

# MASCULAR

MAGAZINE  
Issue No. 23 | Spring 2018



MASCULAR FILMS PRESENTS

# SPITALFIELDS

DIRECTED AND PRODUCED BY  
VINCENT KEITH

FEATURING  
DAVID S



# Bernard André

A personal vision of masculinity



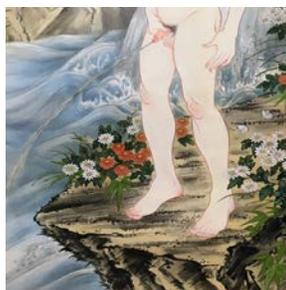
[www.bernardandrephotography.com](http://www.bernardandrephotography.com)

# MASCULAR

MAGAZINE

Issue No. 23 | Spring 2017

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# MASCULAR MAGAZINE

*Celebrating masculine art and  
the men who create it*



Welcome to MASCULAR Magazine No. 23, the 'History' issue. A few months ago, we asked artists from around the world to consider the topic of History, and what role it played in their creative lives. The subject was interesting, in part, because of the many different directions it could take our contributors.

Right now there is an interest in all things 'retro'—from styling to techniques, people are looking back to see what they can appropriate or learn from the past, and applying it to modern day issues and situations. Perhaps it's because we live in such

uncertain and turbulent times. Looking into the past for things that reassure us, or for patterns that will predict what's coming next seems far more sensible than trying to guess what's going to happen next.

For many, the act of coming out required a break with the past—with our past. In many cases, full of pain, self doubt and shame. Moving beyond the trappings of how earlier years was, for some, the biggest moment of their lives. But that doesn't mean that every hint about the past was necessarily bad, or needs to be forgotten. History is constantly

being formed. Indeed, we live more in our past than in the moment or the future. So thinking back may have some value after all.

History isn't simply the past. That's far too simple. History is a combination of lessons, experiences, memories and their interpretations—all structured into a narrative that benefits from hindsight and a bit of glorification. We often think about life and moments from the past, however we rarely think about the disease, discomfort and drudgery that was also part of that era. We take too much for granted these days.

In Spitalfields, Vincent Keith uses a 17th Century location as well as some old props to recreate what it might have felt like one morning, in the gloaming, for a man returning from the First World War, or perhaps any war. A sense of longing and melancholy (properties of the past, it would seem) pervades the photos and the film. Suffering from post-traumatic stress syndrome, Keith's unnamed character searches familiar sensations that form part of his own history. Keith chooses to make the images "feel old" through digital means. Apparently, it is important to give images that depict the past a look that is congruent with the time they depict. There seems to be value in preserving the past. InkedKenny's collaboration with Jim Landé touches on some of the same "values" and signifiers as they have also used items and clothing of a past era to give a sense of history to their works.

Jim VanBibber flips the entire concept on its head. Rather than using modern methods to depict the old, he uses old methods to depict the modern. An avid practitioner of the dark art of wet plate photography, VanBibber turns the clock back 100 years and uses a complex, delicate and exacting photographic process to capture portraits of modern men. The photos themselves have a beautiful, tangible quality as each image is a physical creation in itself. The images look "old"

but the subjects do not. This contrast is compelling and challenging in equal measure. It makes one think what would these men's ancestors have been like? How would the subjects have coped with the past. Above all, it makes the viewer consider how much has changed over time. Ryoko Kimura takes this a step further in her beautiful paintings. She's taken a modern view on themes like pleasure and community and depicted them using ancient Japanese techniques.

In *NAKED*, rather than consider history in the larger sense, Tiberiu Capudean portraits bring to life the history of the individual—a more personal observation of the experiences and times we have endured. Each portrait is different, revealing and assertive. Each of Capudean's subjects boldly asserts his having embraced life and the experiences that have come his way. His-story.

In "Back To Factory Settings", Scott A. Hamilton is channelling the early days of instant photography. His series captures the freedom of the medium and its natural tendency to examine a subject or moment in its moment of being. One senses there must have been a before and after to each image, that each photo was captured during the course of a broader event or experience. Hamilton also makes us feel like we are there, participating in the creative process of the moment—sort of like being at Warhol's 'Factory'

where nobody knew what was going to happen next, but everybody knew it was worth hanging around to find out.

Gianorso has chosen to photograph History itself. In his series "My Own Personal Heaven" he shares the pleasure he derives from his favourite sculptures. These ancient pieces of carved stone have often been called dead or memorials. But for Gianorso, they are completely alive and able to impart excitement and sensuality. Be it as a whole or just a simple detail in the way a beard is carved, Gianorso derives pleasure from the inanimate by obsessing on its beauty and timelessness.

Through the pages of the issue of *MASCULAR* Magazine, you will encounter the old, the new, the baggage that makes us who we are, and the fantasies that take us away. Our amazing contributors will take you on a journey through time—so be sure to linger here and there, drink in the experience and take pleasure from the one inalienable truth that sings through each page—no matter what happened before, we are still here today.

-Vincent Keith London, June, 2018

# THE MASCULAR MIX: VOL. 21, HISTORY

Brian Maier



If you would like to hear Brian Maier's 'White' Mix, you can download it from <https://soundcloud.com/brianmaier/mascular-vol-21> or on [iTunes](#).

The icons below will take you there directly.



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# MASCULAR

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#### MASCULAR HISTORY

History  
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## THE GHOSTS OF WINCKELMANN

*WILLIAM DAVIDE BRIO*

Art is the daughter of pleasure.” J.J.Winckelmann said and in consideration that “Le Grand Tour was in the 18th and 19th century not only a trip for discovering Culture but also Sexuality, finding places, faces, tastes never tried before, down until Sicily” I imagined a vision of this man and his inner trip, until the homicide happened in Trieste, surrounded by a mystery that connected me to the Assassination of Gianni Versace.

The inspiration comes from a visit in Naples inside a neoclassical building, whose interiors and decorations were stylistically previous, so I imagined a Winckelmann who imagined a neoclassical world surrounded by a world that was less fast than his thoughts and his ghosts, metaphor of his dreams, heretical / erotic, that formed his aesthetic and artistic theories.

In my works the story-telling and the narration are very important, the overlapping of who one is and who one believes to be, the split between reality and fiction, between oneself and the creation of one’s own self. History and Nude are a metaphors of the narrative background and of the soul without camouflage.



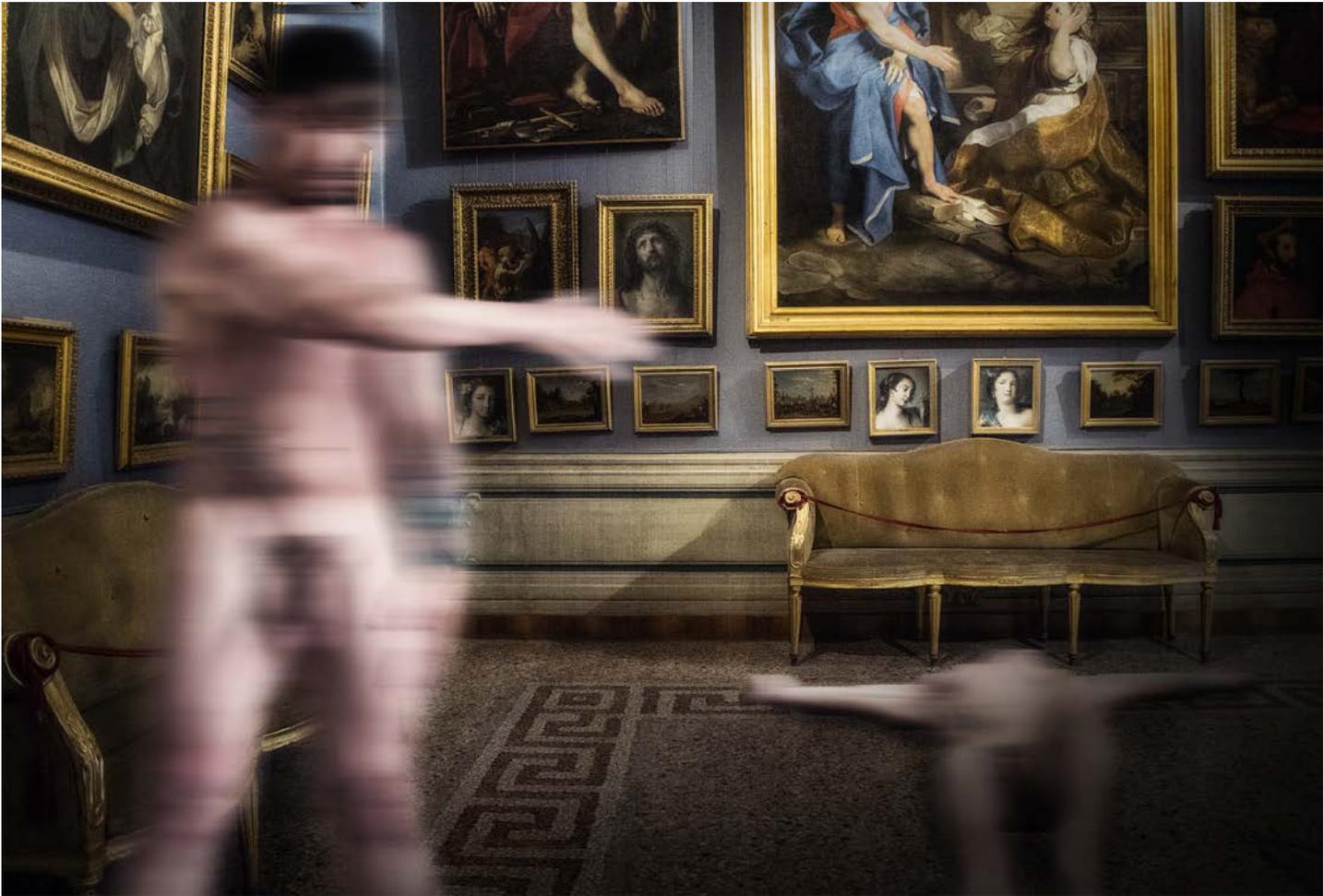
PREVIOUS PAGE: "THE GHOST ONE OF W.", PERFORMING DANILO, NAPOLI 2017  
THIS PAGE: "THE GHOST TWO OF W.", PERFORMING PD, NAPOLI 2018



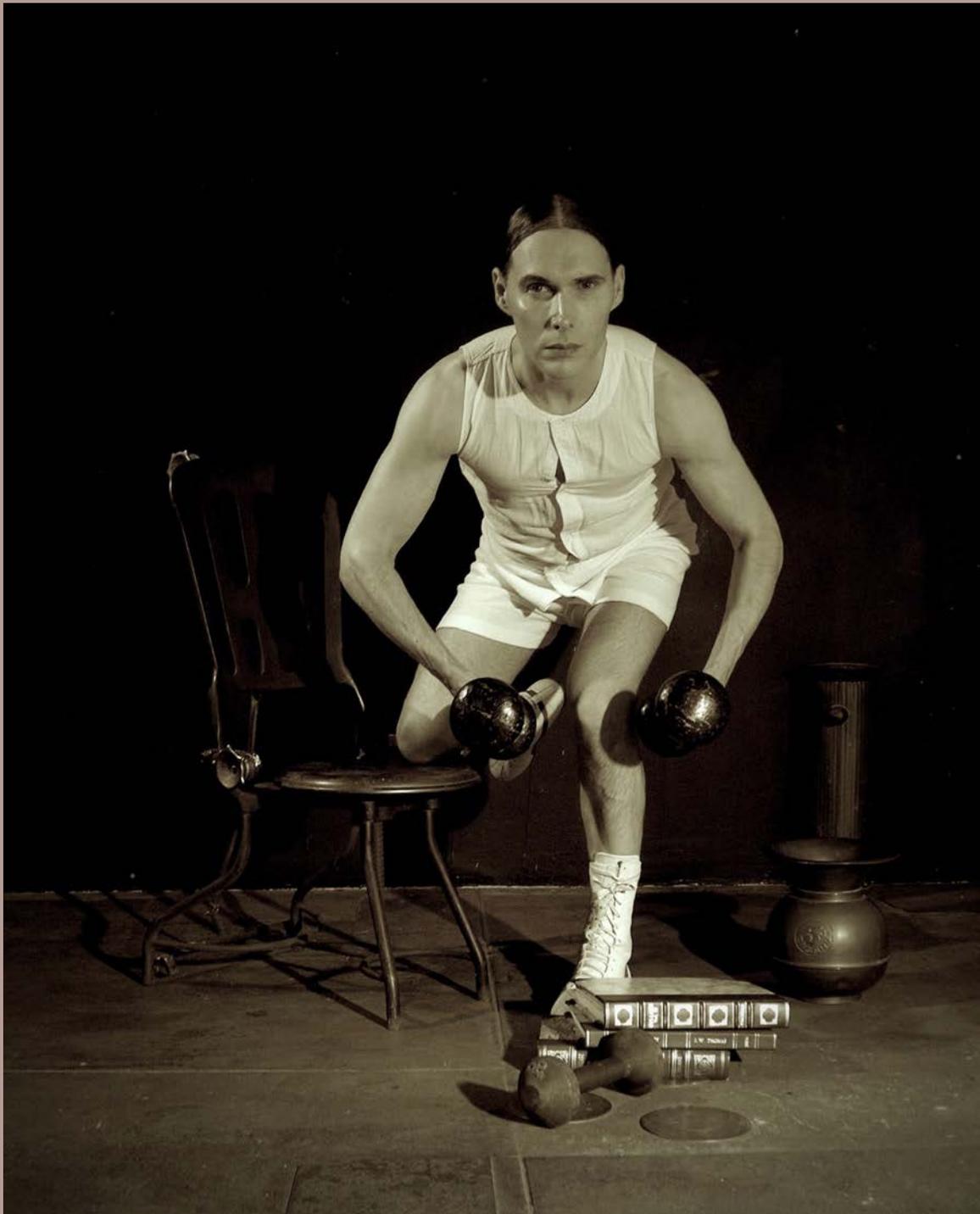




"THE GHOST FIVE OF W.", PERFORMING PD, ROMA 2018



*"THE GHOST SIX OF W.", PERFORMING PD, CORSINI, ROMA 2018.*



## DANDY WEIGHTLIFTER

*RICK CASTRO*

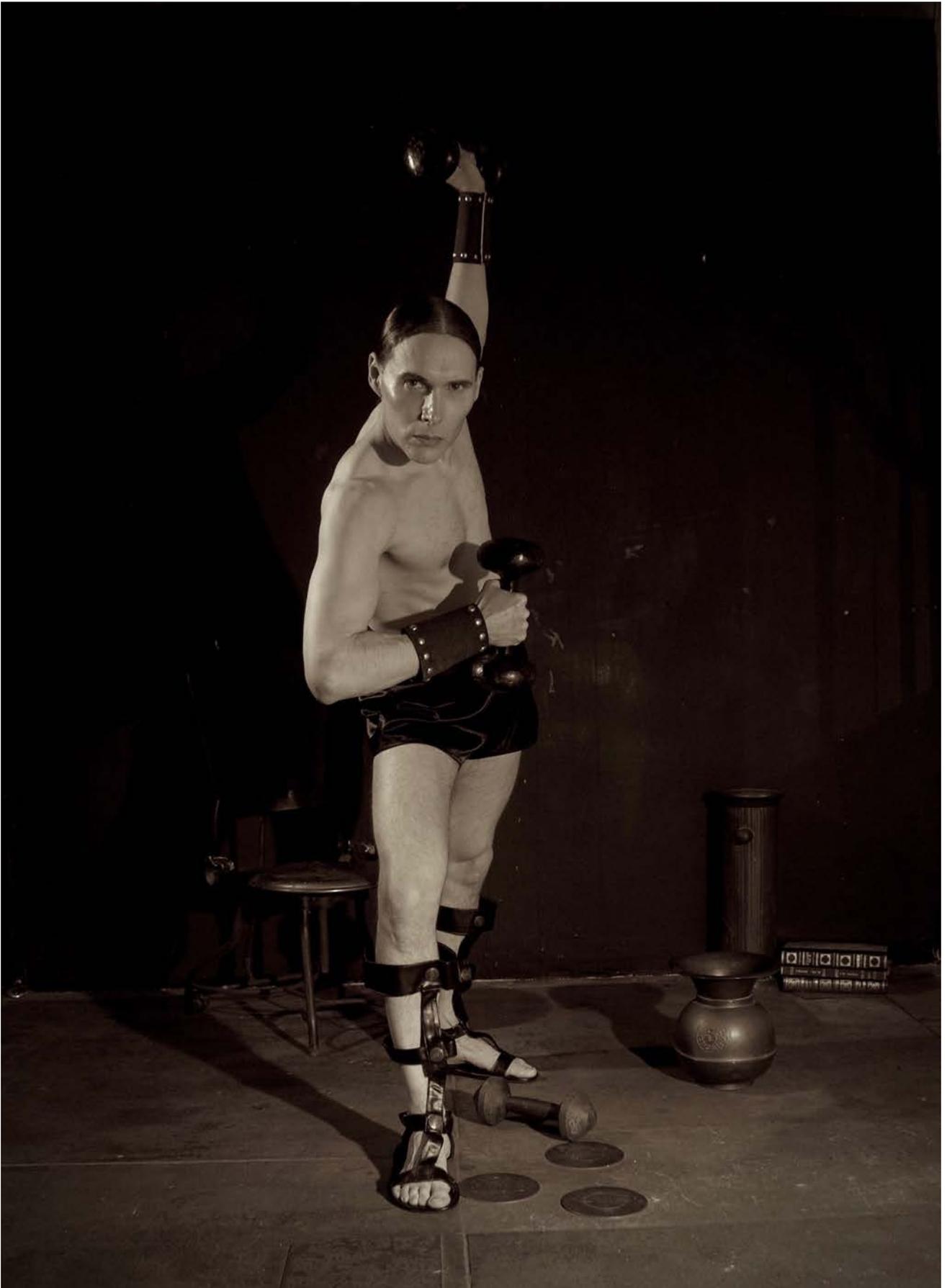
Bodybuilding developed in the late 19th century, promoted in England by German Eugen Sandow, now called the “Father of Bodybuilding”.

Although audiences were thrilled to see a well-developed physique, the men simply displayed their bodies as part of strength demonstrations or wrestling matches. Sandow had a stage show built around these displays through his manager, Florenz Ziegfeld.

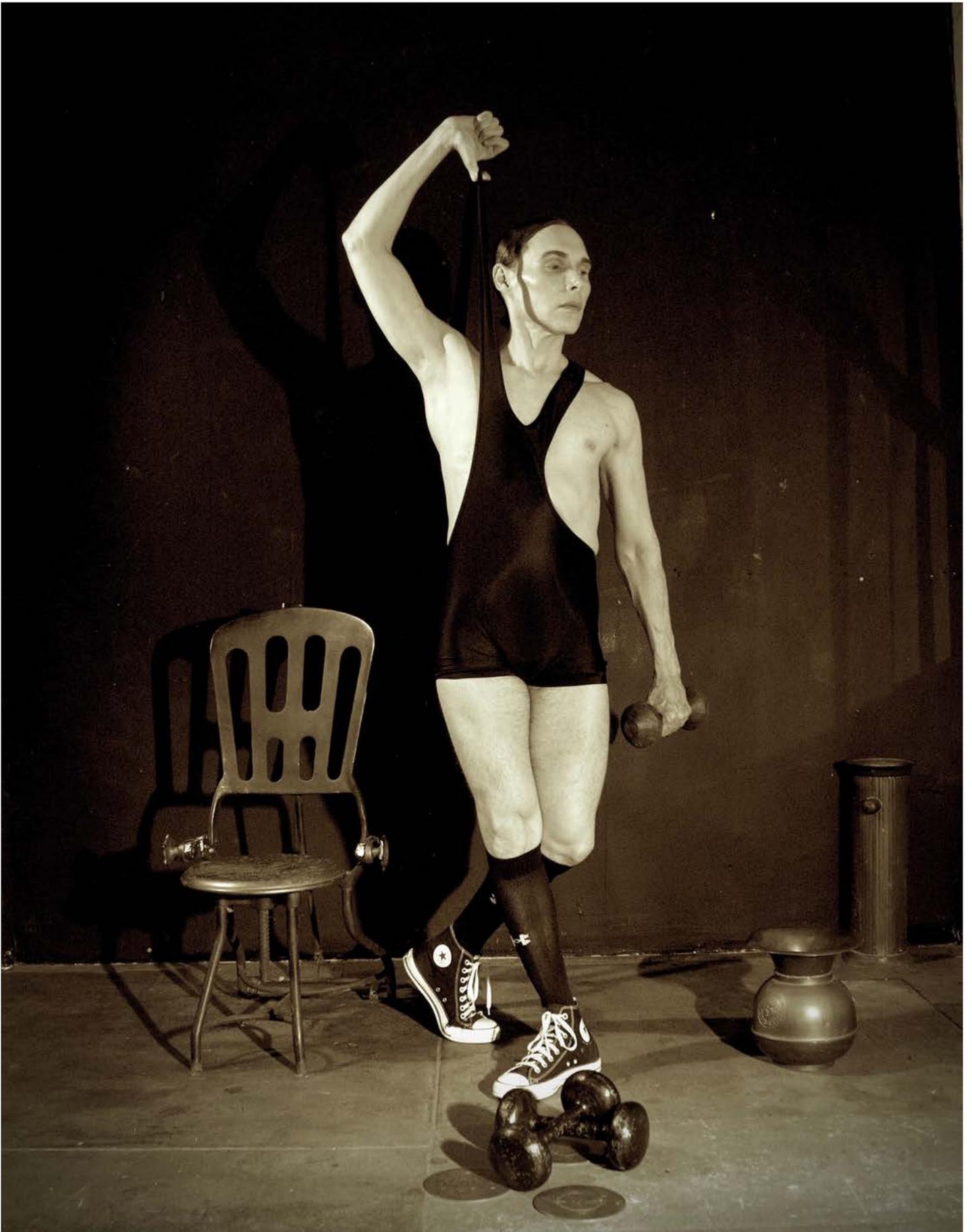
This was the beginning of modern bodybuilding, when Sandow began to display his body for carnivals. Bodybuilding is a narcissistic sport. Men displaying their bodies was considered effeminate and self-indulgent.

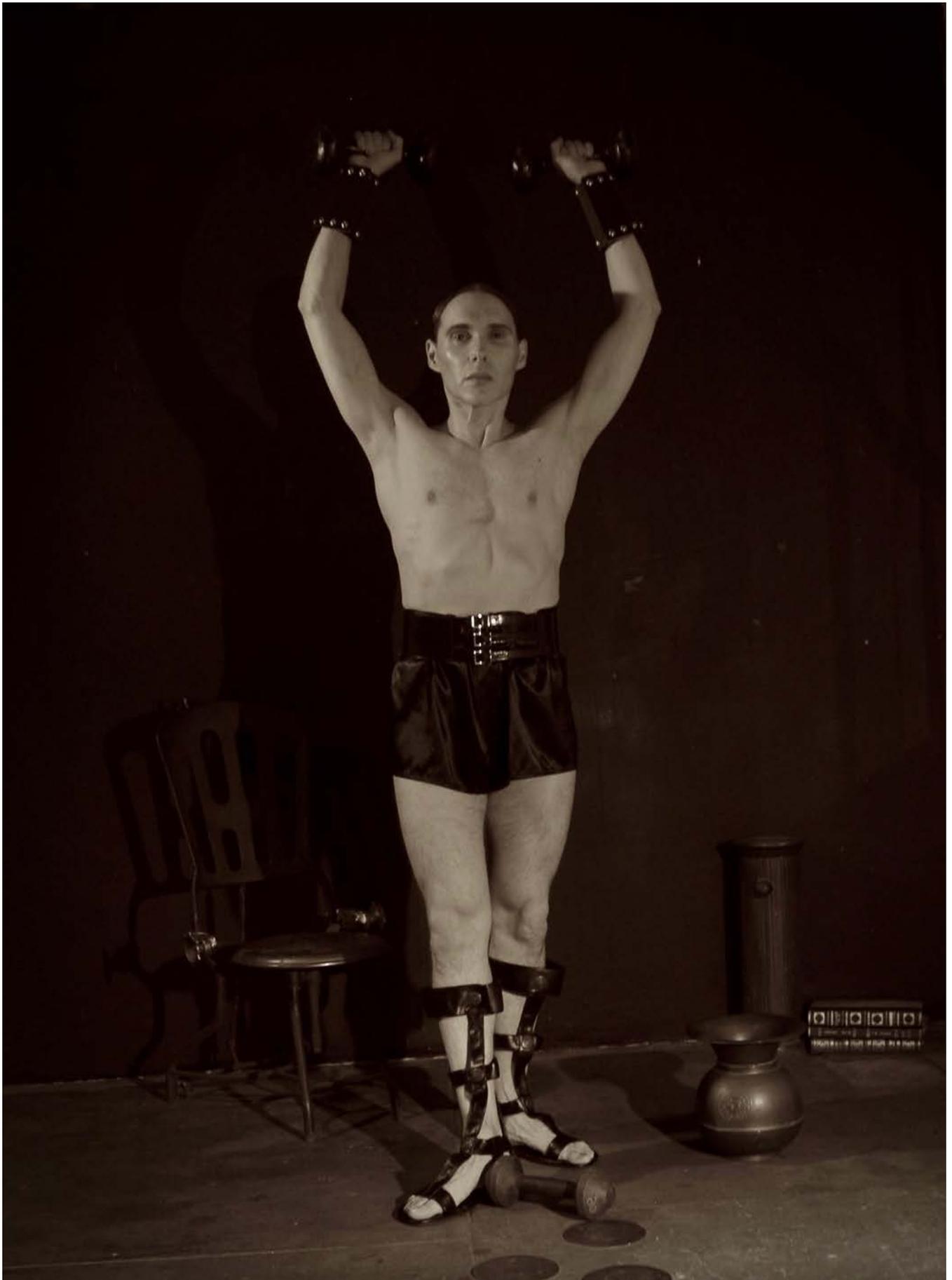
DANDY WEIGHTLIFTER depicts a recreation of early bodybuilding with a 21st century weightlifter.

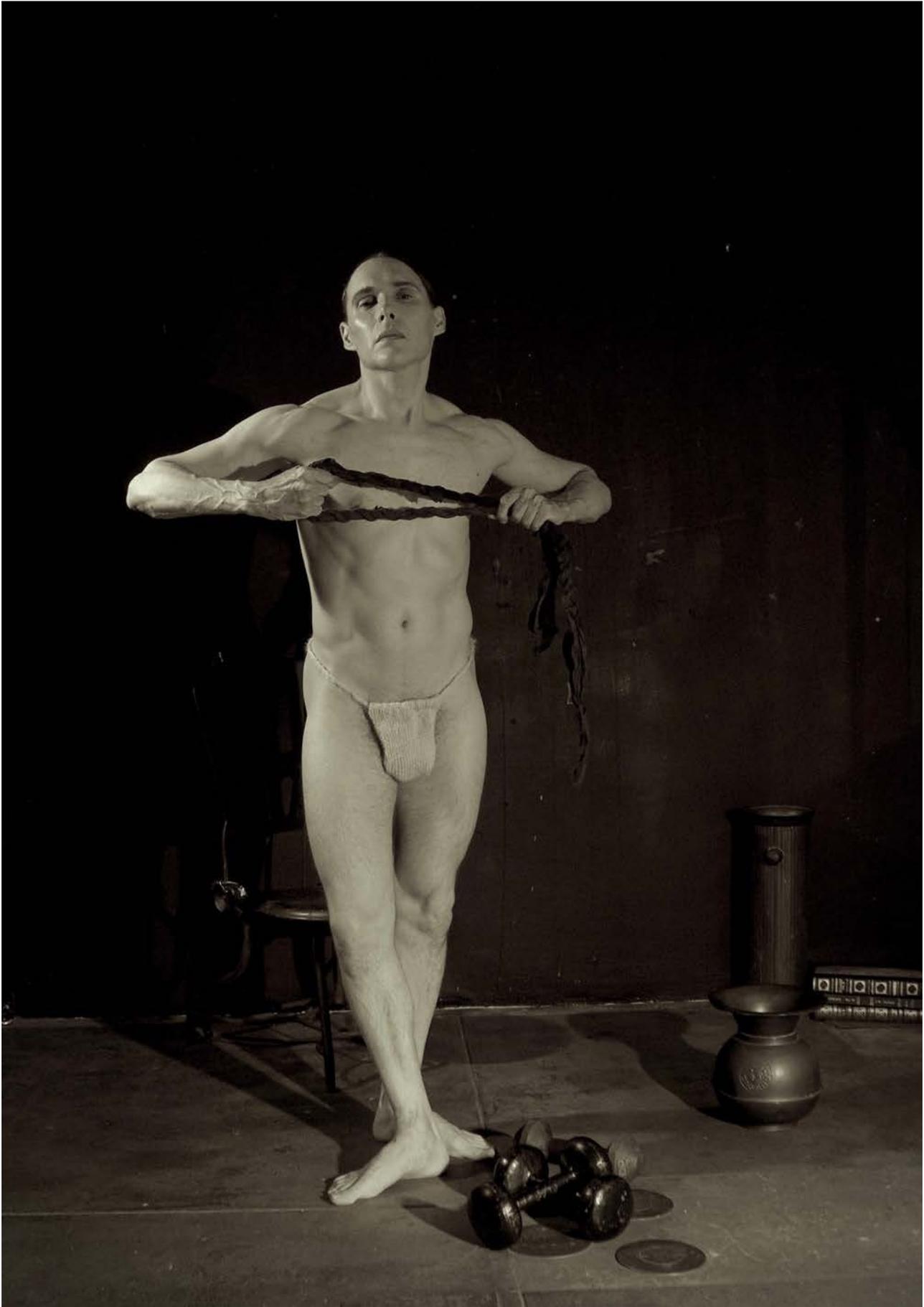
model- GUY PERRY















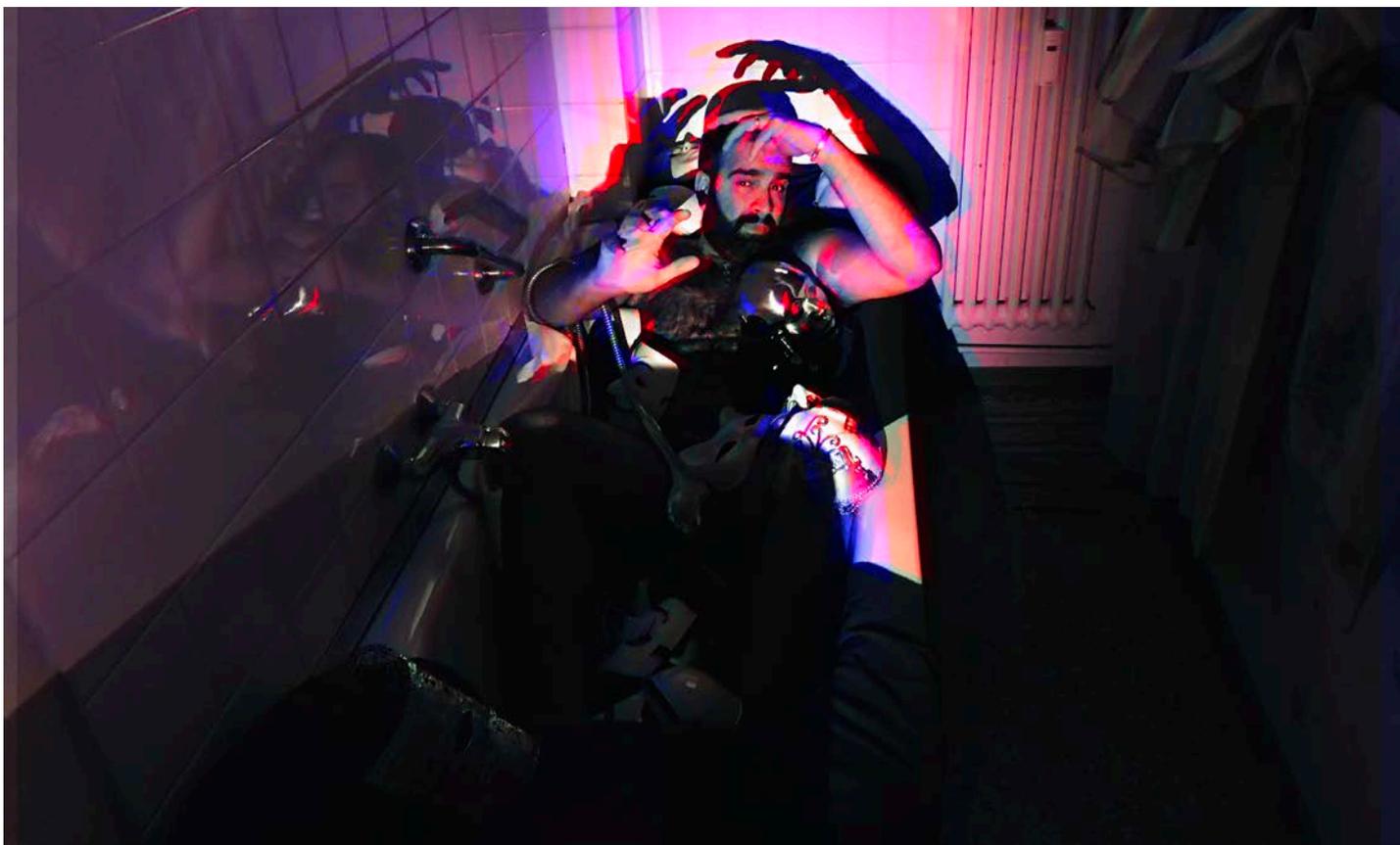


## HITCH-COCK

*MIGUEL SANCHEZ*

This work is a nod to old horror films such as Psycho but with a sexy twist. My history is very linked to art and TV shows and movies plays a great part. They're part of our/my history and they shape culture and the way we talk or react to certain things and events.

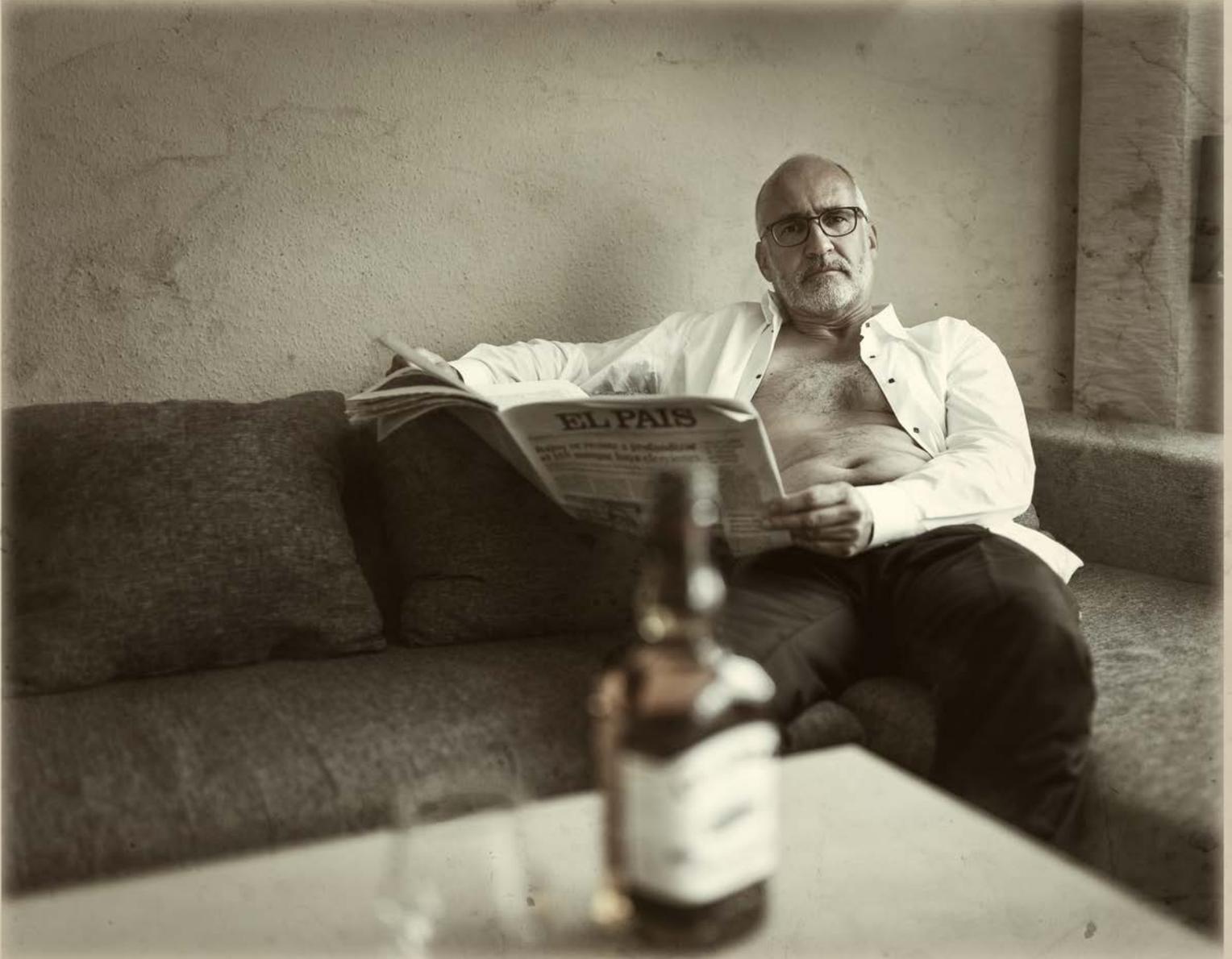












## STAY SIMPLE STAY TRUE

OLIVER ZEUKÉ

Para así apreciar el hombre de nuestra era, activo, sereno,...con su masculinidad , como en los buenos vinos , mejorada y revalorizada por el tiempo. A través de la Fotografía , la cual es Vintage en si misma, con su poder para actualizar, y revivir el pasado.

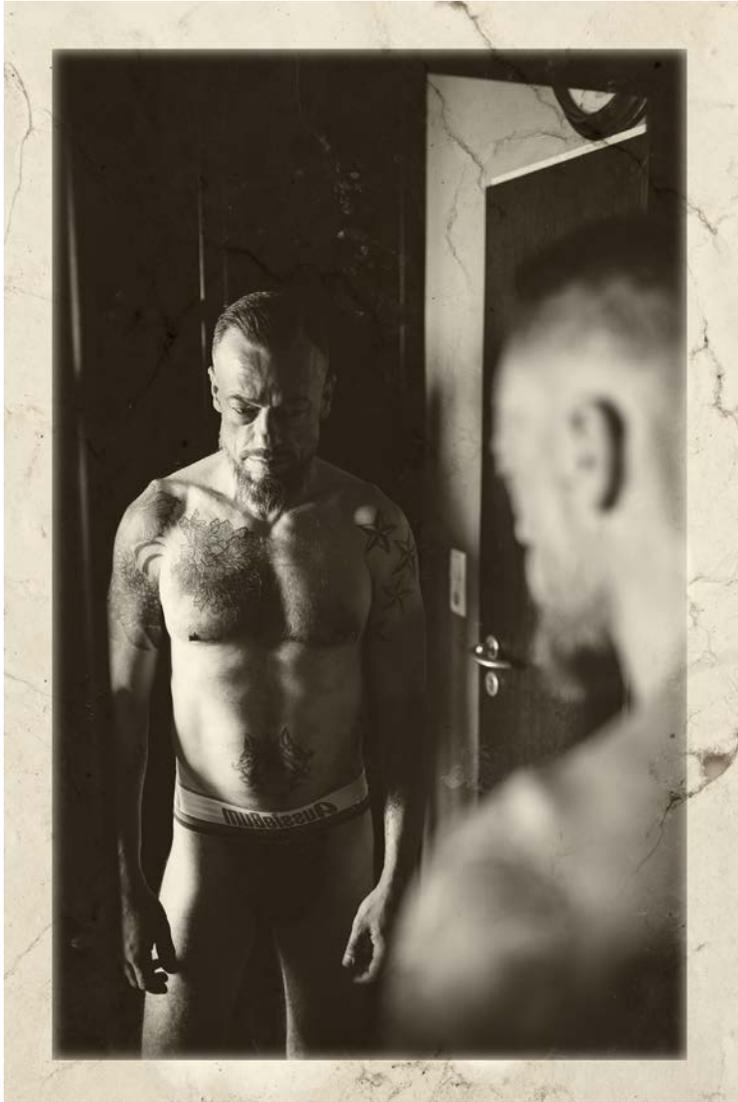
*In order to appreciate the man of our era, active, serene, ... with his masculinity, as with a good wine, improving and revalued with the passage of time. Through Photography, which is Vintage in itself, with its power to update, and relive the past.*

Tattoo-Model  
Instagram: @the\_tenderblender

You can see more of Oliver's work at [www.oliverzeuke.com](http://www.oliverzeuke.com)













## SONS OF GOD

*TOM SCHMIDT*

The Sons of God photographs were inspired by my strict Catholic upbringing. I was the 11th of 12 children in a large Catholic Family where it was taught that homosexuality (indeed all sexuality) was unspeakable, and that nudity was shameful. This project allowed me to reclaim my upbringing, and to celebrate the beauty of gay friends who modeled for the project.

My own upbringing was filled with denial of the beauty of the flesh, and the joy of our Earthly existence. My hope is that these works reverse these teachings while also honoring the beauty of the Art of Christianity.

I think it is important for artists who deal with historical subjects to rediscover and reinterpret fundamentals like beauty, sexuality, morality, and spirituality.



PREVIOUS PAGE: THE SWORD OF GABRIEL  
THIS PAGE: ABRAHAM AND ISAAC



















## MANLY BEAUTY

Ryoko Kimura

現代東洋の美しい男性（イケメン）をモチーフとした屏風絵や掛軸などの絵画作品を発表。伝統的な日本画の技法や絵画のスタイルを継承しつつ、異性であり愛の対象である「男性」を時にはエロティックに、時にはコミカルに様々なテーマで描き出す。王子様や人魚、ターザンやカウボーイなどファンタジックな男性像が織り成す作品群は、過去と現在、和と洋が絶妙に交差する独特の画風を形成。絵画制作ほかフィギュア作品や九谷焼制作、映画美術への参加など、幅広い分野で活動。

*Ryoko Kimura's works are unmistakably contemporary due to Kimura's subject matter of choice, namely beautiful males, especially the movie idol and pop singer types commonly reproduced in Japanese teen girl magazines. Her work recalls the Edo-period Ukiyo-e pictorial tradition, with its obsessive focus on beautiful female entertainers, courtesans, and other paragons of womanly beauty, which she substitutes with images of beautiful young males placed in fantastic settings. Kimura also inserts humor into her work, rendering her male subjects in a cartoonish manga-style, and placing them in exaggerated poses, allowing her paintings to fluctuate between the erotic and the comic.*



PREVIOUS PAGE: SEA  
THIS PAGE: 瀧図 - 水辺の少年 THE WATERFALL - BOY BY A RIVER







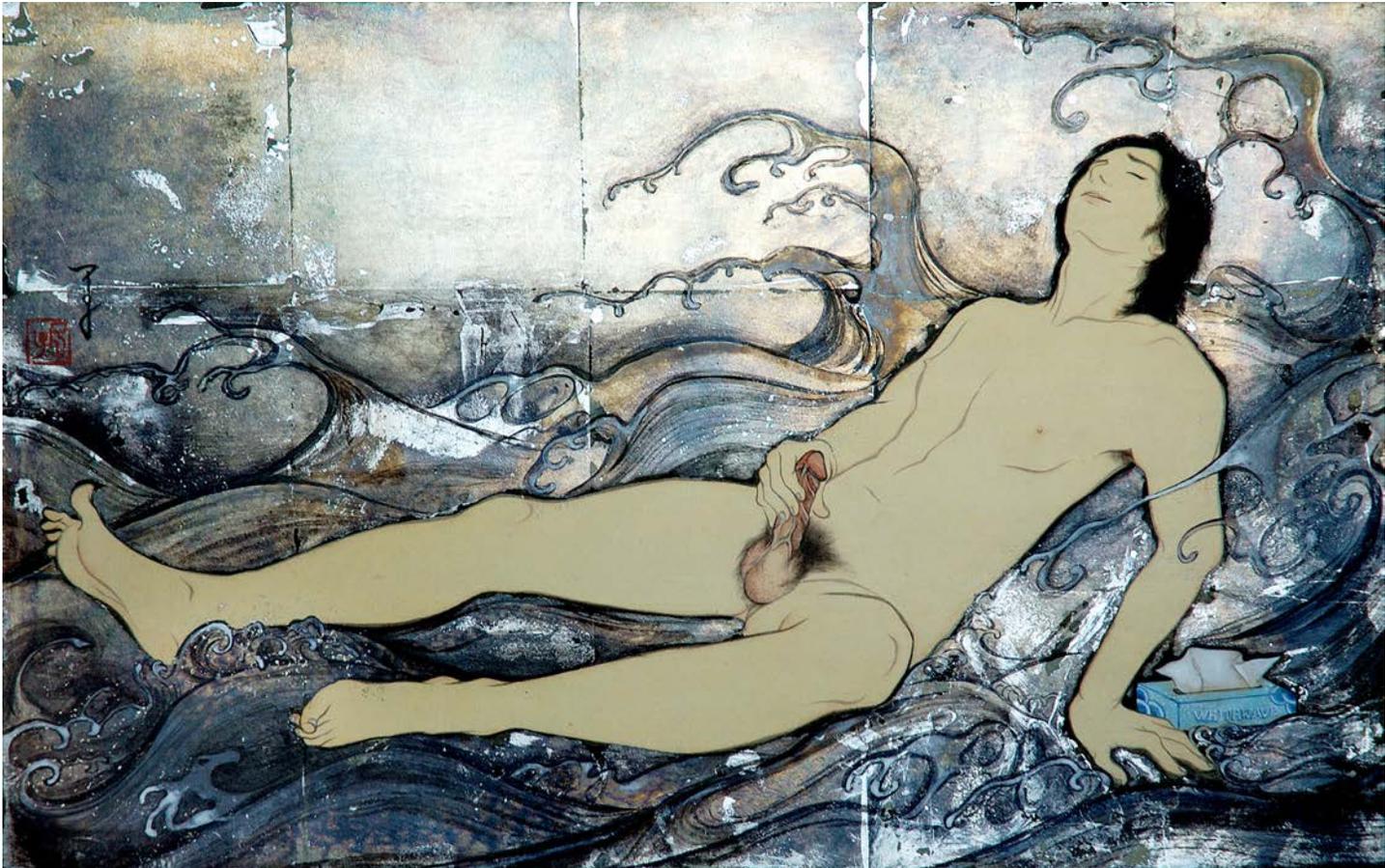


THIS PAGE: PRINCE COME TRUE. THE PRINCE'S COUNTRY "UNTIL THE DAY WHEN WE GO TO MEET YOU"  
NEXT SPREAD: 魔都の海-龍宮楽園図屏風/PARADISE OF DRAGON PALACE



















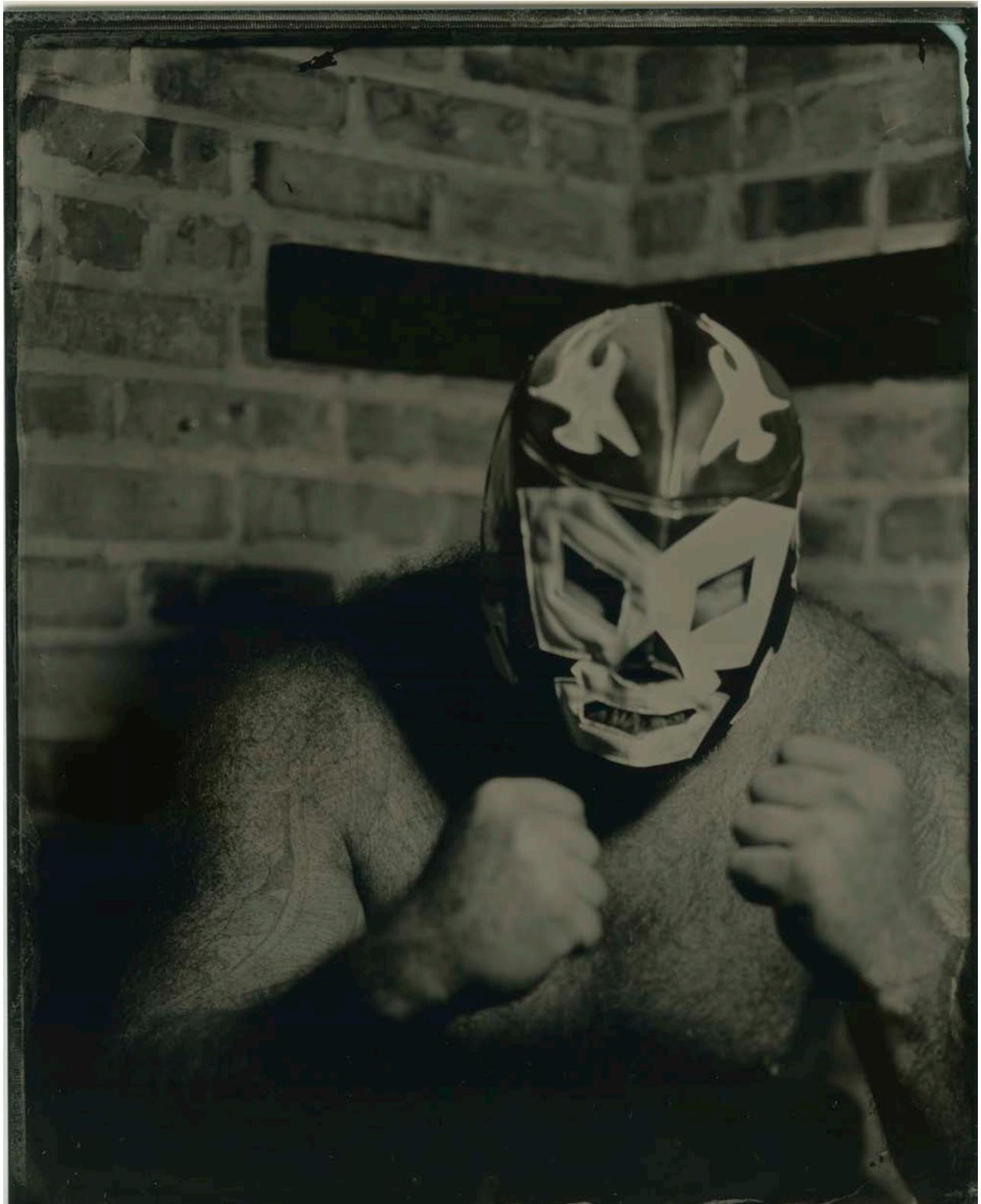
## COLLODION BEAR COLLECTIVE

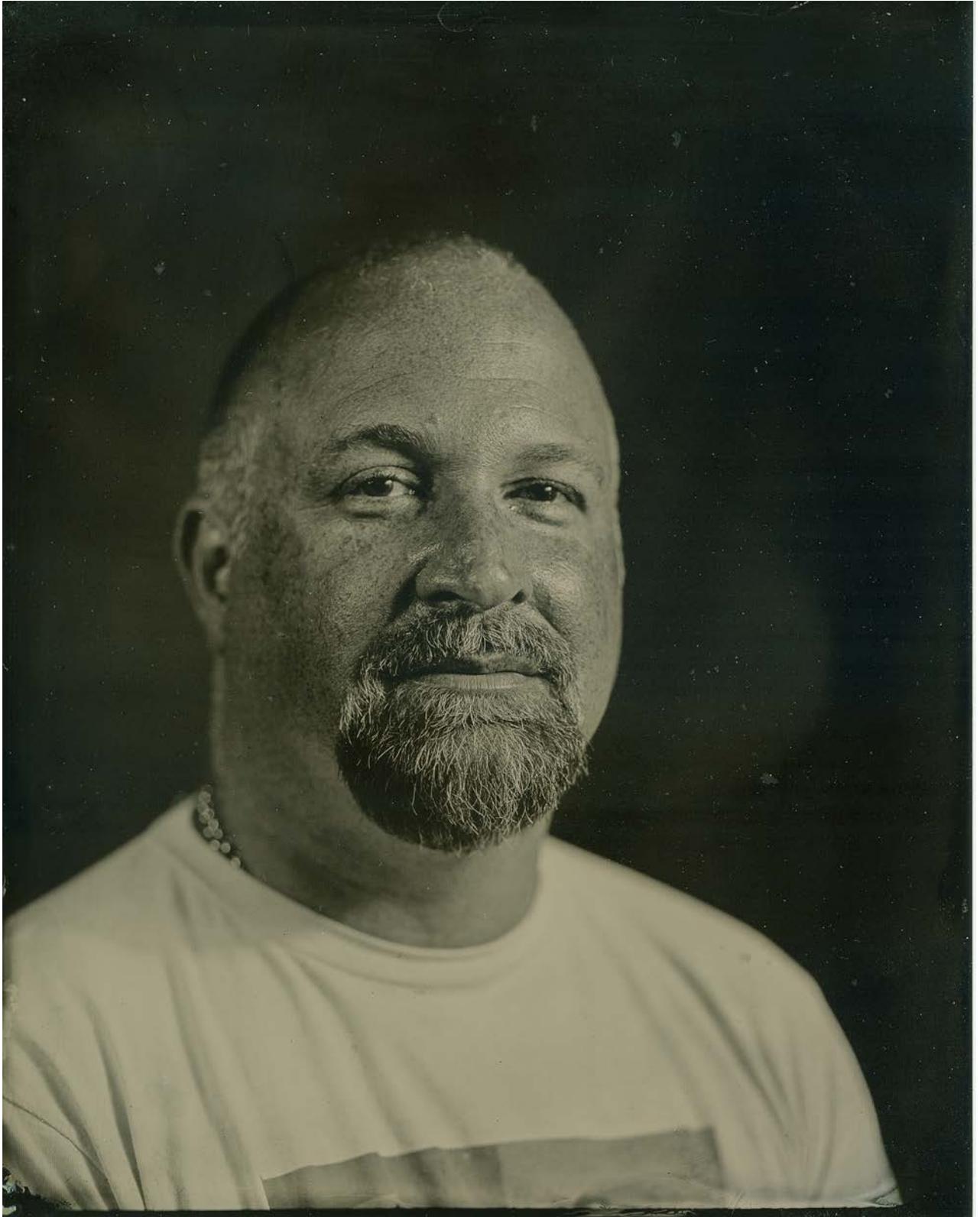
*JIM VANBIBBER*

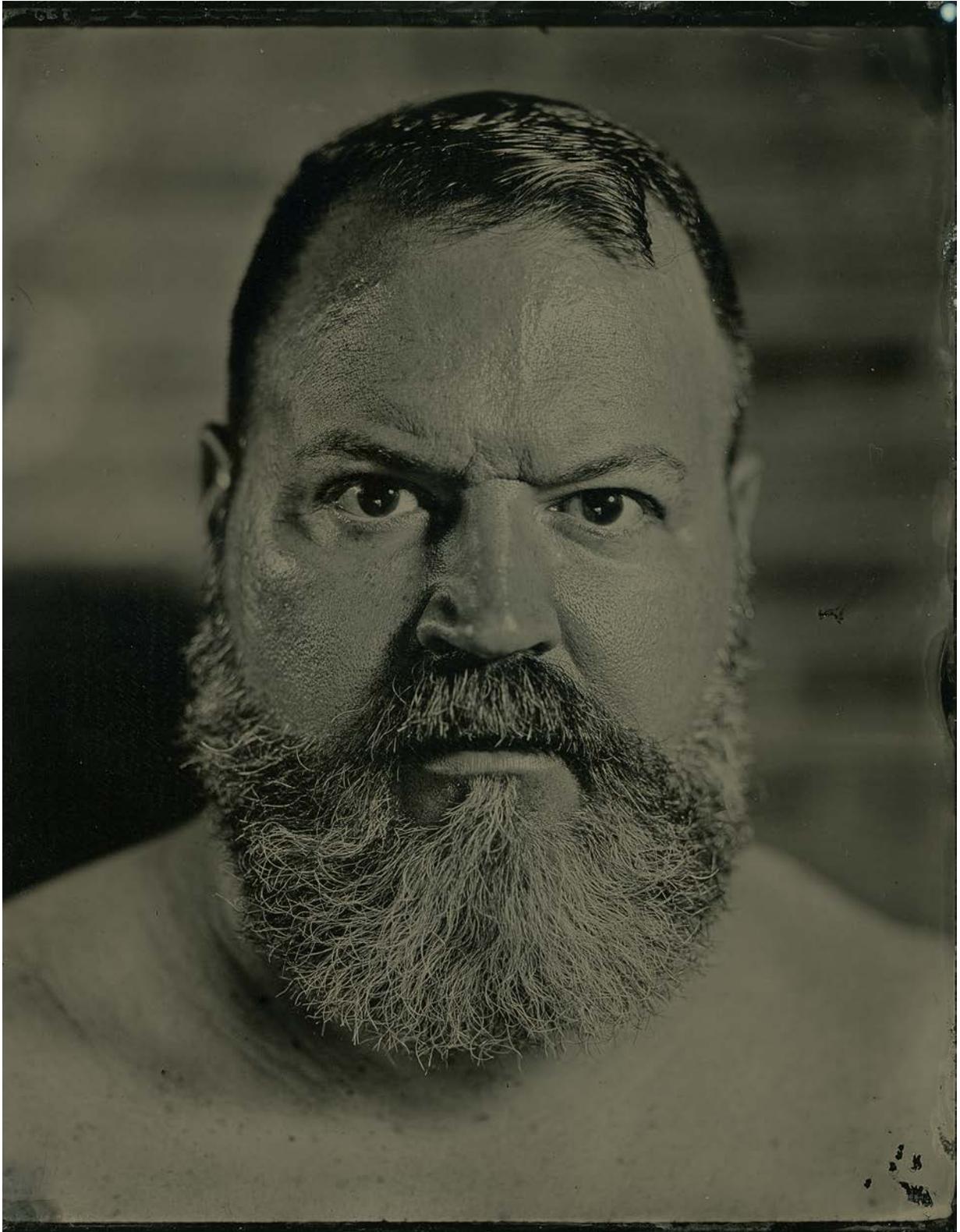
Invented in 1851, Wet plate collodion photography is one of the oldest forms of photography. The process is "wet" in which typically an aluminum or glass plate is sensitized, exposed, and then developed within around 15 minutes, before the plate dries out. It requires me to be part chemist, photographer, and dark room developer. For this series, I wanted to shoot my subjects using this historical process, as I explored the classic male form.

You can see more of Jim's work at [www.jimvanbibberphotography.com](http://www.jimvanbibberphotography.com)



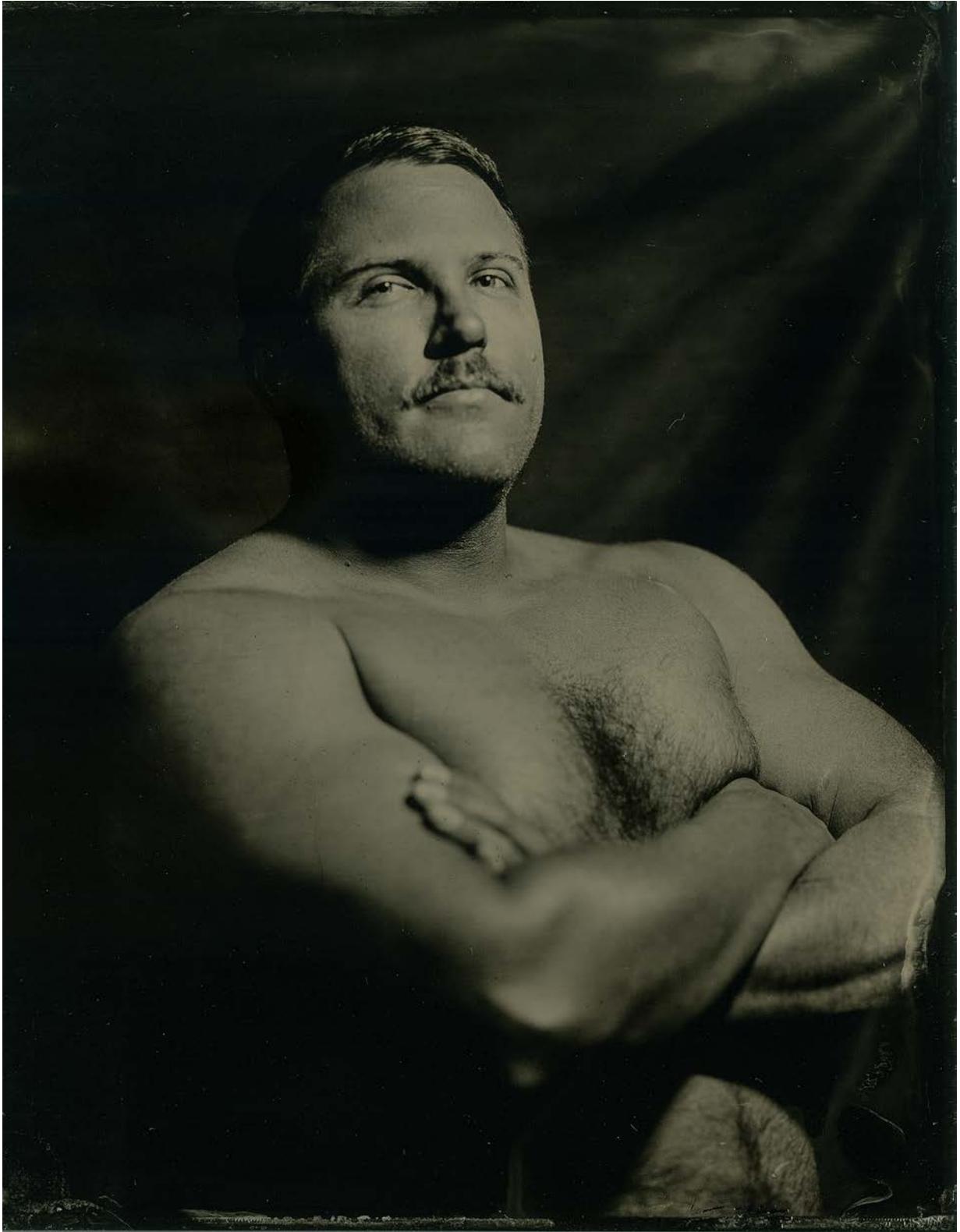






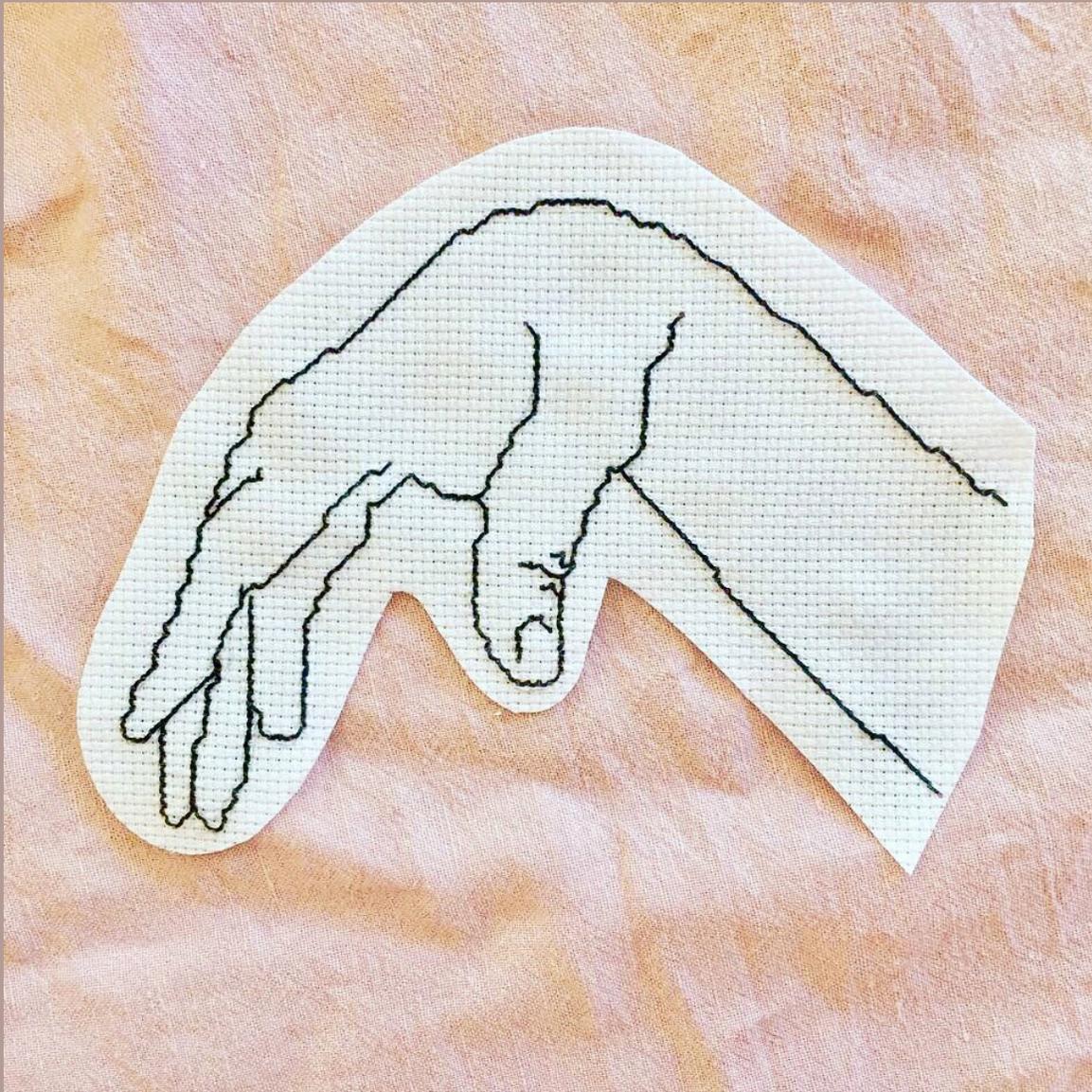












## QUEER FIBRE

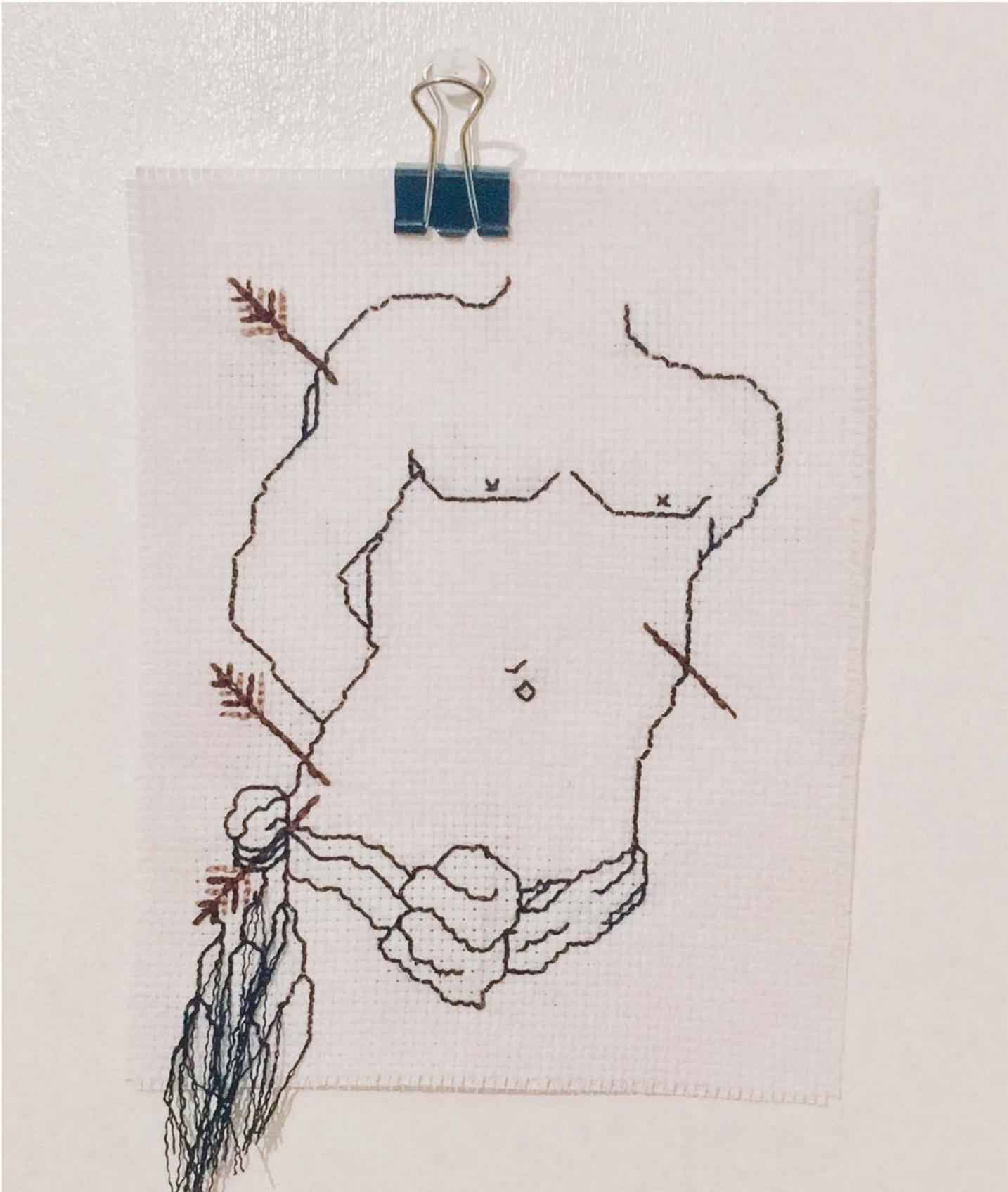
*JONATHAN BEAVER*

Queer Fibre is an ongoing body of work exploring queer themes and history.

This work allows traditional and historic gender roles to be emancipated and fluxed by the craft itself and permits me to explore the personal gender preferences of myself as a person and an artist. I appropriate screen-grabs, personal portraits and challenge masculinity via experiences, lived and heard from dating apps and cruising sites. Additionally, I draw on childhood memories where I was told 'Boys go out to play sports and girls stay here to do embroidery' as well as tackling homophobia. These moments have shaped who I

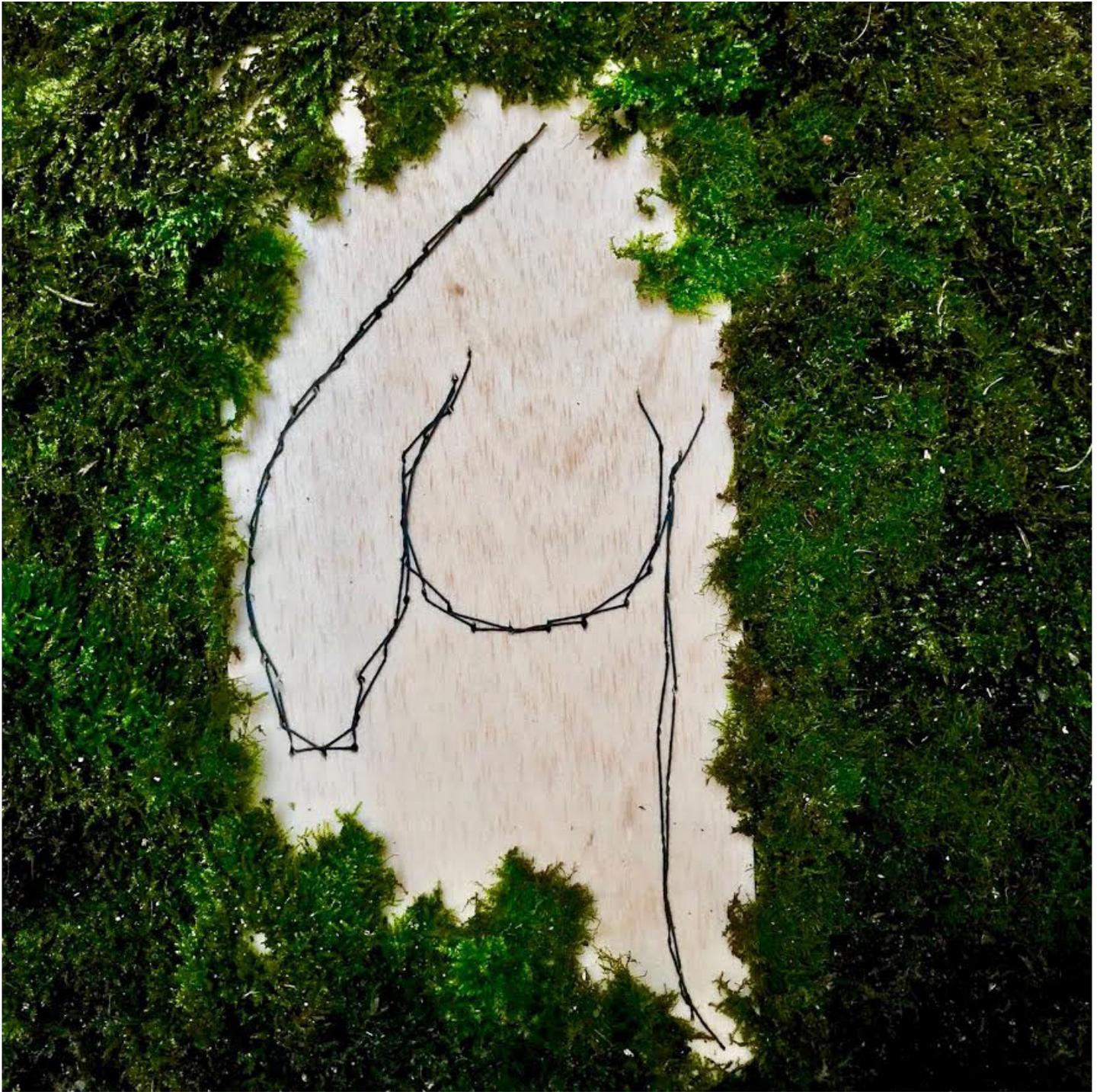
am and continue to do so, even now as an adult.

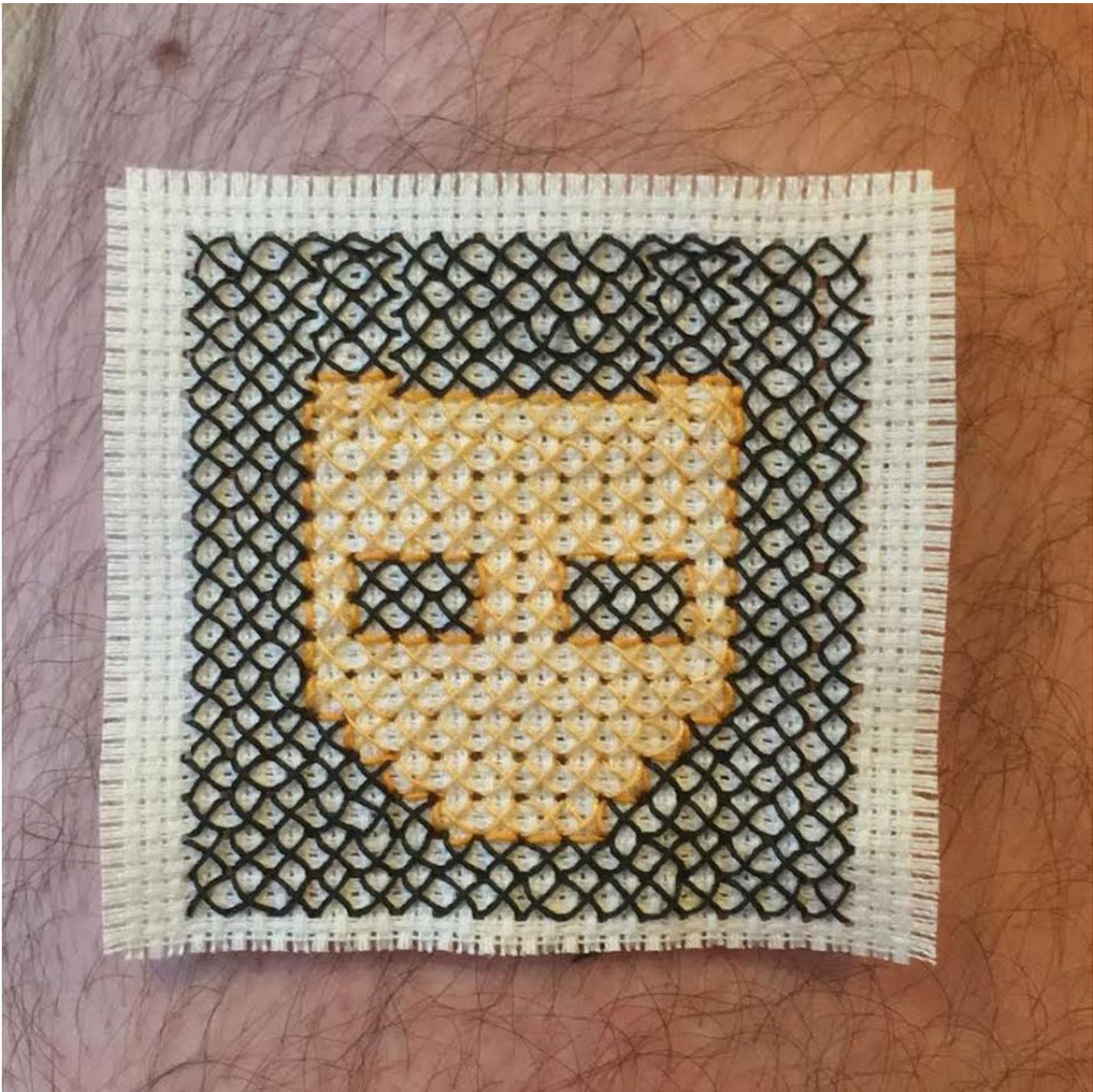
I don't use an embroidery ring to hold the cloth in place, as I believe it's restrictive. I want to have the hands-on, close experience of the threads weaving into the material, making history, so I can feel my work slowly progress. Collectively, when stitched, these delicate cotton threads are strong, though malleable - I can pull the cloth taut, see the strength against physical resistance; something that I recognise in our ongoing history for LGBTQ+ rights.

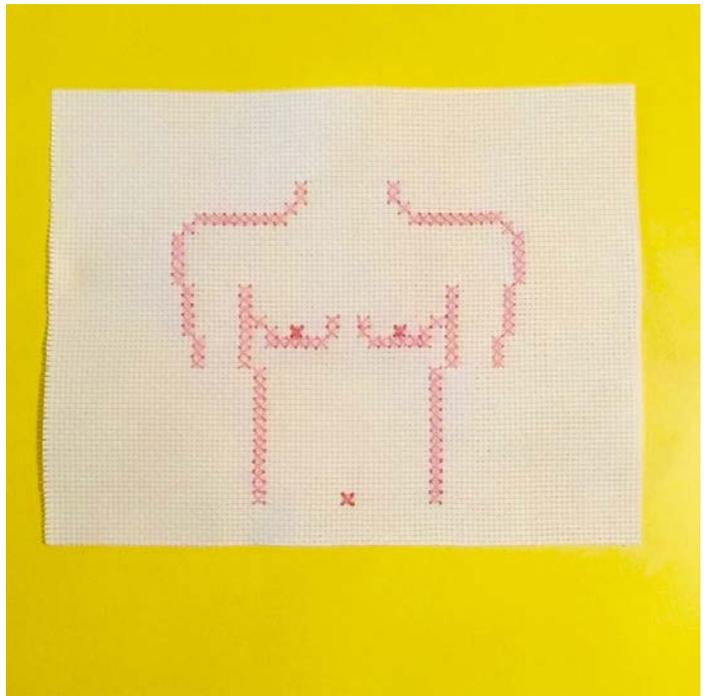
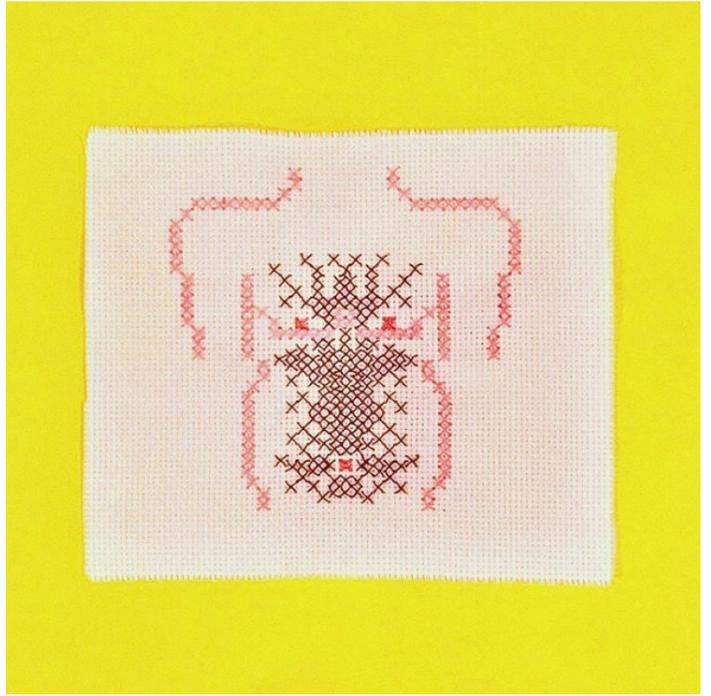
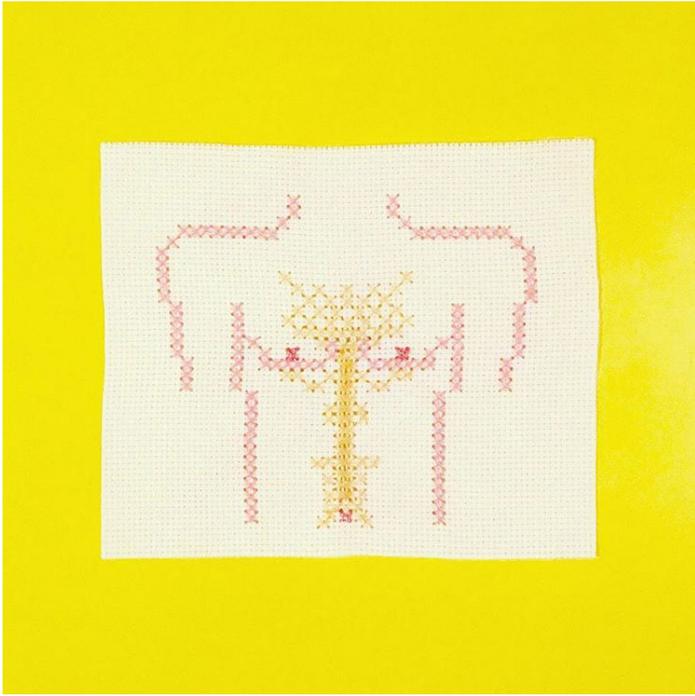


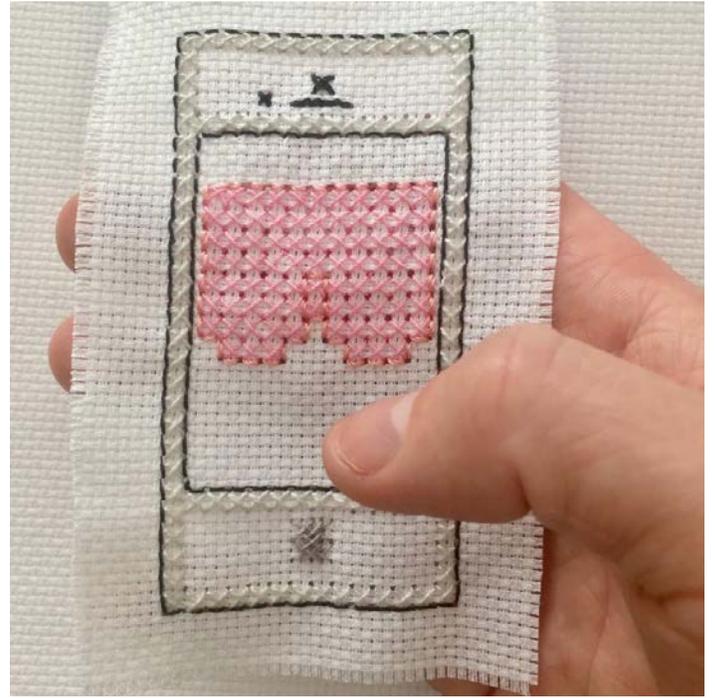














Amateur Asian Bareback BDSM Beach

Bears Big Cocks Black Gays Blowjob

Bukkake Crossdressers Cum Tributes

Daddies Emo Boys Fat Gays Fisting

Gangbang Gaping Gay Porn Glory Holes

Group Sex Handjobs HD Gays

Hunks Interracial Latin Locker Rooms

Massage Masturbation Men Military

Muscle Old + Young Outdoor Sex Toys

Small Cocks Spanking Striptease Twinks

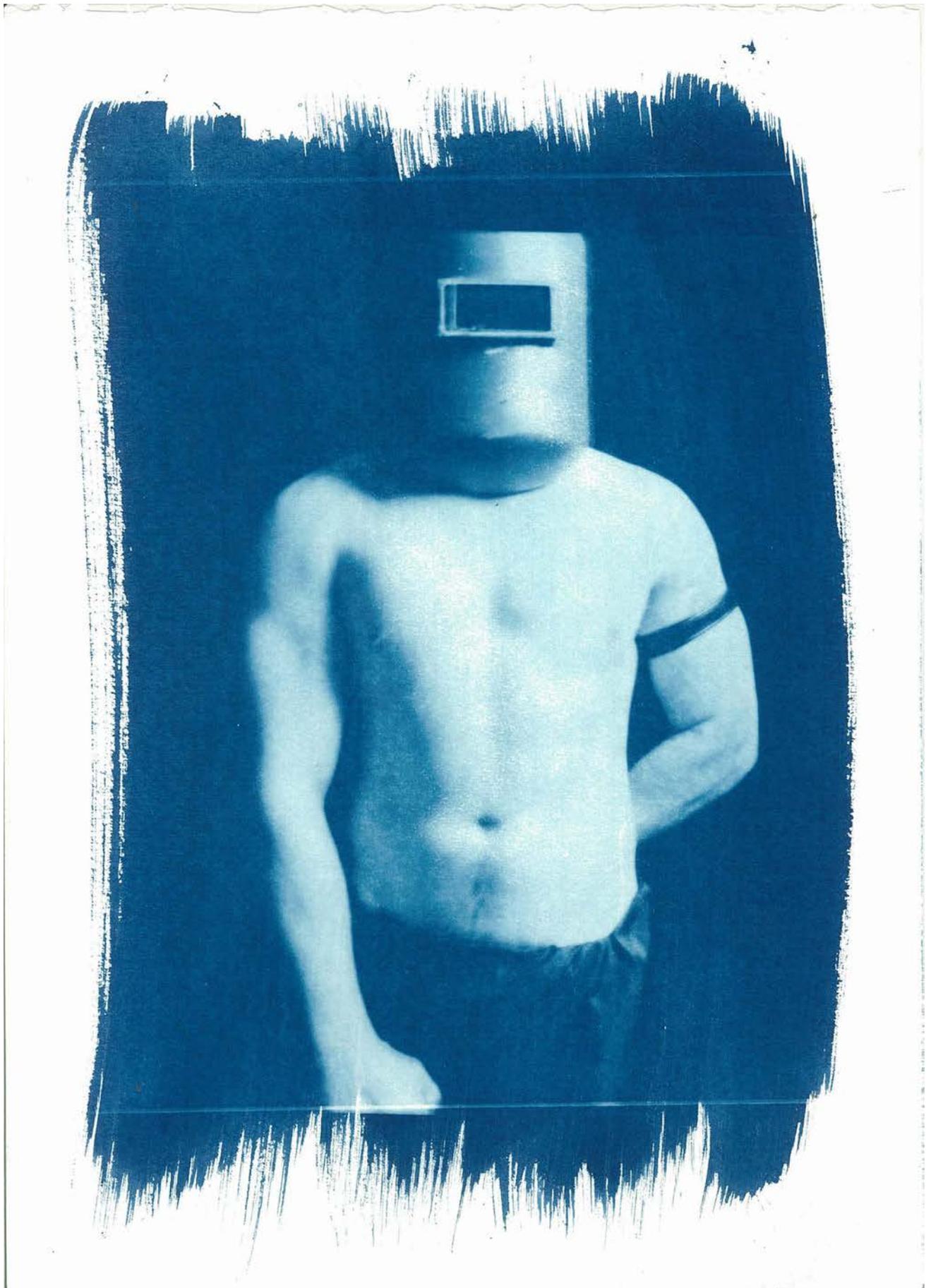
Vintage Voyeur Webcams Wrestling



## I SHOW YOU EVERYTHING AS I AM

*CARLOS ABRAHAM ARQUAS*

At one point in my studies of photographic, I learned to print an old photography technique called "cyanotype" (Cyanotype is an old printing system, invented in England in 1842 by John Herschel when experimenting with photosensitive iron salts.) When he made this session, it was interesting, because my model was afraid that his family know about his is nude, he undressed, but he took care not to turn to see the camera. The incredible thing about some of the pivtures was showing his body cut by the gym and the details of the dagger, in others pictures the texture of the sppedo that he use. Now these photographs have a double value.











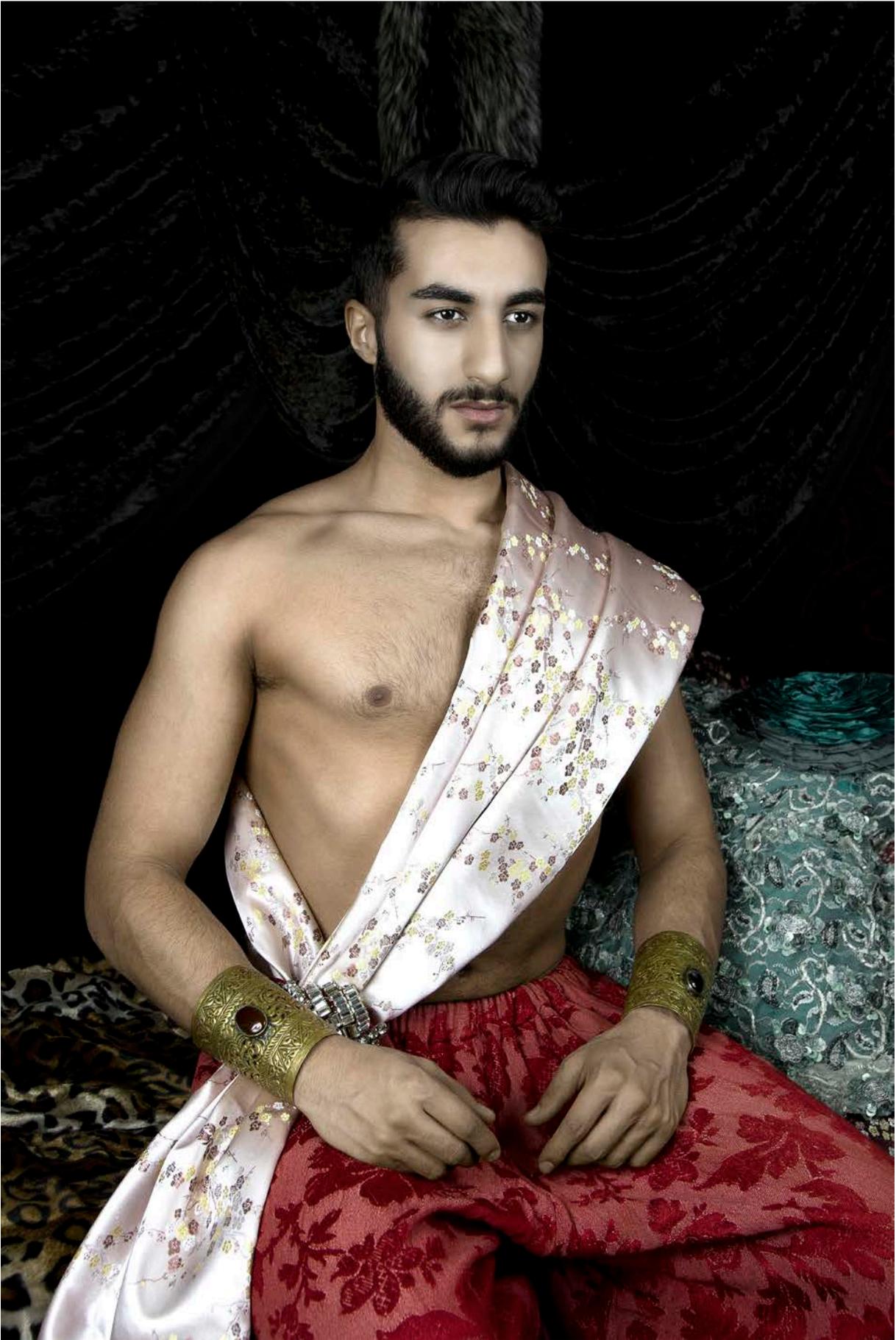


## ORIENTALISM

*ERIC LANUIT*

In the nineteenth century, following the Napoleonic campaigns in Egypt, French painters and writers suddenly developed a consuming passion for the East. Fascinated by the splendors of the sultan's court, excited by the mysteries of harems, Delacroix, Ingres and many others started to represent Turkish baths, half-naked slaves, the opulence of the Arabian Nights. Inspired by this Orientalist movement, photographer Eric Lanuit reinterpreted its codes : sparkling colors, languid bodies, warm and sensual lights. Instead of goddesses and virgin slave-girls however, he prefers the beauty of dark and muscular princes, with their sensual and abandoned bodies, immersed in a picture "perspirant the amber perfumes, musk and sandalwood of a harem of imaginary boys ».





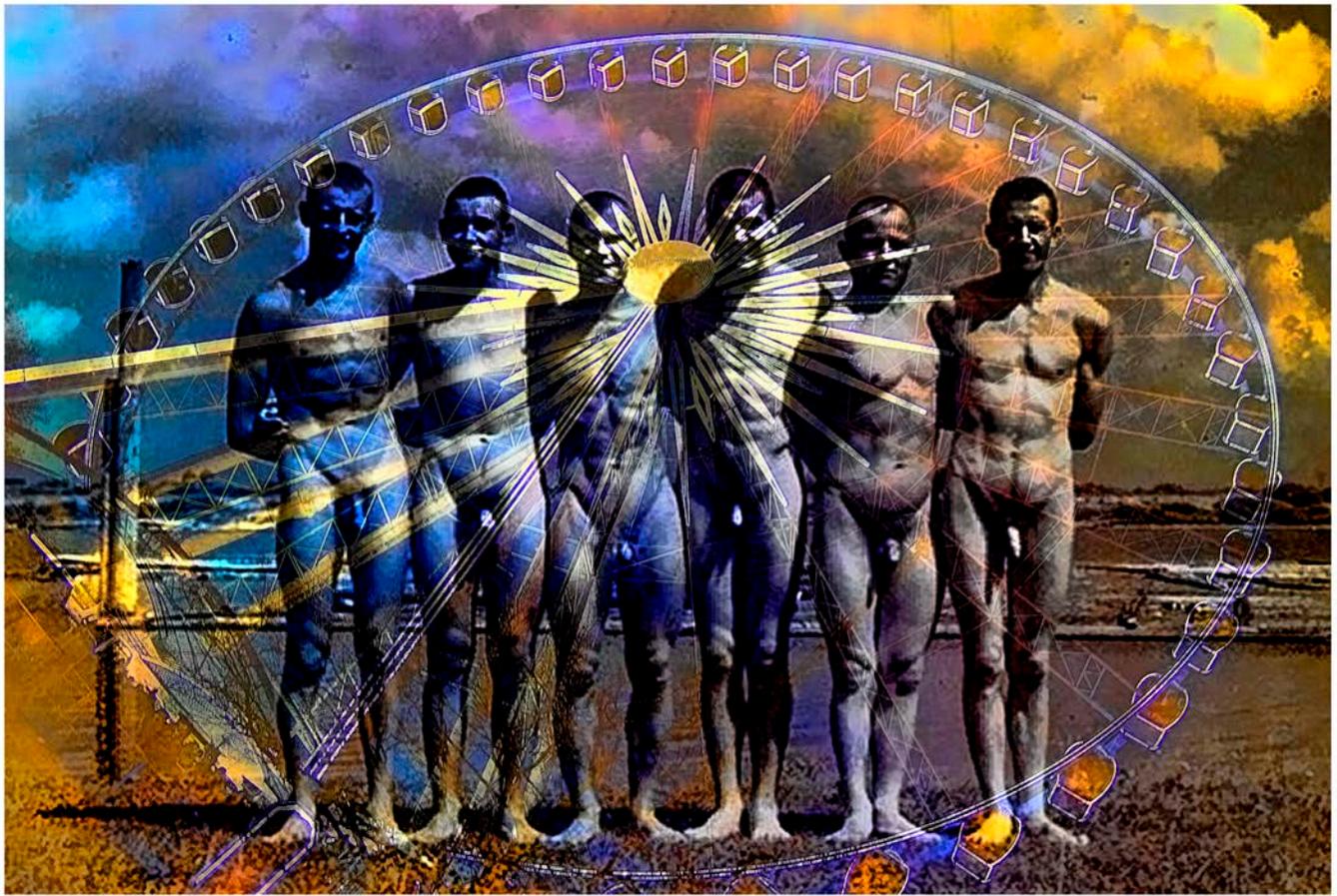










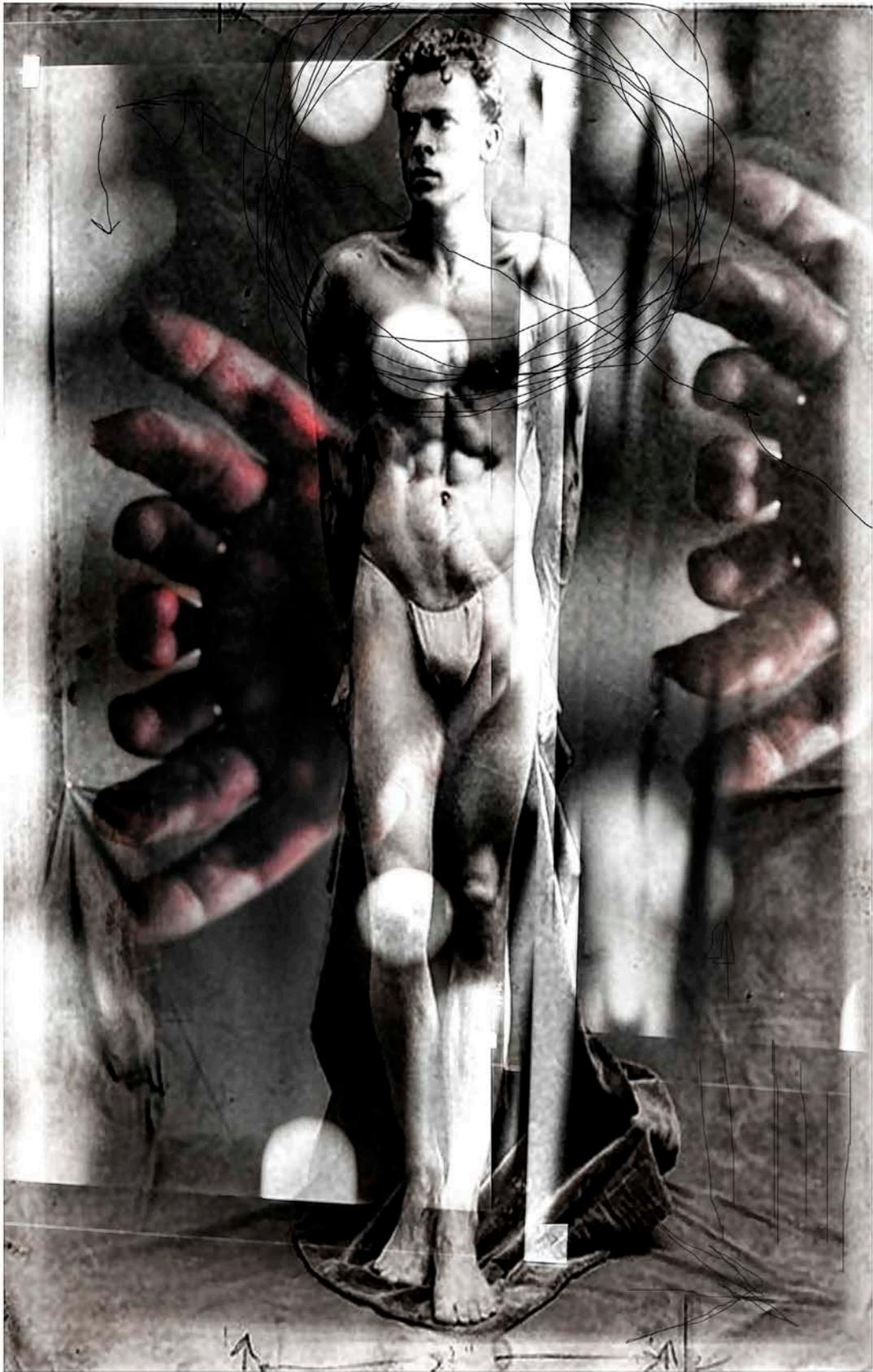


## SHORELEAVE

*G O D P H O T O G R A P H Y*

Looking through old photos of my father, grandfather and uncles during the war led me to re-photographing the pictures and overlaying them with new images chosen specifically for each shot. This led me further into researching old images of soldiers and sailors in their 'downtime' when relaxing, playing, or just messing about. I decided to use the same technique as I had on my family photographs, photographing them direct from the internet, no fuss, no frills, as they were then carefully choosing images from my collection that would enhance and bring to life each of these shadowy monochrome snapshots and invigorate them. The result is a series of images entitled 'Shoreleave' – I hope I have succeeded in bringing back these beautiful forgotten men, their joy, their sensuality and their masculinity in a playful and heartfelt way which both honours and celebrates them.



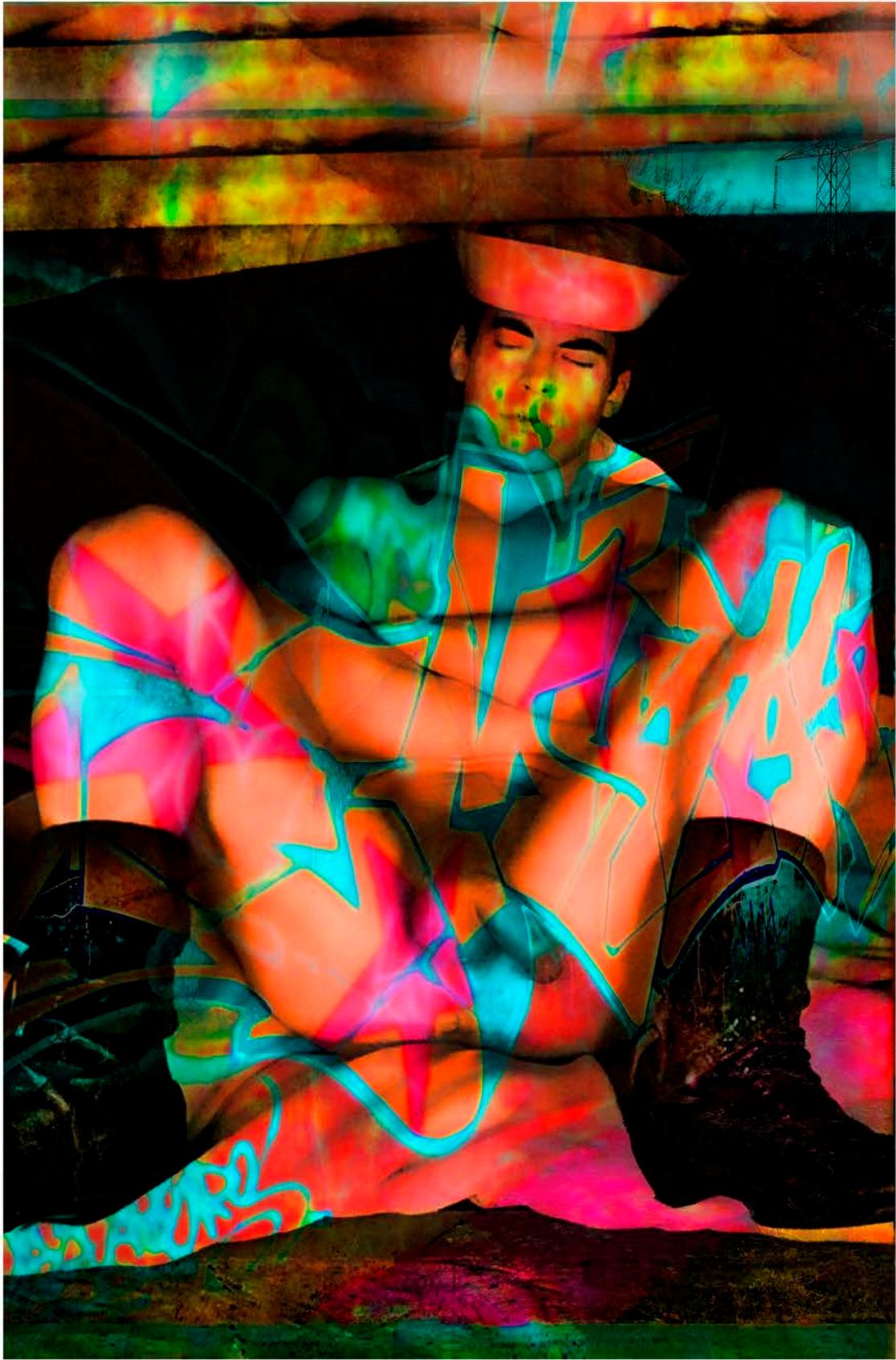


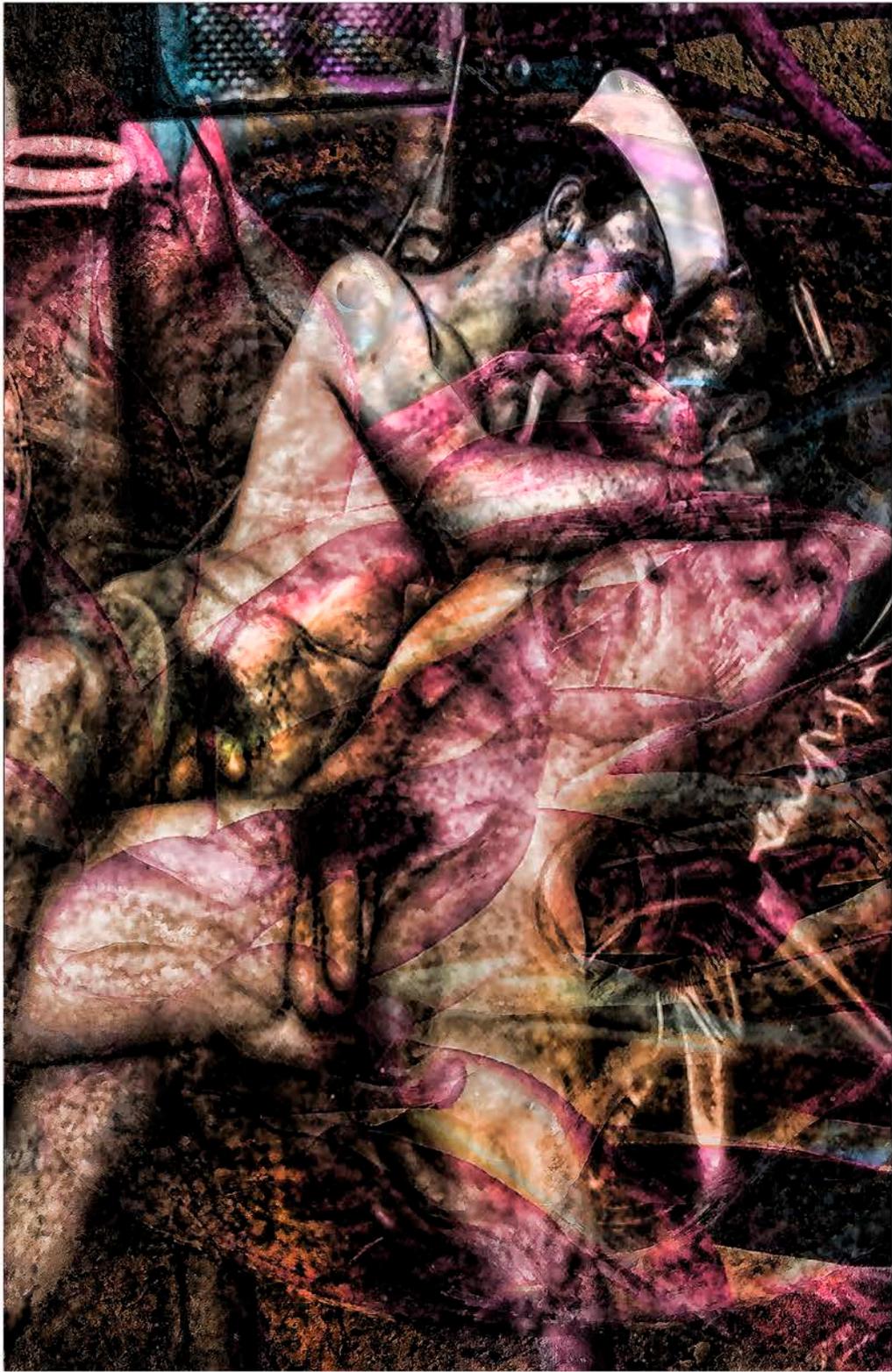
















## PROVINCETOWN HARBOURS

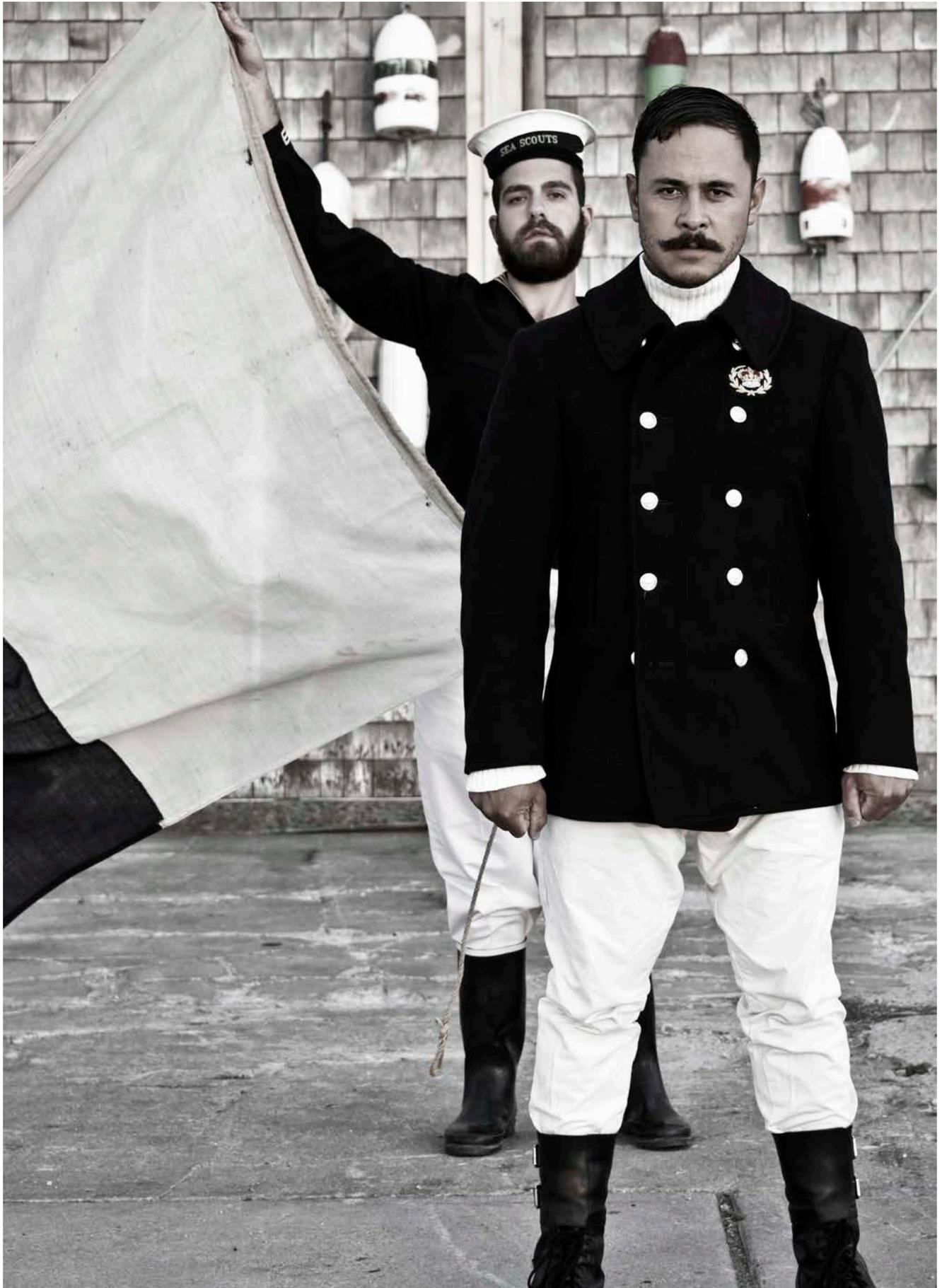
INKEDKENNY  
JIM LANDÉ

*"Those of us who don't study history are doomed to repeat it." Catchy phrase, yes, but is it true? "Nothing ever changes and history is just the same repeating set of experiences locked in time." Not so! Some of us are fascinated by the past - ours, theirs or some other's. For others, forgetting their history, wiping it away, getting as far from it as possible is what brings freedom. Issue No. 23 of MASCULAR Magazine is dedicated to HISTORY.*

*For many communities that have experienced suffering or discrimination, history is central to the narrative of progress. It's the evidence of progress and/or the lack of it. In this configuration, history is watching, taking note. But for someone whose history is full of pain and distress, it is the anvil against which one's emotions and spirit are constantly hammered. It is the inescapable nightmare. In this way, history is not only about the past - it can be alive and present.*

*As artists, we aren't only interested in the message contained in history, or its lessons. We are also interested in the tangible manifestations of history. Antiques, a love for all things weathered or tarnished. Many find examining the styles of the past compelling. In fact, art and history are inextricably intertwined. No matter the age of a work of art, or the era when it was created, it still has the capacity to speak to us today. A 1970's poster or film from the 1930's have the power to bring to life sensations that are long since dead, in the same way that in years to come, people will look at today's creative output and consider it in its historical context. What will they think of us?*

- InkedKenny in Provincetown Massachusetts



PREVIOUS PAGE: PROVINCETOWN HARBOURS | 1 [WHITE COTTON TURTLENECK: POLO RALPH LAUREN • LEATHER ATTACHE CASE BY SWAINE ADENEY BRIGG, LONDON • ATTACHE CASE SHOULDER STRAPS ADDED BY PAUL DAVIES / THE LONDON SHOEMAKER, LUNENBERG VA]  
THIS PAGE: PROVINCETOWN HARBOURS | 2 [VINTAGE US NAVY WOOL FELT ENLISTED SAILOR'S JERSEY • VINTAGE US NAVY OF\_CER'S PEA COAT • EMBROIDERED BRITISH CROWN INSIGNIA, HAND & LOCK EMBROIDERY HOUSE, LONDON • VINTAGE SEA SCOUT (BOY SCOUTS OF AMERICA) CAP]



PROVINCETOWN HARBOURS | 3

VINTAGE US NAVY OF\_CER'S PEA COAT EMBROIDERED BRITISH CROWN INSIGNIA, HAND & LOCK EMBROIDERY HOUSE,  
LONDON WHITE COTTON TURTLENECK: POLO RALPH LAUREN ITALIAN LEATHER MOTORCYCLE BOOTS, POLO RALPH LAUREN



In his series of images of two men at Provincetown's harbors, Canadian photographer Kenny Yip (Inked Kenny) depicts an imagined, ahistorical, intimate, maritime tableau. Kenny outfits his models in a jumble of costumes and props borrowed from the literal "costume closets" that many gay Provincetowners have in their homes. The appearance of moments in history is an illusion.

Provincetown, at the terminus of Cape Cod, is America's oldest continuous art colony and a vibrant live entertainment resort in what was formerly a New England fishing village. It is the kind of rare place, like New Orleans, where grownups play quite seriously with costumes. But not the costumes of children in superhero spandex. Ptowners comprise a tribe of creatives; they create and sew costumes, yes, but they also acquire extensive ensembles of costume pieces that have provenance, from thrift sales, found in vintage clothing shops, acquired second-hand from theaters, opera houses, tv and movie productions, inherited, and traded with each other.

These are worn for dance parties, during the town's festive theme weeks, and costume cocktail parties in homes.

The aesthetic influence of Werner Rainer Fassbinder's 1982 film masterpiece about a fallen sailor, *Querelle*, adapted from French author Jean Genet's 1947 novel *Querelle de Brest*, is unmistakable in these images. They also evoke Pierre et Gilles portraits of men dressed as sailors (themselves evocations of Fassbinder's technicolor fantasy. Yet Kenny's shots eschew the decorative flourishes of those artists. A vintage Sea Scout cap is worn alongside a dark blue serge coat from Switzerland, a nation with no navy. Top hats, seemingly impractical on a ship, actually harken back to aristocratic officers on wooden naval ships two centuries ago, but the stylists of the photo shoot knew this from modern films such as *Master and Commander*. Kenny composes as if documenting real men of the sea, and they steer closer to actual historic images of sailors enjoying companionship. In Kenny's series, a *mélange* of a fantasy of naval life supports *Masculine Magazine's* manifesto that, "In fact, art and history are inextricably intertwined."





PROVINCETOWN HARBOURS 6  
FRENCH "MARINIÈRE" CAPE BRETON STRIPE SHIRT





PROVINCETOWN HARBOURS | 8

ANTIQUÉ TOP HAT • BLACK WOOL FELT TAILCOAT: CUSTOM-MADE COSTUME FROM THE 2013 PRODUCTION OF TENNESSEE WILLIAMS' *THE TWO CHARACTER PLAY*, AT NEW WORLD STAGES, NYC • WHITE COTTON CANVAS TROUSERS: JAS. TOWNSEND AND SONS



## N•A•K•E•D

*Tiberiu Capudean*

I believe there's a great need for visibility for the LGBTQI+ community. Therefore, N•A•K•E•D emerged from this need and from my desire to help those who are not part of the sexual minority to understand us. Not to accept us. I never liked this approach. Because loving or being attracted to another man isn't something wrong.

It is said that hatred and fear spring from ignorance, so in my country, where 6 out of 10 Romanians do not want to have a gay neighbor or colleague, in a country where the Orthodox church would want us gone from and where the politicians pretend we don't exist, I've decided to show who we are. Without filters or Photoshop.

You can see more of TIBERIU'S work at [www.instagram.com/tiberiucapudean](http://www.instagram.com/tiberiucapudean)



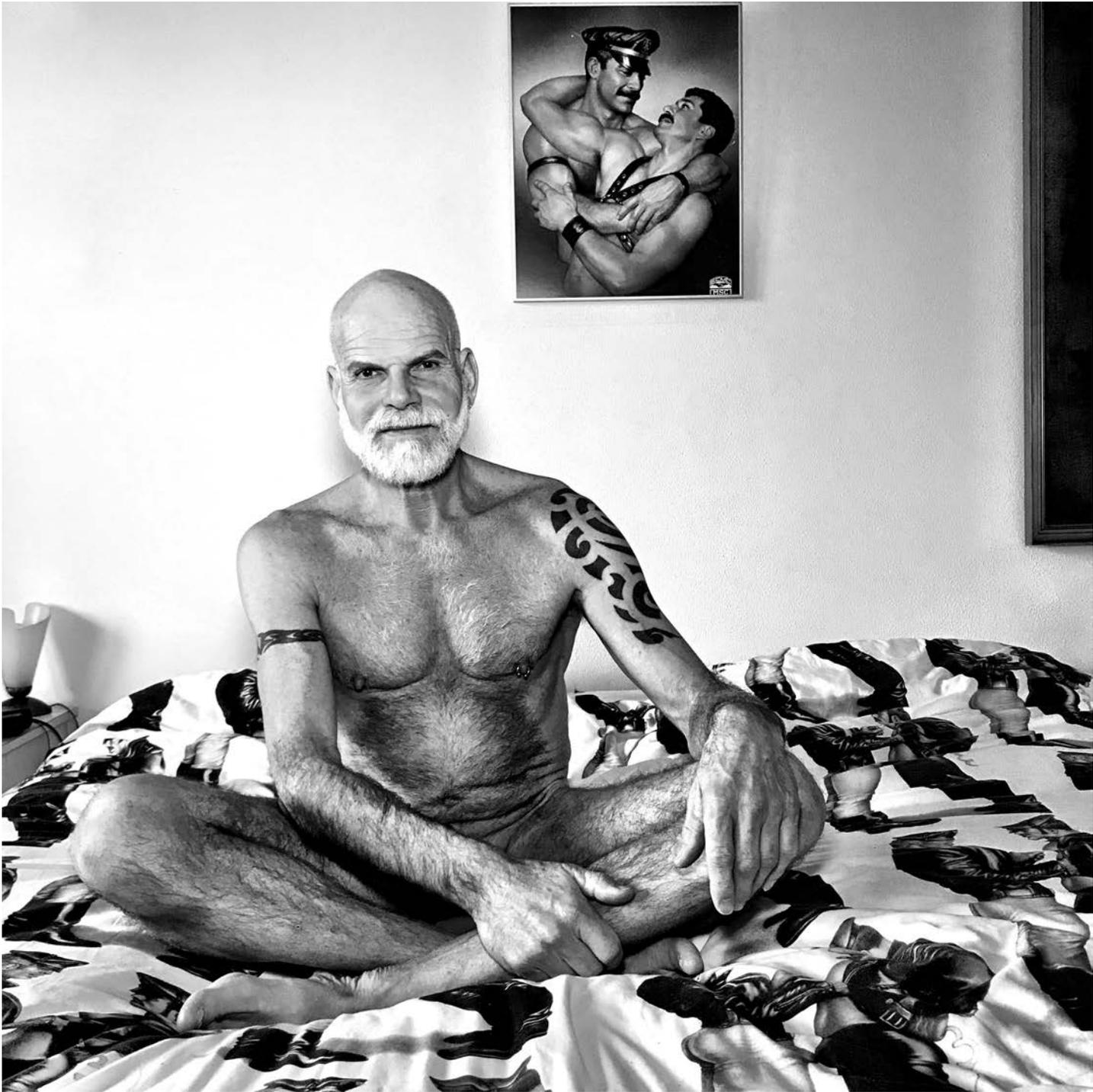
I want N•A•K•E•D to be an emotional journey. I wish people would feel sadness and joy, fear and hope, shame and courage. I wish they'd take a good look at my photos and read all the stories, so they can see how homophobia feels like. Because by knowing and understanding us, they can become our allies. I wish they'd understand that diversity means normality and that we are not less human, or almost human. And for this reason, both human rights and equal civil rights should apply to us too.

I want to give a face and a voice to those that the homophobes hate without even knowing. I want them to understand that we are not really all that different and that our sexuality does not define us as people. We have qualities and flaws, we are brave, but sometimes we are afraid as well, we have dreams, but we also fail, we work, we pay taxes, and we want to have the same rights as our straight friends. Equal rights, not special rights.

N•A•K•E•D is the place where the men I photographed embraced their sexual identity and got out of their comfort zone. Most of them are men who do not fit into the conventional standards of male beauty. I'm tired of today's beauty norms and the body shaming that's so present in the gay community.

The personal stories complement the aesthetic part of my project. I've met men who were rejected by their parents or family 20 years ago, just for being gay... and they're living the drama of being hated by those they love, everyday. I've met men who had been bullied or lost their job because of their sexual orientation, men that still live in the closet, men who have been humiliated by schoolmates, men who have been threatened with death, who have been beaten or stabbed, men who have chosen to emigrate because in the countries they come from being gay is still something unacceptable, and living a double life is for them extremely tiring and deeply unhealthy.

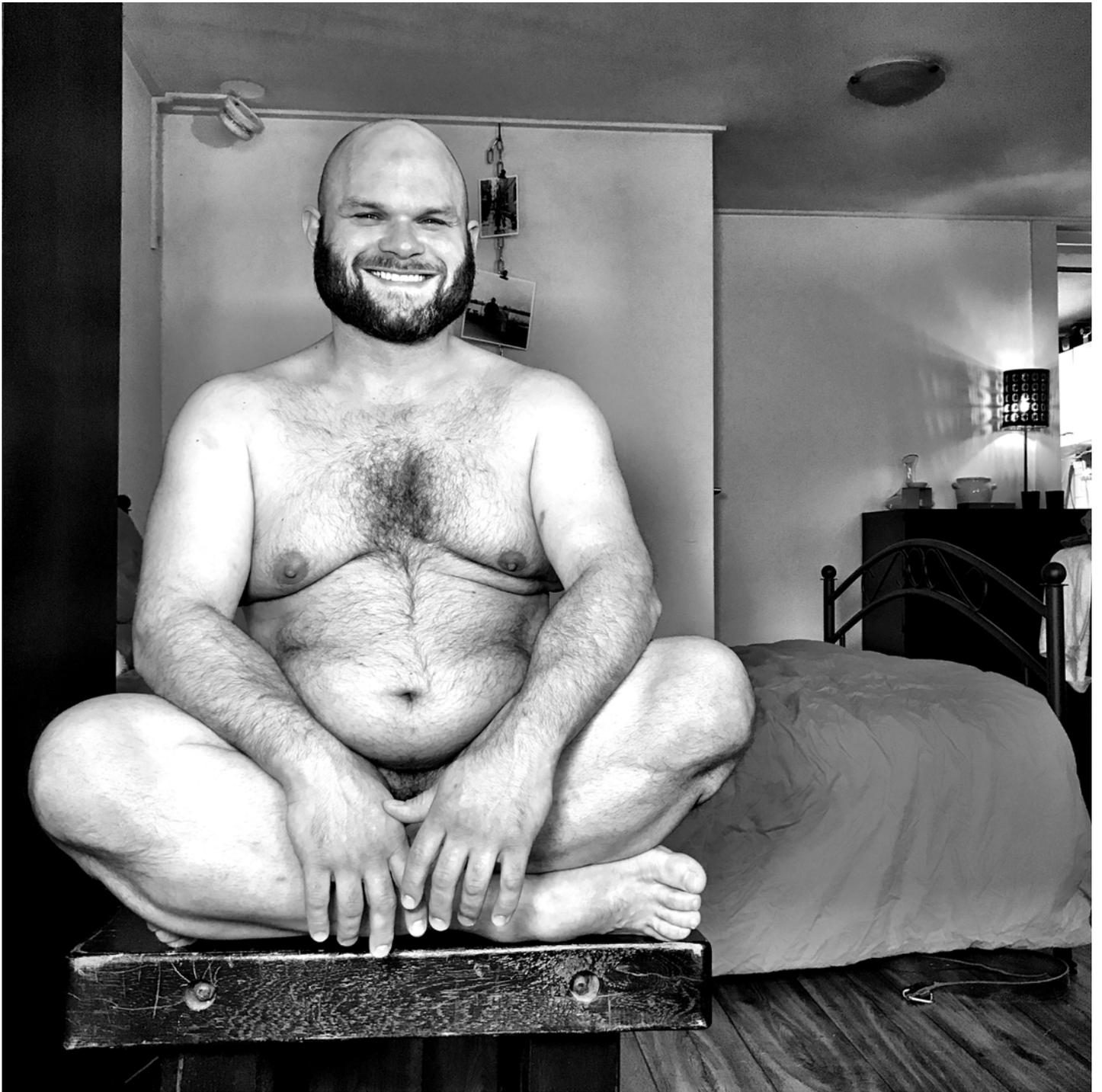




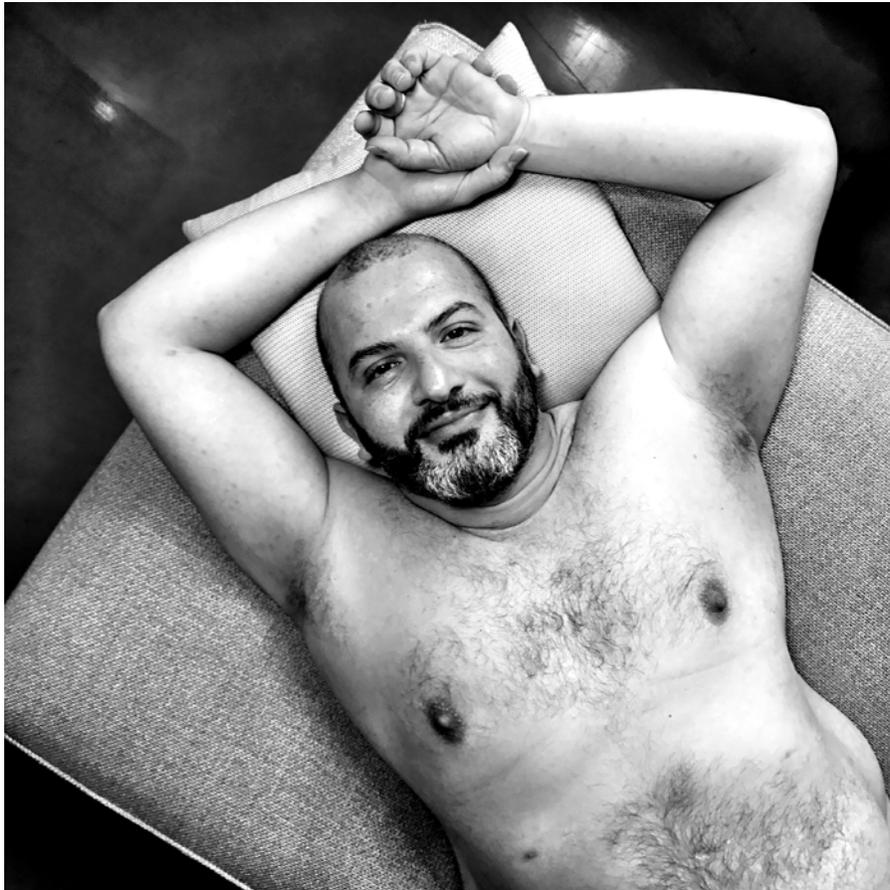
A - DUTCH RETIRED POLICE OFFICER

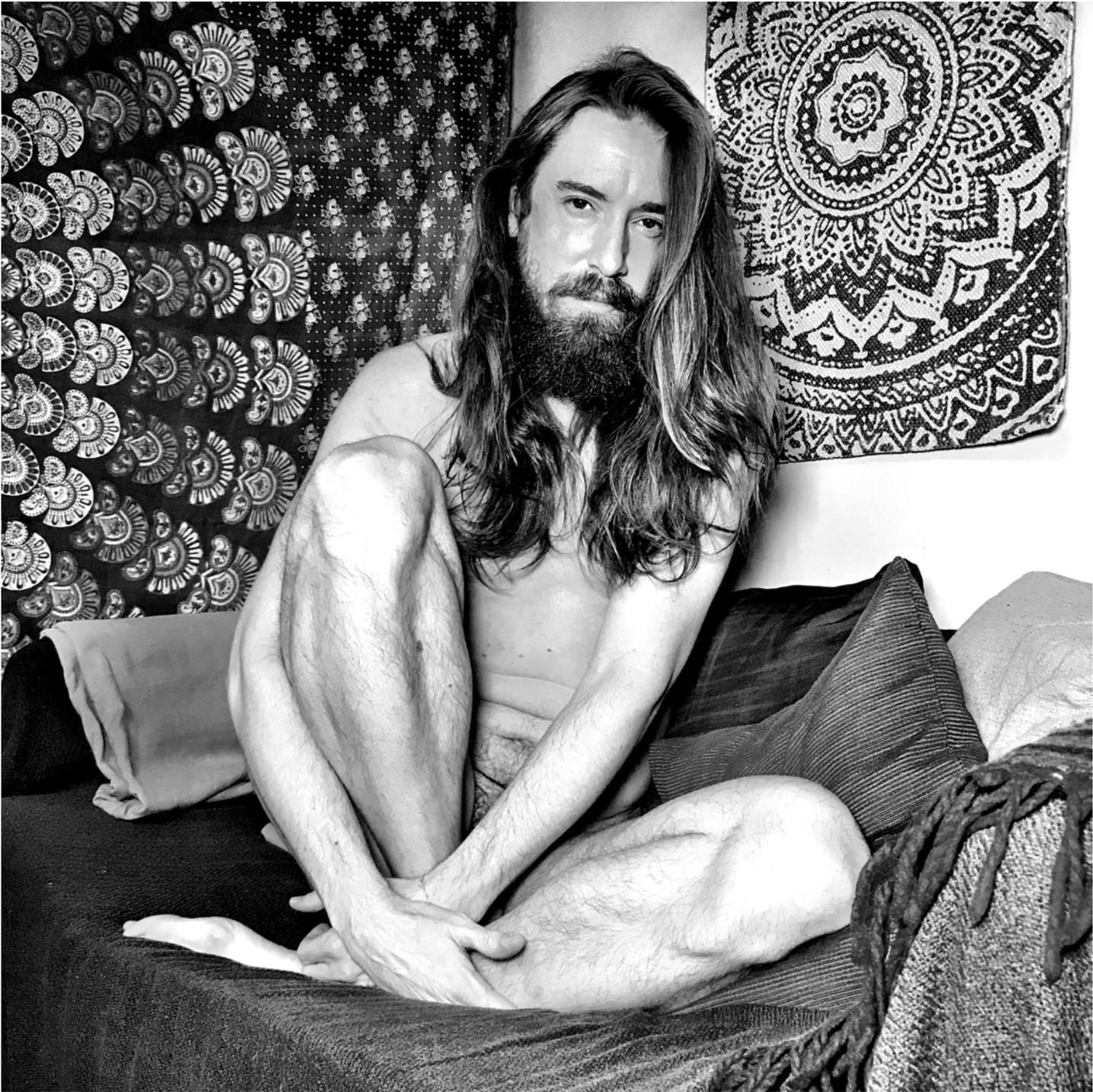




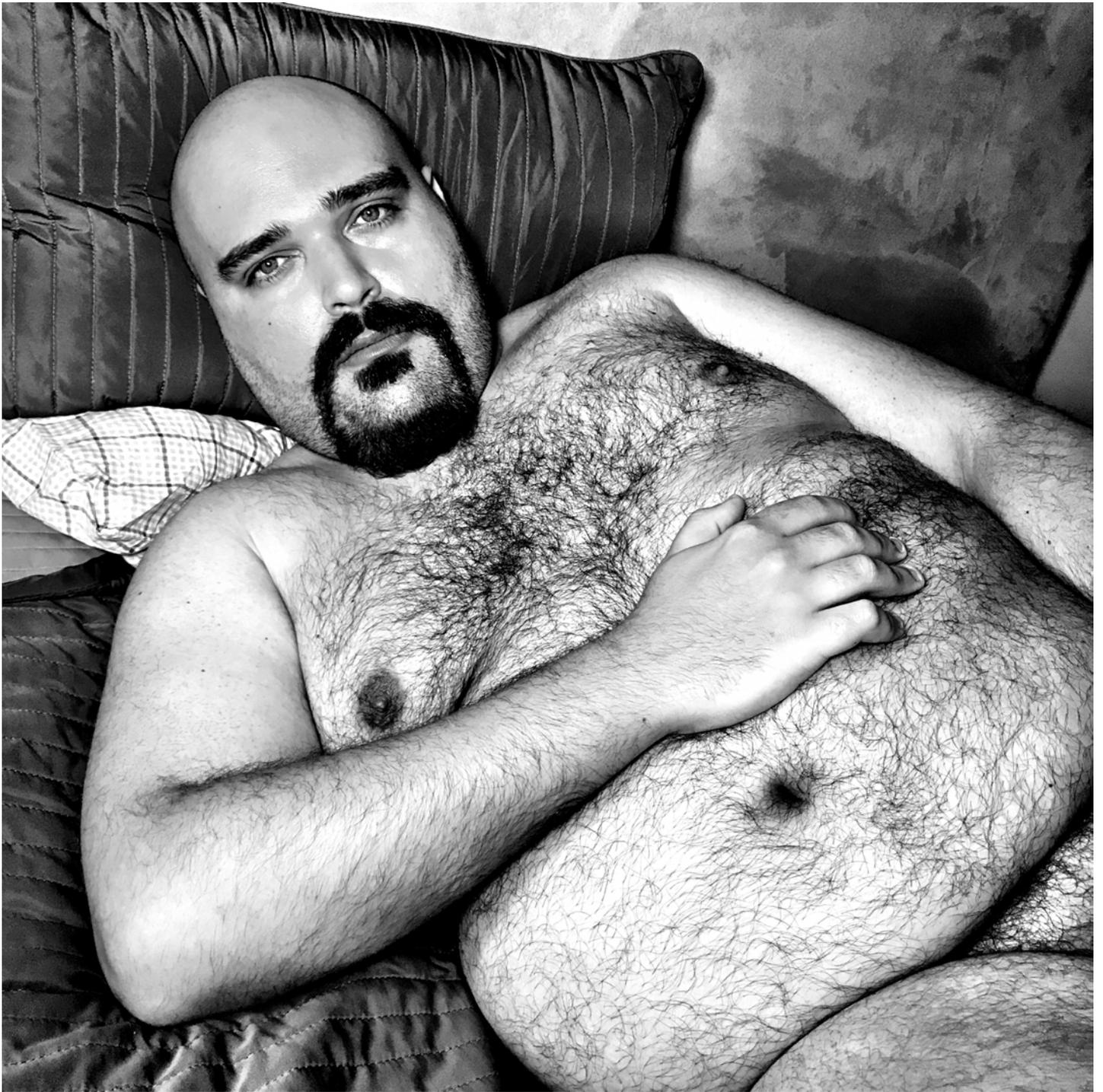


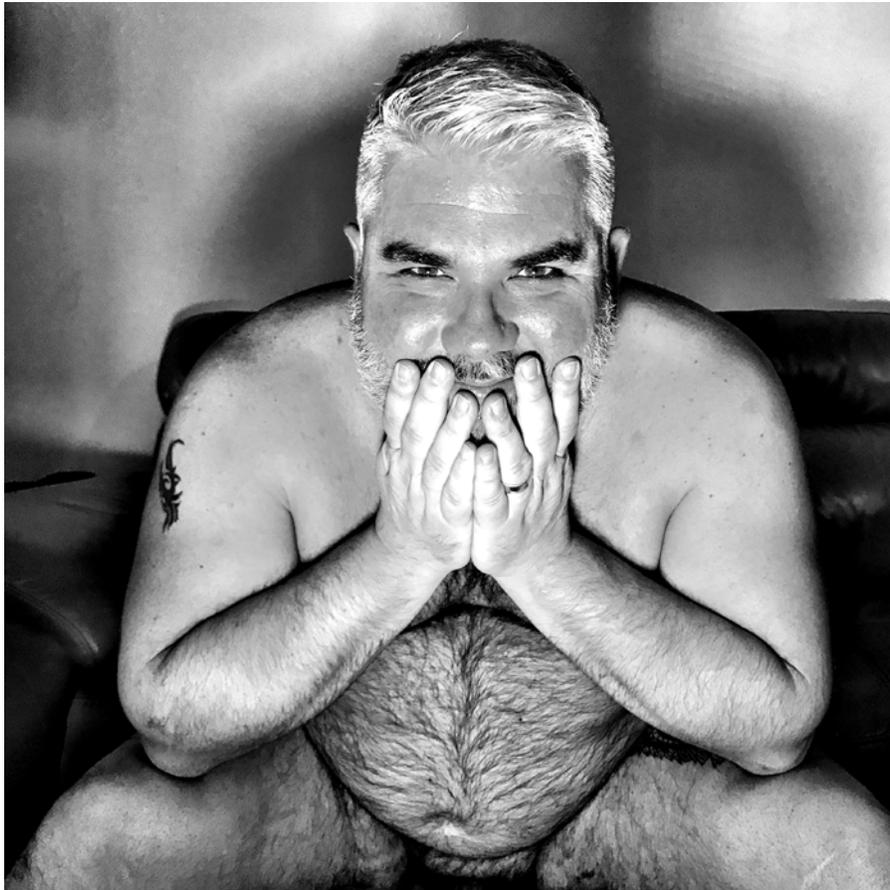


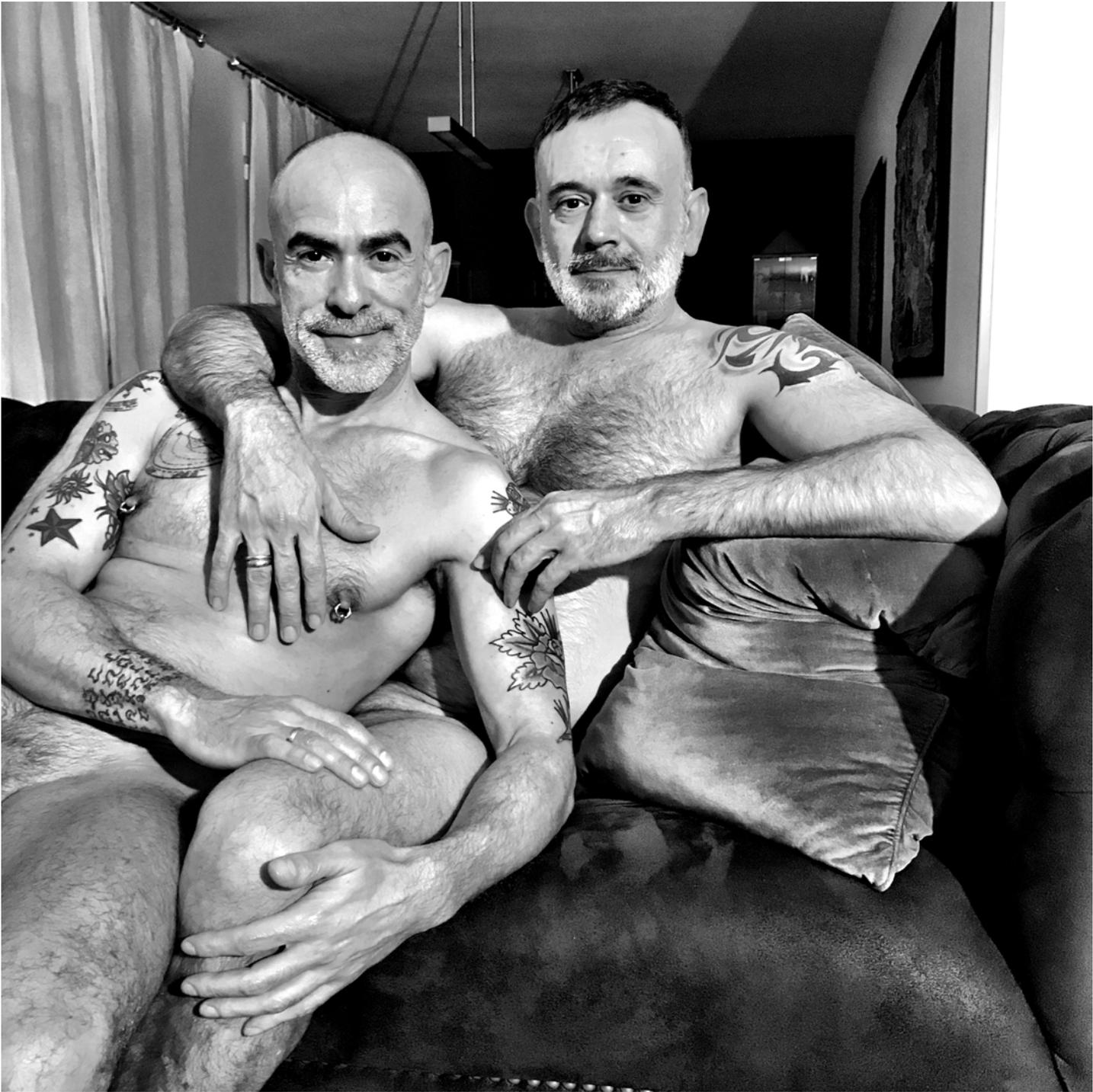




















## 1 • A – STUDENT | BULGARIAN

“I’m from Bulgaria. To be a gay in Bulgaria it’s like being a woman – they will pay you less for the same job or will employ an “officially straight” man for the position.

About the LGBT community in Bulgaria we can speak in the future centuries. I grew up in a village with a father that would make homophobic remarks “as a joke”. Straight men think that it’s very manly if they make some jokes with gays or say something bad about us.

My father doesn’t know I’m gay. My mother doesn’t know either. And I’m ok with that.

I think that the gay men in Bulgaria aren’t very confident because of the scale of the gay stereotypes. So, I decided to travel and eventually live elsewhere.

Once, while passing me by, a guy that probably wanted to impress his girlfriend and show her what an Alpha male he is, started shouting “There are so many gays around!!” And started laughing.

I replied that there are more and more gays and less and less gentlemen. My reply silenced him and I might even say he looked ashamed.

I thought it’s not my fault that somebody isn’t educated. After all we are only human.“

## 2 • A – RETIRED POLICE OFFICER | DUTCH

“I was born in Amsterdam and I worked in the Police force for 46 years. I knew I was gay from a very young age. As a child, on the beach, I would stare at men’s crotches, not at women’s breasts.

Growing up, I’d often hear my father expressing how disgusted he was by gay men. Be it for a news on TV that mentioned the word “gay”, be it for seeing two men on the street holding hands. I also had a gay uncle he’d constantly badmouth. Therefore, I obviously couldn’t talk to him openly about my feelings. I grew up in constant fear. I was terrified that he could find my secret. I had to watch my every move and word.

The pressure to get married and have kids was so strong, that I ended up marrying my high school girlfriend when I was 21 and she was 19. People often say that they don’t understand why gay men marry women. It’s because of the incredible pressure of family and society. That’s why. Because we are told that it’s not “normal” to be attracted by the same gender. So, trying our best to fit society’s norms, we think that giving up who we really are can be the solution.

Soon enough my son - who’s a policeman too - (he’s now 42) and daughter (she’s now 40) were born. I was extremely happy to have two great kids but extremely unhappy to be unable to live the life I wanted. So, 8 years into my marriage, my wife and I divorced. For the first time in my life I felt free to be who I am.

When I told my father I’m gay and that I had a boyfriend, he was extremely angry. He told me he’s sure that it’s my boyfriend’s fault... that he made me gay. He also told me that I will have to pray so I will be straight again. He accepted me as his son, but never accepted my homosexuality.

He never welcomed my boyfriends. He wouldn’t shake their hand or engage in conversations.

I’m now happily partnered with the man I love. We’ve been living together for 30 years. My children and grand children love V, and for me this is the most important thing. I’m happy, I love who I am and I’m not ashamed of being gay.“

## 3 • D – EDITOR & LANGUAGE COACH | IRISH

“I was always bisexual, as far back as I can remember. In my family, in Dublin in the 60s and 70s, I was considered «the sissy» by my four brothers and my parents, but not in a very bad way. My one sister was glad to have another so called sister. When ever my brothers teased me I just called them out teasing them back and this helped me for when I became an adult.

I grew up to be quite naturally masculine, at least physically and in my mannerism, but I never felt macho or «straight». I was different, an outsider let’s say. I always maintained my sexuality as my business, but soon realised others were making it theirs and this pissed me off. I have always had gay and straight friends. For political reasons, the gay ones would implore me to choose gay or straight... The straight ones would just ignore my sexuality. But with time, that all didn’t matter in the end. We were friends. That’s what’s important.

I’ve been lucky to have always lived in big cities where being gay, bi or whatever has progressively become easier. But I remember many times when people tried to deride or shame me in public and private and here’s where my childhood and adolescence backed me up. I always immediately called those people out. Because if you let bullies pass, they feel emboldened.

I know it’s easier for some people do this and it takes time to build resistance and courage. What I say as an older guy is never apologise or feel shame for who you were born. There’s room for all of us, so make sure you carve out your space. I just feel we need to call out whatever prejudices we encounter and make sure we keep our own in check too.”

## 4 • D - SALES MANAGER | ITALIAN

“Even in my early memories I remember I’ve always been a “fatty”. I became hairy when I was 14 years old. Kids at school often made fun of me. Growing up in a small Italian town, I’ve never declared my sexual orientation.

In spite of my body, I played theatre and studied ballet. But when you have to find a boyfriend or a sex buddy, things are more complicated.

When I was 30 I left Italy to live in France, in the perspective of a better

gay life. When I send my photos on a gay traditional application, I'm often blocked or refused. The bear community is the best way to meet new people, but the community is smaller and it is difficult too to find someone.

I remember one day of summer I had a sort of crisis and I waxed my entire body... I was so sad...

Today I try to accept myself and be happy with the body I have. It's not easy every day.

#### **5 • D – ACTOR. DANCER. DIRECTOR | ROMANIAN**

“One day I was with my boyfriend in a supermarket. We were going to the movies, so we bought two bottles of water, some snacks and a chocolate... and we were queuing, waiting to pay. My boyfriend was in front of me, and I was between him and the following clients. Suddenly, behind me I hear: “G-A-Y! G-A-Y!”.

Initially I did not realise what's going on... The cashier was scanning the products and the guy (who wasn't alone) kept on saying “G-A-Y!”. It's only then I realised that the “G-A-Y!” was addressed to us.

Now, I wouldn't say we were standing out in any way. I can only guess that the guy was pretty intuitive.

Next thing you know, there was a problem with the till roll. They guy kept on saying “G-A-Y!”. I didn't make eye contact. I thought it would be better to ignore him. But so many things were going through my head at that time. I could have asked him that since the gays are into bullying lately, if he isn't one. I could have told him to shut up. Or that he's right. I could have told him lots of things. But I kept my calm, since this type of behaviour is often leaving to violence.

It was very difficult for me to ignore him, especially since he kept on going. I wish I would have whispered something to my boyfriend, especially since the scene lasted for 2-3 long minutes, until the cashier fixed the till. Only later I told my boyfriend what those guys behind were saying about us.

In such moments, I wish I'd be 2 m tall, 100 kg and highly skilled in boxing and martial arts. I wouldn't have sort the matter through violence, but I wish I could tell them “YES!”. Just to intimidate them.”

#### **6 • E – PAINTER | BELGIAN**

“I discovered I was gay in 1972. I was 12 years old and was very attracted by a beautiful guy who was 18. It took me two weeks to realise and accept it. I got no problem with that. But as a teenager, I fell in love but was not loved in return, so I got really sad.

My parents wanted to know what was happening. So at 15 I did my coming out (in 1975) and my parents sent me to a psychiatrist who was living just in front of our house. He was catholic and in his office there was a cross above each door. So after our conversation, he spoke with my parents... and two days later, I saw that he gave them an 8 pages

folder edited by the Vatican about the “homosexual vice”.

I was furious but fortunately, a friend of mine who had contacts with the university of Brussels (ULB) gave me a big folder with a lot of questions and right answers about homosexuality. My parents read it and gave it to this stupid psychiatrist who called me back and told me «So you're unhappy because you're gay but you want to stay gay? So tell me! What do you think about when you masturbate?» I told him «Certainly not about you.»

He was furious and I told him that he didn't have the right to give people this shitty folder edited by the fucking Vatican. So he said it's like this, you live your life and your parents don't ask you questions and the same for them. That was all he had to say.

At home, my mother was crying on her knees and my father said «Look what you did to your mother! You're destroying our lives!» Bla-bla bla-bla-bla.

Well, it was an experience!!! And this fucking psychiatrist who lived in front of our house never said «Hello!» after that, during years, until I left La Louvière to live in Brussels (in 1979). I still hate him.”

#### **7 • G – RESTAURANT OWNER | DUTCH**

“I was born deaf but it took the doctors 3 years to figure out that me not hearing sound was the problem. After that diagnose I learned to speak proper Dutch and even a little English in 6 months time. But I retained a little of my ability to read lips. And to this day I tend to stare at people's faces when they talk to me.

I must have been about 13 yo. I arrived at my grandparents' home. I was outside looking through the kitchen window and saw my grandfather walking past the window as he was talking to my grandmother. I could make out he was telling my grandmother “There's the little queer kid again.” And his facial expression was one of disapproval like only old people can make. I've never felt unwanted like that by my own family ever before that moment, nor after that moment.

It felt like all joy dropped out of my body through my feet and into the earth. At which moment I saw my grandmother telling him off about that remark, saying he shouldn't talk like that about his grandkid. But that didn't make me feel any better. It's the only vivid memory I retain from my grandfather.

It's nothing compared to the horrors so many other LGBTQ people endure every day still. I was lucky this was one of the few times discrimination affected my life. I hope my participation in this project will help in any small amount to making us visible to the world and in doing so, showing the world that we are a positive addition to humanity and we have so much to add to life in general.”

## **8 • G - DIRECTOR OF BUSINESS DEVELOPMENT AND INTERNATIONAL AFFAIRS | PERUVIAN**

"I'm from Peru. In my country is not illegal being gay but people are very religious and homophobic.

I can't say my childhood was the best, but it was not so bad either. When I was kid I was insulted and bullied a lot. In school I always thought that all of us have to act and be part of a scene. One kid was "the fat one", another was "the poor one", there was also "the rich one", "the smart one" and "the rude one", but my label was "the queer one". And that was my role for more than 10 years. At the end I just got used to living with it.

At the university I had that label too, but it was not an interpretation anymore. That was already the life I decided to live.

In my family, my mum overprotected me. And even though she was very strict, I felt I was her favorite one. Instead, I never felt any feelings from my dad. Actually, I feel like I never had one. And if someone asked me if I have sisters, I'd say "Yes, I have two." And that's all I'd have to say. Because when I was 19 years old one of my sisters left home saying "I'm homophobic and I can't live with a faggot".

When I turned 22 I had the chance to move to Europe and live the life I've always wanted. But I was scared to move to a place where stereotypes were a way of living. And here in Spain gays think that the guys that go to the gym are escorts, especially if they come from South America.

Now I'm 32, and I feel kind of happy but also lucky. I work on what I like, I do what I want, I travel, I meet people... I could say that my life is as I've always dreamed. Even though I have no connection with my family, except my mum, that is actually all I need.

But when I have time for myself and think about my feelings and how I feel inside, there is something bugging me. I know it. I don't want to get too deep on that feeling, because I know it has been there for long, hurting me. But I can't lie to myself.

I know that being bullied and not loved by my dad it's like a cross inside my heart. A cross I don't want to get over and that I just want to bury inside and keep living as much and the best I can.

Two years ago I nearly died and I realised how short life could be. Now I just want to live with no regrets, with no sadness. I just want to be happy."

## **9 • H – COMMUNICATIONS MANAGER | JORDANIAN**

"I'm Jordanian. Between 2003 and 2004, I was working in a major news channel in the Middle East. Back then I was discreet among my colleagues in terms of my sexual orientation. But one colleague was suspecting that I was gay. So he kept on trying asking me about my personal life.

I tried to avoid his questions as much as I could. But one day, I opened up to him and told him that I was gay. He pretended that it was OK. And for few days after that, he acted normal with me.

But suddenly, he changed his behavior with me for no particular reason. After that, I received a letter from HR saying that they won't renew my contract.

I was devastated and shocked to not only losing my job, but also shocked not knowing why I lost it. I felt unworthy. And for a while I thought maybe I was not good at what I do, and that's why they let me go. Then I remember that it can't be. As I had excellent record at work.

It wasn't till almost 2 years later when I found out from a former colleague that I was let go because of sexual orientation.

I felt shocked again, and hated myself for a while. I thought if only I were straight. I could have kept my job. It wasn't till later that I realized, that even if I were straight, I wouldn't want to stay in such a place.

Now, at the age of 42, I'm proud of who I am. It wasn't always easy, and I know it won't be easier... but I'm proud of what what I have achieved and what I have learnt."

## **10 • I – TEACHER | BRITISH**

"As a gay British man growing up in London, I was fortunate enough to not be subjected to relatively any form of homophobia or discrimination. Of course it goes on, but London is an amazing city, welcoming to all. Regardless of your race, creed, colour or sexuality. Britain is a place of sanctuary and acceptance.

However the only real issues I had growing up were from my adopted father, a military man, a conservative... and a bigot! It wasn't that he ridiculed or excluded me for my sexuality, he just never ever addressed or spoke of it, never validating my relationships or my life... it was like being gay just didn't exist for him. I was left to feel unworthy and not complete in my family circle. Alas he died many years ago but he never accepted my sexuality., not once. For this in a way I took pity on him, to live a life of such ignorance and prejudice, to close yourself off to someone you love purely because of who they "chose" to love.

Now, as an adult man, it has no effect on me what so ever. To be so narrow-minded in a world filled with so much joy and love is foolish. He missed out on a relationship with me that would have filled his life with happiness, not ignorance.

Live your lives, be happy, express who you are... and most importantly... just love one another for who we truly are."

## **11 • I – INTERIOR DESIGNER | VIETNAMESE**

"I was born in Vietnam and raised in Luxembourg by my adoptive parents.

One Sunday morning, my mother entered my room and sat on my bed,

looking at me kindly. I opened my eyes slowly and said: “Hi mom! Why are you sitting here?”

“Ilan, I found some flyers in one of your drawing binders. A gay party flyer, ilan. ilan, are you gay?”

I was so shocked by the question that I recovered from my hangover straight away. I answered, “Yes I may be.” Because I didn’t know exactly what was best for me. I had to discover it.

She started to cry and said that no matter what, she would love me. She was afraid about something she didn’t know. The unknown scares people. She wasn’t only afraid by the fact I love men, no she was also scared about the people’s opinion.

My father didn’t follow the same path. We never spoke about this. It was too difficult for us to get into a good conversation and now he’s gone forever. I didn’t do my coming out by myself and I am grateful that she made this moment easier for me by sitting that morning on my bed. I am lucky to have a mother like that. She once said to me, “I did ask you because I didn’t want to feel the fear to tell me who you are”. THANK YOU, MOM!

When I was in college, I felt I was different. I did feel the eyes of the people laying down on me. Not judging me, but just asking “Who are you? What kind of guy is there?” People don’t approve what’s different.

I was different and I decided to embrace that. I have always been an artist in my heart, I’ve always loved singing and had a certain kind of passion for the fashion world. One day I’ve met my “Drag Mother”, Catherine D’Oex. I asked her if it was possible for me to go on stage. She said “Of course! She then asked me if I wanted to perform as a drag or as a boy. And just because I felt that it was the right moment to start something new, I said, as a drag and my carrier started there, two and a half year ago.”

## 12 • J – RESOURCE MANAGER | BELGIAN

“On the old continent a lot people still look at the colour of your skin, while in places like UK, USA and South Africa people don’t question you based on your skin colour.

I hear this a lot:

- Hey sexy, where are you from?

- Brussels?

- No, where are you really from?

- I’m from Brussels. What are you trying to insinuate by that?

- OK, but where were you born?

- In Brussels. I grew up here most years of my life and up to this day. I still reside here. Does the colour of my skin make me any less Belgian?

Several times I had colleagues walking up to me, asking me who’s the

man and who’s the woman in the relationship. WTF?!? Are you kidding me? What a pathetic and offensive thing to say! But I stay calm and explain to them there is no such thing and that it’s a rather offensive question to ask. I’ve seen very masculine gays and very effeminate straights.”

## 13 • J - TEACHER | MALTESE

“I’m Maltese. My mother really wanted children. No, like really, really. It took her over 11 years of complications and loss before I finally came along - and even then, I was so eager to see the world that I dropped by early and doctors weren’t sure I’d make it.

As you can tell, I made it. Mum was so glad, she went ahead and had three more children in quick succession. Around 1994, when I was 10 years old, my father left our family. He went back to the US and we never heard from him again nor got any financial support. Malta did not have much in the way of social benefits for single mothers back then. It was incredibly tough, but my mother managed to keep herself and four children alive.

When I was 20 and she found out I was gay, she was not what you’d say “happy”. She had been whisking some eggs, and ended up melodramatically jabbing herself in the chest with the yolk-dripping fork, exclaiming, “Oh Lord, where did I go wrong?”.

Context: my other brother had also come out as gay a bit earlier, though no one was surprised and we took it in stride. It took me a few years to understand it, but I suppose my mother had so many hopes and dreams pinned on me, the firstborn after so much heartache, that my coming out shook her. She must have dreamed of meeting my girl, seeing us get married, giving her grandchildren... That went away in one sentence.

Above all, many parents dread knowing that their gay children must face a world that isn’t accepting of them. I’m lucky that Malta is quite open-minded, particularly these last few years. That’s not to say it is always a bed of roses. I still don’t tell just anyone I’m gay. It’s something I reveal to those I trust, though at the same time I’m not afraid to go on dating apps because ultimately I have to live my life.

We had a rocky few months, where my mother even wanted me to go to a psychologist, but I wouldn’t hear of it. Eventually she came to terms with this new reality and she is even a huge supporter of gay rights. My mother is a big part of my life: she fought hard to get me, she fought harder to keep me. Had she been unable to love me for who I am, I don’t know what I would have done. I know too many stories of parents who turn their backs on their gay children so I knew it was a possibility. I’m very lucky that no matter what the outside world throws at me, my family has always had my back.”

#### 14 • J - TEACHER | SPANISH

"I grew up in a working-class town in the North of Spain, during the 80s and the 90s. I always was 'el mariquita', the faggot, both at primary and secondary school, and I never understood why: I didn't fancy boys, nor girls ... I was just a child! Of course the boys never wanted to play with me; however, nobody hesitated to ask me for help with their studies or homework, even during exams. That was my strength: I was a bit of a know-it-all, the 'sabelotodo'. At the age of 19, I moved to the city to start college, and people started liking me, no matter if they were men or women. Yes, I had experienced homophobia but I wasn't able to give it a name at that time. When I was 23, I graduated not only from university but also in life: I realised of who, what, how I was, and it looked like I wasn't that bad after all. Currently, my job consists in helping undergraduates to learn the Catalan and the Spanish language and culture: in the classroom (and not only) I am more than happy to define marriage as 'the legal union of two people', for instance, or a 'cunyada' as 'your brother's or sister's female partner'. I do my best for my lessons to be as inclusive as possible, and I want all my students to feel represented in the language they are learning. I never saw someone like me represented in a book, in a tv show, in a sports match, which didn't help much either."

#### 15 • J & J – BUSINESS OWNERS | SPANISH

"In 2005, Spain approved the gay marriage. As many others who had been struggling for years to be citizens with all the recognised rights, I was extremely happy about it... But my joy didn't last long.

After 9 years of being in a relationship with my partner, (we are from very small villages, all family and friends know us), a visible relationship, living together since 2001 as any couple, we shared with our families and friends our desire to marry.

These are some of the comments that I heard and that made me realise that I had to keep fighting:

"- Marry?? What for? You don't need it."

"- You've got enough rights. I don't know what else you want."

"- You are very well like that. You don't have to call for more attention."

"- I think you're going to make a fool of yourself."

I felt disappointed and hurt. 4 years after continuing to fight and change mentalities, we married in the presence of 220 friends and family.

Even today, in 2018, there are people who ask me about "my friend"... And he has been my husband for 9 years."

#### 16 • P - NURSE | FRENCH

"I got to know what homophobia feels like with my father. When he found out I'm gay, he completely rejected me. And his branch of the family too. This was in 1998. Basically, 20 years ago. He never spoke to me ever again.

At that time it felt terrible. My mom died in 1995, so I felt like an orphan.

Luckily, my mother's side of the family loved me and allowed me to live the life I needed to live. I have an amazing uncle and a great grandfather that replaced my terrible father. But also all my cousins, aunts and uncles on my mother's side.

A few years ago I've met the man of my dreams and I'm extremely happy we share our lives together. It feels great to know he's always by my side."

#### 17 • S - STUDENT | CHINESE

"I left my country because I found it very hard to live two different lives. My gay life and a fake life where I must pretend I'm straight.

The social pressure was quite big. People ask you all the time "Are you married?" If you say no, they ask you "So, when are you going to get married?" If you marry, they ask you when are you going to have a baby. Then, when are you going to have the second baby. And so on. And even though most of them ask these questions just to make conversation, it's exhausting and annoying that I have to lie. I don't like that.

The society is very open in Spain. I like living here. People you don't know don't ask you personal questions. I find the society more accepting.

The only thing I find difficult here is that I feel I lose my identity and my uniqueness. Once, some girls that drove by shouted at me "Fucking Chinese!" Of course they were dumb. I'm sure they can't tell the difference between a Japanese and a Chinese. Or even a Korean. They say we all look the same. Of course we don't.

I feel that people here see me just as "another Chinese". They're not interested on knowing me. They don't care that I'm actually a nice smart guy. They probably assume I work in a Chinese market or in a Chinese restaurant. But I'm studying for my Master degree in The politics, the history, the economy, the culture and social bases of Mediterranean countries.

Sometimes, on the gay dating sites I read "No Asians". It actually doesn't bother me. I take it as it is."

#### 18 • S – IT PROJECT MANAGER & MASSAGE THERAPIST | GERMAN

"As a German teenager, in high school, I experienced bullying when I was about to accept the idea that I am gay. Luckily there was no physical violence, but there were episodes meant to make me feel awkward and ridiculous. In other occasions some of the guys of my

class excluded me from certain activities because of being a “gay pig” as they called me.

I felt like it was not me who was wrong, but them and this matter was something I had to struggle through. Getting knocked out was no choice.

Personally, it was much harder for me to deal with my father’s reaction. When I came out to him, he started to yell at me. Much worse was my father’s yelling and making clear that me as his son would always be welcome, but the day I’d bring my boyfriend he wouldn’t be allowed in the house. I could not breathe. I cried. But again, I knew that loving someone of the same sex could not be something wrong at all.

So I shut down and stopped contacting him for 8 years, and thanks to his wife, except my first boyfriend, after that all of my boyfriends came with me for visits and in fact I remember lots of happy moments together.“

#### 19 • T - STUDENT | BRITISH

“When I was 15 just turning 16, I was on the way to becoming a serious rower, fine boats on river. And I’d experienced bullying really since puberty began. But rowing was always the place where I was strong and people took me seriously, and we won pretty much all our races. We were really good! so it was a safe haven for me. Like a second family. But as we were getting older obviously we’d get more comfortable being naked and the showers were completely open it was basically just one room for all the guys. So there wasn’t anywhere to hide.

And this one night I’m finishing my session and I was in the showers with one of guy, older than me, and I’d kinda had a crush on him in a little way. And we were playing around... joking... whatever. All fine, nothing major happens.

The next day everyone is treating me weirdly and I didn’t know what the problem was. And it turns out that a rumour was spreading like wildfire that I made advances onto this guy in the showers.

At the time my father was the chairman of the club. So a couple of days later my parents sit me down and say that a formal complaint has been made about the “safety” of the other members. So not only were my parents hearing of me being with another guy for the first time, but they were also hearing a darker, false story about me.

I burst into tears, my mum hugs me, my dad is furious. And then he says that the board of committees has said I should leave the club.

I had never felt so betrayed and hurt but those I loved the most. And now I had no safe haven. We all quit the club in anger and disappointment and haven’t looked back since. I had never felt so alone before. All because of a rumour.”

#### 20 • Y - TAILOR | FRENCH

“My father was born between the two World Wars. I never told him about my sexuality. I never told my mother either.

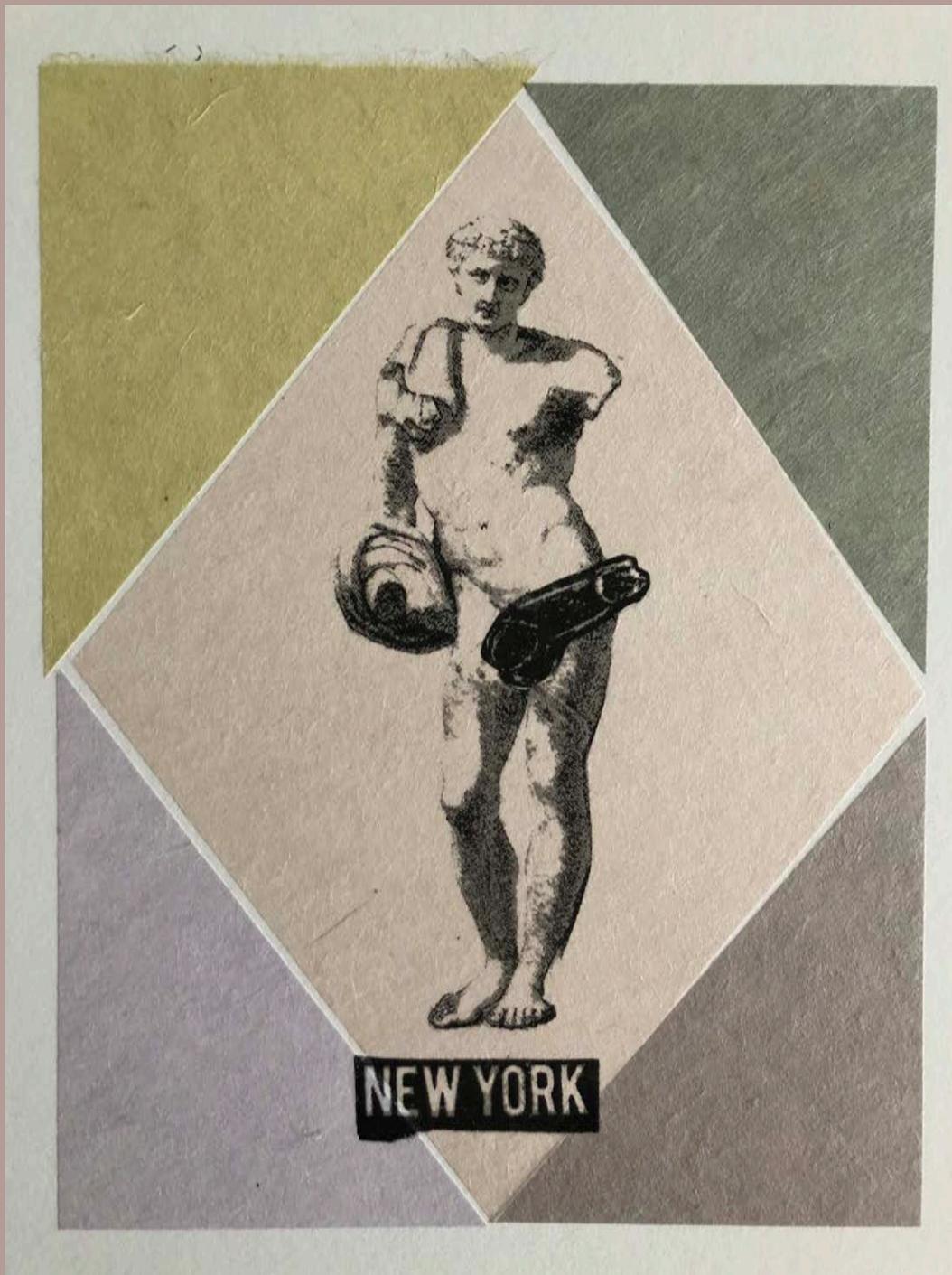
I’ve studied medicine. Soon after finishing the university, I fell in love with a man. We were very happy together, but we were always very discreet. We couldn’t be open about who we really were. My family thought he’s my best friend. Unfortunately he died 16 years later.

After a while I’ve met my second partner. We were together for 6 years and we decided to open a bistro in the center of Paris. It was a great time. We had the bistro for 8 years. Then, after 14 years together, he died also.

We were never married. Not because we didn’t want to. We did. But we couldn’t. It was illegal. Therefore, I’m not entitled to survivorship pension.

I work as a tailor now. Luckily, I can take care of myself. But I don’t think it’s fair.

I’m happy that nowadays, in France, men can marry other men. I think it should have been possible long ago.”



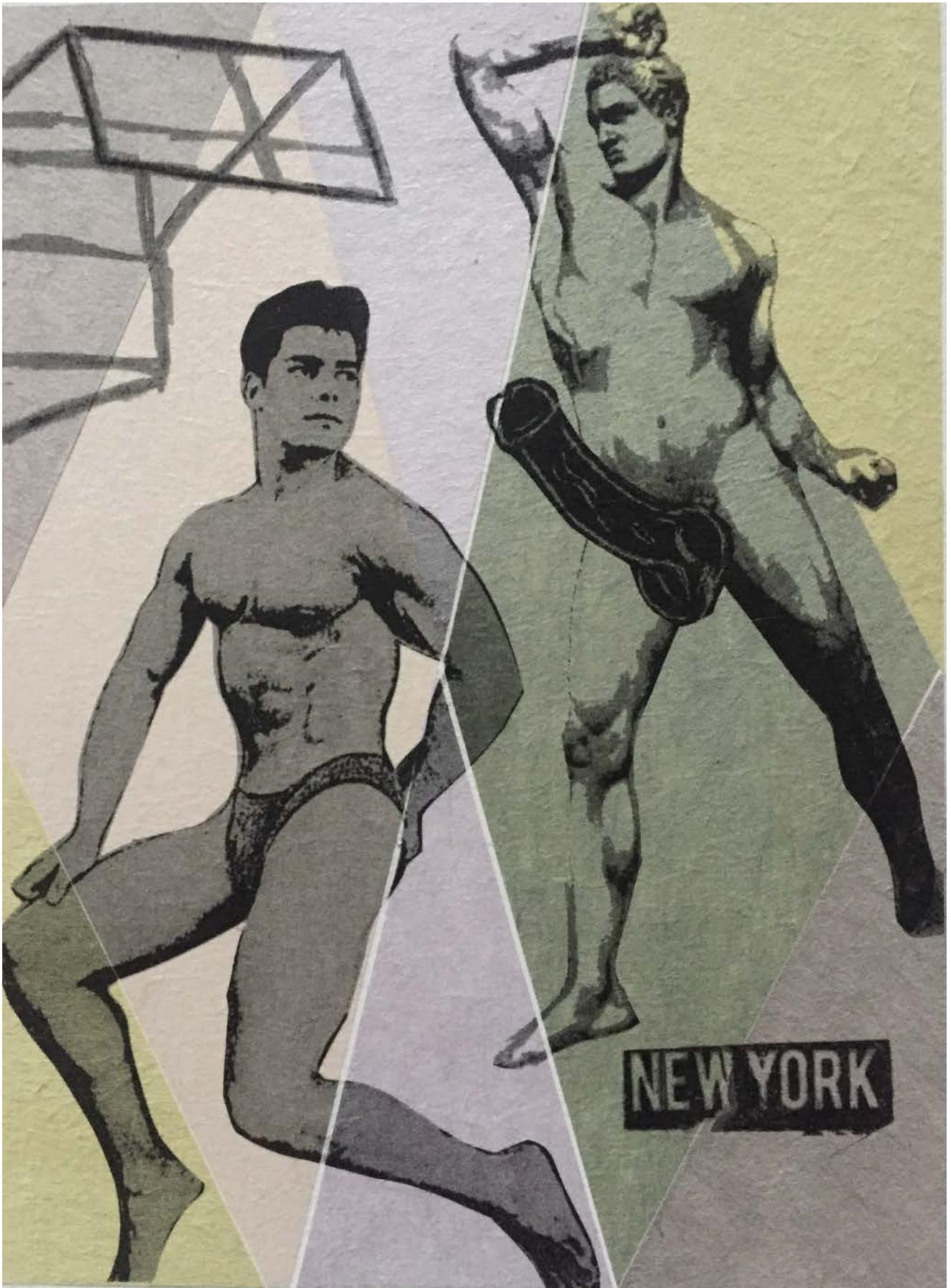
## CLASSIC SCULPTURE INSPIRES 60S BEEFCAKE

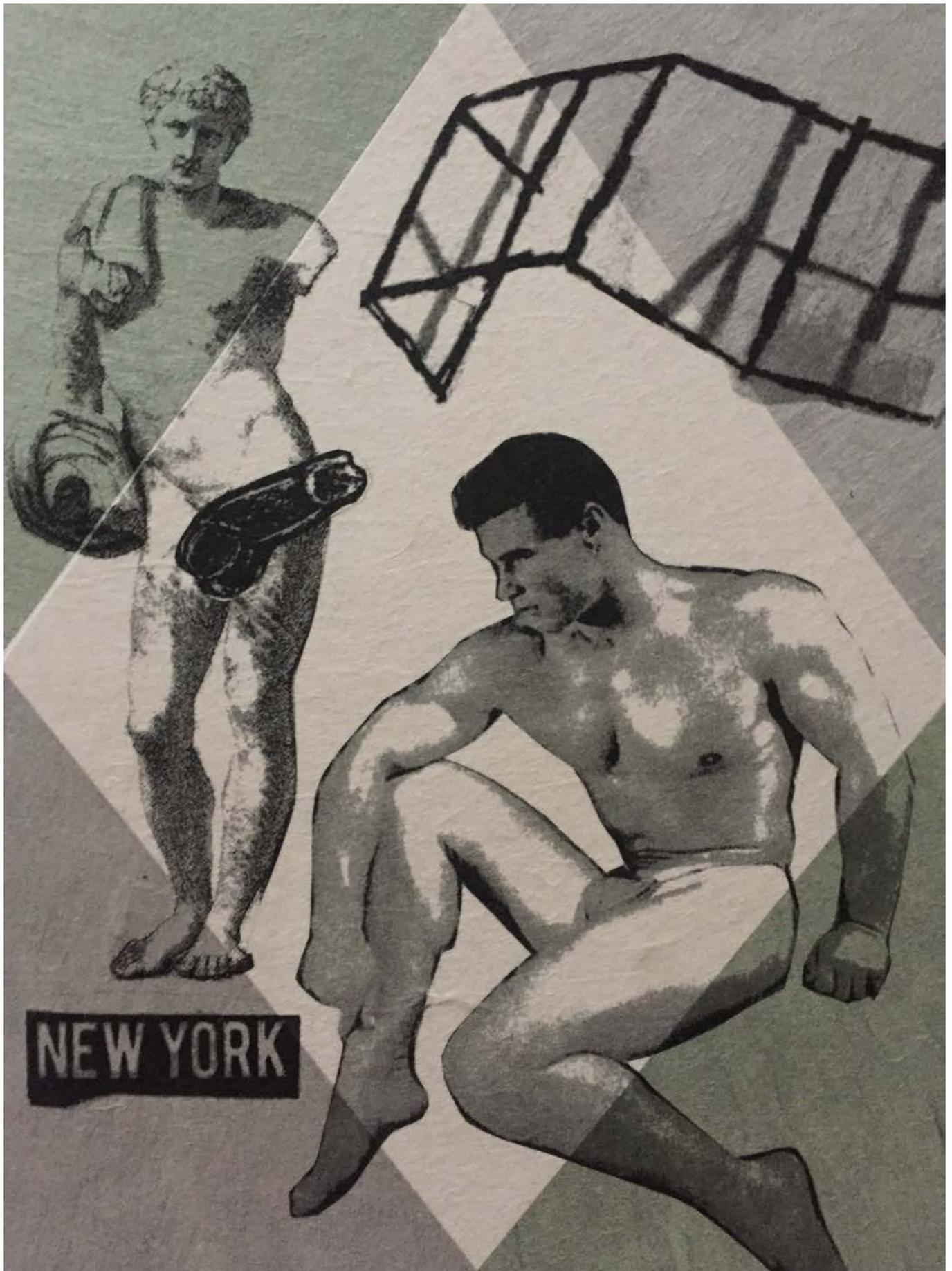
*CARMINE SANTANIELLO*

Gay history has long been a major inspiration for me. In seeking new ideas for my work, I often turn to events or people from the annals of Gay History and classic homo-erotic works. By marrying classic sculpture with 60s beefcake and mid-century modern design, I've attempted to create a unique series of lithographs depicting iconic gay imagery. Beefcake and the classic sculpture interact in these

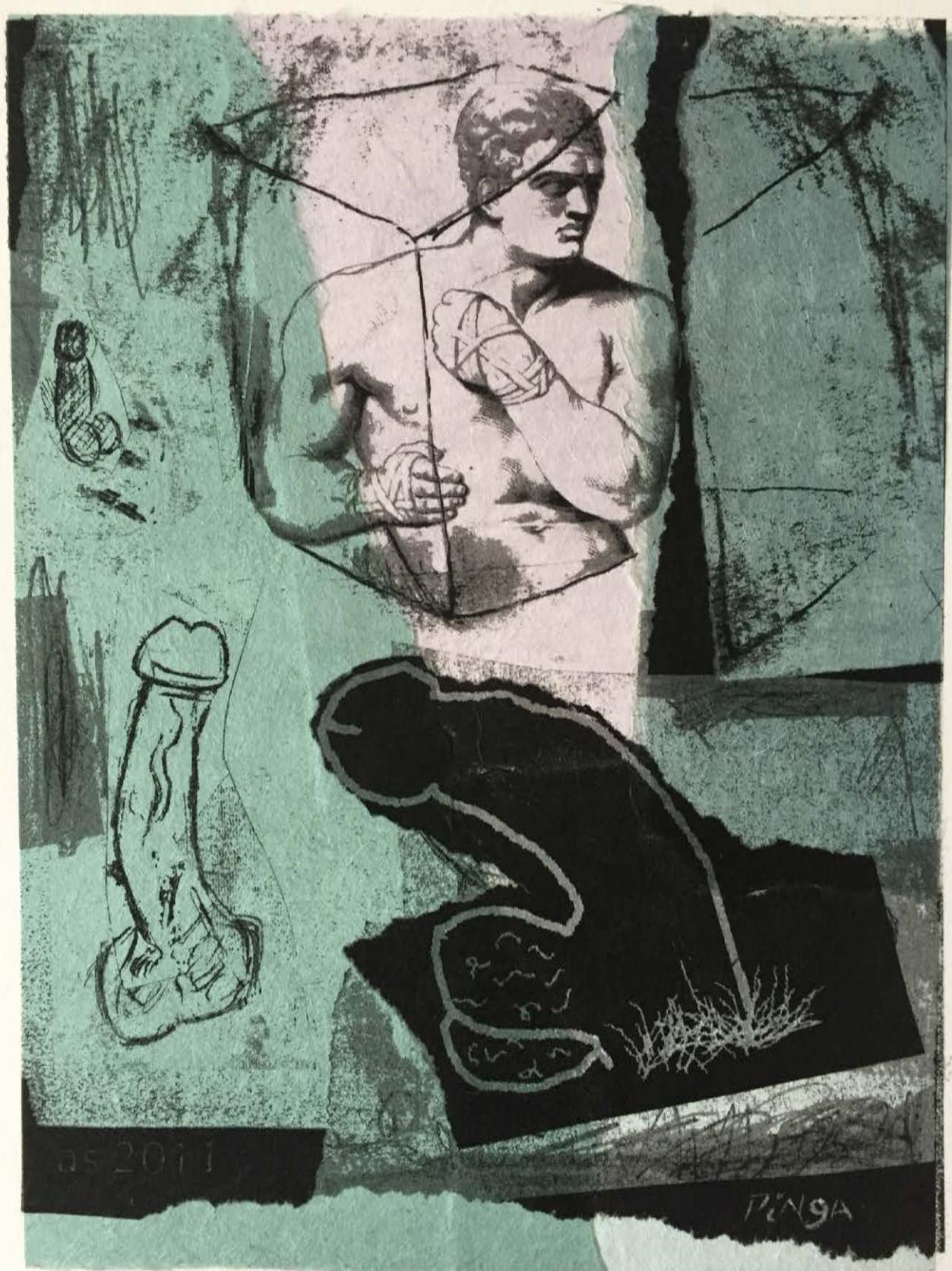
works through a common thread, the male phallus. These images been historically used in gay culture as fantasy. These homoerotic lithographs are contemporary versions of a vintage theme, reinvented to represent overtly what they always did subtly; and I strongly believe that is what the classic works were intended to do.

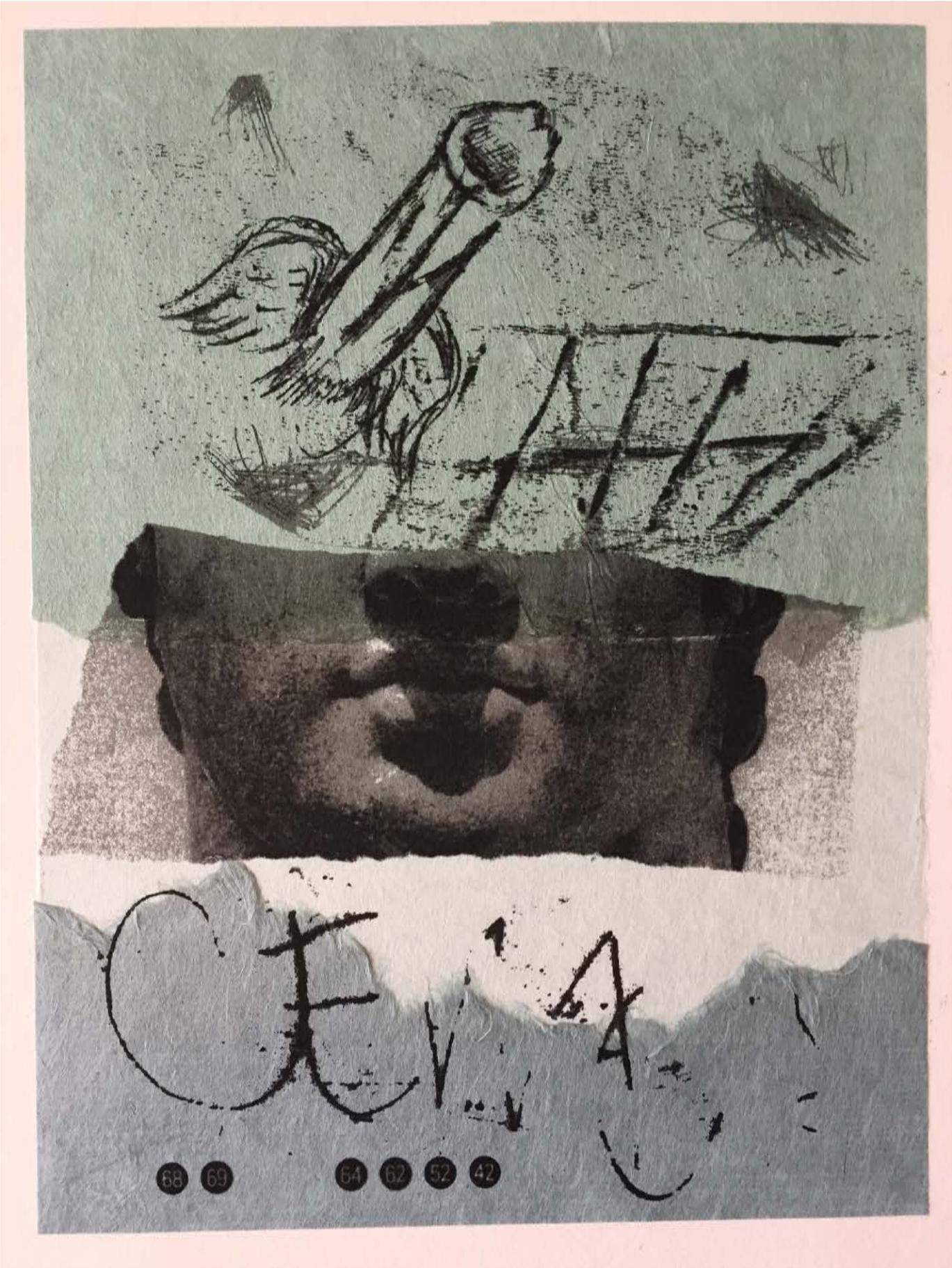
*You can see more of Carmine's work at [carminesantaniellofineart.blogspot.com](http://carminesantaniellofineart.blogspot.com)*













## PALM SPRINGS: A HISTORY MIRAGE

*TIMOTHY GERKEN*

Palm Springs is a mirage. Mirages are real, however, what we imagine we see is not. One Hollywood version of the mirage involves a dessert oasis: fresh water, camels, and palm trees. Another version is gay and lesbian actors playing straight in films and in front of the press. Palm Springs is Hollywood's desert oasis (without the camels). A real place but not as its imagined.

Palm Springs has a long history as a destination for people who want to escape, to heal, and to hideaway. Its proximity to Hollywood made it easy for actors to sneak in and sneak out. Hollywood's Morality Clause went into effect in the 1920's. While not specifically mentioning homosexuality, it contained language that made it clear that out gay and lesbian actors would be unwelcome: "anything tending to degrade you in society or bring you into public hatred, contempt, scorn or ridicule, or tending to shock, insult or offend the community

or outrage public morals or decency." Palm Springs provided a community that was not interested in "public" definitions of morality. It was a place where one could be seen and ignored.

The four mountain ranges that surround the Coachella Valley created a physical and figurative barrier from the prying eyes of Hollywood's morality police. As Palm Springs grew in the 1950's, Mid-Century Modern architecture and design fit with the residents' notion of the mirage. Houses were built with minimal ornamentation and a strong connection to nature. The private front facade was juxtaposed against the rear of the house, which had large windows that opened up to a backyard oasis: pool, patio, palm trees (no camels), and maybe some good looking young men. Each yard was surrounded by a wall, a privacy fence, and/or hedges allowing the residents freedom from the prying eyes of the public.

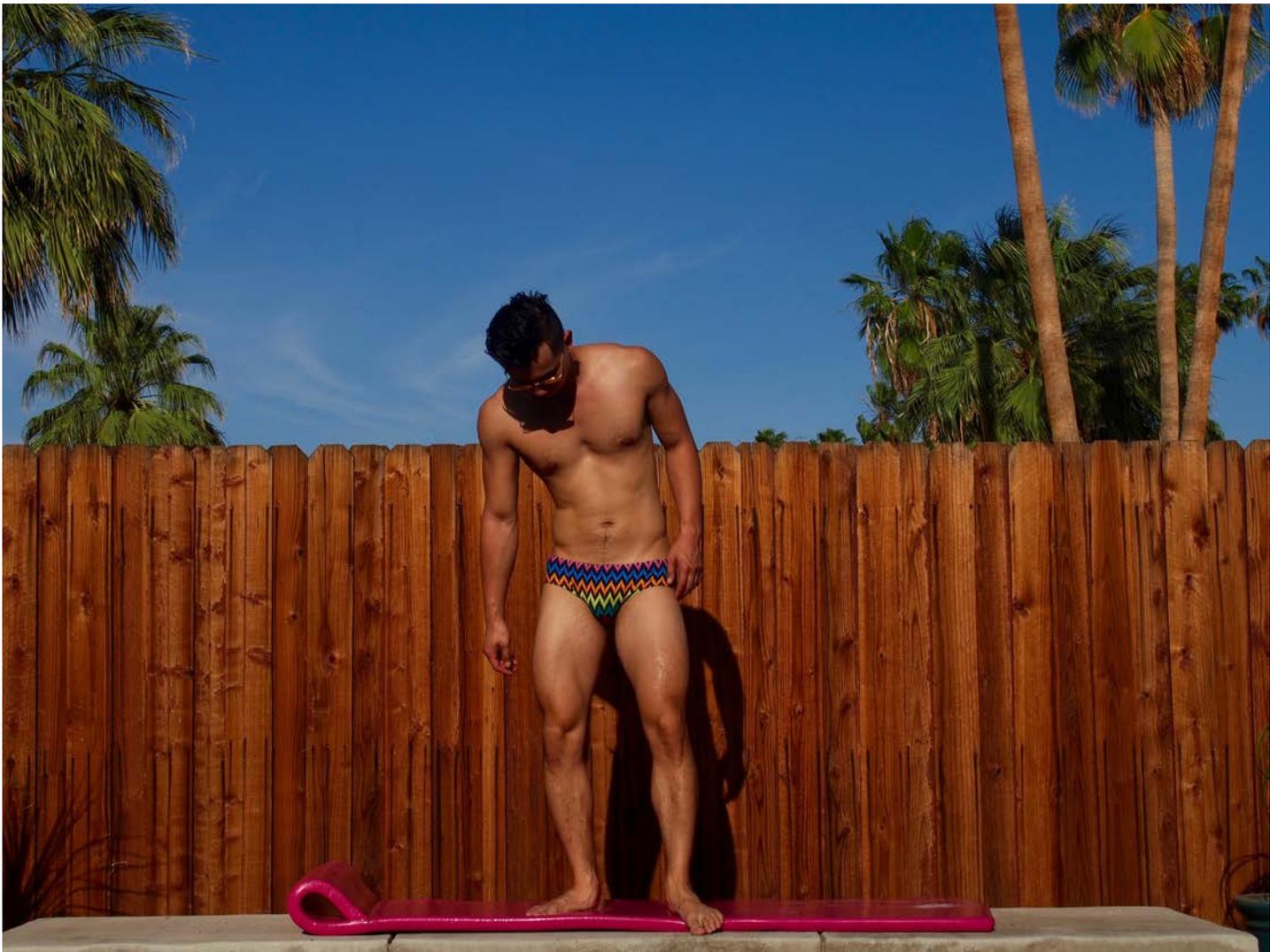


Of course their privacy was just a mirage. As time went on, love affairs—both gay and straight—caught the attention of the press, the agents, and the studio chiefs and many careers were ruined. Today, however, Palm Springs is an oasis for the LGBTQ community. It currently has a City Council made up entirely of LGBTQ community members.

These photos focus on the backyard oasis. The walls, fences, hedges are holdovers from a time before privacy became an illusion. However, the men are very real.\*

\* check out Brian Vu as Riff in *West Side Story* at The Glimmerglass Festival  
check out John and Travis @modernbear

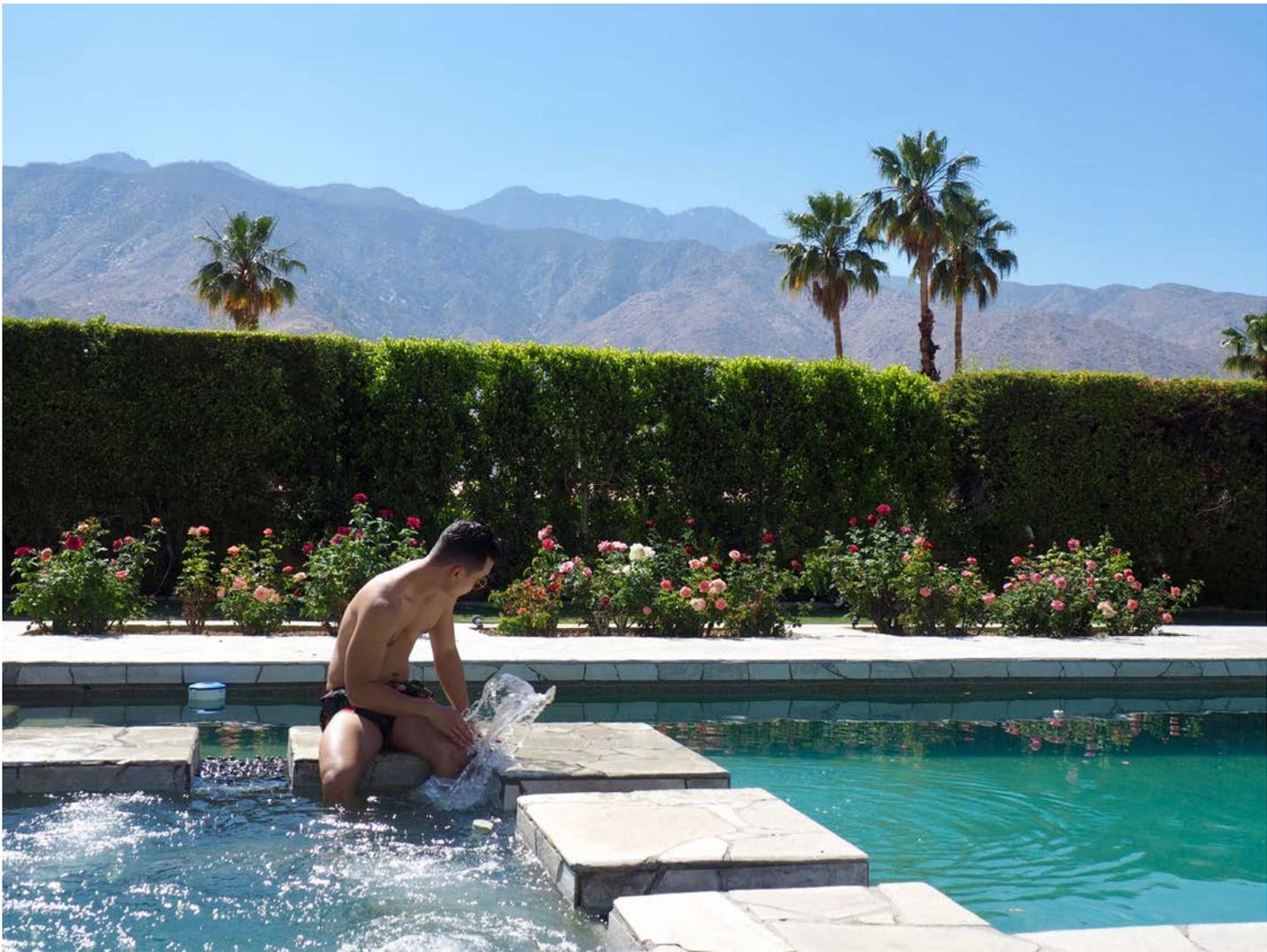


















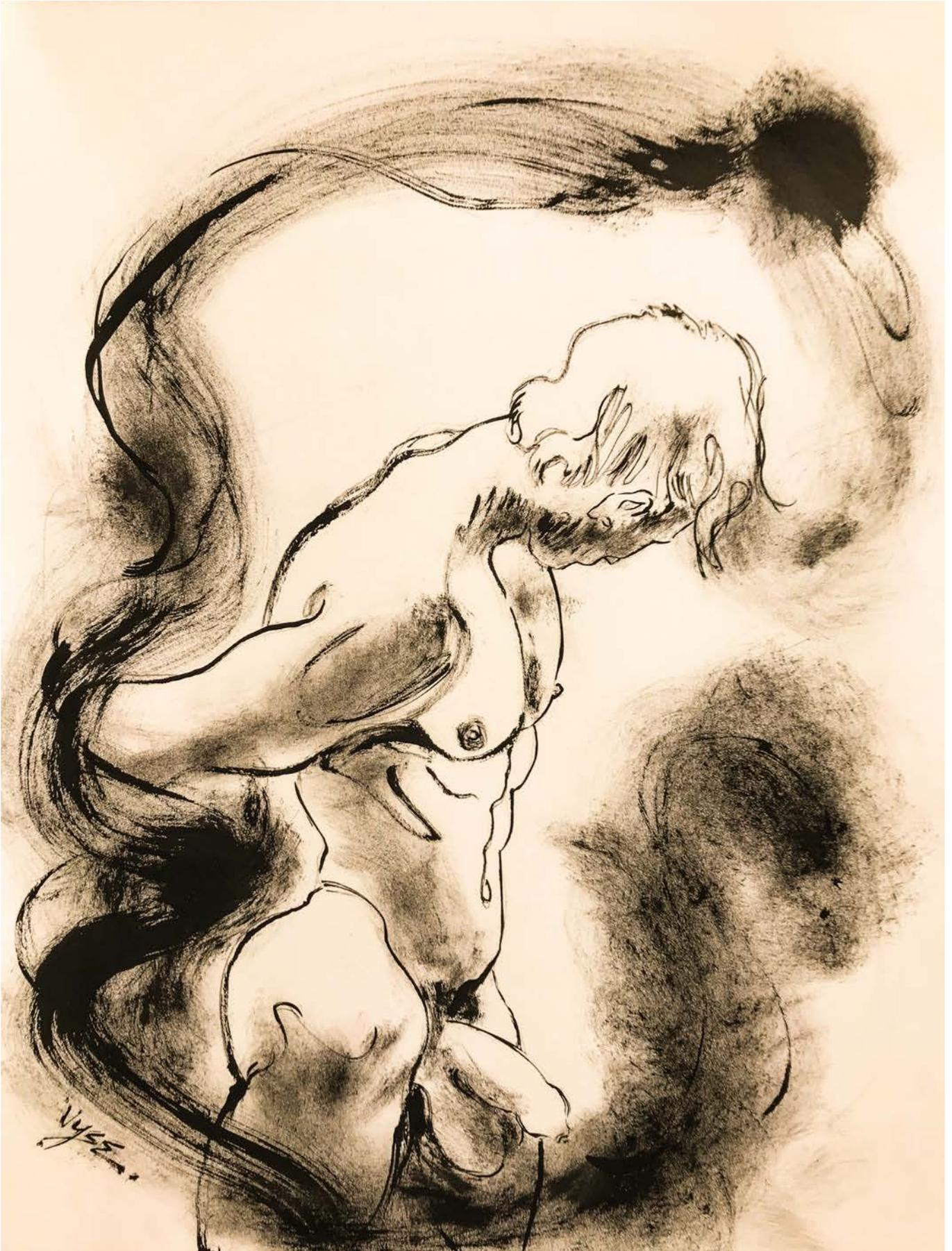
## MAN STROKES

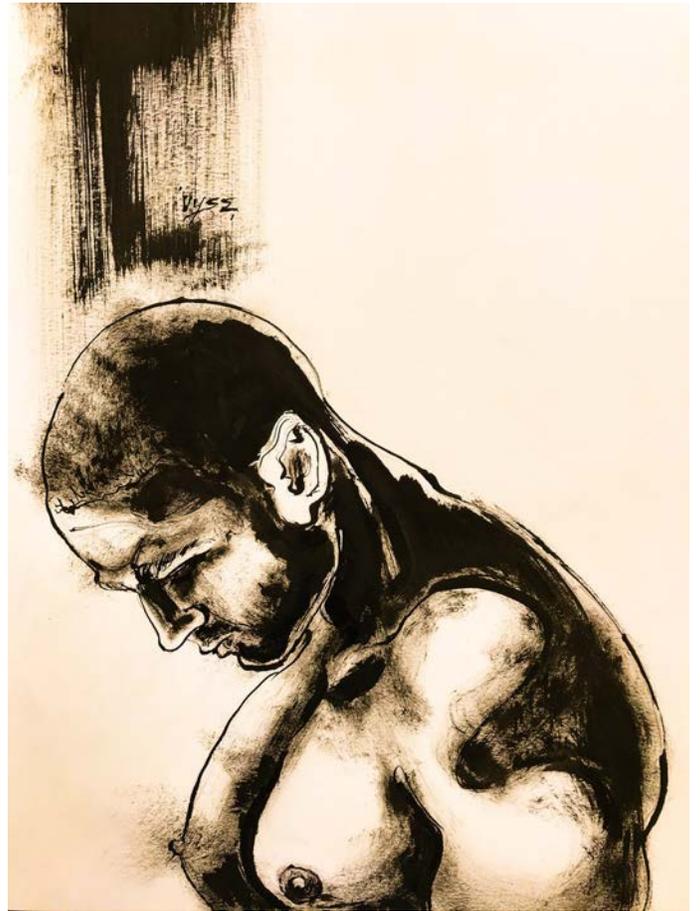
*RICHARD VYSE*

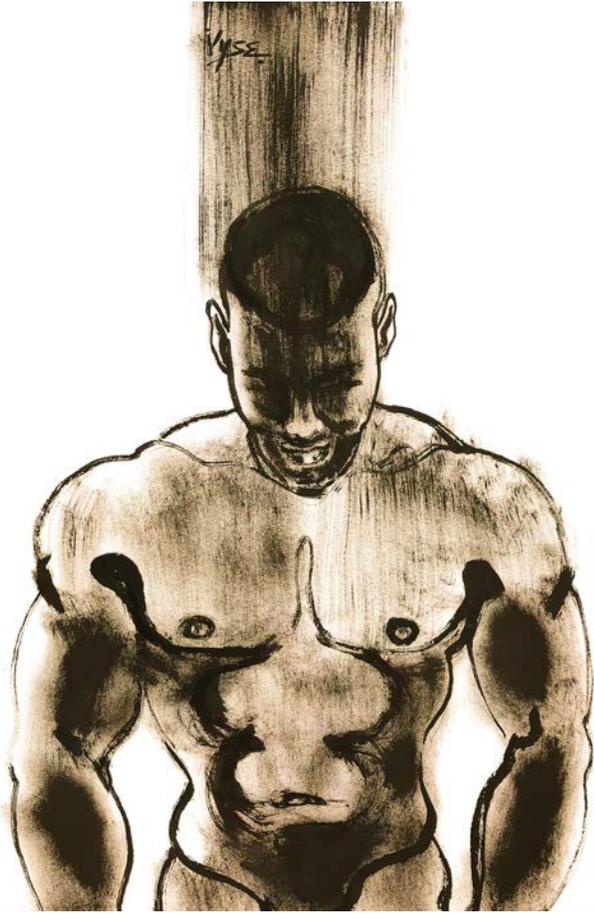
Attracted to old masters drawings more than paintings and to sumi-e Japanese ancient ink brush art,I am inspired to create this MAN STROKES series. Sensitive contour lines and spontaneous brush strokes with the tints and colors of another time....rust,gold,pink and sepia."

















## MARQUES D'INFAMIE/ MARKS OF INFAMY

BEARCEVAL

Dans de nombreuses époques, les individus considérés comme asociaux ou dangereux par le pouvoir ont été stigmatisés, isolés, emprisonnés ou déportés et marqués de façon définitive afin que l'on puisse les repérer rapidement. Ainsi, en France, sous l'Ancien Régime, les vagabonds, les malfaiteurs, les prostituées subissaient la flétrissure: ils étaient marqués au fer rouge d'une fleur de lys, avant d'être emprisonnés. Ceux qui étaient envoyés aux galères étaient marqués des lettres GAL. Plus tard le bagne a pris le relais et le marquage au fer a persisté jusqu'en 1832, avec un V pour les voleurs, les lettres TP pour les condamnés à perpétuité.

Au XXe siècle, le régime nazi a utilisé d'autres marques d'infamie, mieux connues et répandues à travers toute l'Europe occupée. Les photos présentées ici se veulent une évocation de ces marques laissées par l'histoire sur les corps des victimes de ces âges barbares.

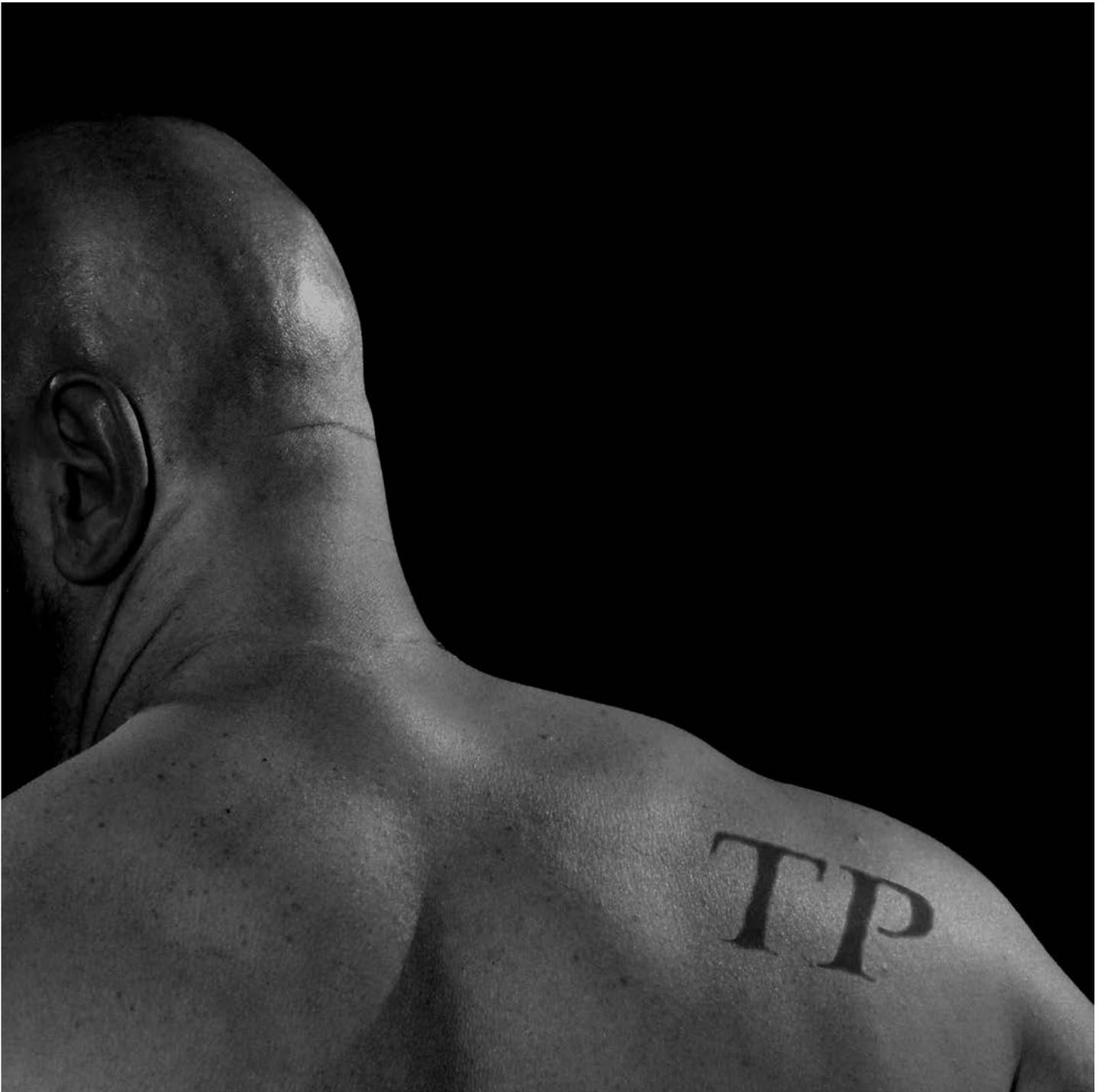
*In many periods, people considered as antisocial or dangerous by the power were stigmatized, isolated, imprisoned or deported and branded in a definitive way so that they could be spotted quickly. In France, in the XVIIth/XVIIIth centuries, tramps, criminals, prostitutes suffered the "flétrissure": they were marked in the brand with a lily flower before being imprisoned. Those who were sentenced to the galleys were marked with the letters GAL. Later the penal colony took over and branding persisted until 1832, with a V for the thieves, TP for life imprisonment.*

*In the XXth century, the Nazi regime used other marks of infamy, known through all the occupied Europe. Photos presented here aim to be an evocation of these marks left by history on the bodies of the victims of these barbaric ages.*

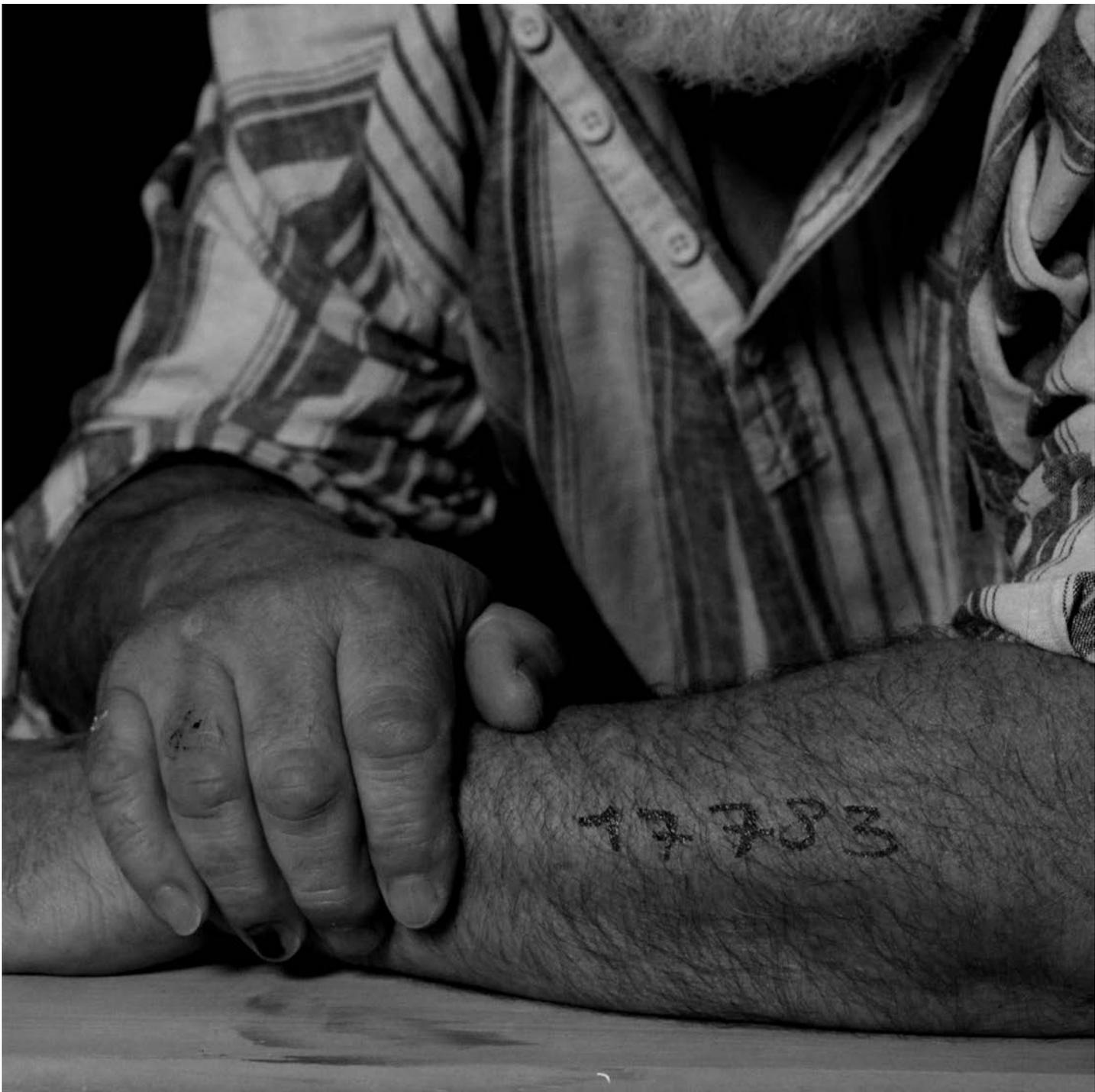
You can see more of Bearceval's work at <https://bearceval.tumblr.com/>













## HURTADO

JORGE ALCALDE

El espacio y el lugar lo es todo. Guarda secretos, los cuenta, habla de vidas pasadas, se prepara para vidas futuras, habla de la familia... historia y vida, pasado, presente y futuro, todo está unido mediante el espacio.

40 años ha vivido mi familia en "Hurtado, 7". Yo solo 4 años aquí y ahora esta historia termina, pero se prepara para contar nuevas historias y vivir del recuerdo de estos años.

Muebles, tejidos pesados, souvenirs, colores de otras décadas; la belleza de lo extraño, de lo que ya no debería existir, de lo que se ha mantenido en el tiempo y en el espacio. La belleza de lo verdaderamente real.

El pasado y los recuerdos están idealizados en nuestra mente, toman colores imposibles, composiciones perfectas, imágenes alegóricas que nunca existieron pero nosotros creados. El recuerdo es magia.

"Hurtado, 7" es un espacio, pero para quienes lo hemos habitado, es muchísimo más. Gracias hogar.

*Space and place is everything. Keeps secrets, tells them, talks about past lives, prepares for future lives, talks about the family ... history and life, past, present and future, everything is united through space. 40 years my family has lived in "Hurtado, 7". I only 4 years here and now this story ends, but is preparing to tell new stories and live the memory of these years.*

*Furniture, heavy fabrics, souvenirs, colors of other decades; the beauty of the strange, of what should no longer exist, of what has been maintained in time and space. The beauty of the truly real.*

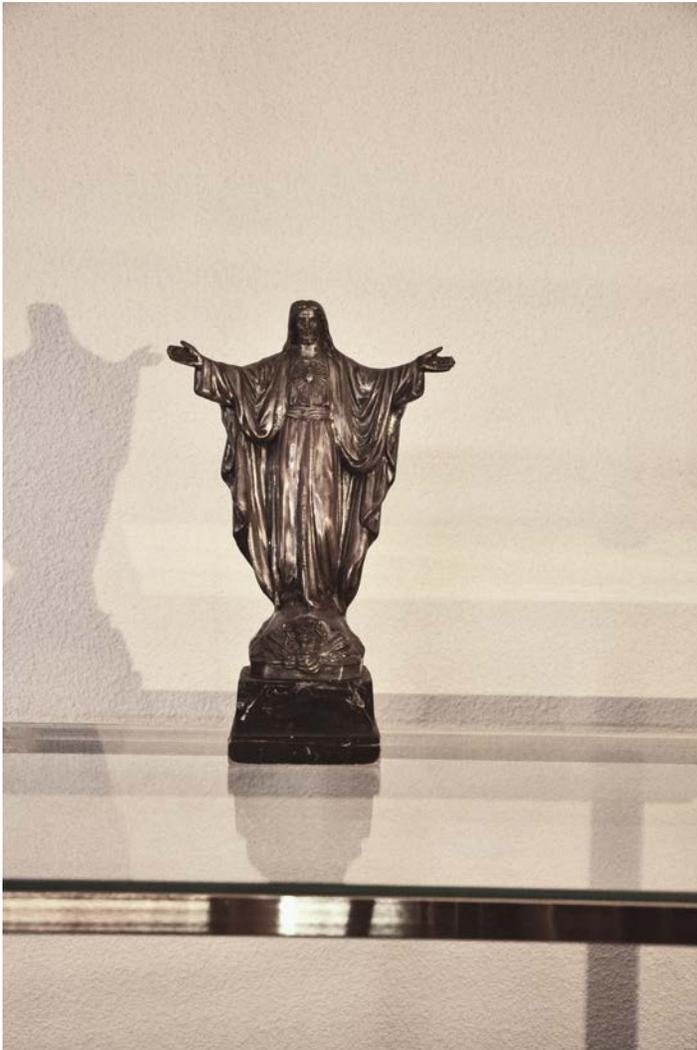
*The past and the memories are idealized in our mind, they take impossible colors, perfect compositions, allegorical images that never existed but we created. The memory is magic.*

*"Hurtado, 7" is a space, but for those who have inhabited it, it is much more. Thank you, home.*



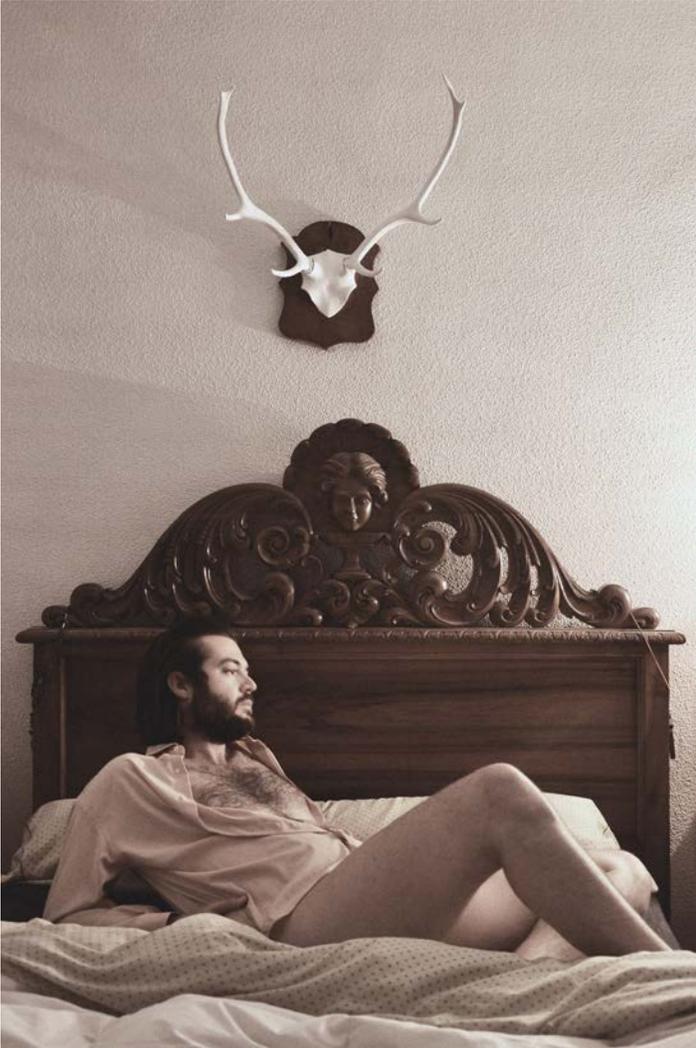














## STRONGMEN

*RANDY ADDISON*

Around the turn of the 20th century, photos started appearing of strongmen: men who built their bodies and strength and put them on display. Many of those photos relied on classical elements, costumes, and backdrops to enhance the aesthetic and masculine appeal. This tradition is still alive and well in our current offerings of photos and art celebrating the male physique. Growing up a confused child and teenager, all these images of boastful, beautiful strong men and bodybuilders helped shape my idea of primal male sexuality and masculinity. As an artist today, I enjoy incorporating these same ideas in a modern style, combining traditional or historical male costumes and elements into classic images of male beauty.

*You can see more of Randy's Work at [www.randyaddison.com](http://www.randyaddison.com)*







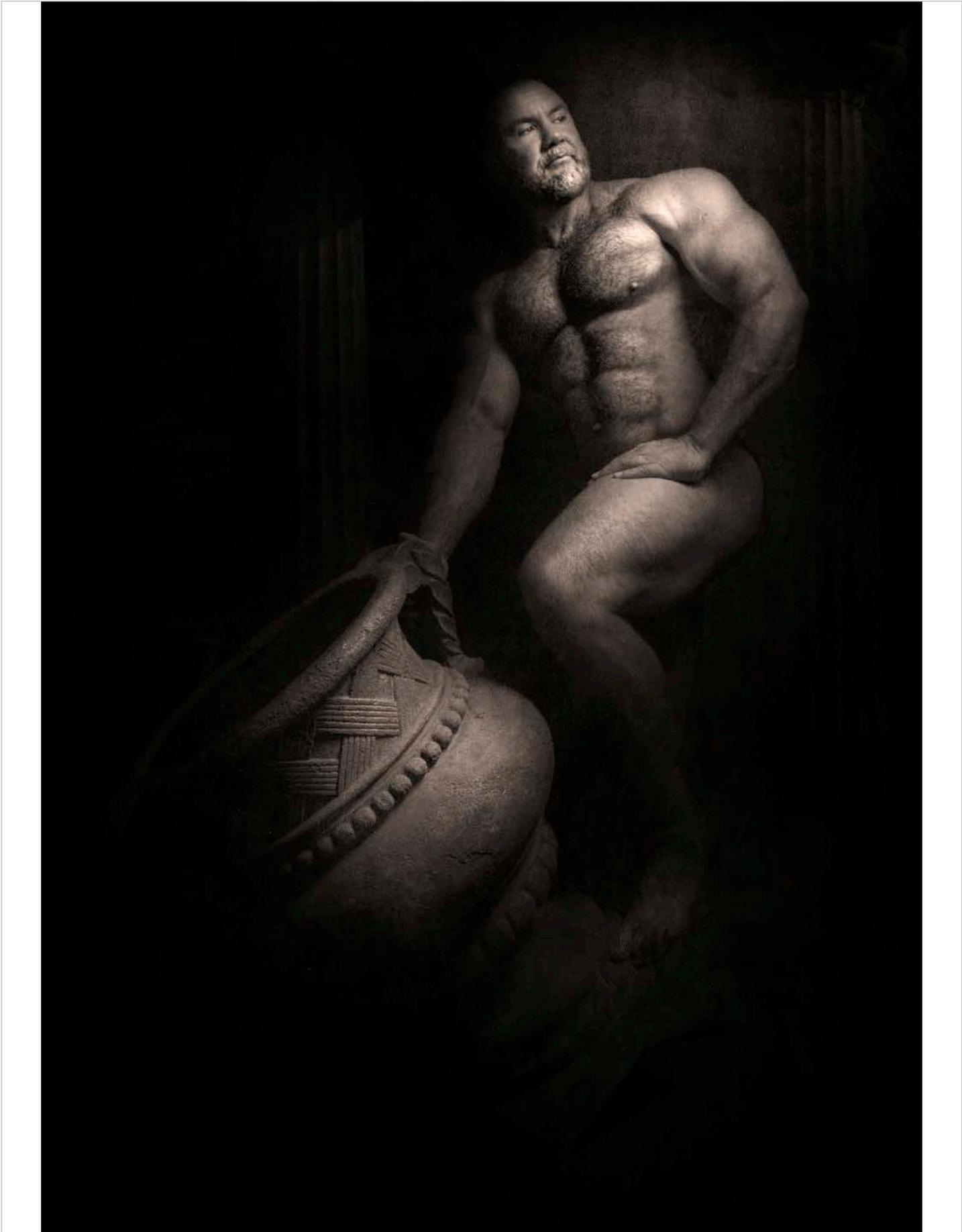














## UNGUARDED MOMENTS

PAUL RYBARCZYK

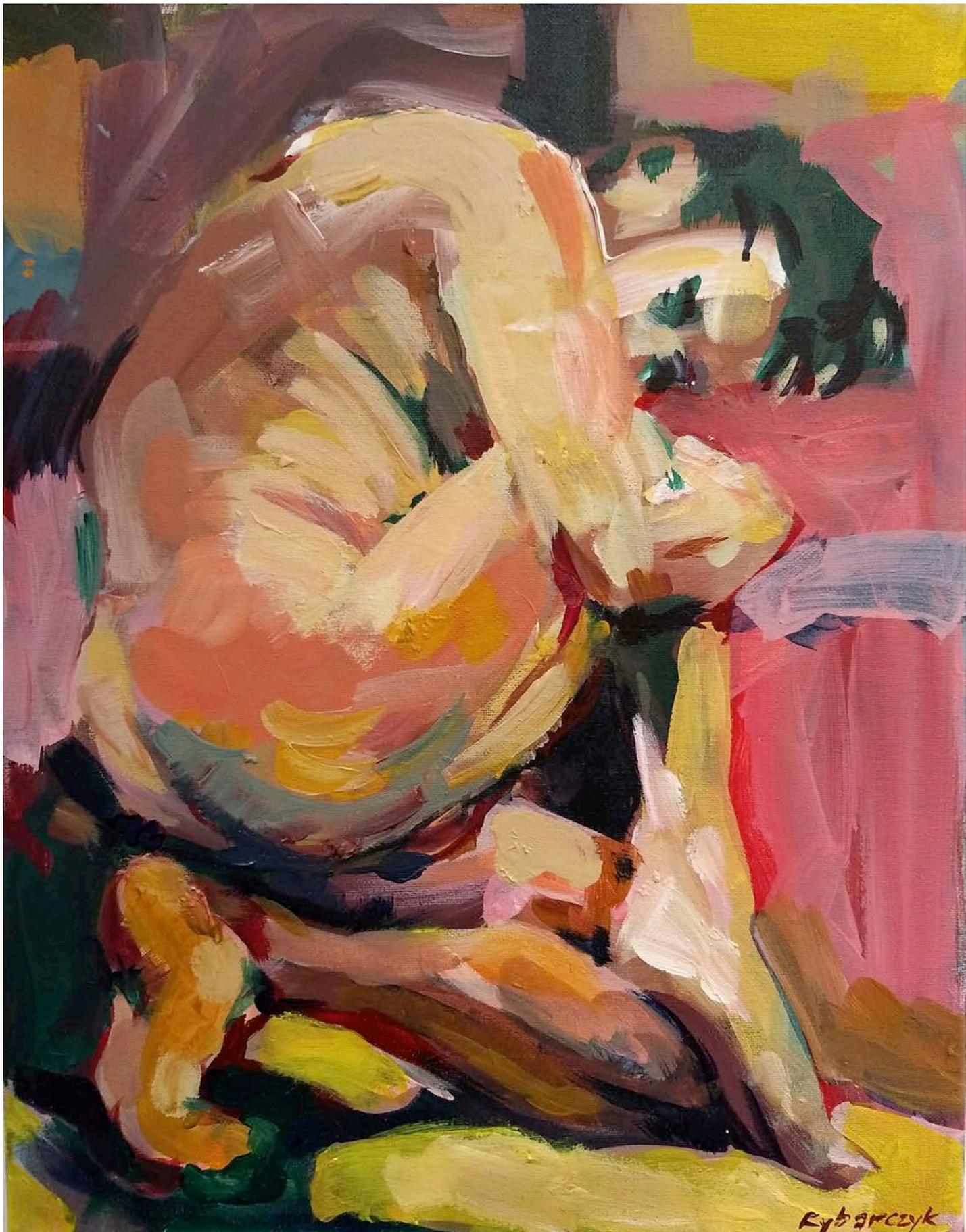
I work mostly with the image of the human figure. My emphasis is on the male figure and contemporary portraits. These images frequently feature the person or people in some unguarded or relaxed moment. I often choose non-realistic colors to produce a “realistic” representation and often work with the space surrounding the figure to produce a merging figure/space relationship. Some people call my work “expressionistic” and I’d agree with that label.

Figure painting has been a time-honored tradition in art, although, in the current status of the art world of installations, video art, and abstract work, it is rarely seen. And, while the male figure was for a long time a mainstay of classical art, in more recent days focus

shifted to the female figure. I am attempting to even the score in some small way with my work. There is no shame in viewing the naked human body, male or female.

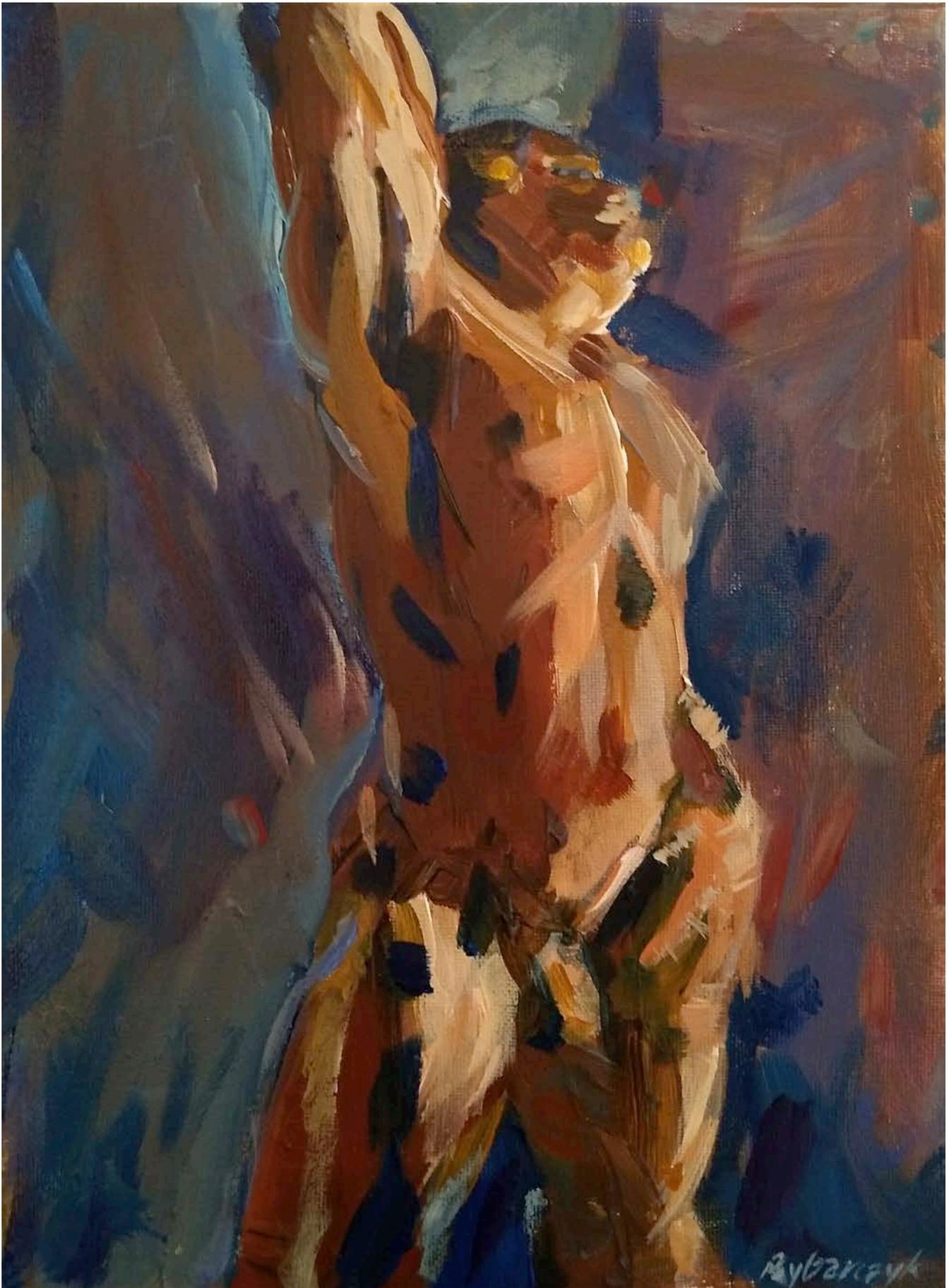
In my work life, I’m also a licensed massage therapist. I have a BFA in figure drawing and a BA in Art History from the State University of New York at Buffalo. I worked in advertising design and writing for 25 years and as a Licensed Massage Therapist for the last 23 years. During the past ten years, I have returned to painting and drawing after many years of intermittent work. I am available for commissioned work.























UNTITLED (PAYTON)



## SPITALFIELDS

VINCENT KEITH

He's back from a horrible place. A horrible experience. They call it "The War". Those two words don't sound like much, and if you haven't been there, been in it, been part of it, you can never know what it was. Part thrill, part horror. Deep hatreds and butterflies too. It ended, but it will never be over.

He's back now from that location, those locations, but the people who knew him say he's still not "all there". While he's standing before you, he's not in the moment. He's still catching up.

At night, the memories come back. Memories from before the war – what it was like then. These familiar surroundings bring back those memories. He knows he's been here before. These streets and buildings – this place – is known to him. But it is just out of reach. The war is filling his head with a fog that makes the details unclear.

He inhabits a body that he also recognises. It is still intact. All of it remains. It is his flesh. He has faint memories of having shared it with another. Of having given it to another. Of having escaped its confines in a beautiful sensory warmth. He searches for those fleeing feelings, and just as they appear, they evaporate. He fells himself, touches himself to relive those sensations.

He senses that the clouds are beginning to part. He remembers why he has come to this place. His search yields fruit. The fruit is pain. His heart aches for the loss of the one he loved. The War didn't kill him, but it did kill the one he loved. The loss is overwhelming.

The clouds and the fog return. They are welcome.

See the film "Spitalfields" with David S at: [MasculaFilms.Com](http://MasculaFilms.Com)





















## MY OWN PERSONAL HEAVEN

*Gianorso*

Vivere a Roma è complicato.

Ho sempre difficoltà a spiegare ai miei amici, che vivono lontano e all'estero, che città caotica, sporca, ingovernabile, ipocrita, razzista, omofoba e lontana anni luce da qualsiasi concetto di capitale moderna, questa possa essere.

Ho un rapporto conflittuale con Roma da sempre.

Sento un amore passionale e un odio profondo allo stesso momento. Poi ci sono giorni in cui mi perdo per le strade del centro storico, passo nei luoghi che amo da sempre (piazza Navona su tutti) e il mio spirito si quietava, nel ritrovare quei spettacolari lavori artistici che fanno di questa città la meta di milioni di turisti.

Gli splendori imperiali, l'architettura degli antichi romani, la magnificenza teatrale dello stile barocco, mi hanno affascinato fin da piccolo, quando cominciai a studiare autonomamente la storia

di questa città attraverso libri d'arte e partecipando a visite guidate che, negli anni, mi hanno aiutato a capire meglio la complessità del passaggio storico, artistico e sociale della città.

Michelangelo, Caravaggio, Bernini sono alcuni degli artisti di cui ho potuto ammirare le opere da molto vicino, qui a Roma, che mi hanno influenzato e ispirato nella mia personale ricerca fotografica, un'avventura iniziata nell'estate del 1985, proprio fotografando la Fontana dei Quattro Fiumi di Bernini.

Le statue erano lì, maestose, orgogliose e generose nella loro pazienza di sopportare i miei tempi infiniti nello sperimentare i tempi, le esposizioni, le riprese.

Da allora sono passati 33 anni. Sono passato dalla pellicola al digitale. Ho sperimentato, contaminato, ribaltato convinzioni e conoscenze sia artistiche che fotografiche.







Oggi sono qui a presentarvi queste foto che ho scattato in quattro diversi musei, che sono diventati nel tempo miei personali paradisi ideali, dove vado a riempirmi gli occhi e lo spirito di bellezza, di arte, di silenzio.

Alcune opere non sono molto famose, ma non per questo meno belle e sicuramente meritevoli di una visita di persona.

*Living in Rome is complicated*

*I always have some difficulties to explain to my foreign friends how chaotic, dirty, ungovernable, hypocrite, racist, omophobe and light years far from any concept of modern Capital, is Rome.*

*I have a lifetime conflictual relationship with this city, feeling passionate love and extreme hate at the same time.*

*Then, there are days where I decide to walk through the streets of the historical centre of the city, visiting places I love mostly (Piazza Navona above all) and magically my spirit keeps quiet, especially when I loose myself while looking at the magnificent Art works that make this city one of the most visited in the world.*

*Since I was a kid I have been fascinated by the Glory of the Roman Empire, with the elegant architecture of the ancient buildings, the beauty of the statues, and by the magnificent, theatrical Baroque style.*

*I started to discover Rome on my own, through art books and visits organized by cultural groups, that helped me in understanding better the complexity of the changes in social and artistic aspects of the city.*

*I have seen, very closer, some of the masterpieces of Michelangelo, Caravaggio, Bernini, just to name few of the greatests artists that lived and worked here, which have been inspiring and heavy influencing my photographic adventure, started during the summer of 1985, while taking the photos of the Bernini's Fountain of the Four Rivers.*

*The four statues were there, so majestic, proud, generous and patient to stand my endlessly unexperience with times, expositions, frames and lens. Can't believe that 33 years passed by since that day, started with films and changed during the years with digital, while experimenting, turning my photographic convictions and knowledge upside down several times.*

*To celebrate History and Art, here are some photos I took in four different museums, which have become my own personal HEAVEN, where I go often to fill my eyes, and spirit, with art, beauty and silence.*

*Some works are not so famous but they are not less beautiful and really worth a visit in person.*











## INSTABODIES

*GIAN PAOLO BOCCHIETTI*

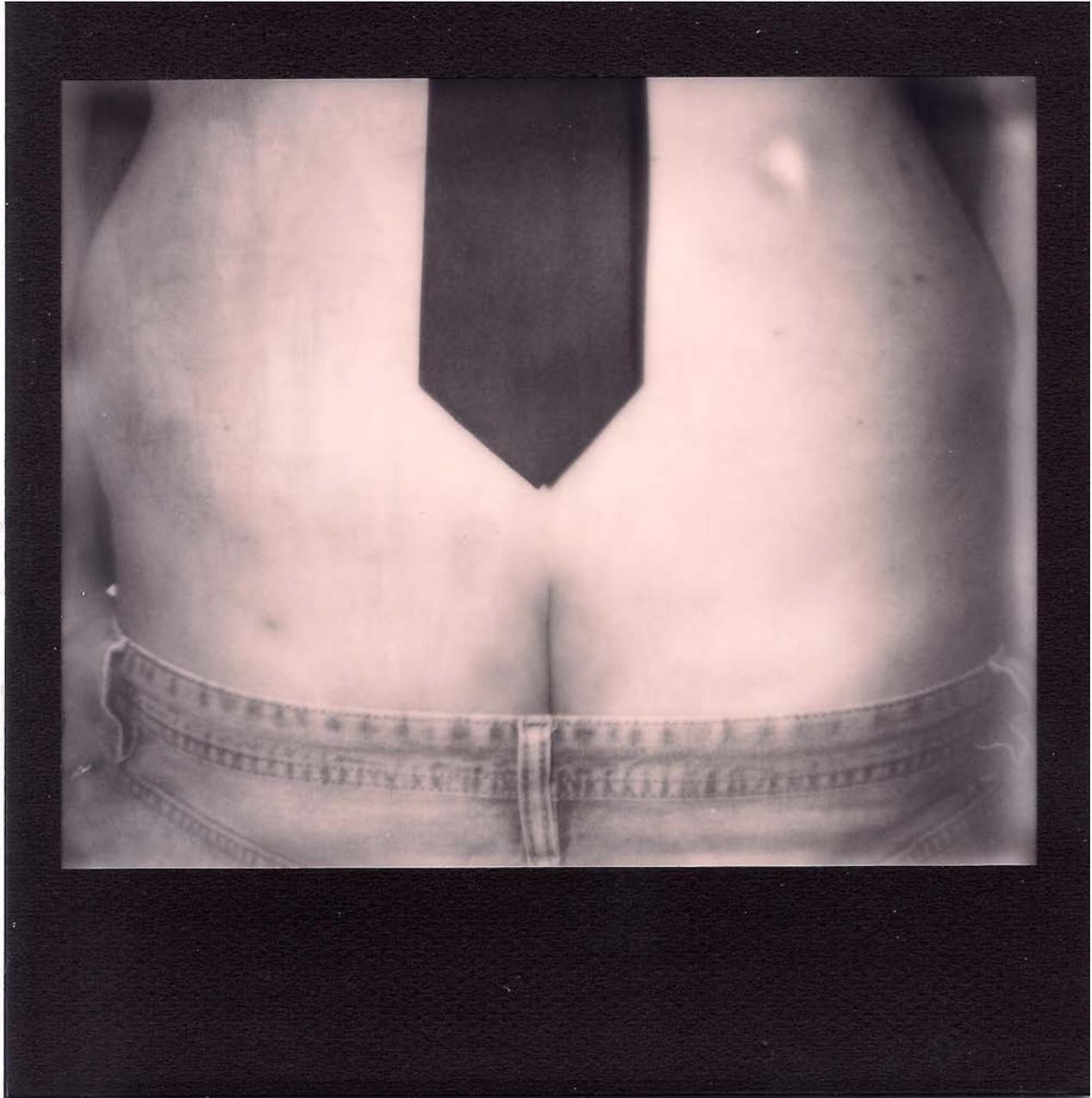
In my project I wanted to dominate the theatricality of the body, the result of a staging studied in detail, the visual simplicity in creating the composition, the formal research attentive to the relationship between the elements, attention to light and the absence of interventions postproduction.

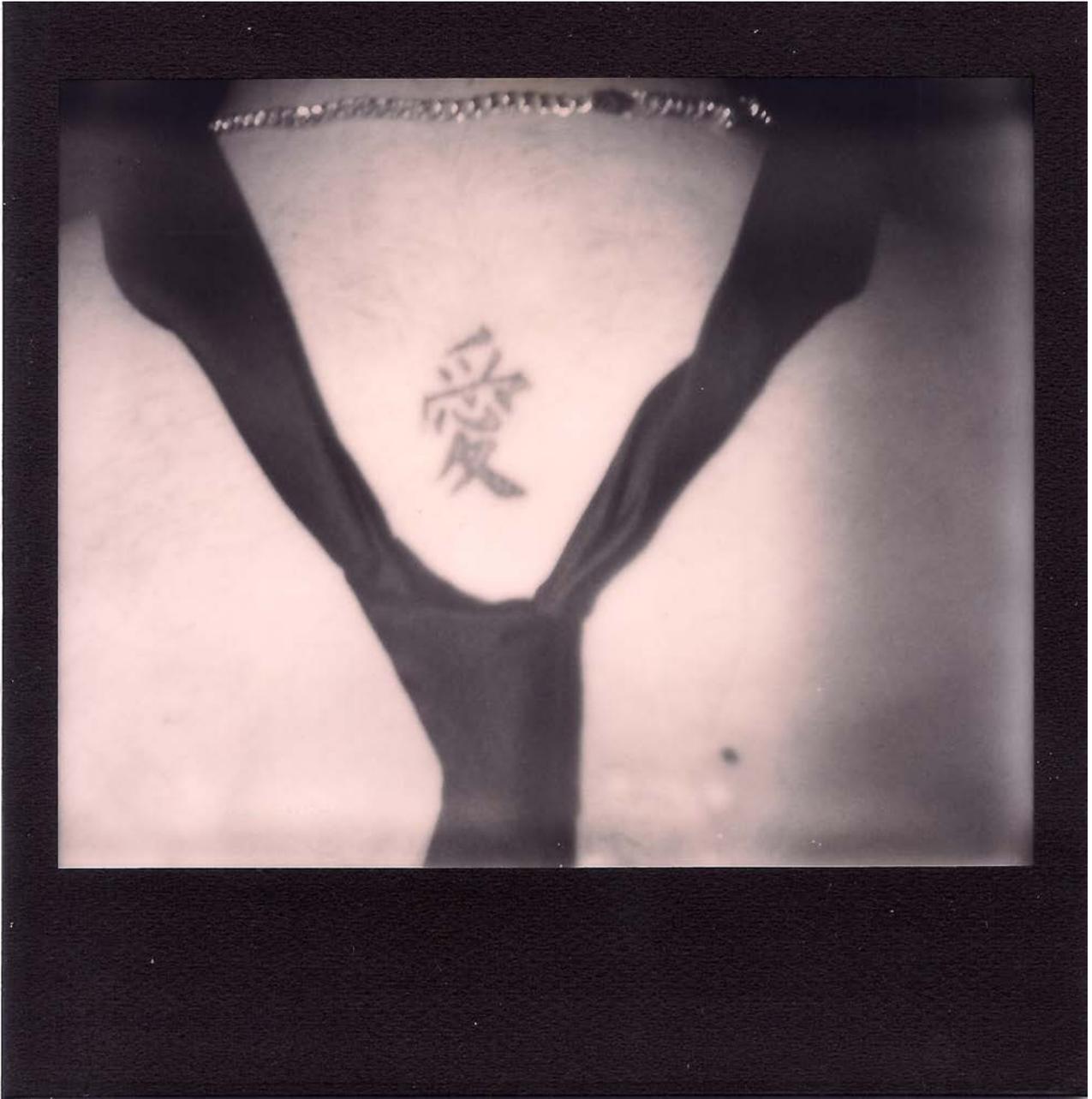
They are simple photographic images in b / w, which through an instantaneous and non repeatable film transmit to the look a very direct message: between the spectator and the Human Body there is a silent and unfiltered correspondence. The human body reveals the power of this communion, of reciprocal and continuous exchange, producing a timeless landscape, where hands, feet, back, legs become primary elements of these shots.

















## HISTORY

*COR WINDHOUWER*

jaren geleden hadden Marianne, een vriendin, en ik een stand op de kunstbeurs in Rotterdam, het viel ons op dat er maar zo weinig kunstwerken waren van manfiguren, terwijl er wel veel vrouwfiguren te zien waren, schilderijen en beelden, Marianne zei 'waarom doe jij daar niet iets aan en ga manfiguren maken!'.

En zo ben ik dus begonnen met schilderen van manfiguren, volwassen en stevig, gebruikmakend van afbeeldingen in tijdschriften en van websites, zoals BMB, Yogabear en Muscular Studio, ook leerde ik via Internet mijn pen&kunst-vriend Frederick Nunley kennen die in Washington met een kunstenaars een manfiguren groep had, van hem mocht ik foto's en tekeningen gebruiken van hun modellen om te bewerken, samen hebben we deel genomen aan Artomatic 2007 in Washington om 'onze' mannen te exposeren.

Omdat ik steeds meer medische problemen kreeg met mijn hand kon ik steeds minder goed tekenen en schilderen zoals ik gewend was en moest dus aanpassingen doen om toch te kunnen blijven werken, vandaar dat het werk steeds minder figuratief, maar meer abstract is geworden.

De werken in dit magazine laten de geschiedenis zien van mijn werk tussen 2002-2013

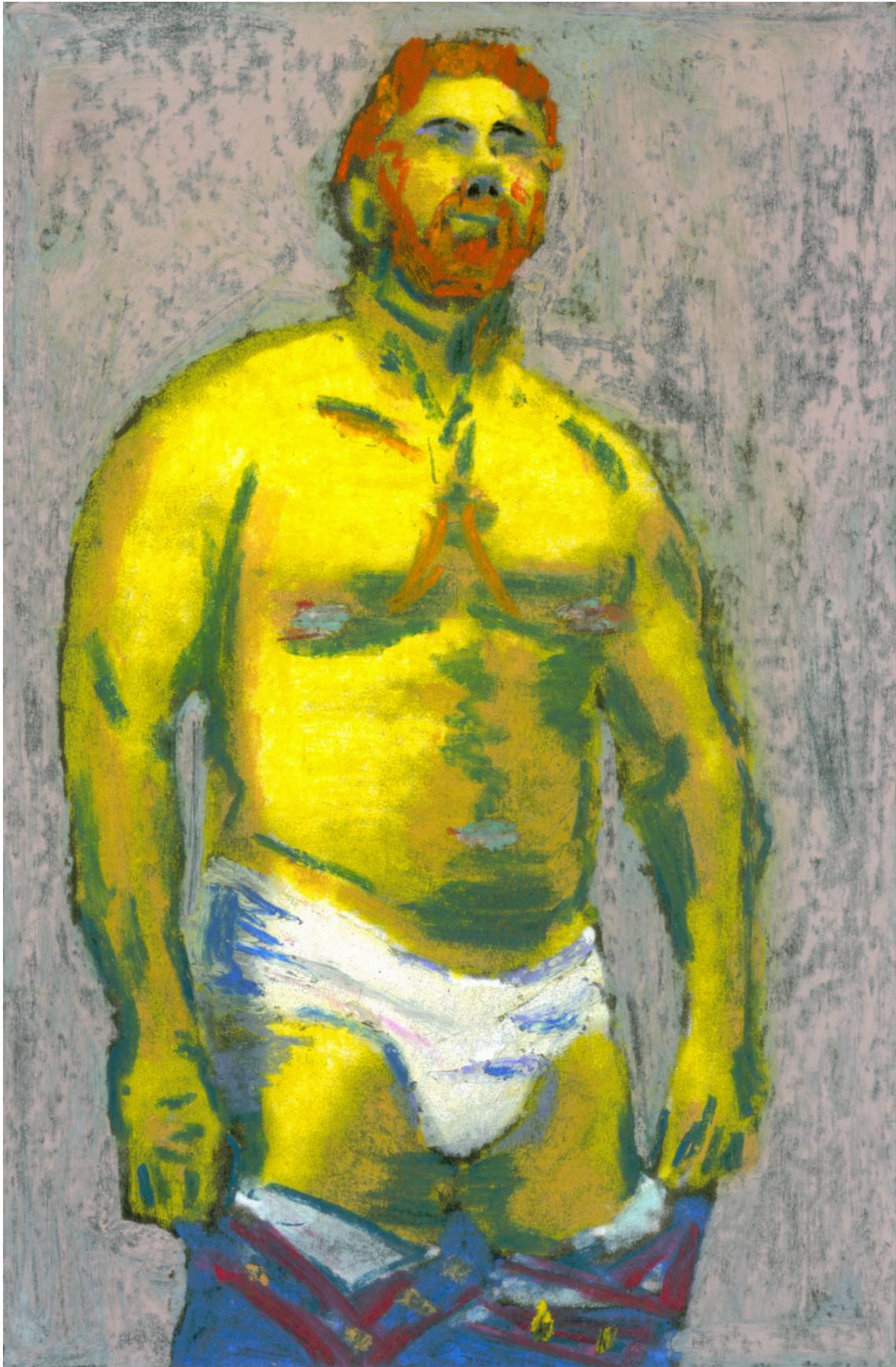
*You can see more of Cor's at [www.windhouwer.com](http://www.windhouwer.com)*

years ago Marianne, a friend, and i a stand on an art fair in Rotterdam, we noticed that there where hardly anny male figure art to see, while female figure art was pressent, in sculpture and paintings, so Marianne sayd 'why don't you do something about it and start make more male figure art!'

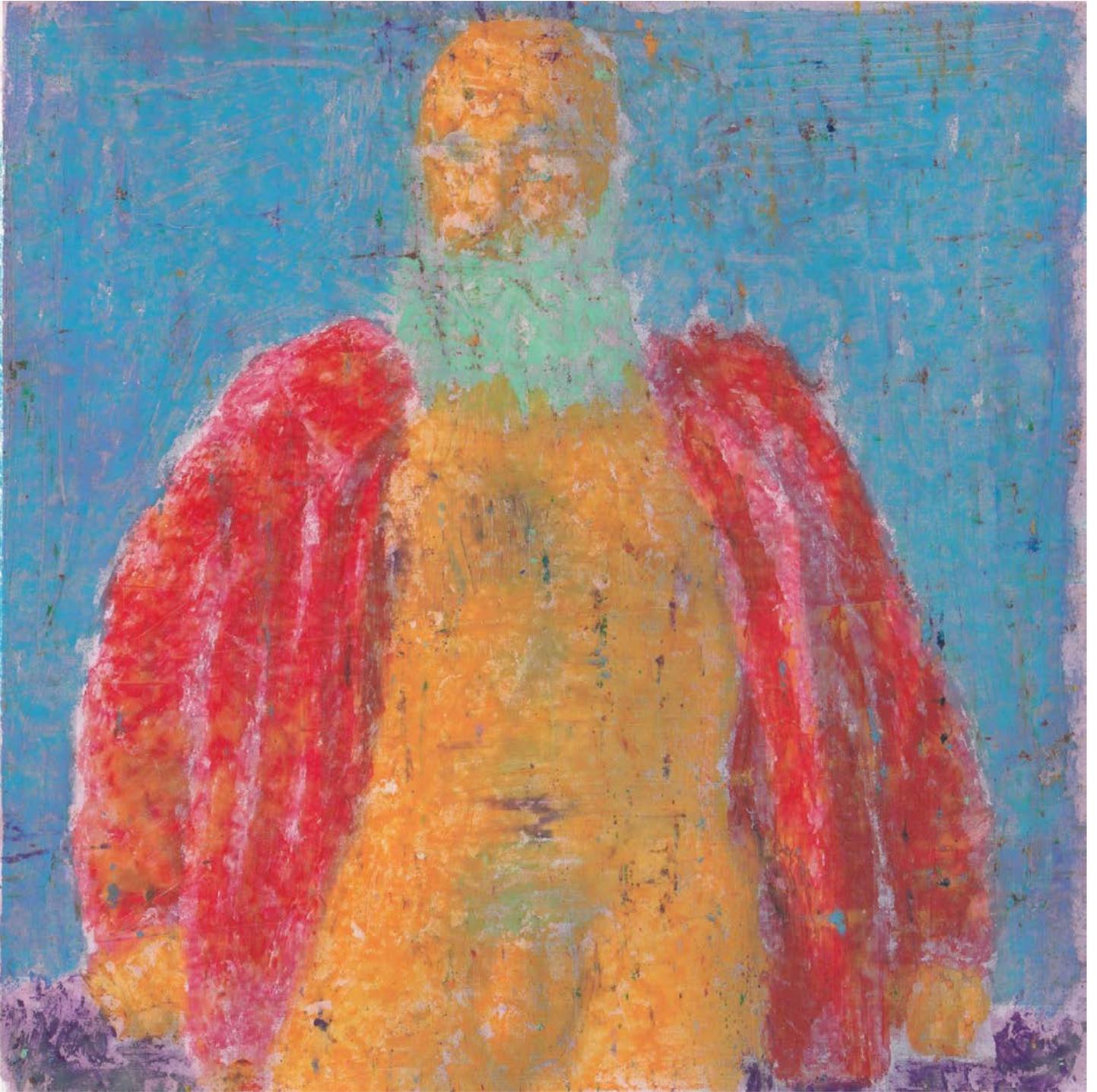
And so i started to paint male figures, mature and masculine, used images from magazines and websites, such as BMB, Yogabear and Muscular Studio, also met my pen&art-pal Frederick Nunley online, whom had a group of artist in Wasghinton DC who made male figure art, i could use his photo's and sketches from their models to make my art, together we participated at Artomatic 2007 at Washington to show 'our' men.

Cause i got more and more medical problems with use my hand, i could less and less draw and paint as i used to and so needed to adjust my way of make art, that's why it became less figurative and more abstract over the years.

The work in this magazine shows my history of work between 2002-2013.



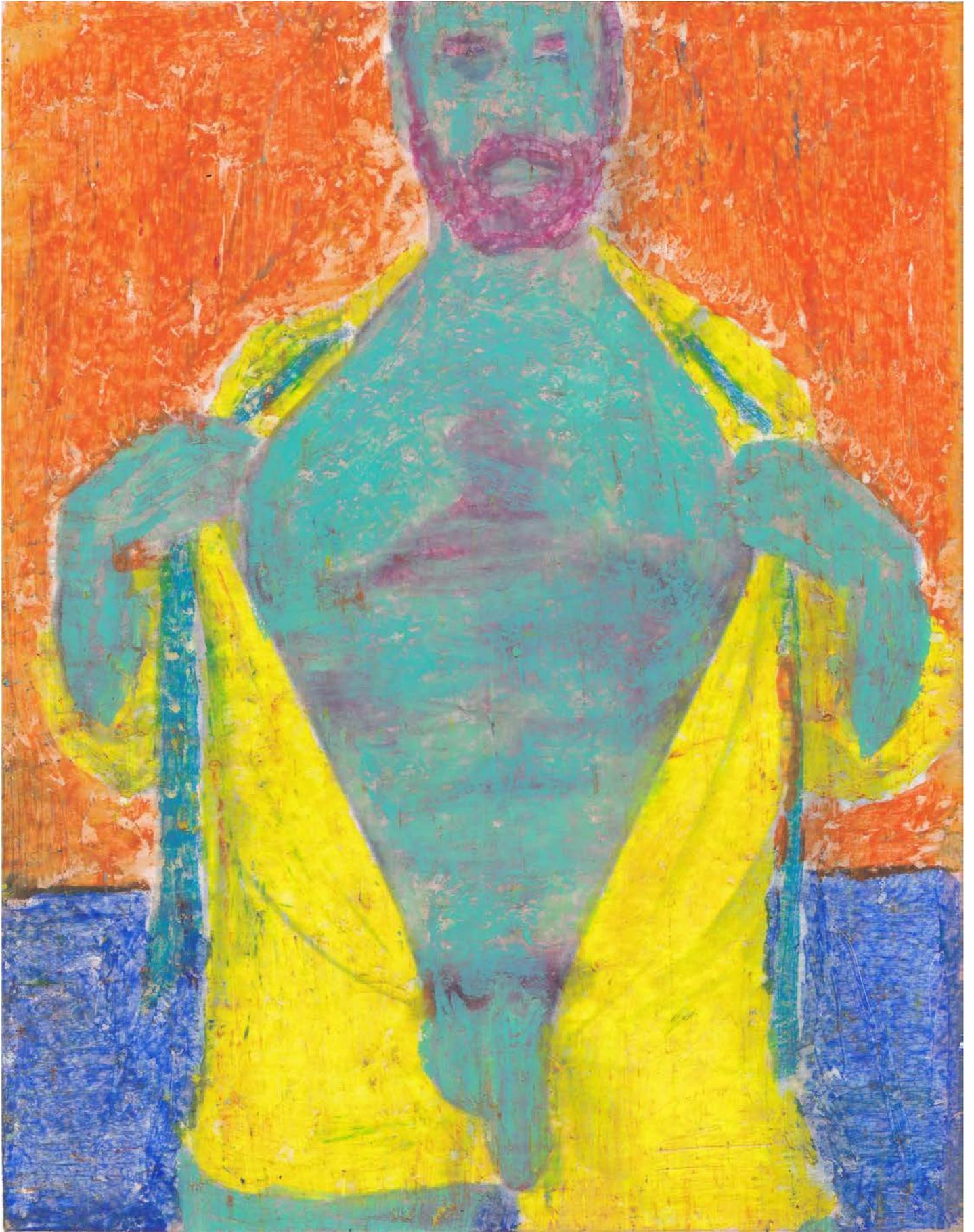














## LIFE LESSONS

*CJ BRUME*

We learn so much from the people who surround us. While it's often unconscious, sometimes you find a man you hold in such high esteem that you strive to emulate him. And if you're lucky, he shares some of what he learned from the men that he was surrounded by at your age. Worlds of knowledge passed down generationally. Occasionally, if you're luckiest of all, more than just knowledge is exchanged.















# INFINITE POSSIBILITIES

LÉO MAXIMUS



My work is influenced by a life-long love of painting, illustration and graphic art. I'm a voracious consumer of images of all kinds. My eye is drawn to lighting, expressions and gestures, but particularly composition. For me, context and composition are the key factors in imparting mood, and thereby, infinite possibilities. I often use a photograph as a point of departure, but the finished work can really end up anywhere my mind and hand want to go. I'm guided by inspiration in the moment of creating, and I have a very free approach to drawing. I may start with a destination in mind, but I won't be constrained by that. The journey matters more to me than the destination, and I love it when I surprise myself and head in an unexpected direction. If I had to pick, I would say that artwork from between 1900 and the 1950s is what inspires me most. I think that as I mature as a person and as an artist, this preference is increasingly influencing my creative vision. It's not only a matter of style, it impacts my colour pallet, lighting, poses and the overall "look" of what I create. It's not about making images that look like they are

from another time. Rather, it's about letting those themes and that feeling shape my inspiration. I think I like the sense of masculine vulnerability, even naivety and innocence, from that period that I find compelling. My choice of using a circular aspect has come about through an evolutionary process. Rectangles aren't my thing, and never were. From my earliest works, I recognized that a square aspect ratio was more pleasing to my eye. I worked in that format for some time. The jump to the circle, or "Tondo" as it is properly known, wasn't actually all that big. The circle brings focus to my work, while implying infinite possibilities and directions just outside the frame. The setting doesn't overshadow the subject. There's also some historical stuff behind it that I like. This series I've shared with MASCULAR Magazine represents a body of work that captures where I am now in my creative journey. I believe it reflects that I am a thoroughly modern artist whose vision has been influenced by art across the ages, and yet, whose works have the potential to surprise.

You can see more of Leo's work at [www.instagram.com/maximus\\_leo/](http://www.instagram.com/maximus_leo/)









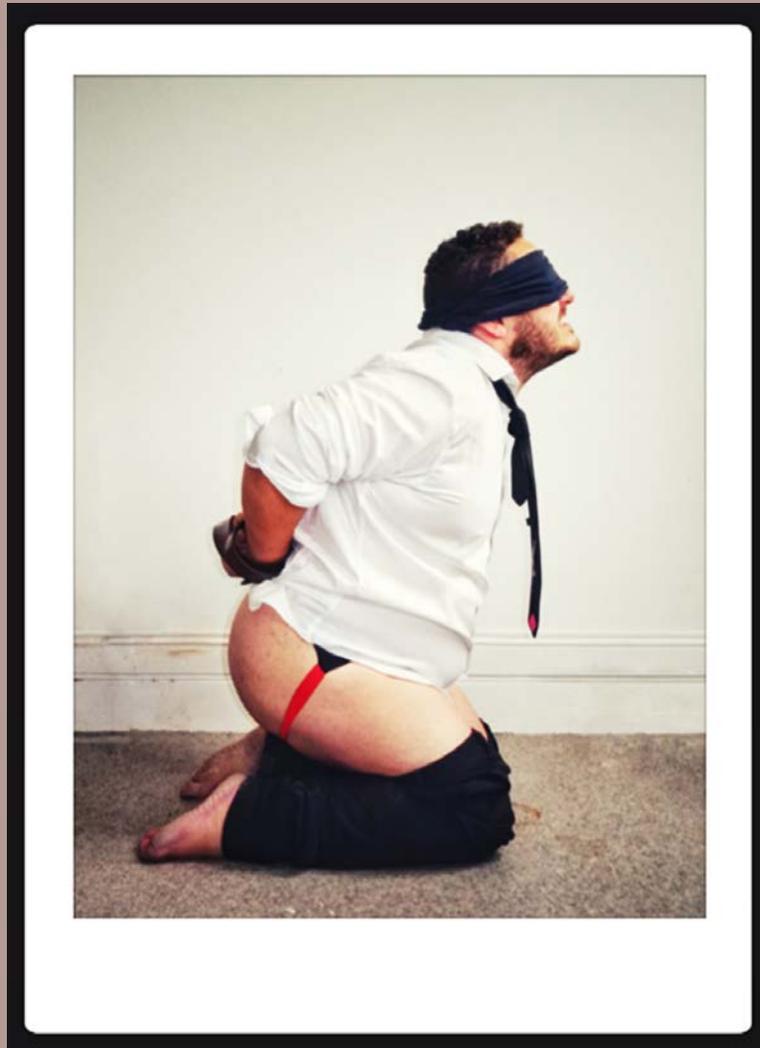












## BACK TO FACTORY SETTINGS

*SCOTT A. HAMILTON*

Back in the sixties and seventies, Polaroid photography was having its golden years. Polaroids shared a close relationship with the LGBT community; it was many gay photographers' medium of choice. Instead of going through chemists to develop their film, photographers could now fully produce their own images - some of which would have previously been considered obscene, with the potential of leading to prosecution.

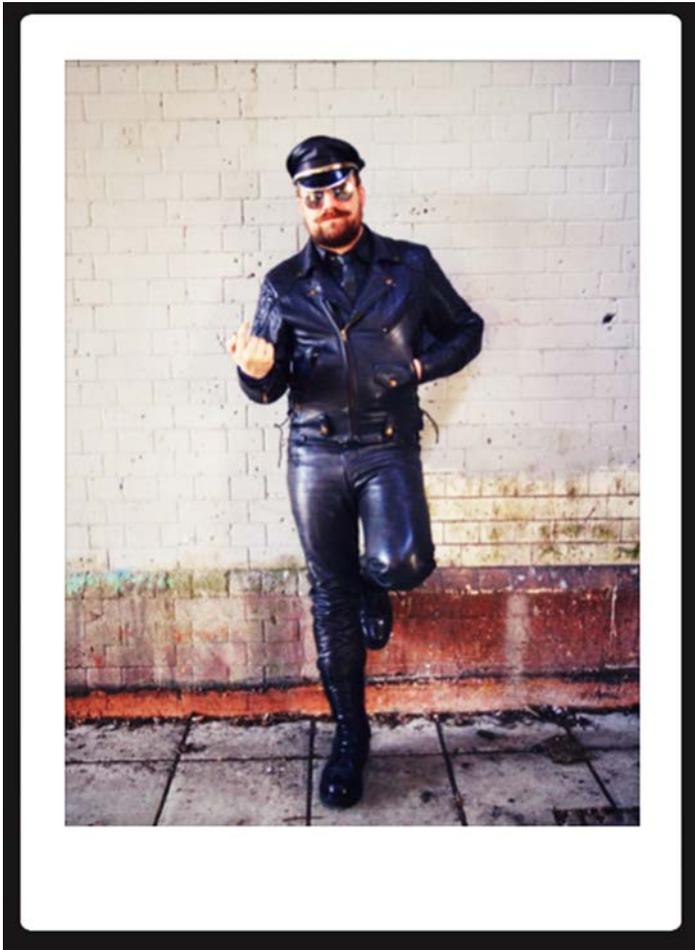
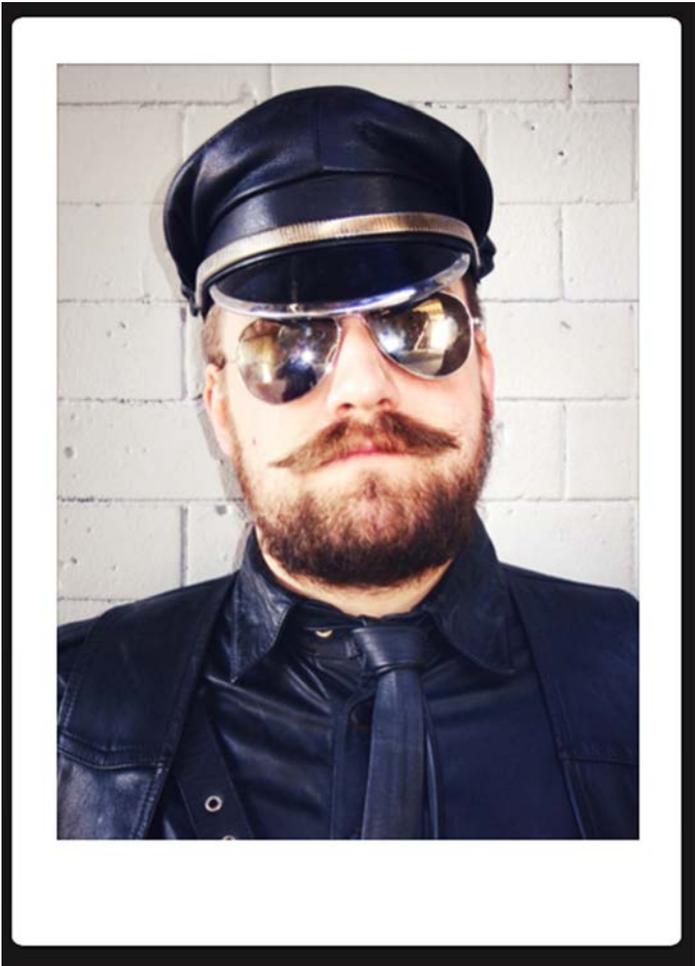
Photography itself captures a moment in time, a frozen instance; Susan Sontag once described each shot as an individual unique piece of art - and this is no truer than in the Polaroid format. In a contemporary age of digital media and film negatives, Polaroids create these singular one-off shots, which is one of the reasons this project appealed to me.

In these shots, I pay homage to photographers Andy Warhol (whose New York studio was known as the Factory) and Robert Mapplethorpe, both leading and controversial gay artists of their time. Following their instant film photography style, I've used a borrowed Fuji Instax Mini 90, and taken a similar look and theme with the models (there's even a nod to David Bowie who chose a Polaroid print over the medium format shot for the cover of his 1979 album *Lodger*). Each print is one-of-a-kind creating a unique snapshot of our contemporary age, framed by our LGBT historical legacy.

*You can see more of Scott's work at [www.instagram.com/scott\\_a\\_hamilton/](http://www.instagram.com/scott_a_hamilton/)*



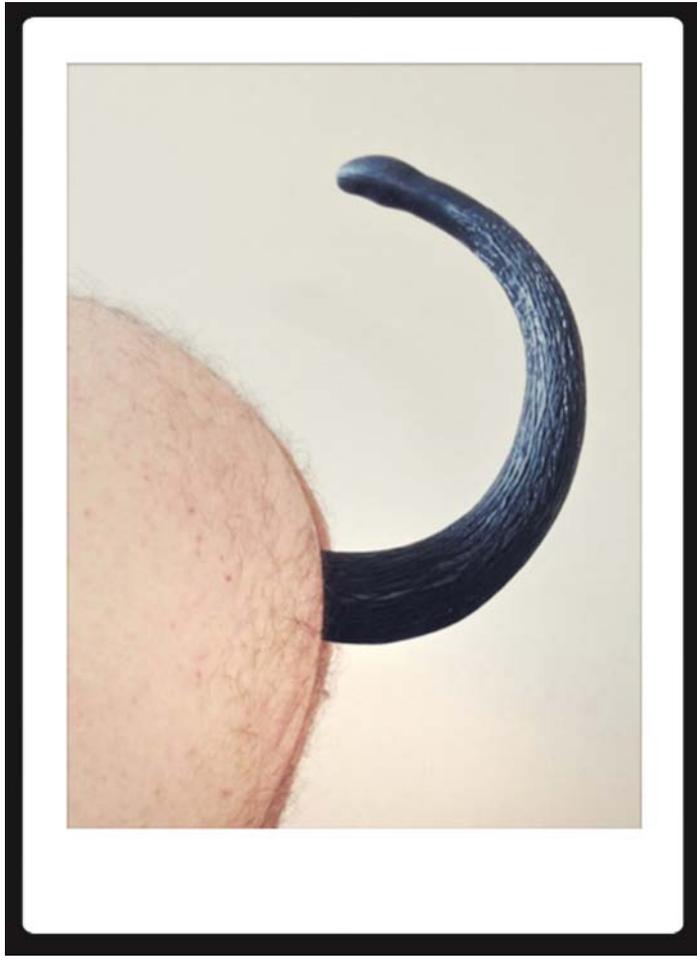




(L): DOMINIC 1

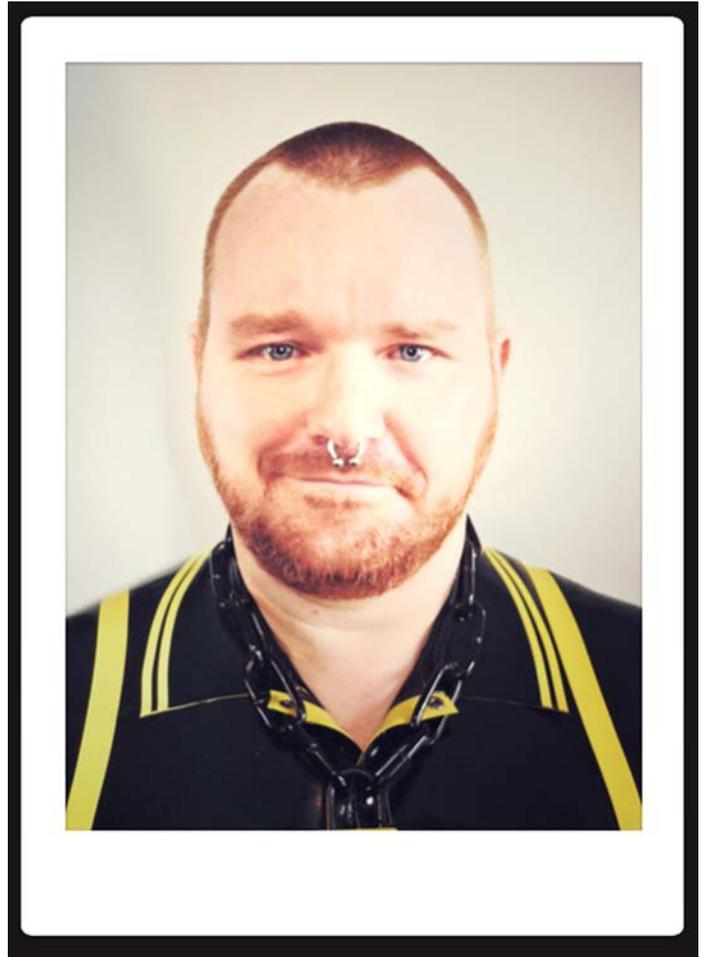
(R): DOMINIC 2



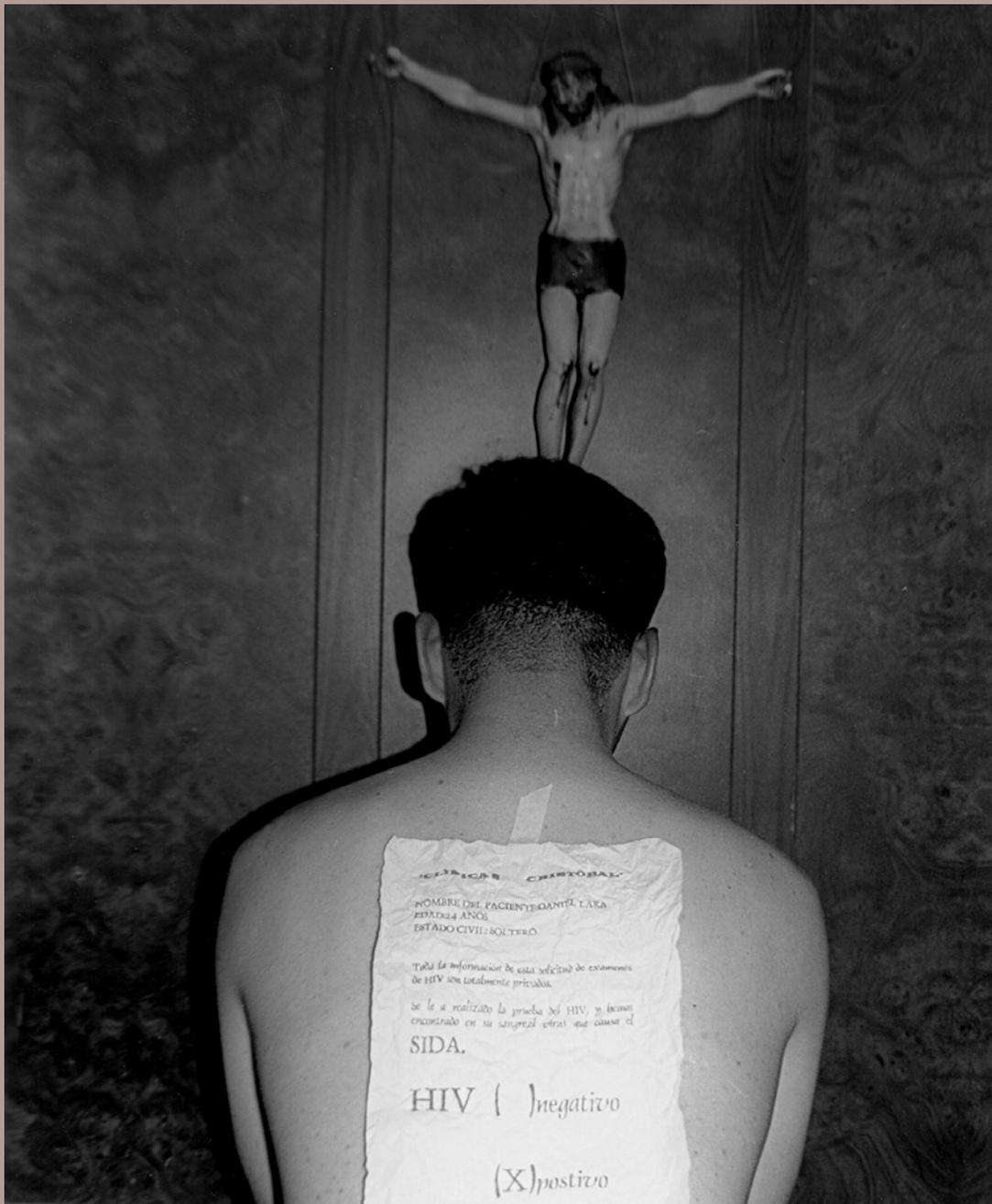


(L): JOE 1

(R): JOE 2







## NOSTALGIA FOR THE ANALOGOUS

ALEJANDRO CASPE

The word history makes me go back to the year 1992 when I started photography, where ideas, fantasies and follies began to take shape, where I spent 5, 6 or 7 hours locked in a dark room making pictures, where I spent a lot of time and money on buy photographic paper and chemicals to make 2 or 3 perfect photographs, where the effects that could be done was the sandwich effect (joining two negatives), the use of color filters to give more sharpness and contrast to the images, from my opinion, those who grew up in analog photography made us artists, we educated the eye, made us be thoughtful and retailers when it comes to making an image, today there are many editors but not good photographers, but this is another story. These images are a sample of my beginnings in photography, all have been scanned.







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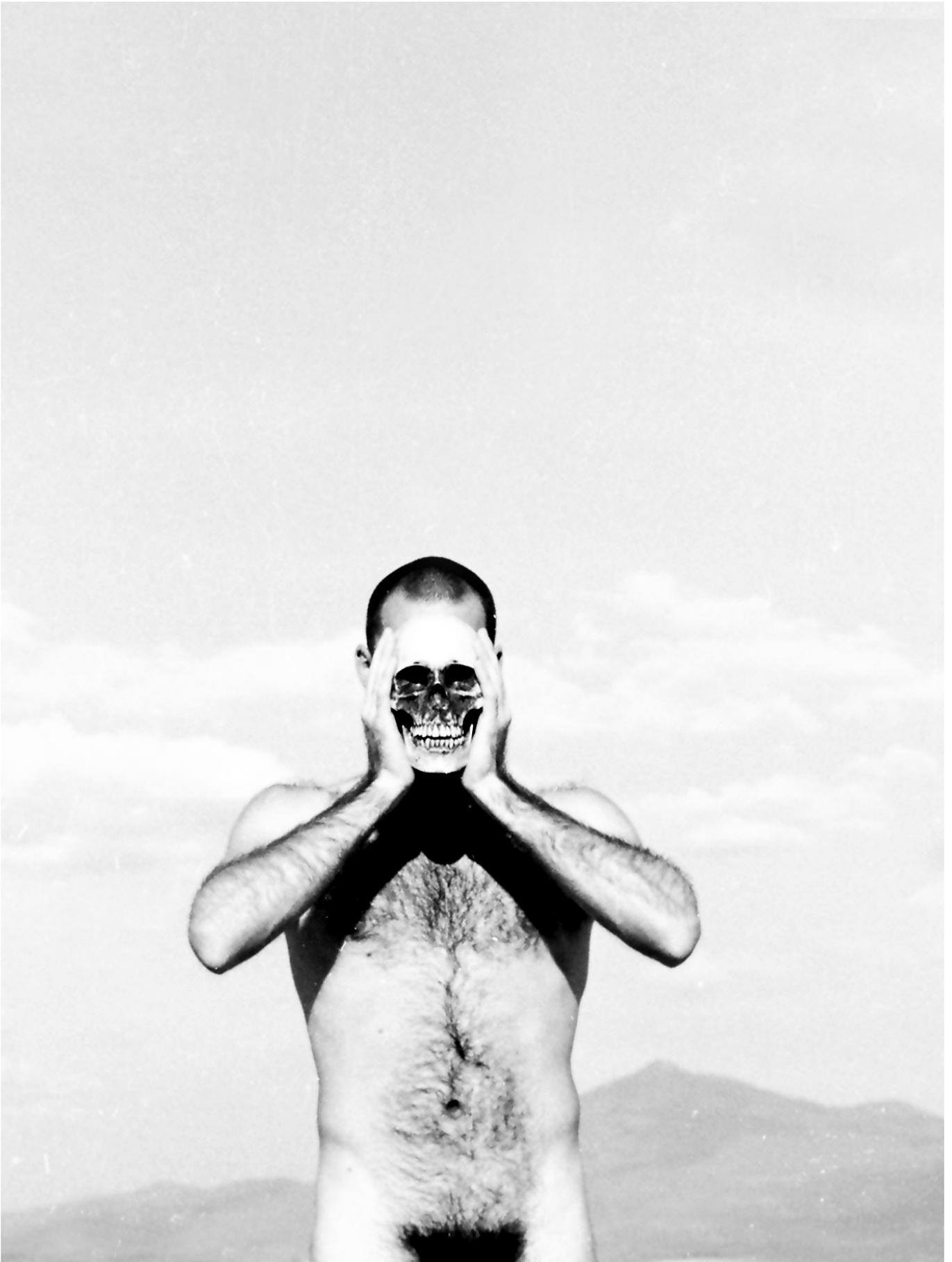
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MASCULAR FILMS PRESENTS

# ESCAPE

Directed and Produced by  
Vincent Keith

Starring and Co-Produced by  
Gerard Floyd



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MASCULAR FILMS PRESENTS

# MOSS



Directed and Produced by  
Vincent Keith

Starring  
Ian & James Buckley-Walker

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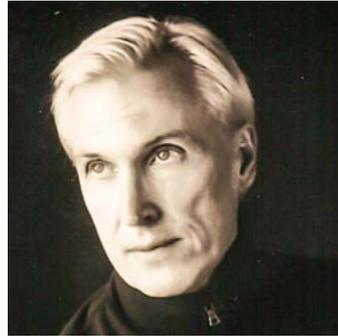
**Timothy Gerken** - 46 years, Brazil. Alexandre is a photTimothy Gerken teaches writing at a small SUNY college in upstate NY. This project is part of an exploration of the metaphor mirage and the illusions it creates for our hearts and minds.



**Miguel Sanchez** - Miguel, aka Miguel Nochair Photography. Translator by day, photographer by night (or in my spare time). 32 years-old. French. Anglo-saxon by adoption of the culture. Recovering addict.



**Tom Schmidt** - San Francisco based photographer Tom Schmidt adopted the name "Dot" 10 years ago as a Playa-Name at Burning Man. The dot signifies a pixel in a digital photograph and celebrates Dot's passion for photography. Dot's photography of the male figure has been shown around the Bay Area and featured in magazines such as M, Left, GED, and Gloss. Photos from Dot's project Cured were featured in the PBS News Hour's series The End of AIDS. Dot teaches workshops on studio photography. His publications include Fruits, Cured, Escort, and Guilty Pleasures.



**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 in Brooklyn. His art has been featured in many international art magazines. His art is in the Leslie-Lohman Museum Collection in Manhattan.



**Jonathan Beaver** - I began working with needlepoint at the age of nine, encouraged by an auntie. I uses this traditional craft, often used to mark family occasions and decorate homes, to evoke queer family. My pieces range from small scale (3" x 3") to larger tapestry work (20" x 20") reminiscent of period samplers from a bygone era, but bringing an old craft into a contemporary setting through subject matter, colour and the fact that a man is using a traditionally feminine medium. My works are reflections on the unnatural – normalised behaviour, cruel language, repression – and the natural – bodies, sexuality and flowers.



**Tiberiu Capudean** - is a 43 years old Romanian photographer, born and raised in Bucharest. He graduated from Journalism. That's where he studied for the first time Photo Composition and fell in love with photography. He worked in Advertising and Marketing & Communication. He decided to fight against the homophobia, the xenophobia, the racism, the ageism, the body shaming as well as the stereotyping by photographing men of all ages, races and body types, all over the world, showing the diversity of the human body and sharing the stories of the men he photographed.



**Carlos Abraham Arquas** - I learned to print color photographs, black and white, cyanotype. One of my most representative achievements has been to exhibit collectively at the University Museum of Chopo in Mexico City, in 2005, where I participate with my photographs in cyanotype, and at the Instituto Cultural Arte AC, in the city of Monterrey. My photographs they are in permanent Collection of the Museum of the City of Santiago de Querétaro, in the Art Cultural Institute AC of the City of Monterrey, in the CIF of the City of Puebla, and in the National Photo Library of the INAH of the City of Pachuca. I continue taking many photographs of male nude, where one of my goals is to show perspectives in those seconds of the duration of the photographic shot.



**CJ Brume** - CJ Brume is a creative director and photographer living in San Francisco. He has worked in the field of design for nearly 20 years, bringing a graphic eye to his compositions.



**Carmine Santaniello** - New York-based artist Carmine Santaniello has exhibited nationally and internationally. His art is in the private collection of Charles Leslie as well as the permanent collection of the Leslie Lohman Museum. In addition, he shows with Mooi-Man Gay Male Art Gallery, The Netherlands, and the Affordable Art Fair Amsterdam, and has been featured in Your Daily Male, Mooi-Man Gay Male Art Gallery's annual calendar. Collage is an integral part of his art and is usually the starting point for each work. While incorporating elements of his own photographs of exterior environments such as graffiti or street art. "I love the contrast of the beautiful male form in a somewhat marred, abstract urban setting" remarks Santaniello. Some works remain as collage, some become drawings, some artist books or articulated paper dolls, but most become monoprints utilizing lithography.



**William Davide Brio** - (Alghero, 1971) Architect, Interior and Set-designer, Visual developer, with academic and professional training in Milan, London, Amsterdam, with projects on display in London, New York, Osaka. Creator of the Dawadesign project group (1997). "Interested in telling my intimate stories through literary and artistic inspirations, my latest projects are looking for the soul/ body and its double, the doppelgaenger, because the mask you choose to put on your

# CONTRIBUTORS

face reveals the story about what you really are in depth “ History is constantly present in my works, as inspiration, as a backdrop, as narrative thread, as reminder. Past is Future and in reverse.



**Eric Lanuit** – Born in Paris in 1965, Eric Lanuit has always been interested in image, fashion, and photography. After 15 years as the head of communications and press relations for various haute couture houses, including Givenchy with John Galliano and Alexander McQueen, he decided to change his direction, and in 2003 he began working with the famous Parisian cabaret the Lido. At the Lido the spectacle of what happens onstage and backstage revived his original interest in photography. Eric Lanuit is now based in Lyon, France, and focuses on his photography artwork which appears in numerous American and European magazines. He regularly shows his artworks in Paris, Lyon and Los Angeles.



**Jorge Alcalde** - Jorge Alcalde: Photographer and stage designer, there is no art without space or space that does not contain art. The volume, the composition, the geometry, the color and above all, the history, are behind my artistic projects, in which the place (or not place) is the main axis. Real spaces that, due to their composition, do not look like it, that pretend to be decorated, places outside the everyday, from day to day, but that preserve the essence of the vulgar and anodyne. Magic spaces and within reach of everyone.



**inkedKenny** - His inspirations come from a legacy of influences and relationships. A lifetime of leaving a mark on people and faces has now transitioned to imagery. He challenges his subjects to be aware of their confidence, passions and desires, putting them in the center of their own exhibition and finding no excuses when that hunger is realised, bringing the subject to a whole other level.



**Cor Windhouwer** - Am a Dutch artist, first years made mostly abstract paintings but over the years changed more and more into `figurative`, as ideas for my work i use photo's from men, landscapes and cows from Internet or magazines. love to play with colors, use mostly oil pastels, ink and acrylic paint on paper. also made 4 sculptures in bronze, two male figures, a cow and a portrait of a nun.



**Vincent Keith** – Born in Beirut in 1967, Vincent is a photographer, collaborator and magazine publisher based in London. He's married to his husband Peter and has two children.



**Gian Paolo Bocchetti** - I was born in the Italian city named Turin on February 21 of a few decades ago... (for the people curious of historical dates, in 1962). After several multifaceted experiences I graduated at the faculty of Architecture of the Politecnico di Torino. For years I played the role of assistant of a famous professor. Between students in tears, master classes and house projects for unconscious buyers, the years passed. Passionate traveler, explored countries and people of the 5 continents. The passion for photography was born to documenting with my eyes people, spaces and architectures. “World theater in one click” becomes my photographic project. I am currently preparing a book on Berlin and a project called Bodouir.



**Gianorso** - I am a photographer, living in Rome, passionately obsessed by Classical Art which has influenced my vision and my attitude in taking portraits of men with generous curvy bodies. Some of my photos have been featured in several international male photography magazines: Mascular (UK), Men Addicted (France), Beef (USA), Pride (Italy), Euro Bear (Germany), Kerle (Germany), AUT (Italy), Torazine (Italy); and have been exposed in collective and personal exhibitions (Rome - “Visioni senza filtro”, “Hairy”, “Cibo x Orsi-Food 4 Bears”, Milan – “Portraits of modern Gentlemen”, Bologna – “American Beauty”, Bruxelles – “the BEARable lightness of being”, Palermo - “Works”).



**Oliver Zeuke** - Oliver Zeuke was born in December 1973 in Bavaria, and has been living in Düsseldorf since 2007. In 2013 the now passionate photographer bought his first DSLR camera. From holiday photos and snapshots his passion for photography developed. That's how he came up with his slogan “From snapshots to passion“. His 2015 collaboration with his husband culminated in the “Sexy Sunday” project, wich had a show and a was published in book form. What makes his photos special in particular is his love for details. “The viewer is to feel more than he sees.”



**Scott A. Hamilton** - My father was a keen photographer and I still have his Yashica SLR camera. It was while at university in the 80s that I really got into photography; there was a small (photography) dark room in the basement of the halls of residence. Here was where I could start to experiment with the whole film and paper process and here was where I could start to learn some really bad habits! People are what interest me and I enjoy making pictures of them. While I love the detail and quality of a DSLR camera I'm often using a compact camera or iPod Touch and enjoy the challenges those present. Working part-time as a teacher allows me the artistic freedom to do the kind of photographs I want to, however, I'm always interested in finding new ways of working and collaborating with other artists.

# CONTRIBUTORS



**Léo Maximus** - Léo Maximus is a French artist based in Paris, France. He started drawing alone, "looking at beautiful illustration books." Then, later on, he studied graphic design and illustration in Paris. At the end of these amazing years during which Maximus gained a solid base, as he wanted to deepen his knowledge of visual expression, Léo pursued his studies in a fashion school.



**Ryoko Kimura** - Ryoko Kimura was born in Kyoto, Japan. Ry ko Kimura is a painter with wide-ranging knowledge and interest in Japan's pictorial heritage, including Chinese-style landscapes, Zen Buddhist ink portraiture, and Ukiyo-e paintings and woodblock prints.



**G O D Photography** - Bari Goddard has been working and exhibiting under the pseudonym G O D Photography for the last 20 years. His work encompasses film-making, painting, photography and music. Relatively new to film-making, he has completed visually outlandish and controversial videos for bands such as Danse Society, Sex Gang Children and Knives, as well as CD artwork for Andi Sex Gang and Wormhead amongst others. He has performed with the likes of Jimmy Somerville, Madonna, Cliff Richard, Banderas, Horse and Then Jerico.

**Bearceval** - Born near the Pyrénées, and now living and working in south Saintonge, not too far from Bordeaux. Studied history and art history. Interested in writing, drawing (especially with red chalk and pastel), painting and photography which was used before to serve as a basis for drawing.



**Jim van Bibber** - Born in Indiana and lived in Chicago for the last 18 years. My background has been mostly in digital photography , but for the last 6 years I have been creating more work in traditional film and wet plate collodion photography. I particularly enjoy the slowing down, methodical process that wet plate collodion requires. It's a highly technical process in an old school way.



**Rick Castro** - photographer, filmmaker, curator, writer and blogger lives in Los Angeles since birth, Rick co-directed and wrote the cult-classic film Hustler White, (1996) and directed & co-produced the documentary Plushies & Furries for MTV, (2001). Rick has two books of his photography- Castro, (1990) and 13 Years of Bondage, (2004). Rick has created editorial for Christian Dior Homme, Cartier and Chanel. He shoots on a regular bases for Rick Owens. Rick has created portraits for Gore Vidal, Peter Berlin, Kenneth Anger, and the 14th Dalai Lama. Rick's work is archived at the Alfred Kinsey Institute, (Bloomington, IN) the Tom of Finland Foundation, (Echo Park , CA) the Leather Museum, (Chicago, IL) and the Leslie-Lohman Museum, NYC. Rick's films are archived at the Legacy Project, (UCLA, Westwood, CA) His goal for 2018- work, romance, reinvention, recreation and restitution. not necessarily in that order.



**Alejandro Caspe** - Alejandro Caspe born in México 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.



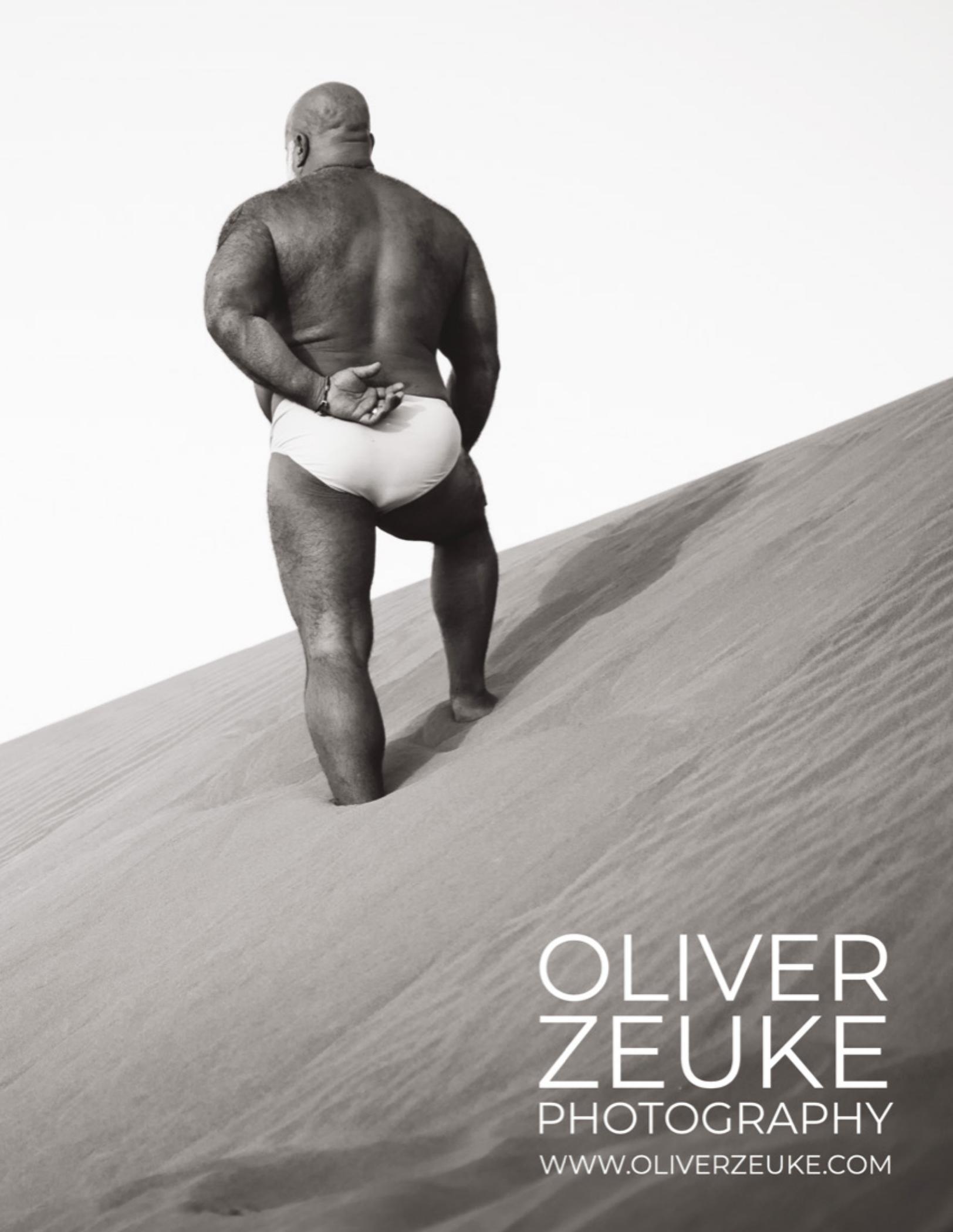
**Randy Addison** - Randy Addison got his MFA in Illustration in 1990 from SCAD and has had various creative careers over the years, from mannequin painter to master barber. Originally a draftsman with e is currently a working fine art photographer, specializing in portraits. His favorite thing? Showing someone something about himself he's never seen before. He calls Atlanta and Fort Lauderdale home.



**Paul Rybarczyk** - In my work life, I'm also a licensed massage therapist. I have a BFA in figure drawing and a BA in Art History from the State University of New York at Buffalo. I worked in advertising design and writing for 25 years and as a Licensed Massage Therapist for the last 23 years. During the past ten years, I have returned to painting and drawing after many years of intermittent work. I am available for commissioned work.



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## STUDIO



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HERO

# HERO

They say that a hero is “a [person] who exhibits extraordinary bravery, firmness, fortitude, or greatness of soul, in any course of action, or in connection with any pursuit, work, or enterprise; a [person] admired and venerated for [their] achievements and noble qualities.”

We are prone to fantasise about heroes - being one, meeting one, being saved by one, falling in love with one. Often, these heroes are comic or other types of literary characters. They are not the real heroes, living or deceased, that have influenced, are influencing and will influence our lives and society with their gifts and contributions to the world.

As the Guest Editor of MASCULAR Magazine Issue No. 24, I invited you to consider real heroism. The king that we encounter everyday in every social, economic and cultural community. People who naturally put the needs of others ahead of their own. Whether it be their job - firefighter, teacher, healthcare worker - or a person assisting someone that has lost their wallet, dropped their groceries or fallen down, a true hero looks out for others.

Heroes are change makers: changing lives, changing perspectives, challenging social norms. They go against the flow, even when others do nothing or tell them they cannot change people or the world.

Tell us about a hero you know. Someone who stands out from the crowd either on ethical grounds or perhaps because they willingly fight the odds every day. Maybe you don't believe there is such a thing as a hero, so who would you look to in a crisis. Then again, your hero may be the man you wake up next to every day. What has he done to earn that title?

“Bad things occur when good people do nothing to prevent it” but heroes are the good people who do something when they see something is wrong. To Serve & Protect, to be look up to, to care, to fight, climb or console - a heroes work is never done.

As an artist, I want to recognise heroism in its many forms and I invite you to be part of this quest by sharing your ideas and experiences of heroism through your creativity.

If you are interested in contributing to Issue No. 24, please contact MASCULAR Magazine at: [submissions@mascularmagazine.com](mailto:submissions@mascularmagazine.com)

*Deadline for submissions is August 27, 2018.*



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