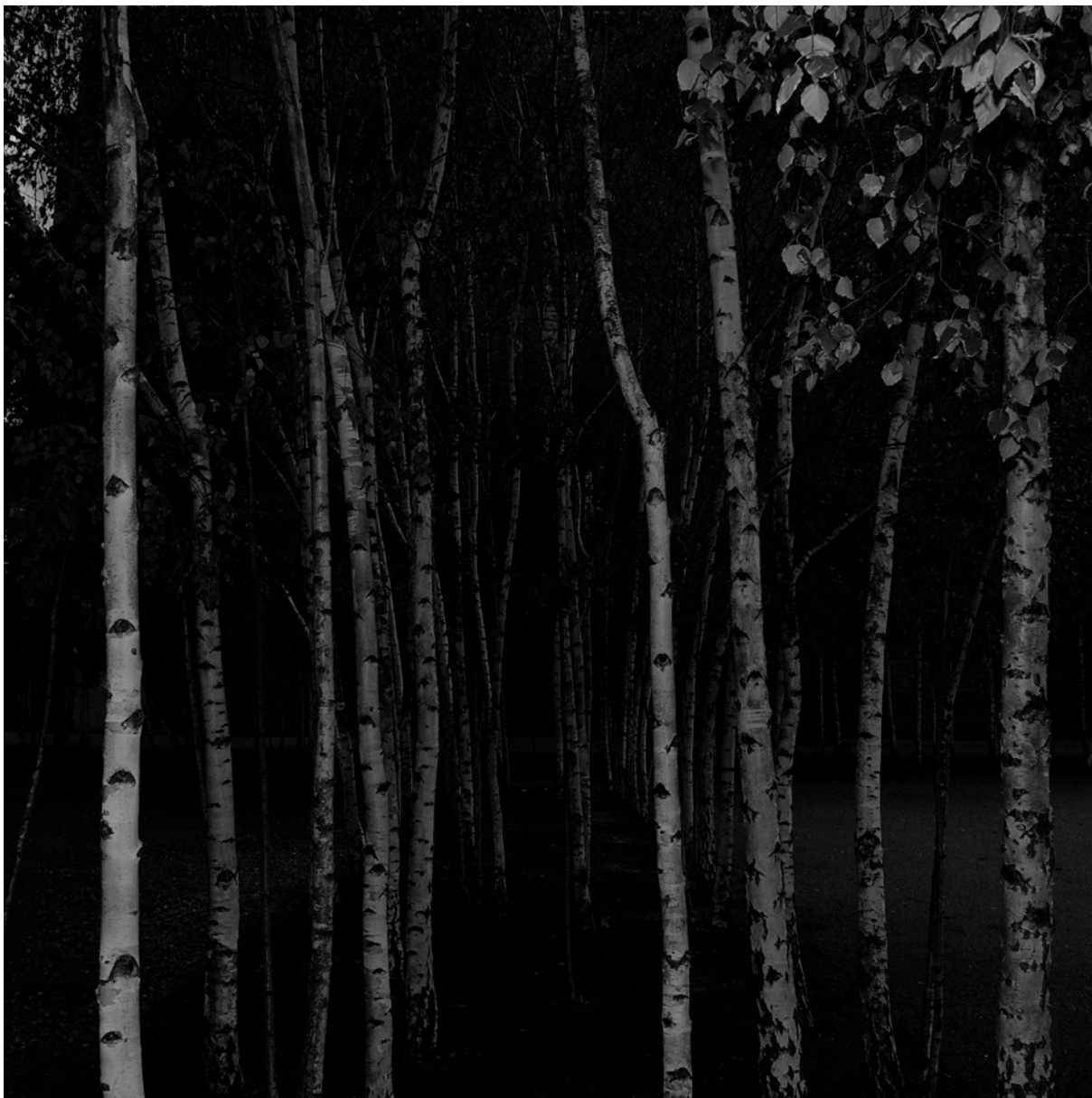
Grant Simon Rogers

All of my pictures are daytime pictures. Viewers often mistake them for night time. I keep the post processing to a minimum so my pictures are virtually straight out of the camera. I only ever make a few pictures of each subject (often only one) so I don't fill up my cameras memory card with pictures I am never going to look at.

As a visual artist I make my photographs as a form of looking and contemplation, visiting the same subjects again and again year after

year. I love the meditative time I spend while 'thinking' pictures and often lose myself purely in the looking. For me that is the essence of what I think my photography is, a way of looking. I always have a camera with me. When out for a walk I see a picture in what I am looking at and then know exactly how I want the finished picture to look. Looking is the easy bit. Then I have to try to work towards the picture in my mind's eye. I know quite quickly if my imagination is greater than my photographic ability.

You can follow the work of Grant Simon Rogers only on social media: [flickr.com/photos/grantsrogers/](https://www.flickr.com/photos/grantsrogers/); [facebook.com/grant.s.rogers.71/](https://www.facebook.com/grant.s.rogers.71/); [instagram.com/grantsimonrogers](https://www.instagram.com/grantsimonrogers)



All of my photographs are daytime pictures. With the aperture ring set to f8-f11 and the shutter speed between 1/500 and 1/2000 of a second, I will get a really dark picture from my cameras in all but the brightest of sunlight. My digital range finder cameras have a small in built flash above the lens or I attach to the hot shoe an external flash unit, which I then use to illuminate the foreground detail and create definition in the middle ground. This creates the theatrical 'Day for night' effect. The f11 aperture gives me a wonderful broad depth of field to play with so that most of my chosen subject is in focus and on overcast days allows for the clouds to become part of the whole composition. I try to keep everything as simple as possible.

I have been taking photographs since I was six years old. My first camera was a little Kodak Instamatic inherited from a parent who had moved onto Super 8 movies. I loved it and the square pictures we made together.

On leaving art college I worked as a local newspaper photographer which taught me the discipline of visualizing a picture before I lifted the camera to my eye. To this day I am passionate about visual literacy. For me this translates as composition. I am not very good at the technical aspect of photography.

I am probably more influenced by cinema than other photographers. This is cinema from the mid 20th century, the films of Powell and Pressburger and Akira Kurosawa have always delighted me visually. In no way am I trying to claim I am as creative as they have been but I believe we are a sum of parts so I am a great fan.

I make my photographs for my own pleasure and they have become part of my practice as a visual artist. I have exhibited my work in solo and group exhibitions in London and further afield in the UK and Europe.

















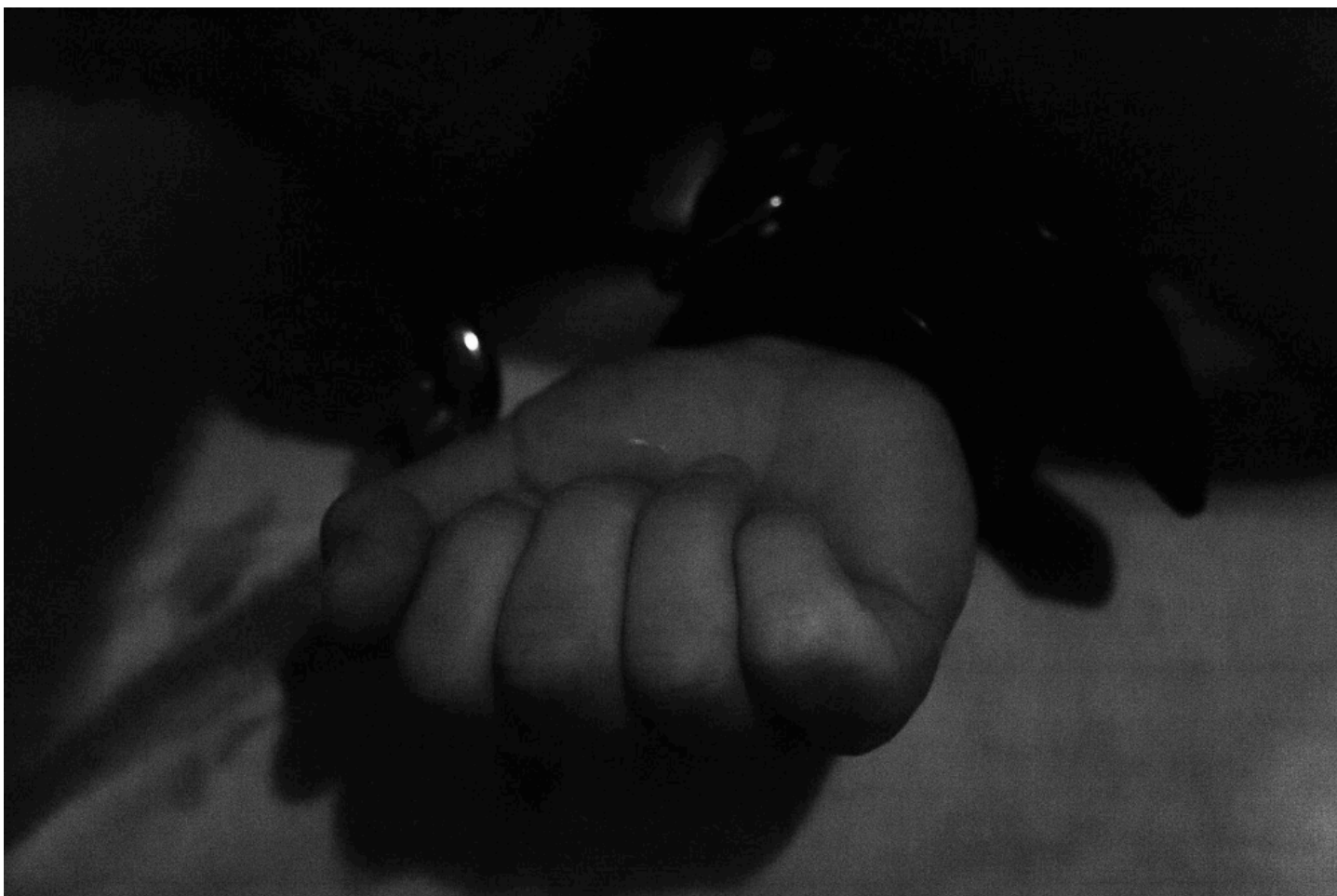


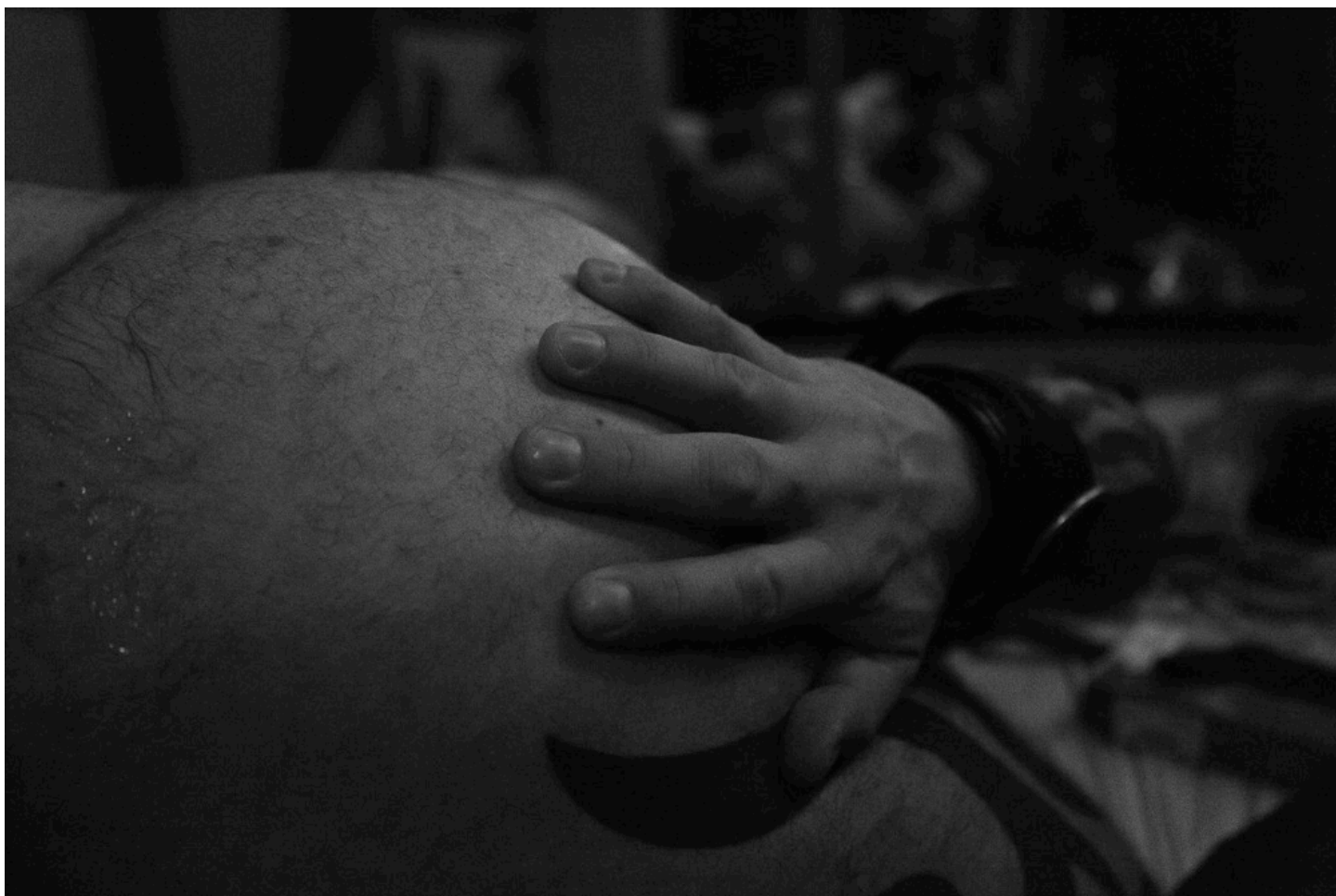
BECAUSE THE NIGHT BELONGS TO LUST

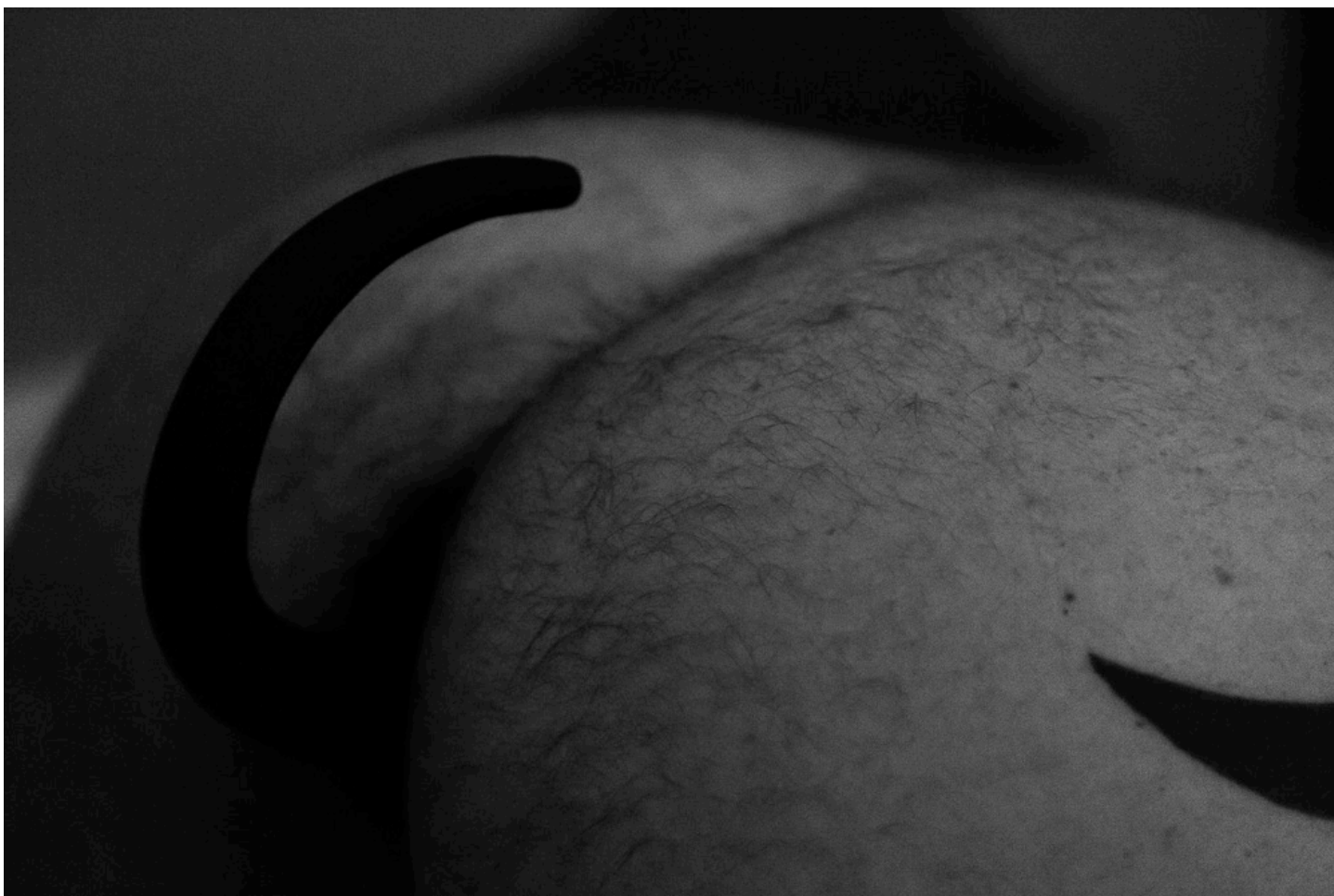
JL2

When the night rises, its darkness illuminates me. At that moment of the day, my lifelong anxiety culminates. To alleviate my injured soul, I compensate. I dive into compulsion, the only way to avoid the intolerable anxiety that plagues me. The night is a hunting ground. I am both hunter and prey. Hunt is endless, pleasure ephemeral and hunger never satisfied. Sunrise blows the final whistle and brings a short-lasting serenity. Soon, withdrawal will emerge. I am sexually compulsive.





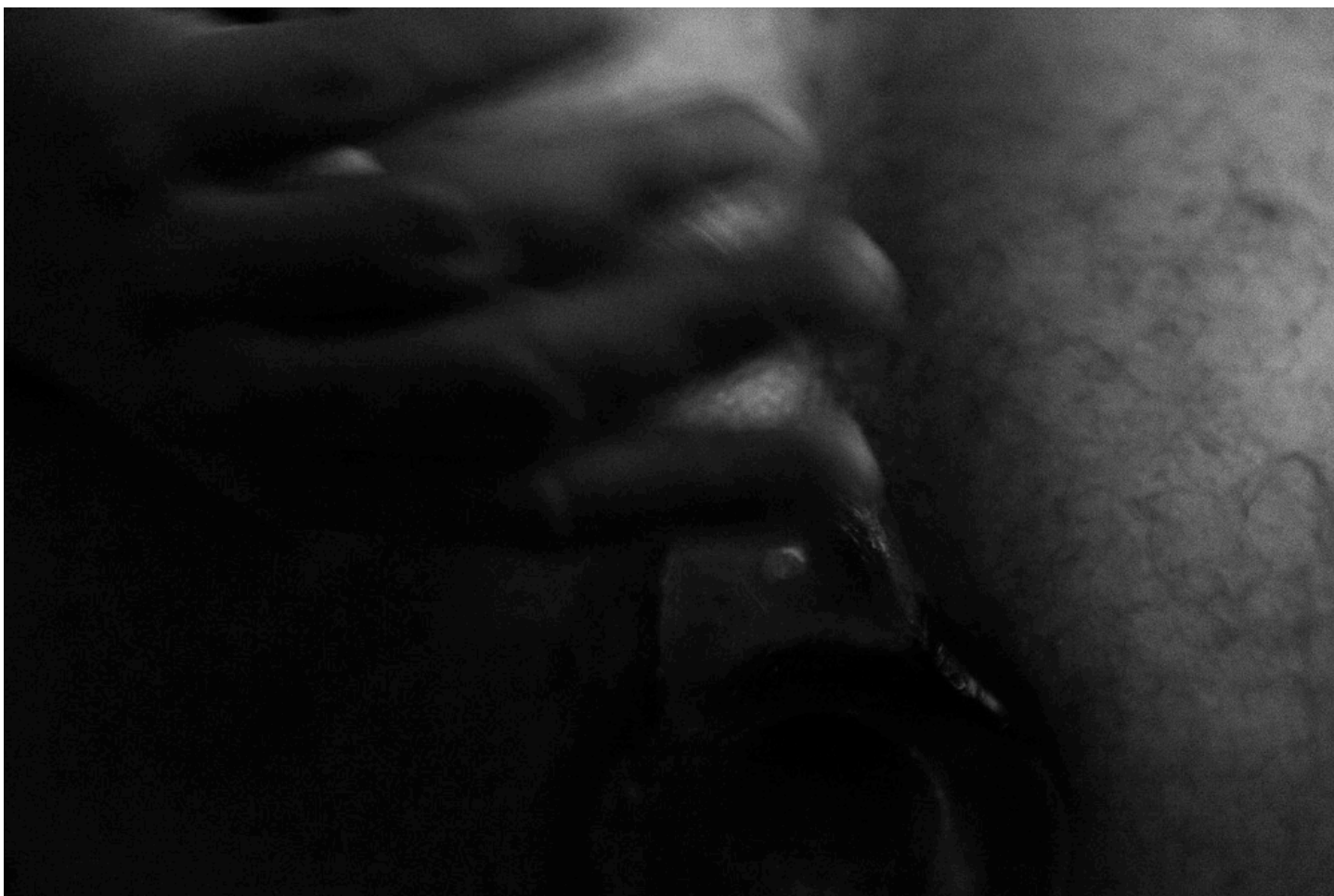
















BUMP IN THE NIGHT

Michael Rosey a.k.a. Iron Rose

It happens in the daytime with the shades pulled down and the curtains drawn. There are the back rooms of leather bars with walls and windows painted black. Then there is the darkness after the sun has set and everything quiets down. But somehow the eyes adjust and faint, writihing images begin to emerge. It may be for love. It may be for lust. But there is never any shame or hiding. In fact, the sex is more heated and unabashed. The lack of light quells inhibitions, enhances the sense of touch and adds to the romance.

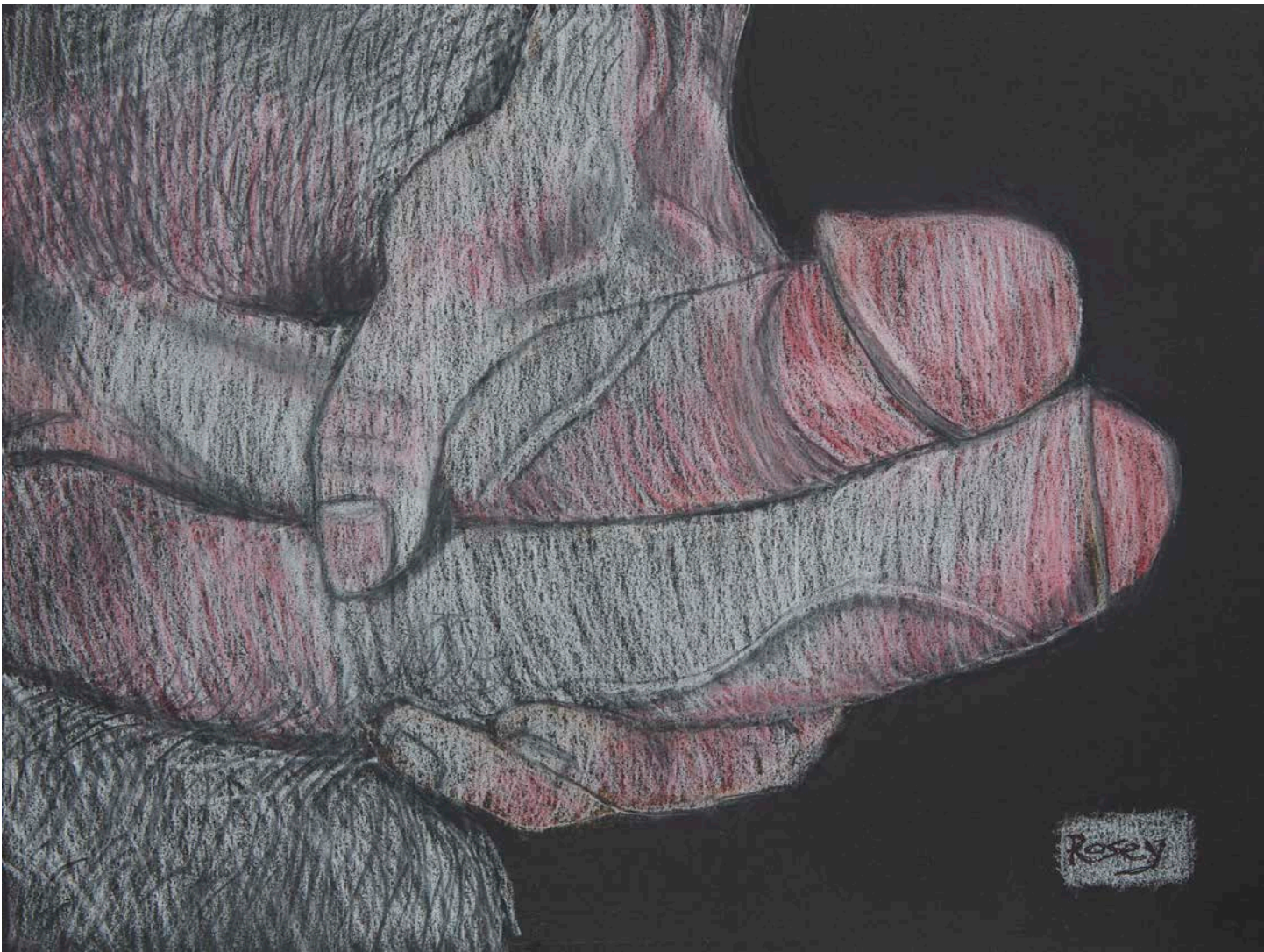
Personally, I want all the lights on. I need harsh reality and all its colors. I have to see everything, the beauty and the imperfections. All of my senses need to be stimulated. That's just me.

















ASTROLOGICAL PORTRAITS

David Gray – YogaBear Studio

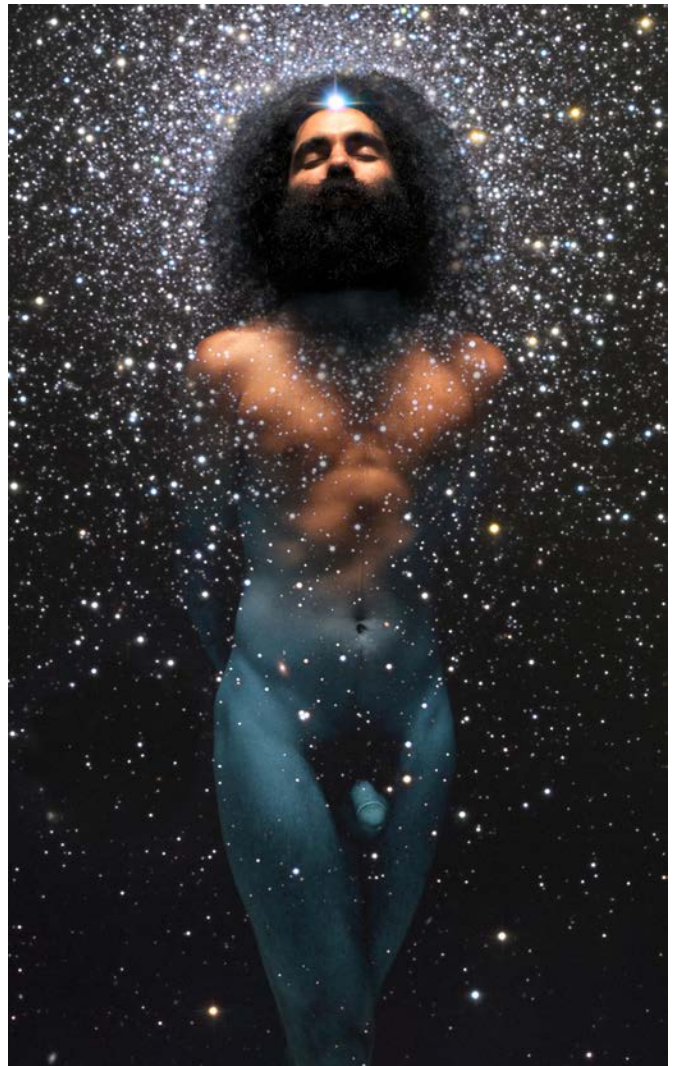
A magical show of light appears each night with the setting of the sun. For some, the stars hold portents and guide the course of their lives, day by day, from birth to death. For others, the night sky is a frontier to be explored with ever more powerful technology, penetrating a vastness beyond any comprehension. I've always been fascinated by the unsteady truce between astronomy and astrology: with the rich mythology built around the motion of tiny points of light; with the long tradition of observation and mathematics that goes into casting a horoscope; with the unimaginable worlds revealed by the Hubble Space Telescope. I've been using these Astrological Portraits as a way to explore the lore and language of astrology, to enrich my own nocturnal ramblings under the stars.

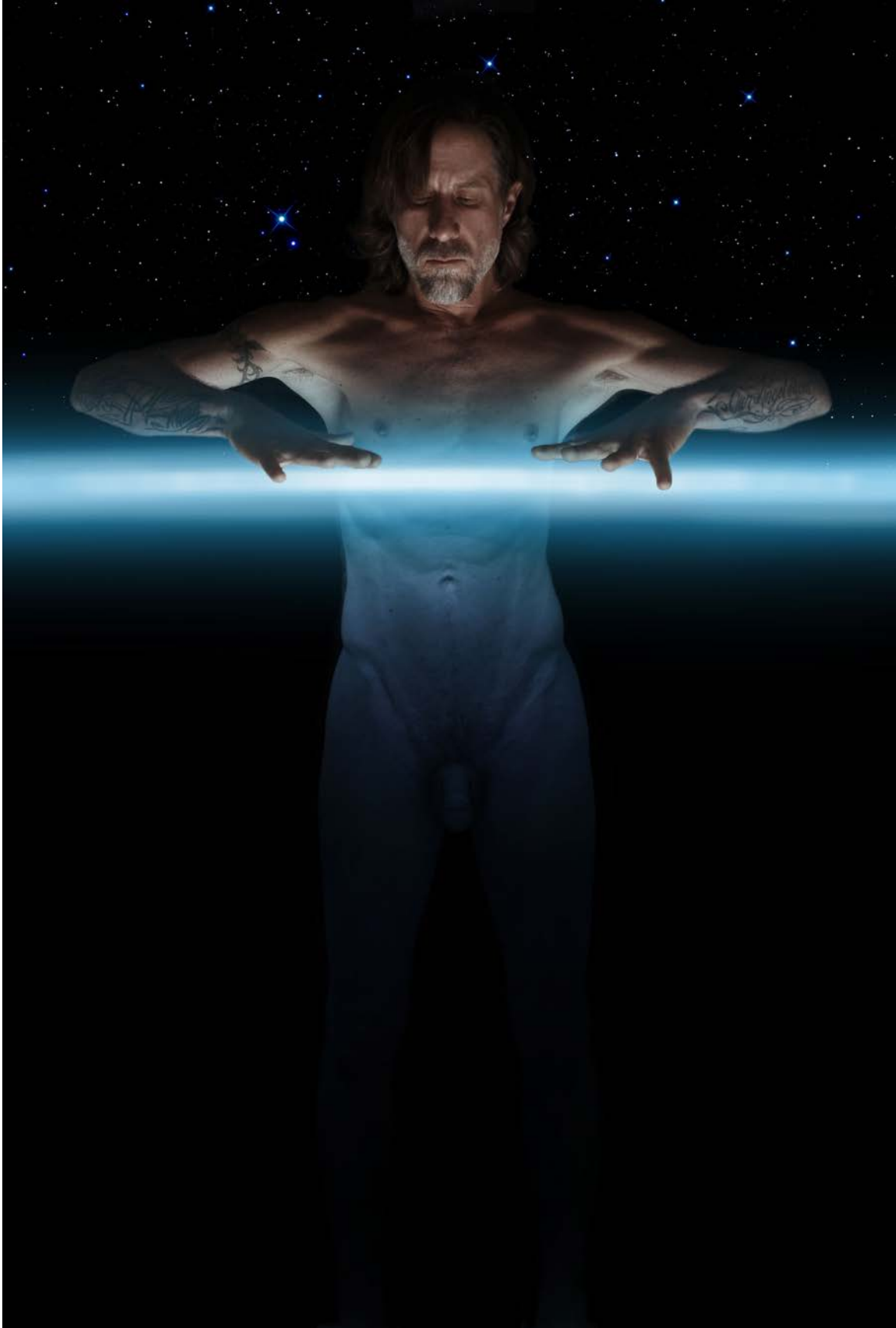
More work from the series is available on the YogaBear Studio website at www.yogabearstudio.com











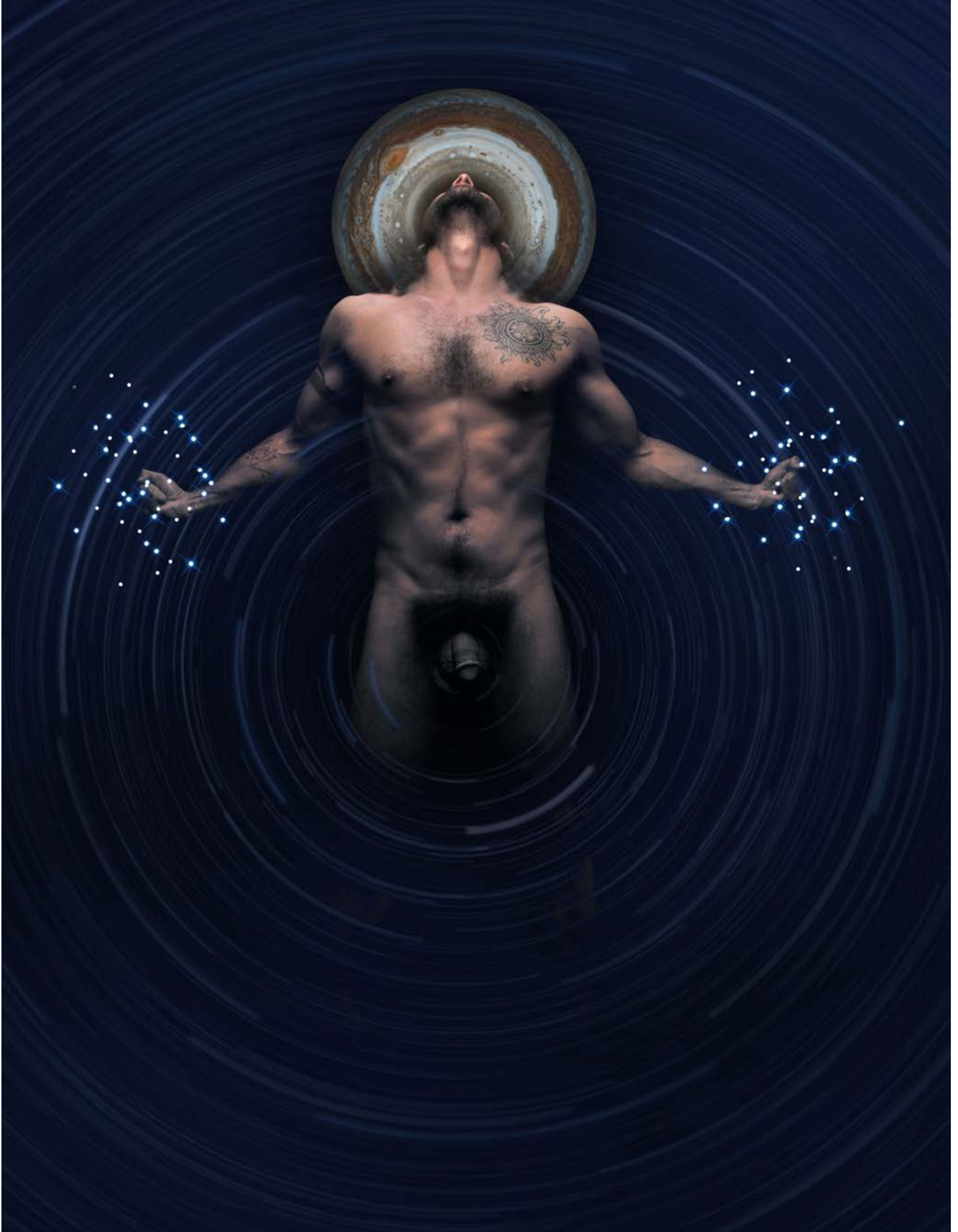
ERIC - EVENT HORIZON



JOHN - SEXTILE







AARON - TROJAN POINTS



NOCTURNE

Craig Calhoun

I've never met porn actor Christian Mitchell in person. I met him online through Twitter and photographed him via Skype (he lives in California and I live in Chicago, IL). Or rather, I photographed my computer screen as he appeared on it, posing for me in his bedroom. We did the photo shoot, which took place on November 19, 2015, in the evening as that was the only time he was available. While the resulting images were dark to begin with, I've edited them to make them even darker (inspired by the theme of this issue and the live double-album, *Nocturne*, by Siouxsie and the Banshees).

The largest image my camera can produce is 13.6" x 18.133" at a dpi of 180. This is not large enough to meet *Mascular Magazine's* file size requirements. What I decided to do for this series was to create canvases in Photoshop that were large enough and then add multiple images to them. For the past year I've become obsessed with reading comics so creating images that arguably look like comic book pages appealed to me.

















ANIMAL INSTINCT. PAPER CUTTING ART

Kinkyneedles | Juan Diego

Black leather, fur, violence, sex, masculinity, sweaty skins, love, a black and full moon, ripped clothes, domination and submission, darkness, hunger, lust, etc...that what Animal instinct is.

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

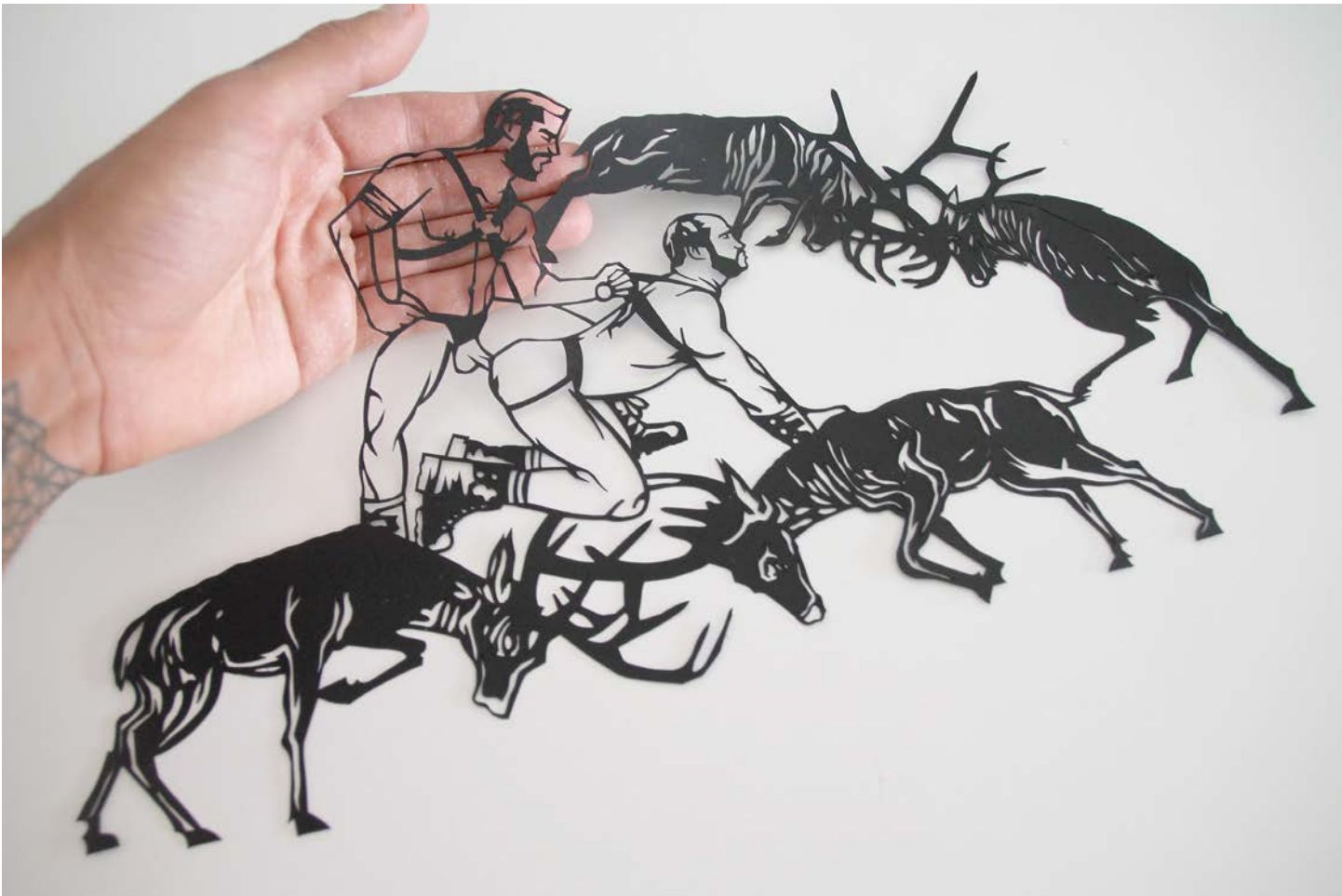


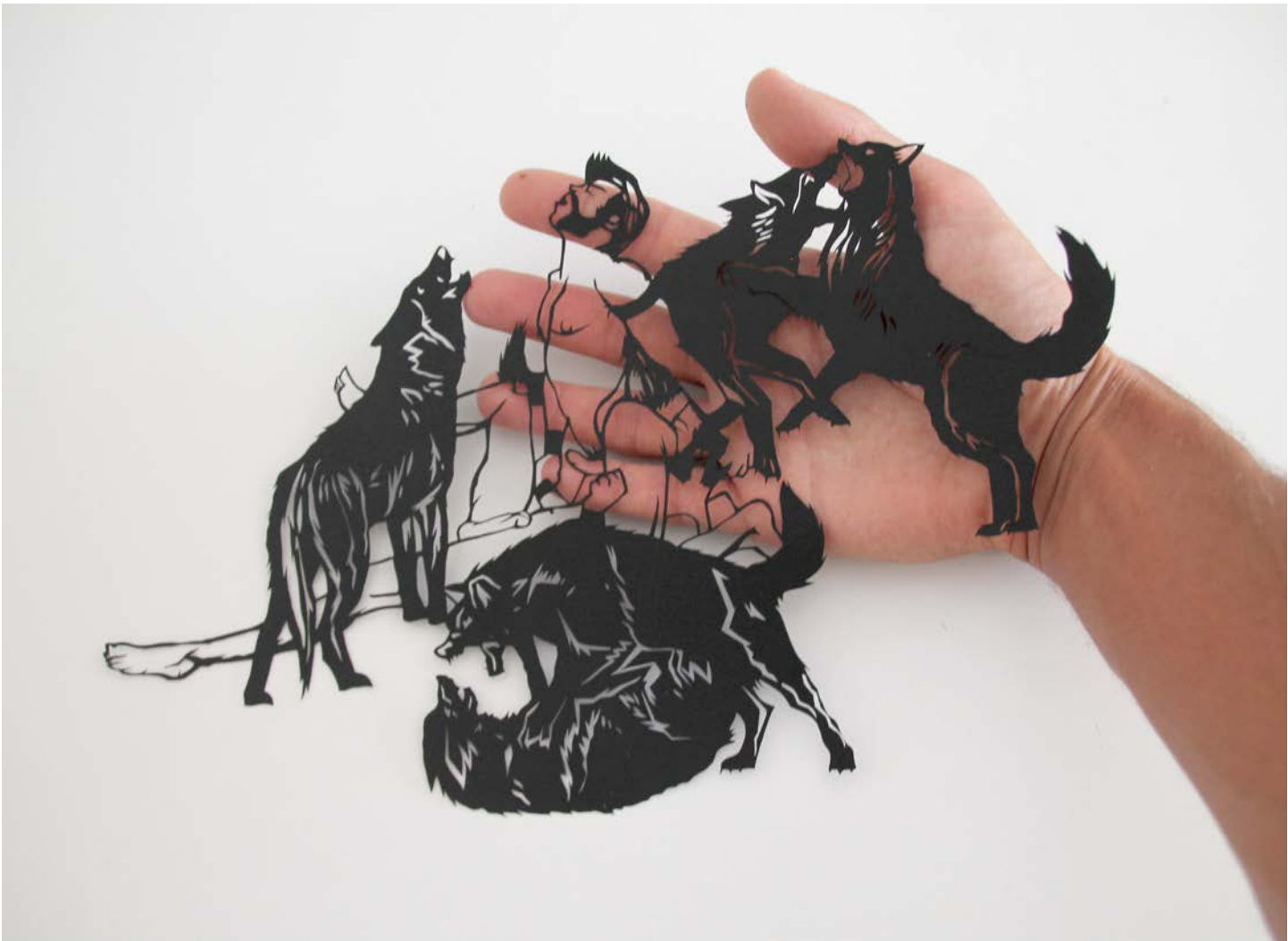














WALK THRU THE NIGHT

Daniel Decot

I first began to make some photos with friends at sunset, but then I decided to change my plan. I brought my friend Ben to walk around at night in the countryside, aimlessly, just to share some timestogether, walk, talk, swim naked in the river, light a fire with branches to warm up silently, cook a meal with the flames, just a quiet moment, an all-nighter together ... no words, only sound of the wind in the trees, crackling fire ... and clicks of my camera.

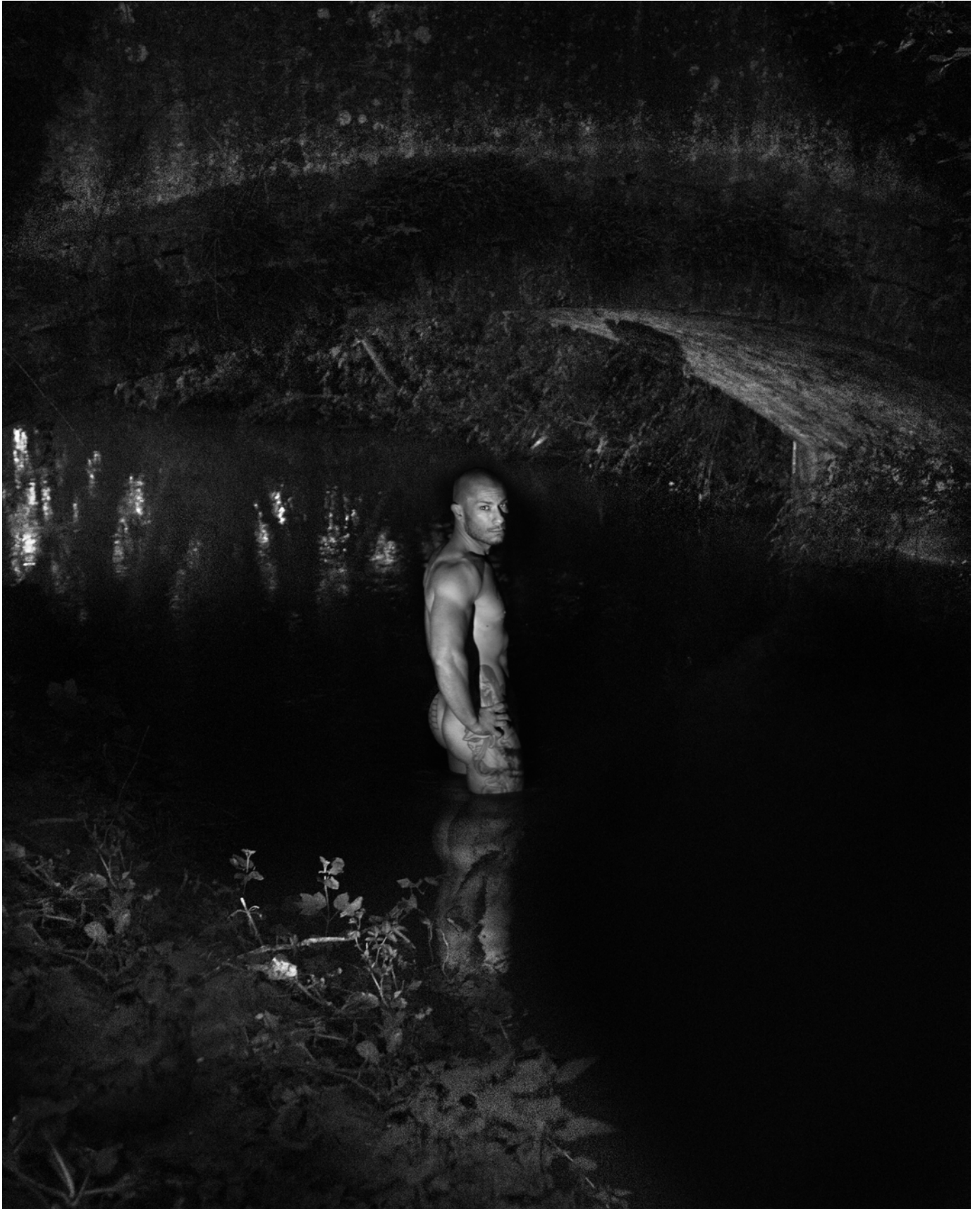
You can see more of Daniel's work on www.danieldecotphoto.book.fr

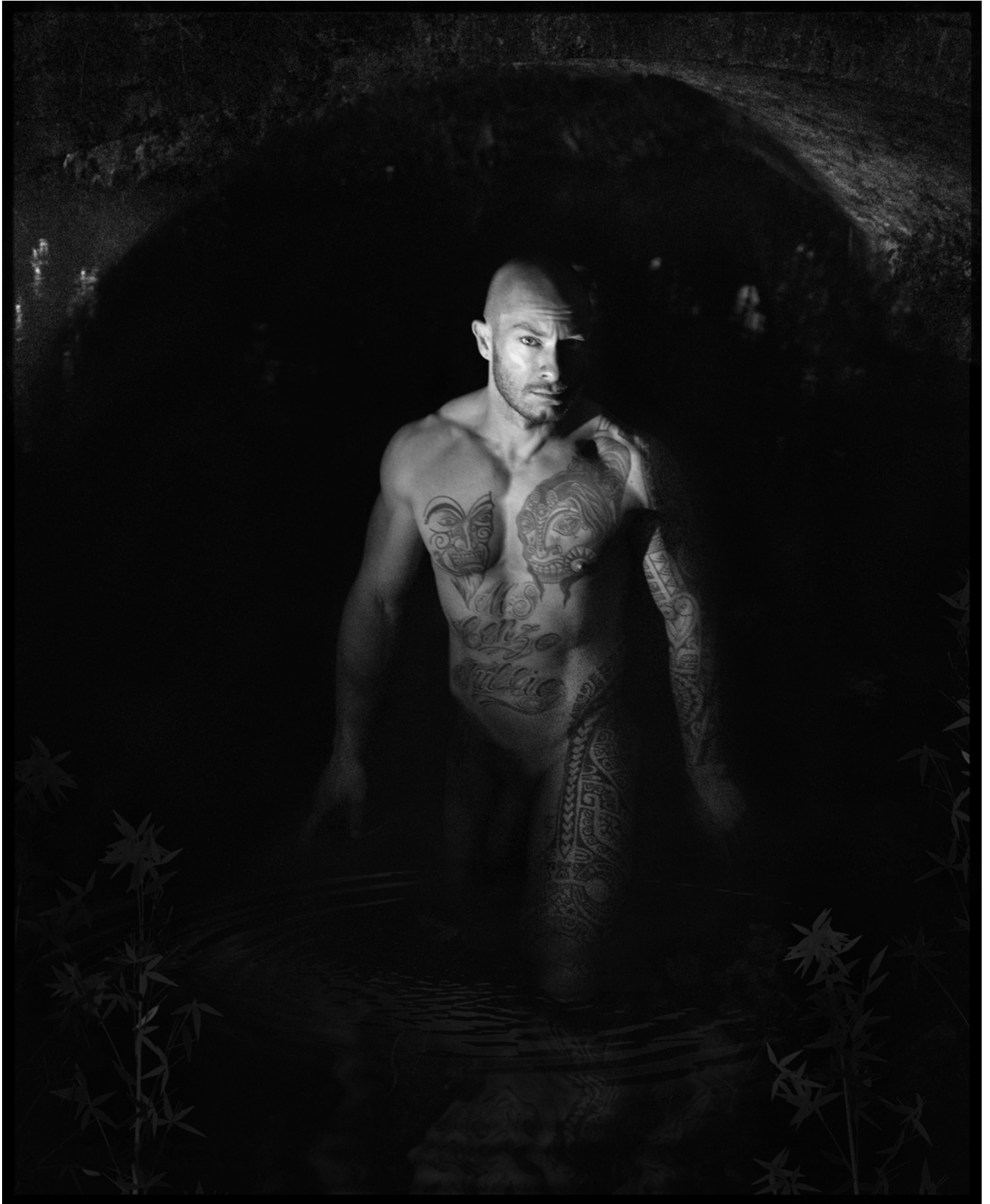




















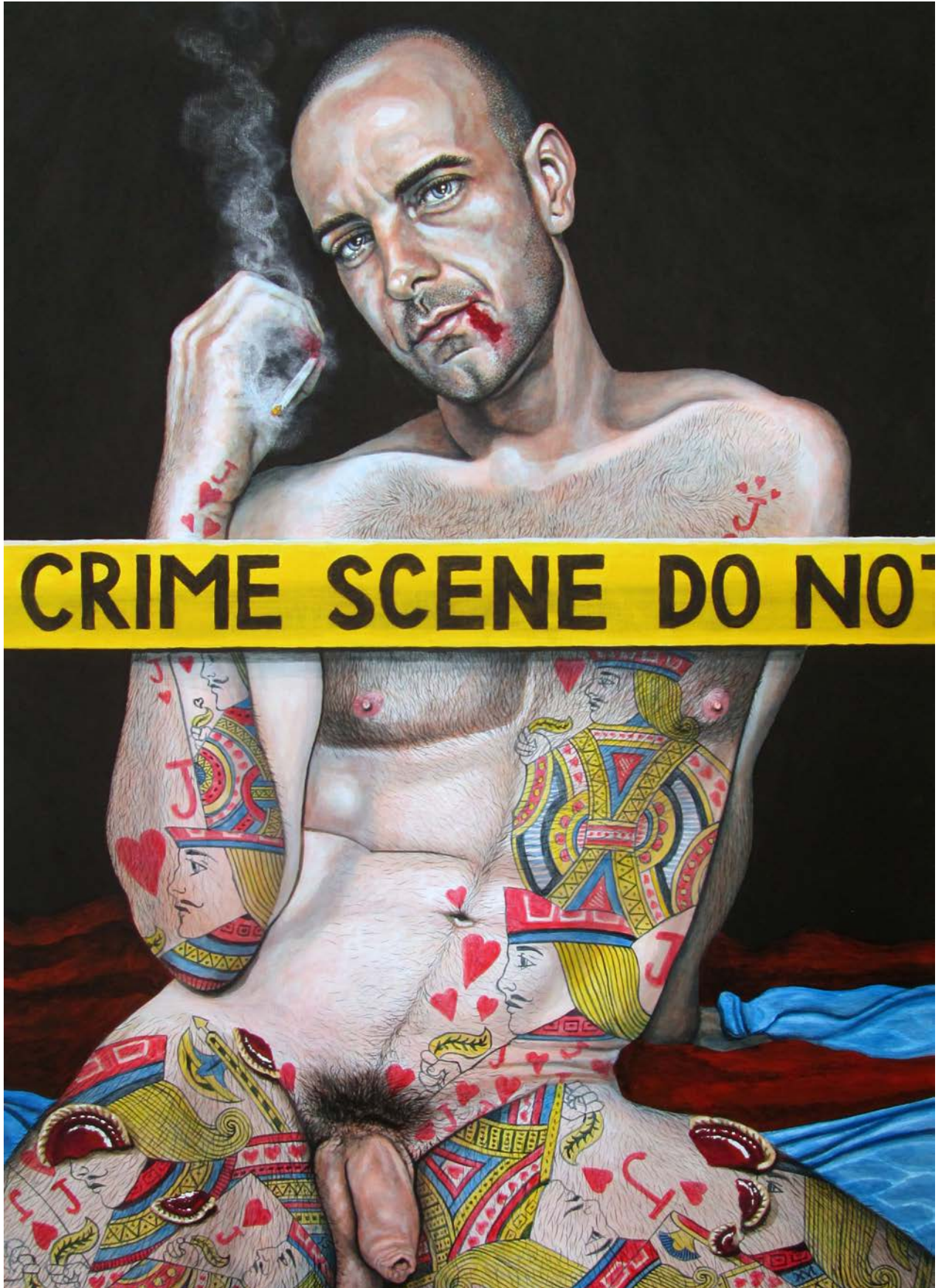
THE NIGHT

Ivor Sexton

When I read that MASCULAR was doing a "Nocturnal" edition I was really excited. I have always been fascinated by "the night" with all its connotations and the "dark side" features in my work a lot. These paintings were inspired by both personal experiences and emotions. I love the nocturnal aspect of Fairgrounds...the Circus and Fairytales I even think I realised I was gay after watching the lads work the fairground rides...it was a mix of terror and arousal in equal measures. I was so confused watching them. They were so scary and menacing but so very sexy at the same time.

This fear and arousal has influenced me throughout the years. The terror and fascination of the ventriloquist morphing with his dummy... the sinister clown...the thief in the night...the poor dancing bear. Many beautiful things happen after the lights go out...it is a very sensual and mysterious period. Some choose the night to embrace their more "fetish" side. I try to recreate these emotions in my work. Plus at the end of the day everyone loves a "bad boy" and a lot of "bad boys" come out at night.

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

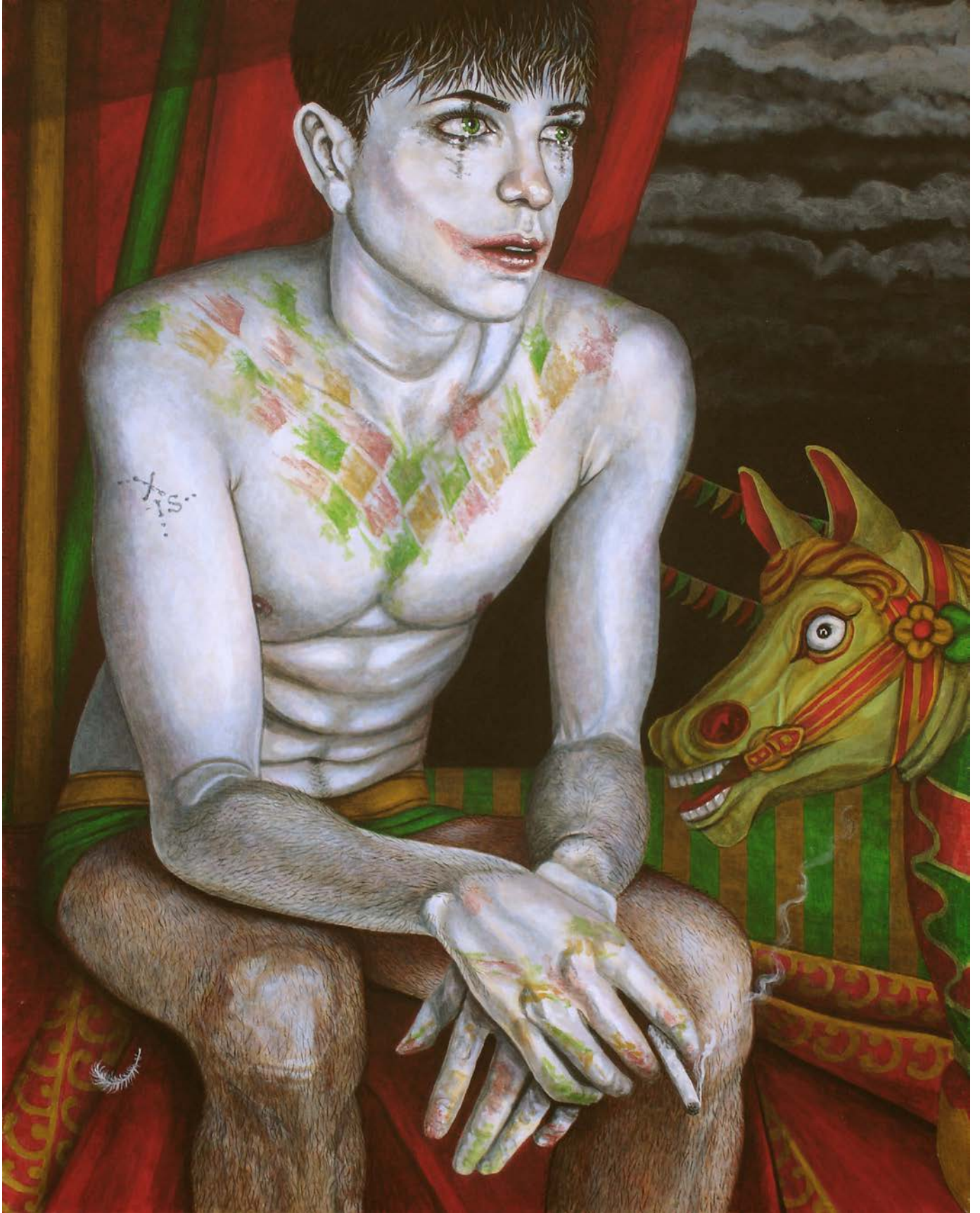




"THE ESCAPOLOGIST" ACRYLIC ON BOARD



"THE VENTRILOQUIST" ACRYLIC ON BOARD



"HARLEQUIN" ACRYLIC ON BOARD



"ALAN'S NIGHT OUT" ACRYLIC ON BOARD



"NOCTURNAL OMISSIONS" ACRYLIC ON BOARD



"DANCING BEAR AT REST" ACRYLIC ON BOARD



HOUSE OF ILL FAME: DADDY ISSUES

Kirk Lorenzo

House of Ill Fame is an ongoing project centered around my navigating BDSM/Leather culture through my lens as a young queer man. The project is a window into the way various forms of politics foster my involvement in said culture. These politics being class, gender, age and family.

Models: Frank Quesada, Q Ellis-Lee, Timothy Webster

You can see more of Kirk's work kirklorenzo.com





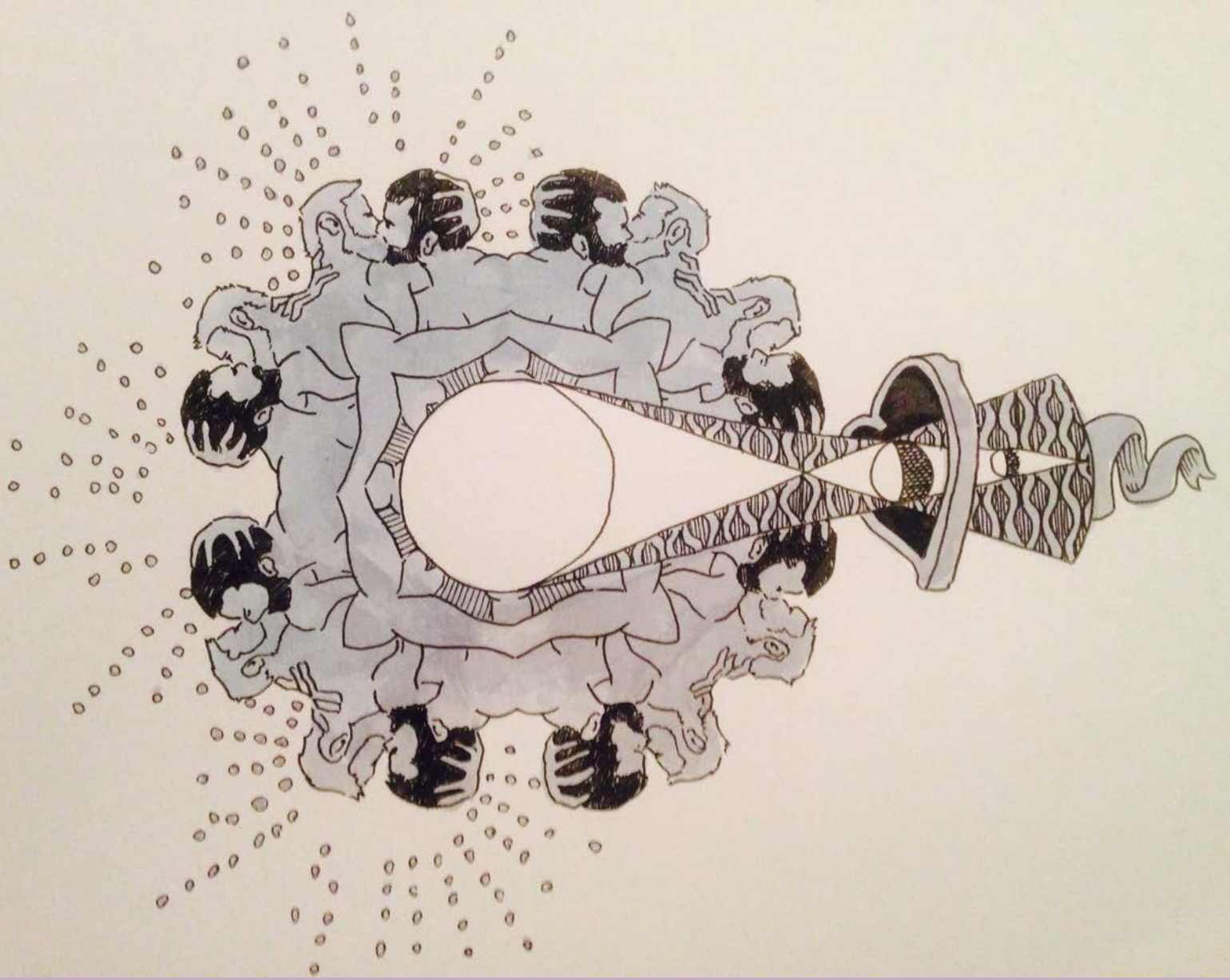












MOON

AK Miller

Artwork

Richard Ashby

The Sun was caught off guard when it fell in love with the Moon. It was confused and excited. How could it love something so different and so far away?

The Moon was mesmerized by the Sun's constant glow and heat. It quickly fell in love with the Sun, and that love grew with each moment.

The Sun memorized the Moon's every movement, fascinated by the way it hid itself in glorious cycles, changing the way it appeared with different shapes and colors.

The Moon was proud of this new love and tried to figure out ways to get closer to the Sun, but it was worried. It understood that it was seen best when reflecting the light of what it was most attracted to.

The Sun got the attention of the Moon by turning the Earth green and lighting up this shared world between them as brightly as it could.

The Moon impressed the Sun by throwing tides around the planet, crashing waves, and rippling oceans that sparkled in the Sun's light.

The Sun wanted to be with the Moon, but it could not move. It had a place where it belonged. And it knew that if it touched the Moon, it would burn it with its fiery heat. It couldn't bear hurting what it loved so dearly.

The Moon believed that it could not belong to the Sun. Even if it changed its orbit, its cold surface might put out one of the Sun's magical flames if they touched. It could not risk extinguishing a single flare.

The Sun and the Moon let their love affair go. They found homes wrapped in the arms of the day and held in the embrace of the night. Always knowing that the other was still there, and keeping faith that it always would be.

Now, on the planet in between them, there will be an occasional breeze, a repeating whisper sent from one to the other reminding them that they are always loved, from far away, by an impossible dreamer. And that whisper is always heard.

For Puppy



OUT OF DARKNESS

James Dobbin

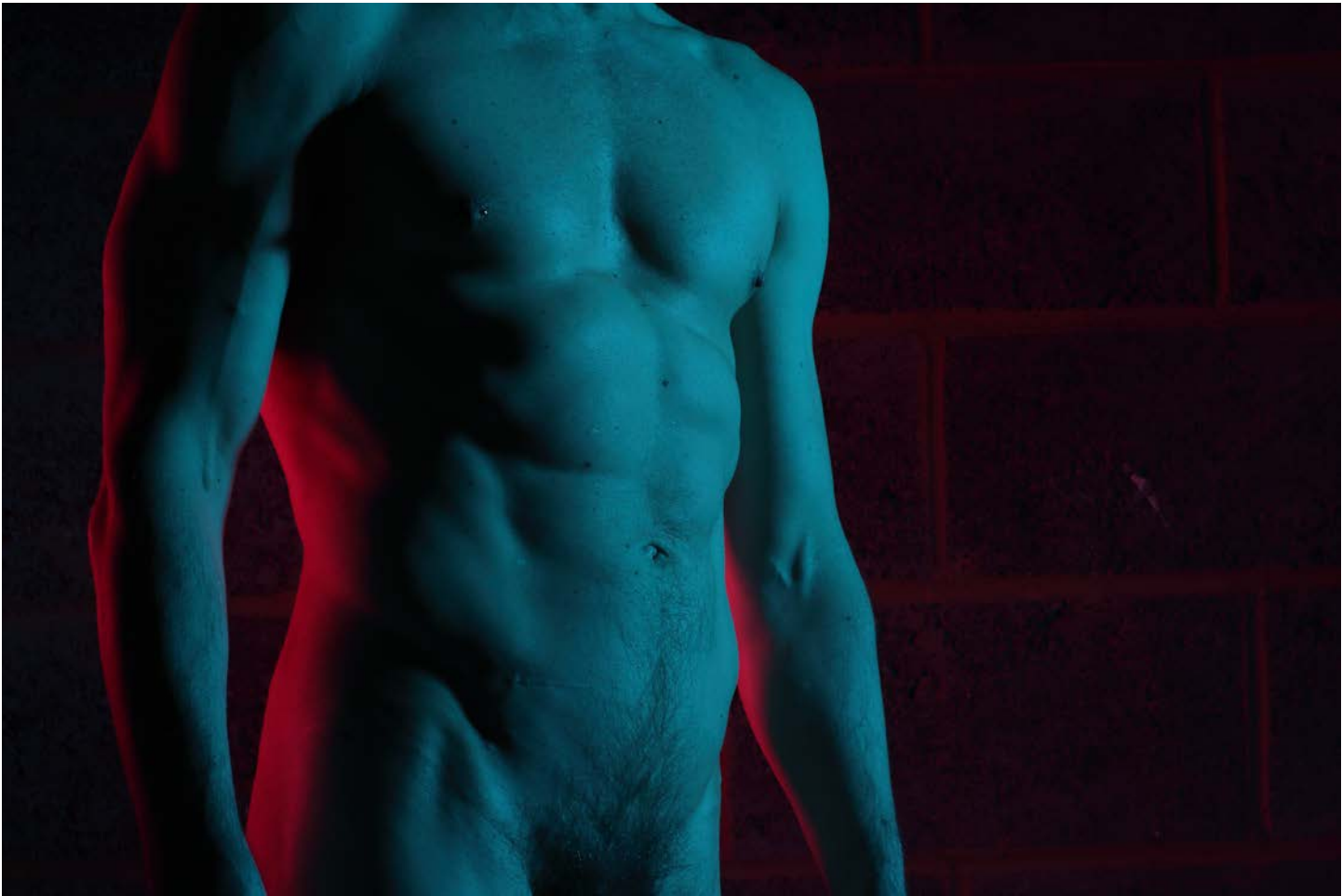
The everyday man is besieged by images that cultivate an unhealthy approach to beauty. It is young. It is perfect. It is a stereotype. It is photoshopped. Although this is slowly changing, it is not changing fast enough. In this series of images I am attempting to show real men a different side of themselves. Photoshop banished. Reality exposed. Strength and beauty out of darkness.

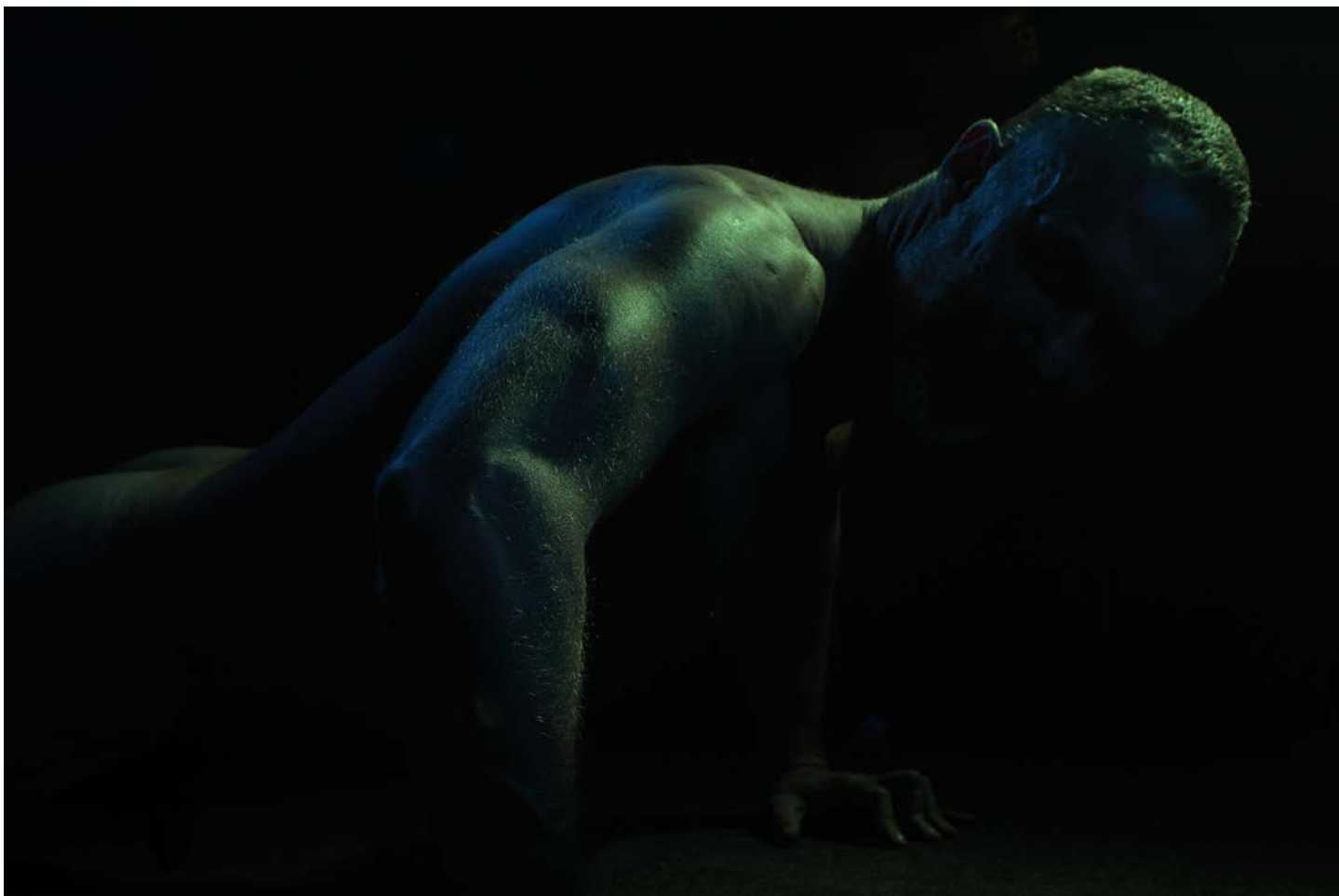
You can see more of James's work at www.jamtrash.co.uk





















NIGHT TIME STRUGGLE

Brother Rat

In the ongoing series of rat paintings. I wanted to illustrate a view on masculinity I have scrapped together over the years. Shaped by religious repression, illness affecting the reproductive organs and migraine headaches, a nighttime struggle I face.

The series is meant to focus on The pains faced frequently at nighttime.

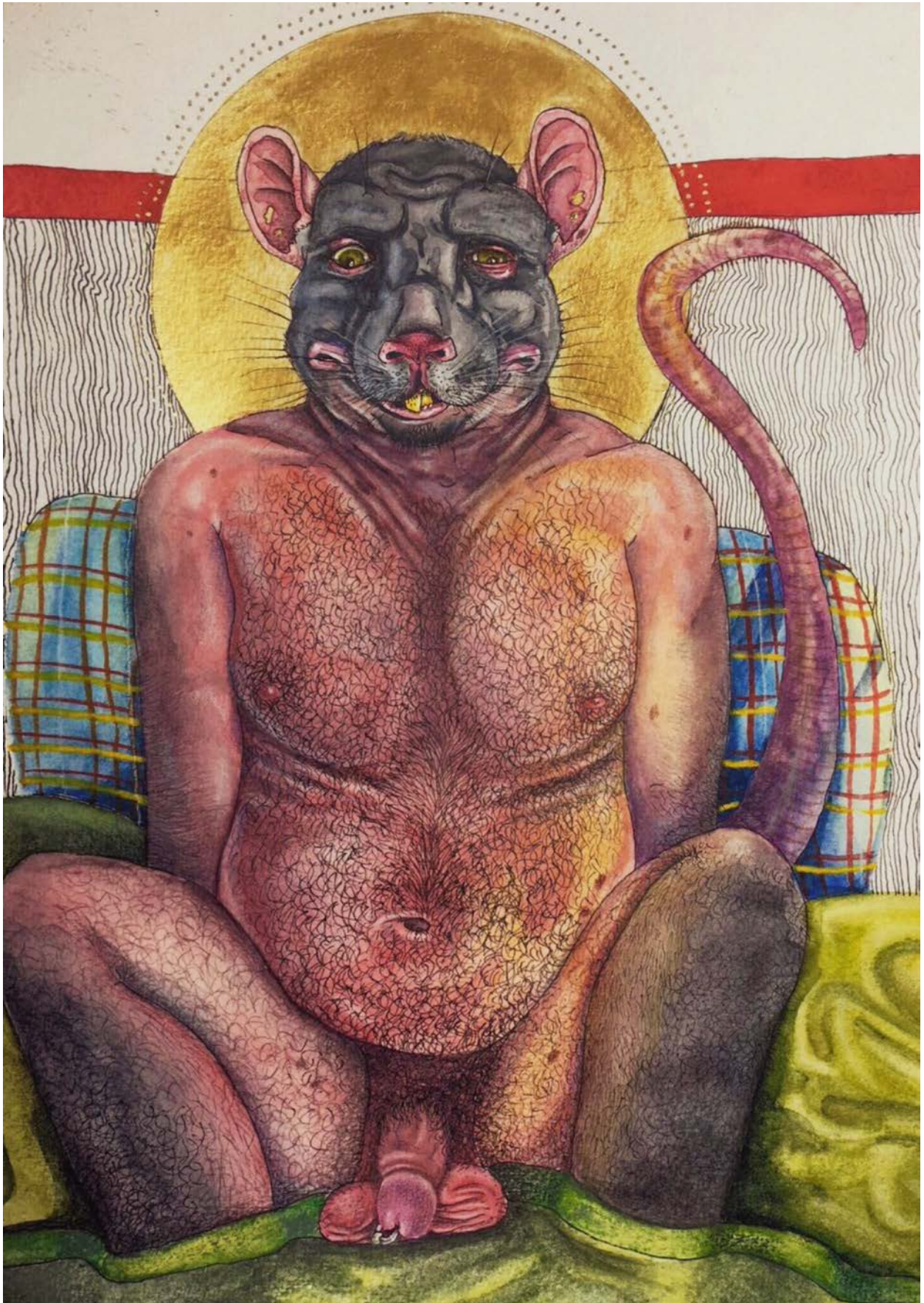
Not only a piercing headache, or pain from a testicular condition (hence the jockstraps and focus on genitals) , but also the many pains that

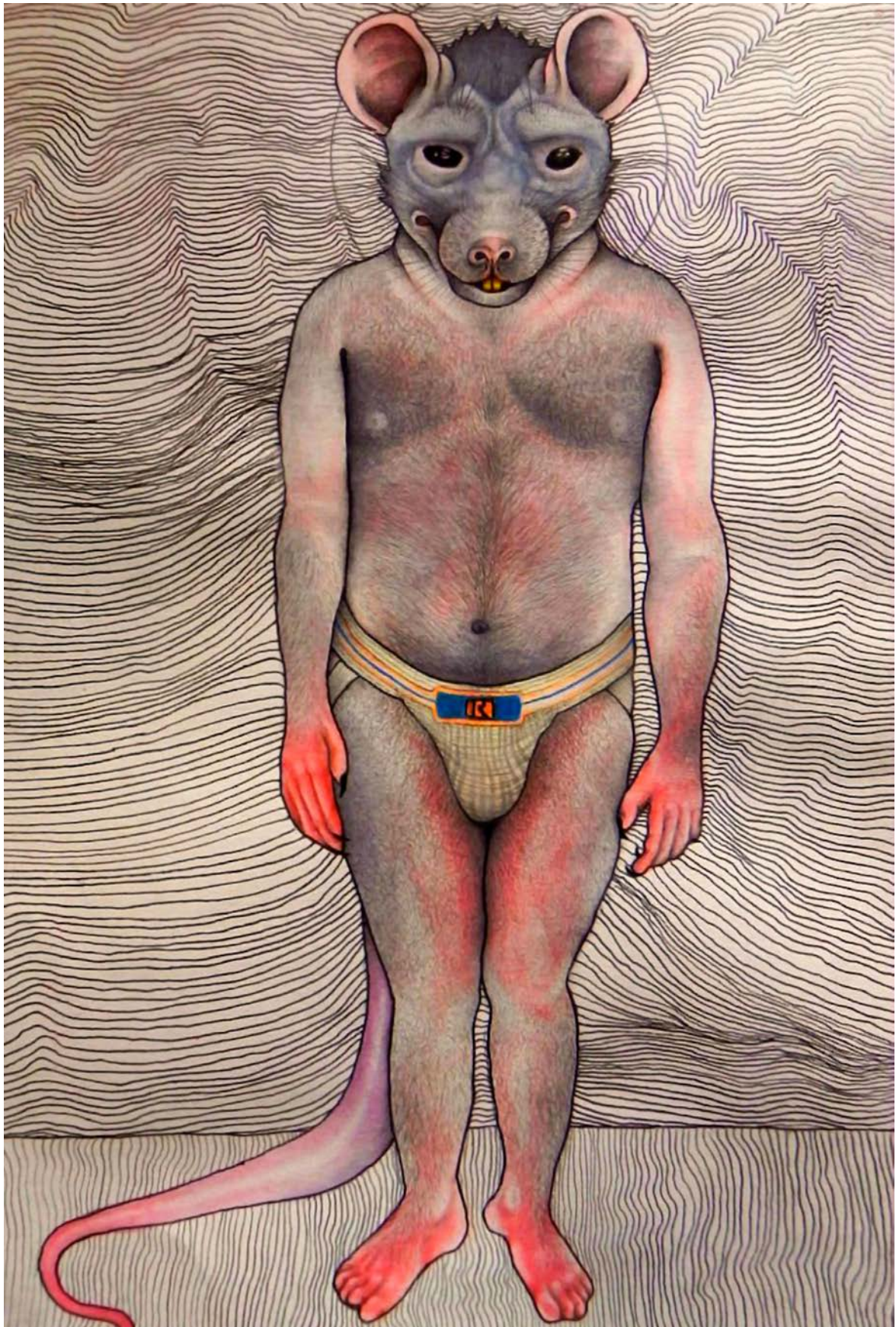
nighttime brings on the non physical plane: Memories when the mind wanders, loneliness, longing, regret, things that bring sleeplessness.

I use the rats (or rats heads) to symbolize an imperfect allegory for myself. The rat is my tool for allegory and bridging the gap from personal to generalization.

The nocturnal animal considered undesirable by most has become a champion of my iconography and self reflection.

You can see more of Brother Rat's work at artofbrotherrat.tumblr.com





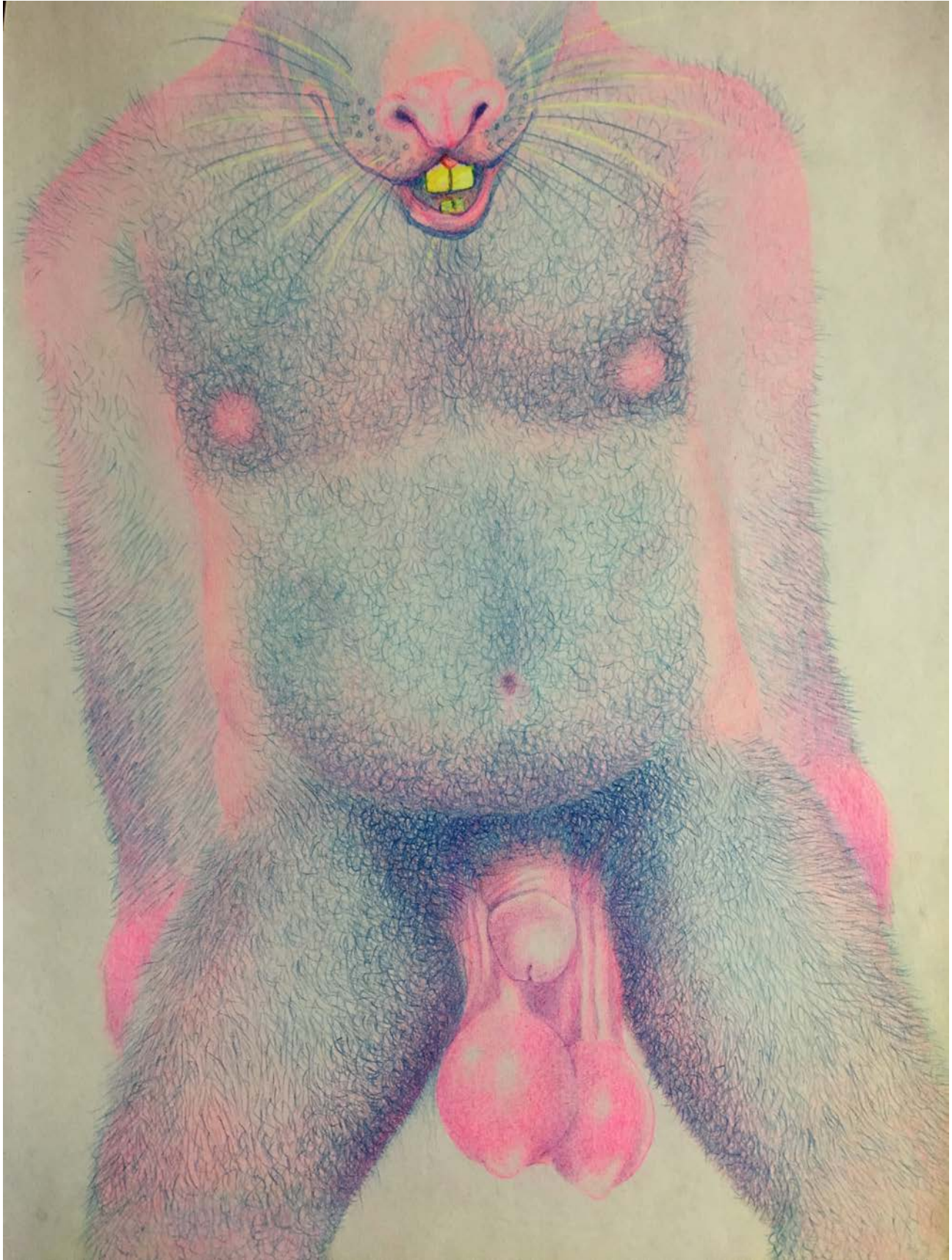
JOCKSTRAP RAT No. 2



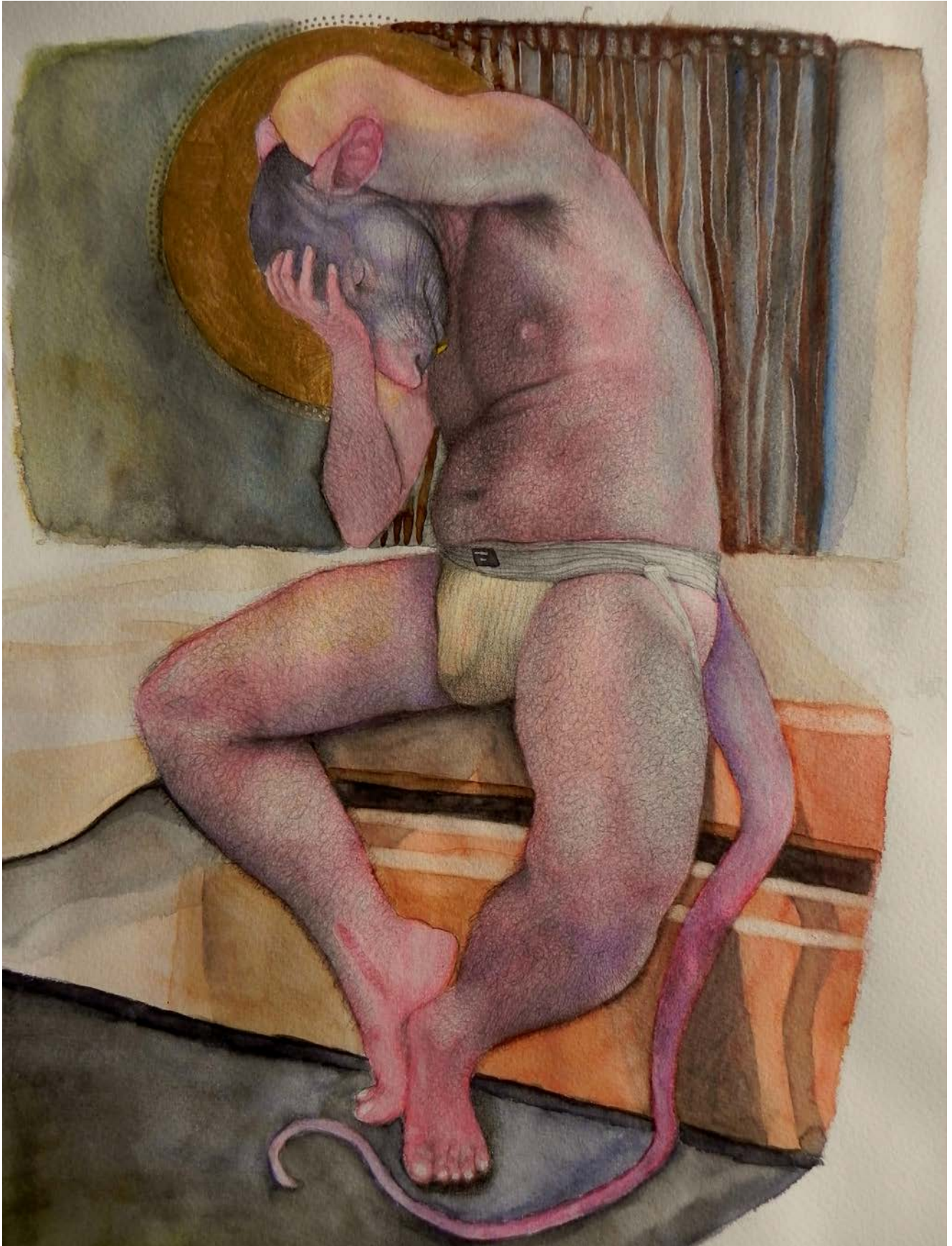
SELF PORTRAIT



TIED TO PLEASURE









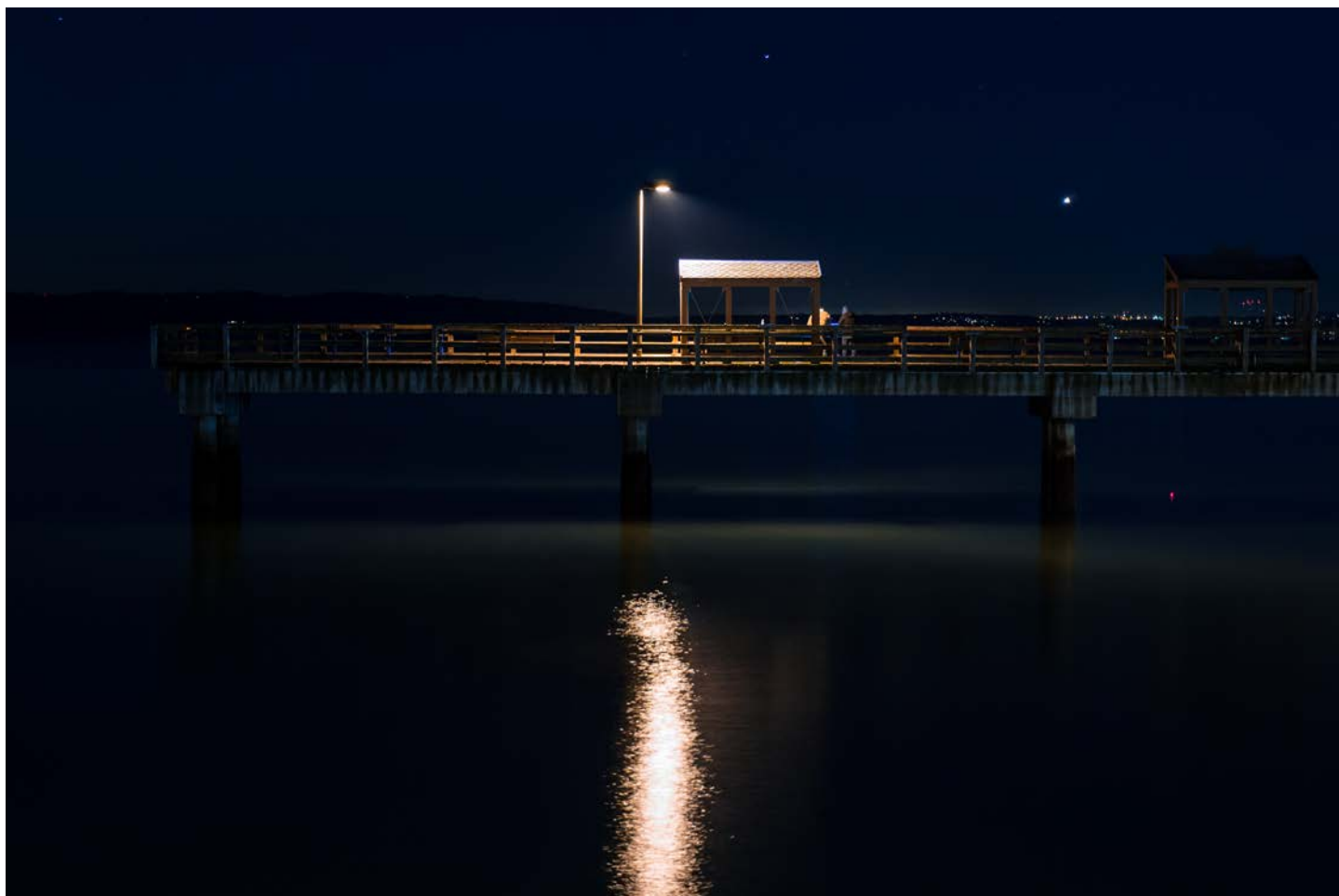
NIGHT PHOTOS

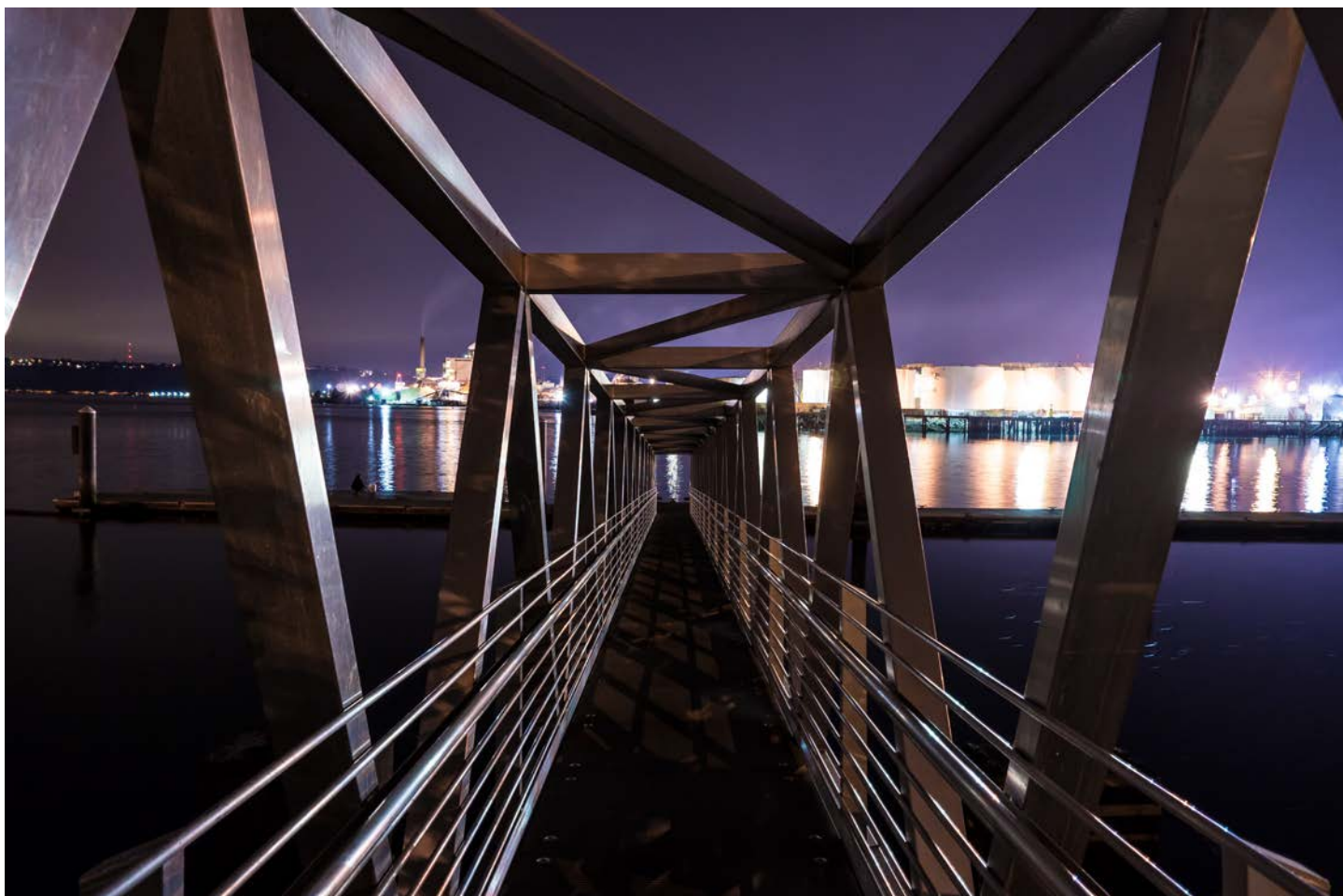
Kizzume Fowler

I'm a musician, nudist, natural musk lover, a nature lover, vlogger, and I love extended exposure night photography as well as many others. Night photos are always so surreal, particularly with how light sources are quite different at night. I love the way industry looks at night. I love just about anywhere on a foggy day or night, it can make the mediocre look extraordinary. And with longer exposures, any water features are always smooth and relaxing. It's nice to be able to do what I love.

The beach photos were 30 seconds exposure, so I had to stand still for that long, and the wind was bitter cold.

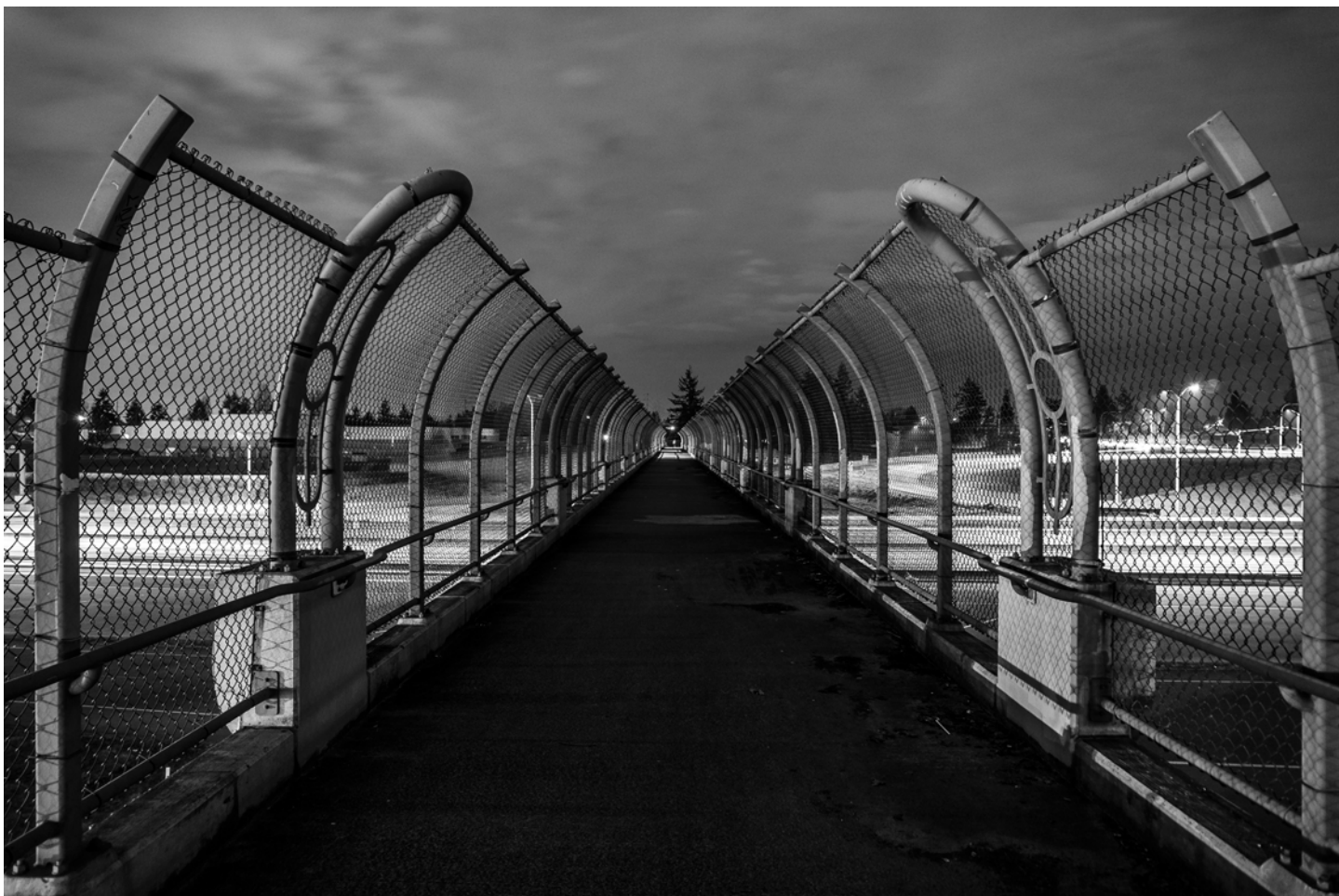














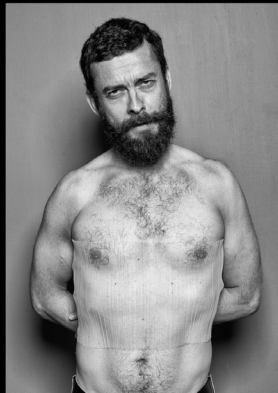
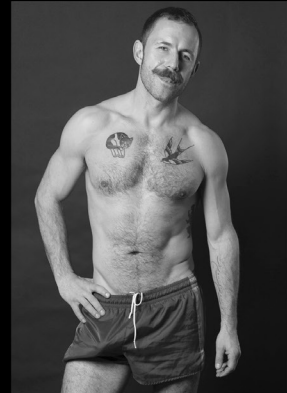
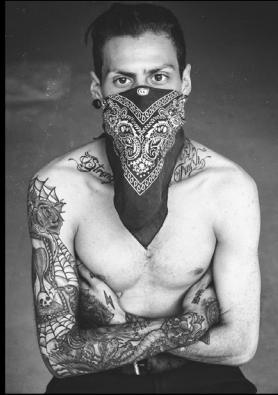


AFTER 6 AT THE STUDIO

Manel Ortega

I love the mystery of a photoshoot after 6. I think this came from my time as a commercial photographer in Barcelona where I had my own studio. Once the commercial work of the day was over I would then start my personal photography work, sometimes I would shoot all night with my models. The majority of my models also preferred to work after 6, once most of them had finished their day jobs. I could notice the way we both changed after 6, there was a positive energy which filled the studio, an inspirational time.

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

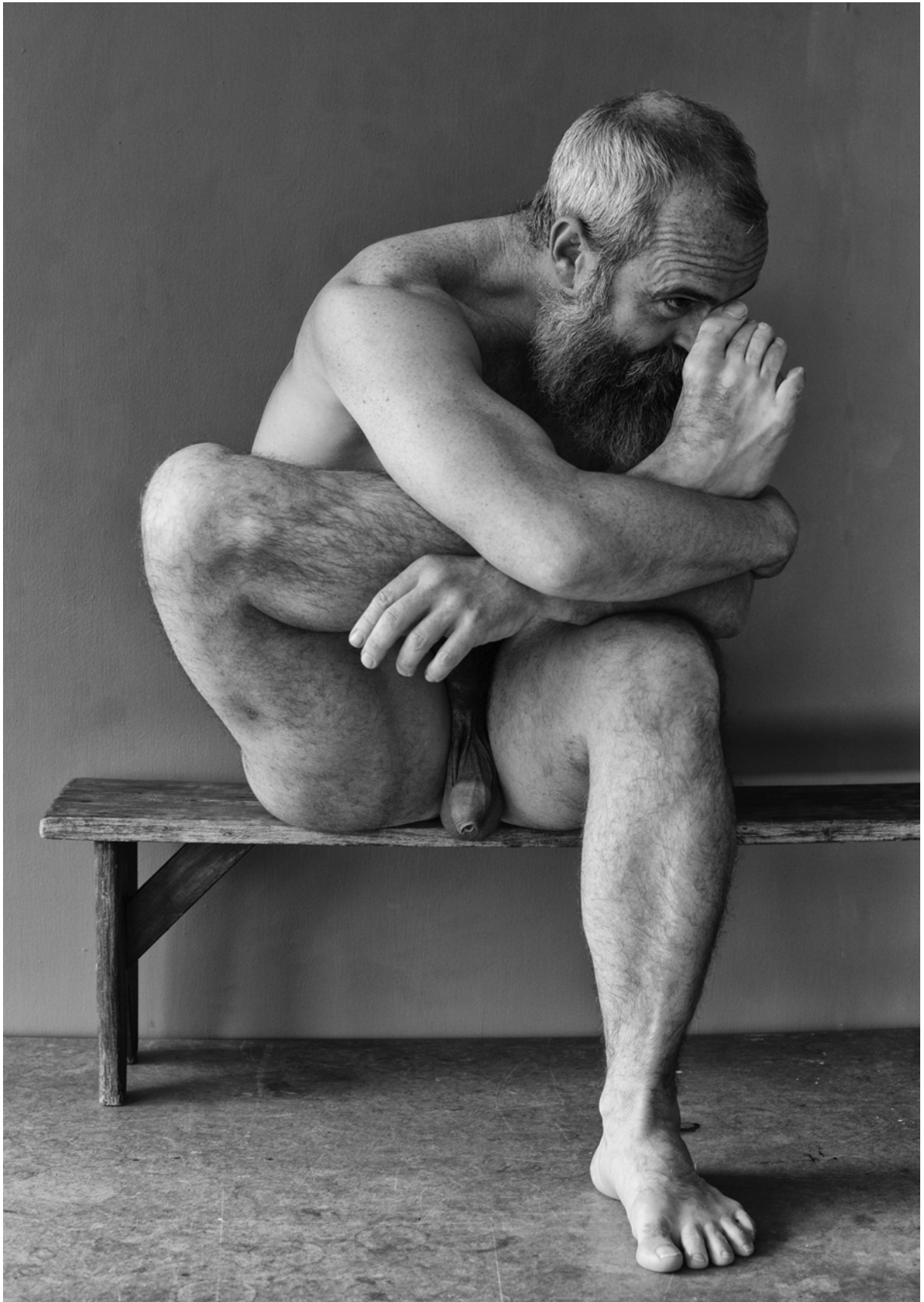


















TATTOOED BOXER



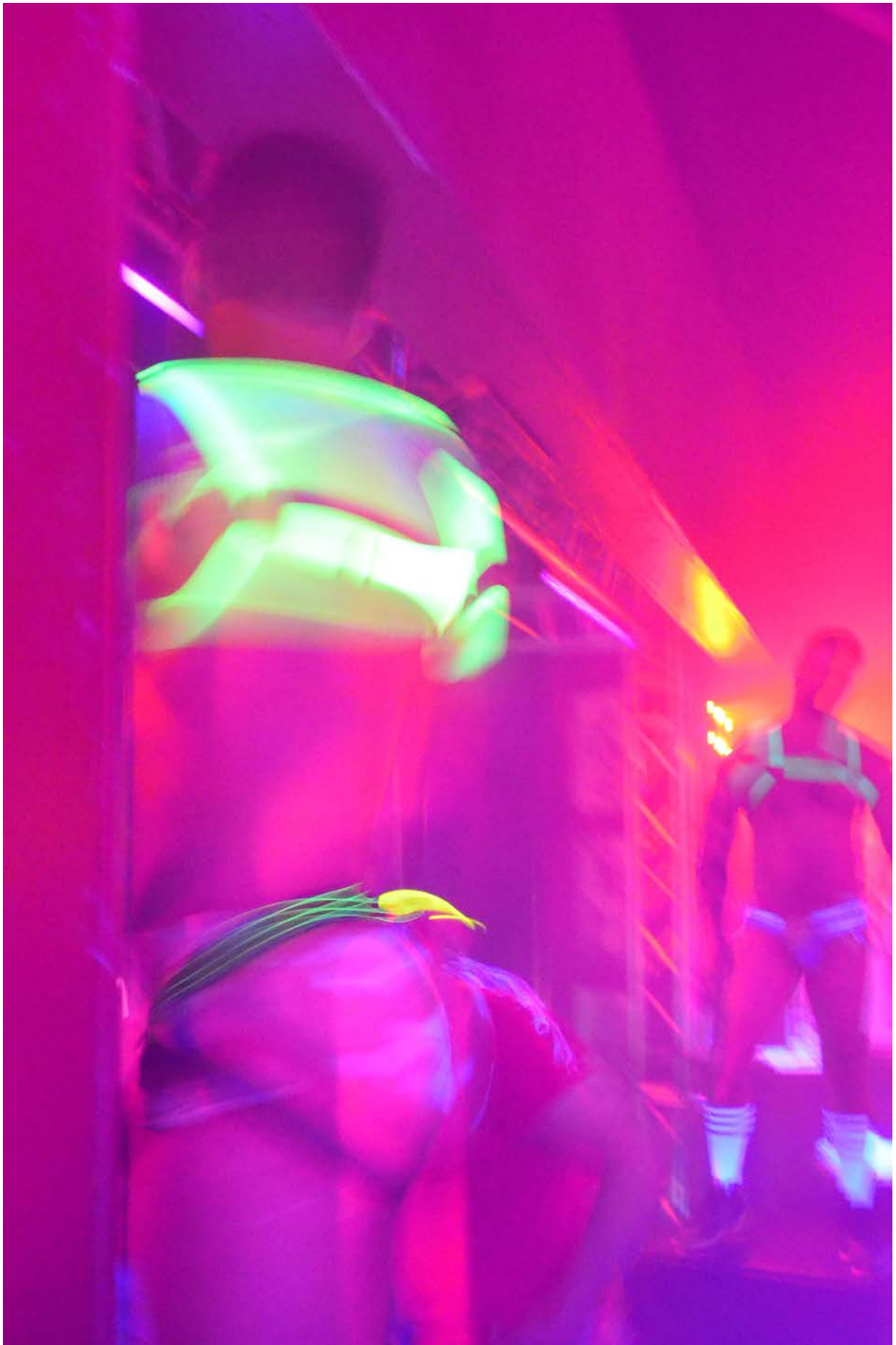
NIGHT MOVES

Wayne Lewis

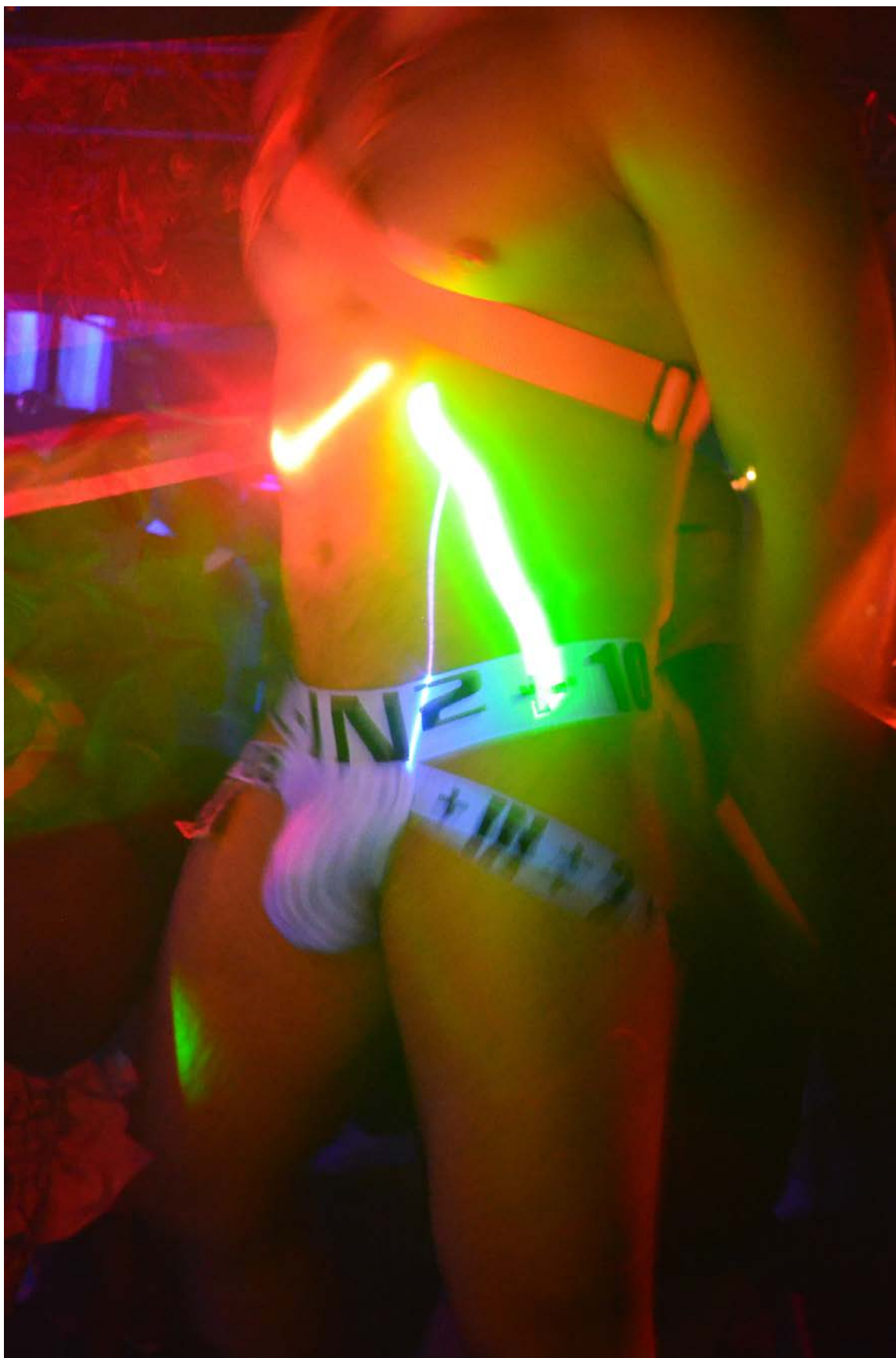
When the lights go down and your camera's ISO goes way, way up you know the creatures captured through your lens live for the night.

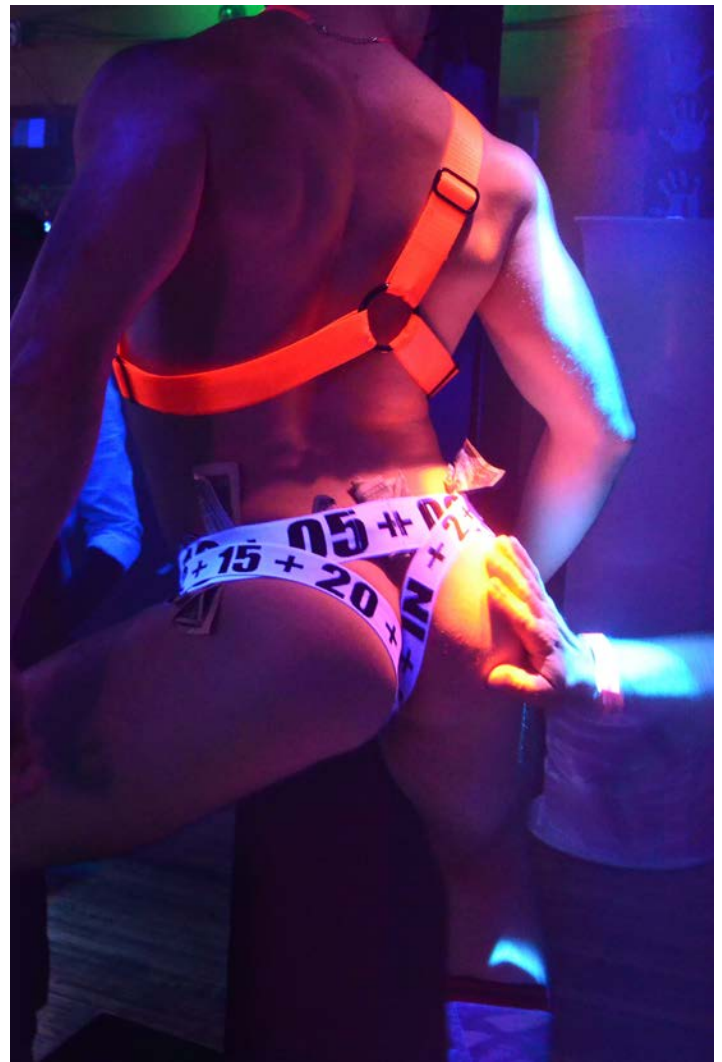
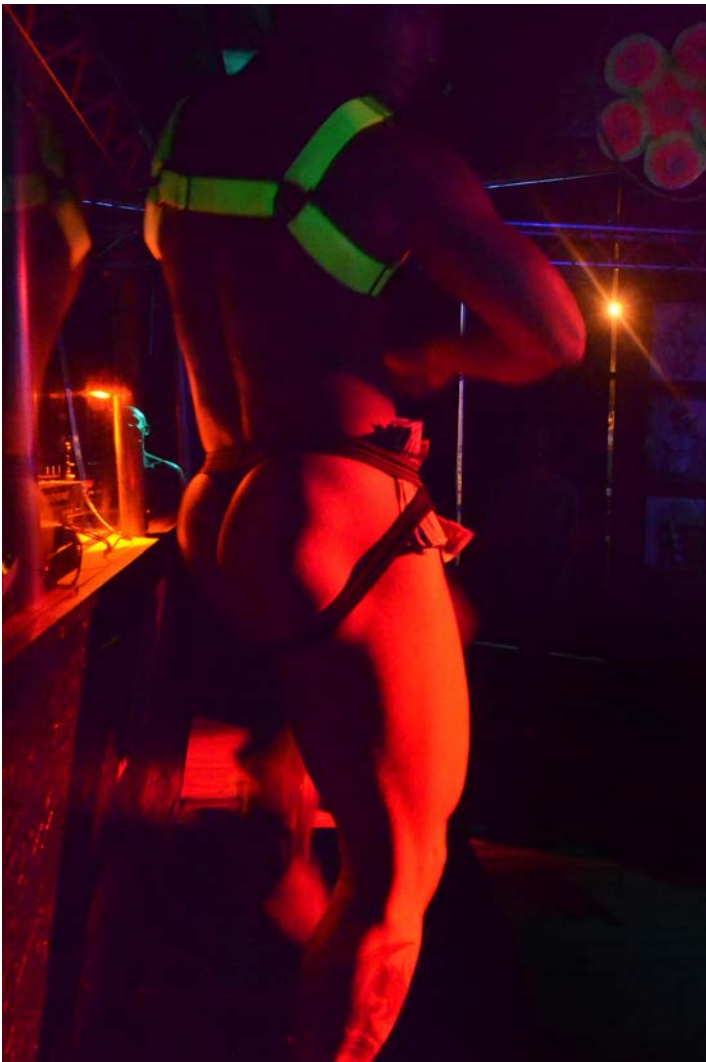
Strippers. GoGo boys. GoGo bears. Dancers. While they dance for your money, I find them most interesting when they dance for themselves. You can tell when the song gets in their heads and flows back out through their muscles and movements — daring you to approach and interact — and touch.

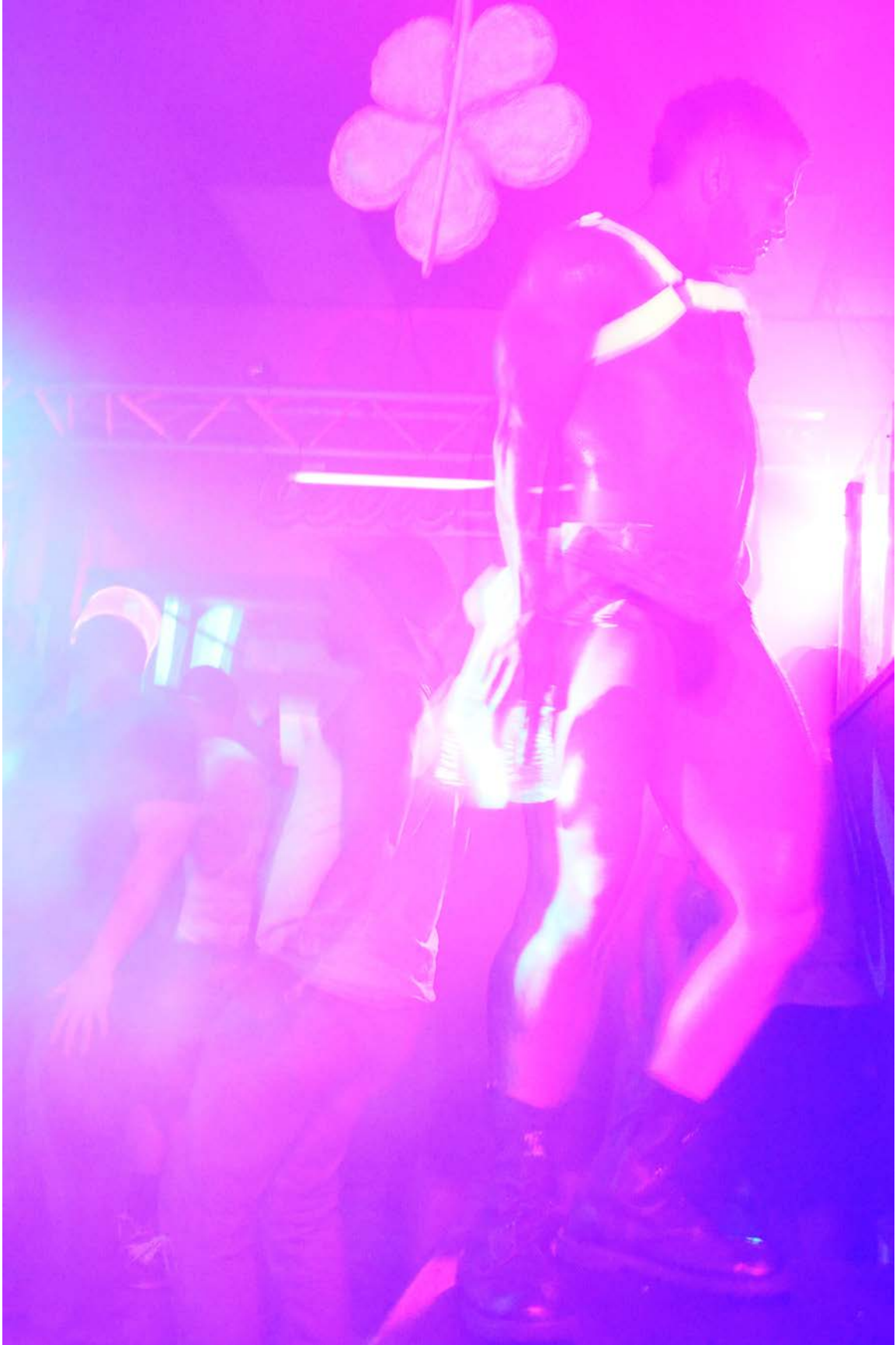
It's not an easy scene to capture when your subjects and illumination are both moving to the beat. It takes effort and timing and motion to connect — just like a dance.

















NIGHT RITUAL

Oliver Zeuke

With these pictures we have captured a part of our daily night ritual. A ritual is made up of a group of actions and attitudes, related to or marked by some symbolic value which usually has a reason to be. But a ritual can also be an activity, a daily action that, because of its repetition over time, turns into a sort of unyielding habit for a person. Therefore, rituals are part of daily life, as versions that adjusted to modern times, in each and every one of our actions, whether individual or collective. Grooming and caring take us to those warm moments when we find ourselves again, after a long day at work, with illusion and emotion, as if each night was the first night that our souls met. A dim ambience in our apartment, encourages us to enjoy daily relaxation, in an atmosphere that has been created by the confluence of our energies and love, which makes our daily ritual something sublime and special.





















NOCTURNAL LIGHT

Orchid of Antinous

Celebrating man on edge in the night with line and spontaneous brush strokes to capture a moment and a mood. Nocturnal imaginations make me I have noticed that over time my works go through different stages in which I would focus on a particular colour, story, or theme. I am much inspired by mythology and the mystery surrounding ancient civilizations. One of my aspirations is to read as many of the world's classics as I can before I die, learning from diverse cultures; from Japan's 'Tale of Genji' to Homer's 'Iliad'. I also enjoy local folklore and fairytales and how they were used to pass on important teachings or explain the unknown; mankind's early ventures into science and the pursuit of wisdom, the ancient alchemists and philosophers.

My second aspiration is to see as much of the world as I can before the end of my days. I have traveled to Italy, Germany, France, Thailand, Spain, Prague, England, Mexico, Belarus, Scotland -- taking my sketchbook wherever I went. Lately I have been particularly captivated by lore from the Isle of Sky -- it is like a dreamland on Earth and I long to return to it. Each of my journeys has affected me deeply and has left me with an impression of the beauty of our world.

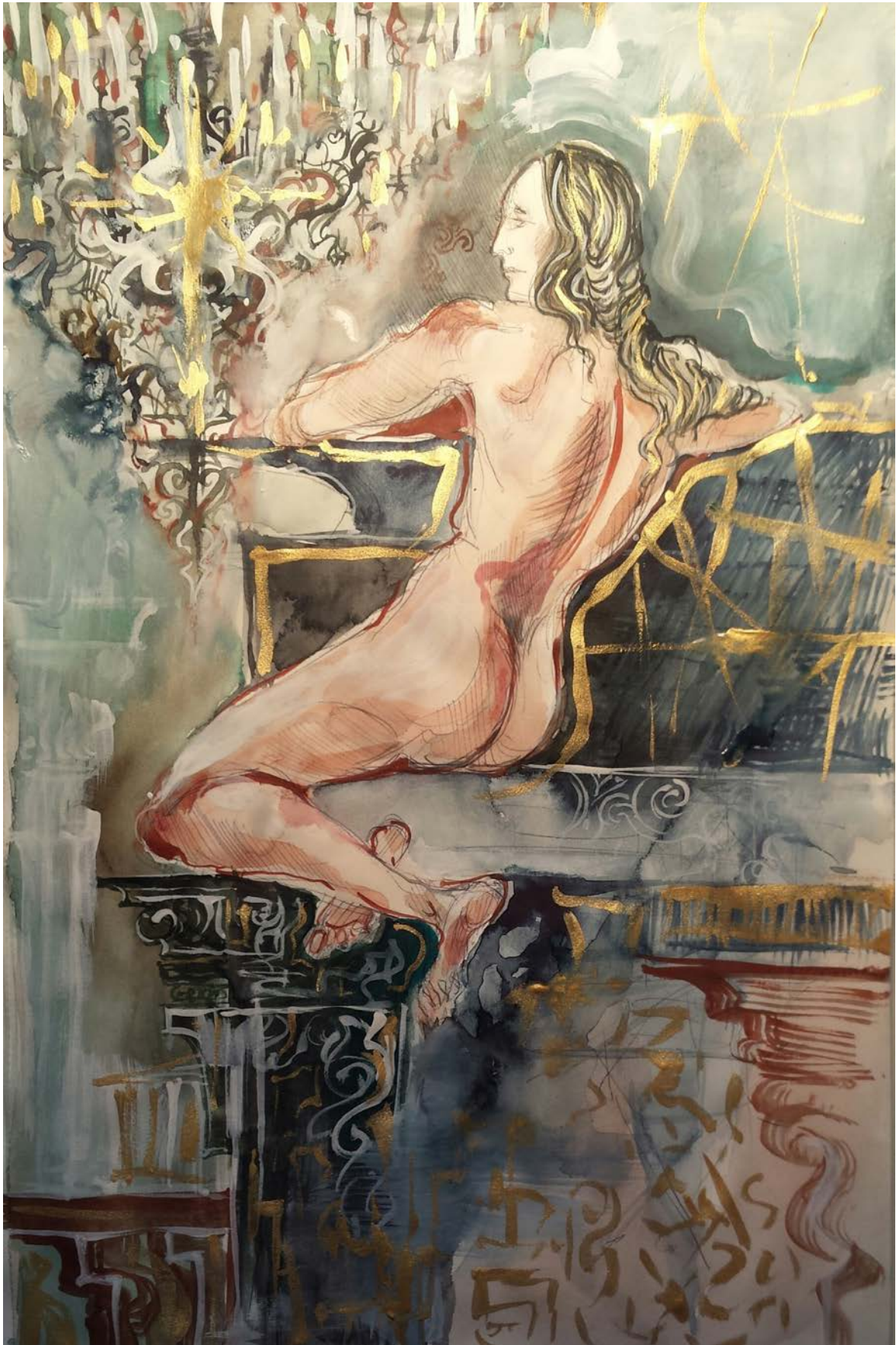
I find that painting is not only a form of expression for me but a way of thinking as there are certain things that cannot be put into words. Through art I become a part of something that would otherwise be

out of reach; a beautiful place I had seen in a dream, a photograph of a person that I find captivating but could never meet, a memory that is growing blurry -- when I create a painting they become a part of me and are fixed in time. I have interacted with them but in a different way than if I had been there or had met them.

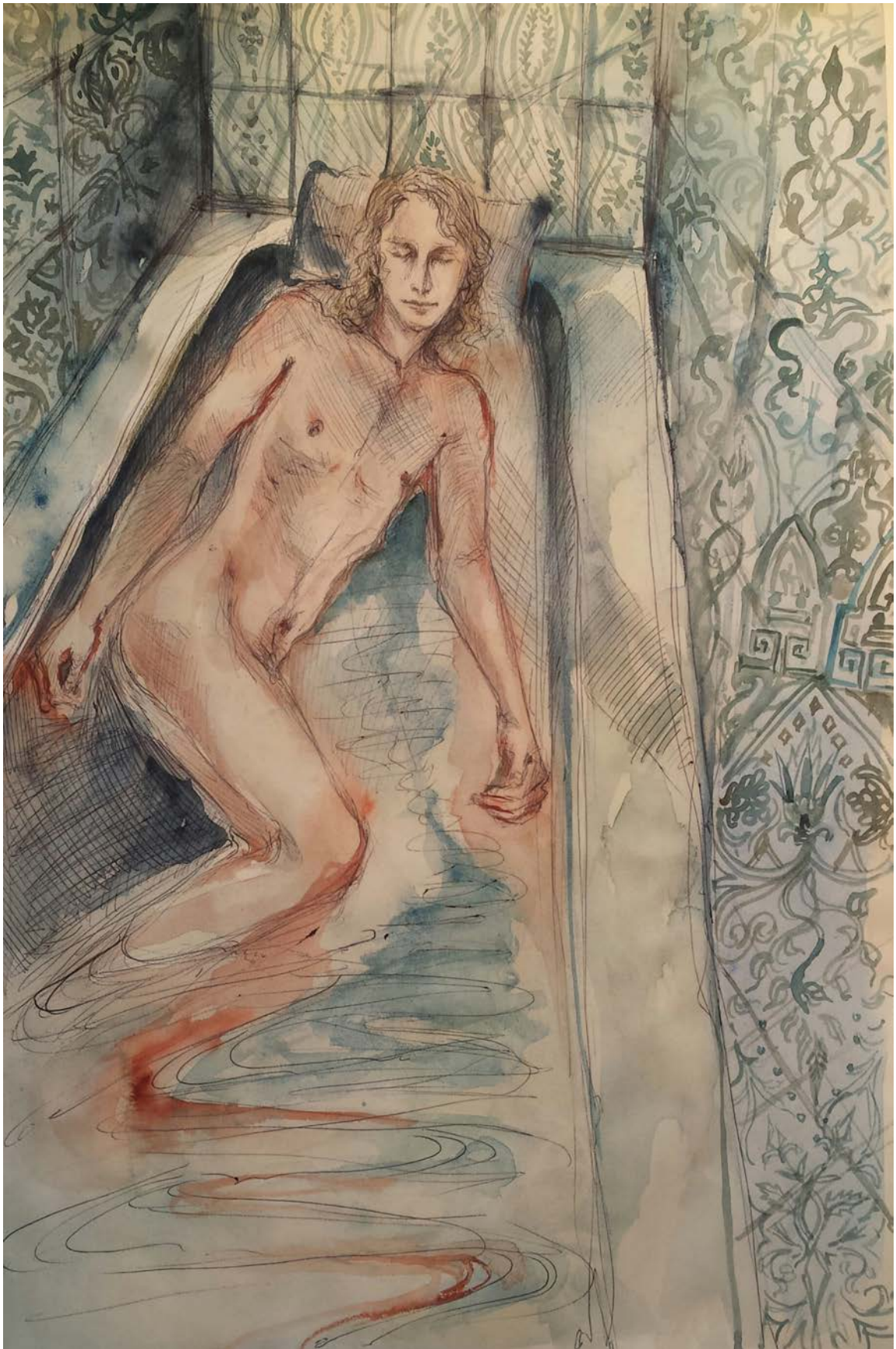
Many of my works are very personal in nature, having helped me understand and cope with difficult times in my life, others are very playful and experimental, like a dance. While I paint I often listen to music or a book being read out loud in the background, I like the effect that this has on the final work as part of its story and mood merges with the painting.

I enjoy versatility in art, beginning with bold energetic strokes and then refining them with beautiful details as one would carve a stone. Having what some might call a distraction while I paint helps me feel uninhibited, making my works fearless and intuitive. I think it is important to remove the second pair of eyes from what we are doing; what they may think or feel about our work.

I believe art is valuable when it is genuine and from the heart. Art has always been a source of freedom for me and an escape from a nine to five world.

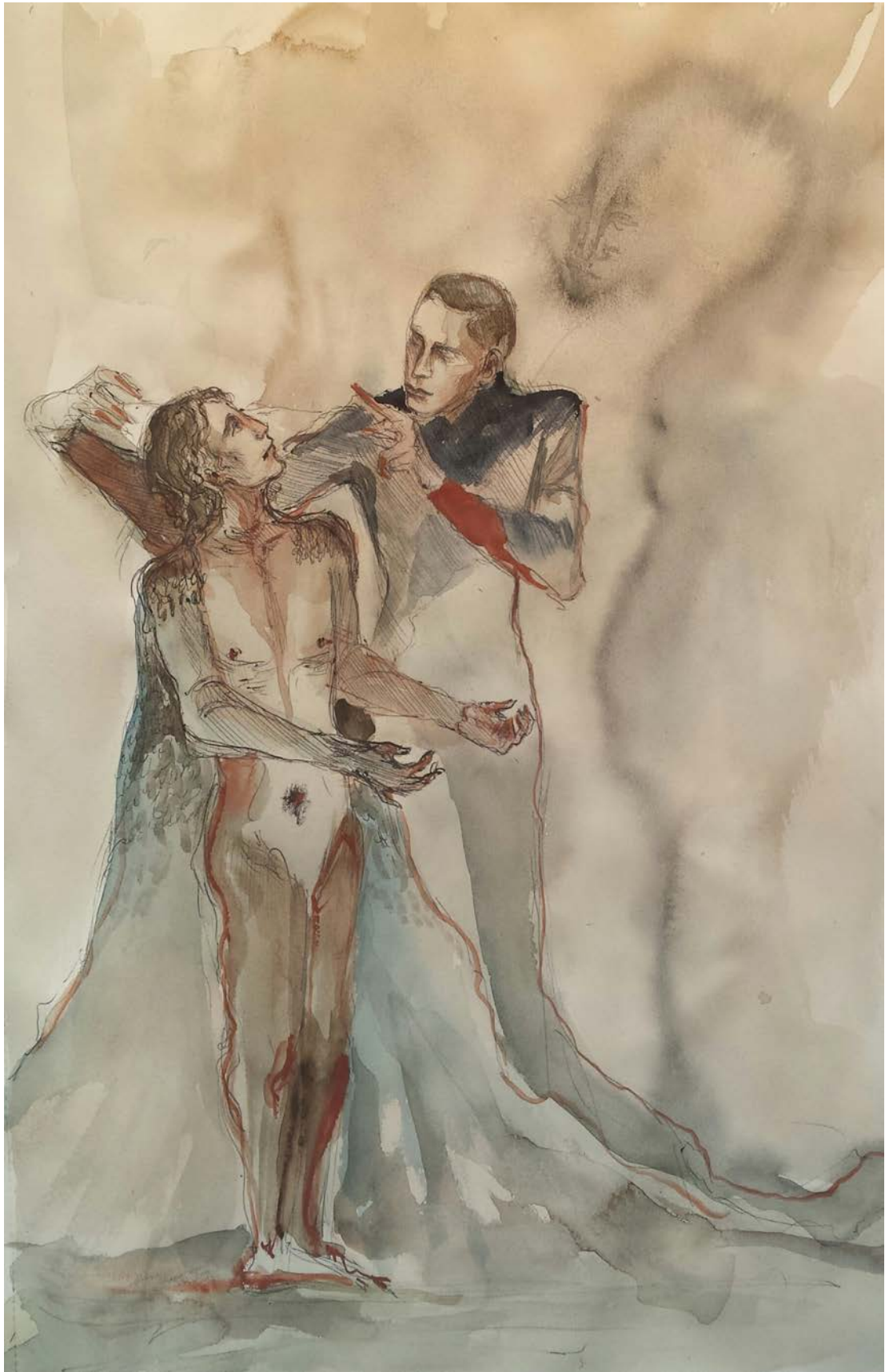


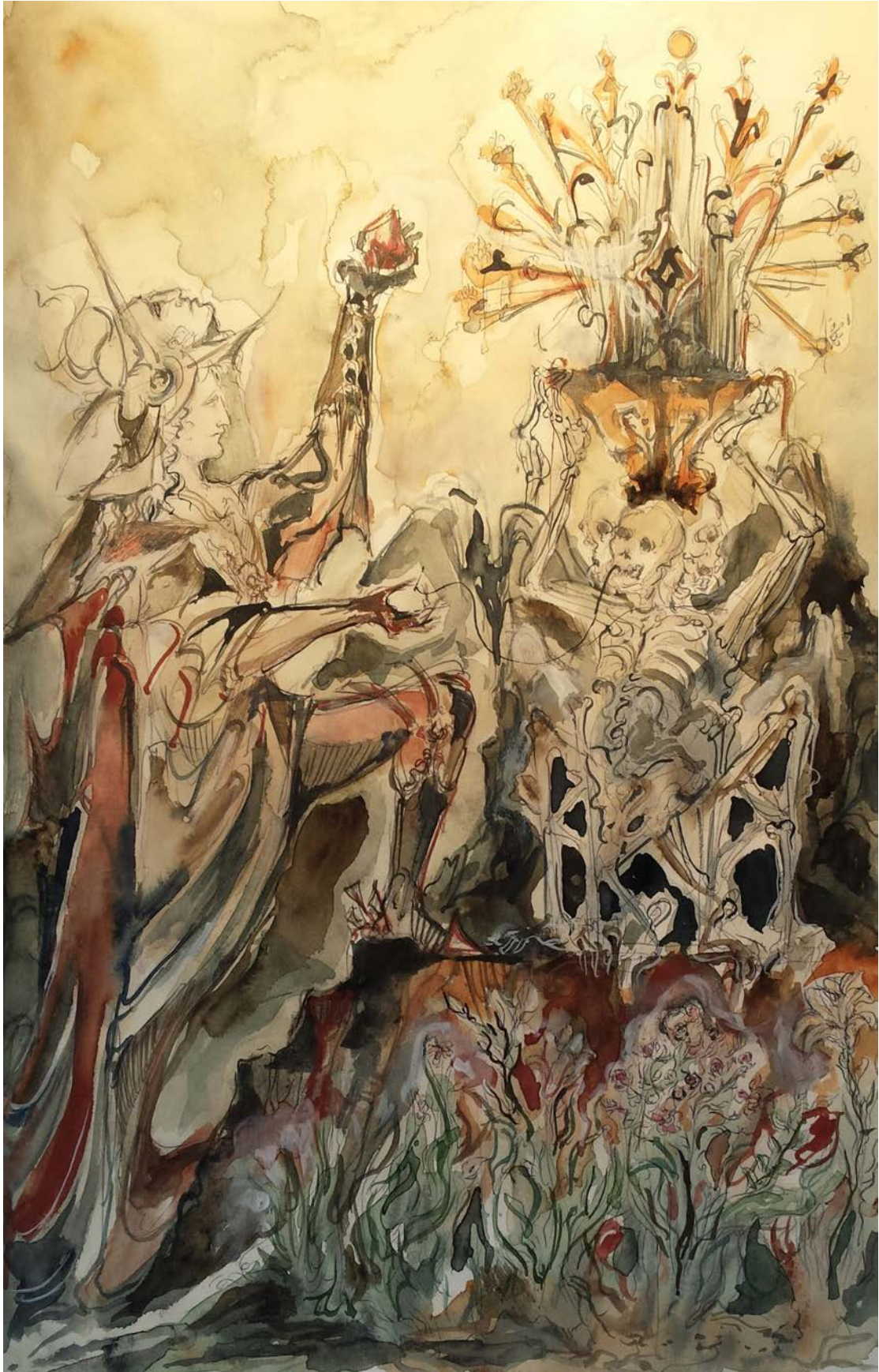


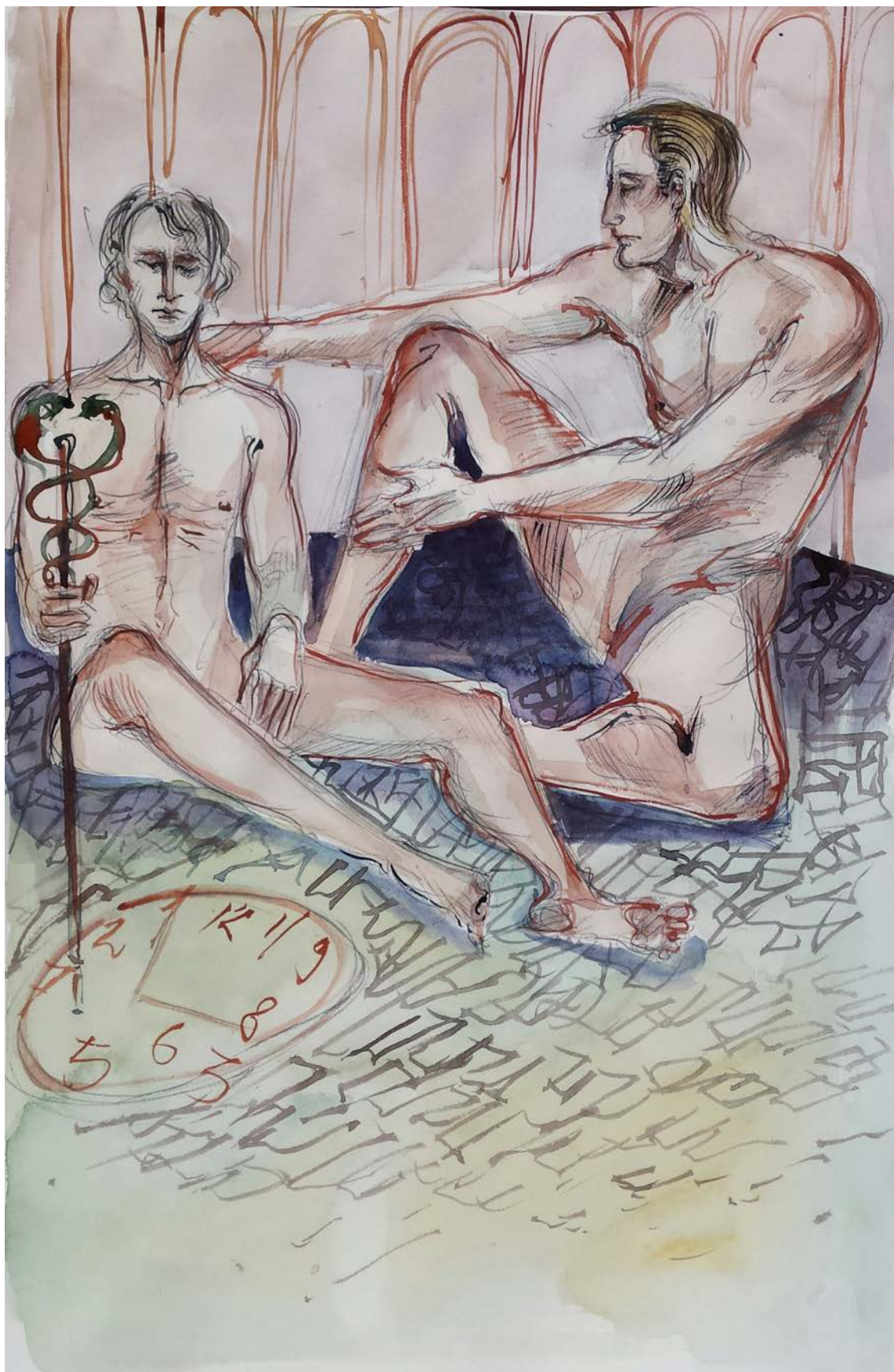




TAUNTING AND JEERING AT THE EXECUTION OF FEAR









STAR CITY

Gerard Floyd

In the city we see lights all the time without ever really noticing them.
Busy roads fade into the background, side streets and alleyways are constantly overlooked.





















THE SUITED MAN

Bernard André

He is what people want me to be.

“I’m not here to make friends, neither to be friendly. I’m just here ... To get sucked “

Please me Pleasure me ...

Entertain me.

Satisfied, is what I want to be.

There is something about a suited man.

That makes him stand out.

The suit, that makes the man, be more man.

The power of the striped tight tie.

Pointing to the suited mans manhood.

The subtle sensuality of what, is the powerful masculinity of the suited man.

Some say ...

I don’t care about what u think.

Neither should I care about your pleasures.

Some say ... They might be right.

... Arousing it is ... The feeling of a crisp new shirt.

... Arousing it is. The sense of a tight striped tie.

The masculine feeling ... Of being suited ...

Are u willing ? In need ?

Desperate for it ?

Sit down. Relax ...

And pleasure me.

It’s all about the power.

The power to please and be pleased. What powers have u got ?

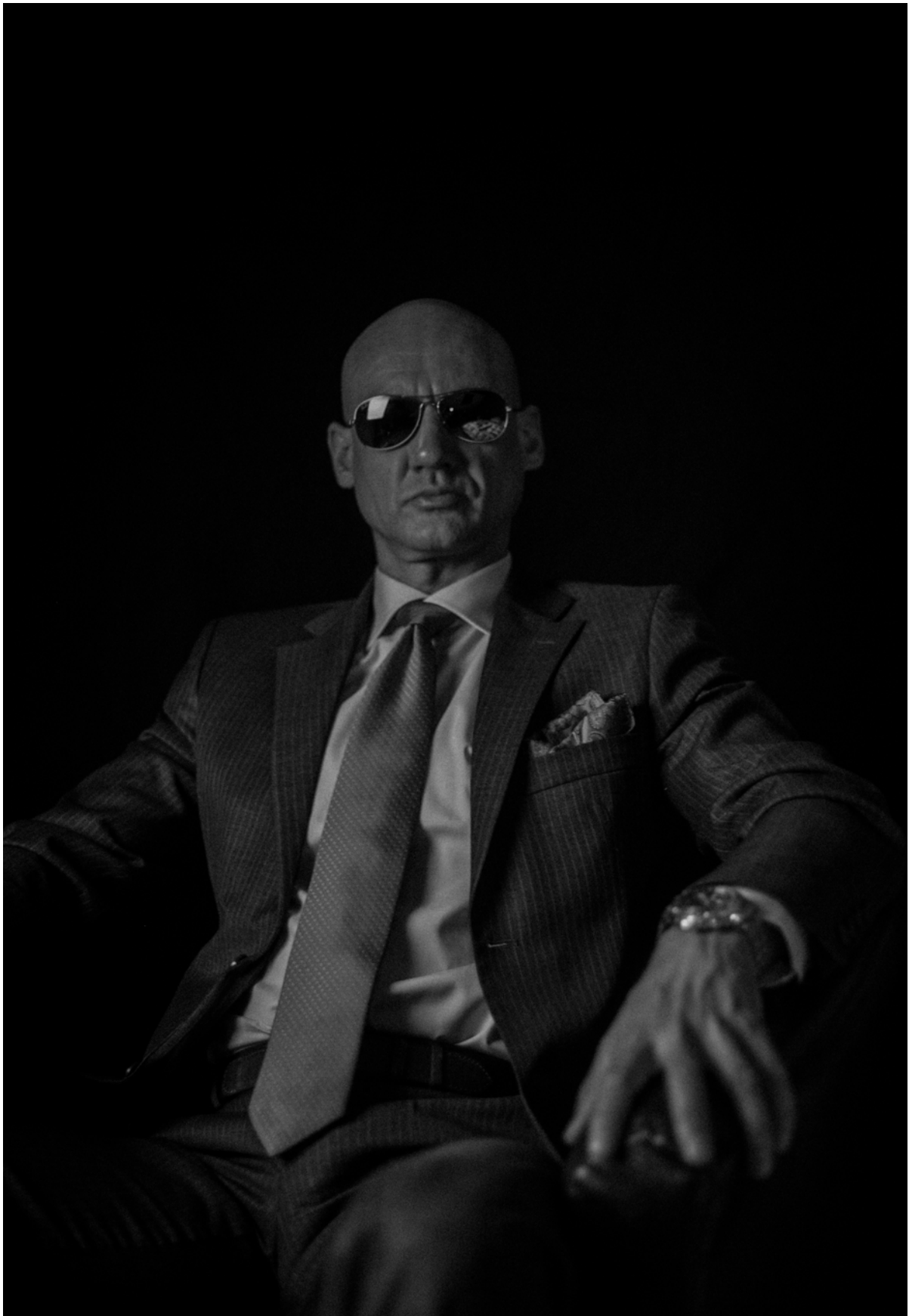
Sometimes ... The blood derives from the brain. And collects in the shaft.

At such moment ... All logic is gone.

Model: Mark Tieson

You can see more of Bernard’s work on his [Instagram page](#).







(TOP) THE SUITED MAN | 4
(BOTTOM) L: THE SUITED MAN | 5; R: THE SUITED MAN 6













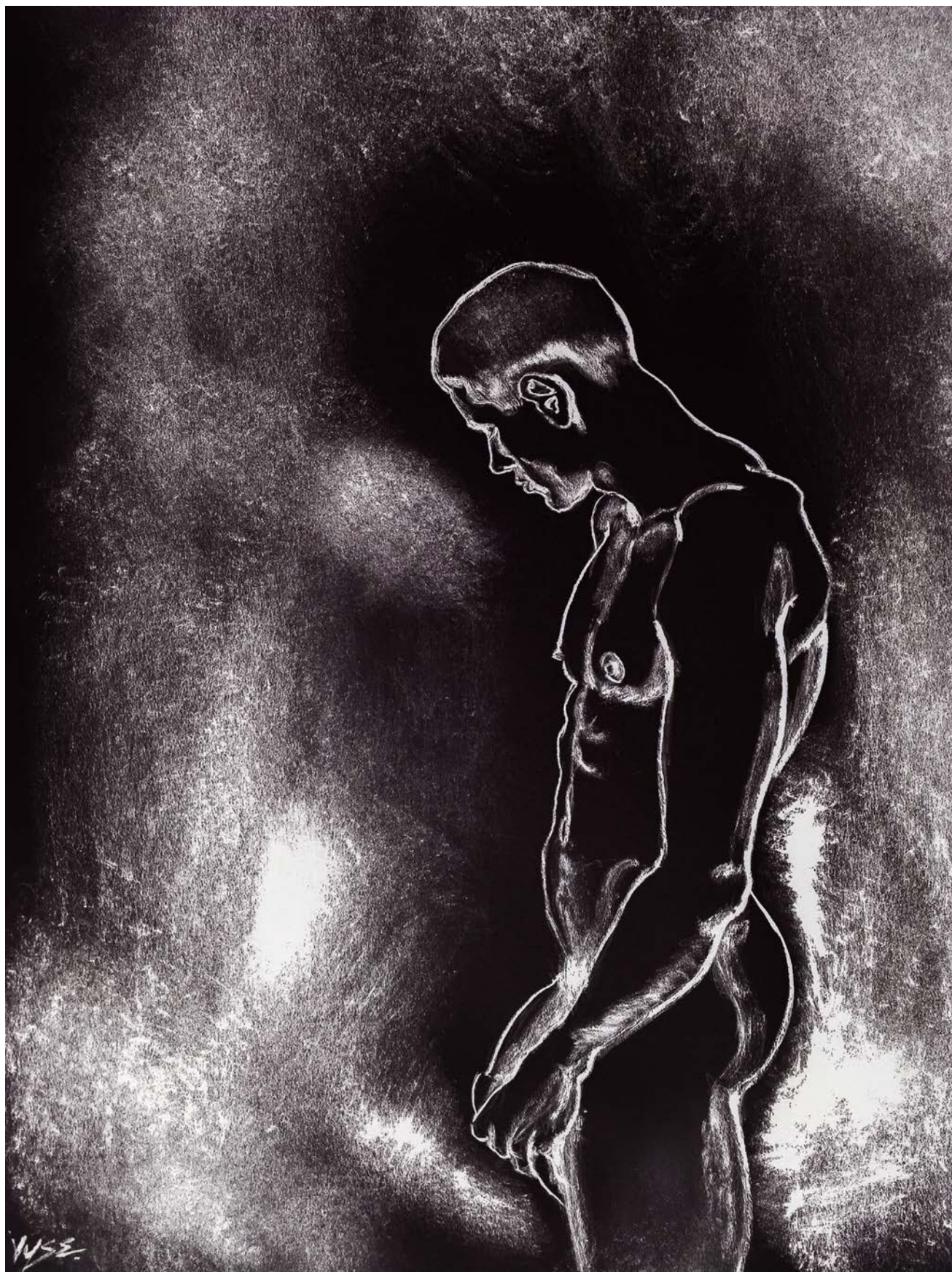


MAN IN THE NIGHT

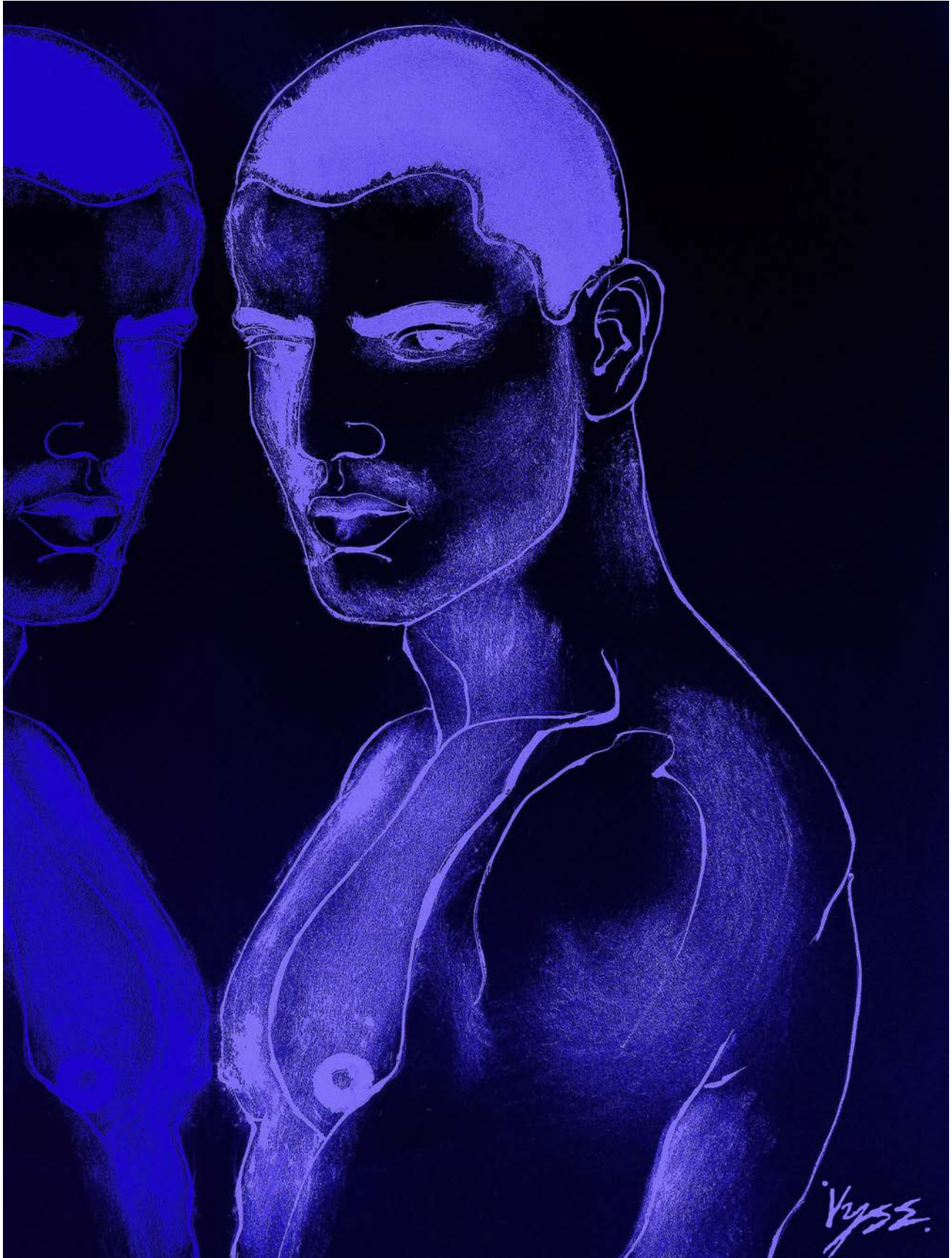
Richard Vyse

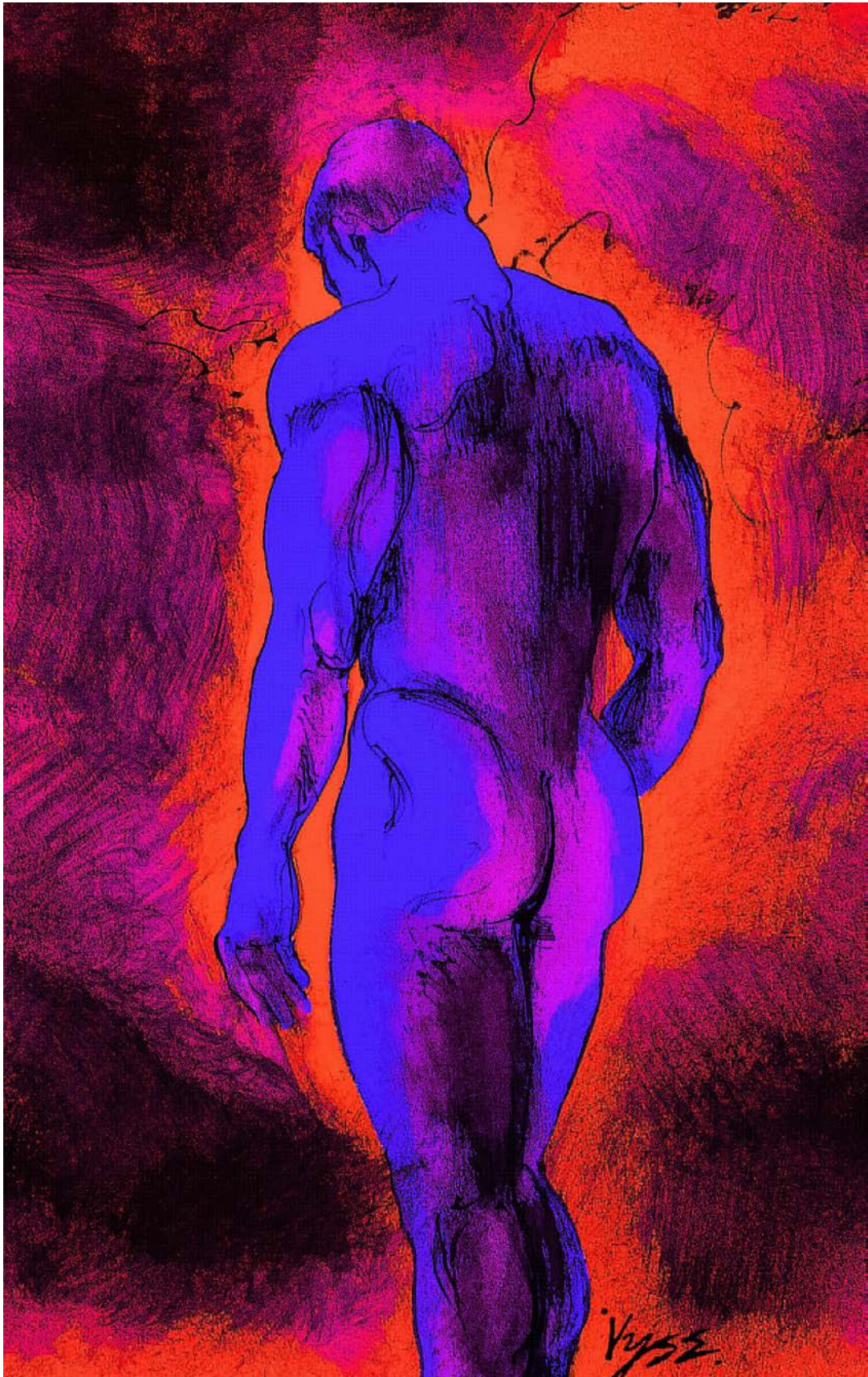
Celebrating man on edge in the night with line and spontaneous brush strokes to capture a moment and a mood. Nocturnal imaginations make me create men and places that only exist in my mind and art. I want the viewer to complete the story and fantasy that I have begun in my art.

















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CONTRIBUTORS



Wayne D. Lewis - Born in 1963, Wayne D. Lewis has been an award-winning graphic designer and illustrator for more than 30 years, but lately photography has become his main creative outlet. There is something about the immediacy and intimacy when working with a subject that fills his need for instant gratification. He approached the NOCTURNAL assignment by hanging out in dark corners of his favorite bar, The Denver Wrangler. He likes to catch his subjects in candid poses when they are totally unaware that the camera is on them. "For me, people often seem to be the most attractive when they are acting natural and clueless that they are being observed," says Lewis.



James Dobbin - My original interest in photography was piqued by the work of in-house photographer for the theatre where I worked as a puppeteer, Val Adamson. Her work outside of the theatre is highly regarded and widely displayed. This interest simmered until years later when I bought a digital camera to send images of my nieces back to my father in South Africa. And from there all things blossomed. I eventually did an HNC to push myself, and fell in love with film. Although I mainly shoot in digital, my favourite camera is an Agfa Isolette II I picked up of eBay. My only interest is shooting people. I love being able to show someone a side of their beauty that they have not seen. Everyone can be the subject of a beautiful photograph.



Gerard Floyd - Born in Ireland in the 1970's I choose to remember very little about my childhood years. Except that it was clear from very early on I was not the sort of boy that fitted in. I was a bit odd and the local priest was the first one to finger me for it. Irish Catholic priests are very perceptive when it comes rooting out the evil that lies deep within a young boy like myself. So, as soon as I was old enough I moved to London only to discover that I was not odd or evil enough for the big city. Luckily as this is London no one has ever noticed. I have never forgotten the advice my mother gave me as she hugged me goodbye on that St. Patrick's Day at the airport and they have become words to live by, she said... "Some people say more than they know and some people know more than they say." I currently live quietly in one of the busiest parts of London where I do a lot of listening while stroking my ginger beard.



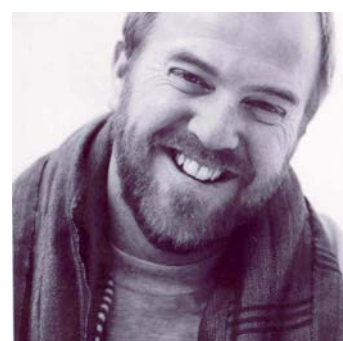
JL² - Born in France in 1965 and now living in Montréal, Canada, I am a self-taught photographer. I have a major interest in portraying people, be it without artifice in their own environment, or in a more staged studio atmosphere. One of the major themes in my work is the role that conformity plays 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.



Daniel Decot - I am a photographer living in Mons (Belgium). My search? ... a picture as simple as possible. I prefer the release during a session. No drama effects, no acting, but just a look, a presence, the outline of a gesture, no artifices. A true emotion, discreet but intense, my purpose is to reveal little bit of truth, far away from sensationalism. My approach on a certain neutrality accentuates the mystery and let the spectators imagine their own story. It is about meeting someone, about sharing some time together. No voyeurism. No transgression.. A loving contemplation from my side. A sincere introspection from then. And trying to suggest, through our differences, through the grain of our skins, our similarities, identity, up to the most intimate.



Ivor Sexton - Born in 1959 in Portsmouth, England. Studied at Portsmouth College of Art. Upon leaving college moved to London to work as an illustrator. Worked in the publishing industry for 10 years. Moved to Cumbria and began painting full time. Exhibited in London, Glasgow, Edinburgh, Manchester, Portsmouth and The Lake District. "My work is a narrative...it always tells a story but I like to leave something for the viewer to find when they look at the paintings. I find my inspiration in many things such as music and books but the best source tends to come from personal experience and how I connect to something or some one."



Grant Simon Rogers - Grant Simon Rogers is an artist and lecturer who lives and works in London. He has previously worked as a newspaper photographer and cartoonist, a film animator and was a founding member of the London Arts studio Cubitt. He contributes to the free public learning programme of the National Gallery, Trafalgar Square. A collection he thinks of as home.



CRAIG J. CALHOUN - is an unemployed artist living in Chicago. He received a BFA in Metal from S.U.N.Y. New Paltz in the Fall of 1994 and later received an MFA in Fiber from The School of the Art Institute of Chicago in the Spring in 1998. Craig has worked as production staff at two leather stores - MALEHIDE Leathers and Sheldon Chicago (both, sadly, no longer in business). He has been editing digital images with Photoshop since 2004, including his bio pic which was photographed by Jay Morthland.



CONTRIBUTORS

Alejandro Caspe - Alejandro Caspe born in Tijuana BC in 1974 and in 1992 started in photography. From childhood he was attracted by the nudity in advertising models and as continuing a childish game, moved that morbid early consolidating his artistic work, at maturity, aesthetic and expressive universe that identifies his work. This led to a creative look that has conceptualized a disturbing personal eroticism that, far from anchoring pornography is a legitimate original and bold artistic statement.



Richard Vyse - Internationally collected artist Richard Vyse has shown in galleries in Manhattan and Honolulu. He has studied at the School of Visual Arts in Manhattan and taught at Pratt Institute in Brooklyn. His art has been featured in the Art of Man magazine #18, Men Addicted magazine Spring 2016, Noisy Rain magazine Winter 2015/Summer 2016 and Mascular magazine #15. His art is in the Leslie+Lohman museum in Manhattan.



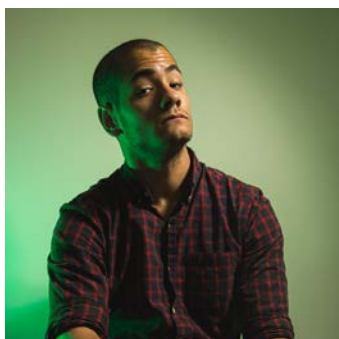
Manel Ortega - I established my own commercial photography studio in Barcelona in 1992. In 2002 I left the studio in the hands of my business partner and moved to Brighton to develop my fine art photography. Since then I have focussed on portraiture, research, the human form and artistic collaborations. I have exhibited around the world.



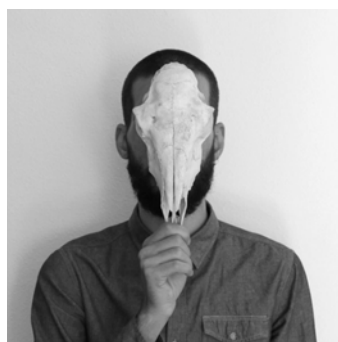
David Gray - David Gray is currently living, shooting, and Photoshopping in San Diego, California. He founded YogaBear Studio in 2003 and has published widely in the bear community. YogaBear Studio specializes in portrait and nude imagery for men of all fitness levels, with an emphasis on hirsute masculinity.



Kizzume Fowler - I've lived in Tacoma most of my life, I always seem to come back here, it's a beautiful city to live in. I was born in '73 in San Diego CA. I've never had any formal training in photography, I've just always been obsessed with how and why photographs look the way they do, on lighting and lenses. My favorite works are night photos, foggy photos, photos of industry and photos of nature, and I'm hoping to expand to taking more portraits of others, especially if I can figure out some somewhat-safe places to take nude photos at night.



Kirk Lorenzo - Kirk Lorenzo is a queer latino from New York City currently based in Boston studying photography and sculpture at The School of The Museum of Fine Arts. Narratives, identity politics and intersectionality are themes that highly influence his work. His areas of concentration range from photography, to sculpture. With photography his interest lies in vocalizing his queer and latino narrative to bring to light the intersections of his identities. Through sculpture he fabricates steel and uses nature in order to create forms that speak of his queerness, class and familial tension.



Juan Diego - Graphic designer, Illustrator and visual artist from the South of Spain. Interested in erotic art and gay culture, Pop art, horror movies, insects, garage music, leather, furry men, jockstraps, paper art, embroidery and Elvira.



Richard Ashby - Richard is a painter, illustrator, and banjo picker living deep in the heart of Texas. For the last 10 years he has been exploring the depths of low-brow Americana in the clubs of Austin TX as the banjo player in the trashgrass seven piece, Clyde and Clem's Whiskey Business. Though no stranger to the gallery scene, his work can more often than not be found on show fliers, album covers, and the walls of neighborhood dive bars.



Oliver Zeuke - Oliver Zeuke was born in December 1973 in Bavaria, near Munich and moved to Düsseldorf in 2007. In 2013 the now passionate photographer, bought his first SLR camera. Already after the first photos he snapped, the interest in photography was born. Out of vacation photos and snapshots developed his today's passion for photography. From that his slogan "From Snapshots to Passion" arose. In 2015 he started to work more intensively with photography and launched the project "Sexy Sunday" together with his husband in March 2016, which already after a short time is enjoying great popularity and constantly growing interest. Especially the love for detail photography is, what makes the photos special. "The viewer shall feel more than he sees" Besides his first photo exhibition in November 2016 in Cologne, the passionate photographer is currently working on his first photo book called "Sexy Sunday". Open to new ideas and challenges, he is constantly evolving his self and his photography.



AK Miller - AK is a writer, producer and actor living in Chicago, IL. He disguises himself as an advertising executive during the day. AK has also worked in the event and nightclub industry in Chicago since 1995.

CONTRIBUTORS



Bernard André - My photographic universe is contemplative, it is made of fantasies and memories. I have a strong taste for B&W, for minimalism, for lines, curves, textures, structures, shadows and dark images with a classic approach. An attempt to unify without contradictions classicism and modernity, or when one is no longer the antinomy of the other but rather the result of the fusion sublimated where only the aesthetics matter. Exploring the sensuality of light, creating and capturing my own definition and vision of Masculinity. I care a lot about emptiness, about the silence of it about its power its energy. A quiet stillness. A calm, silent quest for the Absolute that you are invited to join.



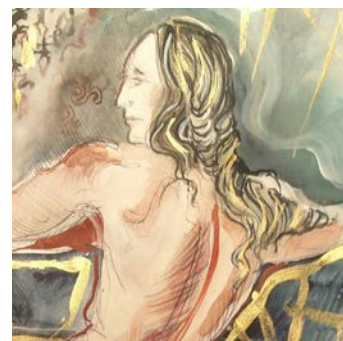
JL - Born in France (1965) and living in Montréal, Canada for many years, I am a self-taught photographer who has been exploring digital photography for more than ten years now. I have a major interest in portraying people, be it without artifice in their own environment, or in a more staged studio atmosphere. 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, in order to avoid persecution, violence and ostracism. In my work, I tend also to explore the repercussions of the psychological sufferings of childhood and adolescent years on adult life. My work tends to be gay-oriented but its themes are universal.



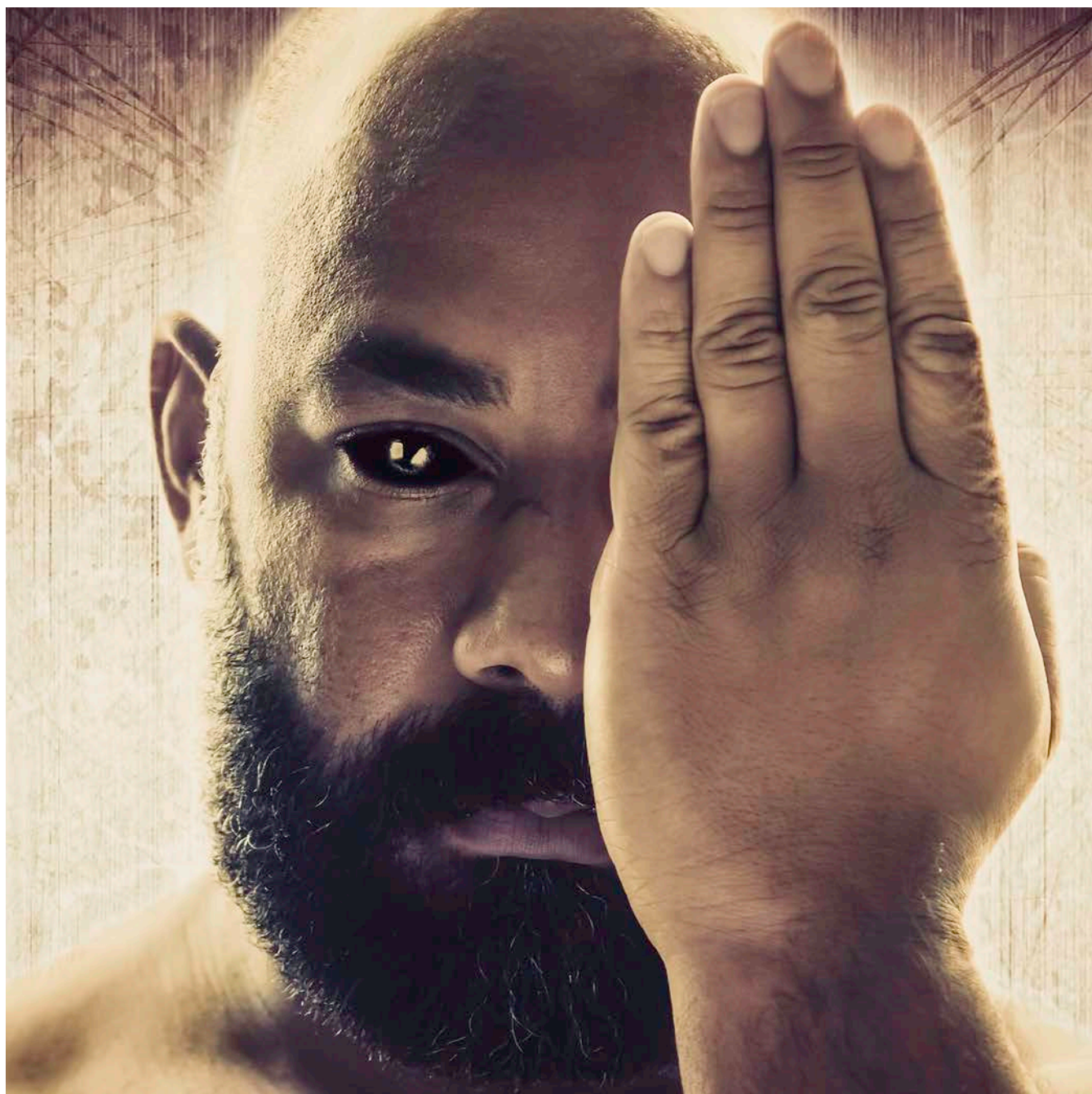
Michael Rosey aka Iron Rose - I am a native New Yorker born in 1963. After working as a jewelry designer for 20 years, a catastrophic fall left me paralyzed with limited use of my hands and arms. For five years, I was depressed and in a dark place, but art saved me. With the help of splints, Velcro straps and the love and support of friends, I have been able to create again. I studied nude drawing as a teenager, dabbled in fashion illustration, studied graphics as an undergrad and obtained an MA in art education. I have travelled extensively and been to many of the world's great museums. All of this influences my work. Forever, I will be grateful to MASCULAR for discovering and challenging me. Since my first appearance in MASCULAR, my work has been exhibited in Rick Castro's Antebellum Hollywood gallery.



Brother Rat - I started painting in watercolors about six years ago. I draw inspiration from artists such as Beatrix Potter and Anthony Ausgang, cartoons, religious works, and the desert of the Southwest. A large portion of my art draws from my religious upbringing and several medical conditions I have struggled with that have challenged my perceptions of masculinity. These things manifest themselves visually in my work through texture, religious symbols, and the subjects themselves. My work tends to consist of allegorical paintings focusing on rats or rat headed figures. Rats have proven a great storytelling tool and vehicle of personal representation over the years. Most of the subjects in my work are adorned with a halo or nimbus, a religious symbol from my upbringing, traditionally denoting holiness. In my work, I use this symbol to represent an idea that despite the uncomfortable or possibly ugly nature of things, there is still sacredness, found in the mundane and the naked, raw places.



Orchid of Antinous - Many of my works are very personal in nature, having helped me understand and cope with difficult times in my life, others are very playful and experimental, like a dance. While I paint I often listen to music or a book being read out loud in the background, I like the effect that this has on the final work as part of its story and mood merges with the painting. I enjoy versatility in art, beginning with bold energetic strokes and then refining them with beautiful details as one would carve a stone. Having what some might call a distraction while I paint helps me feel uninhibited, making my works fearless and intuitive. I think it is important to remove the second pair of eyes from what we are doing; what they may think or feel about our work.



SEXY SUNDAY - HAIRY SMOOTH

VERNISSAGE

OLIVER ZEUKER PHOTOGRAPHY

GENTLE BEARS BAR, VOR ST. MARTIN 12,

50677 KÖLN - 23. Nov. 16 - 27. Nov. 16

OPENING WITH ARTIST 23. Nov. 16 - 18:00

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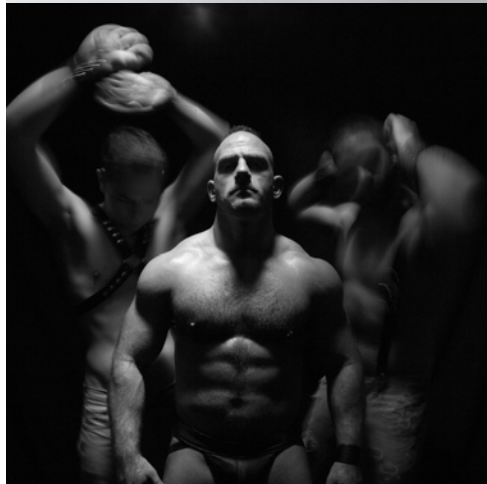


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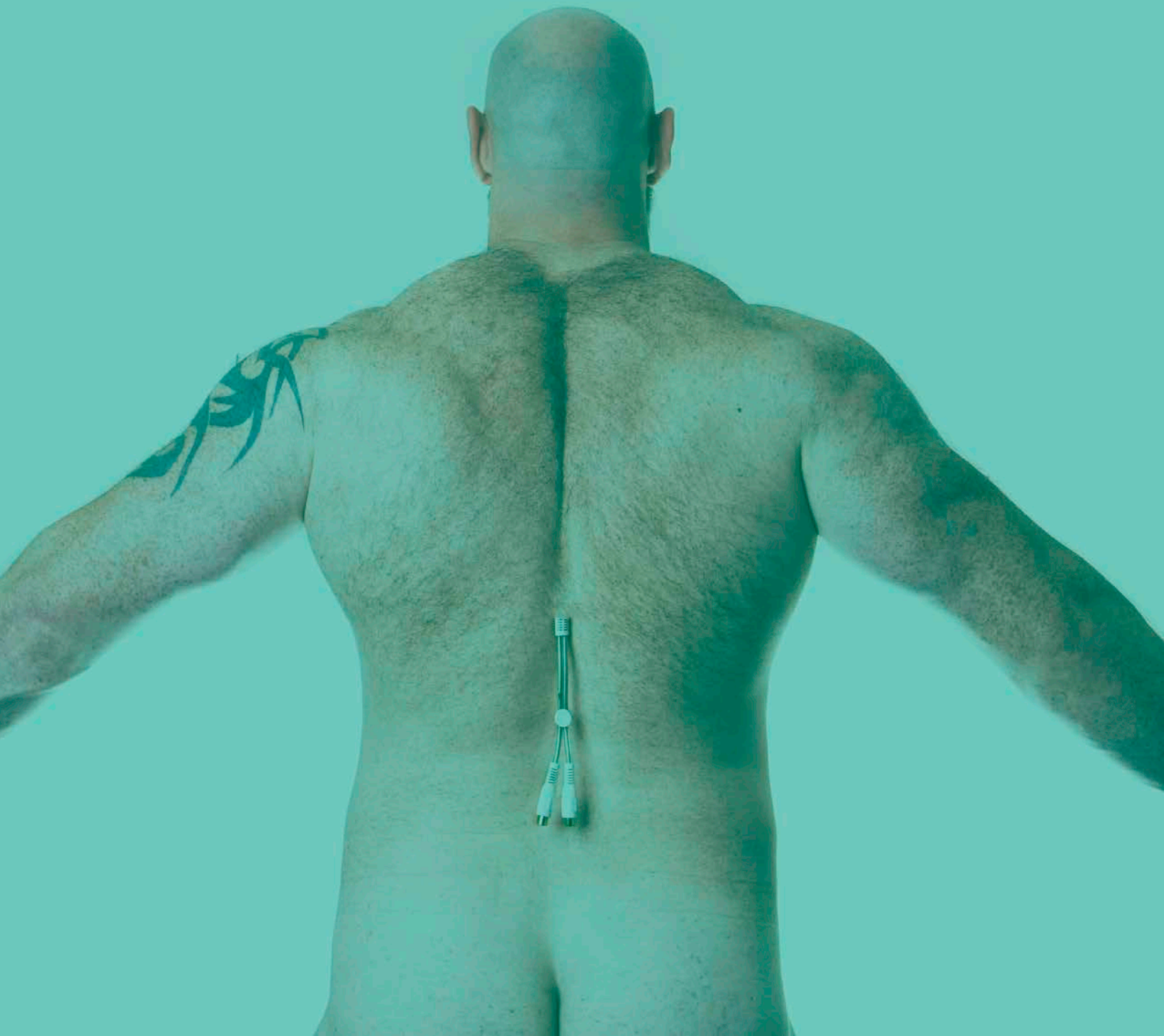
MASCULAR

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TECH



TECH

We live in an age defined by technology. Ours is not the age of big ideas or discovery or even human advancement. The many societies that make up humanity may be at different stages of enlightenment or progress, but they all share a fascination with technology and the perceived improvements technological advances will bring to our lives. Interestingly, while we may not share the same language, religion or history, people from all over the world crave new gadgets, faster processing times and more pixels.

Issue No. 18 of MASCULAR Magazine is dedicated to all things TECH. Some might say that the most important thing to happen in the world of art has been technology. Consider the tens of thousands of years artists created their works with some variant of charcoal to paint, and clay. It took 100 years to go from the first photographs to digital capture. But the last thirty years have seen more variety and a greater quantity of art than produced in the entire history of mankind. Is this a good thing?

We invite artists and creatives from all over the world to help us come to terms with this revolution, to respond to it, to expand on it and to confront it. Low-tech, Hi-Tech, New-Tech, Old-Tech, they all have their aficionados. Some artists find the ever increasing presence of tech in their lives to be suffocating, while others find it to be central to their creative freedom.

Whether TECH as a subject, as a tool, as a theory or as a character - where does it sit in our creative lives? With every new development, the line between future fiction and today's reality begins to blur. We as humans appear to be more and more comfortable with the notion of sharing our reality, our environment and our personal lives with beings and experiences that are possible only through TECH. Art is the medium through which we can evaluate this movement, raise concerns, show the potential and, perhaps, come to terms with the changes it will bring. Then again, you may prefer crayons. Let's see where this takes us.

If you are interested in contributing to Issue No. 18, please contact MASCULAR Magazine at: submissions@mascularmagazine.com

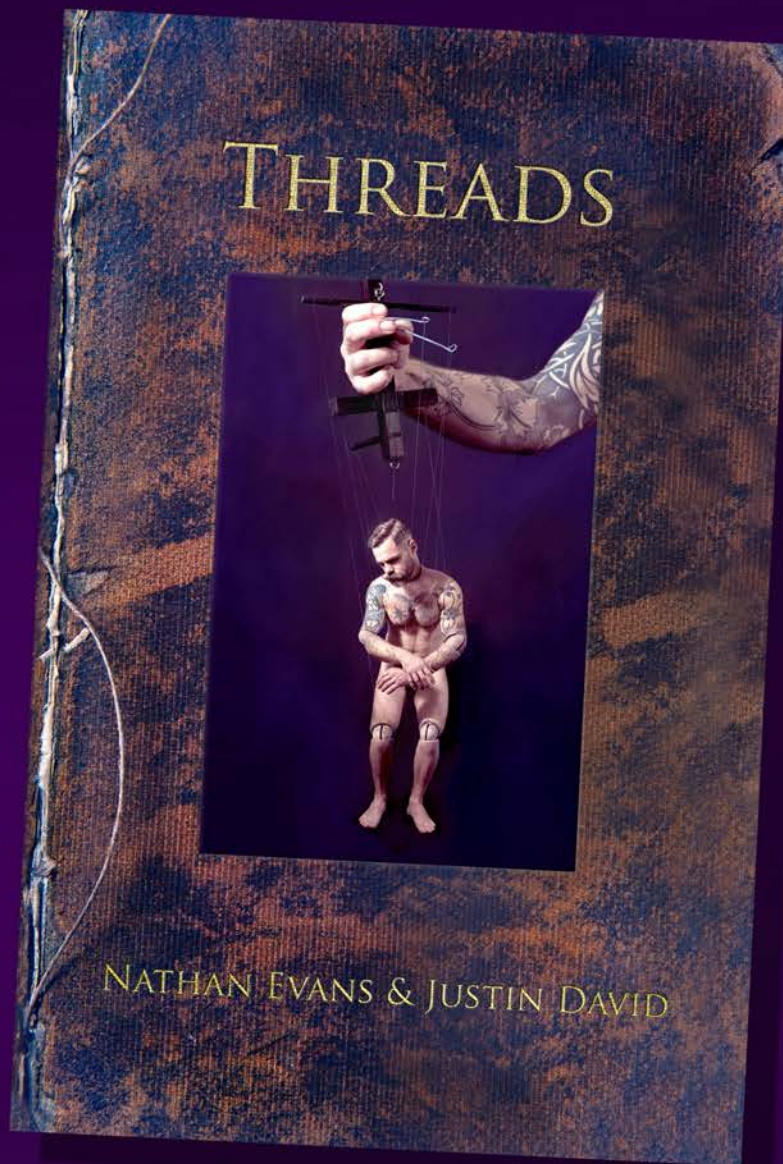
Deadline for submissions is January 16, 2017.

STUART GREGORY



www.stuartgregory.photo

'Every page delighted me'
NEIL BARTLETT



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If Alice landed in London not Wonderland this book might be the result. *Threads* is the first collection from Nathan Evans, each poem complemented by a bespoke photograph from Justin David and, like Tenniel's illustrations for Carroll, picture and word weft and warp to create an alchemic (rabbit) whole.

Threads is available in paperback or as an enhanced eBook.

'Two boldly transgressive poetic voices'

MARISA CARNESKY



MASCLAR is more than a magazine, it's a creative movement inspired by men of character from around the world. We are thrilled to announce the launch of four new initiatives to help push the MASCLAR agenda across new media and outlets.

Learn more about the movement at:
thisismasclar.com



PATRICKMANN

PHOTO ARTIST ■ TORONTO MONTREAL

