

# MASCULAR

MAGAZINE

Issue No. 3 | Autumn 2012



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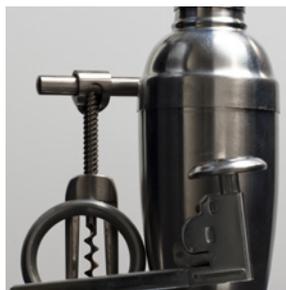
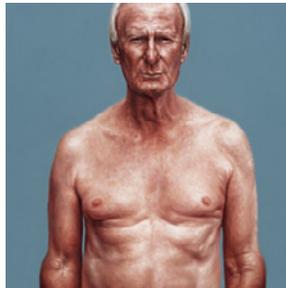
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# MASCULAR

MAGAZINE

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COVER Photo by:  
Paul Specht - "Self Portrait with Eric | Springfield, MA"

## CELEBRATING MASCULINE ART AND THE MEN WHO CREATE IT



These are interesting times for relationships. In the Western Hemisphere we seem to be on the verge of securing legal if not general recognition of the legitimacy of a same sex union. The question of who you can love and whether society accepts it is drawing strange battle lines. In many places, traditional enemies are united in hate. But the momentum of history seem to be moving many societies towards an inevitable conclusion - religion and tradition are no longer adequate justifications for excluding loving people from formally recognizing their relationships.

So I thought it might be interesting to consider what it is we have been fighting or hoping for. What does a gay relationship look like today. And by gay relationship, I mean where one of the parties identifies as gay, so parents, friends, priests, co-workers all fall under the definition. How do gay men relate to the people in their lives?

We often speak in terms of community and partnership as if there is an over arching objective, a goal we are trying to reach. Is this so? Is the goal happiness, fulfilment, self-actualisation? Collaboration? What do we get from our friendships, and is a gay friendship different from a straight one? Are we

different with our straight friends? Do we ask other things of them? And what about relationships we don't choose, family, colleagues, students?

Antonio da Silva's film *Julian* depicts a summer love affair in all its beauty and languid intensity. On an impulse Da Silva invites a beautiful stranger to come to Portugal. Julian agrees but insists that they spend the time in nature. Through Da Silva's lens we watch a gloriously free and confident man revel in his masculine beauty. We can feel Da Silva's heart expanding in his chest. But the love affair is just that - a brief encounter. Can anyone be blamed for diving into a relationship that is not meant to last?

But what about love? The enduring, life affirming, through thick and thin kind? Where does that fit in?

Gianorso and Paul Specht confront the clichés of the volatile and fleeting gay 'relationships' that seem to bring so much drama into our community. Their portraits show something beyond relationships. They show the binding of souls. Their subjects share an energy invented in the confines of their intimacy. Nothing short of beautiful. I was fascinated by the way the two artists convey similar concepts but in such different ways. Gianorso corporeal and tactile men allow themselves to be

vulnerable in the arms of their partners. Specht uses space and juxtaposition of form to examine the same thing; he uses a more formal architecture to convey the same sense of connection.

Intimacy is explored in Vincent Keith's series 'Touch Me.' His intimate nudes capture moments of extreme closeness between men in love. They have a playful and uninhibited quality to them that evokes the relaxed closeness the subjects share. After the hundreds of hours we spend in each other's company, we become familiar with the shape of an ear, the curve of his lips, the smell of his breath or the texture of his scrotum. This familiar intimacy acts as a reminder that you share a special closeness that few if any others can know. Giuseppe Rinocchiari captures these intimate moments very well in the simple act of getting out of bed and sharing a cup of coffee.

And what of those relationships that aren't healthy? Interpersonal experiences that we have survived rather than enjoyed? They are hugely formative when it comes to character and outlook. Jim Mimnaugh uses collage to organise his thoughts and comment in themes and experiences in his life. In 'Bully' Mimnaugh takes us back to those desperate experiences of helplessness

and despair at the hands of people who predate on our weaknesses. The fact that we survive these trials and move on is testament to the strength we must all show to live our lives the way we choose to. But there are scars.

Joseph O'Leary explains that his Delicate Scars series is "an ongoing body of work that attempts to clarify and resolve events and relationships throughout my life" - the healing is a solitary and sometimes lonely work in progress. Jéren's series Psychose shows us those lonely moments when we have only our thoughts to comfort or torment us once a relationship has ended. The darkness surrounds him, and he is exposed.

Family is central to all that we are, even if we have to invent our families when traditional ones aren't to hand. David Goldenberg's series of family portraits forces us to reconsider the representation of a traditional family and updates it to reflect an alternative, though no less tangible, vision of what a family can be. Like so many family portraits, there are complex stories and histories embedded in these images.

This issue would not have been complete without some consideration of the parent child relationship. Goldenberg includes his daughter in his family portraits. Matthew Stradling takes his parents and makes them central to his work. He has painted beautiful and characterful nude portraits of his parents. The tenderness, love and honesty in his gaze is palpable. His poetry takes us deeper into those relationships and adds nuance as well. The passage of time has worn their bodies, but it has not dulled them.

Mike Thompson shares a week with his mother, and with us. His portraits of a woman towards the end of her life are warm and gentle. The intimacy of their relationship is conveyed through his eyes and how he sees her. The role of carer has switched and she now looks to her son for support. Thompson uses the surroundings or everyday items and rituals to make her ebbing life more real. It's as if with these images he has captured the person she was and in doing so will keep her alive. Whatever the objective, the portraits are very powerful, as is

the love he so obviously has for her.

Robert Siegelman explores inter-generational relationships - something we see a lot more of these days. His work isn't about the 'daddy and son' fetish, but rather a contrast between youthful energy and tender wisdom. Should we be uncomfortable seeing a loving relationship between men who are thirty years apart in age? As someone who tends to have one eye firmly fixed on the future, I think I would fear what time would bring. Perhaps the lesson is to live in the moment and appreciate what you can build together now because it is the only thing that endures.

This same question is posed in Reed Campbell's "Nine Phases of a One Night Stand". Campbell has documented the progression of a tryst between a young, inexperienced and sheltered man and his transgendered lover. There is a desperate feeling in the photos as Taelur questions, considers and finally relents. Who is in control here? One gets the sense that the evening's progression is entirely in Taelur's control, as is it's conclusion. But can Taelur really be said to be in control? Is the need for intimacy and release and warmth so strong that the sense of control is merely an illusion?

Campbell's work lays bare this power play, as does Douglas McManus. McManus's work explores an aspect of male relationships that tends not to form part of the heterosexual landscape - physical power. In the Coal Miner's Fight Club, we are invited to bare witness to the power struggle that to a greater or lesser degree resides in the fabric of male relationships. In Love Rival, McManus brings the metaphor closer to the surface. He shows us the tension between expressing love and power. Being loving and confirming one's own sense of masculinity and strength.

McManus doesn't reduce male relationships to a struggle between love and power, instead, he allows these emotions to coexist in the complexity that is a man who loves.

Where McManus gives us a narrative, Juan Manuel Cardoso gives us snap shots. Moments frozen in time. Moments that synopsise emotions or experiences that form part of the sexual language men share.

In Game's Over, Jean Mailloux's photographs use the male form in natural surroundings to explore the emotional aspects of male relationships. His compositions are unusual and thought provoking and beautiful. The accompanying ink and pen pieces give us great insight into how he uses space and composition to evoke emotions.

In Be My Friend, Vincent Keith considers similar questions. What do we offer our friends in the context of our relationships? Is there an implicit contract when you take on a friendship - 'take my hand' he implores. By accepting the hand of friendship do you agree to be there, to be supportive to understand - even if these acts deny truths or your own needs? Is that what defines a friendship?

So, as you will see, through the works of the artists who have contributed, we explore the various relationships in our lives, how we contribute to them, what we get from them and how they inform us. Perhaps it was time to take stock and assess what relationships mean in our lives today.

I hope that you enjoy this issue of Mascular Magazine and the incredible array of works it contains. Perhaps it will give you pause to think or perhaps it will inspire you to create. Please write and share your views - being interactive is what we are all about, so get in touch.

Issue No. 4 of Mascular Magazine will focus on Travel. Take a look at the Call for Submissions on pages 202-203, and see if the topic inspires you to create and contribute.

Vincent Keith  
November, 2012



## LETTERS

We were very happy with the feedback we received from the first issue of Mascular Magazine, and wanted to share some of it with our readers. In future, this section will include other mail and letters, so please write to us.

*WOW! Love it!!!! I wish there was a printed version in good quality paper! ;) Damn, this is good. Thank you!*

F. Pagalmo  
Coimbra, Portugal

*YAY!! Thanks Vincent... I was wondering when #2 was coming out. I relished and savored #1 for days. So well done and so many talented contributors.*

Ed  
San Francisco, CA

*Gran trabajo en esta publicación, te ha quedado espectacular ... los contribuyentes han presentado muy buenos trabajos y es esta oportunidad hay un buen número de ellos ... Felicitaciones amigo !!!!*

D. Tejada  
Bogota, Colombia

*Congratulations on another successful issue. Once again, your contributions did not fail to satisfy. Nicely done!*

Jim  
Virginia, USA

*Fantthi is real male poetry! complimenti :) i like so much the argument of your visual research... the relationship between the naked man and the pure nature*

F. Petri  
Florence, Italy

Wow! What a grand undertaking. So professional and so much work. Thanks for including my pictures and letting me subvert the subject of the issue!

Bobshaw Pete  
UK

*What follows is my submission for the 3rd issue of Mascular Magazine. I decided to break up the submission into 3 emails so I could send large jpegs of the images. I've included a statement in the part 2 email and a bio in part 3. I don't know if you'll want to use my work again as I was in Issue No. 2 but I thought I'd submit something just the same as I liked the theme for No. 3.*

Sincerely,

Craig Calhoun  
Chicago, IL

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# CONTRIBUTORS



Craig Calhoun



Reed Campbell



Jose Manuel Cardoso



Antonio Da Sliva



Jonny Dredge



Gianorso

**Craig J Calhoun** is a non-professional artist who lives and works in Chicago. He likes to spend his free time looking at images of naked men on Tumblr, watching Japanese animé on Hulu, and reading the books of Roy Harris. He also likes listening to the music of Duran Duran, Siouxsie and the Banshees, Skinny Puppy, Cocteau Twins, The Cure, Fucked Up, Fad Gadget, Torche, John Zorn, etc.

**Reed E. Campbell** Most important, I'm a lifelong native of South Carolina. Small Town America serves as the base of all my work, past and present, no matter which stylistic approach I use. Furthermore, the naivety of growing up in a small town remains a constant thread uniting my work and fueling my passion to find my next visual essay. Given my three plus decades behind the camera, my body of work appropriates multiple genres as my tastes and technical skills continue to evolve. I constantly ask myself questions, and I answer those queries with visual art. Today's work may feel formal and studied while my next project's solution is candid and spontaneous. My current working style has evolved to a more candid and spontaneous approach. I've become less rigid in my expectations of myself. In turn I embrace new possibilities. My current project, "A Fictional History," is an ongoing series I'm creating based on an alter ego. I'm excited with that challenge. I'm viewing my environment through the eyes of another photographer albeit a fictional charter. The core purpose of art is expression and exploration while broadening my artistic vocabulary.

**Jose Manuel Cardoso** - I define myself as a self-taught painter ever since the age of 14 when, for the first time I took a canvas and a brush. At age 20 I started to work in marble and my first public exhibit, the base for the monument to La Niña de los Combs, made of San Vicente stone, was shown in the Alameda de Hercules (Sevilla). In my 24 years I knew I had to extend my studies of art in stone carving and collaborated on a sculpture project in Porrino (Galicia) and participated in the competition of sculpture Stein in Fribourg (Germany). An internship in Florence followed, where I had the great pleasure and pride to work and learn with the Uffizi Museum restorers (Studio Tecne). Returning from this amazing experience I was able to assist in the rehabilitation - restoration of the fantastic Roman busts of the Gardens of Delight (Sevilla). All this time I never stopped painting, though it naturally was in the background. In my time I've been collaborating Barcelona in Spain's most monumental project, still under construction, the Basilica Sagrada Familia. After completion of this major project, I returned to my first love, and picked up my paint brushes with enthusiastic delight

**Antonio da Silva** is a Portuguese artist filmmaker based in London who used his dance and performance background to create erotic art films. He is most interested in visual storytelling, journeys of perception and encounters with people and places.

**Finn** - Art has been the creative image of my life. It has allowed me to create beauty through the raw emotions I have felt on all the paths I have chosen to walk. I am an artist so that I can express myself through visions of color and beauty. This reminds me that all parts of me are beautiful no matter how negative or positive they feel, and they serve a purpose in making me whole. Art literally, no matter how clichéd it is has saved my life numerous times. Creating worlds that are magnificent and interesting has built my self-confidence and awareness because in order to see this world in my head I must be magnificent and beautiful as well. I draw, paint, and work with wood so that I can put things in a new perspective all the time. I have found that this enables me to grow as an artist and as a person. I believe that by putting my work out in to the universe I am creating human connections by inviting them in to the very private world of my mind, heart and soul. I believe that by doing this it has created a vulnerability which has humbled my spirit and opened my mind to a place with no judgment and recognition of uniqueness of individuality. I have been blessed in this life.

**Jonathan Dredge** - I was born and raised in the small university town of St Andrews, Scotland. Following a quiet 'Oxo Family' childhood, reading car magazines and drawing in my bedroom (escaping chronic hay fever), I studied Automotive Design in Coventry before moving to London, and spending five years working in book shops! After retraining as a TV Editor and Designer at Ravensbourne, I spent 12 years working for Post Production houses and Broadcasters, as well as working on more interesting personal collaborations with people such as Nick Knight, Peter Saville and Simon Costin. Throughout my career, I have worked as a photographer, for a variety of magazines and clients, though I am now spending more time working on personal projects, exploring how we see the world. I live with Gav, my partner of 4 years, with our cat Miss Josie Jones, in Islington, London.

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

# CONTRIBUTORS

**David Goldenberg** I was born in a beach town near Tel Aviv, Israel. I spent most of my childhood and my teens on the beach, gazing at the beautiful sunsets, causing trouble and trying hard to make my parents very uncomfortable. I was not your usual boy, I was on a never ending quest to change the world wherever I could and if not that at least to shake some of its pillars. After mandatory army service and some damaging war experiences, I spent my early 20's experimenting in doing all the wrong things and loving most of it. The best part of my late 30's and early 40's I spent in North America gazing at beautiful sunsets and being gorgeous, first in Florida and later in beautiful Vancouver. I moved to London, immersed myself in teaching, working, photography and experimenting in whatever came my way. For the last four years I have been living with my beautiful partner and my greatest inspiration, Louis, in north London, together with our chocolate Labrador, Brusky. I am now a bit older and have calmed down but have never lost my quest to change the world and make people feel uncomfortable, and yes, I'm loving every minute of it.

**Jan Griffioen** - I was born in 1942 in a hamlet in the Netherlands. Photographer was a late calling for me. I began with it in my forties; before that time I was a teacher Dutch language and literature at the university and in secondary education. I started a professional photography enterprise in 1989 and did sacred architecture and nude male photography as free work. Male photography isn't easy and it was a long way to arrive at the point where I am now. Digital photography helped a lot with it, I think. I am a great admirer of the male body, influenced as I am by the old Greeks, Michelangelo and Robert Mapplethorpe. It is a fantastic work to see nude male bodies, to light them in a appropriate way and to realize a two dimensional image. It is fantastic to work with men who are willing to expose themselves to me and to the world, who inspire me, who stimulate my creativity and with whom I can have a real human interaction. Moreover, it is nearly the only situation in life of a perfect cooperation and the same intention: to make beautiful pictures. I try to keep off pornography, not for moral reasons or because I shouldn't like it, but because I first and foremost want to make beautiful photos. That's I think the main reason why I make pictures of nude men: the joy of beauty and eroticism. And you know: a thing of beauty is a joy for ever.

**Ono Ludwig** - Berlin based fine-art photographer and lecturer with a special interest in analog photography. Ono has appeared in many shows and publications.

**Steve Maclsaac** An expat Canadian living in Los Angeles after several years in Japan, Steve Maclsaac's comics explore contemporary gay culture, identity, and sexuality. Maclsaac has released four is-

sues to date of his solo series SHIRTLIFTER, and has appeared in a number of anthologies, including BEST AMERICAN COMICS 2010 (Houghton Mifflin). <http://stevemacisaac.com>

**Brian Maier** - Originally from Jonesboro, Georgia and now living in San Francisco, California, the technophile makes his living integrating systems and solving technology problems... but he is most at home behind his MacBook and his Denon MC-3000 controller. Brian has instigated many a groove at various venues around the globe, from Vancouver to Palm Springs, Los Angeles to Atlanta. He makes regular appearances in San Francisco - doing what he can to maintain a busy lifestyle set around friends, music, and constant exploration. In 2011, Brian worked with other San Francisco DJs to create the Rocket Collective - a fellowship of DJs raising monies for better sound experiences at the Burning Man art festival in Black Rock City, Nevada. Brian's DJ roots originate from Atlanta. His parents fed him a constant stream of music- "My mother co-owned a record store as she grew up, so music was always a thing" he relates. In college, Brian was sneaking out of his dorm to play underground parties with his peers. It wasn't the anthem style club tunes you'd find at those parties - no, hallmarks of the evening were hard-to-find white labels from local record shops. Brian and close friend Aaron Robinson held practice sessions for hours some weekends, before welcoming in throngs of friends and family to dance the night away.

**Jean Mailloux** lives and works in Montreal (Canada). He holds a bachelor's degree in Fine Arts from Concordia University. After participating in solo and group exhibitions and receiving several prizes, he dedicated his time to disseminating the work of other artists through artist-run centres in Montreal and Quebec City. During those 15 years, his activities included curating a number of video programs and exhibitions in Montreal, Paris, Toulouse and Santiago. After returning to his own artistic practice in 2007, he has regularly used his photos to develop series of drawings and lithographs. For this specific project, he decided to reverse his usual process and took an existing series of crude ink drawings entitled Game's Over as a starting point. He suggested to JL2 ([www.flickr.com/photos/jl2photo/](http://www.flickr.com/photos/jl2photo/)) - with whom he shares his life and his passion for photography - to accompany him during the photo session. Although photography has been an important part of their daily lives, holidays and travels since 2005, this project is their first common effort. Their artistic collaboration will probably never achieve the level of duos such as Pierre et Gilles or Gilbert & George - let alone their fame - but nothing ventured, nothing gained.



David Goldenberg



Jan Griffioen



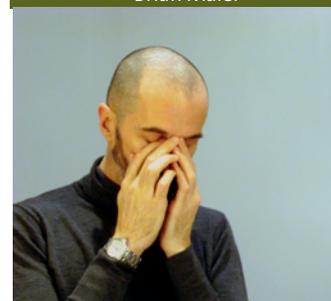
Ono Ludwig



Steve Maclsaac



Brian Maier



Jean Mailloux

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Douglas McManus



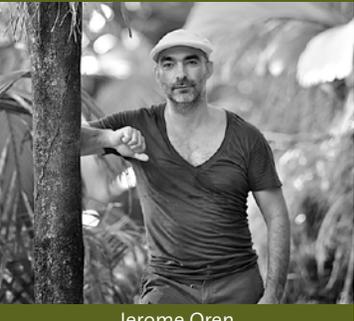
Tom McMillen-Oakley & Finn



Jim Mimnaugh



Joseph D. R. O'Leary



Jerome Oren



Giuseppe Ranocchiaro

**Douglas McManus** has remained a non-conformist throughout his long career, exploring the frontiers of his specialty, print making, to produce both commercial and conceptual works. McManus has been a major contributor to the development of Australian print design, both as a practitioner, curator and lecturer at RMIT University, Melbourne. Originally studying a degree in fine arts he has diversified his art practice across many disciplines including fashion, textiles, graphics, sculpture, installation and digital photography. The notions of concealment and camouflage, juxtaposed against exposure and scrutiny are themes that I explore in my work. Overlaying this concept is the narrative of masculinity and sexuality predominantly around ideas of male physicality, hair, fur, and road kill. I often begin a project with art photography as the basis for exploration in other mediums and materials. I use high end digital technology to create many of the large format works. However I am known to combine high tech with hand rendered print making methods to 'roughen up' the digital medium. McManus is represented in major public collections in Australia, including the National gallery of Victoria, Powerhouse Museum, Sydney and The Queen Victoria Museum and Art Gallery.

**Tom McMillen-Oakley** - is an artist, a Professor, a Dad and Husband living in Jackson, Michigan. He grew up in Toledo, Ohio and attended the University of Toledo and the School of Design at the Toledo Museum of Art for a degree in Art Education. Upon graduating, he began teaching high school art and in 2000 he began teaching at Jackson Community College. In 2004 McMillen-Oakley was named the Michigan Art Education Association's Higher Education Art Teacher of the year. Tom is a Collaborator at Large with the Gallery Project in Ann Arbor, MI and has shown in many of the galleries exhibits. He has had work in "The Dirty Show" (the annual erotic art exhibit in Detroit, MI) and was an official artist in 2011's Art Prize in Grand Rapids, MI. Tom and his husband Tod were married in California in 2008; they have two children with two legs and two children with four legs. The four-legged children are often times better behaved than the two-legged children. Tom chronicles his life with the children at [www.jesushas2daddies.com](http://www.jesushas2daddies.com). His artwork can be found at <http://www.reddragonstudio.blogspot.com/>

**Jim Mimnaugh** - I am an artist and a retired graphic designer from GM. I have been doing these small images and paste ups about life and love and landscapes of the mind and the heart and usually they are held in high esteem by both myself and the friends who get them framed as gifts or just as a card...and I have sold quite a few over the years and even had a gallery show 10 years ago here in Michigan. The work is both old and new and all cut outs or civil war tin

types and most are about a mans life and words that might or may not be relevant ..but make one wonder why. The usual stuff I make every day in size are 6 x 8 inches and on card stock...glued pasted and stapled together..some with hair and salt and sugars so they will look better and decompose in a frame over the years and yellow and fade with time...Just like the best relationships I have ever had.

**Joseph D.R. O'Leary** was born in the small, blue-collar town of Green Bay, Wisconsin (United States). At 19, he moved to Minnesota to study graphic design and photography at the Minneapolis College of Art and Design. After receiving his BFA, he opened Veto Design, a small, but full-service design firm whose clients include a variety of cultural, arts, and educational organizations and institutions, from the Walker Art Center to the San Francisco Symphony. As the principal designer of Veto Design, OLeary is an active member of the Twin Cities (Minneapolis and St. Paul, Minnesota) art and design communities, and his professional work has been recognized by The American Center for Design, Print, The Type Directors Club of New York, The American Institute of Graphic Artists, and Graphic Design (GD USA), among others. In 2005, OLeary moved to a small hobby farm in the countryside outside Minneapolis to live with his partner of 11 years. He recently restored and converted the farm granary into a studio, where he does portrait and still-life photography, both of which feed his many appetites as an artist. In the past year, his self-portraits have been included in major exhibitions from Minnesota to Virginia. His current project is creating 100 portraits for the forthcoming book, *Of Beards and Men*. When not designing or taking pictures, which is rare, OLeary likes solitude — complete silence — roaming the back woods, or driving long country roads between points unknown.

**Jérôme Oren (Jéren)** -French photographer born in Paris in 1966. In his youth, numerous trips abroad with his parents gave him a taste for discovery and adventure. His father, himself a keen photographer, gave him his first SLR camera for his 16th birthday, and taught him the basics of technique and practice of photography. To this day, he retains a nostalgic love for analog photography but has long since converted to digital for most of his work. However his old Rolleiflex is never far away. A graduate of the Institut d'Etudes Politiques de Paris ("Sciences Po"), he lived in the U.S. for more than a year in Boston, MA and in the mid-West, where he discovered American culture. He did his military service in the French Navy. His ship was on a world tour and undertook various missions in support of indigenous peoples, allowing him to discover remote lands and islands, but also instilled in him military values such as , determina-

# CONTRIBUTORS

tion, sense of leadership, solidarity and male friendship. After his military service, he became involved in the family business situated on the French Riviera, where he has lived ever since. He also becomes involved in professional lobbying, culminating in the role of head of a major union. Photography had been a hobby among others, but the discovery in 2008 of a social network dedicated to photography ([www.flickr.com](http://www.flickr.com)) and meet other fans encouraged him to go further in this process, by devoting more time and seeking always greater control. Today he's been exploring themes around the relationship between man and nature; conceptual humour; and portraits. All of which can be seen on his Flickr page.

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

As a visual artist, **Robert Siegelman** (born 1954, USA) works in various mediums, with an emphasis on photography. Siegelman, shows at Gallery NAGA in Boston Massachusetts, and has been featured in many collections including the Museum of Fine Arts in Boston, the Fogg Art Museum at Harvard University, The Boston Public Library, Massachusetts Institute of Technology (MIT), and the DeCordova Museum in Lincoln, Massachusetts. He currently serves as faculty at the School of the Museum of Fine Arts, Boston. He also leads workshops and classes internationally, and works with artists privately.

**Ed Sloth** - My name is Ermin Fetahovic, but I've developed a specific nickname, and one that I love and prefer Ed, or Ed Sloth. Originally I was born in Sarajevo, the war torn capital of Bosnia I Herzegovina. We moved to Australia (my mother and 3 siblings and myself of course) when I was 3, we actually crossed the German boarder on my triplet brother, sister and my 4th birthday. I have lived in Australia for 19 years and have successfully graduated a marine biology degree. During the week I am a marine scientist fighting the good fight for sustainability but on the weekends I do an array of things including writing, surfing, diving, sleeping.... sleeping, and oh sleeping. As you can guess there is a reason for the nickname sloth, and that's it I sleep a lot and I enjoy relaxed and chilled out session of well relaxing and chilling out, especially with my Bear :) I will one day write my own book I just have to find the idea that inspires me to finish it. So far attempts have come close but nothing I'm solid and proud of as yet. Love the mag and I hope you enjoy my input. Much love to the mag. Ed Sloth.

**Paul Specht** Paul Specht grew up in a suburban subdivision of Boston's north shore. He developed his love of photography from his father who gave him his first 110 camera. In 1987 he attended the University of Massachusetts Amherst to pursue a BFA in print making before graduating from Boston's New England School of Photography where he studied portraiture and advertising. Since 1992 Paul has reveled in capturing the unique beauty and humble elegance of his subjects in their surroundings with his Hasselblad. Paul currently resides in the Pioneer Valley of western Massachusetts with his husband and muse Eric, along with their dog Roxie.

**Matthew Stradling** - was born in Hertfordshire and moved to London as quickly as possible, where he has stayed for 30 years. He studied Fine Art at St. Martin's School of Art in the hayday of the New Romantics and Batcave Goths and calmed down to really get interested in painting during a Masters Degree at the University of Reading. Having left education and encouraged by support from Derek Jarman and Marc Almond Matthew went on to have a seminal exhibition 'Luxuria' at the Battersea Art Centre and has continued to exhibit in London, Paris, New York, Berlin and Ottawa. Still living in London, Matthew works from his studio in Finsbury Park and has recently expanded his creative output into photography and poetry.

**Mike Thompson** was born and raised in Dallas, Texas, USA. He attended Texas Christian University where he studied Graphic Design and Photography. After a long hiatus he chose to pick up the camera again to document life as he sees it through his lenses. He aspires to get that coveted photography merit badge some day to make him official and it may just be on it's way. When not photographing he's knocking heads on the pitch with his Dallas Diablos Rugby Team, doing some sort of design work, enjoying the Foodie adventures in Dallas and of course looking after his awesome mother, Lieu. He is always up for making new friends in the US and around the world. Visit him at [facebook.com/tcumike](https://facebook.com/tcumike).



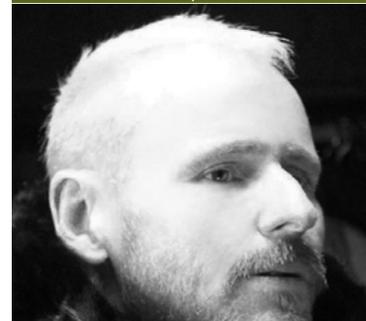
Robert Siegelman



Ed Sloth



Paul Specht



Matthew Stradling



Mike Thompson

# MAKING CONNECTIONS

Jan Griffioen

Het is een beetje vreemd een bespreking van je eigen foto's te schrijven. Ik zou dat liever aan iemand anders overlaten, die er bovendien ongetwijfeld meer in ziet dan ik.

Wat ik in de eerste plaats over mijn mannenfotografie zou kunnen zeggen dat de foto's vooral gaan over vormen. De foto's die u hier aantreft hebben steeds twee mannen tot onderwerp, maar het zijn vooral de vormen die zij met lichamen maken en de verlichting die die vormen accentueert. De verlichting verlicht, maar tegelijk verhult ze. Je kunt er van alles bij bedenken, maar je kunt niet precies zien wat er gebeurt. Dat is ook de bedoeling. Ik wil een raadsel scheppen, iets wat opgelost moet worden, iets wat ruimte laat voor de eigen invulling van de kijker.

Tegelijk is het hoop ik duidelijk dat het over koppels gaat, mannen die met elkaar een verbinding aan zijn gegaan. Je ziet dat uitgedrukt in verwevenheid, nabijheid, top- en bottompositie en parallelie in de foto's die de redactie gekozen heeft. Het zijn inderdaad belangrijke motieven in mijn fotografie van koppels, maar als je naar de set couples gaat op [www.flickr.com/photos/jan\\_griffioen](http://www.flickr.com/photos/jan_griffioen) zie je nog veel meer motieven. Je wordt geconfronteerd met iets als wederzijds vertrouwen, de aantrekkingskracht van tegengestelde polen, plezier in elkaar en tederheid, echte en ontlukende liefde, maar ook met dingen als elkaar verstikken, je in alle mogelijke bochten wringen om maar een koppel te blijven, het aspect dat je niet je hele hebben en houden in een relatie kwijt kunt, je verbergen achter de ander, overaccent op seks, ja zelfs angst.

Er bestaat een Nederlandse uitspraak over het lezen van gedichten die luidt: lees maar, er staat niet wat er staat. Dat slaat op de poly-interpretabiliteit van gedichten en de vrijheid die de lezer heeft om zijn eigen interpretatie aan een gedicht te geven. Met een variant daarop zouden we kunnen zeggen: Kijk maar, er staat niet wat er staat. En daarmee geven we iedere kijker de vrijheid van een foto te maken wat hij wil.

It is a little bit strange to write a review about your own photos. I would prefer someone else to do that, as they see more in them than I do.

What I could say in the first place about my male photography is that the photos deal foremost with forms. The photos you see here have two men as a subject, but they deal foremost with the shapes they make with their bodies and the lighting that accentuates these forms. The lighting lights, but at the same time it veils. You may think all sorts of things about it, but it is not possible to see exactly what is happening. Actually, that is the intention. I want to create an enigma, something that has to be resolved, something that leaves space for the onlooker's own interpretation.

At the same time I hope it is clear that it deals with couples, men making a connection with each other. You see that expressed in their being interwoven, their closeness, their top and bottom position and the parallelism in the pictures that the editors have chosen. Indeed they are important motifs in my photography of couples, and should you view my sets of couples on [www.flickr.com/photos/jan\\_griffioen](http://www.flickr.com/photos/jan_griffioen) you will discover even more of these motifs. You are confronted with mutual trust, the force of attraction between opposite poles, the joy in each other and tenderness, real and awakening love, but also things such as, mutual suffocation, the wriggling to stay a couple, the fights, the fact that you can't talk about everything with your partner, your hiding behind the other, the over emphasis on sex, even fear.

There is a Dutch saying about the reading of poems: read, and see in the writing what hasn't been written. That has to do with the poly interpretability of poems and the freedom the reader has to interpret the poem in his own way. With a variance on it we could say: look, the picture isn't what it is. And with this saying we give every onlooker the freedom to interpret the photo in his own way.

You can see more of Jan's work at:

[www.jangriffioen.nl](http://www.jangriffioen.nl)

[www.mannenfotoos.nl](http://www.mannenfotoos.nl)

[www.flickr.com/photos/jan\\_griffioen](http://www.flickr.com/photos/jan_griffioen)



FRANK & ALMAR | 0571  
JAN GRIFFIOEN



ALMAR & JOHAN 02 | 649  
JAN GRIFFIOEN



REDOUANE & PETER | 0705  
JAN GRIFFIOEN



JOHN & RIK | 0971  
JAN GRIFFIOEN



JOHN & RIK | 0879  
JAN GRIFFIOEN

# PROPERTIES IN COMMON

Vincent Keith

We live in a comparative and fractured world. So much of how we see the world is based on juxtaposing things, people and experiences to what we already know. We rarely take things or people at face value. In the shorthand way we often communicate, we tend to group things together on the basis of shared characteristics in order to understand or contextualise them. This isn't a criticism, its part of how our brains work. The problem arises when the use of this shorthand blurs the subtlety and nuance that makes life interesting. By contextualising everything into what we already know, we suppress our innate sense of wonder and discovery. We also miss a lot of detail. This extends into all areas of life and communication.

Still life photography forces me to look at objects for what they are. To appreciate the details and understand form. I created this series of photos to explore what is shared, and perhaps to expose the fact that what we share isn't what unites us. I was inspired by the recent US presidential election and the political discourse that surrounded it. I was irritated by the way the pundits spoke of blocks of voters using the metaphorical equivalent of collective nouns. Everything was discussed in the context of one 'group' gaining at the expense of another. The aftermath of the election implied it was all a zero sum game, and that the factions had nothing in common.

In truth, common bonds are often nothing more than coincidence or accident, or at best, perspective. In a time where the political discourse has descended into an us versus them paradigm, I wanted to consider an alternative reality. A reality where the superficial things we have in common don't really matter. To lay bare the truth about factionalism and show it as a path to nowhere. I chose random areas of commonality such as weight or volume or color and displayed objects that have no other discernible or meaningful link. I hope the photos act as a reminder to think hard about the things that unite us, and above all that tribalism and factionalism will not advance our communities and societies.

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



VOLUME OF 140 ML (WATER, WINE, URINE & MILK) | 2012  
VINCENT KEITH



MADE OF STAINLESS STEEL (STAPLER, COCK RING, COCKTAIL SHAKER, CORK SCREW) | 2012  
VINCENT KEITH



WEIGHING 30 GRAMS (SPECTACLES, BOTTLE OF ISOPROPYL NITRITE, PLATINUM AND GOLD NECKLACE, PEBBLE)| 2012  
VINCENT KEITH



PILLS (FUROSEMIDE 40 MG; ZINC 50MG; ASPRIN 81 MG; DIAZAPAM 2 MG; MELATONIN 5 MG) | 2012  
VINCENT KEITH



THINGS THAT ARE YELLOW (LEMON, NIPPLE CLAMP, PENCIL, LIVE STRONG WRIST BAND, LEGO, BOWL) | 2012  
VINCENT KEITH

# THE RELATIONSHIPS MIX

Brian Maier



When Vincent and I began to talk about the idea of music being incorporated in to Masculine Magazine, I didn't hesitate to jump on board. Exploring the art and creativity of men, and in particular gay men, has always meant something truly special to me. As queers, we often find ourselves the subject of increased scrutiny and strife -- but our voice, our message, cannot be ignored. There are so many wonderful, amazing, talented artists that identify as LGBT that we owe it to ourselves to raise our voices and show the world what we are made of. Strength in numbers, as they say!

Relationships mean a great deal to me, and I am humbled to contribute to the theme in an aural sense. To me, relationships are the foundations for the strength we depend on for day to day turmoil. Isn't it great to be able to call a friend after a hard day and relate to them your experience? Isn't it wonderful to share the joy of a great accomplishment with a friend who just "gets" you? Aren't you taken aback as you find your friends growing and evolving on their life path? I could not have gotten nearly as far in my life were it not for the truly exemplary human beings who have come in to my world.

Some people feel that the relationships that truly matter are the ones that are romantic. It is true that those relationships, by definition, have a higher degree of importance or worth -- but it is folly, I feel, to stop there with the need for more open and honest dialogue. We owe it to ourselves as sentient adults to transcend whatever boundaries we place on how we connect ... and stop to truly listen to one another.

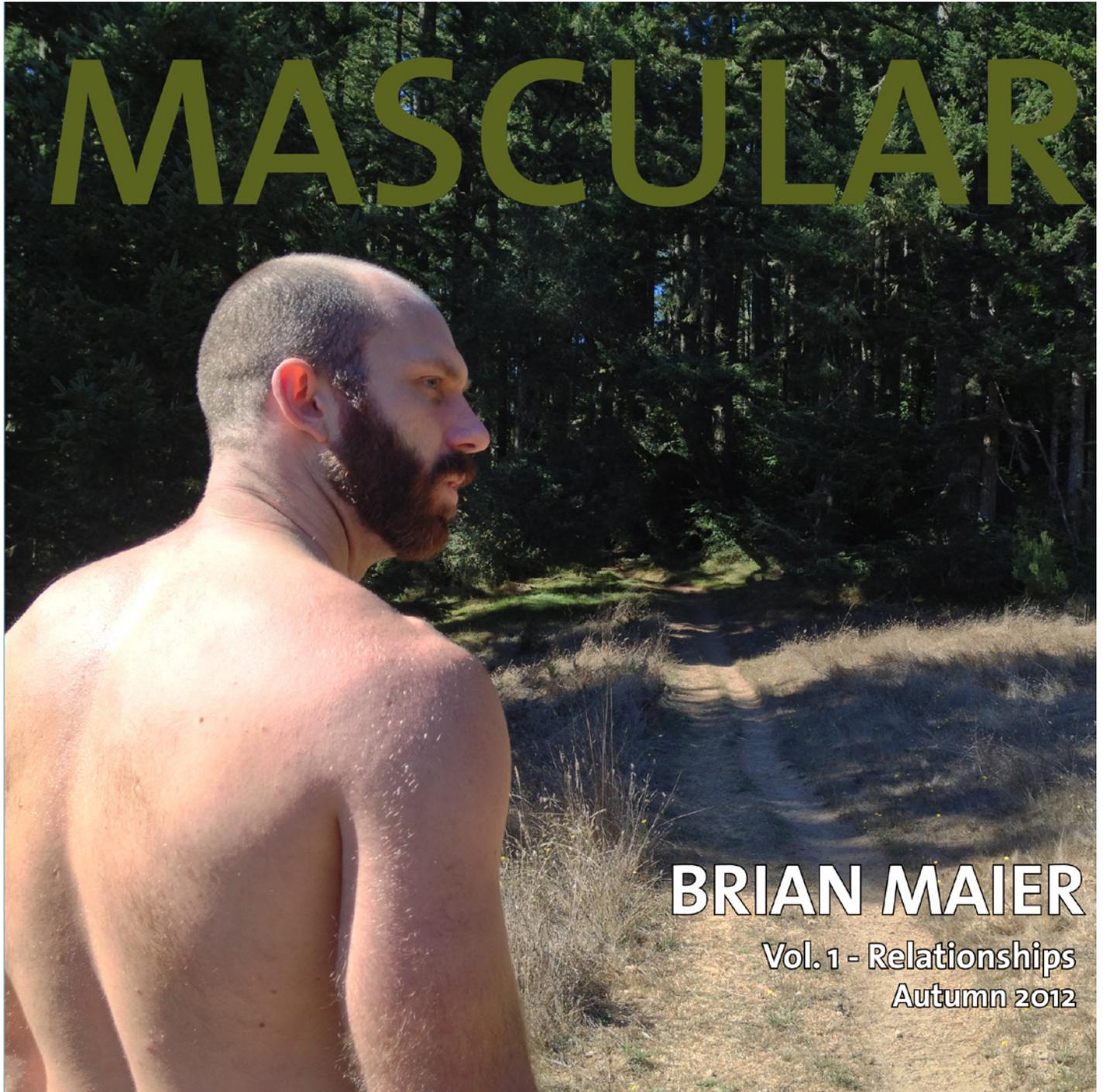
The music I crafted for this quarter's release is just that -- open, inviting, and fresh. I hope there are tracks in here that get you grooving and shaking, as well as tracks that get you to collectively reflect on the love we have for one another.

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



1. Josh Colwell, my current lover, has brought so much joy in to my life. We have been seeing each other for nearly a year and a half, and I am constantly drawn to the joy I find in his eyes. 2. Cemre Gungor, a kindred spirit for sure. Cemre has a curiosity about him that lights a fire within me, as if he can't stop exploring... and I can't stop listening... and I can't stop listening to his tales. 3. Eric Nielson, a former lover of mine, is as energetic a spirit as you'll ever find. Being part of his world means being open to the two, three, or a million possible interpretations for the meaning of everything.

# MUSIC



If you would like to hear Brian Maier's 'Relationships' Mix, you can download it from <http://soundcloud.com/brianmaier/mascular-vol-1/s-J8BVP> or on iTunes here:  
The icons below will take you there directly.



# A CAUSE FOR OPTIMISM

David Goldenberg

I find it uncomfortable to write about my photography and explain why and what I am doing. I do feel that words can sometimes detract from what the visuals are trying to portray and maybe even take the viewer in a completely different direction from what he is seeing and the feeling that an image can evoke. A photograph, or any work of art for that matter, can bring about feelings and memories from our past just like a piece of music or a smell can do. At times when we are tuned or more sensitive to life, we can experience this intensely and vividly. Other times, we can enjoy the work superficially, we will talk about the composition, texture, pixels and other technical issues. There are many ways to relate to a piece of art and we do it differently at different times, but it all adds up to our personal experience.

In life, we all experience relationships with living things in one form or another. Some people come into our life and leave and some stay forever. Pets can bring happiness and unconditional love. Family, friends, teachers and lovers are all enriching our life with emotions and helping to shape what we are. Sometimes, even the few hours or minutes that we spend with a complete stranger can bring strong memories that we carry with us for the rest of our lives.

There is a East Asian belief that the gods tie an invisible red string between lovers. This magical cord may be stretched and tangled but never break. In Japanese culture it is thought to be tied around the little finger, in other cultures it is around the ankle. I choose to photograph this red string of fate since it represents what me and Louis feel in our relationship. In our case it is hardly invisible and we love to share and celebrate our relationship with the world, maybe even shape a tiny bit of other people's life journey. For us, the glass is always half full and that's how we are trying to guide our life. Together with us are my daughter and our dog, both play a big role in our life with all the chaos and the sobriety that these relationships bring.

You can see more of David's work at [www.davidgoldenberg.co.uk](http://www.davidgoldenberg.co.uk)





IMAGE 2  
DAVID GOLDENBERG



IMAGE 3  
DAVID GOLDENBERG



IMAGE 4  
DAVID GOLDENBERG



IMAGE 5  
DAVID GOLDENBERG

## GAME'S OVER

A Photo Project About Relationships  
By Jean Mailloux in collaboration with JL2

Scenes from daily life conceal aspects of intimacy and proximity. These photographs examine human relationships with curiosity and sensitivity, alternately revealing moments of support, intimacy, vulnerability, and tenderness. I scrutinize bodies and present them poetically, focusing on their presence, the feelings they express, the actions they make. Despite a situation's familiarity, a touch of mystery is maintained. This mystery – one of locations and relationships between the individuals – draws the viewer to the heart of a scenario where aesthetic aspects play an important role.

Whether isolated or juxtaposed in a group, the images – serving as signs – create a realistic, emotionally charged fiction. Viewers are impelled to create a personal version of the story, much as they would use such signs to better understand what goes on in their daily lives. Various details – a gesture, a look, a posture – help to recreate the course of events and interpret messages or feelings in order to expel uncertainty.

In these photos, I pay a particular attention to concepts of community, fraternity and masculinity. Ambiguity and mystery reign through the unspoken. As in human relationships, feelings of confidence and support alternate with power relations between the characters. Play rubs shoulders with danger, pain, and death while at other times solidarity gives way to a fight that can only end in resignation and sadness. Exchanges evolve into macabre dance or take the form of ritual.

Images such as these can evoke a sense of intimacy by opposing abandon and shyness, beauty and vulnerability, sensuality and eroticism. If life invites us to open ourselves to others, it also teaches separation and loss. As in our relationships, the moments depicted here vacillate between the banal and the sacred. Moments of closeness, tenderness or comfort are interrupted by flashes of lightheartedness and lightness. Bodies clash at the same pace as feelings. Hearts hesitate between sharing and jealousy, generosity and envy.

You can see more of Jean's work on Flickr: [www.flickr.com/photos/flegme/](http://www.flickr.com/photos/flegme/)

Drawings are from my series "Game's Over", ink on Arches, 2007, 58 x 76 cm each (photographed by Paul Litherland)



GAME'S OVER | I  
JEAN MAILLOUX



GAME'S OVER | II  
JEAN MAILLOUX



GAME'S OVER | III  
JEAN MAILLOUX



UNTITLED 1  
JEAN MAILLOUX  
photographed by Paul Litherland



UNTITLED 2  
JEAN MAILLOUX  
photographed by Paul Litherland



GAME'S OVER | IV  
JEAN MAILLOUX



GAME'S OVER | V  
JEAN MAILLOUX



UNTITLED 3  
JEAN MAILLOUX  
photographed by Paul Litherland



UNTITLED 4  
JEAN MAILLOUX  
photographed by Paul Litherland



GAME'S OVER | VI  
JEAN MAILLOUX



GAME'S OVER | VII  
JEAN MAILLOUX

## THE NINE PHASES OF A ONE NIGHT STAND

Reed Campbell

Typical me, I bring the viewer into the middle of a movie. How did these people meet? What occurred after the sexual intrigue diminished? I welcome you to the subjective experience of art. My photographic series, Nine Phases of a One Night, builds on an element of the uncertain. The viewer's mind fills in the missing pieces.

Primarily, the underlying story is the unseen relationship between my muse Taelur and I. I explored the relationship of photographer and model with the subtextual relationship of voyeur and exhibitionist. Taelur and I trust each other. We relate with an unspoken understanding. In turn, Taelur submits and projects her emotions to my camera. Photographs, at their a fundamental level, record how my subject emotes to me, the photographer. What you, the viewer, experiences is Taelur inviting me into her private moment.

Creating photographs is a private affair for me. I work in my own insular little world. There is an intimate balancing act between my subjects, my art and myself. After the photos are taken, I begin to understand that which I create. Retrospection offers a truth I don't realize caught in the moment. For the final part of my process, I exhibit my photographs for the outside world to interpret as process.

Finally, I leave the conclusion of this story to the viewer, but we all know this story lacks a happy ending. Everyone wants someone to kiss on New Years Eve. New Years Day however holds regret in many cases.

You can see more of Reed's work on his Flickr page: [www.flickr.com/photos/productreed/sets/](http://www.flickr.com/photos/productreed/sets/)



INVITATION  
REED CAMPBELL



SPECULATION  
REED CAMPBELL



EXPLORATION  
REED CAMPBELL



RESERVATION  
REED CAMPBELL



INFATUATION  
REED CAMPBELL



DELIBERATION  
REED CAMPBELL



INCLINATION  
REED CAMPBELL



DOMINATION  
REED CAMPBELL



FORNICATION  
REED CAMPBELL

# THE COAL MINER'S FIGHT CLUB

Douglas McManus

Coal Miners Fight Club reflects on the relationships of the gathering of groups of men. The masculine pursuit of physicality and sex is always prevalent in these spaces whether in the context of straight male competitiveness or the gay male desire for hyper masculinity. I chose to represent this series of art-based photographs using stylized working class attire reflective of the mid 20th century. Continuing this historical referencing is the idea of letter writing as a metaphor for ubiquitous 21st century texting, which is the preferred communication method of the contemporary gay man.

Arm wrestling was the obvious choice for me to represent the constant power struggle to position oneself as the alpha male within the complexities of open relationships. Compositionally the series is inspired by American realist painters Paul Cadmus and Jared French, and the exquisite play on light of the photographer George Platt Lynes. The outcome is a continuation of the notion of idealized masculinity, so prevalent in the work of these creative gay men and still a relevant subject matter for contemporary artists.

You can see more of Douglas's work at:  
[www.hairfurkunst.com](http://www.hairfurkunst.com)  
[www.douglasmcmanus.com](http://www.douglasmcmanus.com)  
[www.flickr.com/photos/hairfurkunst](http://www.flickr.com/photos/hairfurkunst)



INVITATION  
DOUGLAS McMANUS



TEXT  
DOUGLAS McMANUS



PREPARATION  
DOUGLAS McMANUS



ARRIVAL  
DOUGLAS McMANUS



CHOSEN  
THE COAL MINER'S FIGHT CLUB (NEXT 2 PAGES)  
DOUGLAS McMANUS





## BE MY FRIEND

Vincent Keith

Come, take my hand, be my friend.

We have the same form. Do we share the same spirit? Shall we see?

Will you hold me in your strong arms and comfort me?

Will you lend me your strength if I hide your weaknesses?

We shall fight, do doubt, for fight is in our nature. But I will try not to hurt you.

Promise to keep me from being my worst self. Hold be back from the precipice.

You can count on me to have your back as I shall count on you to carry my breathless corpse from the field.

We are stronger as a pair than alone. I promise not to let go. Will you promise too?

Let's make plans, look into our future. Do you see what I see?

The other day I heard all friendships end in death. Do you know this to be true?

I cannot bear this truth. I will not bear this truth.

Be my friend and our love will endure. Say it is so and I shall believe you.

Come, take my hand.

Be my friend.



UNTITLED I  
VINCENT KEITH



UNTITLED II  
VINCENT KEITH



UNTITLED III  
VINCENT KEITH



UNTITLED IV  
VINCENT KEITH



UNTITLED V  
VINCENT KEITH



UNTITLED VI  
VINCENT KEITH



UNTITLED VII  
VINCENT KEITH



UNTITLED VIII  
VINCENT KEITH



UNTITLED IX  
VINCENT KEITH

## PARENTS

Matthew Stradling

In 2003 I had painted a series of paintings of unborn children using medical photos as reference. This led me to a period of reflection on ancestry, mortality and aging. It struck me that in the history of art there were very few images of naked aging people. Nudity seemed to be connected with 'looking good', at one's prime and sensually attractive. My previous depictions of the nude had dwelt on this and the idealised human form. I decided to ditch this way of thinking and present the body with all its flaws and vulnerabilities. For me the best way to do this was to depict the two people I was closest to ; my parents. In a way it was a meditation on my mortality too, as these were the two people I came from. This had particular significance with my father, whom I have always resembled. So it was as though I am looking at myself projected into the future.

The paintings had another significance for me too. In that they looked backwards and forwards at where I came from and where I am going, they also referenced a series of imagined drawings I did of my parents naked when I was about six years old. I must have always been fascinated by the body and all that is unseen. My mother often recounts how funny they found the drawings and I can remember asking her if grown-ups have hair 'down there'! So I thought that in a circular way it would be nice to return to those images as an adult, with the knowledge, skill and depth of feeling I have gained.

The paintings were also a tribute to my love for my parents - they are my 'flesh and blood' and this their flesh and blood. I wanted to immortalise them forever in oil on canvas. There was a series I intended to do of myself naked with them, but unfortunately the photos that I use as reference have been lost. Sadly this series is unrepeatable as my father passed away recently.

The painting of my parents embracing together was intended as a celebration of their relationship. After 57 years of marriage they were still together, caring for each other and physically interacting.

I thought that the idea that love can conquer the deterioration of the body was a very hopeful message and I wished to depict it with intimacy and tenderness.

I also wanted to celebrate their bodies, just as they are. The reality of aging flesh has a kind of beauty to me which we never see in the manufactured idealised bodies we are familiar with. In a way I wished to break the taboo on aging and find pride and honesty in these depictions of my parents. The fact that they were willing to pose for me touched me immensely and was a gesture of their love for me and belief in my art. I was brought up in quite a prudish household, where nudity was frowned upon. I spoke to them about my intentions in painting them and I was surprised that they would give up all their inhibitions for the sake of my statement. One of the challenges for me was actually seeing them naked. I did feel like a voyeur but they put me at ease and even posed for me in their back garden, where all the neighbours could see, as the light indoors wasn't good enough. The modelling session resulted in me feeling a great sense of gratitude and love for my parents.

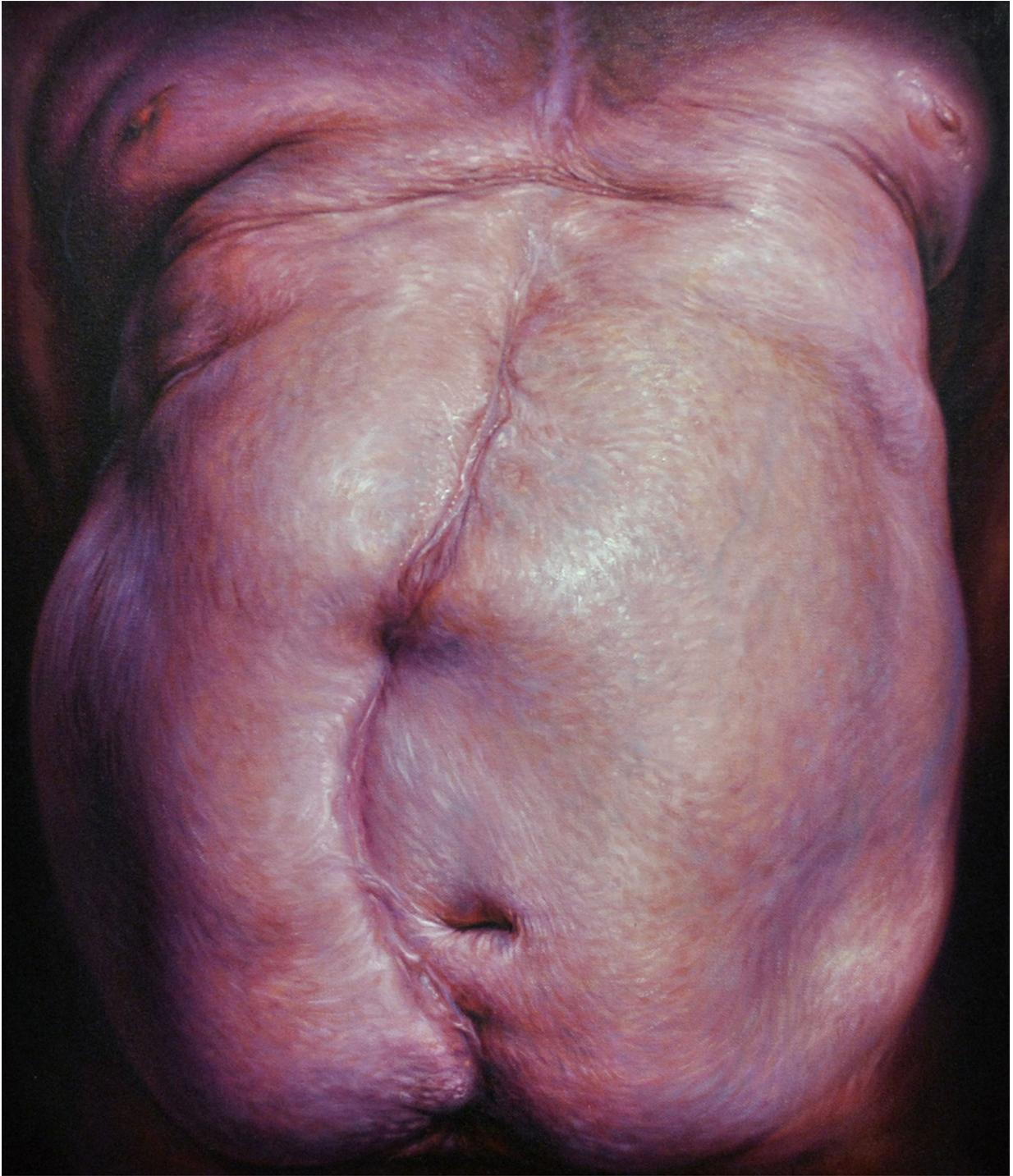
When I had finished the paintings my parents initially did not want to see them. But when they did I think they got the message and were pleased with the results. My mother let me enter the double-portrait of her for the BP Portrait Award at The National Portrait Gallery. The painting was on display to millions of people, although she did not go to see it, I think my mum was secretly pleased that she had advanced my career as an artist.

The paintings for me have a deeply personal and emotional charge. As I watched my father fall ill and die after the paintings were finished, it has brought home to me the speedy passing of life and the importance of the moment. I am pleased to have celebrated my parents in their aging beauty and to have paid tribute to their relationship to each other and to me.

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



THE PARENTS  
MATTHEW STRADLING



FATHER'S WOUND  
MATTHEW STRADLING

## THE TREES

My dear father,  
Now, in this late hour  
Of your final season,  
Please teach me how to die gracefully.

Little father, in your armchair,  
Face propped up on your hand,  
Watery eye staring into the nothing  
Of a newspaper page.  
What thoughts are playing there?

So sad,  
So sad,

Is it only the loss  
You can see?

The barriers you build around you  
Protect you from my grief.  
So what am I going to do with it?

Please talk to me.  
Tell me how this feels  
As you sever the cord  
That you did not tie;

A life, you did not ask for,  
Somehow passed and briefly goes on ;

Was there worth?  
Was there accomplishment?  
Was there fulfilment?  
Was there pride? In you?  
And in me?

Or is it all just waste and pointlessness beyond?

My father, please tell me this,  
And, if not, please go soon.

Please teach me how to die peacefully.

My father,  
I am on the other side of you  
And I was the other side of you.  
I was the twinkle in your eye,  
The dead spit of you,  
And the spitting image of the image of you;  
Matinee idol, my father, my husband.  
And when you go,  
A massive part of me  
Will go with you.

My dear father, forgive me.  
For, in your last hours on this dark sea,  
I am helpless,  
My efforts to reach you, futile.  
I am grabbing blindly  
In that place where you are.  
Your lights fade,  
You shrink and whimper.

Please teach me how to die powerfully.

Oh father,  
I can't reach you,  
I can't teach you ;  
And this, after all that you have taught me.

You taught me so much :  
You taught me comedy, hysteria and the belly laugh.  
You taught me vanity, self-regard and the shock of the dandy.  
You taught me devotion, the love and hatred of work.

You taught me the piquance and excesses of food, alcohol and obscenity.  
You taught me shyness, introversion and difference.  
You taught me skill, self-worth and (im)patience.  
You taught me controversy, contrariness and the thumbing of the nose.  
You taught me love and safety in your warm cuddling at night.  
You taught me desire, sex and the fur of the body.  
You taught me sharing without expectation.  
You taught me music,  
You taught me beauty.  
You taught me self-belief.

And now at this late hour,  
No longer that glowing carrot-topped Jack-the-lad,  
Beloved faded father, what can I give?  
How do I repay  
For the years of caring?  
Doing the best,  
At your best,  
For the best...

Sadly,  
Just with the closing of the eyes  
And a hand for you to hold;  
Just as I held yours  
All those years ago,  
When you took me,  
A six year old boy,  
To see the ballet;  
My hand rested in yours, thrilled,  
Throughout the finale of Swan Lake,  
My eyes spinning, agog,  
In chandeliers of delight.  
And a Royal Opera House  
Became Our Palace of Illusions.

My dear father,  
You made me  
And you will un-make me  
If you go like this.

I love you  
and miss you.

Now, my sweet father,  
One last lesson  
Before you go -

Please,  
Tell me that Death  
Will not be like the Hell  
I see behind your eyes.

O father,  
Teach me how to die painlessly.

-

Outside the window,  
The trees bend with the wind.

What lessons do they have to teach?

The trees,  
They just stand there,  
The wind stealing their last autumnal leaves,

Erect and eternally paused, not watching,  
Just existing, imperceptibly mobile,

They just breathe,  
Pouring oxygen  
Into my mouth.



MOTHER'S LOIN  
MATTHEW STRADLING

## THE KNIFE

Every time  
i visit my mother,

at breakfast,  
i make a point  
of using one particular Knife  
to spread my butter.  
A beautiful grand  
silver-plated Knife,  
which was stolen  
by my great great great grandmother  
from Express Dairies in Sheffield  
and passed from mother to mother  
throughout the generations.

I hold it in my hand,  
It's bulbous weight  
and glistening grandeur  
magically connect me  
to my feminine heritage.

A simple utility object,  
a magic talisman.

The words 'Express Dairies'  
emblazoned on it's battered silvery shaft  
summoning the mothers,  
the strong women,  
the lactations,  
the milk of generations  
that has fed generations  
to feed me.

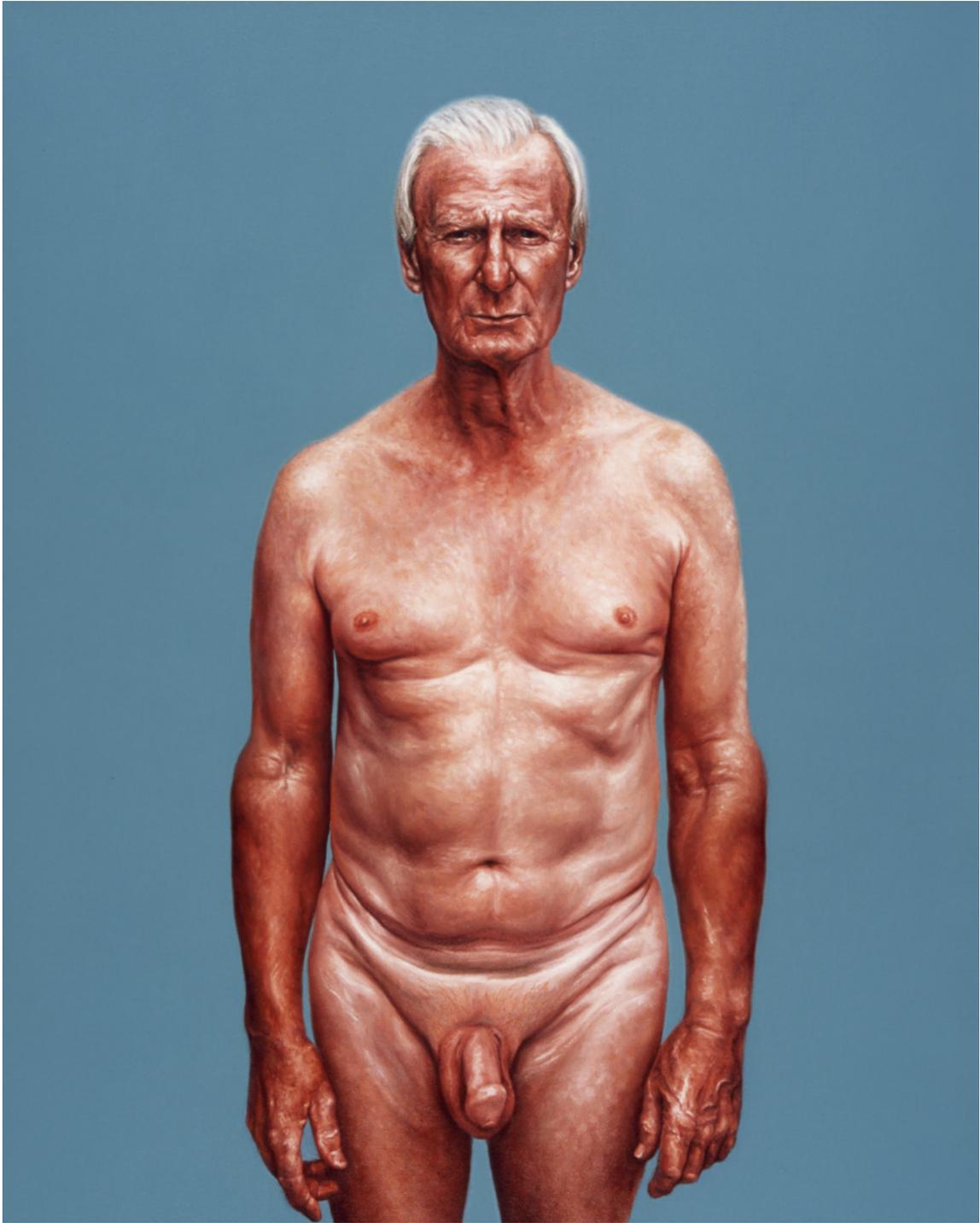
As i hold the Knife now  
i am fed with their feminine knowledge.

And here in my mother's house,  
i know the Knife will be passed on to me,  
for me to spread the butter  
and slice the generations.

It feels like Life  
in my hands,  
the Knife of Mortality.



MOTHERS  
MATTHEW STRADLING



FATHER  
MATTHEW STRADLING



LIFE LINE  
MATTHEW STRADLING

## THE BED

It was in this selfsame bed,  
That you held me as a child,  
On Sunday mornings,  
After cups of tea and  
Before plates of eggs and bacon.

Dearest Daddy,  
I relaxed in you  
And sprawled across  
Your big freckled arm  
As it curled around me.

I teased and plucked  
At the fine red hairs  
Which ensheathed  
A thick swelling forearm,  
Pinching tiny pointed hillocks  
Out of your fire-dappled skin,  
Until you hollered, and laughed  
With a donkey-rub laugh.

The eternal aura  
Of tobacco and sweat  
Emanated all around  
As I huddled and wallowed  
In your dark warm pits,  
The odour of safety.

Dearest Daddy,  
It was to this selfsame bed  
That I ran,  
To you and the safety of you,  
On frozen nights, petrified nights,  
When demons stalked my room,  
An icy trembling sprint away.

Always coming back to you,  
This bed and your big warm arms  
Around me.

And it is always you,  
Dearest Daddy,  
That I have sought  
In the arms of the men  
Whose beds I have run to.

And now, Dearest Daddy,  
In that selfsame bed  
I lie with you here.  
Your small frozen body  
Cupped under my arm,  
Bones poking from pyjamas,  
Straggling white hairs adrift  
On frail waxy forearms  
Of tangled blue veins.  
A dry bristled mouth gasps  
For air, at my breast,  
Like a baby bird's beak.

Yet I know  
That if I could give you  
All the energy,

All the life  
You could need  
To win this race,  
I'm sure  
You would reject it...

Just a cuddle,  
Just a pause,  
To rest here  
For a while,  
Before you journey on  
Into the inevitable night.

Dearest Daddy,  
It was in this bed  
That I was conceived  
And in this bed  
I was born of your embraces.  
And Dearest Daddy,  
In this selfsame bed,  
Where I embrace you now,  
You will pass through my fingers  
And pass on.

You,  
A droplet,  
Falling through air,  
Returning  
To the immense  
Dark river  
From whence you came.

And when the stillness  
Settles,  
The pulse  
That formed you  
Continues  
In the beat  
Of my heart

-----

Now,  
Standing here  
Before the empty bed,

The crumpled sheets  
Of your tobacco smell,  
Of donkey-rubs  
And a little boy's laughter,  
Lay in disarray,

Soon to be stripped  
And disinfected.

But Dearest Daddy,  
I can see  
Your fragile fingers  
Unfurling  
In the buds  
On the branches

Outside  
Your bedroom window.

## BALANCE MEN

Gabriel Martinez & David Aguilar

Photography by Victor Tort

David and I were introduced to one another through a mutual friend about 6 months ago. David has been hand balancing for over ten years and has a background in ballet. I had never attempted hand balancing or any type of performing art, but had always been intrigued by the beauty, discipline, trust and strength it required to perform in such a manor as a team. I have always played sports and been active and worked out. Since I was a child I have played football, baseball, rode motorcycles, snowboarded and rock climbed and in addition to that I have been an avid weight lifter for ten years. When David approached me about trying hand balancing I was very excited for a new challenge because I am always looking for a new way to test my physical limits and push beyond what I thought my body was capable of.

Initially we started off well because David was a very good coach and was patient with me and I had a pretty good natural strength and balance which helped me learn quickly. However, a few practices in we practiced too hard and I strained my shoulder which forced me to rest and allow my shoulder to heal for a month. Once we resumed our practices we began making leaps and bounds in our progression as a team. It was a combination of David's experience and teaching ability along with our natural strength and balance which has helped us reach the point we are at now.

It was astonishing how quickly we developed a mutual respect and trust for one another. I never have any doubt that David will drop me or let me hit the ground if I do fall. Our chemistry as a team is so unique with David being a gay man and me being a straight man that often times people think that it may cause conflict or awkwardness, but in reality I feel as though it almost helps us because we are both so independent and comfortable with our own identity that we never have any major conflicts with one another. We are both leaders, but at the same time able to take criticism and suggestions from one another without a problem. We are always honest and respectful of one another and most importantly we communicate and tell each other what we are thinking and/or how we feel at all times. Our passion for perfection with both our bodies and routine drives us to work together in such a focused synchronization that would typically take teams years to accomplish.

Overall, this experience with hand balancing has been difficult, painful, but also very rewarding. I have learned and continue to learn a new art and way to test my body in which I have never known. I have made not only a great partner, but also a great friend and mentor in David. I look forward to us continuing to build and improve upon the strong foundation which we have constructed. Most of all I look forward to sharing our hard work and dedication with those who share and appreciate hand balancing as a performance art as we do.

Gabriel and David



You can see more of David & Gabriel's work at [www.balancemen.com](http://www.balancemen.com) or follow them on their Facebook Page.



# VISUALISING INTIMACY

Ono Ludwig

In früheren Jahrzehnten hatten wir immer die Diskussion um die Visualisierung von Intimität zwischen einem Paar und Ihrer Präsentation. Es war eine Art Tabu zwei Personen in der Liebe zu zeigen und zu veröffentlichen, weil sie immer den Betrachter zeigen: Schaut her, wir sind glücklich miteinander. Nach all den Jahren, frage ich mich: Ist das noch wirklich so, oder machen Sie uns immer noch eifersüchtig? Ist es nicht eher ein feelgood, was die Intimität betrifft von einem Paar, egal welche Art von Farbe, Alter oder Geschlecht sie haben?

Der Berliner Fotograf Ono Ludwig wurde als geheimer visueller Teilnehmer eingeladen. Während seiner Arbeit gibt er eine Menge von Bildern mit einem genauen Blick auf, wie Menschen in einer Beziehung auf einanderreagieren, aber nicht nur für den Kenner der oft jüngere Leute fotografierte, sondern auch ältere Paare. Durch Ono's Augen bietet er einige eyecandies reifere und maskuline Männer an.

Irgendwie hat er mehr als nur die Situation dokumentiert. Er setzt die handelnden Objekte der Begierde in Szene, in einem sehr aufgeschlossen und freizügigen Weg. Ihre Schüchternheit verschwindet schnell, auch wenn Ihnen bewusst ist das der Fotograf mit der Kamera anwesend ist. Ganz natürlich und sensibel zu handeln in einer humorvollen Art und Weise. Nur so können feelgood Bilder entstehen und das ist es, was wir verdienen.

Franz Werner

In the past, there was a lot of discussion around the visualisation of Intimacy between a couple and how to present it. It was sort of taboo to publish imagery of two people in love, because they always confronted the viewer with the challenge: look we are happy with each other, how about you? After all these years, I just wondered - does this kind of imagery still really make you jealous?

Doesn't it simply feel good to enjoy seeing the intimacy shared by another couple, no matter what color, age or gender they happen to be. The Berlin based photographer Ono Ludwig has been invited into these intimate situations to participate as a witness. Throughout his work there are many images that take a close look at how people interact with each other inside a relationship, and not only focused on the often photographed younger generation, but on more mature relationships as well. Through his gaze he offers some eye-candy of mature and masculine men too.

Somehow, he has documented more than just the situation. He approaches the subjects and the scene in a very open-minded way, allowing shyness to disappear. The men may be aware of his presence but just act naturally, allowing their sensitivity and humour to come through. That's the only way to create the "feelgood" pictures we deserve.

Curator Franz Werner

You can see more of Ono's work at [www.ono-ludwig.de](http://www.ono-ludwig.de)

NEXT PAGE  
UNTITLED I  
ONO LUDWIG





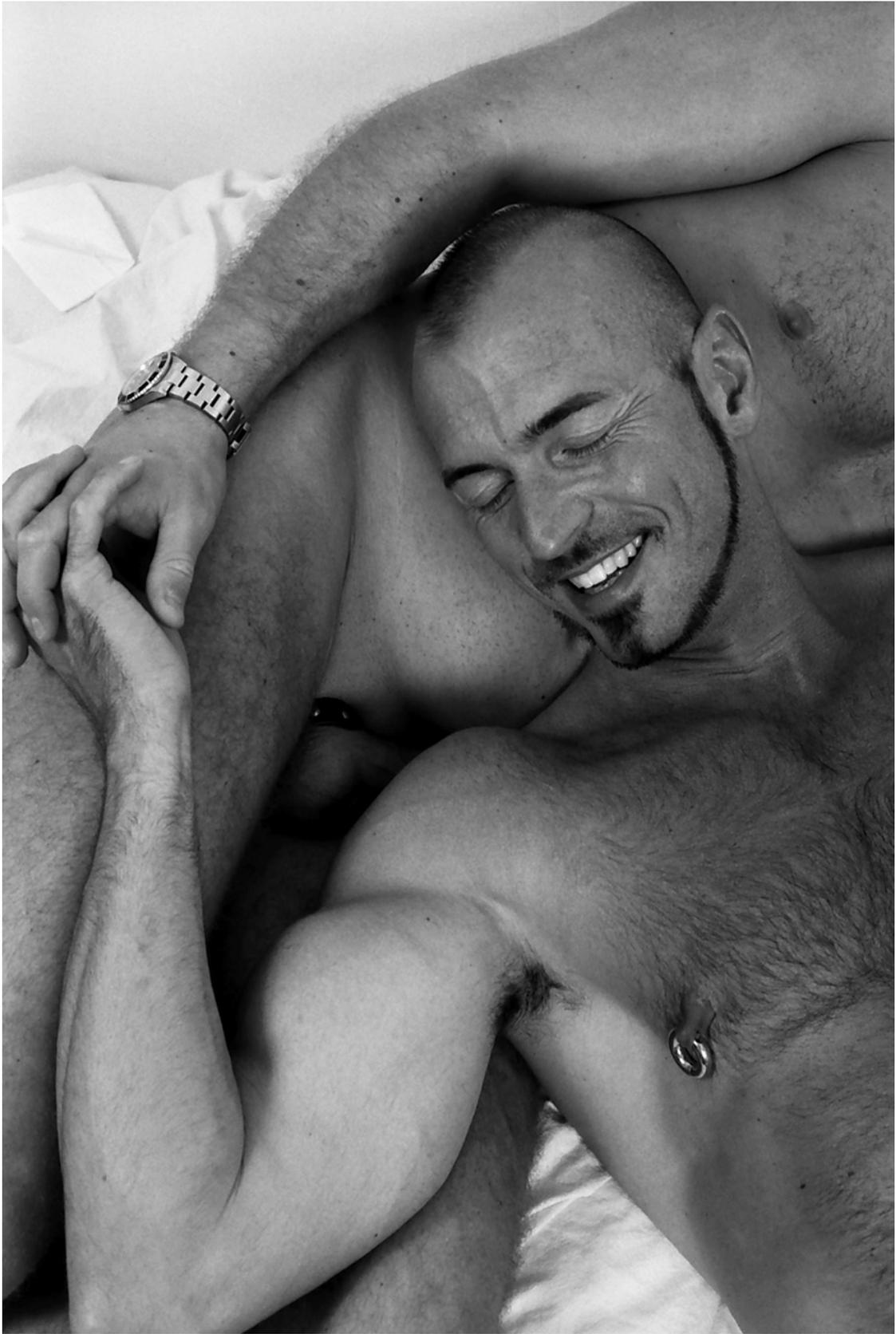
UNTITLED II  
ONO LUDWIG



UNTITLED III  
ONO LUDWIG



UNTITLED IV  
ONO LUDWIG



UNTITLED V  
ONO LUDWIG

## JULIAN

Antonio da Silva

I met Julian in March 2011 on a Saturday night at the Joiner's Arms in east London. We were both drunk.

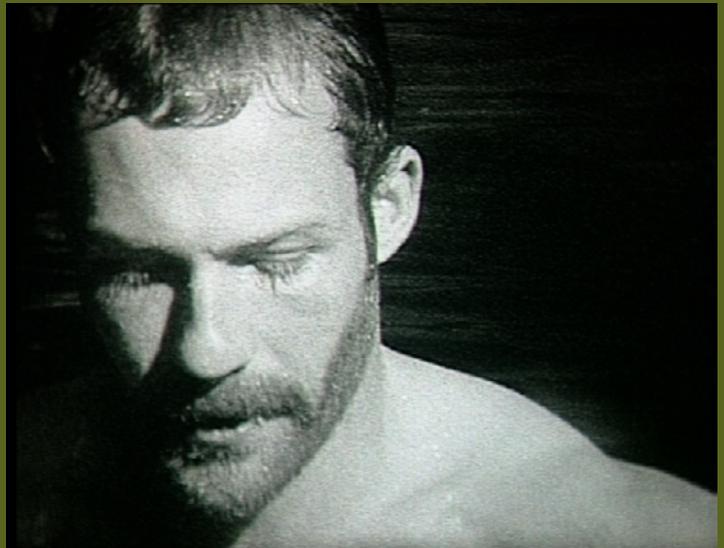
We met up again for a drink and I invited him for a road trip around Portugal. I barely knew him. I wanted to make a film about this trip, a film with him. I had a few super8 cartridges of different stock and a secondhand super 8 camera that I recently bought and wanted to test during this trip.

Julian had adopted an 80s retro look and he was seduced by the idea of being portrayed in this style on super8. He said yes to the invitation- provided that we would be in nature. When he arrived in Portugal, I took him directly from the airport to one of my favorites places - a waterfall hidden in the forest.

Surrounded, by beautiful green ferns, it is a little paradise, a secret garden in the mountains, lost in the middle of nowhere. This afternoon bath was a washing away the dust of the big metropolis. I wanted to show him the different facets of the Portuguese landscape. We went from the northern mountains to the southern seacoast. The film is a description of a road-trip in Portugal shot in super 8 film. Julian is represented as the "noble savage" of Rousseau: nature is his natural environment.

What I like about Julian is that he's handsome, but not narcissistic. I was also attracted to Julian's 'connection with nature' and the fact that he studied Evolution, Biology and Psychology. Julian's house is full of beautiful plants.

Just before the summer love faded. Julian has recently finished his dissertation on the 'Psycho-behavioural correlates of male homosexuality' and I keep making films.



You can see more of Antonio's work on Vimeo at [vimeo.com/antoniodasilva](https://vimeo.com/antoniodasilva)

## FILM



If you would like to see the film, please email:  
antonio da silva at antoniodasilvafilms@hotmail.com to request a password.  
The film Julian is available for viewing (with password) here:  
<https://vimeo.com/39963327>

## DELICATE SCARS

Joseph D. R. O'Leary

The "Delicate Scars" series is an ongoing body of work that attempts to clarify and resolve events and relationships throughout my life. I made these photographs as metaphors for life's trials and tribulations. In making these images, I feel a sort of peace as they allow me to grow stronger and more comfortable in my own skin.

I hesitate to define the exact events and relationships these photographs represent because often times an individual photo may represent an idea, thought, or experience that has occurred throughout my life - from molestation as a child to feelings of insecurity and abandonment.

The beauty of photography is that it allows me to capture a moment. And in this moment I realize that time has passed and I have reconciled these important and defining events with who I am. I am continually awed by how the very act of creating something - making art - gives voice to something that might otherwise be difficult to articulate.

You can see more of Joseph's work here: [www.vetodesign.com](http://www.vetodesign.com) and [www.jdro.com](http://www.jdro.com).



DELICATE SCARS SERIES | DISPLACED  
NEXT PAGE: DELICATE SCARS SERIES | AWAY JAPAN  
JOSEPH D. R. O'LEARY







DELICATE SCARS SERIES | DELICATE SCARS  
JOSEPH D. R. O'LEARY



DELICATE SCARS SERIES | NEW INHABITANT  
JOSEPH D. R. O'LEARY



DELICATE SCARS SERIES | PURGATORY  
JOSEPH D. R. O'LEARY



DELICATE SCARS SERIES | SACRIFICE  
JOSEPH D. R. O'LEARY



## A 23 YEAR OLD'S PERSPECTIVES ON THE RATIONALE BEHIND RELATIONSHIPS.

By Ed Sloth.

I find it interesting that many people use simple words as founding definitions in their relationship. By the depths of my soul do I find it frustrating to see or hear people wonder why their relationships fall to tatters at even the best of times! With only the condiments they sprinkle lightly over their uncooked roast many assume relationships will last. Which is the same as if to wonder “why are my guests upset?” when serving an uncooked roast with some salt on the top as the mains at a fancy dinner party? “I love him because he is smart, handsome and fun” is not a strong foundation for a relationship, it’s tasty herbs which contribute to an already flavoursome piece of meat. Relationships are founded on more than just the attributes of the person you are with, they are founded on complex interactions which manifest consistently folding along with you through time and space.

I’ll start by asking you to conceptualise that we as three dimensional beings are not able to fathom something transcending our boundaries. Ergo, I think that, first and foremost, it must be realised that relationships are something that manifest on a far greater level than we realise. It is something that exists in a higher dimension if you will. We, however, simply filter it

into a few small bundles in pretending to understand it and thus dilute its gratuitous nature. This, in many cases, is the cause for relationships to end.

By no stretch of the imagination is it logic to assume that relationships can just happen without regulation, but I don’t wish to make people think that they should micro manage their partners to meet the mould of “a generic relationship definition”. No, I would prefer to show you that relationships in themselves are an holistic time series which represent a past and present founded by consistent and positive contribution, action and development. To be quick as I don’t want to dissect the skeleton of a relationship and attempt then to make everyone wear it, all I mean is that when I view a relationship I don’t look at the “lovey dovey” stuff and the “made to look pretty” condiments flaked over the top to hide a burnt roast, but rather I prefer to look at the meat and how well or poorly it’s been cooked and cared for.

Relationships occur everywhere and we are actually surrounded by them, symbiotic relationships in the animal kingdom, chemical reactions are a form of relationship; and even the unseen relationship humans have with air. There are plenty of examples

to fill this space but to meet my point lets assume oxygen is our critical point for now. We don't need to see the entire relationship to know how breathing works, nor do we need to condiment the relationship with oxygen to know it's forever in function. We survive because we can breath, and if that relationship is broken we die. It's simple, systematic, and consistency yields continuity. That is the perfectly cooked meat to this relationship.

Human relationships, however, are far more complicated given the dualistic nature of them; I mean there are far more interactions that take place; such as the contributing personalities, individual egos, the information that fuels individuals' egos, the information that fuels their conscience and subconscious, how that impacts their perception of reality, the function and wiring of each of their limbic systems (the emotional centre of the brain) and the information feeding into these (and others that I have not mentioned) criteria forever looping. On top of all that the output all that interaction creates, and how those outputs interact between the two individuals, are factors contributing to relationships. How that all folds into a manifesting time series is what founds the ability of a relationship. Or so I believe anyway. Unlike air, human relationships are far more complicated, arguable and difficult to pin point any single major important features. This is, however, what I would suggest determines the meat, or the foundations of a strong relationship and this is what is diluted when asking someone "What's so good about your relationship?". Seeing more than just a great guy is what is critical.

To further complicate our nature, all of these concepts are hard to capture in one frame in any given second, and also are far more complex than the relationship we have with air, that's exactly why saying "He's a nice guy and really smart" won't sustain a relationship or strengthen one over a long period of time. It's just like serving uncooked meat at a dinner party, it wouldn't feed hungry guests. What's worse is complexity cannot be simplified for comfort, it exists in nature as nature and will forever be present with or without notice. Many aspects of love and relationships are yet to be explored simply because of how large the said concept is.

I would like to close by talking about my boyfriend. Only I will unfortunately understand its wholeness as words do not project my deepest feelings accurately on screen or paper, but I shall do my best. My boyfriend's name is Peter. He is 45, and I am 23. We have been dating for 27 months and without question it is a solid and strong relationship. He, without a question or thought, would ring me to make sure I'm OK at any point of indication that I'm upset or hurt. He, in my mind, is not just my boyfriend, but my hero, he is my reasoning and calm, my Zen if you will. On top of that I am able to invest myself, my deepest fears, and funniest laughs into him and know that even without a laugh or a tear he will want to know that I'm OK, or that I'm happy. These are under explained but I lack the time or space to go into depth. He doesn't satisfy my selfish ego, but rather nurtures the relationship and energy we create and share, and these are just a few examples of the many things I see in him and have experienced with him. In short, he is the manifestation of who I see within myself and how I see the world, but he is that in his own person, and that is beyond any necessary explanation because it has already explained itself and in all the right ways.

Ed

## RELATIONSHIPS

Paul Specht

The relationships depicted in the images I've selected for this piece vary. They are people at distinct parts of their own personal relationships. Some are new, others are long term married couples, and others are of couples that have since broken up. When I appear in my photos, I work compositionally and let the narrative evolve. Someone once pointed out a lack of sexual tension in these self portraits. In this respect, the images I appear in are a conjuring of my past inabilities to be open with men. I grew up not having many friends, especially male friend. These images are a way for me to overcome this lingering intimation.

My portraiture is a documentation of my relationship and my own shyness. It is a personal affirmation of my maturing abilities of interaction, my developing sense of intimacy, and the need to be invited into the lives of my subjects. My own love of photography stems from the idea that down the road, 50 years from now, I would love to think that some twenty-year-old art student will be looking at images from the late 20th century, see my work, and be drawn into it and wonder, 'who are these people and how did they live their lives?'

Many of the subjects in my work are volunteers, who approach me out of their own interest in my work and wanting to be a part of it. More often than not, the models I approach on my own, the ones I pursue based only on looks always seems to fail. If the person isn't interested in my work or me as a photographer it seems to never work out. The nudity in these images relates to my attraction to men, their sex-appeal and beauty, but also about my own shyness and sadness. To me, no one really looks sexual, the stillness of the subject allows the eye to move to the details of the color and the clarity of the models eyes.

All the images shown here are shot with a medium format Hasselblad camera that is set on a tripod. The film is E6 processed as C41, slide film that is processed to a negative. In setting up a shot, for technical reasons I use as much available light as possible and to have the subject flatly lit in front of one single light source. Compositionally, I go on instinct and take my time in setting up the shot. Exposures are 0.15 of a second to a second depending on the amount of light. The subjects are all holding still, and devoid of any sense of candor.

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



ROBIN AND JOFFREY | PROVINCETOWN, MA  
PAUL SPECHT



WES AND SHAWN | CHICOPEE, MA  
PAUL SPECHT



JEFF AND DAN | CHICOPEE, MA  
PAUL SPECHT



JAY AND FRAN | TROY, NEW YORK  
PAUL SPECHT



CHRISTOPHER AND GREG | MONTREAL, QUEBEC  
PAUL SPECHT



SELF PORTRAIT WITH JAY | TROY, NEW YORK  
PAUL SPECHT



KEITH AND SCOTT | PITTSFIELD, MA  
PAUL SPECHT



ELF PORTRAIT WITH NICK | MONTREAL, QUEBEC  
PAUL SPECHT



CRAIG AND BRIAN | PROVINCETOWN, MA  
PAUL SPECHT



SELF PORTRAIT WITH NEIL | NORTHAMPTON, MA  
PAUL SPECHT



SELF PORTRAIT WITH ALAN | MONTREAL, QUEBEC  
PAUL SPECHT

# COMMONALITY

Jonny Dredge

This adventure with composition, exploring how we relate to our bodies and each other, started quite by accident – the paws of our cat inspired me as she walked across a glass tabletop. I had been keen to start work on a new series of nudes, but wasn't sure where to begin.

As is often the way with limitations we place upon ourselves (working in a confined space), I was forced to look at things differently which resulted in new way of creating images. Unable to capture a complete picture, I started taking small detail shots of the model and then assembling them in Photoshop. In effect, I was using the old TV trick of 'fixing it in post'. In doing this, I started to look at the body in a more abstract way, almost treating it as a landscape; breaking it into small component pieces to be reassembled later. Having multiple focal points led to some interesting juxtapositions of texture and color in the final composites, something I would never have achieved if I had been able to shoot a large single image. Small changes in angle are magnified; it's like doing a jigsaw, except none of the pieces quite fit together.

Looking at the work now, I can see all sorts of influences – my design background; the search for the 'perfect' composition; the work of John Coplans, David Hockney and Jenny Saville; the composite shots of the Martian landscapes I remember seeing as a kid. None of these were conscious choices, but my interests seem to seep through unconsciously into my work.

As this series progressed, it has developed in its own way. One of the things about working like this is you are never sure exactly what you're going to get until you sit down and try and piece the images together. A seemingly successful shoot may result in nothing satisfactory. The images seem to change and shift as I start to blend them, with multiple options presenting themselves as the composition begins to come together. It is all a bit nerve wracking.

With Relationships as the starting point for the work presented here, I explored the double portrait, looking at the connection between two of my friends. The finished work though is also about the contrasts between the shape of their bodies, skin-tones, hair color... and of course the relationship between the photographer and the model.

You can see more of Jonny's work at [www.jonathandredge.com](http://www.jonathandredge.com) or on Tumblr at [jonathandredge.tumblr.com](http://jonathandredge.tumblr.com)



REST (MATTHEW & QUINCY)  
JONNY DREDGE



HELD (MATTHEW & QUINCY)  
JONNY DREDGE



SLEEP (MATTHEW & QUINCY)I  
JONNY DREDGE



DREAD (MATTHEW & QUINCY)  
JONNY DREDGE



PRO\_LE (MATTHEW & QUINCY)|  
JONNY DREDGE



HANDS (MATTHEW & QUINCY)|  
JONNY DREDGE



ENTANGLED (MATTHEW & QUINCY)  
JONNY DREDGE

## BORN THIS WAY.

An Artistic Collaboration between Tom and Finn.

Tom says:

I will readily admit that I am down with the LGB part of LGBT (Lesbian, Gay, Bisexual, Transgendered) but I don't really understand the T part. It wasn't until a few years ago that I met a person in transition from male to female that I understood the link between gender and sexuality. I have known since a very early age that I was gay. I preferred the company of men at a romantic level, but never hid from the fact that I was more comfortable around women than men. My best friend in high school was a female, but my romantic interest during that time was a male. I have never entertained the notion of changing my gender, as I am comfortable who I am, and, for the record, I really like my penis. However, I know many people

who have struggled with their gender identity since their early years and I can feel their pain. We are often told as LGBT folks that we can change and we can get over our issues of sexuality and change, but for me, I was born this way. I don't ever recall being straight, or having a watershed moment of changing from straight to gay. Lady Gaga's recent single "Born this Way" talks about this very issue in a danceable, pop music kind of way and I hate myself a little bit for referencing this pop twaddle, but the core issue is we don't need to change, we're born the way we are, and what we have is ours and if we want to change we can. But if we don't, it's your issue, not ours.

Finn says:

A few weeks ago I was approached by Tom to do this art collaboration. I had a sneaking suspicion that he wanted to take nude photographs. I was terrified, intrigue, excited, and curious. After talking with him and finding out that this is exactly what he wanted I instantly said yes. I loved the concept and thought it would be a great opportunity for me to work through some of my body image issues that I have been dealing with the majority of my life. A week later I found myself in front of a man getting my whole body photographed. I was born a female, and for 27 years I lived that way. I always hated my body and did everything I could possibly do to hide my female anatomy. When I was young and on vacations, I would pretend to be a boy around other children. Growing up was painful. Going through puberty it became harder to hide and pretend, which forced me into a very reclusive world. I would create stories in my head about a world where I possessed a male body. Where I was a carpenter that created

beautiful wooden sculptures and when I came home I had a beautiful wife and family. A world where I was a man. At 27 years old, I decided to become that man. I am now Finn and I am a 32 year old man who is creating art with a beautiful wife and an adopted daughter. I thought the world in my head would never be and no one would ever love the body that is a contradiction to who I am. I have been proven wrong and I am so happy that I was. The struggle with my body remains but is also a lot easier when someone looks past that and is able to see what is so much bigger, the person that exists inside. I made the decision to do this collaboration so that I could see myself as a whole being. So I could find the acceptance of self. I believe it has started a process of healing for me that is long overdue. I have realized that I can see myself however I choose. I am a proud yet gentle man and wouldn't want it any other way.

You can follow Tom on his blog here: [reddragonstudio.blogspot.co.uk](http://reddragonstudio.blogspot.co.uk)



# PSYCHOSE

Jéren

Un 1er juillet. Au sud du sud. Le bout de l'Europe, presque l'Afrique. Terre brûlée, vent torride, lumière intense. Ma chambre est mon refuge. Je suis seul, en exil. Pour réapprendre à vivre. Erreur. Loin des yeux, loin du cœur, mon ami m'ignore. Plus de repères. Ma psychose me reprend. Mon toubib m'avait prévenu. Le mal me ronge. Mes pensées sont sombres. Je est ailleurs, je n'est plus. Anéanti.

Le soleil décline et finit par percer à travers les stores. La pièce devient un théâtre. Guest stars : ombre et lumière.

Elan vital. J'attrape mon Nikon. Je me shoote. Pour dire.

Réalisée en moins d'une demi-heure, cette série d'autoportraits improvisés, spontanés, est le testament que j'aurais pu laisser à J. Il ne m'aura pas attendu...

Pour solde de tout compte.

Chaque photo a pour titre un des symptômes de ma psychose.

Mais je vaincrai.

J'ai dit.

July 1. In the south of the south. The end of Europe, almost Africa. Scorched Earth, hot wind, intense light. My room is my refuge. I am alone in exile. To learn how to live. Mistake. Out of sight, out of mind, my friend ignores me. More landmarks. My psychosis takes hold again. My doctor had warned me. Pain gnaws at me. My thoughts are dark. I am somewhere else, I no longer exist. Annihilated.

The sun goes down and eventually breaks through the blinds. The room becomes a theater. Guest stars: light and shadow.

Impulse. I grab my Nikon. I shoot. To speak.

Completed in less than half an hour, this series of self-portraits improvised, spontaneous, is testament that I could have left J. He would not have waited for me ...

To settle all accounts.

Each photo is titled after a symptom of my psychosis.

But I will overcome.

I've said it.

You can see more of Jéren's work at:

[jeren.darqroom.com](http://jeren.darqroom.com)

[www.flickr.com/people/jeren\\_france](http://www.flickr.com/people/jeren_france)

[www.facebook.com/Jeren.photo](http://www.facebook.com/Jeren.photo)



MÉLANCHOLI  
JÉREN



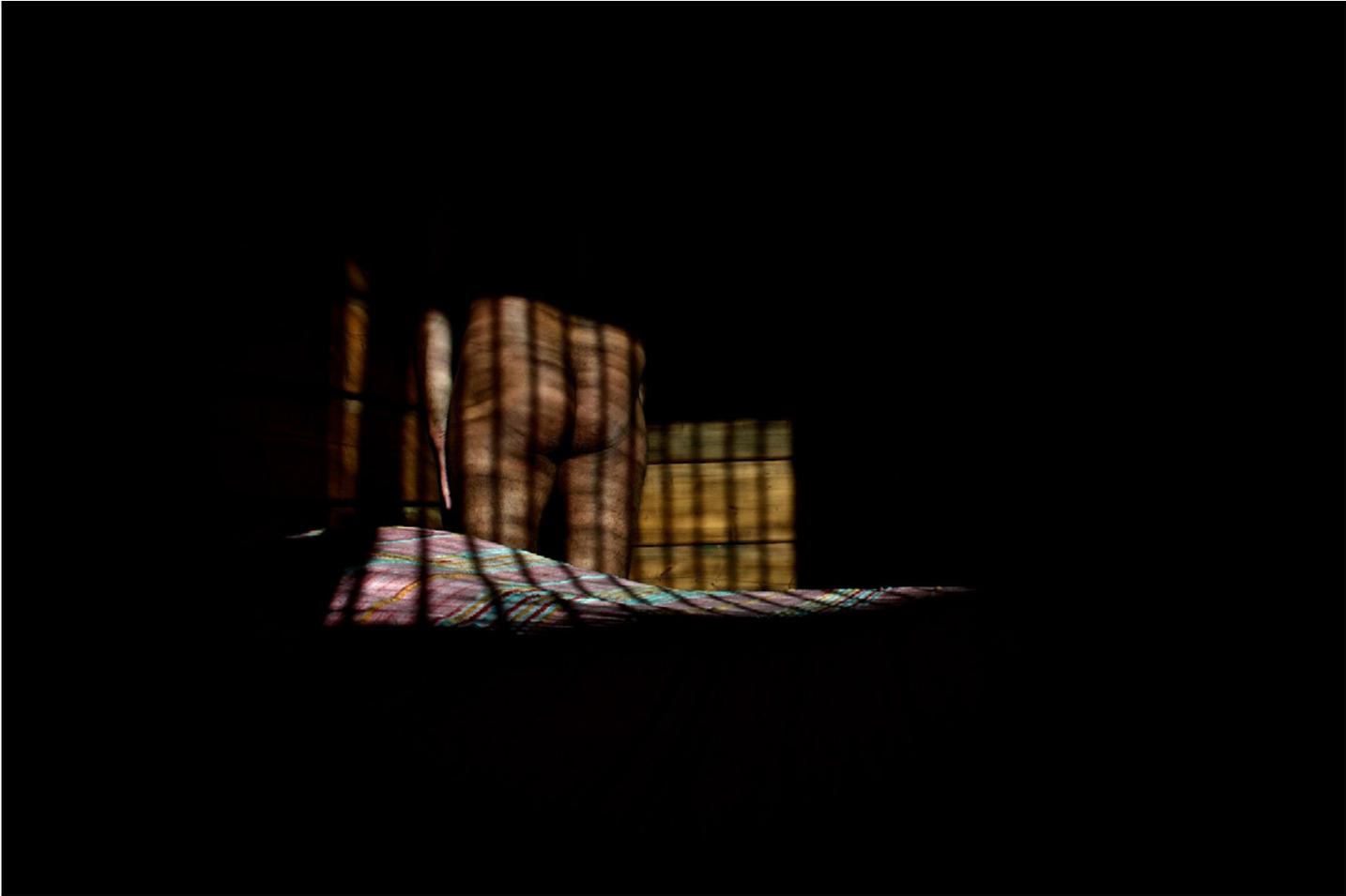
SOUFFRANCE  
JÉREN



PASSIVITÉ  
JÉREN



MAUX DE TÊTE  
JÉREN



ENFERMEMENT  
JÉREN

# LOVE RIVAL

Douglas McManus

In long term relationships the evolution of partnership roles is inevitable and challenging. Those roles, grounded in some form of commitment, merge, change, and vary, emotions fluctuate and perspectives are negotiated. However within this framework of partnership an honest and strong bond needs to exist. In all the aspects of self learning a deep understanding of the other person resonates throughout the journey. The concept represented here is my personal experience of love and role play with my partner in all its glorious forms that we encounter and continue to explore over time.

The stylized images, in which multiple bracketing and filtering is used to create a deliberately blurred grunge aesthetic, communicates creatively the narrative of this series of photographs.

You can see more of Douglas's work at:  
[www.hairfurkunst.com](http://www.hairfurkunst.com)  
[www.douglasmcmanus.com](http://www.douglasmcmanus.com)  
[www.flickr.com/photos/hairfurkunst](http://www.flickr.com/photos/hairfurkunst)



LOVER  
DOUGLAS McMANUS



CARER  
DOUGLAS McMANUS



FIGHTER  
DOUGLAS McMANUS



RIVAL  
DOUGLAS McMANUS



BROTHER  
DOUGLAS McMANUS

# DUSTY OLD CIRCUS TENTS WITH LAUGHING CLOWNS

Jim Mimnaugh

“Some of his past relationships with the same sex had been dysfunctional and he’s wanting to change the way he relates to men.”

That was me for a long time and I could help a lot of pals through their own bad relationships and emotional addictions in loving too much...

...yet I was still caught up in it too.

For me, a lot of life so far was just a reminder of things that I knew at one point to stay far from and being closeted and young was hard enough with out the affects of a gay world which could be tricky and offered little support or honesty without having to give way too much back

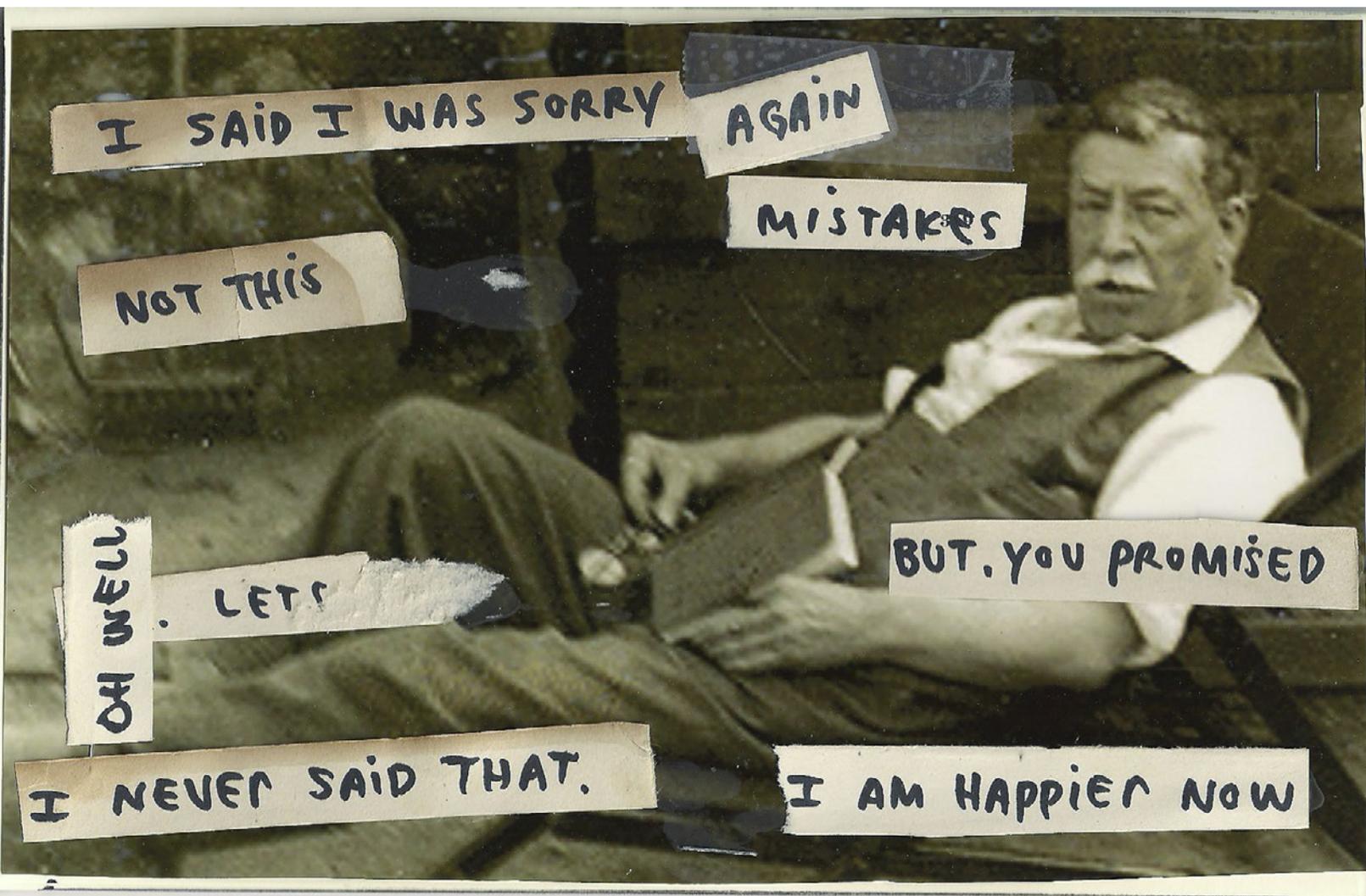
In return for just some healthy truth and charm from a man I was attracted to. As I grew older and more mature in my 30’s...I was able to stand back from the crowds and keep the losers at bay....even though I could find them if I was blindfolded in a crowded bar. I always went for the same build and the same type even if I thought I had gotten past the old masks and illusions and naive phases from my youth.

I appreciate now the ideas that you cannot change your partner, you only can change yourself.

When you focus on all of your partner’s “flaws” and think that if they change you will be happy, you are using that as an excuse not to address your own problems.

These are some of the ways I see relationships and with a grin and a smile and some rearranging of images...

I can catch the viewers eye and describe a feeling in colors and abstractions...about my life and my take on sexuality and pain and hope.



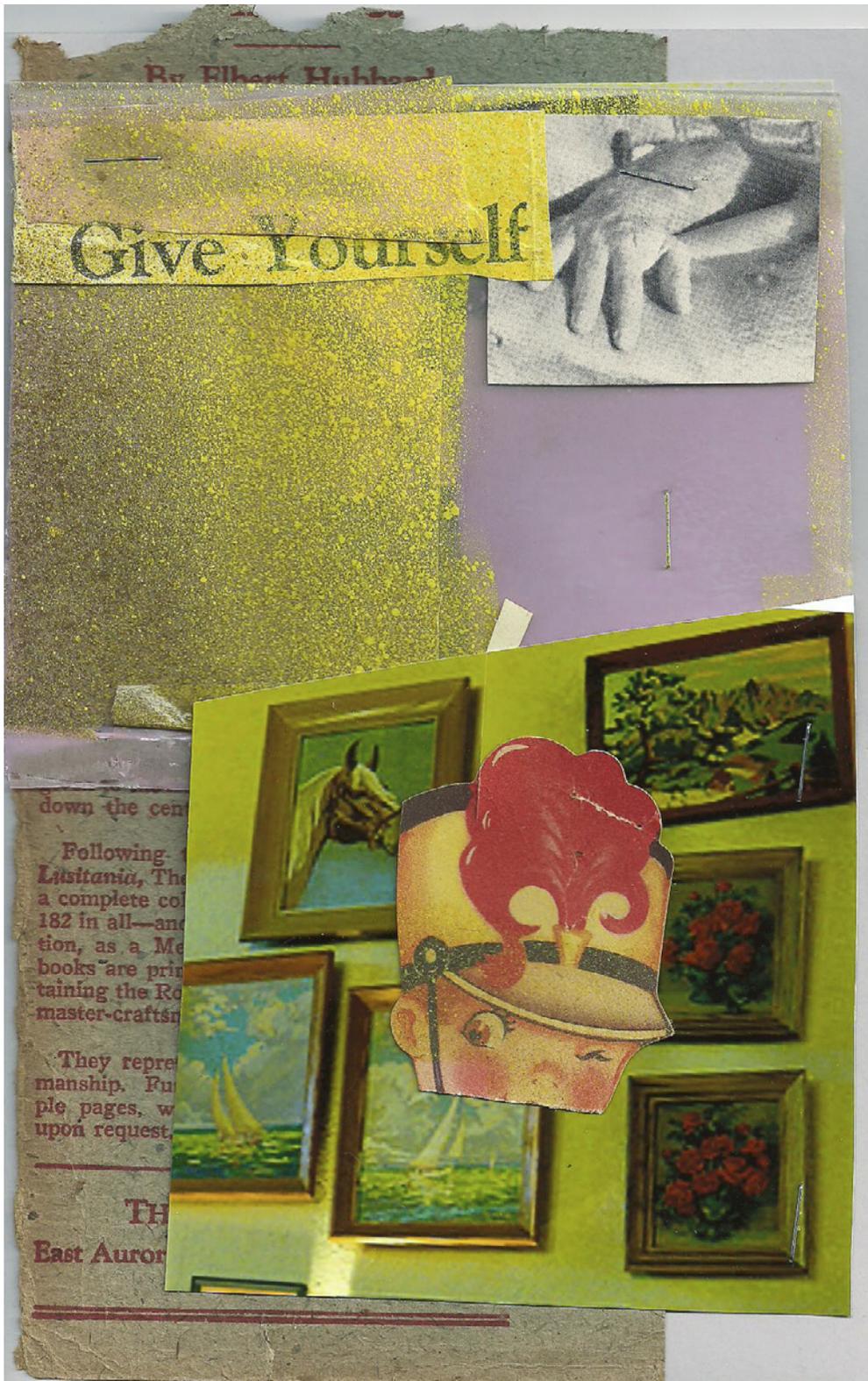
I SAID I WAS SORRY  
JIM MIMNAUGH



- EVERYTHING HE SAID  
JIM MIMNAUGH



HARD CORE ACTION FOR MATURE ADULTS  
JIM MIMNAUGH

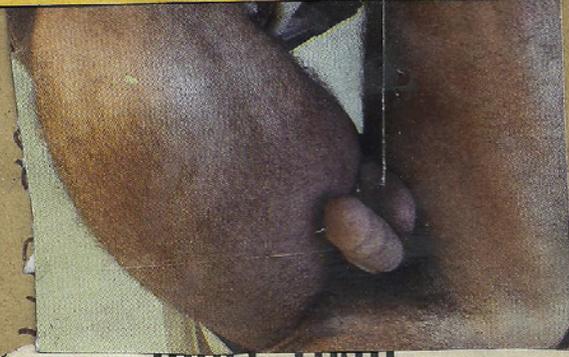


GIVE YOURSELF  
JIM MIMNAUGH

TELEGRAPH  POST-CARD

No. 7 Time Sent 190

good night! unto those  
fond uplifted eyes, good  
night to that perfect mouth  
and all the sweetness nestled  
There



more than  
they Do!

—Elbert Hubbard

CYRIL  
MUS  
BE  
MINE!

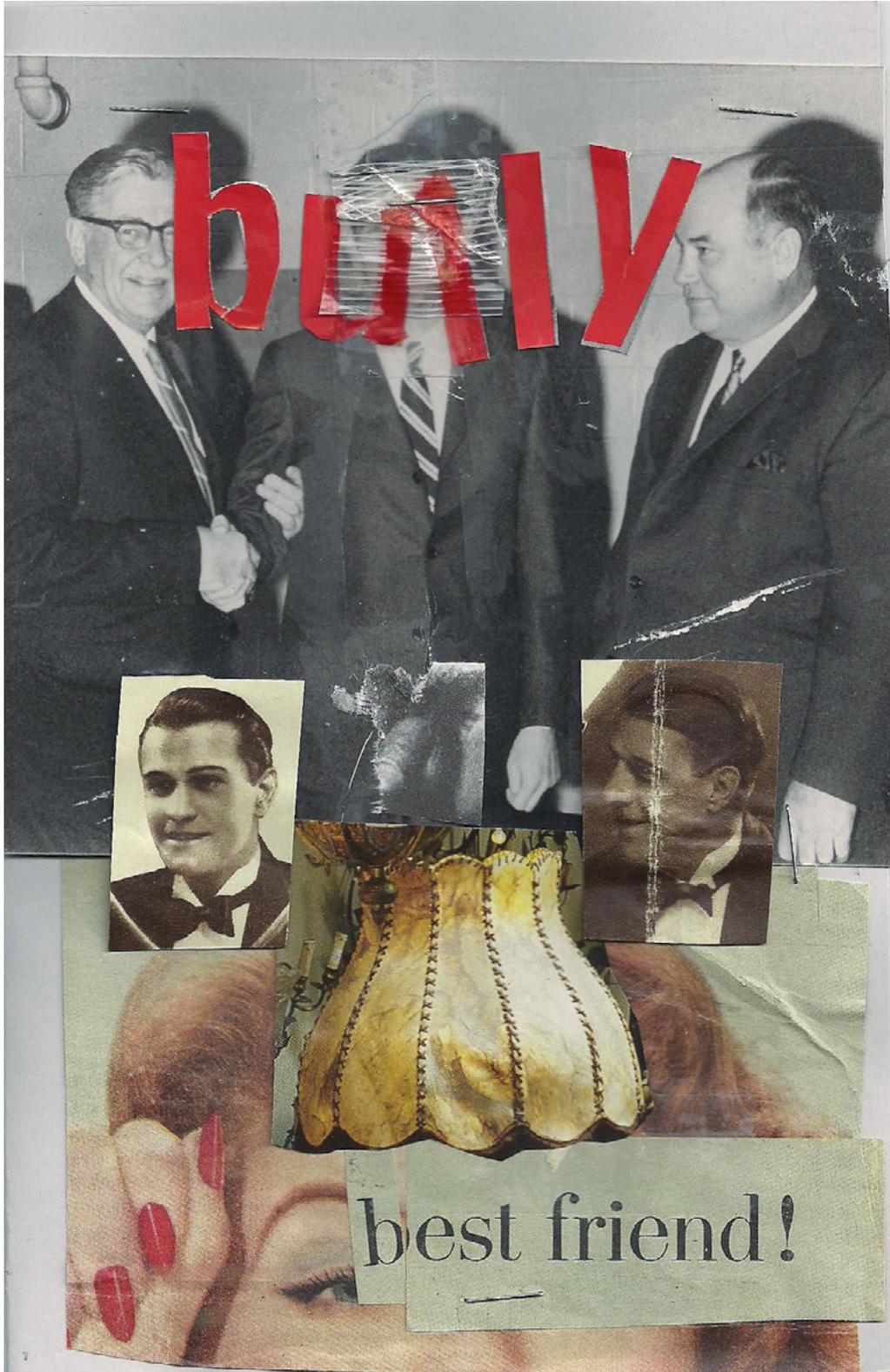
PLEASE SAY IT'S SO - DEAR

MADE IN U.S.A.

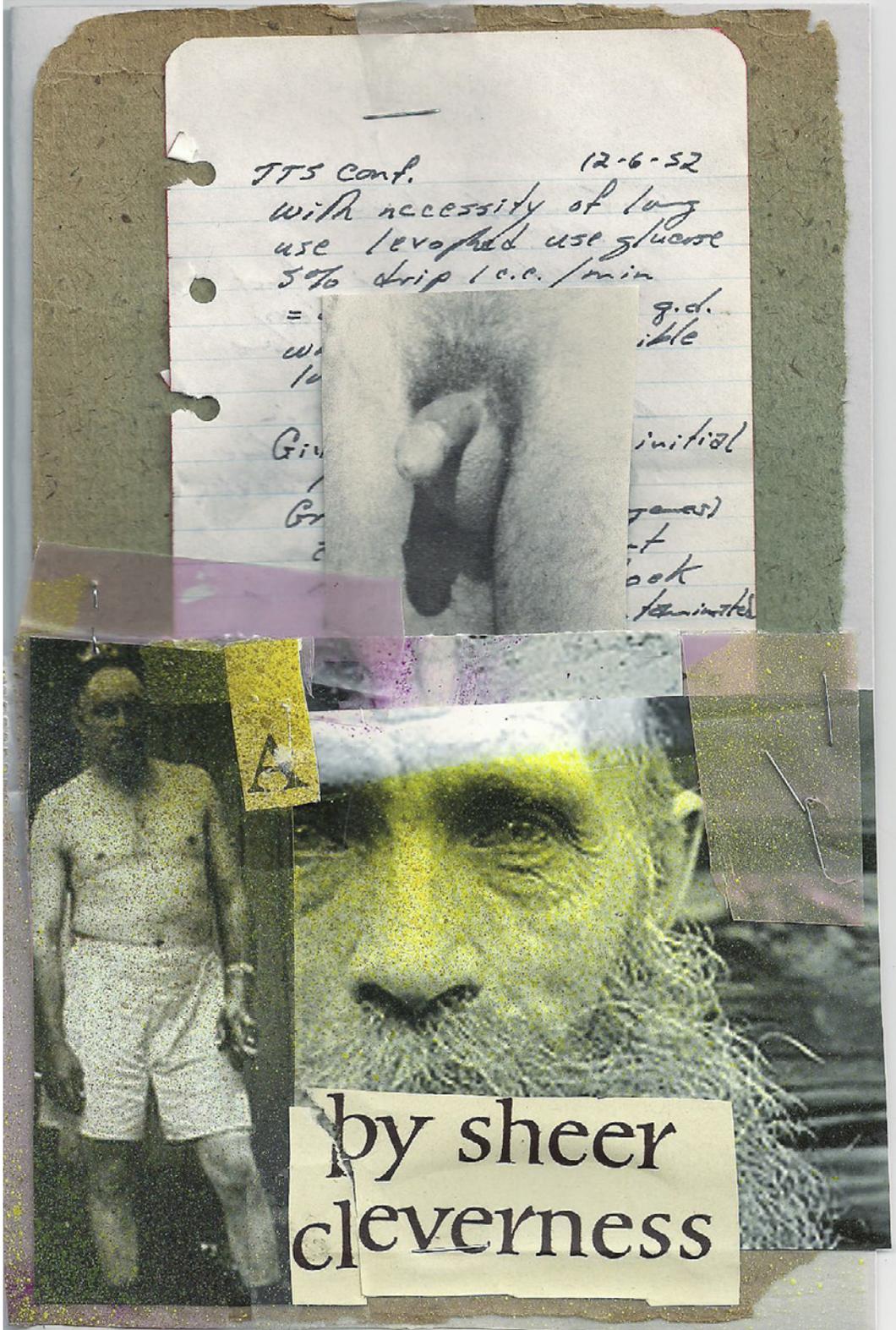
WINSBORO  
VT  
JUN 1907

Greetings USA 25  
Greetings USA 25

TELEGRAPH POST CARD  
JIM MIMNAUGH



BULLY  
JIM MIMNAUGH



'BY SHEER CLEVERNESS  
JIM MIMNAUGH

# LOVE WILL SAVE THE DAY

Gianorso

The book of love is long and boring  
No one can lift the damn thing  
It's full of charts and facts and figures  
and instructions for dancing  
But I  
I love it when you read to me  
And you  
You can read me anything

The book of love has music in it  
In fact that's where music comes from  
Some of it is just transcendental  
Some of it is just really dumb  
But I  
I love it when you sing to me  
And you  
You can sing me anything

*The book of love (Magnetic Fields)*

Some years ago, flipping through the pages of Smash Hits, I bumped into the review of a single launched by a new Dutch pop group (Yes, the glorious singles of the 80's! "Doof doot" from the one-hit wonder group Freur), one phrase caught my attention: "this song sounds like a warm embrace of two people in love, at the bus stop of a windy October evening". This precise picture has stuck in my mind since then and helped me when I started taking pictures of men, in catching the loving, passionate side of a relationship between two men, which doesn't matter whether it's a stable love story, a one-night stand or a friends-with-benefits kind of story. It is the acts, those special gazes, the warmth of the embraces, the touching hands, all those little details that make relationships special in their own terms and keep me fascinated, as much as discovering those rules and roles in a relationship are nothing but their own, and which no one can criticize or comment. I thank for life all the guys who kindly posed for me, giving me the chance to fix on pictures of their feelings. And, while I feel so happy to know that some of the couples are still together after all these years, my heart fills with concern knowing some others are breaking up.

Vows are spoken  
To be broken  
Feelings are intense  
Words are trivial  
Pleasures remain  
So does the pain  
Word are meaningless  
And forgettable

All I ever wanted  
All I ever needed  
Is here in my arms  
Words are very unnecessary  
They can only do harm

*Enjoy the silence (Depeche Mode)*



JEROME & PEDRO | LISBON  
GIANORSO



JOHN & RICHARD | SAN FRANCISCO  
GIANORSO



ANTONIO & BENEDETTO | FOLLONICA  
GIANORSO



FRED & GERALD | ROME  
GIANORSO



BENEDETTO & ANTONIO | FOLLONICA  
GIANORSO



RICK & KILLER ROB | ROME  
GIANORSO



VALERIO & GERMANO | ROME  
GIANORSO

## BEING-WITH

Craig J Calhoun

“Being is with, otherwise nothing exists.” - Jean-Luc Nancy

I don't create in a vacuum.

I didn't manufacture the digital camera that I takes photos with, nor the computer that I download them onto. I didn't write the Adobe Photoshop CS4 program that I currently use to alter the images. I am using what other people made to aid me in the creation of my work. One could argue that I am, in a sense, collaborating with them (albeit indirectly).

All of the images used in the montages below come from photo shoots that took place on 10/12/08 and 05/10/09. Most of the images were taken by my friend graysong, but some were taken by me. The montages are a continuation of the being-with series that I started shortly after the 05/10/09 photo shoot.

While what we did was more directly collaborative than that mentioned above; it was not on equal terms as I was always the one in charge. I did give graysong some leeway to do as he wished, but I always had the final say (where we shoot, what we wore, etc. were my decisions).

How did all this come about?

I first met graysong in January 2004. I had gone over to his apartment so he could photograph me wearing some of my reconstructed clothing for a one page photo spread in a local gay nightlife magazine. It was after the photo shoot when we were picking out the images we liked the most that graysong took the time to show me some of the cool things one could do altering the images with Photoshop.

I was only vaguely aware of Photoshop at the time, but duly impressed with what graysong showed me. Plus, he made it look like so much fun and (relatively) easy to do.

Several months later I bought a computer, a camera, and a used copy of Adobe Photoshop CS. I made a point of buying an eMac and a Cannon camera because I wanted a similar set up to what graysong had at the time.

While I would never claim graysong as an aesthetic/conceptual influence in the sense that I would Trinh T. Minh-ha, Francis Bacon, M.C. Escher, Hans Bellmer, and Lewis Carroll (to name a few); he influenced my decision to create work through digital photographic manipulation. Before I had met graysong, that wasn't something I had ever considered pursuing.

In the Summer of 2008 I e-mailed graysong to see if I could hire him as a photographer. I was frustrated with my own technical limitations (sometimes I can't focus a camera or hold it still long enough for auto focus to do that for me to save my life); but the main reason was that there were images that I wanted to create that I knew I couldn't make on my own. Lucky for me, graysong was interested and available.

You can see more of Craig's work here at [www.craigcalhoun.com](http://www.craigcalhoun.com)



BEING-WITH #84  
CRAIG J. CALHOUN



BEING-WITH #94  
CRAIG J. CALHOUN



BEING-WITH #95  
CRAIG J. CALHOUN



BEING-WITH #102  
CRAIG J. CALHOUN



BEING-WITH #106  
CRAIG J. CALHOUN

# RELACIONES

Jose Manuel Cardoso

**Amor:** Es un retrato personal junto a mi pareja, que mejor forma de representar una relación amorosa? Los colores cálidos del cuadro representan el fuego, la pasión...Como el amor, siempre representado en color rojo.

**Amigos:** Esta obra con el mar de fondo y tres personas entrelazadas por sus brazos, muestran una relación de amistad y como tal, en ella se puede ver, cariño complicidad, serenidad...Estos sentimientos también se pueden ver reflejados en los colores elegidos para su realización.

**Rollo de una noche:** Esta imagen tan descriptiva creada para mostrar esa relación de una noche, llamado ligue. refleja claramente ese momento de deseo, cuando cualquier lugar es bueno para dar vida a esa pasión desenfrenada. Es por ello que para este cuadro también he elegido los colores cálidos.

**Perro fiel:** En este lienzo el color predominante es el negro, ya que este tipo de relaciones de dominación-sumisión, amo-esclavo son oscuras o así las vemos (o veo yo)la idea es muy nítida un perro (esclavo) sometido completamente a las ordenes de su amo, como una mascota a su dueño.

**Haz el amor, no la guerra:** La relación que podemos ver en este cuadro es aquella que se rige por un orden jerárquico, donde el rango o el estatus es el que dicta quien lleva la voz cantante. poco puedo decir de los colores de esta obra ya que son los que la propia imagen necesita para poder ser perfectamente identificada

**Love:** A personal portrait with my partner, what better way to represent a relationship? Warm colors represent fire box, passion ... Like love, always represented in red.

**Friends:** This work with the groundswell and three people clasped his arms, showing a relationship of friendship and as such, it can be seen, complicity affection, serenity ... These feelings also can be reflected in the colors chosen for its realization.

**One Night Stand:** This image as descriptive created to show the relationship of one night, called flirting, clearly reflects that moment of desire, when any place is good to give life to that unbridled passion. That is why for this table also have chosen warm colors.

**Faithful dog:** In this painting the main color is black, because this type of relations of domination-submission, master-slave are dark or so we see (or see me) the idea is very clear a dog (slave) completely gone to the orders of his master, as a pet owner.

**Make love, not war:** The relationship that we can see in this picture is one that is governed by a hierarchy, where the rank or status is dictating who calls the shots. Little I can say about the colors of this work as they are the self-image that needs to be clearly identified

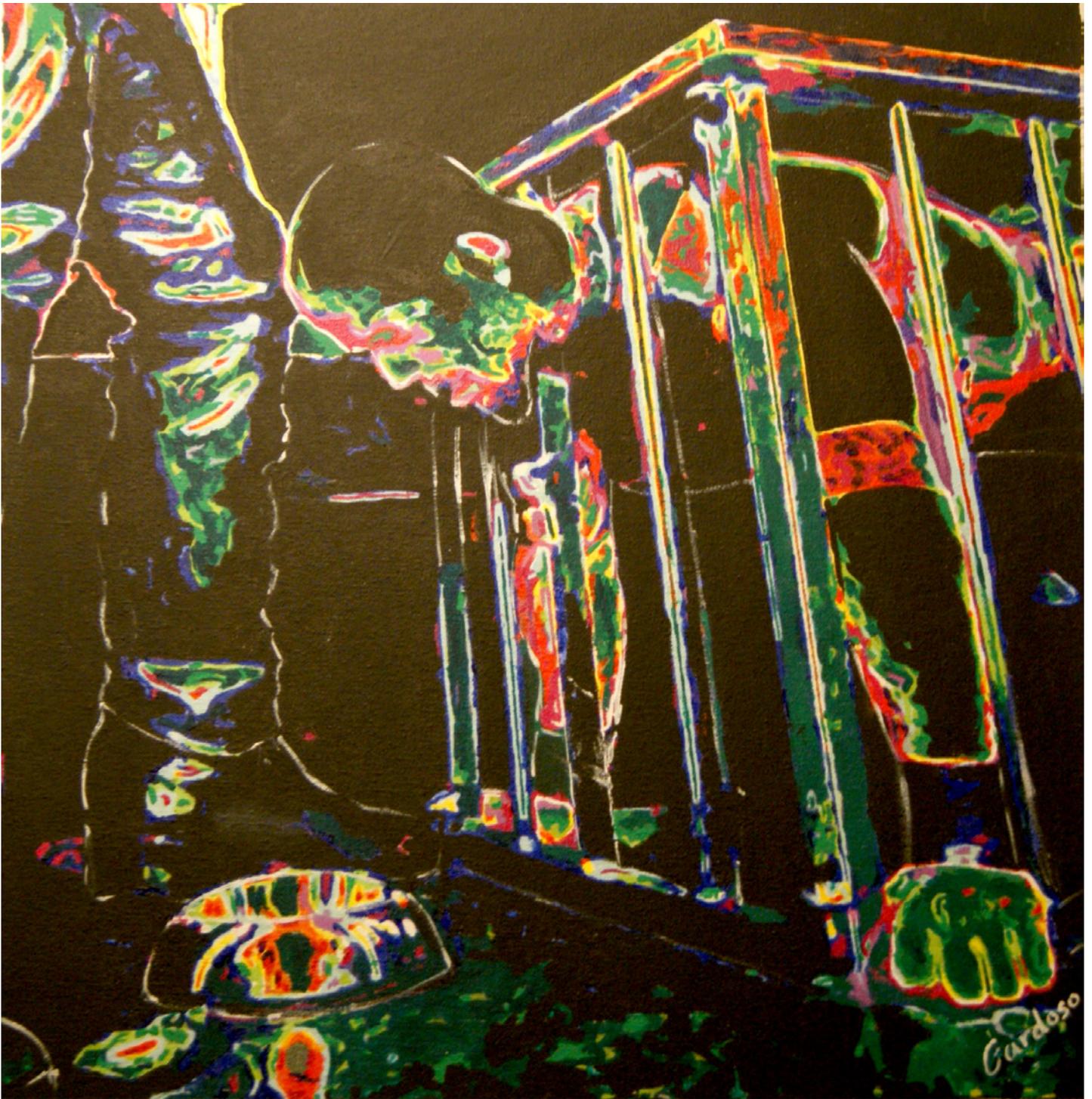
You can see more of Jose Manuel's work at:

[www.cartdoso.com](http://www.cartdoso.com)  
[www.facebook.com/josemanuel.cardoso.79](https://www.facebook.com/josemanuel.cardoso.79)  
[www.facebook.com/cartdoso](https://www.facebook.com/cartdoso)  
[fineartamerica.com/art/all/jose+manuel+cartdoso/all](http://fineartamerica.com/art/all/jose+manuel+cartdoso/all)

[www.pinterest.com/cartdoso/](http://www.pinterest.com/cartdoso/)  
[www.twitter.com/Carddoso](https://www.twitter.com/Carddoso)  
[www.cartdoso.wordpress.com](http://www.cartdoso.wordpress.com)



AMOR  
JOSE MANUEL CARDOSO



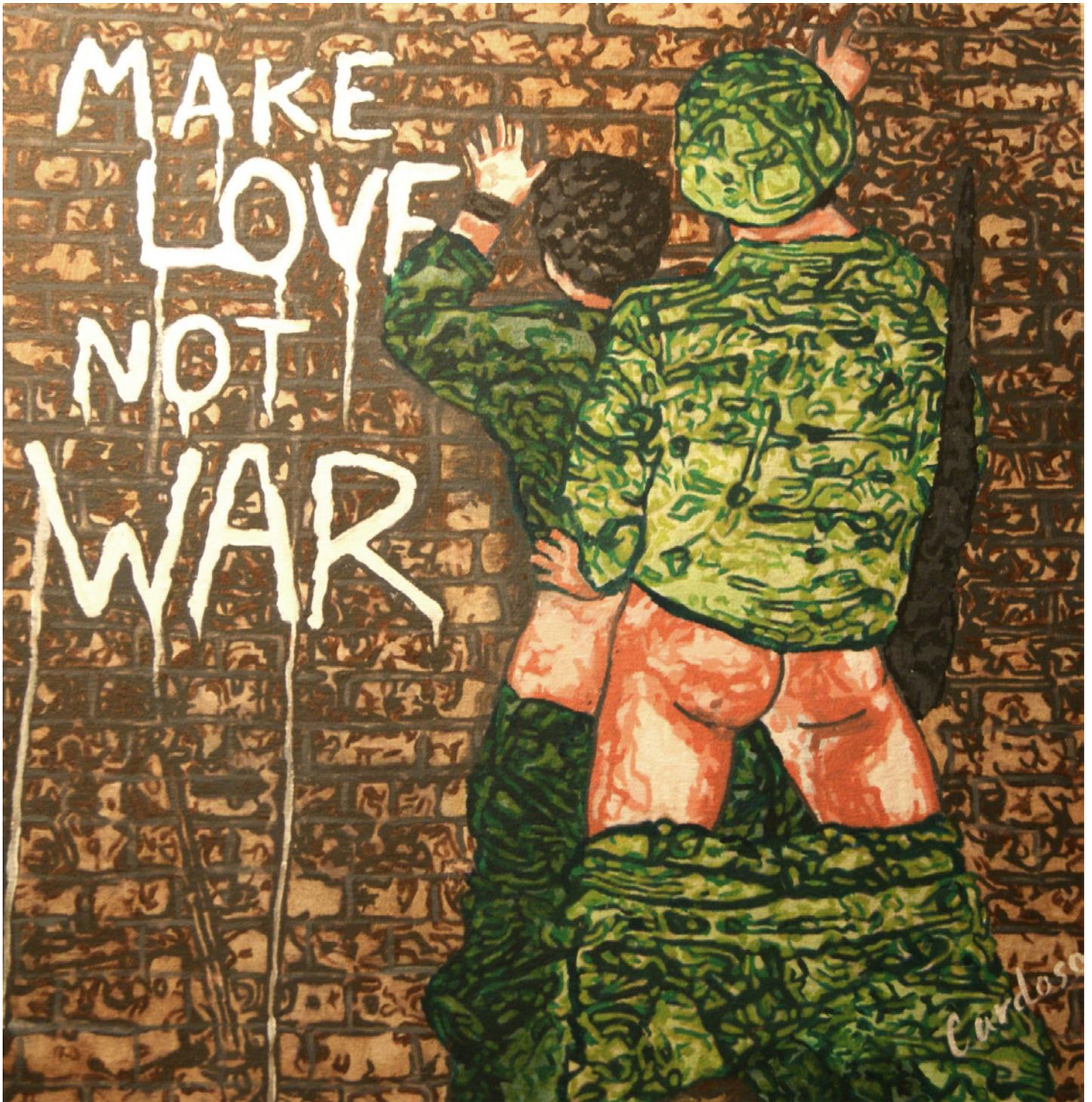
PERRO FIEL  
JOSE MANUEL CARDOSO



ROLLO DE UNA NOCHE  
JOSE MANUEL CARDOSO



AMIGOS  
JOSE MANUEL CARDOSOS



HAZ EL AMOR, NO LA GUERRA  
JOSE MANUEL CARDOSO

## TOUCH ME

Vincent Keith

I have always found photographing couples a challenge. Having spent so much time and creative effort on capturing the character of individuals and devising compositions revolving around a single form, it turned out that introducing a second form was a jarring difference. Apart from even numbers having their compositional issues, the tension in the frame is completely different. The interruption of a line or the occupation of space often left me uncomfortable.

There was another issue as well, and that had to do with the character or personality of the subject. I've always tried to capture something of the man himself in my photographs. As I become more and more familiar with the model, I come to see him differently and this informs the posing, compositions and lighting. By the end of the shoot, I hope to have really gotten to some inner truth about the man. When there's another man involved, there is interference and noise.

I came to see that what I needed to do was let go of the drive to capture the individual character of each man, and rather to encourage a dialogue between the two, and having done that, concentrate on that dialogue. In an unexpected way, the individuals fade into the background and the tension or emotional 'conversation' between them is allowed to flourish. This is what I focus on and try to reveal.

The consequence of all this is that my duo work is far more emotionally charged. The photos from my duo shoots come the closest to depicting relationships not because there are two people in them, but because the relationship between them is what I concentrate

on. It's a completely different approach for me. It's also a bit less honest. I say this because in order to capture these moments of interaction, by definition, I have to insert myself into the relationship. In a way, I become a participant in the emotional exchange between the subjects by influencing compositions, choosing what to concentrate on and simply by virtue of the fact that it is viewed through my eyes. In real life, that relationship lives between the two individuals. Moreover, I select the aspects of the relationship that I find interesting or compelling artistically. This may not accurately reflect the true nature of that relationship. I may reflect closeness when in truth there may not be any.

I am happy to show this work even if it may lack accuracy because I know that I never crossed the line in terms of creating images that are fundamentally untrue. Each of these photographs was initiated by me, but I allowed the couples to complete the compositions themselves. For instance, I may have told one man to stand behind the other and wrap his arms around him. But it was the unspoken language they share that drove them to hold hands the way they did. In that way, the subconscious patterns of touch and intimacy that they share, even if they didn't recognize them themselves, still managed to come through in the compositions.

I think the value in these photographs, beyond the aesthetic, is that we are able to see into a deeper and unspoken form of communication or language that is created when two men come together in an intimate relationship. We all know that touch is a form of communication, and I hope that with this work, we can hear this discourse in intimacy.

You can see more of Kit Vincent's work at [MascularStudio.Com](http://MascularStudio.Com)



UNTITLED I  
VINCENT KEITH



UNTITLED II  
VINCENT KEITH



UNTITLED III  
VINCENT KEITH



UNTITLED IV  
VINCENT KEITH



UNTITLED V  
VINCENT KEITH



UNTITLED VII  
VINCENT KEITH



UNTITLED IX  
VINCENT KEITH

# GOOD MORNING

Giuseppe Ranocchiarì

L'amore non si manifesta col desiderio di fare l'amore,  
ma col desiderio di dormire insieme.

( M. Kundera - L'insostenibile leggerezza dell'essere)

Cosa caratterizza una relazione, qual è il gesto, l'abitudine che la rende unica e differente dalle altre. Cosa fa la differenza tra infatuazione di una notte e l'innamoramento? Qual è il momento che ci fa dire, sono felice di vivergli accanto e condividere ogni cosa?

Per noi è al mattino quando ci svegliamo, lui ama poltrire a letto mentre io mi alzo di scatto e vado ad aprire la finestra per far entrare la luce nella camera da letto.

Ed è lì, nella naturalezza senza abiti e maquillage, che sentiamo la necessità di guardarci, di trascorrere decine di minuti a coccolarci e ascoltarci.

Infine la nostra giornata inizia sempre con un bel caffè caldo nelle nostre mug preferite e sigillare con un bacio il nostro buongiorno. Good Morning.

Love does not make itself felt in the desire for copulation  
but in the desire for shared sleep.

( M. Kundera - The Unbearable Lightness of Being)

What distinguishes a relationship from another one? Which is that unique gesture, the habit which makes it different from the other ones? What is the difference between a one night crush and to fall in love with someone? When is the moment you can say "I'm happy to live by his side and share everything with him"?

For us, this moment comes in the morning, when we wake up. He loves to idle in the bed while I suddenly stand up and I open the window to let the morning light enter into our bedroom.

In that moment, in the naturalness to be undressed and without make up, we feel the need to look at each other spending tens of minutes cuddling up and listening to each other.

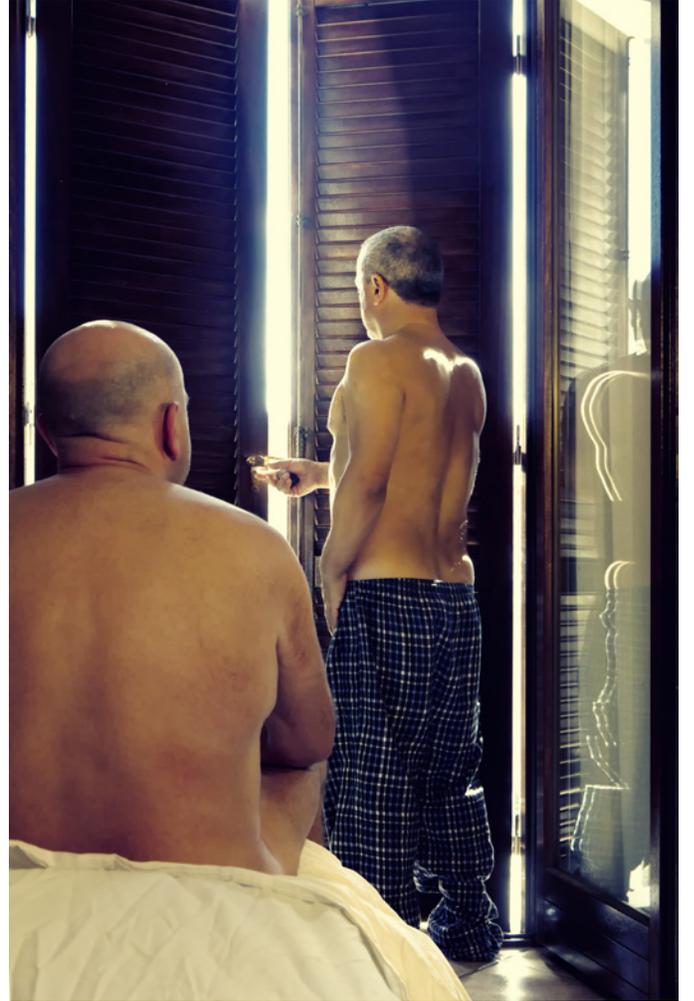
Finally, our day starts with a warm coffee in our favorite mugs with a kiss sealing our Good Morning.

You can see more of Giuseppe's work at:

[www.facebook.com/giuseppe.ranocchiarì](http://www.facebook.com/giuseppe.ranocchiarì)

[www.flickr.com/photos/gr\\_photo1958](http://www.flickr.com/photos/gr_photo1958)

GR\_photo on Instagram



GOOD MORNING SERIES | 2012  
(1), (2)  
GIUSEPPE RANOCCHIARI



GOOD MORNING SERIES | 2012  
(3), (4)  
GIUSEPPE RANOCCHIARI



GOOD MORNING SERIES | 2012  
(5), (6)  
GIUSEPPE RANOCCHIARI

## A WEEK WITH MOM

Mike Thompson

As soon as I saw the theme of relationships I immediately thought about my relationship with my mother because we have always been close. With my father passing in 1994 our relationship strengthened when I became man of the house. Years went by, I went to college, came out of the closet, got a good job and was involved in a long term relationship. In 2004 that relationship ended and fate had it that my mom's health started to decline. Diabetes, high blood pressure, kidney disease and congestive heart failure all started to fall into place. The doctor said her health would decline fast and she wouldn't live to see 2005. Being the only available son I chose to be her caretaker so I sold most of what I had and moved back home to make sure she got better. Well, what can I say, it's now 2012.

For the past 7 years life has stood still for her and I wanted to convey that through my vintage style images. She lives a simple life and it may seem a bit sad through these images but every now and then she does crack a smile, tells me she loves me and then pushes on to make the best of what she has. I followed her off and on for a week and took various pictures of her doing what she does. She has blessed me for so many years and it's my duty to bless her when she needs it most. Taking care of her has given me life lessons in patience, unconditional love and living in the moment. There is no doubt that she helped shape me into the man I am today.

This is my mother, Lieu Thompson.

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



I'M WATCHING TV  
MIKE THOMPSON



REFLECTION  
MIKE THOMPSON



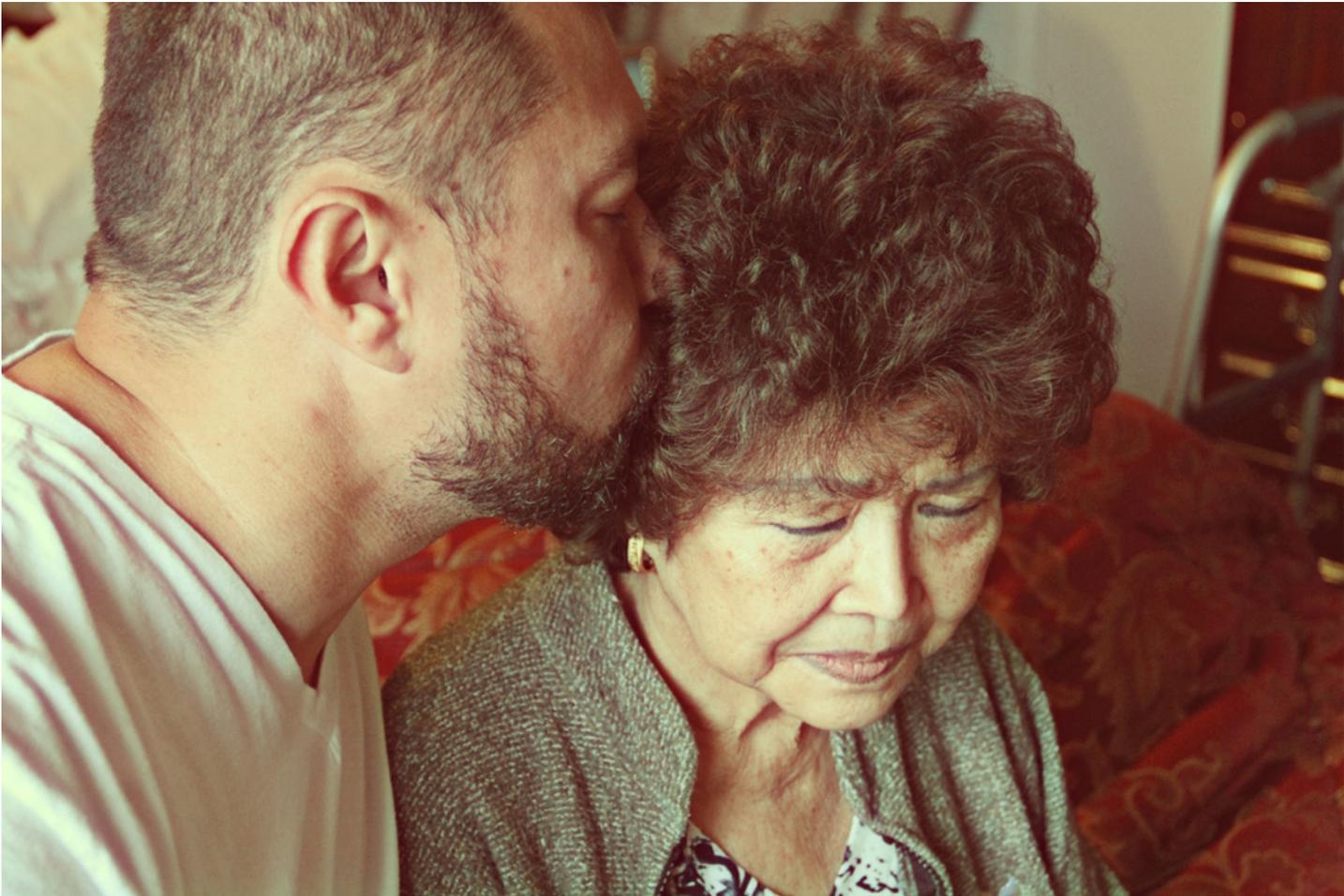
SHE STILL LOVES HIM  
MIKE THOMPSON



FOCUSED ON MONEY  
MIKE THOMPSON



STAYING ALIVE  
MIKE THOMPSON



DAILY COMFORT  
MIKE THOMPSON



SLEEP, FINALLY  
MIKE THOMPSON

# SEEKING SOLACE

Robert Siegelman

To state the obvious, relationships come in all shapes and sizes. They also come in various textures, colors, and lengths. My work as a photographer, and gay artist, is to observe how men in relationships function and interact. While often photographs of men (especially when nude) tend to be glamorized and romanticized, I want to observe more deeply. I look for tenderness, vulnerability, connection and intimacy.

I like to pair men, in my shoots that are in some way very different from each other. I typically pick men of different racial or ethnic backgrounds, of different body types and of different ages, to work together. For me this makes an image more dynamic, but also ups the ante on the types of images that get generated. I'm examining the connections that men are able to make. My photographs explore the diversity of our relationships; be they minutes long, or years in duration.

None of the men in my images are pictured with a man they are in a long-term relationship with. Some of the men in the photographs have only met at the time of the shoot. Mine are studio shots. The relationships in my images are constructed, just as relationships particularly same sex ones, need to be created, and often revised. For this reason I intentionally work in the studio, rather than set my models in a domestic environment. This way my models, the men in front of my camera take center stage. My studio is a neutral space and a comfortable place for a relationship to transpire between my models. Poses are invented or created spontaneously. Light and color play as crucial a role, for me as atmosphere and emotional context.

For me the artistic process of making photographs is a metaphor for the relationships we create with others.

You can see more of Robert's work at [www.robert-siegelman.tumblr.com](http://www.robert-siegelman.tumblr.com)



THE MODEL & THE PHOTOGRAPHER I  
ROBERT SIEGELMAN



ED BARRON & ALEX  
ROBERT SIEGELMAN



BUGLE BOY & EDWARD44  
ROBERT SIEGELMAN



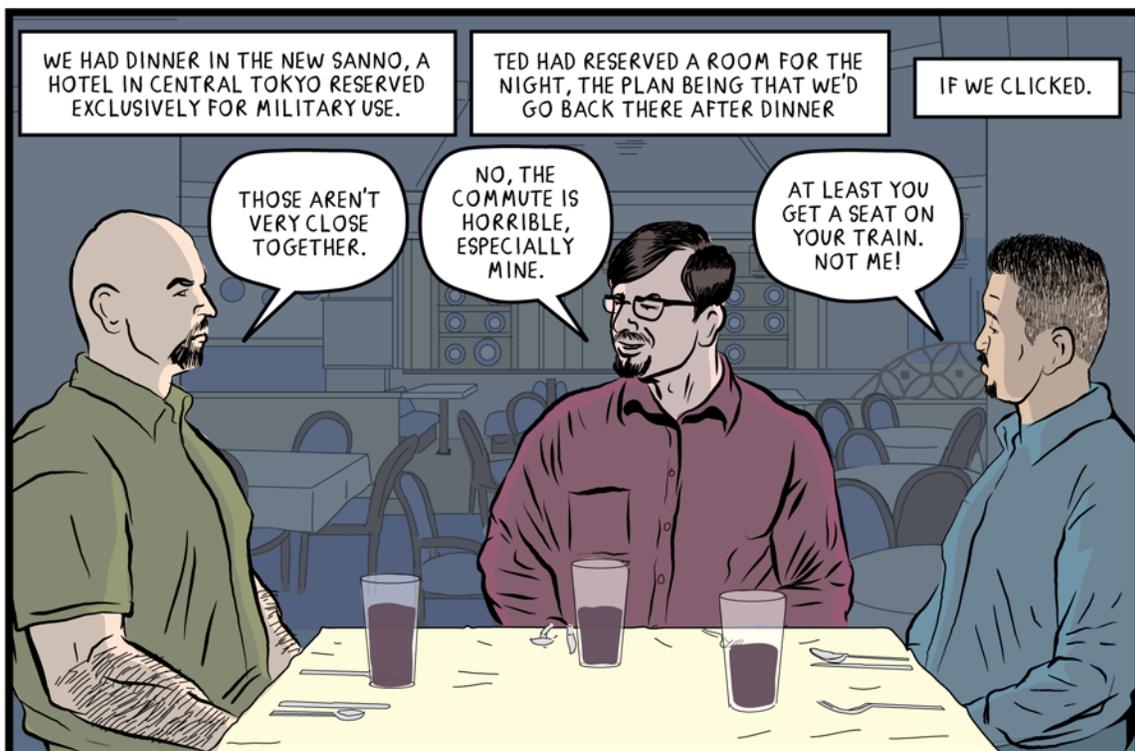
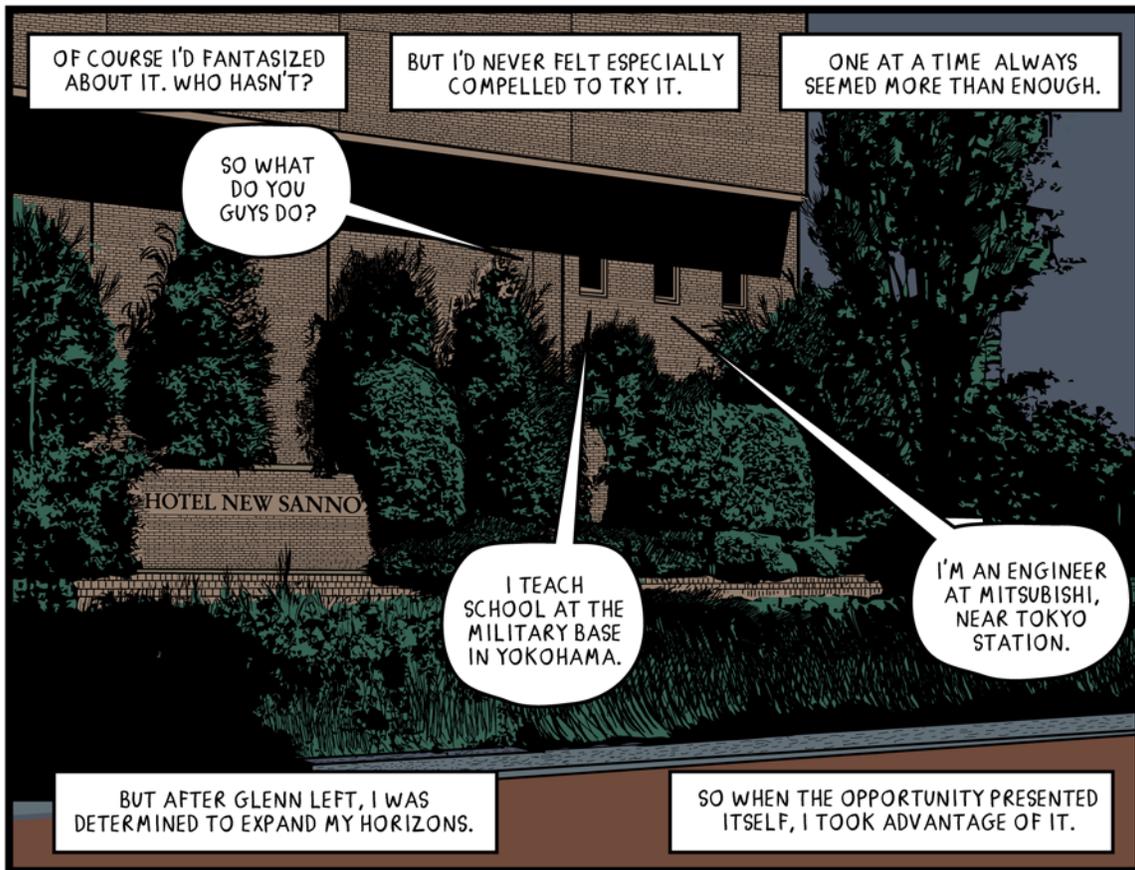
XL & BARRY  
ROBERT SIEGELMAN

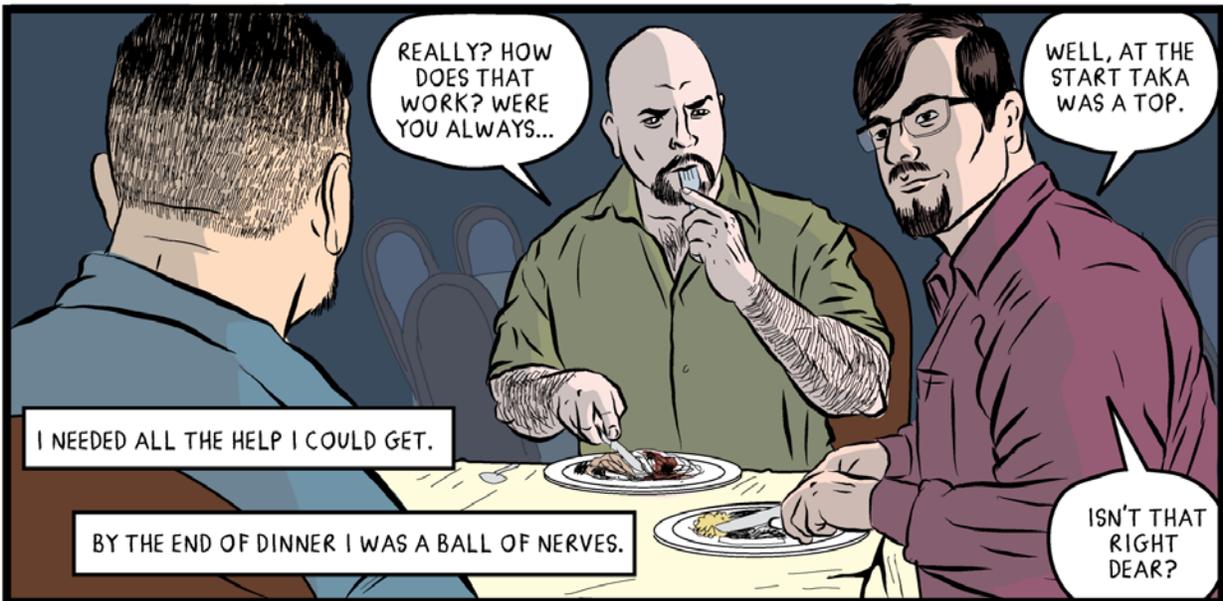
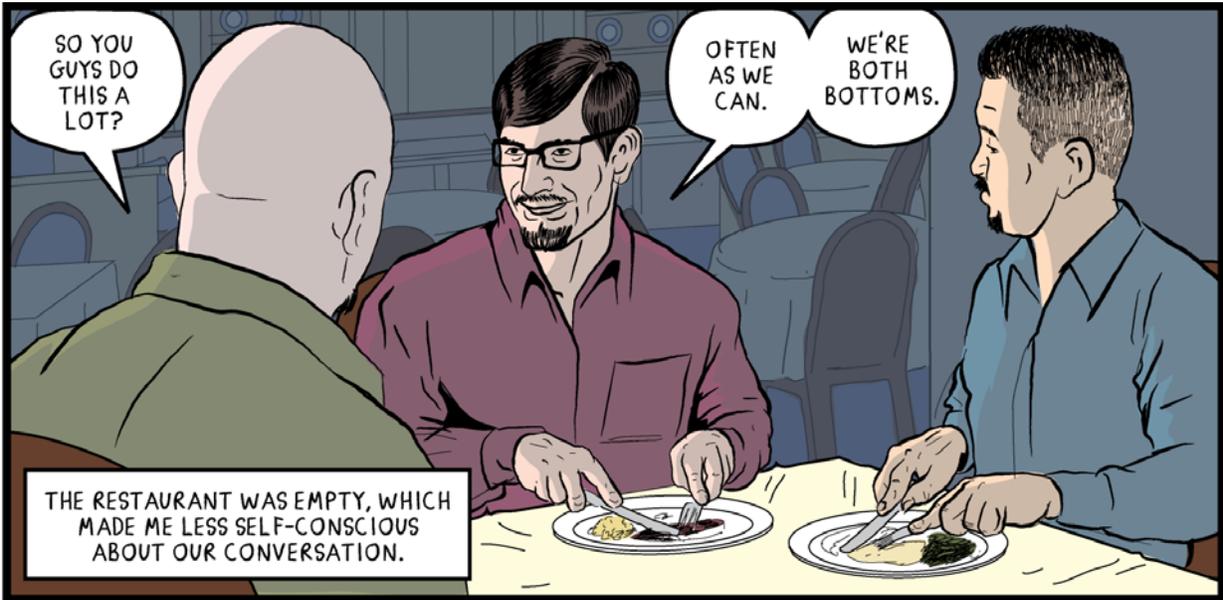


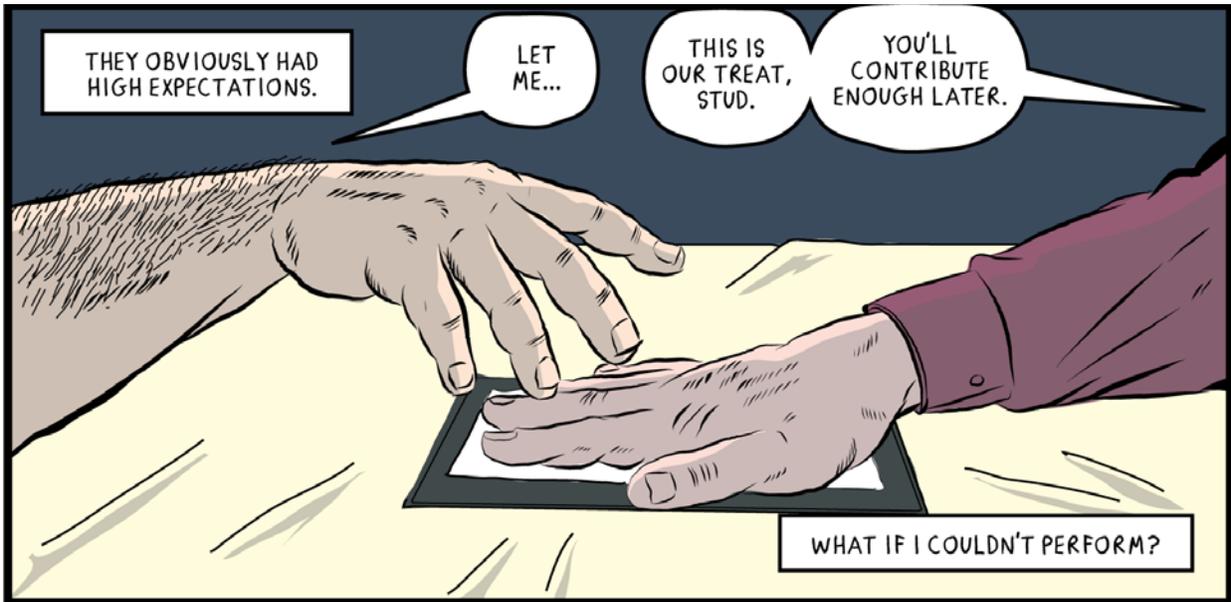
EUGENE & BUGLE BOY  
ROBERT SIEGELMAN

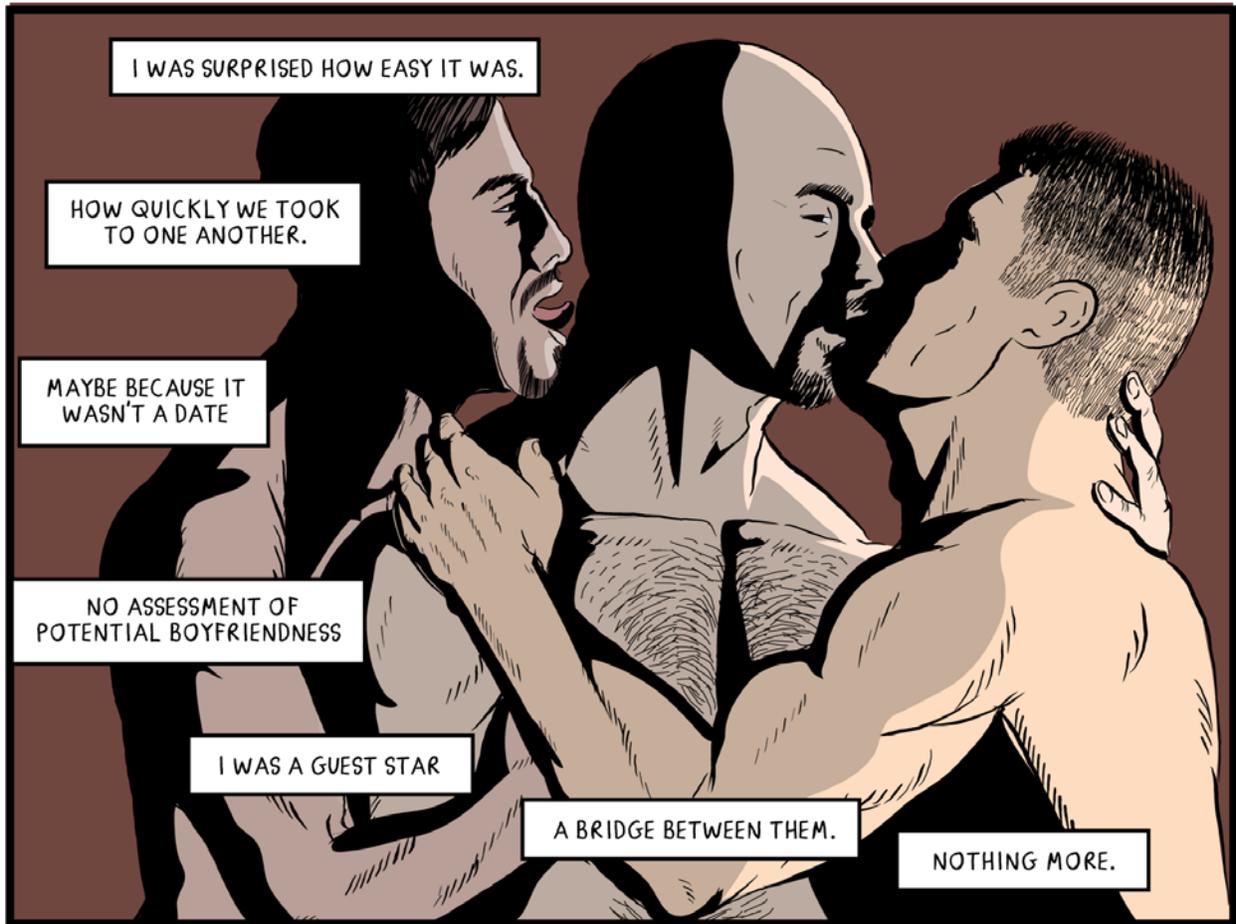
# A M A N U E N S I S

Steve MacIsaac









I WAS SURPRISED HOW EASY IT WAS.

HOW QUICKLY WE TOOK TO ONE ANOTHER.

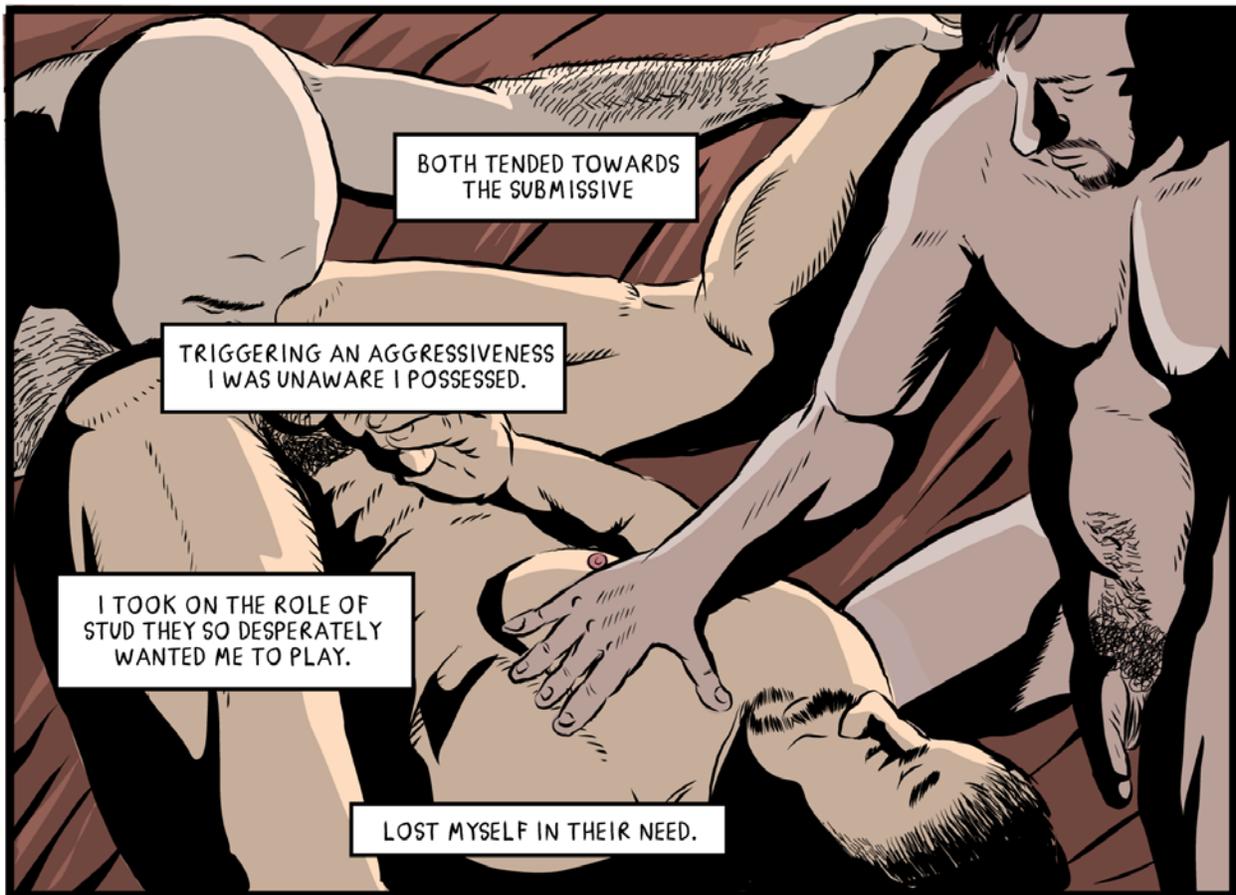
MAYBE BECAUSE IT WASN'T A DATE

NO ASSESSMENT OF POTENTIAL BOYFRIENDNESS

I WAS A GUEST STAR

A BRIDGE BETWEEN THEM.

NOTHING MORE.

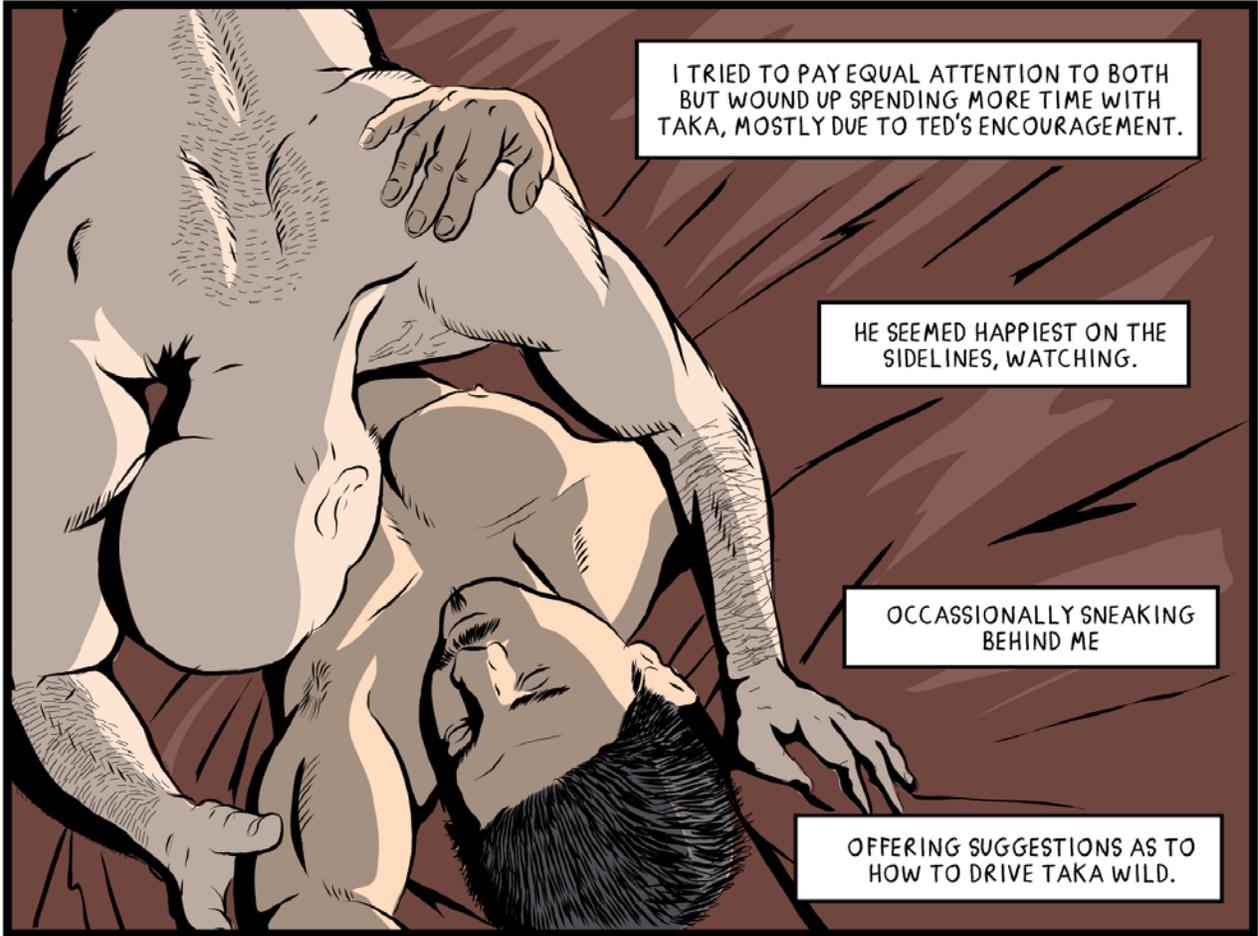


BOTH TENDED TOWARDS THE SUBMISSIVE

TRIGGERING AN AGGRESSIVENESS I WAS UNAWARE I POSSESSED.

I TOOK ON THE ROLE OF STUD THEY SO DESPERATELY WANTED ME TO PLAY.

LOST MYSELF IN THEIR NEED.



I TRIED TO PAY EQUAL ATTENTION TO BOTH BUT WOUND UP SPENDING MORE TIME WITH TAKA, MOSTLY DUE TO TED'S ENCOURAGEMENT.

HE SEEMED HAPPIEST ON THE SIDELINES, WATCHING.

OCCASSIONALLY SNEAKING BEHIND ME

OFFERING SUGGESTIONS AS TO HOW TO DRIVE TAKA WILD.



WHEN TAKA WAS ABOUT TO COME TED LAY DOWN NEXT TO HIM, WHISPERING INTO HIS EAR.

THE MORE PLEASURE TAKA FELT, THE MORE INTENSELY THEY WOULD TOUCH AND FONDLE EACH OTHER.

THEY WERE KISSING MADLY WHEN TAKA CAME.

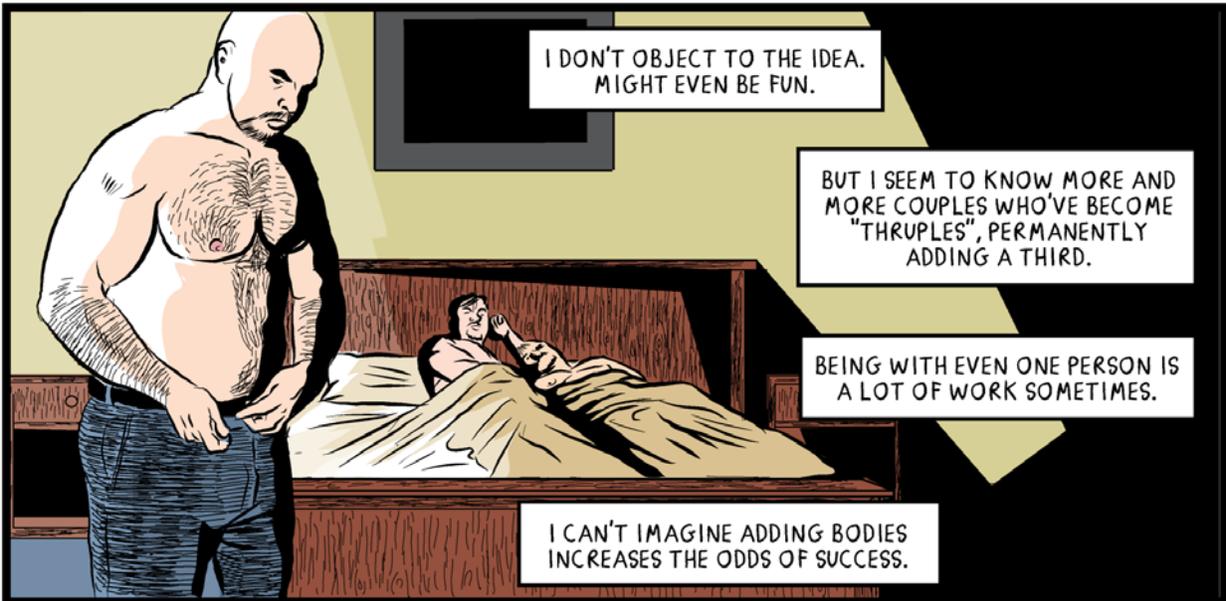
EYES ONLY FOR EACH OTHER

LIKE I WASN'T EVEN IN THE ROOM.



I'VE HAD THREESOMES SINCE THEN.  
MOST HAVE BEEN FUN. OTHERS....NOT.

NONE HAVE EVER BEEN WITH MY OWN PARTNER.

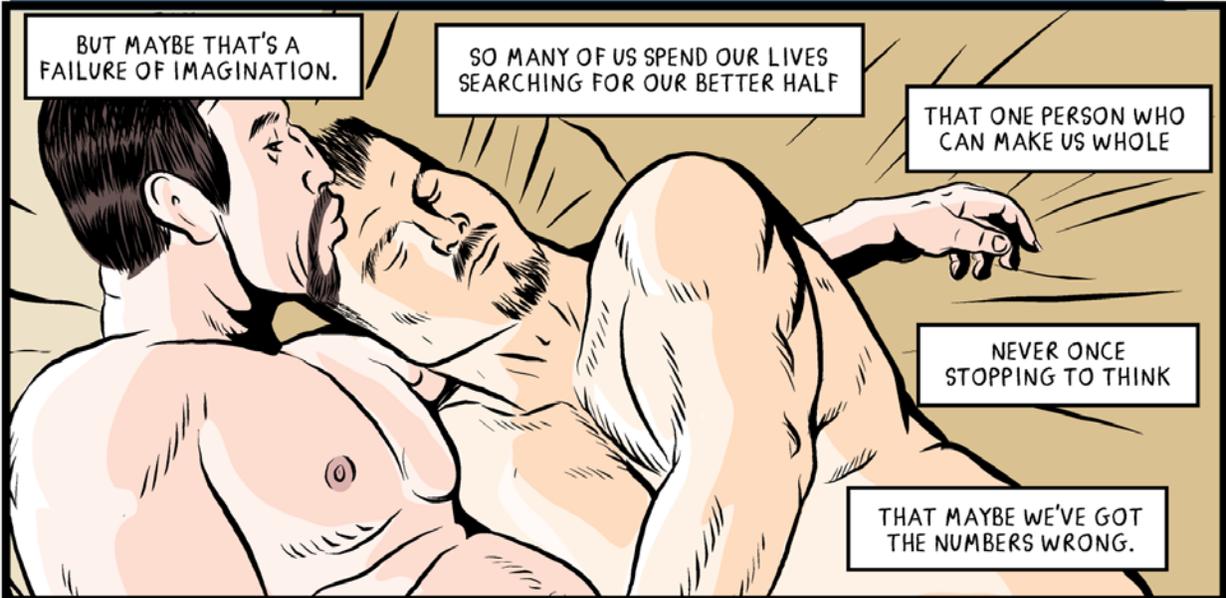


I DON'T OBJECT TO THE IDEA.  
MIGHT EVEN BE FUN.

BUT I SEEM TO KNOW MORE AND  
MORE COUPLES WHO'VE BECOME  
"THRUPLES", PERMANENTLY  
ADDING A THIRD.

BEING WITH EVEN ONE PERSON IS  
A LOT OF WORK SOMETIMES.

I CAN'T IMAGINE ADDING BODIES  
INCREASES THE ODDS OF SUCCESS.



BUT MAYBE THAT'S A  
FAILURE OF IMAGINATION.

SO MANY OF US SPEND OUR LIVES  
SEARCHING FOR OUR BETTER HALF

THAT ONE PERSON WHO  
CAN MAKE US WHOLE

NEVER ONCE  
STOPPING TO THINK

THAT MAYBE WE'VE GOT  
THE NUMBERS WRONG.

# MASCULAR

## MAGAZINE

### THE MASCULAR T-SHIRT



We are fortunate to have a good friend and supporter in London based Graphic Designer Alan Thompson. Alan has been interested in T-Shirt design for some time and is in the process of launching his own line of t-shirts named 'Barbarossa'. Born and raised on the Isle of Man, he moved to London to study Fashion, but after a stint of traveling, started working in the film industry as an Art Director, before moving on to specialise in graphics. He set up his own company 5 years ago working with a wide range of clients in the arts and entertainment industry, to charities and smaller independent companies.

'I've always loved t-shirt graphics. I'm really excited to be launching the first 'Muscular T'. We were quite conscious to avoid some of the more cheesy clichés, I'm sure we all have more than enough 'Bear' t-shirts in our closets! Looking for a bit of inspiration I pulled one of the portraits off Vincent's Muscular Studios portfolio, and I was drawn to a strong handsome, masculine beard. The autumn leaves inspiration came from the looking at the last issue of the magazine, with all of the powerful images in natural settings. And rugged ginger beards are hot!!

[www.facebook.com/barbarossaclothing](http://www.facebook.com/barbarossaclothing)

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

It became clear that there is a thriving community of designers out there who are interested in applications where you can wear their designs. In response to this, Muscular Magazine will feature a new T-Shirt design with each issue.

Alan calls this design "Big Red"



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

**THE MASCULAR T-SHIRT**  
AUTUMN, 2012  
DESIGNED BY ALAN THOMPSON



You can order your T-Shirt for around US \$25 from here:  
[www.redbubble.com/people/mascular/works/9633621-mascular-autumn-2012](http://www.redbubble.com/people/mascular/works/9633621-mascular-autumn-2012)

## I WANT...

Mascular Magazine is interested in knowing more about interesting products and designs that our readers have been involved in creating. Perhaps you or your company makes something unusual, interesting or worth shouting about. Maybe you have your own studio and you produce something you believe is special. Please get in touch with us to let us know. From time to time we would like to showcase the amazing array of products Mascular Magazine readers have brought to life.



### FILSON TOTE BAG

Filson is a Seattle, Washington based luggage manufacturer that was founded in 1897. What their bags may lack in stylishness they more than make up for in terms of simple and excellent utility. Made to last, you'll never travel without your Filson. \$140.00. [www.filson.com](http://www.filson.com).

### PANTONE CHINA MUGS

Apparently Pantone issue a different series of color mugs every year. Who knew! They're fun, look great on your desk and bring a bit of much needed color on a winter's day. £7.95 each.



### LOLIWARE

(Edible Cups)

New Yorkers! Brighten up the party season with the ultimate nihilist barware. These edible cups come in a variety of flavors to suite the beverage. Though we wouldn't recommend drinking martinis from the sweet vanilla range. \$150 for 50 2 oz. cups.



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

### CÔTE&CIEL

Flat Back Pack

It's not always easy to find a bag in which to cart your kit, but Côte&Ciel have a great range of modern bags that will get nice comments and that you won't see everywhere. Pity for them, great for you. to cart your kit around. □ 189.00. [www.coteetciel.com](http://www.coteetciel.com).



### MOLESKINE

Limited Edition Lego Notebook

For the inner geek/child in all of us, Moleskine have launched a series of notebooks that have a Lego theme. They're fun and useful and look cool. £13.50. [www.moleskine.com](http://www.moleskine.com)



### CROSS STRIPE COLLECTIVE

CABLE

We can't get away from having to tether our gadgets to computers and power sources. The ugly white cables stand out. Eastern Collective have a range of fabric-covered cables that are much nicer than the white plastic. From \$14. [www.easterncollective.com](http://www.easterncollective.com)



## I WANT...

As the holiday season is coming up, we thought our readers might want some fresh and interesting ideas for what to get their loved ones. There's no rhyme or reason to this list other than that the ideas and items are a slightly different take on the traditional. We selected our shopping list with an eye for design and value for money. There's something for every budget. Click on the item names to open the respective product websites.

### GENO 2.0

Genographic Project Participation  
and DNA Ancestry Kit

This gift idea fits well with the theme of this issue of Mascular Magazine. Join a global project under the National Geographic flag. Send in a bit of DNA and find out where you and your ancestors come from. \$199.95  
[www.nationalgeographic.com](http://www.nationalgeographic.com)



### ALEX WATER BOTTLE

We all know that beautiful and intuitive design that works can enhance your quality of life. All too often it also comes with a huge price tag to match. Alex water bottles allow you to enjoy beautifully designed everyday objects without breaking the bank, From \$25.85.  
[www.alexwaterbottle.com](http://www.alexwaterbottle.com)



### MASTERLOCK DIALSPEED

Technology as applied to your lock. Keeping your kit nice and safe has never been more futuristic. What makes the dialSpeed unique is the use of an electronic directional interface which lights up when touched. Powering it is a typical watch battery that is good for 5 years and when the battery runs low, the center ring glows yellow to let you know its time to change it. \$24.99.  
[www.masterlock.com](http://www.masterlock.com)



### MILL & SMITH HATS

Made to order, these amazing knit beanies look great and keep your head warm. They are made by Mascular Magazine contributor Jeff Henderson (See Issue No. 2) using his very own hands. You choose the wool and colours, he does the rest. \$40-90.  
Mill & Smith on facebook.



### CLICK & GROW

For those of us who are better with a camera than a spade or paintbrush than a hoe, here are some easy and clean solutions to bringing a bit of green into your life. From tomatoes to flowers in a variety of sizes. Cooler than Wellies too. \$24-60.  
[www.clickandgrow.com](http://www.clickandgrow.com)



### LIBRATONE

There are many Bluetooth enabled active speakers on the market these days, but portable music never looked this good. Libratone have a range of speaker models and a broad variety of colors, so they fit in pretty much anywhere. Stream music from your iPhone or iPad (or other Bluetooth enabled device) and enjoy. From \$449.00  
[www.libratone.com](http://www.libratone.com)



GUIDE FOR THE  
**MODERN BEAR**

A FIELD STUDY of BEARS in the WILD  
 By Travis Smith and Chris Bale

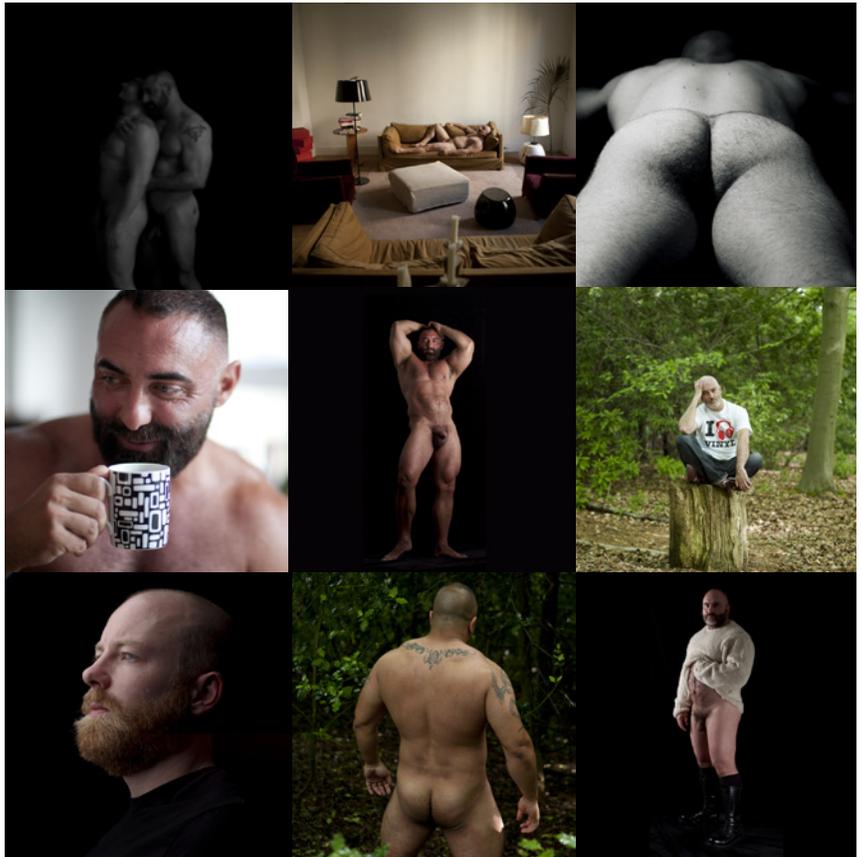


modern design+bears+retro+beefcake=  
**MODERN BEAR**  
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**MASCULAR**  
STUDIO  
london

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

**TRAVEL**



# MASCULAR

MAGAZINE

Issue No. 4 | Winter 2013

**HOLIDAY  
BUSINESS TRIP  
HOTEL  
JET LAG  
CRUISE  
AIRPORT  
TRAIN  
MAPS  
DESTINATION  
DUTY FREE  
BUS  
BELLHOP  
LUGGAGE  
PASSPORT  
SOUVENIRS  
REUNIONS  
ADVENTURE  
CUSTOMS  
FIRST CLASS**

In Issue No. 4 of Mascular Magazine we would like you to take us in a trip. Wherever you want to go or have been, take us there and show us what there is to see. People these days are always on the move. Are you? Do you want to be? Getting away is an impulse we all seem to share, what does it bring to our lives and loves. We would like you to combine your creative impulse with your need to explore and let's see where we get to.

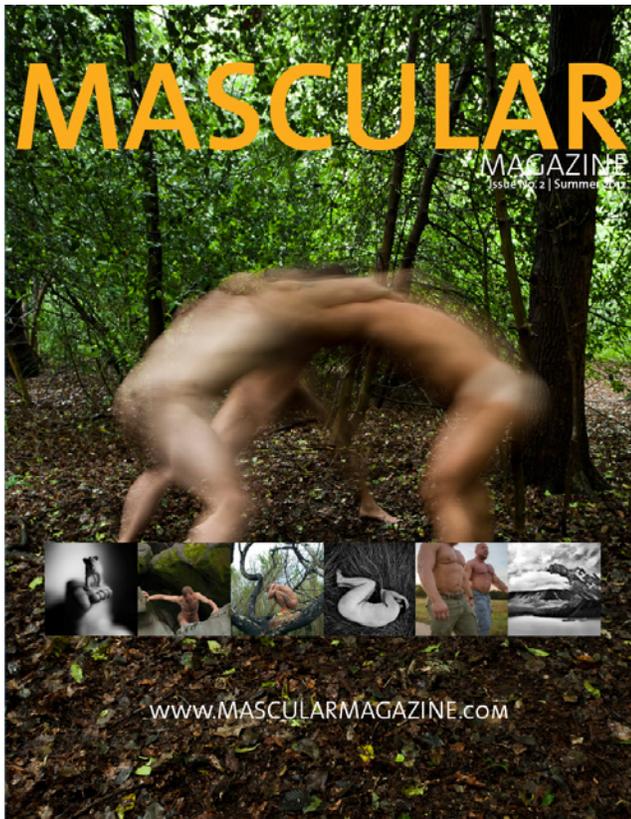
If you are interested in contributing to Issue No. 4, please contact Mascular Magazine at: [submissions@mascularmagazine.com](mailto:submissions@mascularmagazine.com)

Deadline for submissions is February 18, 2013.

# MASCULAR

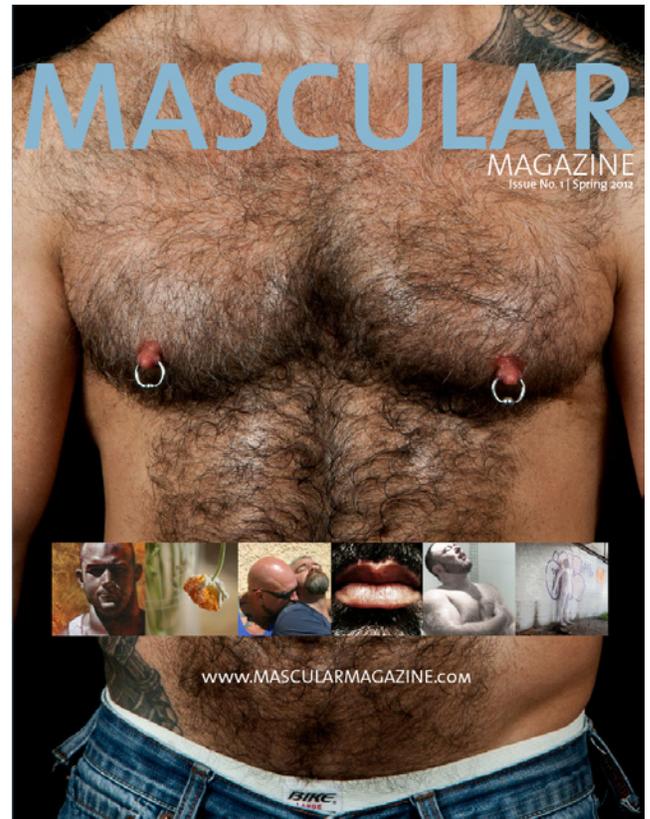
MAGAZINE

## PREVIOUS ISSUES



Mascular Magazine Issue No. 2  
Summer 2012  
"Nature"

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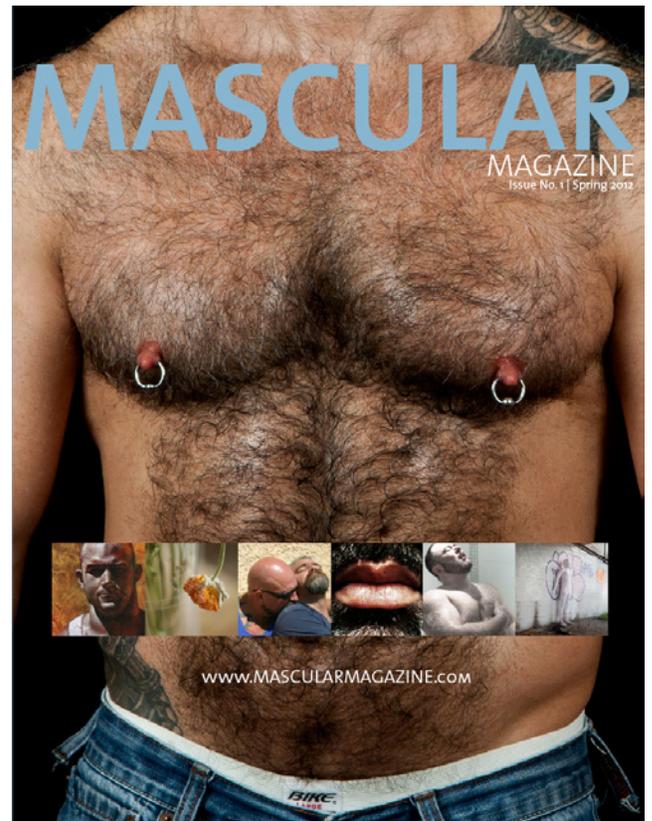
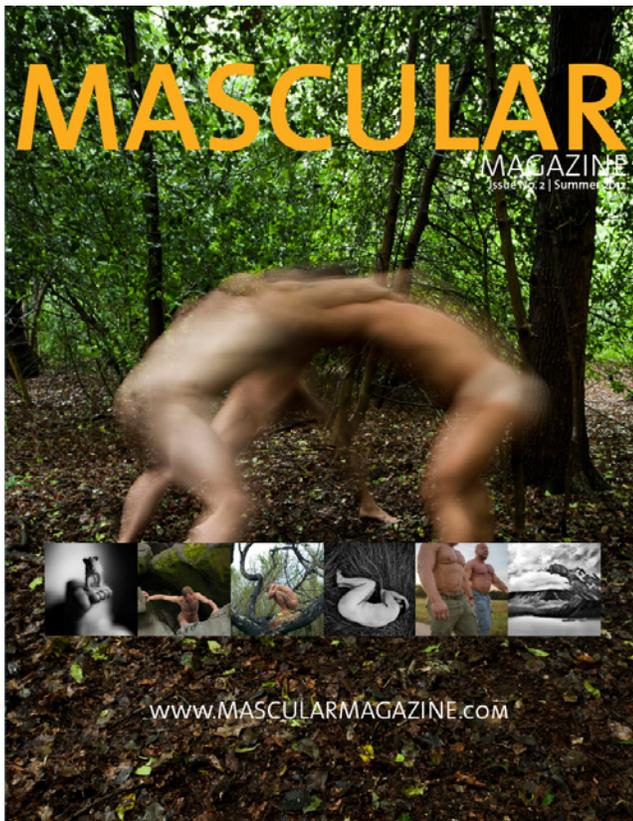


Mascular Magazine Issue No. 1  
Spring 2012  
First Issue

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# MASCULAR

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<http://www.flickr.com/groups/mascularmag/>