

MASCULAR

MAGAZINE

Issue No. 28 | Autumn 2019



Work

Blake Little





IAN

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6 LETTER FROM THE EDITOR

14 MASCULAR T-SHIRT

16 RED & ROPED
SHIBARIGARRAF

26 LE DRAP ROUGE
Bearceval

36 THE GAIETY BURLESQUE
Adrian Jones

46 KETCHUP
G.O.D. Photography & Jonathan Armour

51 WRESTLER
CHROFF

58 ROBERT
Bill Puztai

64 CRIMSON SETTEE
Rick Castro

74 RED
MYRKKY

84 MEN OBSCURED WITH RED
Carmie Santaniello

92 RED LIPS
Vincent Keith

104 THE POWER OF RED
Ross Spirou

108 IN MY MIND, THROUGH MY EYES
Claudio Tomaiuolo



FLUSH 114
Michael Rosey

LAYERS 122
Aleksei Dem

A TOUCH OF RED 128
Robert Siegelman

THE COLOR OF THE GODS 134
Carmelo Blazquez

RHAPSODY IN RED 142
Jaap de Jonge

SKIN DEEPER 148
Shane Allison

LIBIDO IN RUBRUM 156
Paulo Pomkerner

GINGERVITIS 166
Tom Macmillen-Oakley

TRIBUTE TO LILLY 172
Richard J. Rothstein

REDDENED - ON SPANKING 182
Ulli Richeter & Christopher Studer-Harper

THE RED CURTAIN 190
Jean-Christophe Huet

REDS 198
Cor Windhouwer

WE'RE RED 204
Blake Yelavich

CONTRIBUTORS 214

CALL FOR SUBMISSIONS 220

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MASCULAR MAGAZINE

*Celebrating masculine art and
the men who create it*



Welcome to the RED issue of MASCULAR Magazine. Whether or not red is your favourite colour, there is no avoiding its importance in all manner of our daily experience and creative lives. So much has been written about the colour red and its emotional power. Perhaps it's because red is the most human of colours. Apart from eyes, green and blue don't generally feature in the human body. Yes, there are exceptions, some gruesome, but red is pervasive. From blood to muscle, from an early age, we know that what's inside of us, is red. We also know that when we see the red inside, it's generally in the context of something dramatic.

So is that it? Is red simply the colour of "drama"? Universally used as the colour for danger and signage of a grave and urgent nature. Red means STOP! As if to suggest that if you don't, then we

are very likely to see the red inside you, and we don't want that, do we? Red is the colour of revolution. Red changes everything. It can't just sit there. Much is made of red flames, and fire being red. I'm not entirely sure I buy that. For me, fire is as much yellow, orange, white and blue as it is red. And yet, that's stuck – ask a kid to draw fire, and that chubby little hand reaches for the red crayon. But is this fire the destructive kind, or the warm and helpful kind? S'mores or Smokey the Bear? For many of us, the most red we see in a given day is in the brake lights of the car in front of us. They flare as feet press pedals to slow.

As a kid, playing with Lego, I would spend a great deal of time deciding which colour combinations were my favourite. Those were the days when the Lego box had seven colours and maybe a dozen different shapes – no "Star Wars Lego"

or "Harry Potter Lego", just bricks, trees, wheels, doors and windows. Basically you were meant to build a house and a car. Anyway, I liked building abstract patterns with the bricks. Red with white and red with black were the only combinations that worked for me. You may be wondering why I'm talking about Lego, but for many of us, our experience of colour and actively making choices based on our colour preference, began with our Lego sets. Red bricks, for me, had to be used in a particular way.

Artists have been warned to use the colour red sparingly in their works. "A little red goes a long way". A small dot of it in a landscape of greys and browns will bring it all together. A line of red in a sunset intensifies the effect. A red dress on a woman speaks volumes about her character and virtue. In a funny way, it's almost too obvious. Or maybe it carries

too much weight. The colour receptors on many digital camera sensors are arranged in a grid of one blue, one red and two green. The reason being that we are most receptive to the colour green – or some such explanation. Green makes us feel good, so the more green, the more good. Imagine if instead they had decided to put two red sensors, one blue and one green. Would that make our visual experience warmer, more vibrant and intense? Can there be too much red?

In this issue of MASCULAR Magazine, we encounter red in a number of manifestations. Some expected, and others less so. Red fabric features heavily. Carmelo Blasquez's centurion tunics and crests on their Galeae. That hit of red gives these already stunning men that extra hint of authority, danger and power. In *Le Drap Rouge*, Beraceval's photos show a male form draped in, or caressed by, a voluptuous red sheet. In the images, the red sheet seems to have its own purpose, its own ability to move and interact with the body. It's almost liquid. Paulo Pomkerner's use of red in *Libido in Rubrum* adds a heightened sense of sensuality and energy. The red sheet alternatively catches the light and denotes the shadows, all in concert with the bodies in the images, signalling a carnal energy - heat. In "The Power of Red", Ross Spirou also uses a red sheet, however, here it is ethereal and light. It's a counterpoint to the serene compositions and an exclamation. Perhaps it's a manifestation of the human spirit in its many guises, making itself known.

Other artists chose to focus on red for its visceral qualities. Men are bathed in blood, letting the insides out. MYRKKY's "RED" portraits are bloody beautiful. As the viewer, you are confronted with a shocking image of a man drenched in red. Would we be as shocked if the fluid was another colour? This is red as horror! But some of the models appear to revel in it; to enjoy the state they are in. The true horror may simply be that it doesn't look like the blood belongs to the model. It looks like this blood, and there's a lot of it, comes from somewhere else, and oh boy does that raise a lot of questions! Who am I kidding – the disturbing bit is that these guys covered in someone else's blood are fucking sexy as hell! Not that that's the point of the images – the works are too good for that. They confront and force us to consider primal urges and that delicious intersection of masculinity, virility and the carnal in its every sense. GOD Photography and Jonathan Armour play with this theme, the deliciously carnal, in their series *Ketchup*. Their work adds another sensory dimension, that of a sticky and sweet mess. The models writhing in this mess of sticky fluid engender a physical sensation in the viewer. For some, it's about jumping in and writhing around with them right there on the floor. For others, it's about getting a hose and washing away the sticky.

A number of our contributors chose to clothe their models (or themselves) in red. Harking back to the notion of red insinuating something about the wearer's character, these works allow the colour to be front and centre in the "message" put forward by the work.

Jaap de Jonge's figure is covered in red lycra, to a greater or lesser degree, and anonymised, thereby becoming a vector for all manner of provocation. CHRHOFF's "Wrestler" wears a red singlet. He's the one to watch, the one we want to win... the hero. His red singlet signals the role this athlete must play in the drama that is to unfold. He's meant to win as he's been signalled as the one to watch. Robert Seigelman uses "A Touch of Red" in his work as a signal as well. Here he commits us to an act of voyeurism, a stolen few moments as a beautiful young man teases in his red sweater and underpants. The red makes it "hotter" – and emphasises the model's provocations.

We then explore the fetish of Red. Tom Macmillen-Oakley and Cor Windhouwer explore the fetishization of red headed men, latterly all the rage. Red headed men are meant to be irresistible (and let's face it, they mostly are) with their fiery pubic hair, translucent skin and dangerously innocent looks. Shibarigarraf use red rope to great effect in their human sculptures. The red ropes that bind imply pain and blood, power and purpose. The skill involved is underscored by the bold red of the ropes.

Rather than go on with the other many and varied interpretations of RED seen in the pages of this issue, I shall invite you to go and explore for yourself. Many thanks again to all of our contributors whose generosity and time are what make MASCULAR Magazine possible.

- Vincent Keith
February 2020



Blake Little: Photographs from the

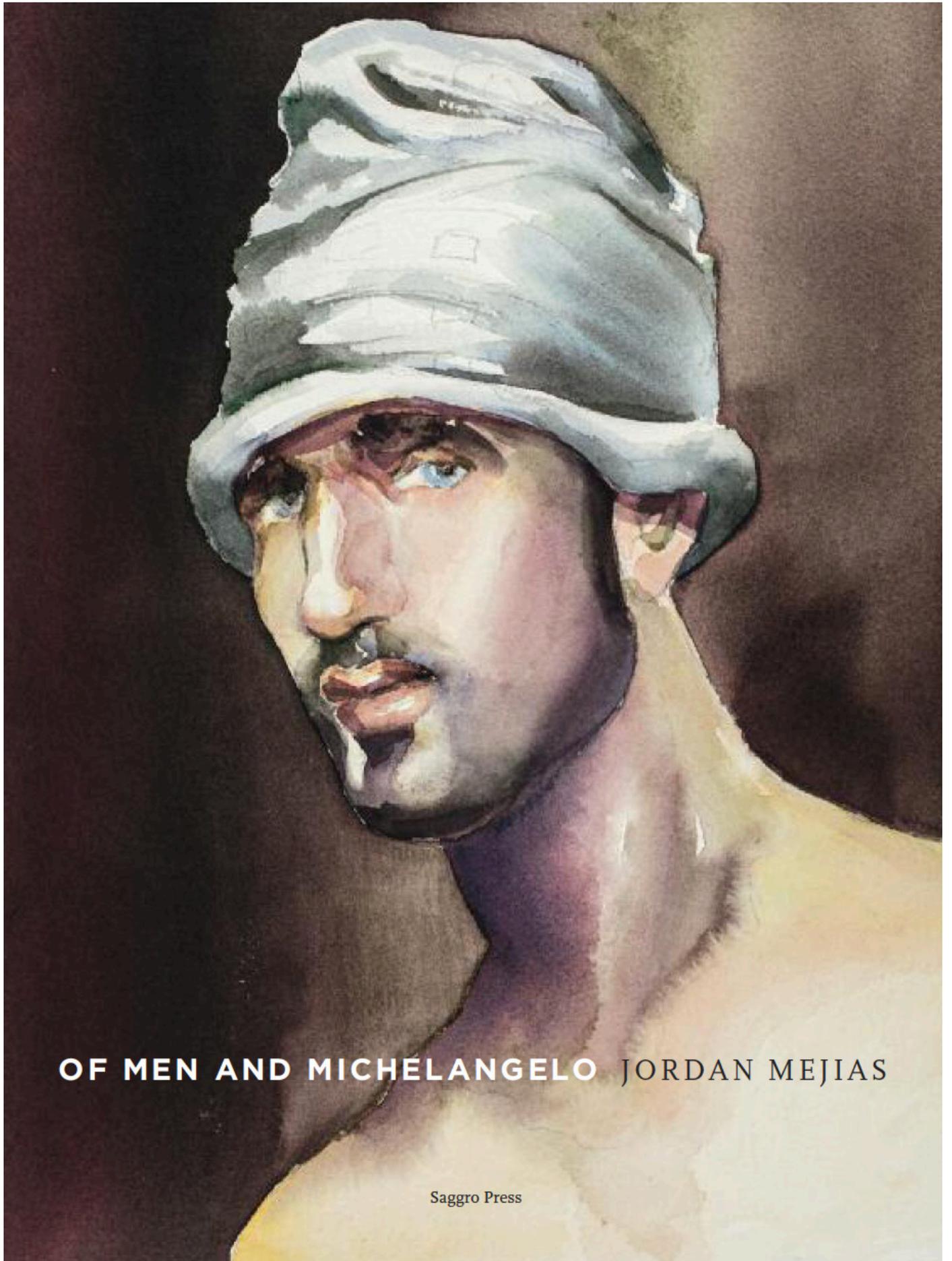
GAY RODEO

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Photograph by: Blake Little, *Brian Cornell, Hayward, California, 1989*



OF MEN AND MICHELANGELO JORDAN MEJIAS

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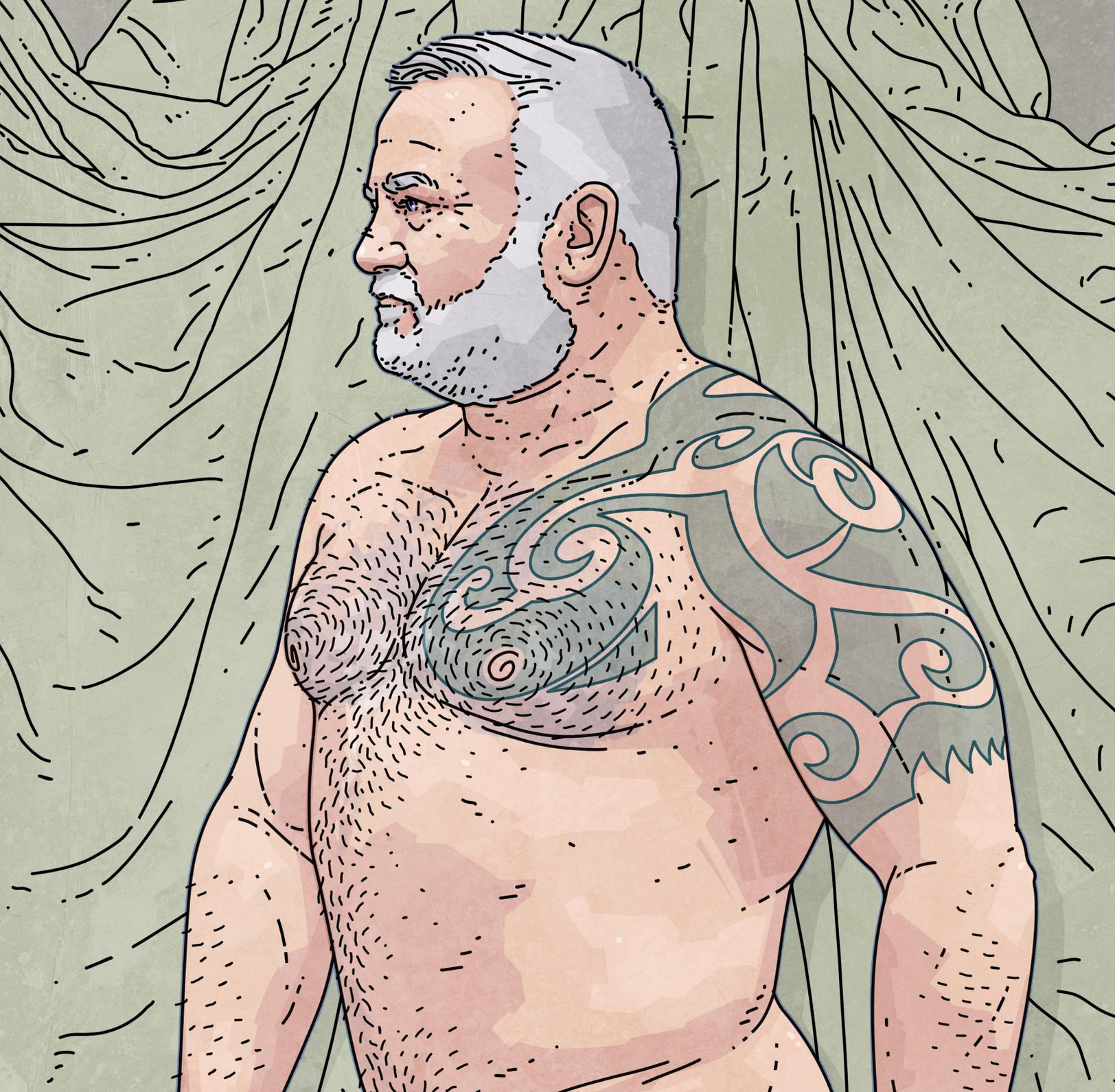


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MASCULAR



Nickie



RED & ROPED

SHIBARIGARRAF

We enjoy tying up men. It's that simple. It is much more than just a part of an SM-game, it is about the contrast between the softness of the skin and the roughness of the rope. About how sexual tension and submission fuse with aesthetics. We work a lot with red and black in our bondages, in the background and in the choice of the ropes. The contrast enhances the image and refers to Japanese colors, the origin of the Shibari.

We have been tying up men for quite some time now and we started out with the typical american bondage where its mostly about tying someone up so he can be used as a playtoy. But for the last five years we are especially focusing on the Japanese bondage-style. Shibari is more about the process of the tying up. The touching and the search for the most beautiful lines across the body.

You can see more of Shibarigarraf's work at www.shibarigarraf.com









It is aesthetically interesting with beautiful knots and techniques but it is also about surrendering, total demobilization. It is never the intention to hurt someone, but it is a challenge to explore the limits of a model and see if it can be taken a step further. If that succeeds, and it is visible in the photo, a bondage is really successful for us

We like to tie all kind of men. Everyone is different in physique, but also in character or fascinations / fantasies. This keeps it exciting for us, every time it is a challenge to make a bondage that fits exactly with the model and we try to capture that in the photos.













LE DRAP ROUGE

BEARCEVAL

Dans la chambre, il est endormi. Sa respiration régulière soulève sa poitrine et le drap qui le recouvre. De temps en temps, au rythme de ses rêves, il s'agite, change de position, s'enroule dans le drap, le repousse et donne alors à voir des parties de son corps enveloppées des plis du drap, rouge.

In the bedroom, he is asleep. His steady breathing softly lifts his chest and the sheet on him. From time to time, depending on his dreams, he moves, changes his position, covers himself with the sheet, pushes it away, showing then parts of his body wrapped in the red sheet folds.





















THE GAIETY BURLESQUE

ADRIAN JONES

There was a time in the Past when Times Square was the Redlight District. Hidden there was The Gaiety Male Burlesque.

The Gaiety Theatre was a gay male burlesque theater in Times Square for almost 30 years until it closed on March 17, 2005. Madonna's famous 1992 coffee table book *Sex* contained many pictures taken in the Gaiety and of the Gaiety dancers. There were pictures from that photo shoot posted on the wall in the theater's Apollo lounge for years. After the book came out, the Gaiety became chic and many dancers and patrons were not entirely happy with the visitors that resulted. Her sexually themed music video *Erotica* (1992) was also at least partially shot there. Joey

Stefano danced at the Gaiety in the late 1980s and early 1990s. He was one of the more famous Gaiety dancers (and porn stars), having been featured in Madonna's *Sex* book in 1992, as well as having a biography written about him called *Wonder Bread and Ecstasy*, that touches on his life as an erotic dancer at the Gaiety.

These images were shot a year before The Gaiety closed. Using the dancers as models to shoot a Fashion Editorial for an Australian Magazine. I was only the second photographer allowed to shoot there.





















KETCHUP

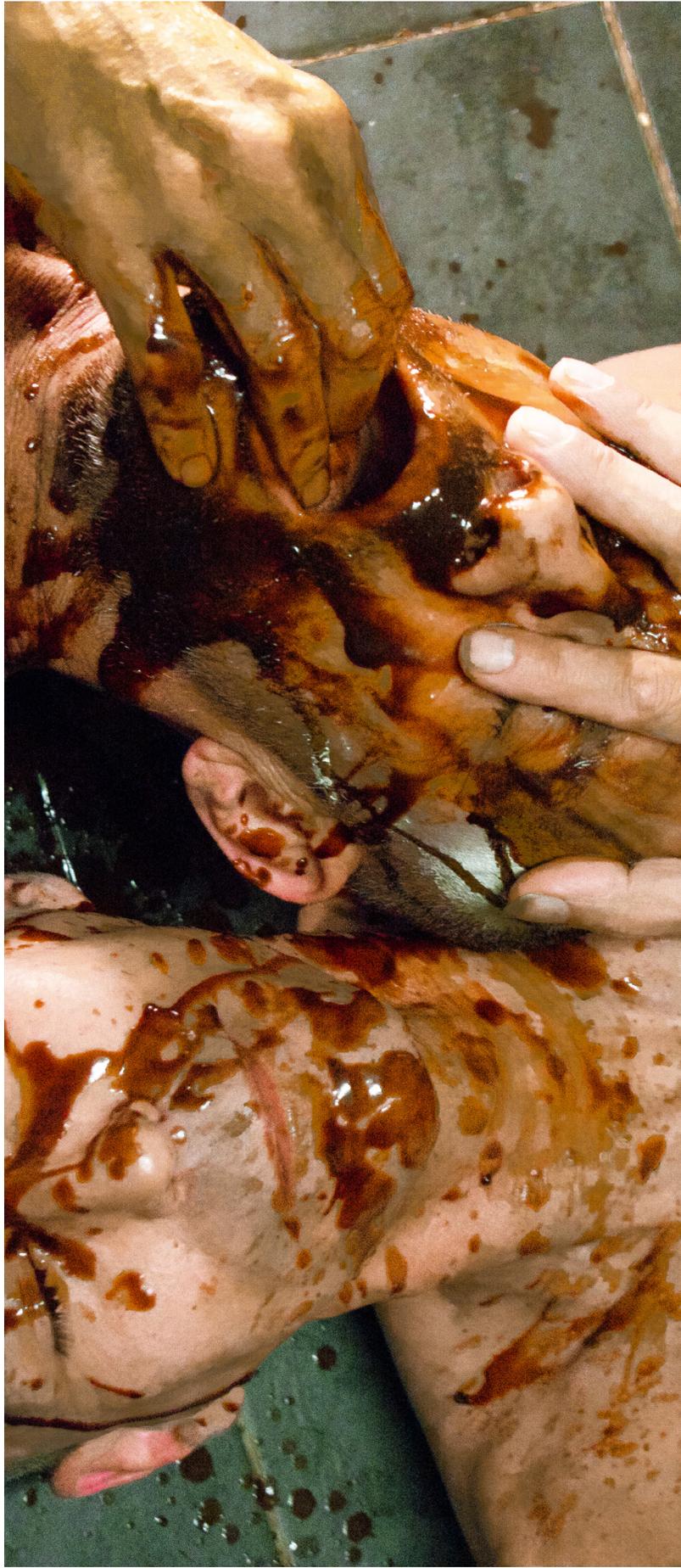
G.O.D. PHOTOGRAPHY & JONATHAN ARMOUR

The initial idea for the session was to reflect on how my two mates managed to knock each other out during a “domestic” fight over one of them wanting to fuck around - lots of RED ingredients in there - rage, anger, jealousy, love, hate.

The camera on a timer and using the remote somehow freed us from the usual cravings for control, and so getting messy on the floor, half naked, the rich smell of our blood (tomato ketchup, Bisto, red wine and strawberry sauce) started to stimulate our hunger.

Soon we realised how scrummy and intoxicating the blood mixed with sweat and body odour was, and then things started to get real messy.

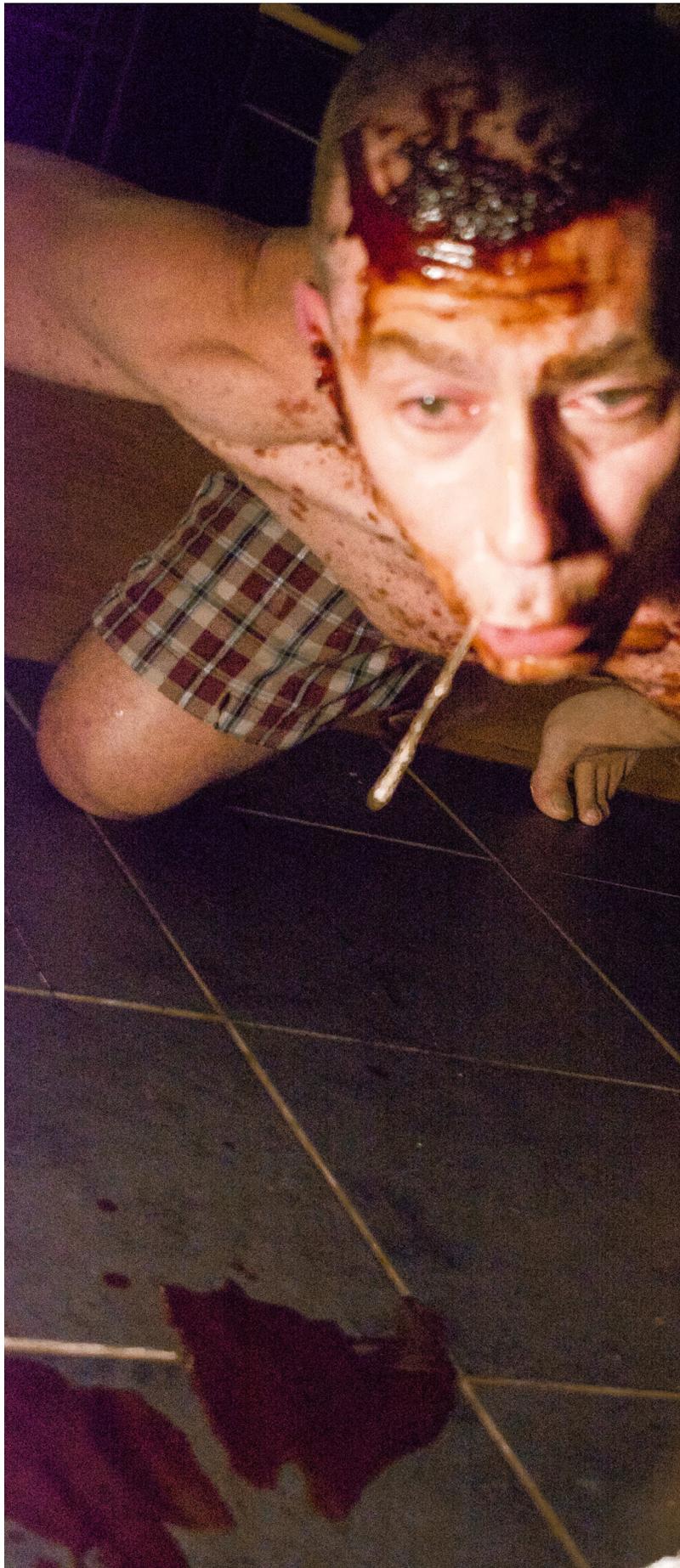
G. O. D. Photography with a little help from Jonathan Armour at The Armour Studio.













WRESTLER

CHRHOF

All pictures show wrestlers in red singlets. Most of the ideas are pictures from the internet some are taken on my own at some gay wrestling events. I personally like to wear those red singlets especially on events like FC-Snax United, Berlin or Darlands, Antwerp.

The basic of the paintings are pictures from the web. Let's say the „unknow man“. I am sure that everybody, who looks at the paintings, has the feeling as if he has already seen that particular picture somewhere sometime on tumblr, flickr, instagram or else. These pictures are icongraphic for the use of the flood of pictures we consume every day to catch some sexualised ideas.

The style of those paintings is by intention unsharp and incorrect. They are painted fast. The use of complementary contrast in most of the paintings is a little quotation of impressionist style. Also an art periode where painters are in fight and play with photography.

Actually with the huge amount of those pictures in the social media, this kind of photos are just used for a fast view and forgotten within seconds .. i tried to bring this fastness into the paintings.











(L): WRESTLER | 6
(R): WRESTLER | 7



ROBERT

BILL PUSZTAI

You can see more of Bill's work at billpusztai.com













CRIMSON SETTEE

RICK CASTRO

The Crimson Settee could be the loveseat or fainting couch in a rouge salon. A blood red room located in the red light district of desire where mercury rises during a lost weekend of scarlet letters. This time a trio of apple tarts wanting to be bitten and devoured. Could this be the mask of the red death or merely the name of the rose? Rosebuds or blossoms!

Models: Matthew Steele, Michael Vegas, Redrum Crothers



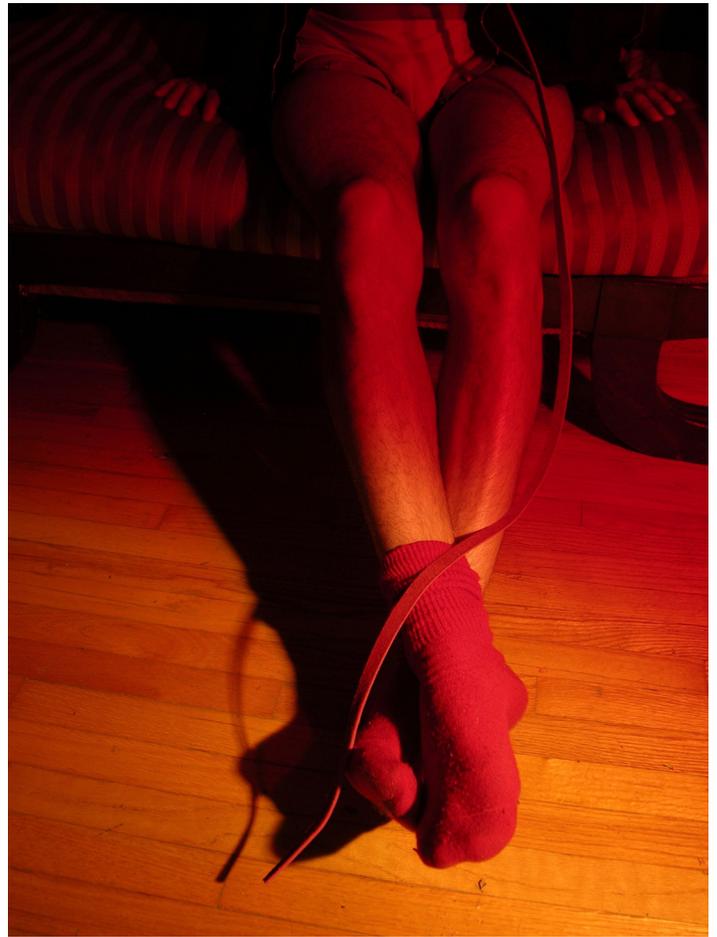












(L): CRIMSON SETTEE | 9
(R): CRIMSON SETTEE | 10







RED

MYRKKY

Myrkky's RED is titillating and disturbing collection where men are seen as both violent and vulnerable. In the series of photographs, one wonders whether the subject is a sexy male victim or the perpetrator of a gruesome crime. Either way, each photograph focuses on the emotional load behind RED: all of the subjects are deeply human: which do you see? When one feels emotional one is in a vulnerable state, and at the same time, there is great strength in their maleness, a contract that is often unseen, and perhaps uncomfortable to see.

The other titillating element of Myrkky's collection is the transgression of what is forbidden and what is arousing. The forbidden being the implied horrific violence, or crime, and yet the photographs are also immersed in sexuality and sensuality. In some photographs, one cannot help seeing cannibalism or vampiric sensuality: the consuming of sex and bodily fluid.

The emotional quality of the transgression can bring some humanity in what can be implied as inhuman or despicable, yet some of the emotions can be seen as relief, remorse, shame, guilt, sadness, sexual arousal and even orgasmic tension. All of which, we, each one of us, can relate to, as these are core human experiences.

RED is the art of the visceral quality of blood being the ultimate and most precious bodily fluid for life energy: the sensuality of masculinity and homo-eroticism of these photographs breach the boundary between blood and life, evil and good, the abject and the desired, the love and death, the disgusting and the sexy.

RED: sex, anger, murder, blood, heat, life, death, sensuality, masculinity, beauty and ugly. Enjoy all of it, in one place, in this boundary-less world of vulnerable humanity.

















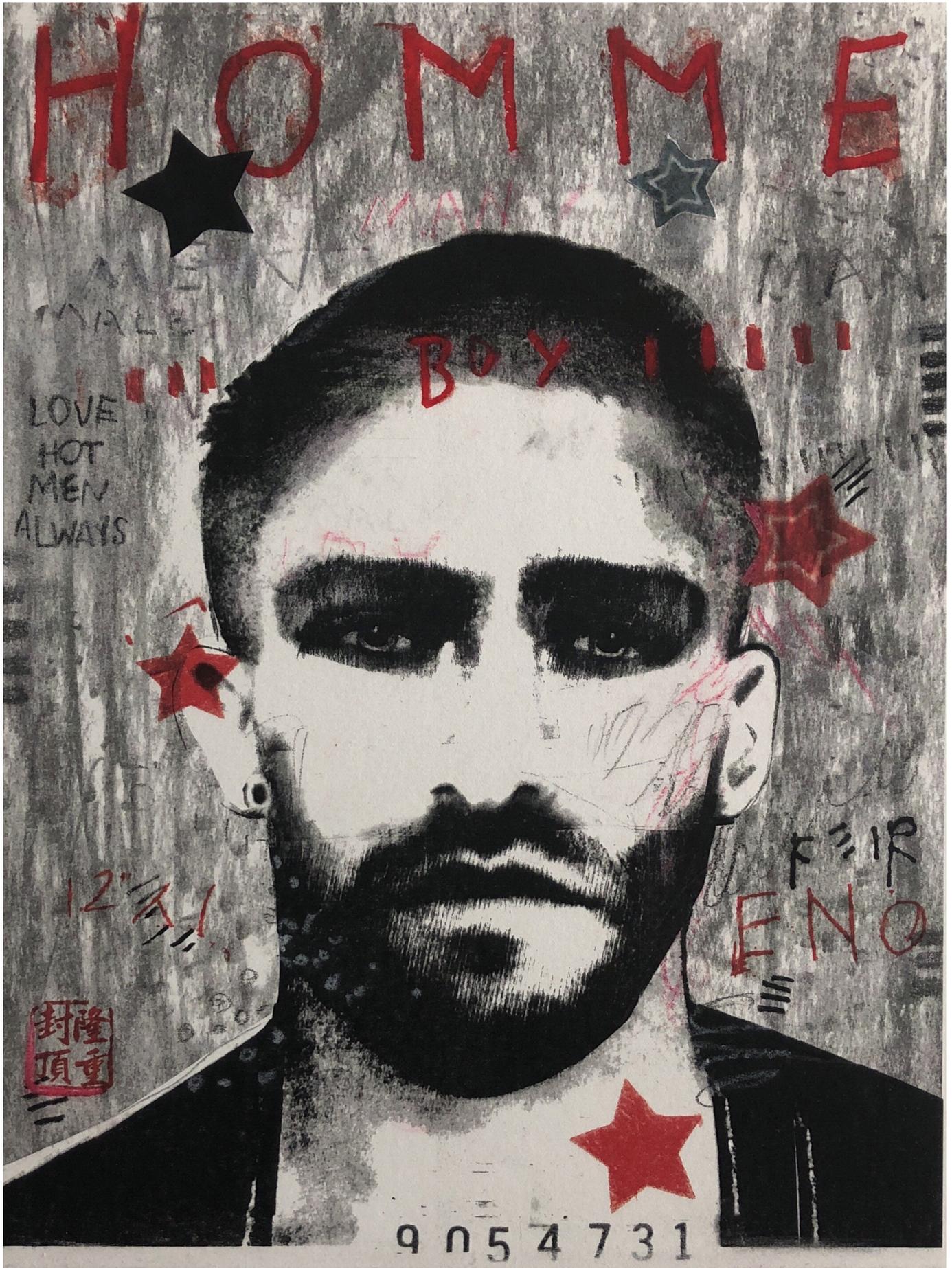




MEN OBSCURED WITH RED

CARMINE SANTANIELLO

Collage is an integral part of my art and is usually the starting point for each work. Employing the traditional method of cut and paste paper, I create new series of works. While incorporating elements of my own photographs of exterior environments such as graffiti, street art and marred urban surfaces. These then go on to become various types of finished art on paper; Collages, Lithographs with or without Chine Colle, Monotypes, Unique Prints and Artist Books.



PREVIOUS PAGE: AMORE
THIS PAGE: DADDY

HOMBRE

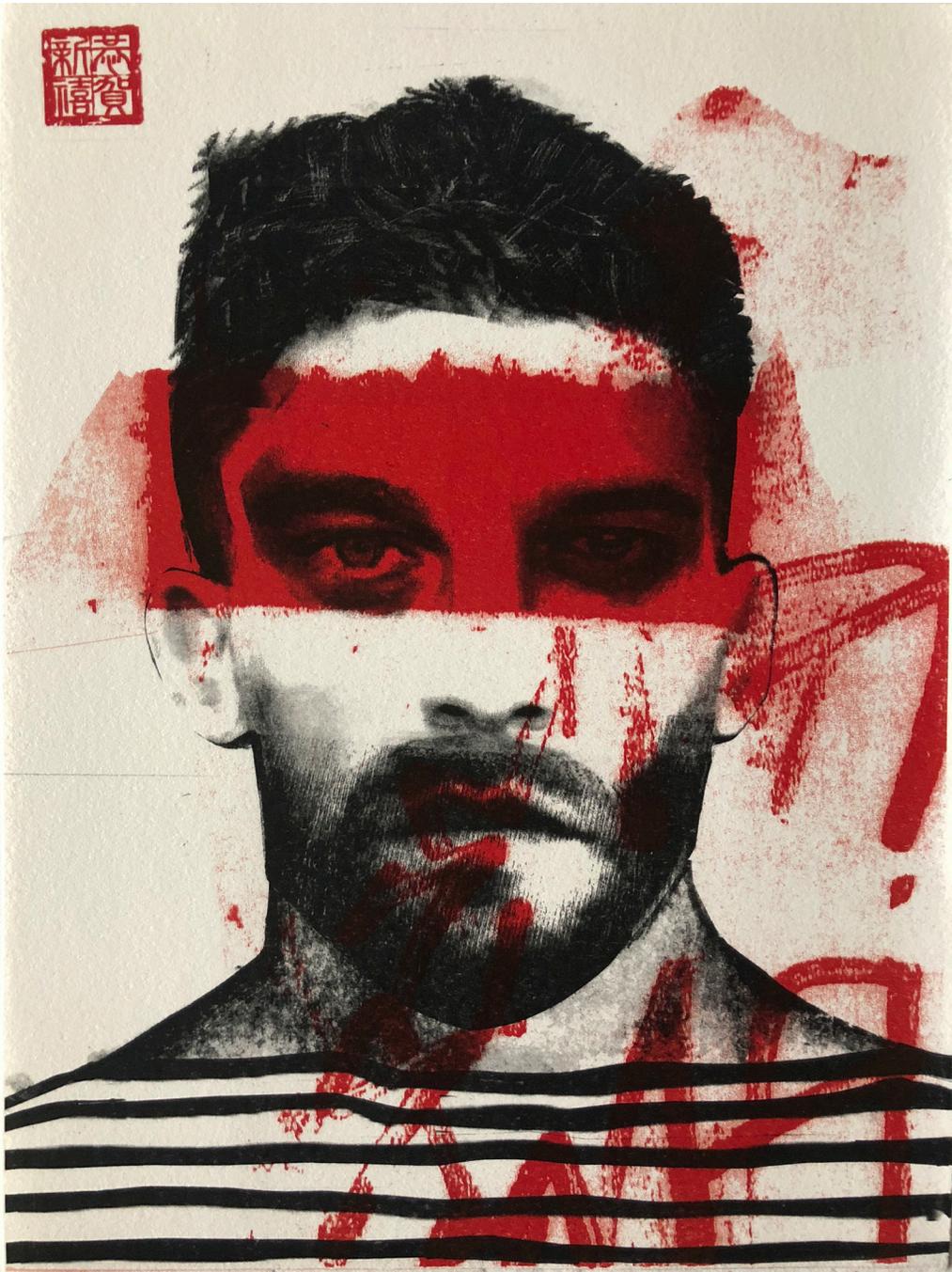
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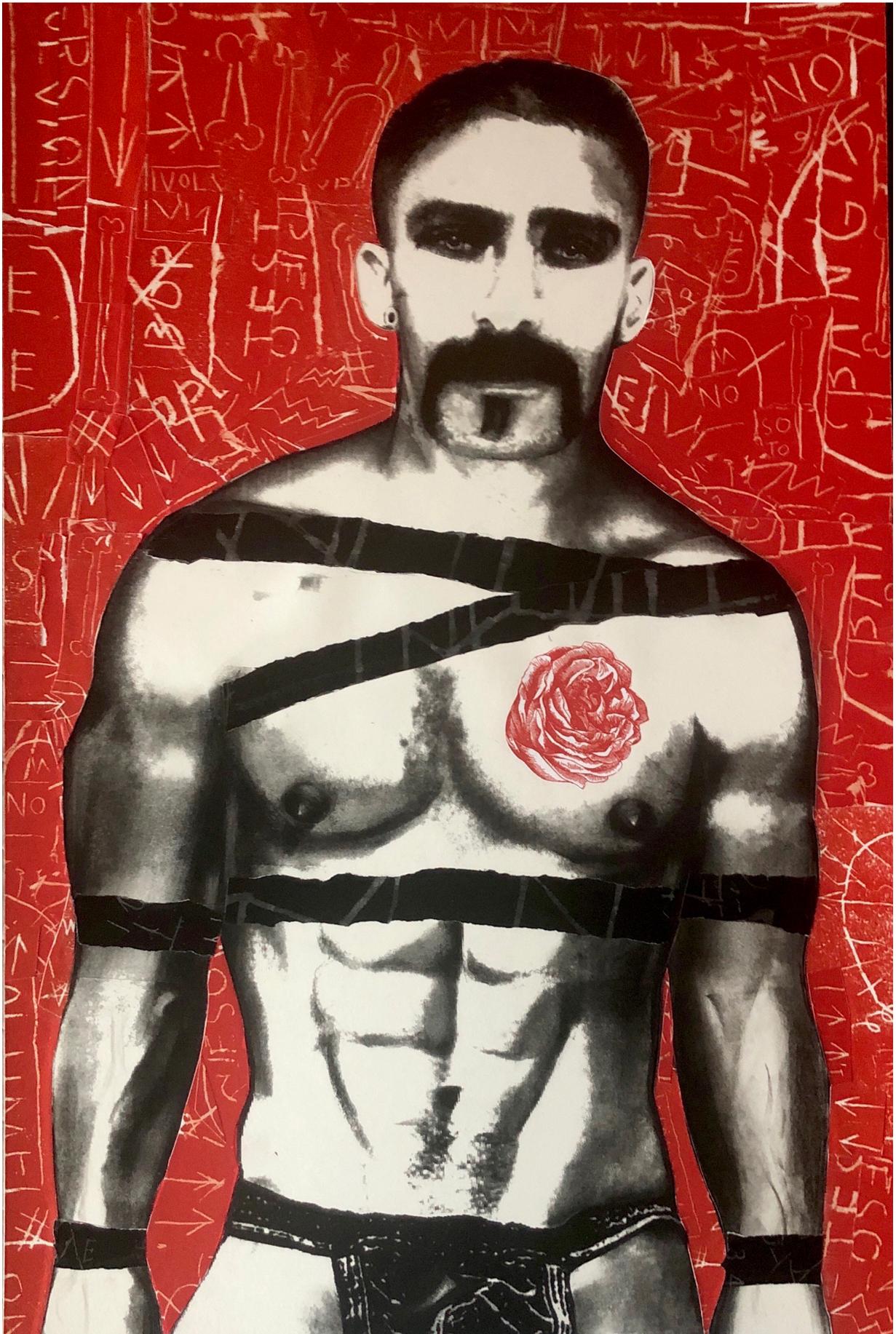
534















RED LIPS

VINCENT KEITH

Red lips add to your appeal. They catch his eye and make him desperate to kiss you. They suggest that you are available for love, for intimacy, for a trip to heaven. Red lips signal your sexual prowess. He will be driven wild by your red lips. Impossible not to kiss them, to possess them. Dab on a little rouge and pucker. Now your lips look full and soft and sweet. The red makes your lips stand out as your best feature, like a kissable flower. Apply with care for these new lips of yours will hold great power over him. Your voice will sound different, your smile will be broader and your whispers more salacious. Promises carry less weight, and lies spoken from red lips are not as serious as the other kind. So, go ahead, try on some red lips for size. Do they fit? Can you feel your new powers? Now kiss me...









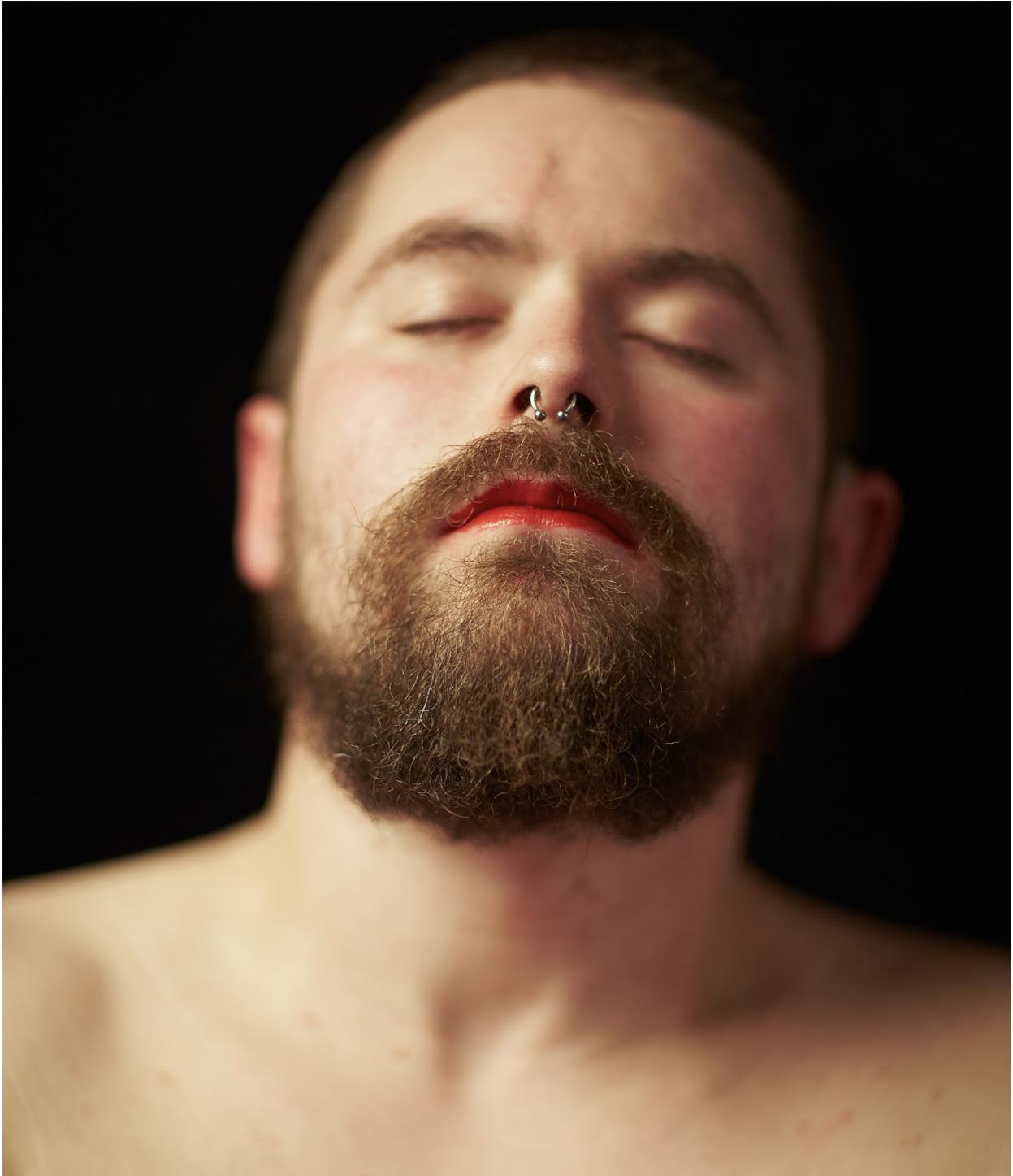
















THE POWER OF RED

ROSS SPIROU

I have been photographing men for a number of years now and when I have the opportunity to combine landscape/nature photography with art nude photography then I grab that opportunity and I make the most of it. Franklin (also known as @the nudeyorker) and I chatted for over a year before he visited Melbourne and knowing that he loves to combine landscape photography with his self portraits then I knew we would have a great time together and that we did. The photos were taken at the twelve Apostles/ Victoria and at first light and well before tourists were up. The colour red is a very powerful colour and is often used in photoshoots and red fabric lives in my camera accessories bag and was perfect for that trip and location for it stood out against the rocks and skyline and it was exactly what I was after.









IN MY MIND, THROUGH MY EYES

CLAUDIO TOMAIUOLO

Questo lavoro è un altro piccolo tassello che si aggiunge al progetto che porto avanti da qualche anno e che non ha un traguardo.

Tutto è cominciato dal mio coming out in famiglia. Si può dire che ho dovuto fare un doppio coming out: sono gay e, in aggiunta, mi piacciono gli orsi maturi, perchè tradizionalmente non è normale che ti piacciono degli adulti grassoni col pelo. Da lì ho iniziato a lavorare su me stesso, sulla mia autostima e sul mio ego. Compresi che nessuno dovrebbe aver bisogno dell'approvazione di altri per essere se stesso, soprattutto perchè troppe volte si è circondati da gente con una mentalità troppo limitata.

Il mio è un progetto di "normalizzazione", che trova compimento nella vita sociale di tutti i giorni e che prosegue nella fotografia, per incitare tutti a tirar fuori quegli aspetti di noi stessi che ci vergognamo di portare alla luce del sole. Spero di stimolare i lettori a fare la loro parte.

"In my mind, thorough my eyes". Ecco cosa vedo io. L'uomo in tutta la sua naturalezza e verilità. Inondato di rosso diventa ancora più invadente e permeante. Rosso è il colore dell'amore e dei locali più perversi. Rosso è il colore che invade la mia camera da letto nei momenti romantici e nei momenti di divertimento. E' un segnale: "It's time to kiss, it's time to play!".

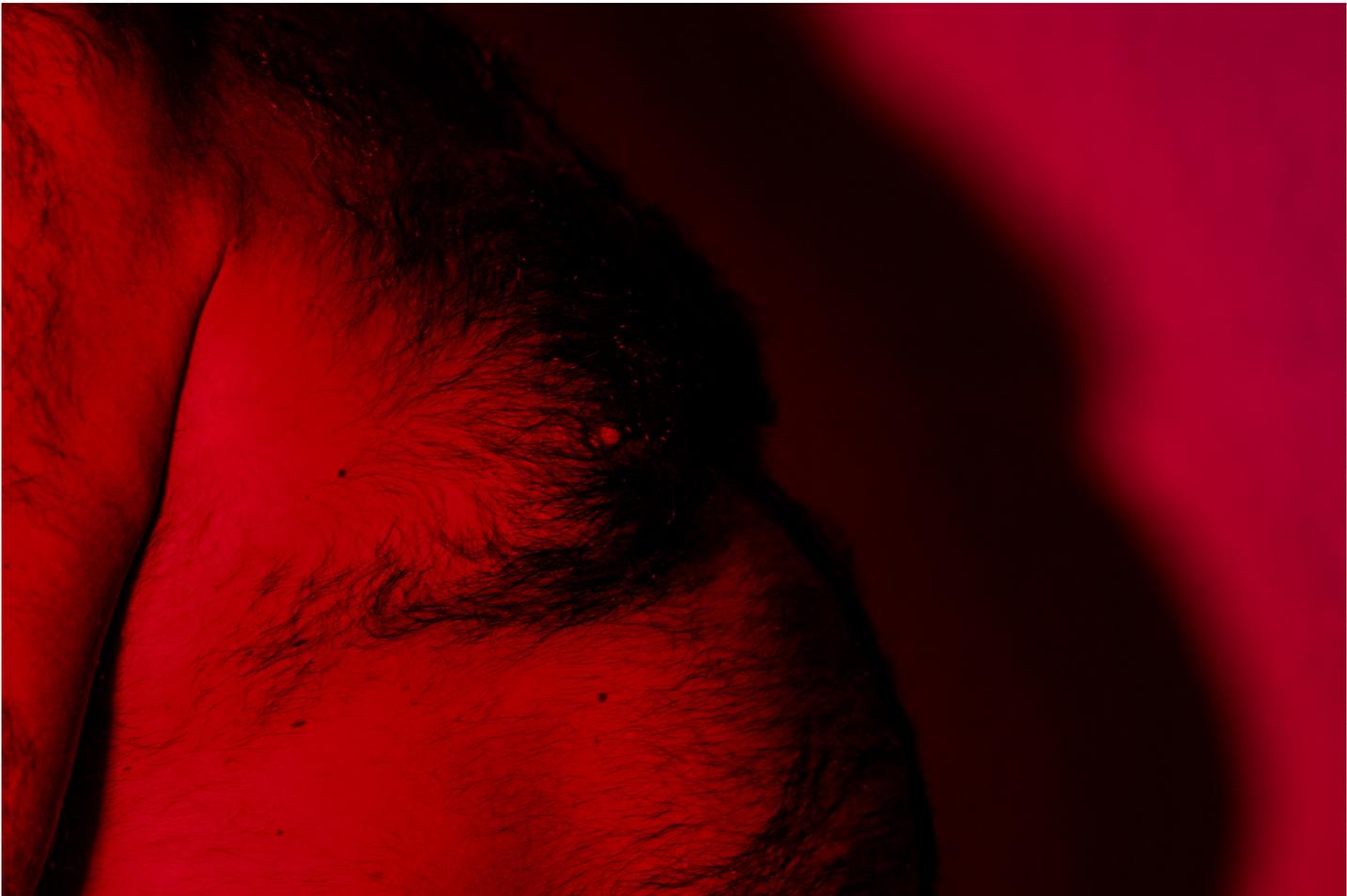
This work is a little tiny piece added to the project I have been working on for several years, and it doesn't has a specific goal.

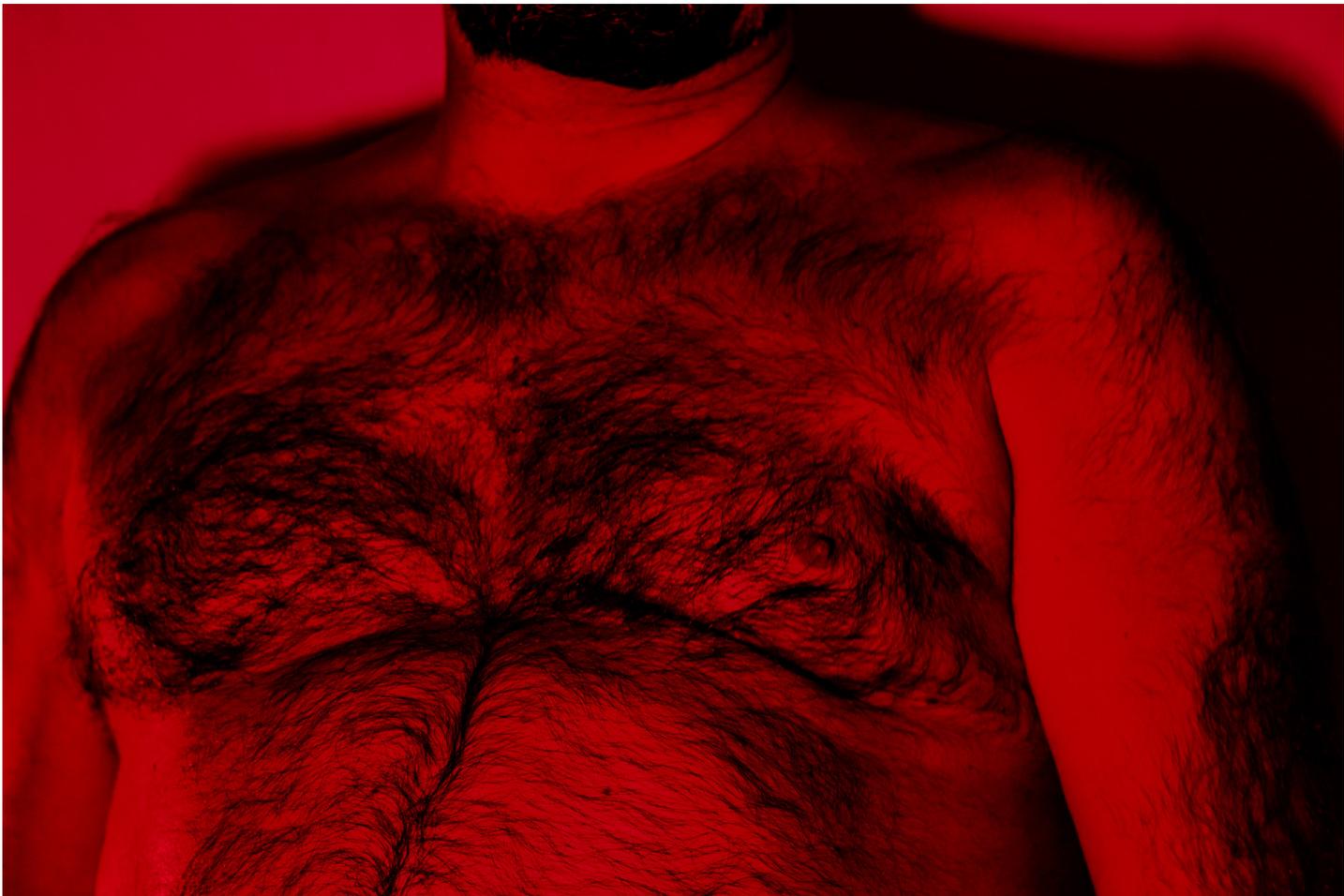
It began with my coming out to my family. You could say that it was a double coming out: I'm gay and I like mature bears; because it's not normal in the public mind to be attracted to hairy, fat mature men. From that moment, I started working on myself, my self-confidence and ego. I understood nobody needs approval to be himself, and there are a lot of close-minded people.

Mine is a "normalization" project, that takes place first in my social life and is then mirrored into my photography, to encourage everybody to take the aspects of ourselves that we are ashamed of and bring them into light. I hope to stimulate the readers to play their part.

"In my mind, through my eyes". That's what I see. Men in all their wildness and manhood. I have flooded the works with red to make it more and more invasive and permeating. Red is the color of LOVE. Red is the color of the most perverse clubs. Red is the color that invades my bedroom during romantic moments, and in the fun-oriented moments. It's a signal: "It's time to kiss, it's time to play!".

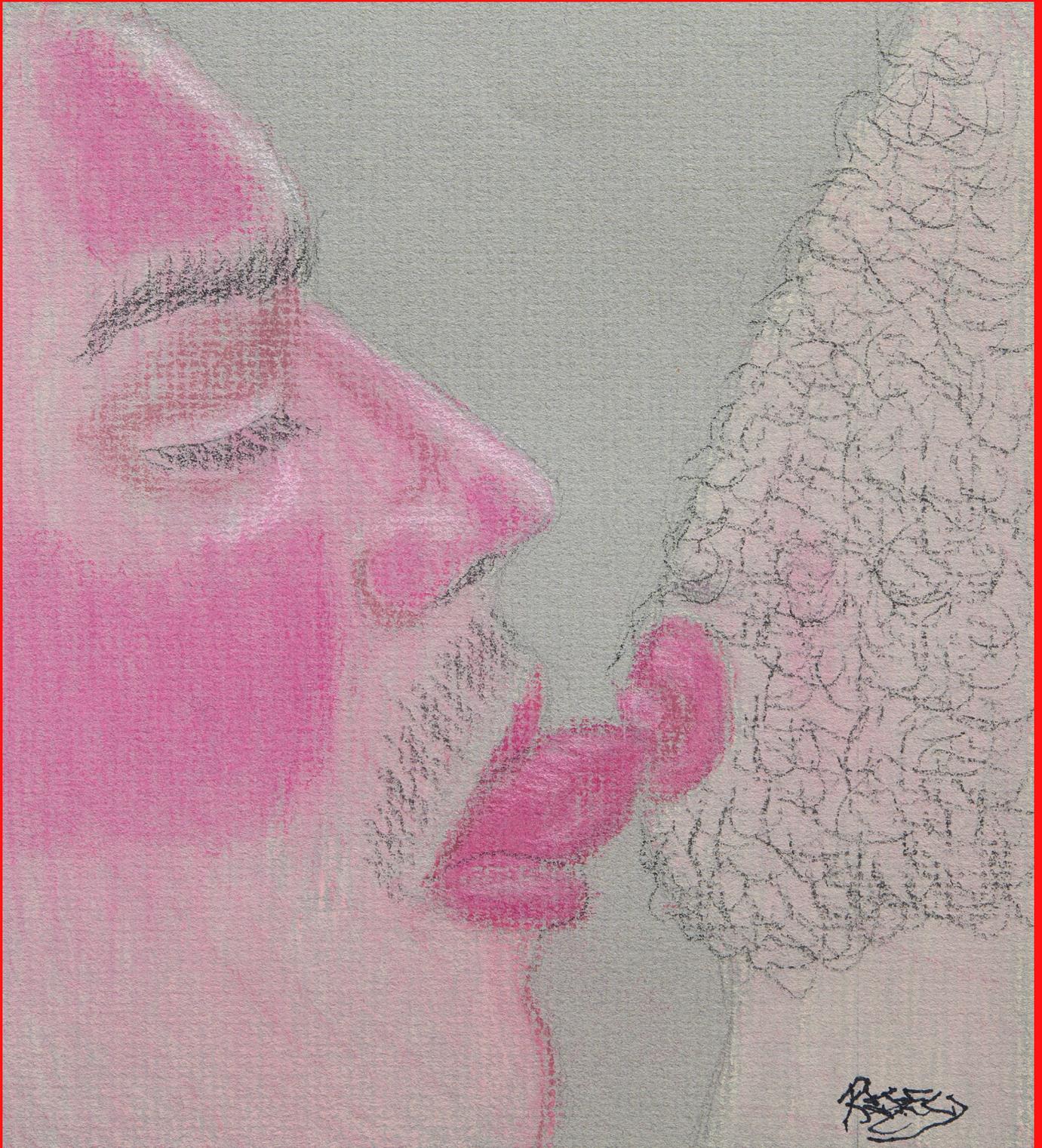








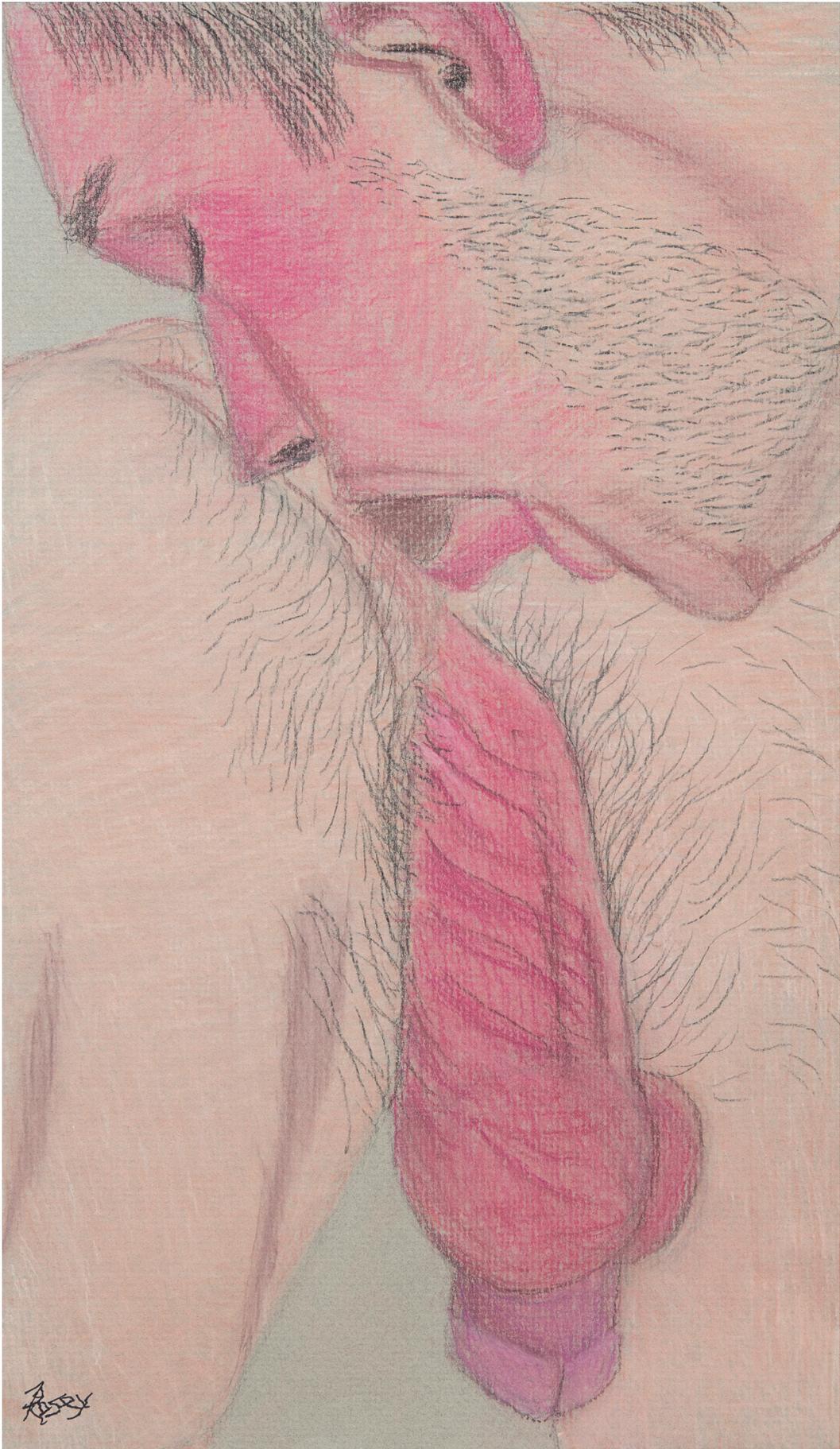




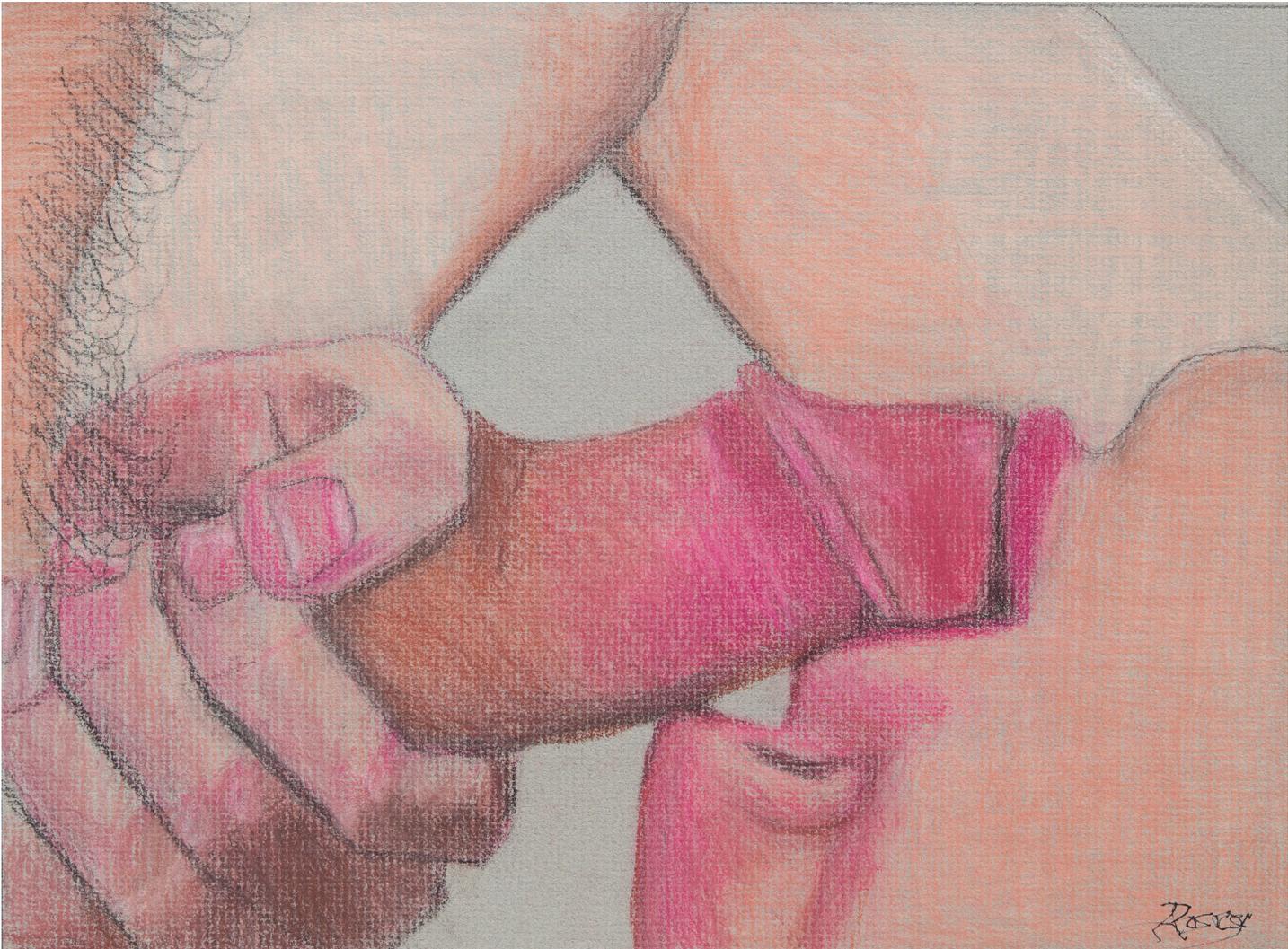
FLUSH

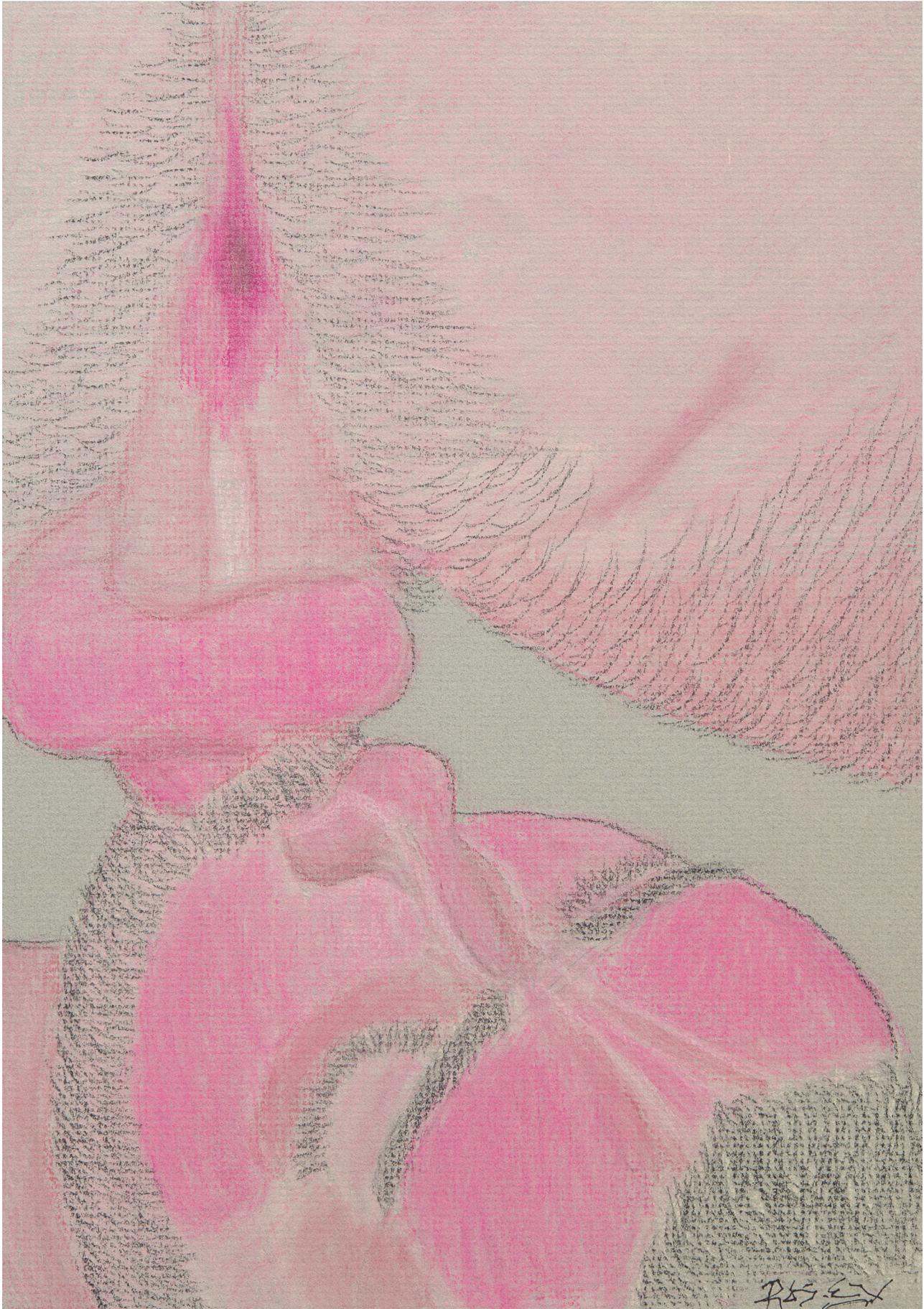
MICHAEL ROSEY (A.K.A. IRONROSE)

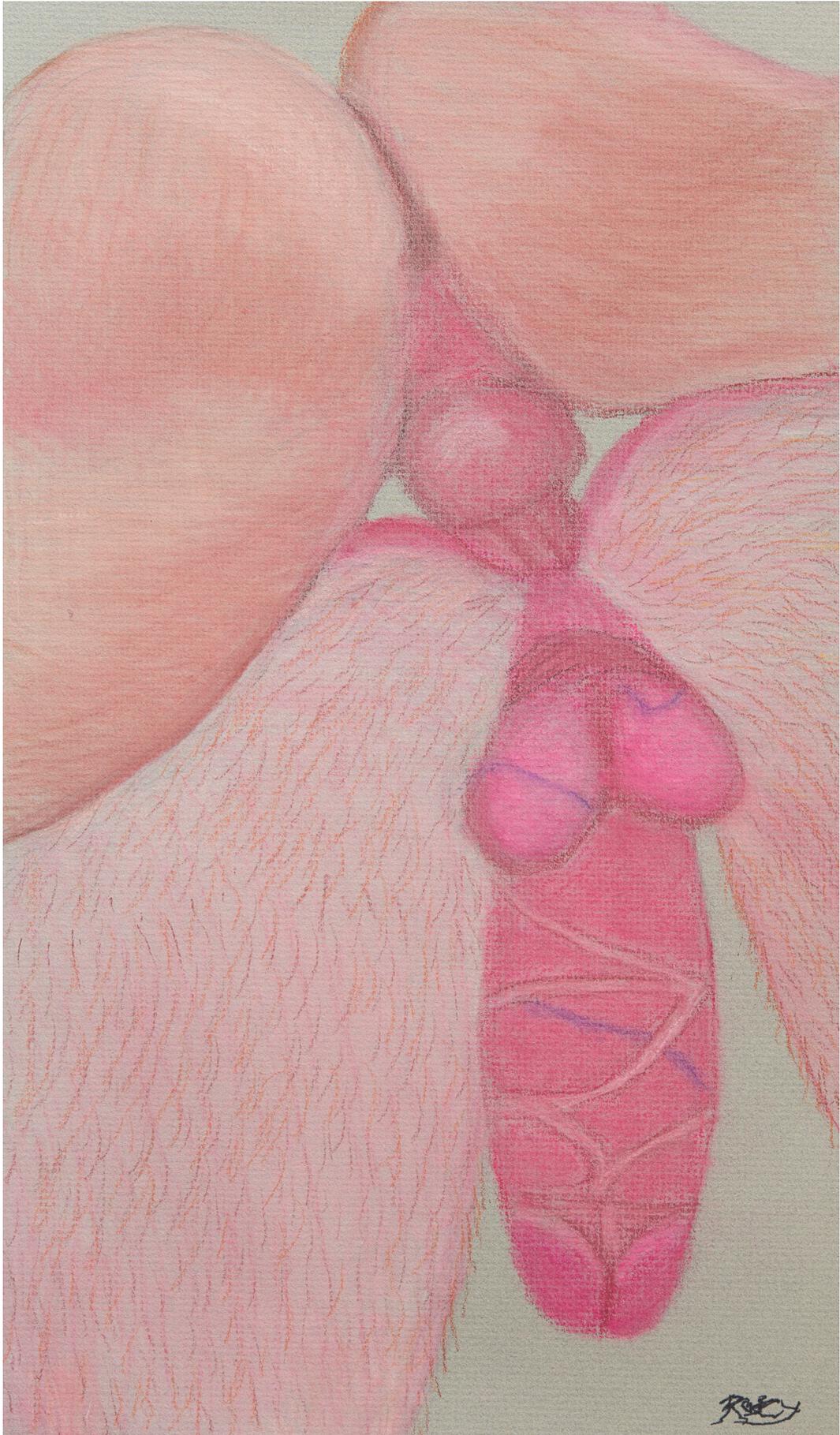
Sucking and biting leave a crimson hickey. A spent penis dons a ruby head and shaft the color of coral. The passion between men turns cheeks and lips to raspberry. It's the blood rising to the surface because of friction and heat that makes the skin flush.

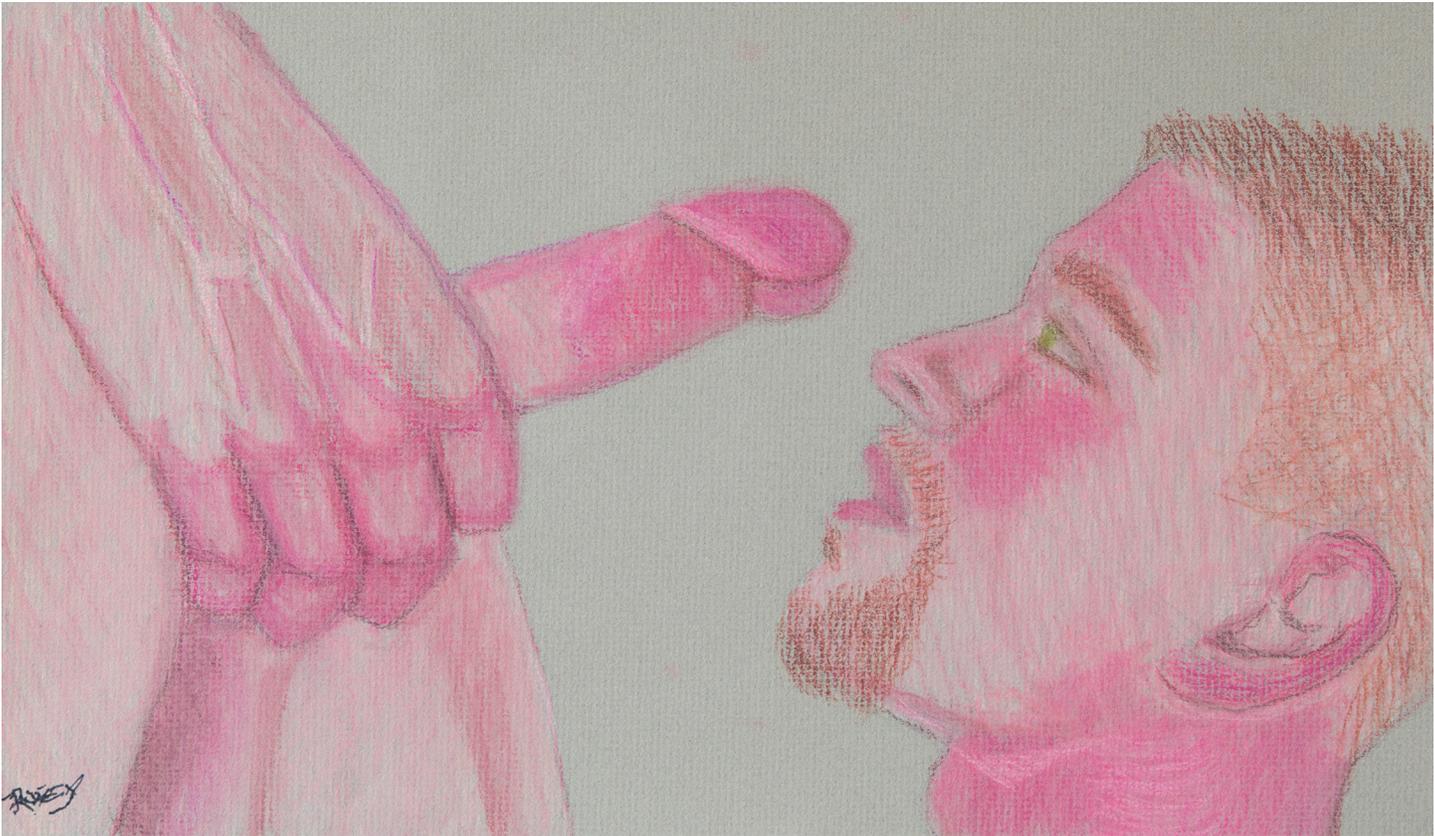
















LAYERS

ALEKSEI DEM

Is it possible to hide the soul behind the colors? Paint over the person, leaving only the shell. Or do you not run away from yourself and hide under any other person's guise? You are always who you are, as long as you don't change yourself and take off the extra layers...













A TOUCH OF RED

ROBERT SIEGELMAN

When I was a young boy living at home, my room was all white with one wall painted bright red. My mother decorated the house in shades of blue and purple and my room stood out as being quite different. For me this became a metaphor, as I felt different and apart from the rest of my family. I was nine years younger than my closest sibling and the only one, in my family, to find oneself as being gay and queer.

My photo work is all about being different and finding oneself as feeling separate.

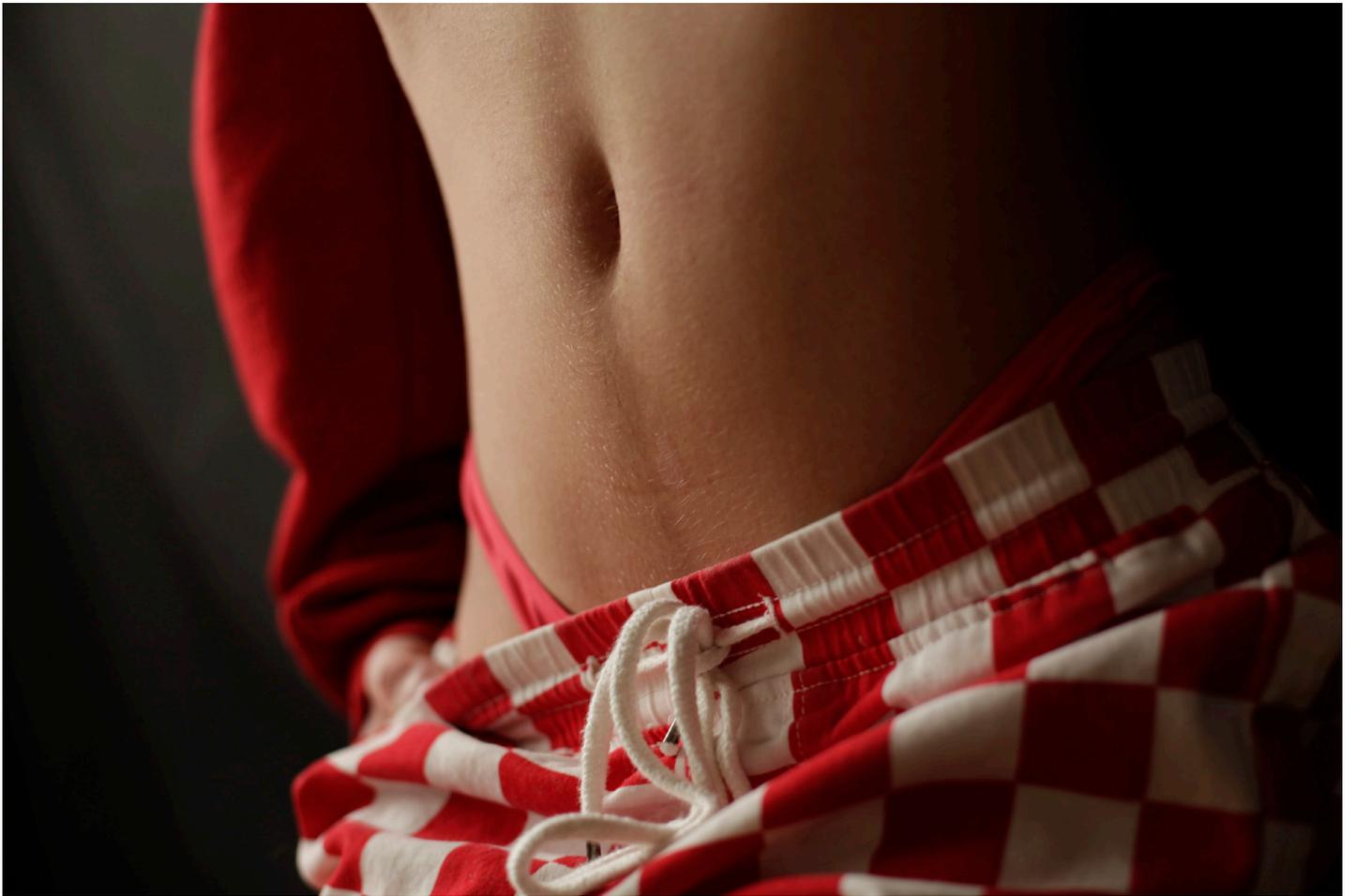
I wonder how we make connections to other men, and even to our own interior selves. This is an important theme for me.

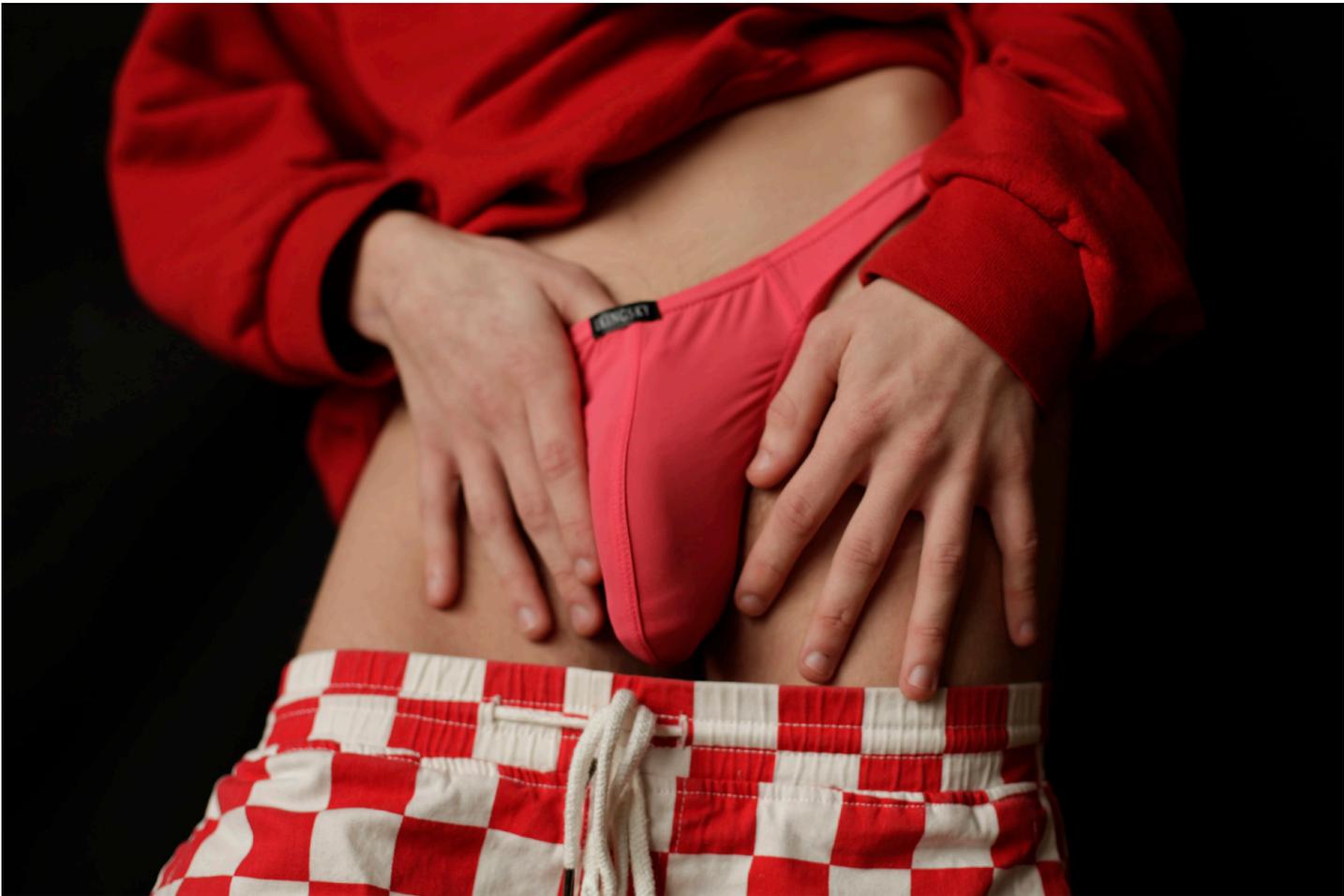
I find that red is an element in my work that crops up quite a lot. It is not a major player but a very important minor character that supports the main components of the images, a portrait or nude male figure. It is often a strong compositional element.

I find that I wear red clothing regularly too, just a bit here and there, a hat or a shirt perhaps. What is it about that color that is so important to me but always in small touches?

I don't have a big answer, but I know that the color is somehow a part of my temperament, and it brings a layer of possibility or meaning to my work that feels quite important to me. Just like that single red wall in my childhood bedroom.













THE COLOR OF THE GODS

CARMELO BLAZQUEZ

En el origen, en mis fotos solo había luces y sombras: blanco, negro y una gama infinita de grises. Y era hermoso...pero faltaba algo. Al cabo de los años apareció el rojo, primero con sutileza, posteriormente con contundencia. No fue casual...el color rojo forma parte de la memoria colectiva e inconsciente de nuestra especie...nuestros instintos atrofiados aun lo recuerdan...nos atrae como la luz a la polilla...y a la vez, nos pone en guardia y nos prepara para algo terrible...Cuando el hombre bajó a las cavernas para crear a los primeros Dioses, la primera magia surgió del color de la sangre. En mi memoria sensorial viven los rojos y ocres de los misteriosos animales pintados en los techos de las cuevas de Altamira...pero también aquel rojo que en el Mundo Antiguo vistió a los hombres más poderosos en torno al mediterráneo...o del papel Carmesí sobre el que escribían los últimos reyes de la Granada Nazarí. Así, en mi subconsciente el rojo es memoria...naturaleza indomable, es fuego, es sangre, es magia, es erotismo y es poder. Los rojos más intensos vistieron en la antigüedad a los emperadores, fueron símbolo del poder de la antigua Roma y cuando esta

desapareció fue adoptado por la Iglesia...era un color llamativo, pero también muy caro, difícil de fabricar, fascinante...y a veces tóxico. El rojo de mis fotografías es poder y es pasión. Es deseo y sexo...¿acaso el poder es otra cosa? El poder es rojo. El deseo, es rojo. Es vida intensa y muerte violenta. El rojo en mis fotos representa el color que dio a luz al arte en las cuevas, oscuros e íntimos lugares del saber, pero también el que alumbró el renacimiento cubriendo los lienzos con rojos brillantes, fascinantes, a veces venenosos o tan caros, inalcanzables y secretos, como los producidos por el kermes o por la cochinilla tan nueva y deseada (casi tanto como el oro) por los Españoles que acababan de llegar a América y tan antigua para los Aztecas...En el arte el rojo vistió a santos y héroes, y en mi mente, y también en la de los artistas, ambos se representan siempre ligeros de ropa y, indiferentemente de lo que nos cuente el cuadro o sus rostros, sus cuerpos voluptuosos se muestran musculados y resultan más sugerentes y deseables cuando el color rojo está cerca... el rojo tan solo tiene dos rivales...el negro...y el oro!









In the beginning, in my photos there was only light and shadow: white, black and an infinite range of grays. And it was beautiful ... but something was missing. Years later, red appeared, first with subtlety, and then with forcefulness. It was no accident ... the color red is part of the collective and unconscious memory of our species ... our stunted instincts still remember it ... it attracts us like a moth to a flame ... and at the same time, it puts us on guard and prepares us for something terrible ... When man went down to the caverns to create the first Gods, the first magic arose from the color of blood. In my sensory memory the reds and ochres of the mysterious animals painted on the walls of the Altamira caves are alive ... but also that red was worn in the Ancient World by the most powerful men around the Mediterranean ... or the Crimson paper on which the last kings of the Nasrid Granada wrote. Thus, in my subconscious, red is memory ... indomitable nature, it is fire, it is blood, it is magic, it is eroticism and it is power. The most intense reds dressed emperors in ancient times, were a symbol of the power of ancient Rome and when it disappeared it was adopted by the Church ...

it was a striking color, but also very expensive, difficult to manufacture, fascinating ... and sometimes toxic. The red in my photographs is power and it is passion. It is desire and sex ... is power something else? Power is red. Desire is red. It is the intensity life and the violence of death. The red in my photos represents the color that gave birth to art in the caves, dark and intimate places of knowledge, but also the one that illuminated the renaissance covering the canvases with bright reds. Reds that were fascinating, sometimes poisonous or so expensive, unattainable and secret, such as those produced by the kermes or by the cochineal, so new and desired (almost as much as gold) by the Spaniards who had just arrived in America and so old for the Aztecs ... In art, red dressed saints and heroes, and in my mind, and also in that of the artists, both are always represented lightly in clothes and, regardless of what the painting or their faces tell us, their voluptuous bodies are muscled and are more suggestive and desirable when the Red is close ... red has only two rivals ... black ... and gold!









RHAPSODY IN RED

JAAP DE JONGE

Jaap's soft eye catches the appearance of men changing from one generation to another and from role to role. Quirkiness, ascendancy, innocence, grotesque, vulnerability, seductive anatomy and sensuality are attributed to those who De Jonge succeeds to lure out of their inner world, or sometimes out of their solitude.

Since 2013 De Jonge exhibits regularly in solo and group exhibitions in The Netherlands and also in Berlin (Germany).

His work appears among others in Your Daily Male Calendar, My Gay Gaze, Male Nude, Mascular Magazine and APL Magazine. 'Rhapsody in Red'.

A rhapsody is a piece of music written without a formal structure that expresses powerful feelings and emotional excitement.

In light of contemporary rhapsodies to 'stripping as therapy' – strippers speak of empowerment, liberation, the triumph of eroticism – the interpretation is apposite.

You can see more of Jaap's work at www.dutchmaleart.com

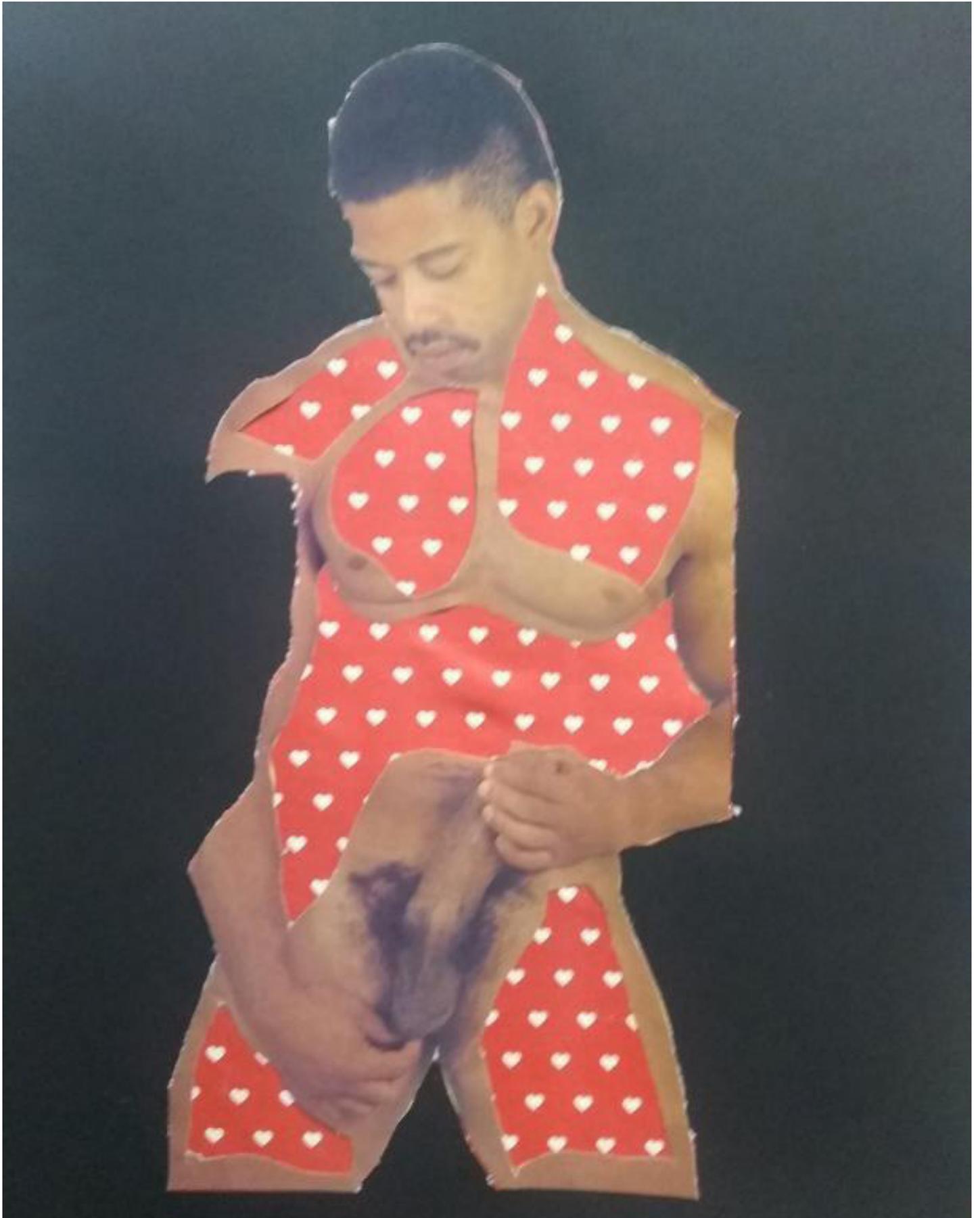








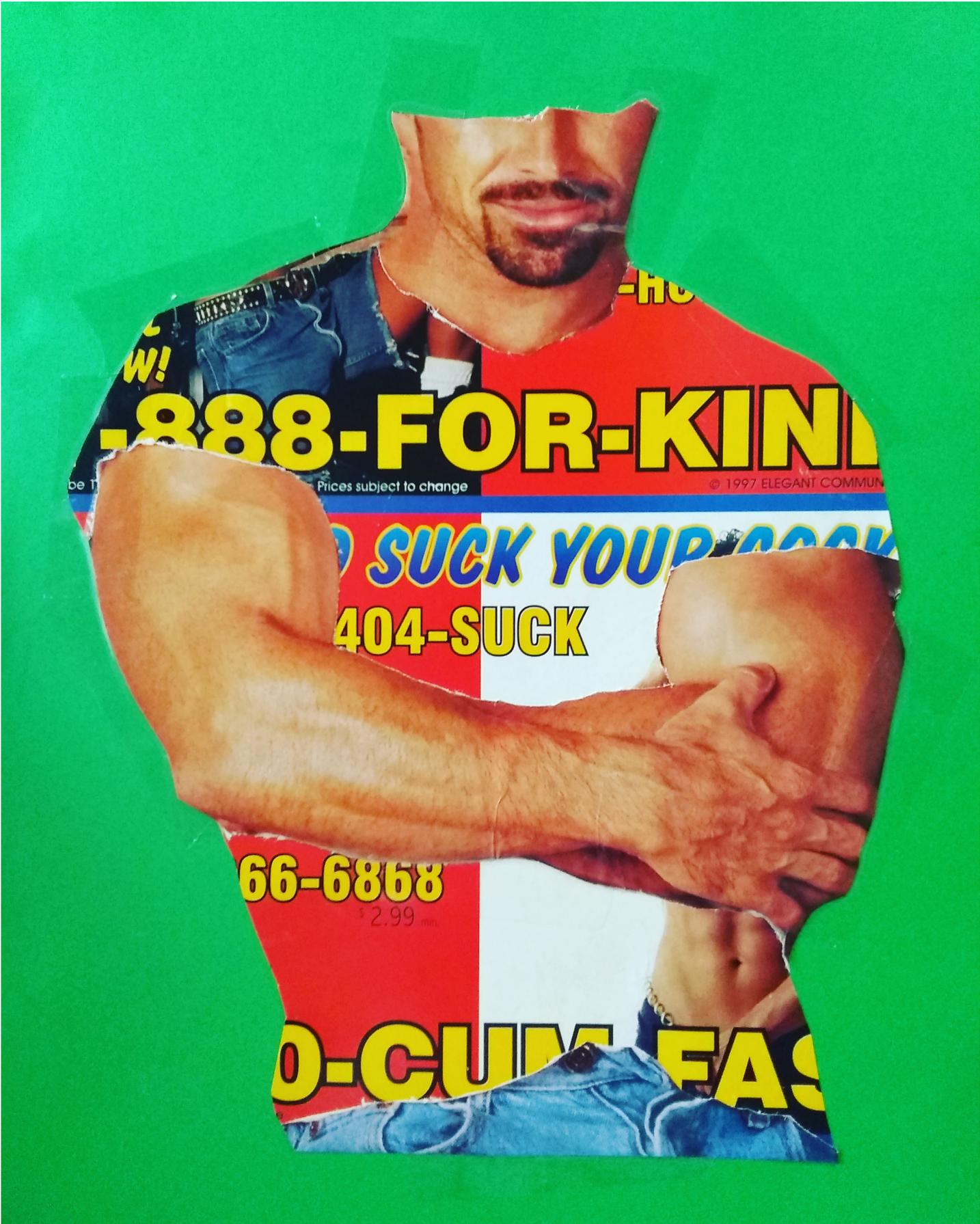


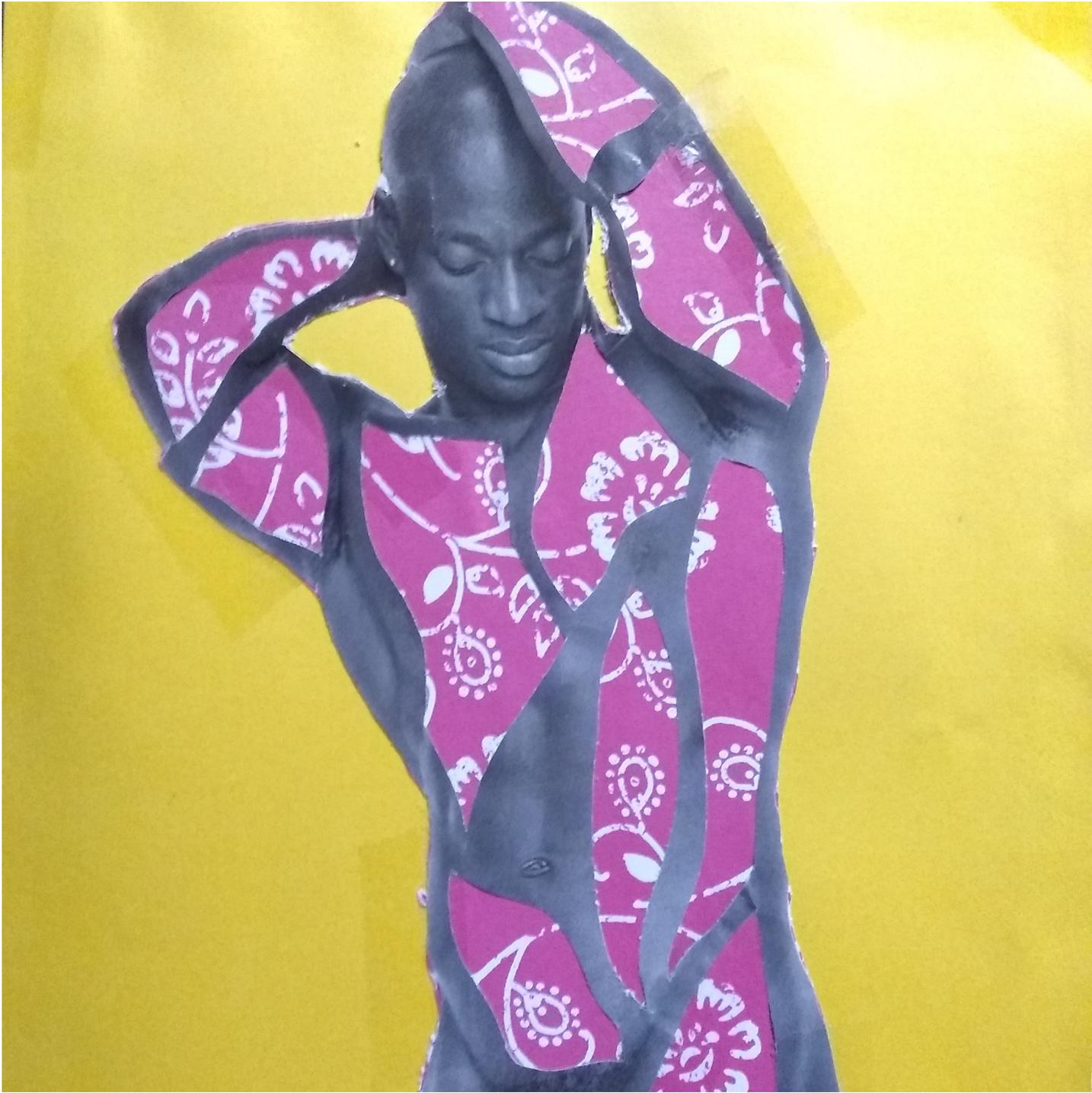














LIBIDO IN RUBRUM

PAULO POMKERNER

Pedicabo ego irrumabo,
Aureli pathice et cinaede Furi,
qui me ex uerciculis meis putastis,
quod sunt molliculi, parum pudicum.
Nam castum esse decet pium poetam
ipsum, uersiculos nihil necesse est,
qui tum denique habent salem ac leporem,
si sunt molliculi ac paruum pudici
et quod pruriat incitare possunt,
non dico pueris, sed his pilosis
qui duros nequeunt mouere lumbos.
Vos, quei millia multa basiorum
legistis, male me marem putastis?
Pedicabo ego uos et irrumabo.
-Gaius Valerius Catullus

*I will sodomize you and face-fuck you,
bottom Aurelius and catamite Furius,
you who think, because my poems
are sensitive, that I have no shame.
For it's proper for a devoted poet to be moral
himself, [but] in no way is it necessary for his poems.
In point of fact, these have wit and charm,
if they are sensitive and a little shameless,
and can arouse an itch,
and I don't mean in boys, but in those hairy old men
who can't get it up.
Because you've read my countless kisses,
you think less of me as a man?
I will sodomize you and face-fuck you.
-Gaius Valerius Catullus*





















GINGERVITIS

Tom Macmillen-Oakley

For as long as I can remember, I have had a thing for Gingers. I love everything about them: their hair, their freckles, their everything! I blame my early exposure to Yukon Cornelius from “Rudolph the Red Nosed Reindeer” for my fetish, as well as Don Most (Ralph Malph on “Happy Days”). While camping at a gay campground a few summers back, I did a head count and there were nine Gingers in our group around the fire. A rowdy discussion started about what do you call a group of Gingers and after much debate, we decided that the correct term was a “Snap” of Gingers.

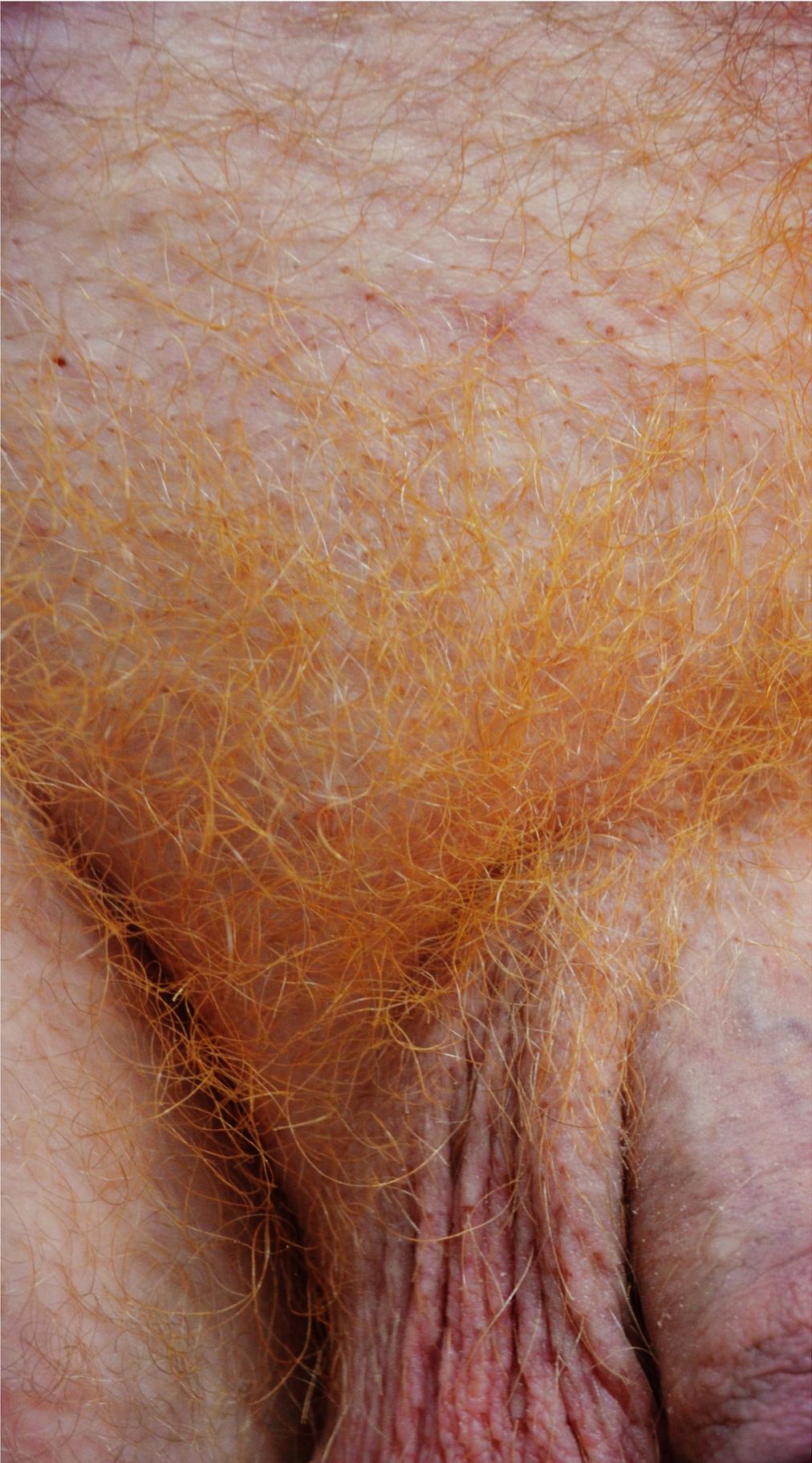
It was also during this time that the word Gingervitis was introduced to my lexicon as I was star struck with all the red hair, red beards, red chest hair, and at one point, a showing of their fire crotches. A friend commented: “Oooo, Tom’s Gingervitis is acting up!”

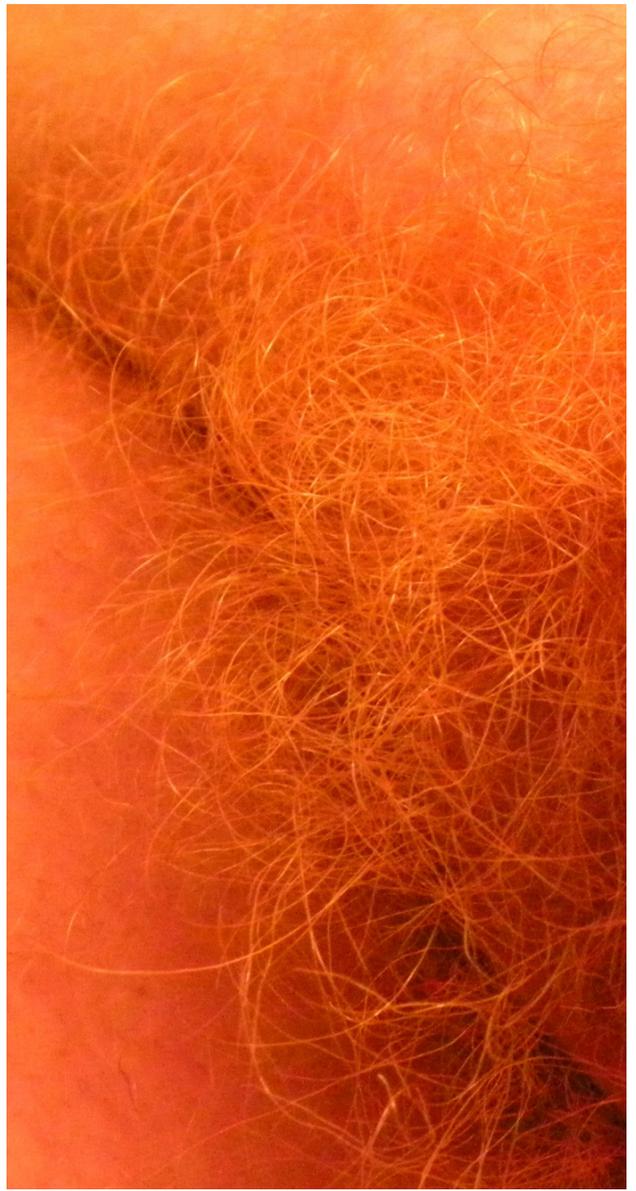
I was in heaven! I decided to see who in my friends would allow me to photograph them and become intimate with their Gingeriness. Ironically, none of the assembled nine would agree, so two of my straight mates volunteered and allowed me to zoom in on what makes them so special. I am thankful for both Eric and Johnny for allowing me such intimate access to their bodies.













TRIBUTE TO LILLY

RICHARD J ROTHSTEIN

My relationship with red began with my grandmother. Lilly ran a brothel on the Lower East Side of New York from 1922 into the 1940s. My grandfather was a client. Her husband who she married after I was born in 1948 was a client. My grandmother always wore the brightest shades of red lipstick and that became a powerful visual for me at a very early age. Not only did it represent her profession, but it came to represent the affection and very raunchy humor that characterized her personality as a grandmother. My muse and most beloved model, Sergey has worked with me over the years to produce subtle and not-so-subtle tributes to Lilly. I'm very happy to share with you a range of the work we've done in red. Our red work tells a story of passion, commerce, survival, love, affection and humor. When you see red in my work, it's always a nod and a tribute to my grandmother.

Model: Sergey

You can see more of Richard's work at [Instagram.com/rjr10036](https://www.instagram.com/rjr10036) and Sergey at [Instagram.com/sergshpard](https://www.instagram.com/sergshpard)





















REDDENED - ON SPANKING

ULLI RICHTER & CHRISTOPHER STUDER-HARPER

Being held over a knee and spanked might be the oldest form of punishment known to man. It certainly feels this way, given it's simplicity. In it's purest form it requires nothing more than a resolute grip and a firm hand.

Often it is one of the most memorable interactions one has with a guardian, etched into our mind as a moment of lasting correction when we were left to ponder our mistakes with a glowing rump.

(Historical accounts even seem to comment on the mnemonic properties of a good spanking, such as young boys being taken to the site of important border stones where they were thoroughly spanked, so they would never forget the location for the rest of their lives, in case the landmark would ever be tampered with.)

As such, there is a definite aspect of almost benevolent correction and education to spanking that is lacking in more unforeseeable punishments: it's prolonged, all-encompassing ritual nature is a testament to the perpetrators attention.

Erotic spanking, though close to that familiar gesture, is even less aggressive. It retains the subtext of complete immediacy and lasting effects, but expands on the utter dedication and attention it demands from both parties, most of all because of its consensual nature.

To borrow a line of reasoning from Foucault, spanking is of course just one of many possible and strange ways to eroticize the body in order to derive new pleasures from it. Instead of violent, it is playful, experimental, a way to open up new sources of stimuli beyond the explicitly sexual. These experiments allow us to desexualize pleasure and look beyond the restrictively genital.

Traditionally, the pleasures of the flesh are seen as drinking, eating and fucking. And this narrow concept does not only limit our ideas about pleasure but also about our own body.

You can see more of Ulli's work at www.kinkinprint.com and www.ullirichter.com

You can see more of Christopher's work at www.instagram.com/hermeticwerewolf







TOP: REDDENED | 4
BOTTOM: REDDENED | 5





The reason why the buttocks have endured through time as the foremost and favorite surface for correction as well as pleasure seems clear: No part of the human anatomy offers us such a large, unbroken canvas of muscle and fat as the gluteus maximus. Away from any fragile vital organs, with all its bones tucked away neatly beyond mounds of flesh well supplied with blood, encompassed by soft skin, it is difficult to damage with blunt force.

If spanked correctly, no permanent injury arises while maximizing the memorability of stimuli and pain. Not only that, but the affected skin ends up even more sensitive and receptive to touch, offering the opportunity for intense aftercare, strengthening the emotional bond between the partners even further, all the while simply trading one language of mindfulness for a different one.

To change the surface of a body means to influence its inner workings.

Because our perception can only rarely really push beyond being skin deep, we rely on reading the surface as an indicator of what lies beneath. And the pink, dark crimson, even deep purple of the cheeks end up telling us of the great amount of energy and force that has been exerted not only onto the buttocks, but indeed into them, and ultimately through the body.

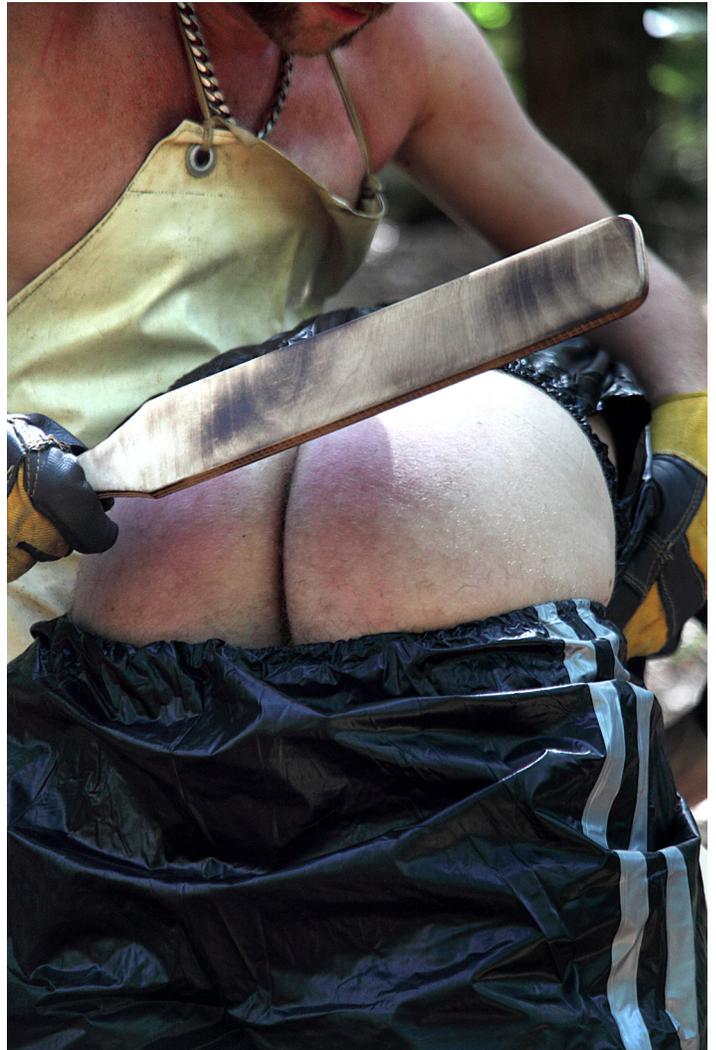
A tops affection and passion can therefore reverberate from their hand through the body of the bottom, traveling through ass and spine all the way up to dizzy the head and make the mind swim.

Reddening the skin so it resembles more what is found beneath – flushed with circulation, red like living muscle, vital, radiant. When we do so much to cover ourselves in order to shape our identity, wearing leather masks to become fierce beasts or don rubber in order to turn into objects, we can discover another living, quivering, mistakenly human self when bruised and flushed.

If we allow it, spanking gently erodes our barriers and defenses, opening up our membranes and pores. It can reduce us to a weeping state of senso-motoric immediacy, making our skin as well as our personality permeable, letting impressions and emotions pouring freely in and out.

So as the people in our life collide with our backsides, literally whipping us in shape, if done with the right care, they will leave no scars on our skin. But as a gloved hand slaps these mighty muscles, it also thoroughly massages the mind, viscerally awakening deep corners of our being, educating, caring, shaping. An intimate spanking session governed by mutual trust can offer new perspectives and give room to revisit and process old ones, where tension and trauma can be expressed and reevaluated.

And while the biting sting and warm glow of the red cheeks will fade without fail, the memories linger. We can emerge transformed, ready to regenerate, waiting to be reddened again.







THE RED CURTAIN

Jean-Christophe Huet

Dans ma chambre de Johannesburg en Afrique du Sud, un rideau rouge. Devant le rideau, de jeunes hommes d'Afrique du Sud ou du Zimbabwe, timides ou extravertis. Et la lumière naturelle de ce début décembre qui sculpte leurs corps musclés.

In my Johannesburg room in South Africa, a red curtain. In front of the curtain, young men from South Africa or Zimbabwe, timid or extraverts. And the natural light from that early December morning that sculpted their muscular bodies.

















REDS

COR WINDHOUWER

Naast ander soort werk maak ik ook schilderen van manfiguren, volwassen en stevig, gebruikmakend van afbeeldingen in tijdschriften en van websites, zoals BMB, Yogabear en Mascular 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.

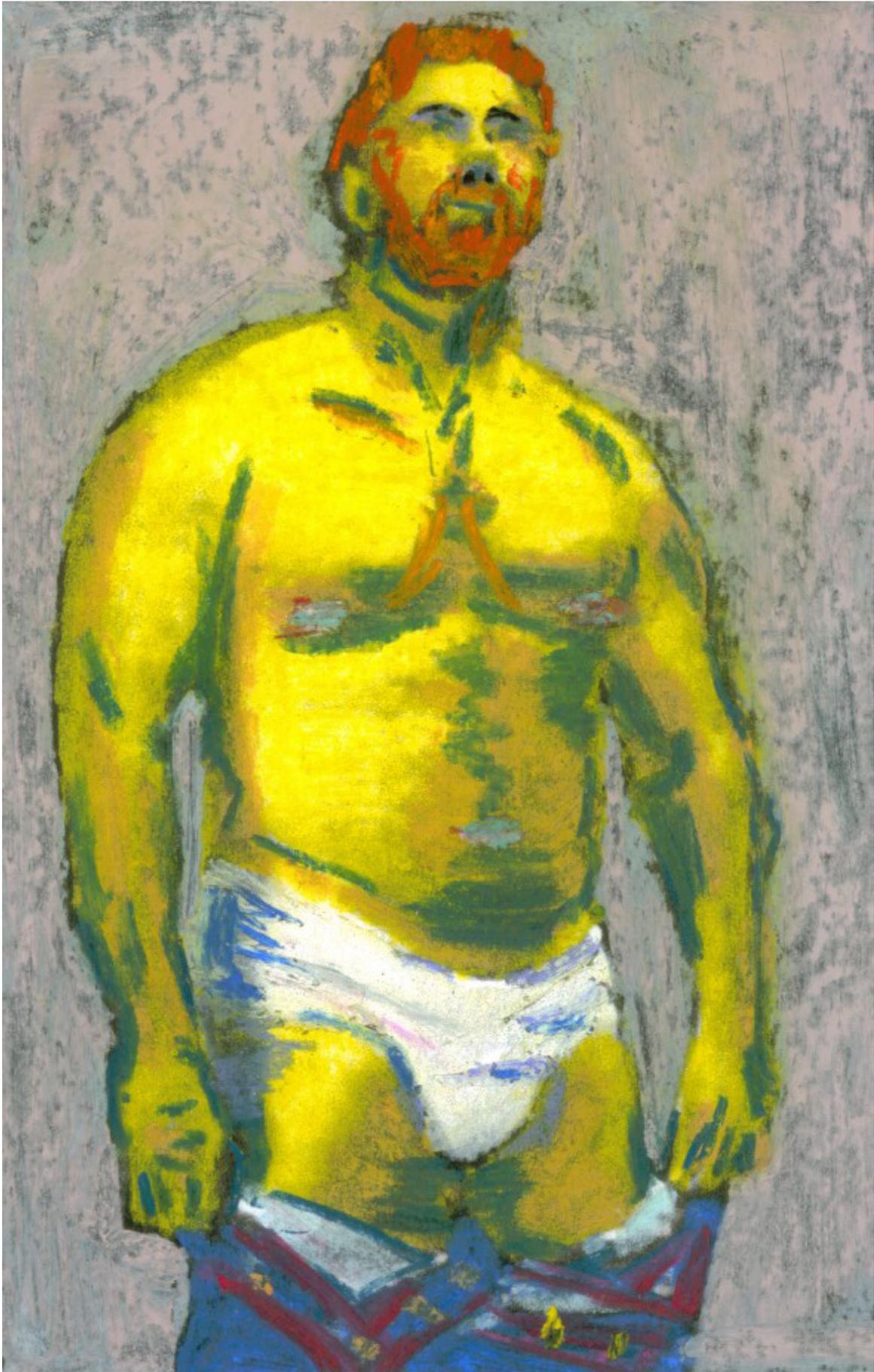
Omdat ik steeds meer medische problemen kreeg met mijn hand kon ik steeds minder goed tekenen en schilderen zoals ik gewend was en moest dus aanpassingen doen om toch te kunnen blijven werken, vandaar dat het werk steeds minder figuratief, maar meer abstract is geworden.

De werken in dit magazine laten de geschiedenis zien van mijn werk tussen 2002-2015

Among the work i make, i also paint male figures, mature and masculine, used images from magazines and websites, such as BMB, Yogabear and Mascular 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 2002-2015.













WE'RE RED

BLAKE YELAVICH

"Every body is a book of blood... Whenever we are opened, we're red."
— Clive Barker

MUSCULAR Magazine declared a call for the February issue to be "RED." At Men Of Utah, we thought Valentines and hearts and rose petals - and quickly dismissed those. Those thoughts drew up images of store-front advertisements and corporate-created merchandizing. We craved for something viciously more real, more human, more INSIDE each one of us.

Blood is our lifestream. The demon inside each of us, while hard for us to admit, drives our every move. We may claim we are vigilant to "the Good," those who are true to their lifestream will admit the presence of the constant balance between doing "what is right" versus letting

that demon, that inner lifestream of lust, or power, of craving win.

The demon is in our blood; if your blood is pumping, that demon is flowing through you. A second "shameful" thought while someone counts out our "cut" from a stack of a large sum of money... he's showing you he is there. That flush of pressure to your temples on the drive home when another vehicle gets too close... he's there. The influx of blood to our zippers as an innocent figure casually passes by... he's standing up and shouting to be heard.

All of these are the demon. All of them have to be restrained. And quite coincidentally, all of them show signs that we are still human, in the form of turning us RED.















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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CONTRIBUTORS



Shibarigarraf –We are two experienced riggers based in Sitges, Spain. During the shibari-sessions we always take pictures of our work to publish on our website. We also organize shibariclasses. For a good session, the input of the model is just as important as our experience as riggers. It is a collaboration where we help the model to push his limits and we try to surprise ourselves every time and continue to grow as riggers.



Blake Yelavich - Blake Yelavich is the award-winning male physique photographer and owner of Men Of Utah™, a collection of adult-intended publications featuring the actual residents of rural Utah. His team of men are seen representing clients such as Sukrew, Meat, Walking Jack, Pump!, Vicedman, Alexander Cobb, Timoteo, and Cellblock 13 underwear. His two hardbound books SUNDANCERS and BOUNTIFUL are available at MenOfUtah.com. His group of guys can be followed on Instagram at @blake_yelavich and @MenOfUtah



Paulo Pomkerner -Artist by vocation and photographer by insistence, Paulo Pomkerner's career in photography is relatively short. Self-taught, he learned to photograph when he bought his first camera in 2013 and since then has been photographing, in Curitiba in southern Brazil, mainly flamenco dance shows and male portraits. Since 2017, he has been studying man's relations with the environment and what builds contemporary masculinity. He is currently developing a project that seeks to translate into images the current crisis of male identity that reverberates in the fragile and toxic masculinity of heteronormative relationships.



Carmine Santaniello - Based in New York, I have exhibited nationally and internationally with work appearing in numerous publications and collections in the US and Europe. Homosurrealism magazine and The Art of Man magazine USA, Mascular magazine UK, Boner magazine Germany, Character magazine France, Noisy Rain and Spunk magazines to name a few. My art is in the private collection of Charles Leslie as well as the permanent collection of the Leslie Lohman Museum of Art, New York City. In addition, I show with Mooi-Man Male Art Gallery, The Netherlands, the Affordable Art Fair Amsterdam, Ioco Studio Gallery, Barcelona, Spain and the ChimMaya Art Gallery, Los Angeles, CA.



G O D Photography - I work in and around four disciplines : photography, film-making, painting and music. Recent photographic exhibitions

include The Louvre Paris 2015, the Croatian Embassy in London 2016, Ode To Life Festival Montenegro 2017, Conway Hall, London 2018, Split, Croatia 2018 and Koprivnice, Croatia 2019. Commissioned live stage projection film and video by bands as diverse as Danse Society, Sex Gang Children, Primitive Race, Hands Of Industry and KNIVES, as well as CD cover artwork for Andi Sex Gang, Massive Ego and Wormhead amongst others. I have performed with the artists such as Jimmy Somerville, Madonna, Cliff Richard, Banderas, Horse, Then Jerico.



Ross Spirou - I started in photography some 36 years ago and 15 years ago, I went to school and studied photography and some ten or so years ago, I started photographing men and so far, I've had three exhibitions and have been published a number of times.



Claudio Tomaiuolo - An Italian guy. Information and automation engineering student. My interest in photography started when I was 19, during my ex daddybear relationship, in Apulia. Moved to Ancona for my studies, I've met two amazing boys. They are my best friends now. One of them studies photography and video, the other is a fantastic entrepreneur of art and cultural contamination. They've changed my mind. Now, I'm juggling street photography and "carpe diem", and recently I started to immortalize the beauty and the masculinity of the men I'm finding on my way. At this very moment, I'm in Erasmus in Barcelona.



CHRHOFF - (Christian Hoffmeister), born 1964 in (West) Germany near Cologne, living in Cologne, Germany. Studied economics and work in a management directors position in a family business. I lived and studied temporarily in Switzerland, USA, Spain and France. Concerning Art it is part of the more private side of my life. My focus is Painting and Photography. I had some Exhibitions in Gay Bars in Cologne.



Jaap de Jonge - (1949) Studied Dutch Language and Literature at the Rijksuniversiteit Groningen (Netherlands). Autodidact photographer. Since 2005, active in the field of art photography. Resides and works in Assen, a little town in the North of the Netherlands.



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.

CONTRIBUTORS



Adrian Jones – Thirty Plus years’ experience as a working commercial artist and fine arts photographer in New York City. Work includes editorial projects with a number of magazines and model agencies. Led Solo and Group gallery shows in the US, Europe and Australia with images published in Books and Magazine.



Aleksei Dem - Nude model, author of several books. There is a soul in the Nude, so this ambiguous genre of photography is chosen. Nude photos-candid, honest photos. Man is what he really is. Shooting Nudes gives you the opportunity to fully open up. I enjoy the process. Don't be shy. Nudity is an integral part of life.



Carmelo Blazquez - I am an Andalusian who was born in Barcelona (Spain) in 1976. I studied photography at the IDEP School of Image and Design, in Barcelona. For me it has never been a profession, it has always been an art. I have a degree in Social Work and The work

that pays my bills, for 20 years, is linked to helping people at risk within an international NGO. I am fascinated by history in general, that of the ancient world in particular, and I am an art lover: mainly painting and sculpture and I believe that contemporary and classical dance are the most beautiful ephemeral art. On January 31, I married the man with whom I have been sharing life for 17 years. I have three cats: Tokyo, Owl and Olaf



Rubén Gerardo Alfaro Moreno - a Mexican-British special effects designer and photographer born in Zamora, México. Rubén began his film career focusing on sfx make-up, lighting and set design in several films. He then moved to the post-production side of the film industry until the present day. While pursuing a career in film, Rubén discovered a passion for photography. In 2005, he created “MYRKKY PHOTOGRAPHY”. As a huge fan of horror films, he decided to combine his experience in sfx, lighting, set design and photography, and started creating horror photography. Rubén’s work has been displayed extensively around USA, México & UK. In 2017, he published his first photography book titled “RED”, followed by his second book, “MYRKKY1”, published in 2019.



Richard J Rothstein - Richard J Rothstein uses the medium of photography to express and communicate the emotions and confidence of being out and normal; defining normal as who he is as a whole human being,

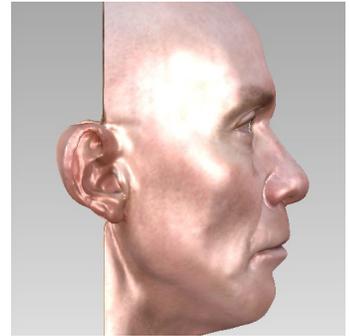
not in terms of how he and his work might be defined by others as normal. His work has been shown in galleries and museums in New York, Portland, Berlin, and The Haag. Publications include The Advocate, The New York Times, Zoom Hommes and a range of print and online magazines featuring homoerotic photography. He has also enjoyed commercial success with his New York City landscapes which grace the walls of corporate headquarters and calendars.



Christopher Studer-Harper - (1980) A Swiss artist working predominantly with installative and performative practices. Originally educated as a developmental psychologist, he now prefers to explore themes such as sexuality, intimacy and vulnerability through finely crafted objects, performances and text. He shows his work in Berlin, London, Amsterdam and Paris.



Ulli Richter - Ulli Richter is one of the leading documentarians of the gay BDSM-scene and a gifted photographer of natural portrait and architecture. His work is known for its often intuitive-dramatic lighting and encompasses a wide array of emotions, ranging from unsettling stillness to utter madness. In recent years, Ulli has developed a style of documenting and portraying BDSM-play that echoes Baroque painting. In contemporary art photography he is bridging the tension between careful scene setting and lighting and capturing the free emotions and wild actions so characteristic of BDSM-play.



Jonathan Armour - Jonathan Armour’s practice is a trans-media enquiry into the body and the skin. It is a practice that involves probing the interfaces at which the body connects with the world. Its method revolves around instinctive exploration and scientific experimentation. The projects are driven by interaction and collaboration with others, jointly questioning aspects of our multiple selves, and progressing through stages are built on our shared sense of otherness..



Shane Allison - Shane Allison has had collages appear in Noisy Rain, Unlikely Stories, The Southeast Review and most recently, Gay Death Trance. His most recent collection of poetry, Live Nude Guys is out from Gimmick Press. His new collection Sweet Sweat is forthcoming this fall. He is at work on publishing a book of poems and collages.



Jean-Christophe Hueet - In search of beauty and spirituality around the world.

CONTRIBUTORS



Bill Puztai – Bill lives and works in beautiful Vancouver, BC, Canada; visit his portfolio at billpusztai.com. He has too many plants in the windowsills and on the deck at his studio, and is also a member of Strathcona Community Garden in Vancouver. He has never seen the Sacred Chalice of Rixx nor has he handled the Sacred Rings of Betazed, but ...maybe someday.



Rick Castro - Rick Castro- Los Angeles photographer known for his work focusing on fetish and desire. Castro became a freelance photographer in 1987 working for the Advocate and the original Drummer Magazine. Over the years Rick presented numerous exhibitions including NYC, Chicago, San Francisco, Seattle, Detroit, Paris, Tokyo, London, Berlin, Frankfurt, Melbourne, Amsterdam and Milano. Rick Castro has photographed~ producer Alan Poul, porn star Peter Berlin, Writer Gore Vidal, director Kenneth Anger, musician Alice Bag, model Tony Ward, actor Guillermo Diaz, performance artist Ron Athey, Tom of Finland Foundation president Durk Dehner and the 14th Dalai Lama.



Michael Rosey aka IronRose - After working as a jewelry designer for 20 years, a catastrophic call left me paralyzed with limited use of my hands and arms. With the help of splints, Velcro and the love of my friends, I am able to create again. I studied nude drawing as a teenager, dabbled in fashion illustration, studied graphics as an undergrad and obtained an MA in Art Education. I have travelled extensively and seen too many of the world's museums. All of this influences my work. Forever, I will be grateful to Mascular for discovering and challenging me.



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, cyclists, 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.



Tom Macmillen-Oakley - I am an artist, a Professor, a Dad and Husband living in Michigan. I am currently the Chair of the Liberal Arts Pathway Department as well as the Lead Faculty for the Studio Art Department at Jackson College in Jackson, MI. In 2004 I was named the Michigan Art Education Association's Higher Education Art Teacher of the year. I am a working artist and consider my primary craft the ability to teach art and make it relevant to my students. My work has been shown all over the Great Lakes region as well as on digital platforms. My husband and I have two children, as well as a Maine Coon cat, a St. Bernard, a Bearded Dragon and a fish.



Robert Siegelman – Robert Siegelman works primarily in drawing, photography and artists books. He teaches at Tufts University in Boston, and works with artists privately. His work is in many collections including the Boston Public Library, Harvard, MIT, The Leslie + Lohman Museum of Gay and Lesbian Art in New York City, The Leather Archives in Chicago, and the Museum of Fine Arts in Boston. Notable exhibits include shows at the Leslie + Lohman Museum of Gay and Lesbian Art, and "untitled male id" at the Angus-Hughes Gallery in London. In 2017 his drawing installation, "Do You Worry a Lot" was exhibited at the Winfisky Gallery, Salem State University. In 2018 a one-person photography exhibit, titled "In the Flesh" was held at HallSpace in Boston MA.

ARRESTED
MOVEMENT
THE BOOK
ON KICKSTARTER



EXPECTED MARCH 10, 2020



MASCULAR

STUDIO



LONDON | BRUSSELS | PARIS | DÜSSELDORF | TORONTO | NEW YORK | SAN FRANCISCO

A shirtless man with a beard and tattoos is standing in a window frame, smiling and looking towards the camera. He has his arms crossed and is barefoot. The window is set in a wall with a textured, light-colored finish. The interior behind him is dark, while the exterior is bright. A large, teal-colored word "OPEN" is overlaid across the middle of the image.

OPEN

OPEN

You walk past a window that's open, you turn and look in - what do you see? A door opens, do you walk through? Someone tries to show you a new perspective, are you receptive? Issue No. 29 of MASCULAR Magazine is dedicated to OPEN. Being open is a state of mind and a physical state of being. Can art be open? Some say that to do your best art, you need to be open. Is that true?

The word "open" has universally positive connotations. To be open is good, while to be closed - not so much. We talk of open minds, open doors, open hearts and open landscapes. The term speaks to potential. Openness is a great character quality. But is it really tangible? We speak of it, but do we practice it? Open doors still have locks on them, after all. Being open to suggestion implies gullibility - and we know where that can lead.

An open bottle of wine on a table; an open door leading to a beautiful garden, an open field with miles of seclusion. Being open to new ideas and experiences in the bedroom or in a dungeon. An open orifice invites. You can fill things that are open, you can close them, you can look through them and you can experience them. An open mic gives you the chance to showcase your talent. An open goal lets you score. Achievements in all forms come to those who react or engage with open opportunities.

MASCULAR Magazine is now open to your creativity, ideas and creations. We are looking for creatives from all over the world to submit works that open our eyes to new ideas and experiences. Open your box of treasures and share your favorite gems. Our's is an open house, ready for all visitors, so please come in...

If you are interested in contributing to Issue No. 29, please download and complete the Submissions Form which is available from the Submissions page on our website: www.mascularstudio.com, or for more information, feel free to contact MASCULAR Magazine at: submissions@mascularmagazine.com

Deadline for submissions is April 27, 2020.



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